

Moments



Najib Bamadhaj
Ismail Awi
Hisyamuddin Abdullah
Kide Baharudin

Segaris Art Center

Segaris Art Center is an established commercial art gallery showcasing modern and contemporary Malaysian art ranging from historically significant to cutting-edge since 2012.

The gallery aspires to build and strengthen platforms for established and emerging artists to exhibit works of art, exchange knowledge and build rapport with art collectors and enthusiasts alike. Segaris Art Center is a household name within the Malaysian art fraternity and actively promotes Malaysian artists, locally and internationally, as well as assisting private collectors and corporations in acquiring defining works of art.

The gallery's commitment to this mission is entrusted to a selected group of art professionals and academics. Segaris' stable of artists are sought-after practitioners whose works are known to be in-demand in the local art market.



Najib Bamadhaj

b. 1987, Muar, Johor, Malaysia



What happens when you put a science student in the arts? In the case of Najib, he became a prolific young artist with awards after another and more than 10 shows average per year. Perhaps he views each artwork or show like an experiment in a science lab, one discovery after another. Born in 1987 in Johore, Malaysia and graduated in Fine Arts from UiTM majoring in Painting, he topped the class by being listed as Dean's List for two consecutive years. Since his inception into the art market in 2007, he had two solo shows which were held in Taksu Gallerie in Kuala Lumpur and Singapore entitled "Great Migration" in 2012 and "Survival" in 2015. His other notable group shows include "Translocality" in 2013 at OCBC Center, Singapore, Art Gwangju, South Korea in 2015 and 2016, "The Collective Young: From South East Asia" at Gilman Barracks, Singapore in 2015, Art Kaohsiung, Taiwan in 2016, Art Stage Singapore in 2015, 2017 and 2018, "Young Malaysian Artists: New Object(ion) III at Galeri PETRONAS in 2016, "Rising Length of Light" at Artotel, Thamrin, Jakarta in 2016, The 10th Asia Contemporary Art Show at Conrad, Hong Kong in 2017, Urban Art Fair at Aliwal Arts Center, La Carreau Du Temple, Paris in 2017, Art Jog at Yogyakarta, Indonesia in 2017 and Start Art Fair at Saatchi Gallery, London in 2018. Aside to that, he was the artist resident of Nah! Bali at G13 Bali Residency Program, Indonesia in 2013.

One can only imagine how Najib was in Science Boarding School when all he ever cared for are animals. We believe that he must have cringed in sadness by the use of animals in high school biology education and science laboratories. Najib devotes his attention towards endangered animals and animal rights and bring about issues pertaining to it as subjects of his works of art. He typically uses the body language of animals to evoke emotive attributes such as sadness and puts forward the notion of what if we (humans) switch place with animals. Would we feel the same emotion as green pastures and natural habitats are being ripped off to make space for development, monetary gains and satisfy our greed?

Najib's signature approach towards his works of art is that he makes his paintings to look as if they are silkscreens or stencil printing artworks. Whereas, none of the printing techniques are applied but outrightly hand painted. By such execution, he sets out the visual impression of modern Pop Art to which during its heyday sees similar imageries from the works by Warhol, Rauschnberg or Lichtenstein. Come to date, Najib's art pieces are befitting any contemporary scape.

In the "Outsider" series, he juxtaposed endangered animals against typical Indonesian cityscape and countryside. Very much bizarre and rare to have placed Brown Alaskan Bears amidst *warong* street (**Outsider I**), an Orang Utan in front of a *Bakso* stall (**Outsider II**), another Orang Utan swinging betwixt

the stupa of the Borobudur Temple (**Outsider III**) and lastly and the most elegant composition of inter-twining Giraffes by the long neck, standing tall in the middle of the colossal *Candi Bentar* split-gate at *Pura Penataran Agung Lempuyang*, overlooking Mount Agung and underneath the clear blue sky (**Outsider IV**).

Architecturally, by significance comparison, the *Candi Bentar* split gateway of classical Bali or Java is Triumphant Arch to ancient Rome. However, the former is attributed much to spiritual rites as compared to wartime marching armies. Nonetheless, the placing of four tall subjects (Sky, Mountain, *Candi Bentar* Gate and two giraffes) within a single perspectival frame ignites a majestic yet cordial feeling.



Outsider I

Acrylic & Bitumen on Jute

92 cm x 122 cm

2020

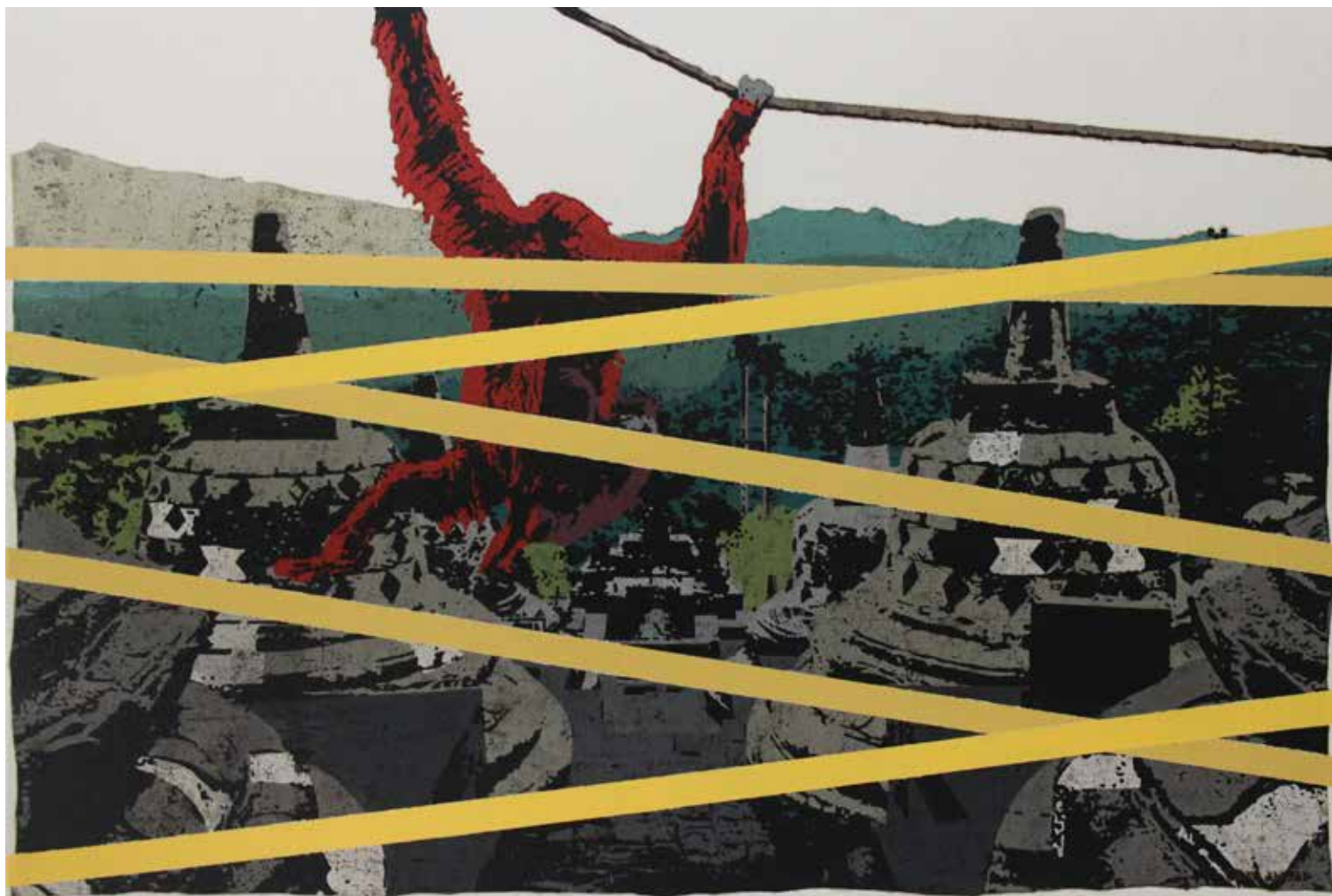


Outsider II

Acrylic & Bitumen on Jute

92 cm x 122 cm

2020



Outsider III

Acrylic & Bitumen on Jute

122 cm x 183 cm

2020



Outsider IV

Acrylic & Bitumen on Jute

152.5 cm x 183 cm

2020

Ismail Awi

b. 1987, Kuala Terengganu, Terengganu, Malaysia

Ismail Awi brings together surrealism and realism stylistic approaches into his canvases. He usually depicts characters in surrealism manner while adapting backdrops which resemble nature, landscape, cityscape and faunas in much realist way. These compositions are usually representing and able him to set forward hidden messages, allegories and metaphors which become the thesis of each of his artworks. He likes to tease spectators with his social commentary subjects which usually explored along the lines of critical social, political and self-observation. The audience is usually compelled to read between the lines of his visual rhetoric and as a result engage into stimulus discourse.

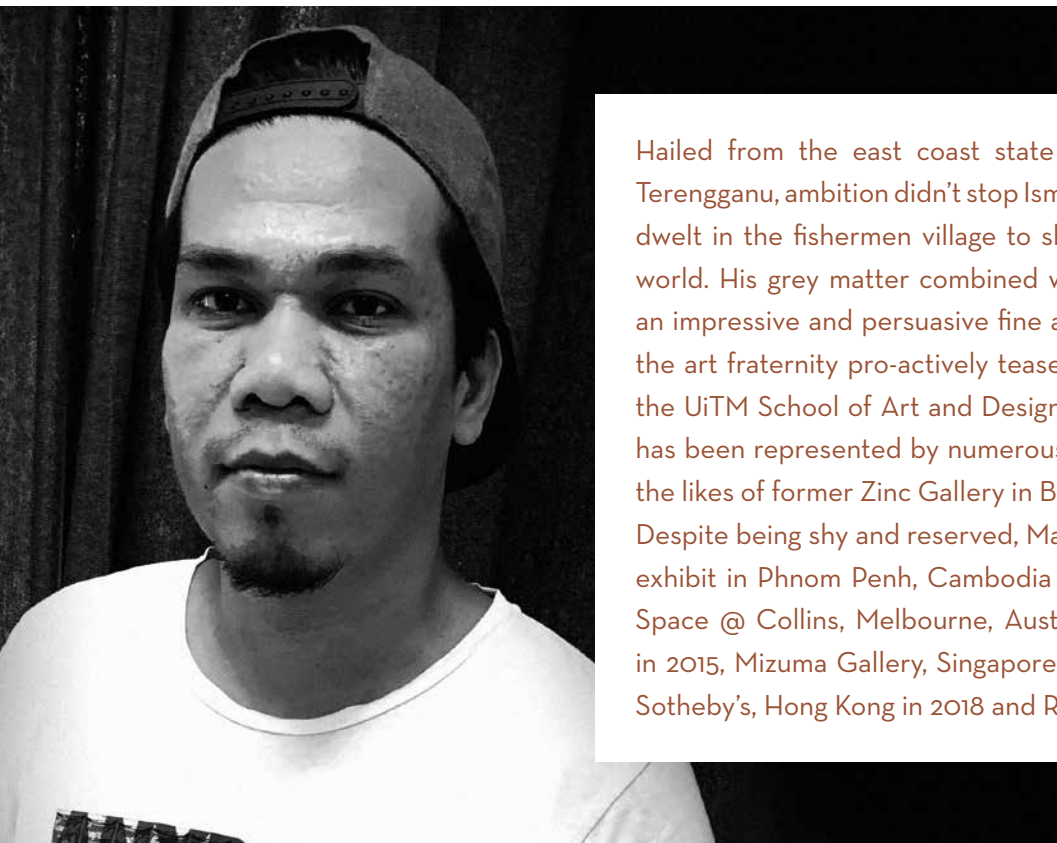
The selected pieces for Art Moments are vested in dark hues which he signified to represent an occurred event in the

past. The texture of the colors used derived from old photographs which give the worn-out effect, stressing out the distress.

Two of his works of art entitled *Manifesto* and *Semut* are laid out for a central figure to be the focus point. Both figures exude chieftain qualities and are then flanked by two supporting figures. In *Manifesto*, the chieftain is dressed in a chef ensemble while the two supporting characters are clad in business suits while projecting whispering gestures to the focal subject. These characters are faceless and represented as skulls. It seems like the chieftain is brewing and cooking something toxic, ritualistic and infesting. The latter scenarios are represented with one man in bear costume and two men in black masks positioned in the

foreground along with flies scattered to roam in the background. One must not give amiss to view the chicken head pictured in the epicenter of the canvas just below the chieftain.

On the other hand, in *Semut*, it is contradictory to the visual configuration of *Manifesto*. The chieftain figure seems to blossom out of a Hibiscus flower (*Bunga Raya*) which is the national emblematic flower of Malaysia and attired in a jester outfit with an eagle headgear. He is then being offered a whole chicken as an offering instead, by two disgruntled human-animal (Tiger) hybrid flanking the aforementioned. As the title *Semut* means *Ants* suggests, there are two huge red ants camouflaged amidst other disgruntled facial expressions along with dried grass and logs in the foreground.



Hailed from the east coast state of Terengganu and born in 1987 in Kuala Terengganu, ambition didn't stop Ismail Awi to come out from a family of fishermen dwelt in the fishermen village to share his visual thoughts with the rest of the world. His grey matter combined with talent and sharp observation made him an impressive and persuasive fine artist. Ismail or casually known as Mail within the art fraternity pro-actively teased the art market as early as his final year at the UiTM School of Art and Design (Fine Art) major in Painting. Since 2009, he has been represented by numerous local as well as international galleries, from the likes of former Zinc Gallery in Bangsar to House of Matahati and G13 Gallery. Despite being shy and reserved, Mail broke his glass ceiling and branched out to exhibit in Phnom Penh, Cambodia in 2010 with the Malaysian consulate office, Space @ Collins, Melbourne, Australia in 2014, Affordable Art Fair, Singapore in 2015, Mizuma Gallery, Singapore in 2015, Red Base Galley, Indonesia in 2016, Sotheby's, Hong Kong in 2018 and Redbase Art, Yogyakarta, Indonesia in 2018.



Manifesto

Oil on canvas
152 cm x 121 cm
2019



Semut

Oil on canvas
91 cm x 91 cm
2020

Hisyamuddin Abdullah

b. 1989, Marang, Terengganu, Malaysia



Jovial but with a thriving soul, Hisyamuddin Abdullah comes from a coastal village in Marang, Terengganu and born in 1989. Having graduated from UiTM majoring in Painting, he described that his frantic throes of life only began when he moved to Kuala Lumpur to pursue his bachelors' degree. Since then, he never looked back, the life in the metropolitan city becomes his muse to produce reflective and thought-provoking works of art. Every journey counts. Since 2010, he has exhibited locally and internationally, from National Visual Arts Gallery to Art Expo Malaysia, his international stints include "Notes to Self" exhibition by Taksu Gallerie, Singapore in 2014, Bazaar Art Jakarta in 2015, "We Are Asia" and "Heartbeat of Asia" at Art Stage, Singapore and Jakarta in 2016, Art Kaohsiung, Taiwan in 2017, "Across the Bridge" at Subhashok Arts Centre, Bangkok in 2018, Hotel Art Fair Bangkok in 2018 and "Presenting the F Club" at Chan+Hori Contemporary, Singapore in 2019. Throughout his career, he has had one solo exhibition entitled "SARkAs' at Taksu Gallerie, Kuala Lumpur.

In his recent artwork titled *Tetamu Dalam Rumah*, he illustrated his barechested self-portrait in a casual standing posture donning a gold skeletal mask along with a red and pink cape which might be resembling an altered flag. Much of his artworks are satirical and contain humor, with "Tetamu Dalam Rumah" he improvised and echoed the Malay proverb that was once demonstrated by artist Ahmad Fuad Osman in his installation art. The proverb "Musuh dalam selimut, gunting dalam lipatan, api dalam sekam, dan **tetamu dalam rumah.**" translates to "An enemy under the quilt - like sleeping with an enemy, scissors beneath the pleats - a unseen sharp tool which may cause harm, fire within the bush - an unseen burnt flame which may cause fire, and guest(s) in the house - to which Hisyam interpreted as

the presence of guest(s) with unknown motives though perceivably clear through the impressions and manners. He sees the proverb to correspond with many contexts, be it personal, socio-political, or even governmental. His thesis is always based on reality to which he then expressed narratively and figuratively. Most of his subjects are trending or popular subjects which are used to engage with his spectators. By tapping on them, he will get various reactionary responses which will then be used for another body of work.

Hisyamuddin Abdullah has reached mastery level in mending and blending charcoal, acrylic and oil in his paintings. He is not afraid in combining bold colors with pastel hues to communicate his delicate subjects.



Tetamu Dalam Rumah

Acrylic & charcoal on canvas

220 cm x 155 cm

2020

Kide Baharudin

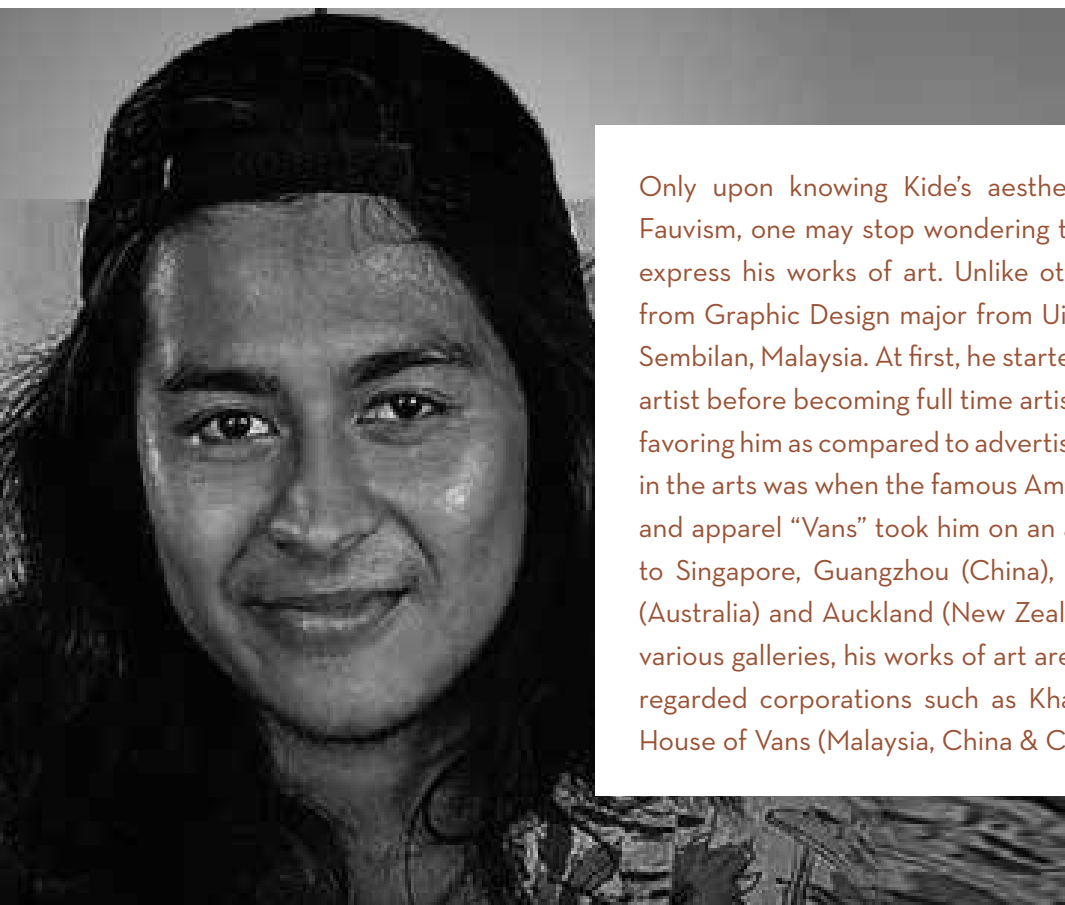
b. 1990, Kuala Pilah, N. Sembilan, Malaysia

Kide only plays with particular subject in his artistry. If one may notice, his imageries are prevalent in depicting everyday markets, town squares or where its scene would consist of human figures congregating at one place at one time. This fascination has much to do with his upbringing as early as 7 years old where he would mimic to draw characters from movies and comics. Owing much to this passion, his brushstrokes grew to become more spontaneous and distinct. Just like writing, when he produces an artwork, he does not know the end result yet but has the picture sketched in his mind. Most scenes trajected onto his canvases are collective memories from his childhood or family-lore if not from his wild imagination.

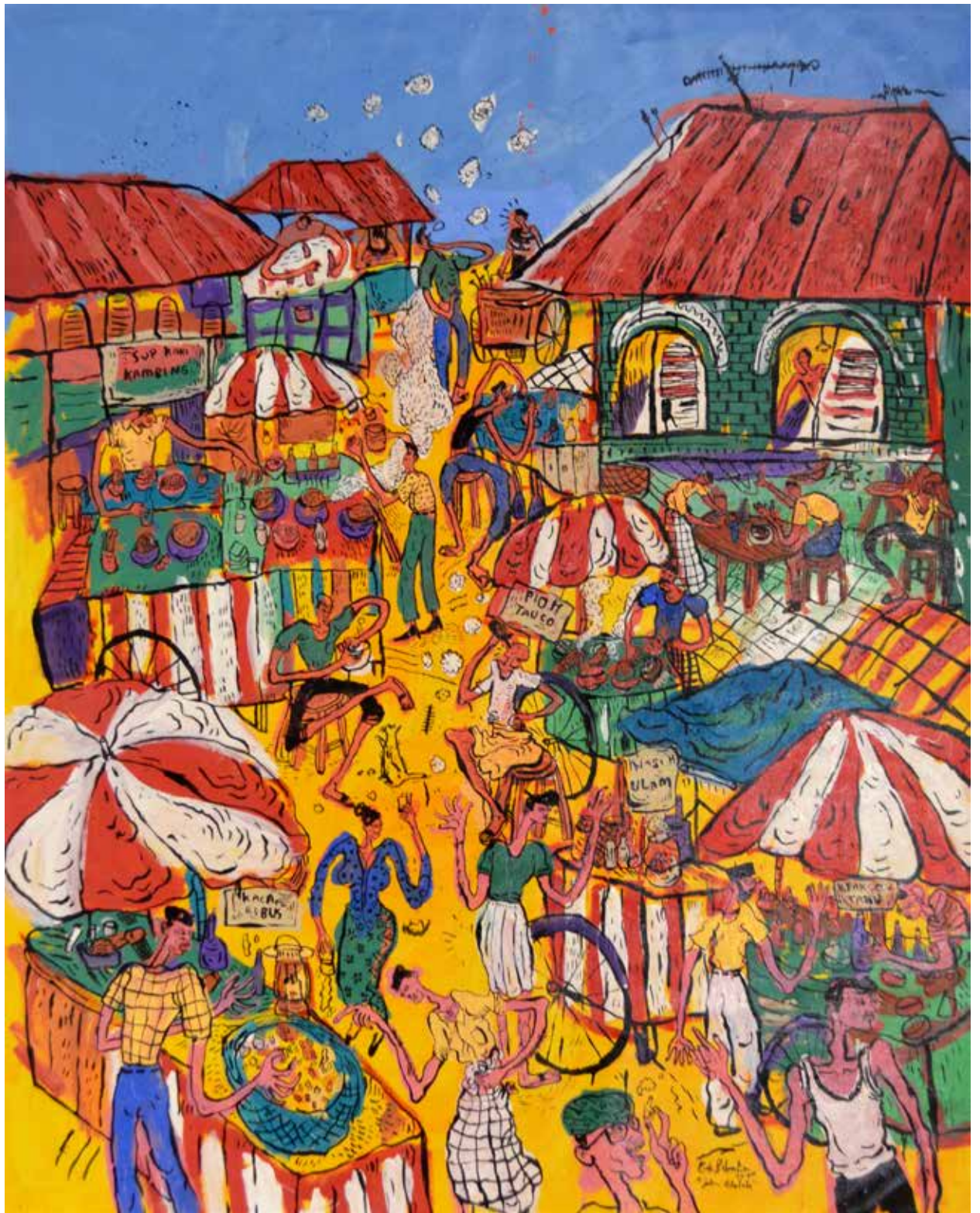
In *Jalan Glodok*, Kide focuses to bring to life a food marketplace. This can be seen through signages which shown various names of local food. The painting is amplified with differing diminutive emotions and facial expressions from the many miniature characters. Within *Pasar Burung*, he documented a rare marketplace which is diminishing in the urban culture, the marketplace which sells domestic birds is a favorite pastime for the silent generation. In this piece, Kide proposes a nostalgic visual feast. For *Pasar Rumput*, he took on a more humorous stance. This is reflected through the title itself whereby he created an imaginary marketplace that only sells grass which includes vegetables too. A similar approach is duplicated for *Pasar Batu*, whereby

it tickles your mind with amusing and ludicrous thoughts. His whimsical lines and colors are constant in all of his works of art.

Although Kide uses simple and uncomplicated medium such as acrylic, the intricacy and detailing of his lines and brushstrokes to illustrate each and every figure in one single work is highly admirable. He explained that in the art making process sometimes he will get transfixed when the painting takes on a life of its own and move him into unexplored visual formations. It's like taking a walk or having a conversation with the many characters on the canvas.



Only upon knowing Kide's aesthetical appreciation is highly influenced by Fauvism, one may stop wondering the reason behind such bold colors used to express his works of art. Unlike other conventional artists, Kide is graduated from Graphic Design major from UiTM and born in 1990 in Kuala Pilah, Negeri Sembilan, Malaysia. At first, he started off his career as illustrator and storyboard artist before becoming full time artist in 2015. Since then, the art world has been favoring him as compared to advertising or film. His highly esteemed involvement in the arts was when the famous American manufacturer of skateboarding shoes and apparel "Vans" took him on an art tour to exhibit under the House of Vans to Singapore, Guangzhou (China), Manila (Philippines), Seoul (Korea) Sydney (Australia) and Auckland (New Zealand) in 2018. Despite being represented by various galleries, his works of art are currently in the private collection of highly regarded corporations such as Khazanah Nasional, UEM Sunrise Melbourne, House of Vans (Malaysia, China & California) as well as CIMB Bank Malaysia.



Jalan Glodok

Acrylic on canvas
152 cm x 122 cm
2020



Pasar Rumpit

Acrylic on canvas

152 cm x 122 cm

2020



Pasar Burung

Acrylic on canvas

152 cm x 122 cm

2020



Pasar Batu

Acrylic on canvas

152 cm x 122 cm

2020



Detail (Crop)
Kide Baharuddin
Pasar Rumput
Acrylic on canvas
152 cm x 122 cm
2020

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