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PANAS by Haafiz Shahimi

A Collaboration between Maya Gallery and Core Design Gallery
17 July to 17 August 2020



Haafiz Shahimi at AWAS, his solo show at Core Design Gallery, Malaysia. Courtesy of Core Design Gallery.

Maya Gallery and **Core Design Gallery** are proud to present *PANAS*, a solo exhibition by Malaysian contemporary artist **Haafiz Shahimi**. In the light of the Singapore government's Phase Two guidelines, the exhibition will be shared on Maya Gallery's website and social media platforms, and limited gallery visits by appointment only, following safe distancing guidelines, from July 17 till August 17, 2020.

Following the success of his solo show, *AWAS*, at Core Design Gallery, Malaysia in early 2020, artist-pyrographer Haafiz Shahimi's Singapore debut solo, *PANAS*, at Maya Gallery, continues to highlight his speciality—creating art with fire.

Harnessing flames to burn imprints onto canvas, *PANAS*, which means “hot” in Malay, explores the techniques of pyrography printing and direct fire burning, in Haafiz's contemporary art practice. The exhibition also highlights his response to Asian philosophies, local cultural histories and contemporary social issues. Making extensive use of traditional Malaysian elements, his art has always grasped a sense of locality that transcends time and space. His artworks, *Daun Berangan*, *Intensity of Heaven and Earth*, etc. synthesise Malay and Southeast Asian cultural elements to encourage East-West dialogue.

Graduated with a BA Fine Art in Printmaking from MARA University of Technology (UiTM) in 2011, Haafiz is recognised for invigorating the local craft and printmaking disciplines using unorthodox techniques. His self-developed style of pyrography printmaking, grounded in the print and textile traditions of Malaysia, initially engaged in a straightforward mimic of batik printing. He had embedded imagery onto metal blocks to create personalised ‘matrices’, heated and applied to canvas and jute surfaces. Clear parallels run between this process and batik production, but variations in temperature that could change the final visual effect led him to experiment further. Merging the laws of thermodynamics, stemming from his fascination with the omnipresence of science with the formal aspects of art production, specifically drawing, painting and print, his art reveals a latent interest in duality: science/mythology, East/West, and physics/philosophy. Consequently, he has developed a sub-sect of printing techniques, amongst them pyrography print, inverted burn, direct petrol burn and chemical burning. This personal arsenal of techniques sit along the established sub-genres of printmaking, which include screen printing, engraving, etching, dry point and lithography.

As Haafiz seeks to strengthen the connection between his practice and the wider society, the relationship between media, processes and concepts emerges. This has guided him towards local myths and legends. *Intensity of Heaven and Earth* refers to the legendary phoenix. The image of this mythical bird, often a symbol of

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renewal and rebirth, is not only rooted in the folklore of Southeast Asia, but even incarnated as far as China and the United States.

The use of batik dyes makes the palette more intense and diverse, with blue, red, orange and turquoise hues dominating the sepia tone, making his pyrographs more vivid. Emulating elements of Chinese ink painting, Haafiz has chosen to use batik dye on the surface of jute, just like Chinese ink on rice paper. The blending of batik dye with water produces special penetrating effects of luminosity and transparency. His mark making burns create strokes that imitate Chinese ink painting and express the imageries in a semi abstraction of real and surreal effects, summoning viewers into a dream-like state or reverie. This visual experience aligns with the aesthetic ideal of Chinese painting, which gives attention to the idea of “artistic conception” or the “soul”.

Haafiz’s works are collected by private collectors locally and internationally.

ARTIST STATEMENT

Why the fascination with fire? “The key is the adrenaline. I like cooperating with fire, to let it create the work. The unpredictability and viciousness of it, the heat and distortive element attracts me. My role is to control it and play with it. It’s also learning about your limitations, to know where you can go and cannot go with it. Yet I see the possibilities within that — something so destructive — to turn it into something beautiful.”

This is a project collaboration between Maya Gallery (Singapore) and Core Design Gallery (Malaysia).

ARTIST PROFILE

Hafiz Shahimi was born in Kedah, Malaysia on 1986 and graduated a Bachelor's degree in Fine Arts from University Teknologi MARA (UiTM) in 2011. His artistic performances have expanded to several discipline practices such as painting, installation and performing arts. Since 2014, he further explored the techniques of creating artworks with fire through pyrography printing and direct fire burning. Hafiz uses Asian philosophies and contemporary social issues to frame his art practice, while engaging with the society and responding to local cultural histories. His works are collected by private collectors locally and internationally.

Solo Exhibitions

- 2020 *PANAS*, Maya Gallery, Singapore
- 2020 *AWAS*, Core Design Gallery, Malaysia
- 2014 *Raising Awareness Towards Greater Awareness (RAGE)*, Core Design Gallery, Malaysia

Group Exhibitions

- 2020 *Twenty Twenty 1.0*, WHAAAAAT'S Studio Opening 2020, Taipei, Taiwan
- 2019 *East Look East V*, Nanjing Art Fair International
- East Look East IV*, Art Expo Malaysia
- East Look East III*, Art Taichung
- East Look East II*, Hotel Art Fair Bangkok, W Bangkok, Thailand
- East Look East I*, The 8th Shanghai Citizen Art Fair, Twelve at Hengshan, Shanghai, China

Awards

- 2017 Young Guns Award, Malaysia

CONTACT

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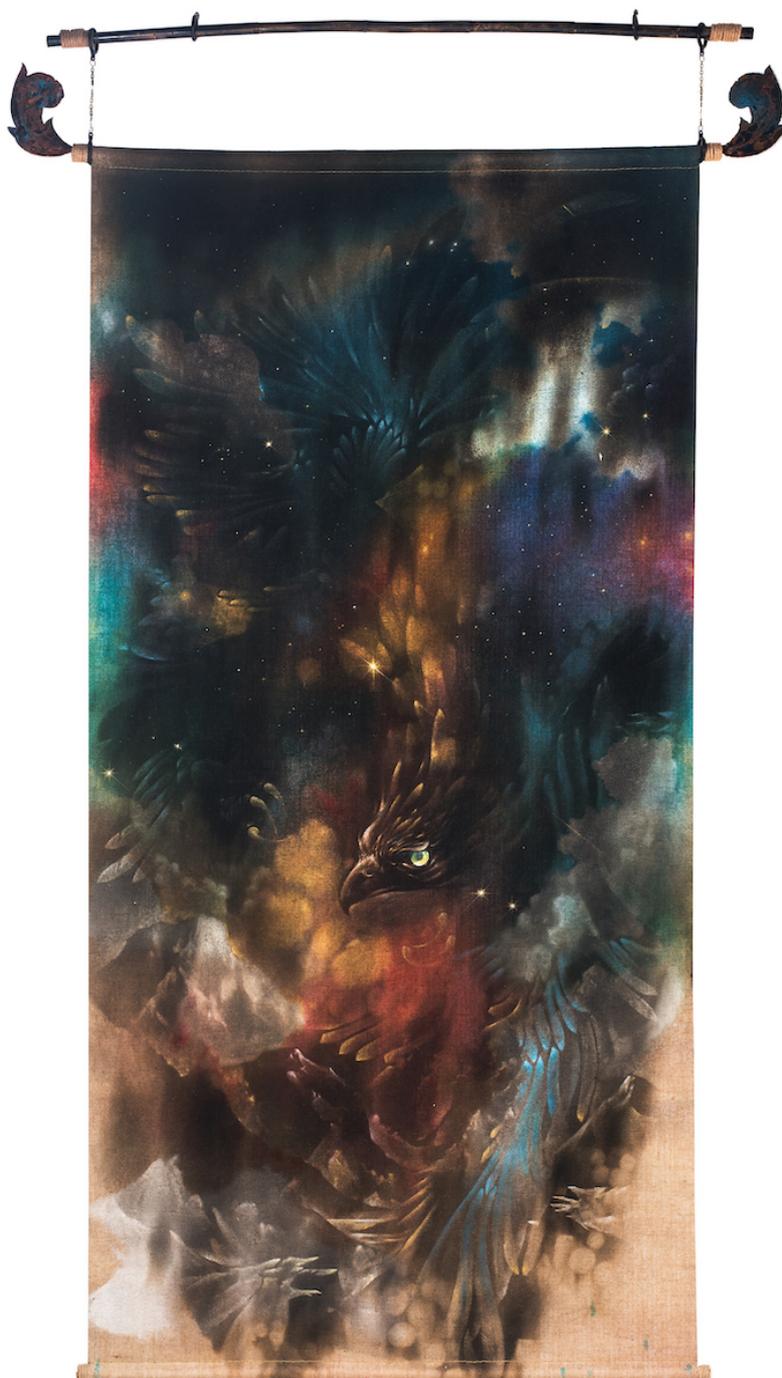
Ms Masturah Sha'ari

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SELECTED ARTWORKS



Haafiz Shahimi, *Intensity of Heaven and Earth-Descending*, 2017.
90 degree Inverted Burn, Direct Petrol Burn, Fabric Dye, Acrylic on Jute Metal Plate
carved by Plasma cutter and Rattan, 271 x 129 cm



Haafiz Shahimi, *Intensity of Heaven and Earth-Ascending*, 2017.
90 degree Inverted Burn, Direct Petrol Burn, Fabric Dye, Acrylic on Jute Metal Plate
carved by Plasma cutter and Rattan, 271 x 129 cm



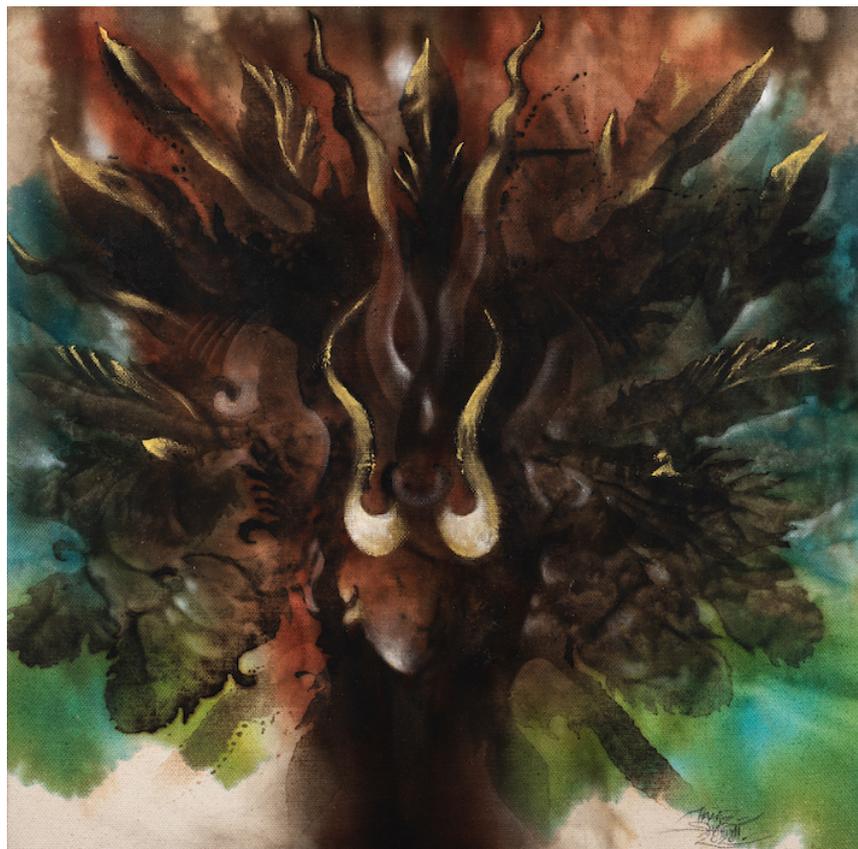
Haafiz Shahimi, *Tawaf II*, 2019.
Pyrography Print, Inverted Burn, Fabric dye, Acrylic on Jute
and Finished with 2K Matte Paint, 92 x 92 cm.



Haafiz Shahimi, *Acherontia*, 2020.
Pyrography Print, Torch Burn, Inverted Burn, Direct Petrol Burn,
Fabric Dye and Acrylic (Gold) on Jute, 42 x 119 cm.



Haafiz Shahimi, *Feathered Fish*, 2019.
Pyrography print, inverted burn, fabric dye, acrylic on Jute and finished with 2K matte paint,
92 x 46 cm (quadriptych).



Haafiz Shahimi, *Daun Berangan II*, 2020.
Pyrography Print, Inverted Burn, Direct Petrol Burn, Fabric Dye and Acrylic (Gold) on Jute,
61 x 61 cm.