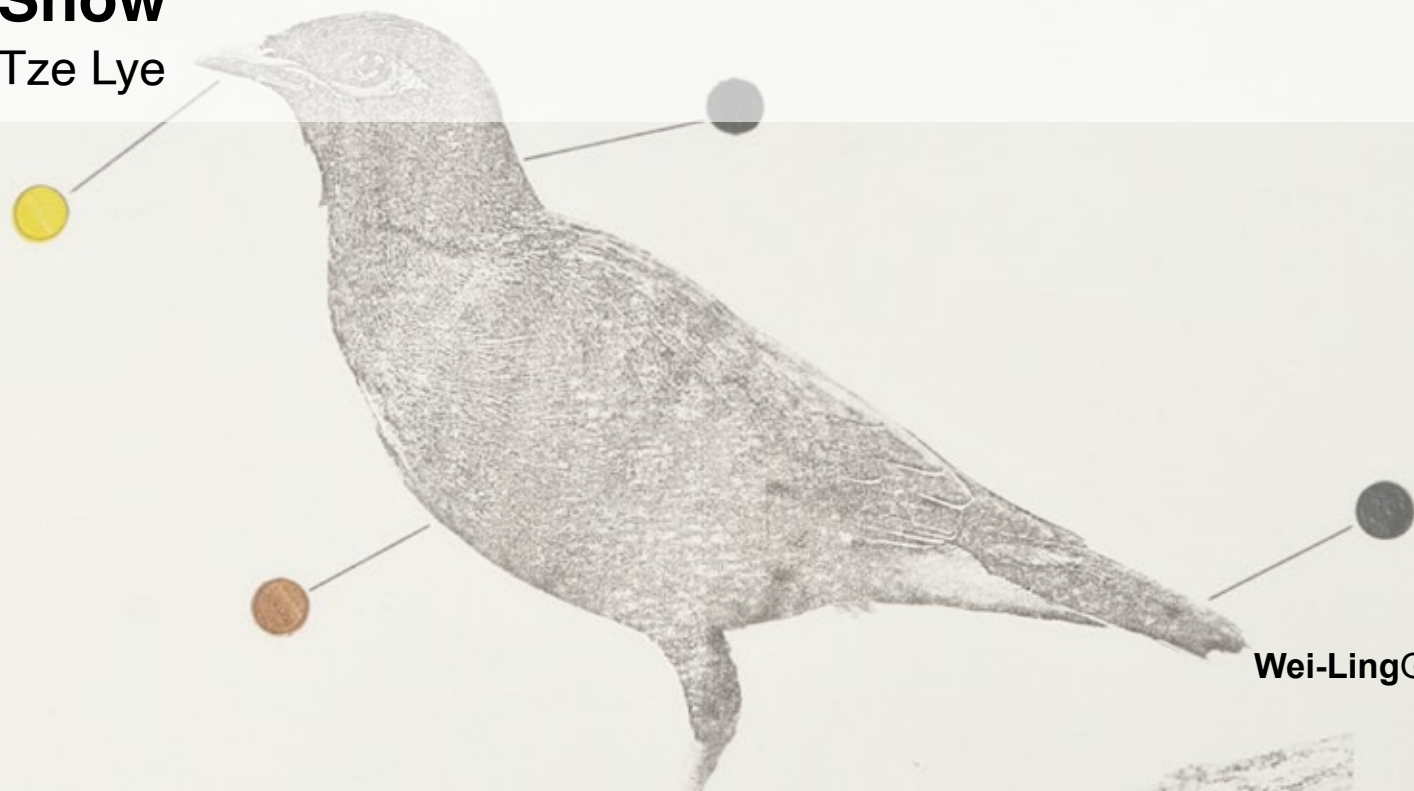


body politics  
politics of body diminished in time  
send help  
humid the air

# WLG Incubator Young Artists Show

Anas Afandi & Tang Tze Lye



Wei-LingGallery

# **WLG Incubator Young Artists Show**

Anas Afandi & Tang Tze Lye

7 October - 8 November 2020

Wei-Ling Contemporary

# WLG Incubator Young Artists Show

## Anas Afandi & Tang Tze Lye

The **Young Artists Collaborative Mentorship Program** is a unique program that provides the opportunity for emerging artists to be advised and guided by an established artist. Earlier in 2020, thorough research was conducted to identify the next generation of young progressive artists from Malaysia, whereupon the identified group of artists were invited to submit their portfolios for consideration and selection. The 5 shortlisted candidates were then involved in a two-tier interview process whereupon two artists were finally selected for participation. Over a six-month program, the two artists, Anas Afandi and Tang Tze Lye, worked with Malaysian artist Ivan Lam as their mentor to discuss, research, explore, experiment, and develop new concepts. This platform aims to provide a safe space for these artists to express the challenges they face in their professional and artistic practices, as well as to support them in the aspects that they choose to develop further. The results are presented through the WLG Incubator Young Artists Show at Wei-Ling Contemporary, which serves as a channel to introduce their work of art to a wider audience.

The **WLG Incubator** is an initiative by Wei-Ling Galleries that was launched as a platform to highlight and collaborate on projects with emerging Malaysian artists. It is dedicated to help artists create a sustainable art practice, which allows them to develop their confidence towards making art that is authentic, experimental and

progressive. Through this Incubator, we hope to discover and nurture artists and projects, which are critical towards shaping the voice of the next generation.

**Anas Afandi's** *Tapak Pembakaran* (“waste-burining site”) 2020 examines the feeling of longingness, through a recollection of past experiences, memories, and emotions of one’s family history. At the same time, it also acts as his “ritual of detachment”; a meditative tool to disengage himself from the past, in order to progress. The artist adopts the role of an archaeologist, botanist and naturalist in his approach, as he conducted an excavation of a small area of land near his family home in Taping, Malaysia, that has been used to burn household waste since the 1970s. The site remains as it is, with fragments of the past buried beneath. This work is an in-depth extension of his earlier work *Dokumen Seorang Imigran* (“Document of an immigrant”) (2018), the artist’s attempt at finding alternative ways to approach art as part of life, instead of looking at it as a separate entity.

The specimens collected from the site, allow both himself and viewers to find clues to different meanings. From mundane objects such as broken vases, rustic nails, metal hinges, lockset, wood planks, and a set of broken pestle and mortar that had been thrown away by

his grandmother – to fossils of snails, shells, pieces of remote lizard’s hatched eggs. These artefacts are displayed in the gallery space on a bed of soil, imitating the environment from which they were collected. The logic of the arrangement based on material forms is inspired by the ancient concept of Scala Naturae, of which all matters are categorised following a hierarchal structure. This installation invites viewers to squat and investigate the objects the way the artist did, so as to spark curiosity and imagination amongst viewers. Three sets of drawings accompany this installation, blurring the line between scientific and artistic studies. As the artist explained, this project is an ongoing process to seek the relevance of art in contemporary living, through the examination of history, experience, environment and knowledge.

**Tang Tze Lye’s** interdisciplinary practice focuses on the body as a vehicle to narrate stories surrounding gender, queer identities, and beauty. The bodies in his paintings represent his personal, perpetual struggle of trying to understand his true identity, expressed through a combination of bright colours, as well as the tonality of blue and chromatic pink, to represent something gendered in nature. Touching the subject of queer, his work challenges our belief of what the body of the ‘normal’ and the ‘abnormal’ should be. His bold provocative paintings also shed light on the idea of loving one’s own body, while

bringing up the issue of ‘body-shaming’, a form of bullying that exists yet is often disregarded in our society. The figures in his paintings are painted from the point of view and style of queer art, emphasizing intimacy and fantasy, and suggesting the normalisation of taboos surrounding the body and gender.

Next to the paintings is an installation work, in which Tang Tze Lye highlights hair as a symbol of beauty. Suffering from Alopecia encouraged the artist to develop his own natural remedy, and look further into the historical and cultural aspects of hair-care. This potion, along with other objects such as a pair of shoes made out of hair, and a head piece, are also part of the installation. In his research and exploration on queer art, the artist also pushes his own boundaries as a visual artist, as he delves into performance art – writing, costume-designing, and staging his own piece, as a way to initiate a conversation with the audience. The ideas behind his paintings are once again evoked here, through a combination of narration, poetry, and dance. As the artist mentioned, his multiple approach in art-making leans on a quote by Confucius: “*I hear and I forget, I see and I remember, I do and I understand*”. In order to fully understand something, one must go beyond visualising it; one must also be it.

# ANAS AFANDI

## Tapak Pembakaran (2020)

*Tapak Pembakaran* is the final episode of a chapter. A chapter that examined the feeling of longingness through recollection of past experience, memories and emotions. The whole chapter act as a ‘ritual of detachment’; a tool to disengage from the past in order to progress.

This work also studies the presentation of history and knowledge through objects of past memories, while emphasizing the experiential methods in producing. In this final episode, I assumed the role of an archaeologist, a botanist and also a naturalist by doing an amateur excavation of a small area of land at my house, that is still being used by my family to burn household waste since 1970s.

This work is derived on my experience when I got rejected by an art gallery with the reason being; my artwork is not an artwork. The artwork mentioned, was the first episode of this chapter, ‘*Dokumen Seorang Imigran, 2018*’. Hence started the whole idea of excavating the Tapak Pembakaran of which I wanted to find alternative ways to approach art – ways that allow me and viewers to find clues to meaning and understanding of how art, as in human experience can reflects and affects our lives.

When I first started this chapter, I created a few series of drawings or episodes. The drawings were merely a recollection of my past experience and memories towards my hometown and my travel. It was superficial and does not contained any depth nor meaning. There was no satisfaction in producing it either. I have always known that one day, a closure of this chapter would be the excavation project. As the drawings were in a pictorial form, a tangible approach must be done to reflect the ‘ritual’.

Much of the artefacts found were broken vases and rustic nails that were used on my old house. One can also see rustic metal hinges, lockset, pestle and mortar that my grandmother once threw away after it was broken in half, several broken wood planks from the old house, few fossils, namely siput babi, kerang and monitor lizard’s hatched eggs, etc.

The artefacts found were displayed on a four level steps-pyramid. While the pyramid resembles the shape of the excavated site, the four steps reflect the days of which the artefacts were found but are arranged in reverse order with the first day being at the bottom, followed by the second day and so on.

The step-pyramid is a monument to commemorate the journey that I have taken. The reversed arrangement symbolizes the search of knowledge through stages in life with the top level – being the deepest and the hardest dig – is the highest achievement. The act of digging the site is reflected on my effort to dig into my past histories, similar to an archaeologist’s purpose, to study past human histories or certain landscapes through examination of excavated remains and artefacts. I intended the height of the pyramid to be low, so that viewers investigate the displayed artefacts like how I investigate them.

Displayed along with the pyramid, are the drawings of ‘*Animal Life in Tapak Pembakaran*’ and ‘*Native Plants in Tapak Pembakaran*’. These drawings were made during and after the excavation activity. Interplaying the role of an archaeologist and a naturalist or an artist. It acts as a ‘supplement’ for me. Similar to a painter that hangs paintings on his wall or a soldier who raised his family with strict discipline or a comedian who always tells jokes to his friends, these drawings are important part of the process towards the completion of the artwork.





Besides the series mention above, there are also another two series called '*Tools Used in Tapak Pembakaran*' and '*Drawings of Tapak Pembakaran*'. The former was made during the excavation as it being the objects that I spent most of my time with during the project. I treated the drawings as a practice before I jump onto the latter series.

The series '*Drawings of Tapak Pembakaran*' explains the theoretical framework of the whole work by using the pyramid as the main subject. I imagined that the pyramid is holding the information from all the past experiences, memories and feelings, and also from the new knowledge that I have gained through the process of making this artwork. With that, I positioned the pyramid as a module that becomes the new beginning of the next chapters.

Through the whole chapter, I have gone through many memorable experiences that all have been incorporated into my works, especially in the art world. Art have changed me as a person. No matter how absurd (at least from my own perspective) the comments that I have received from the gallery, it helps me to further understand art in different perspective. It was part of the journey of growing. Overall, *Tapak Pembakaran* is part of my ongoing process to seek the relevance of art in the contemporary living through examination of history, experience, environment and knowledge.



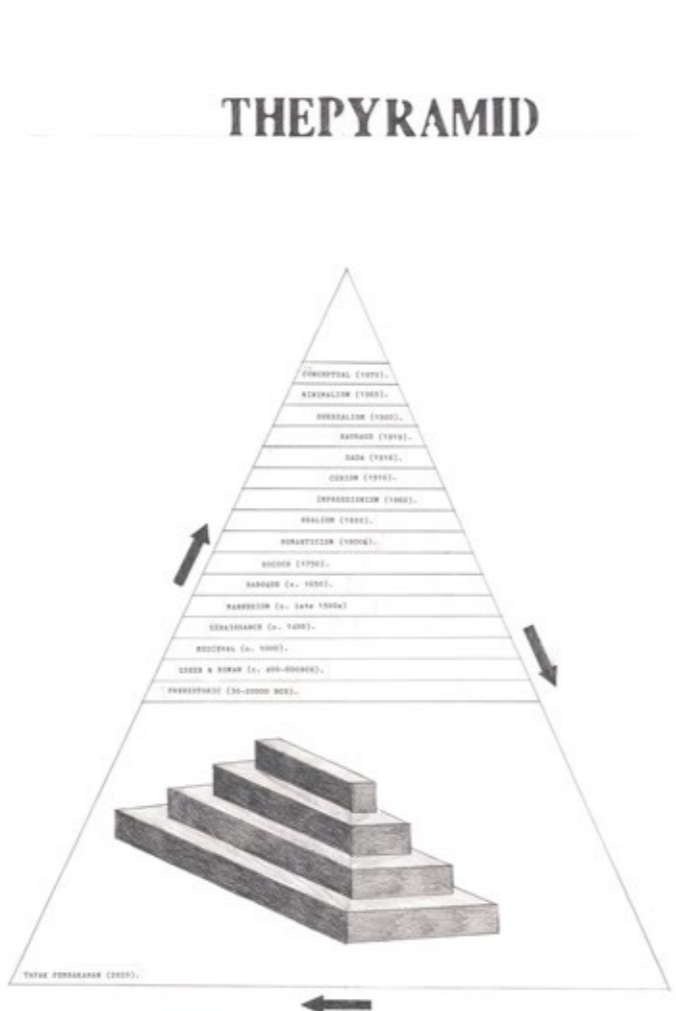


**Tapak Pembakaran**  
Mixed media  
20ft x 2.5ft

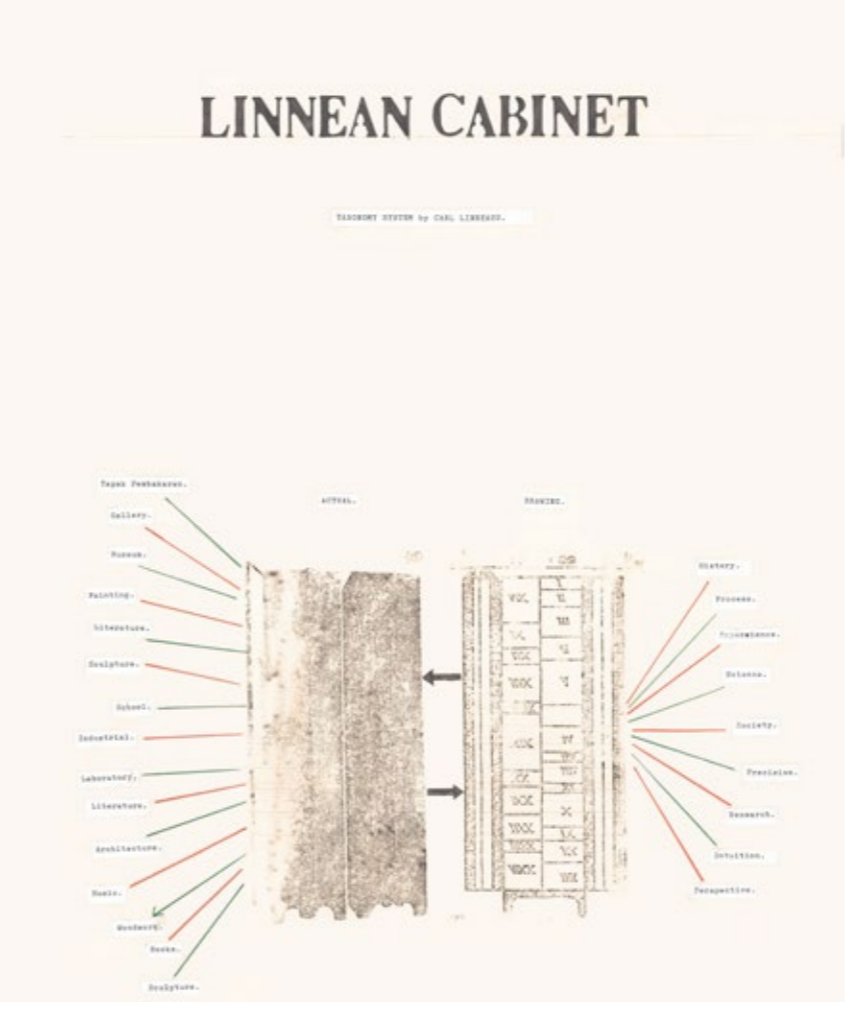
Drawings of Tapak Pembakaran (2020)



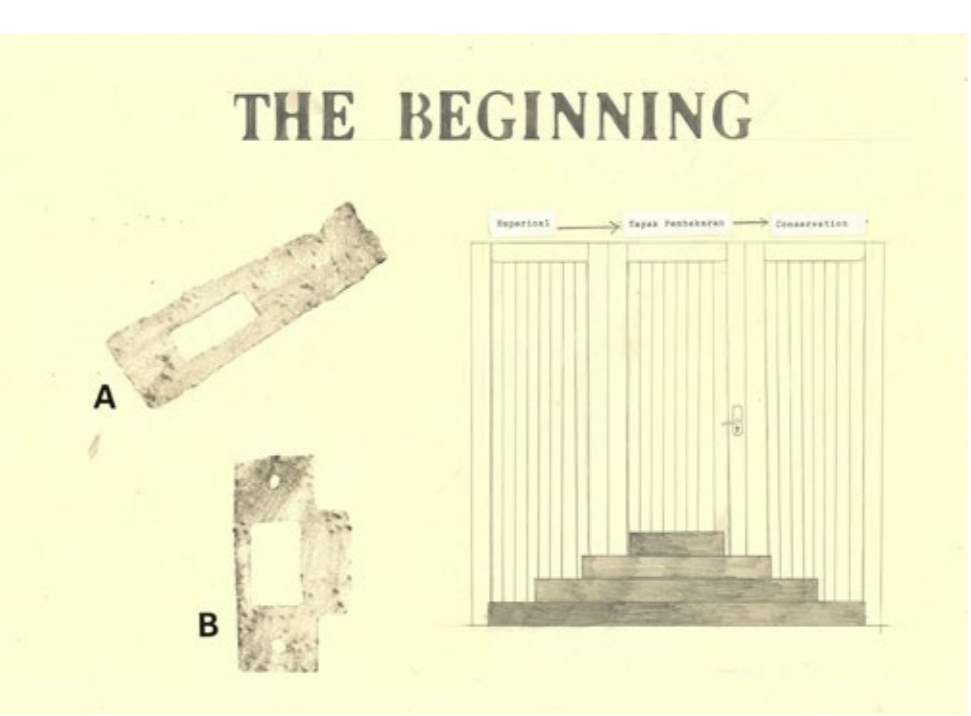
**Tree of Life**  
Pencil, image transfer and collage on paper  
59.4cm x 42cm



**Pyramid and It's History**  
Pencil and collage on paper  
59.4cm x 42cm



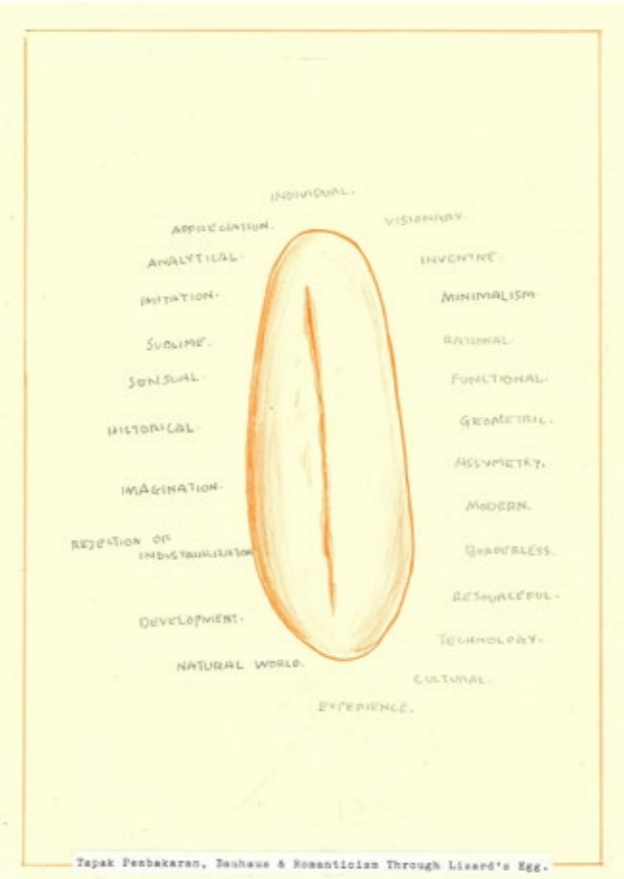
**The Association with Linnean Cabinet**  
Pencil, color pencil, image transfer and collage on paper  
59.4cm x 42cm



**The Beginning**  
Pencil, collage and image transfer on paper  
29.7cm x 42cm



**Manihot Esculenta**  
Pencil, color pencil and collage on paper  
29.7cm x 22.7cm



**Tapak Pembakaran, Bauhaus & Romanticism Through Lizard's Egg I**  
Pencil, color pencil and collage on paper  
29.7cm x 21cm

## Native Plants in Tapak Pembakaran (2020)



**Bunga Jemerlang**  
Pressed plant, specimen card on paper  
42cm x 29.7cm



**Mengkudu**  
Pressed plant, specimen card on paper  
42cm x 29.7cm



**Rambutan**  
Pressed plant, specimen card on paper  
42cm x 29.7cm



**Mint**  
Pressed plant, specimen card on paper  
42cm x 29.7cm



**Kemboja**  
Pressed plant, specimen card on paper  
42cm x 29.7cm



**Pandan**  
Pressed plant, specimen card on paper  
42cm x 29.7cm

Animal Life in Tapak Pembakaran (2020)



**Belalang Kunyit**  
Pencil, color pencil, collage, vinyl sticker and image transfer on paper  
29.7cm x 42cm



**Biawak**  
Color pencil, collage, vinyl sticker and image transfer on paper  
29.7cm x 42cm



**Siput Babi**  
Pencil, color pencil, collage, vinyl sticker and image transfer on paper  
29.7cm x 42cm



**Burung Ciak**  
Pencil, color pencil, collage, vinyl sticker and image transfer on paper  
29.7cm x 42cm



**Brahminy Blind Snake**  
Pencil, color pencil, collage, vinyl sticker and image transfer on paper  
29.7cm x 42cm



**Musang Buah**  
Pencil, color pencil, collage, vinyl sticker and image transfer on paper  
29.7cm x 42cm



**Burung Tiong Gembala Kerbau**  
Pencil, color pencil, collage, vinyl sticker and image transfer on paper  
29.7cm x 42cm



**Burung Merbok**  
Pencil, color pencil, collage, vinyl sticker and image transfer on paper  
29.7cm x 42cm

## TANG TZE LYE

Subject here is heavily focused on the body; where the figurative paintings with no composition perpetuate a struggle, in both the tragic and systemic sense, of trying to find an identity. The combination of bright colours as well as the tonality of blue and chromatic pink is used to express something gendered and sexual in nature, trying to bring to light a reality that is separate from the heteronormative narrative that we are used to. Considers them un-synched works which sees a queering of the subject through an unpredictable transformative time, their perfection lying only in their pure narratives that exist without misconceptions. The works in this case acts as a device to narrate the story of finding love, representing both a reason to be loved, to have dreams, and to remember our adolescent metamorfosis in a time. “Simple is love, love is bravery”

This ‘homo-normative’ presentation generates attempts to ‘normalize’ the other, bringing to light the missing stories, community experience and political issues which are still largely seen as taboo, and wish it could be willed away and turn into erasure through the power of love. It is an attempt to rethink the idea of looking for hope and wisdom while continually existing as queer individuals. The series of work is inspired by the nocturnal changes within the artist’s thoughts, which calls on questioning our dependency on our beliefs and body of the ‘normal’ and the ‘abnormal’.

As Confucius quotes “*I hear and I forget, I see and I remember, I do and I understand*”. Perhaps the only way for art to function as a mean to spread empathy and awareness in this case also relies on the initiative of society to engage with human concerns and experience, even if they are indeed, ‘other’.

The notion of loving our body becomes more subtly but not exactly how it was. It is melancholic passive manner where we know what to think our love of body. Most of the figure paintings are studied from the pornography (queer art) and sexual intimacies, queer fantasy, but becoming more real in the sense it is as same as god in the painting (like said, Pegasus myth in the Renaissance). Also, the idea of privacy is reaching limitation where it is no longer a privacy, but public shaming, bullies. Which also includes the cycle of bipolar, schizophrenic, mental depression, clinical disorder, misbelief.





Close up view

**Metamorfosis** (2018-2019)

Fabric dye, mural paint on 75 gsm Fabriano Paper / Acrylic Frame  
225cm x 315cm; 42cm x 29.7cm each





**You on me, me on you** (2019)

Fabric dye, mural color, on 300 gsm watercolor paper, wooden frame  
61cm x 61cm

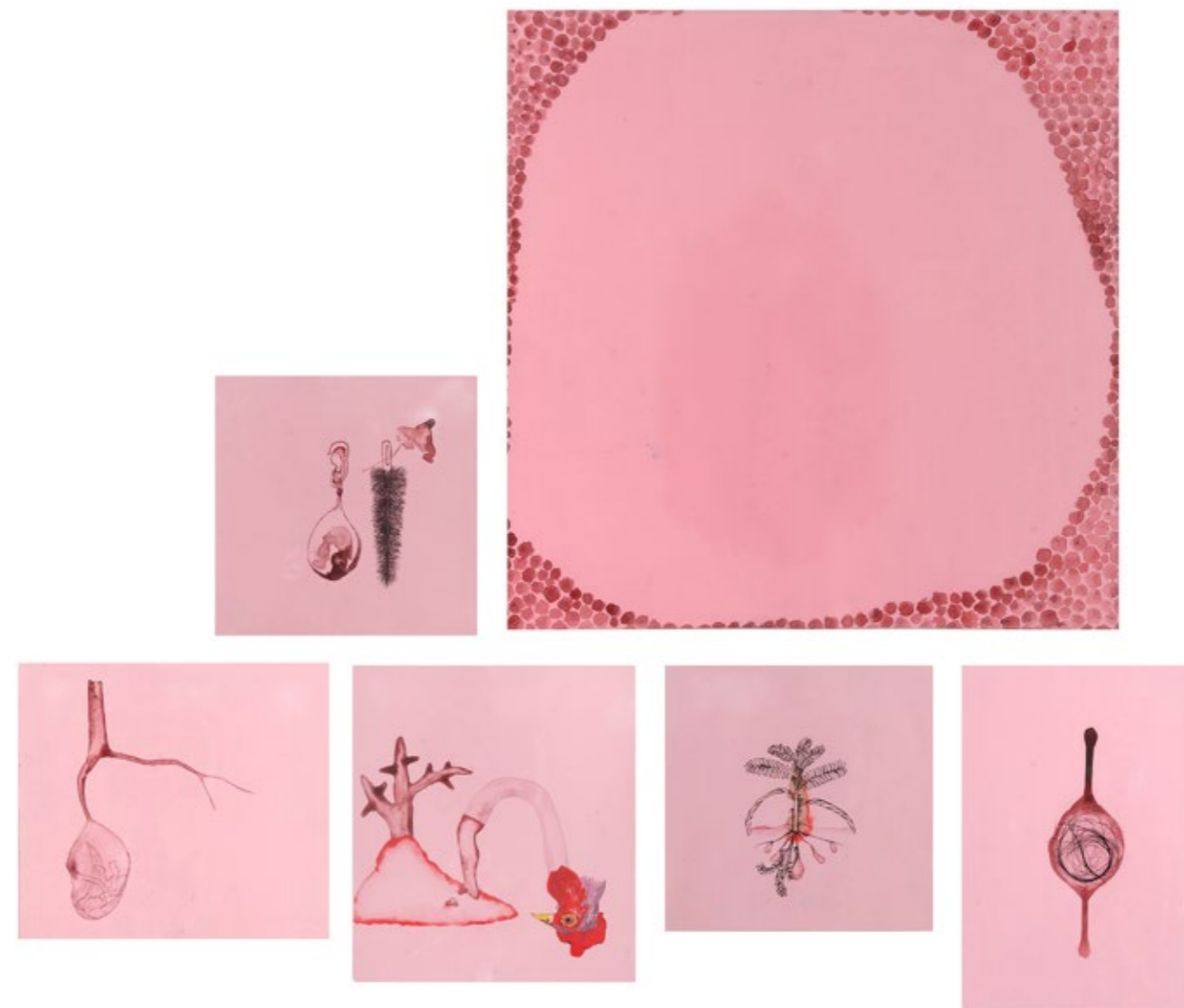
**'She-Lah'** (2019)

Fabric dye, phthalo blue pigment mural color  
on 300 gsm watercolor paper, wooden frame  
59.5cm x 84.5cm





**Makloom** (2019)  
Fabric dye, mural color, pencil marks on 300 gsm watercolor paper, wooden frame  
61cm x 61cm



**Untitled**; extension of Metamorfosis (2019)  
Fabric dye, mural color, vermillion red pigment, hair, glue, pencil drawing on 300 gsm watercolor paper, wooden acrylic frame  
41cm x 41cm, 24cm x 17cm, 18cm x 17cm, 22cm x 18cm, 19cm x 19cm, 18cm x 18cm

**Breathe with nature** (2020)

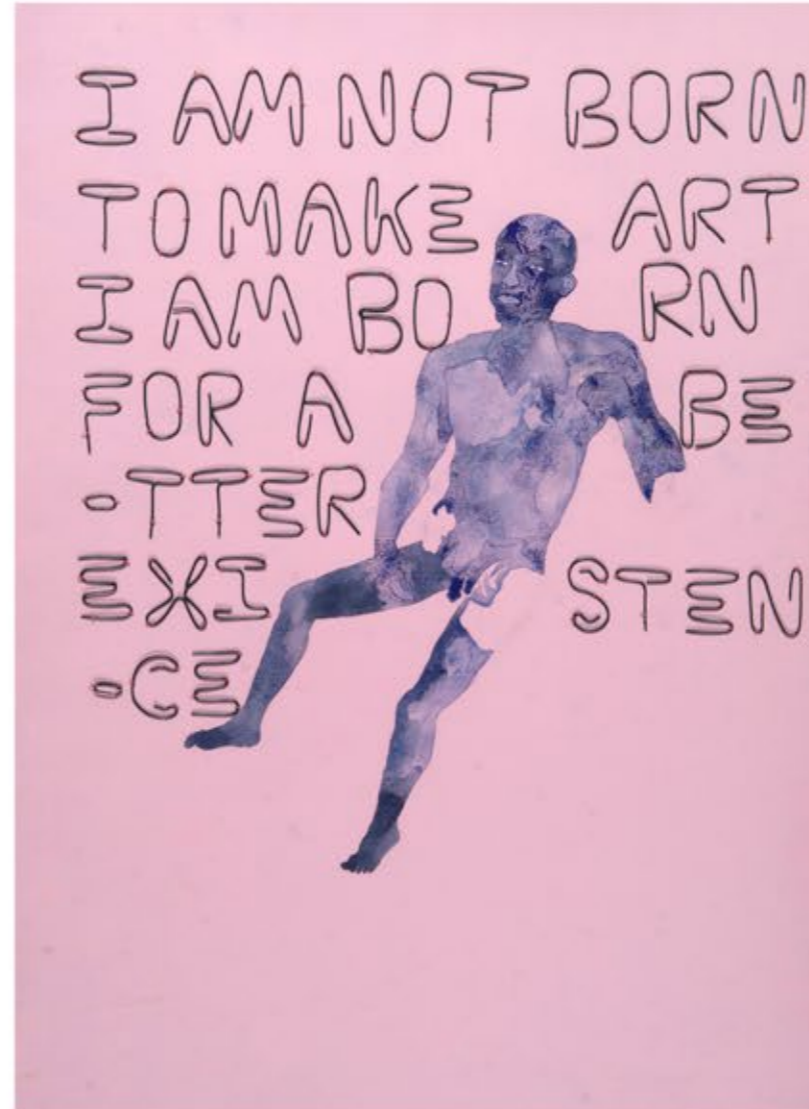
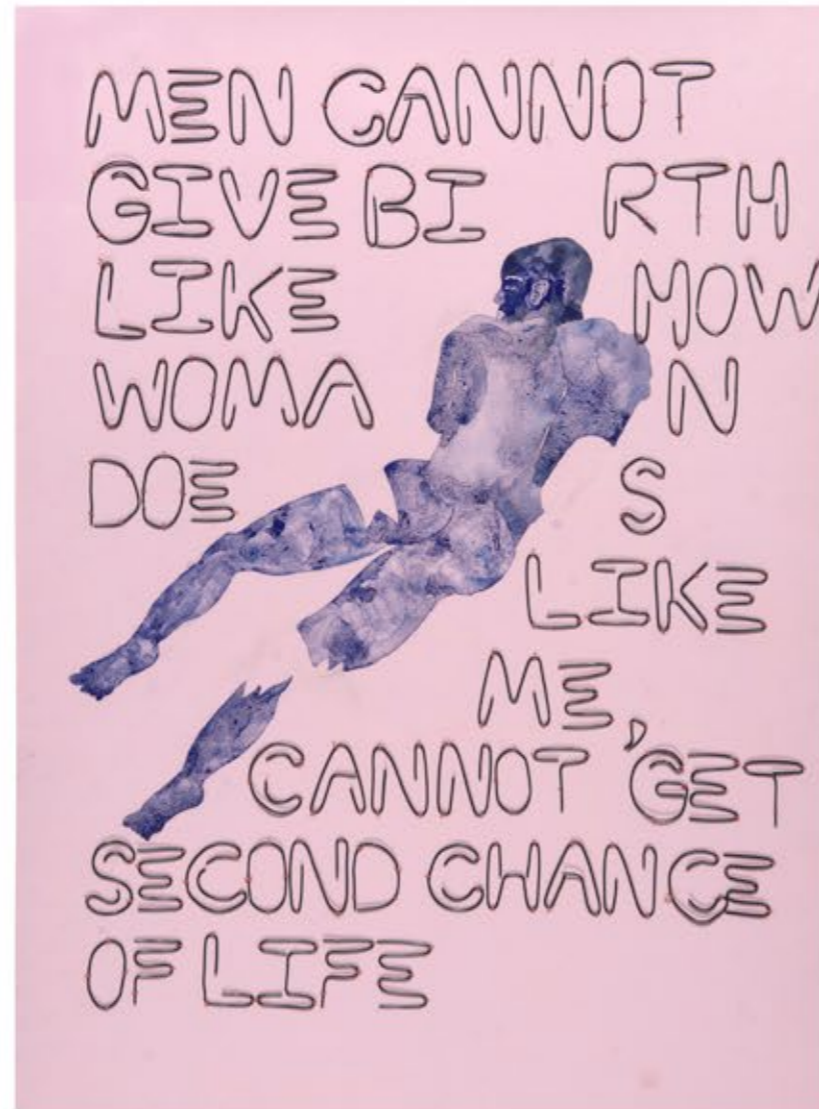
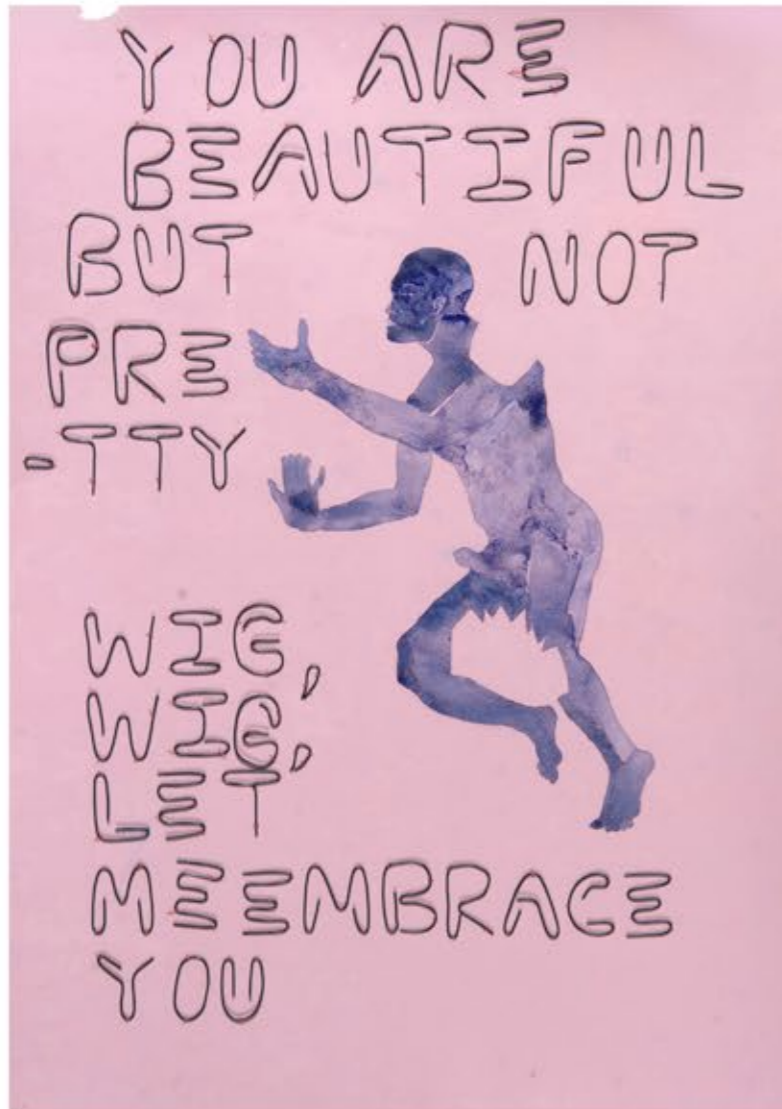
Installation of three parts:  
Part I: Mural colour painted on PPC rolls, sketches, drawing, burnt serviette;  
Part II: Rotan Chair wrapped with cotton, fish net, coated wires, dustier;  
Part III: Cotton with yarn  
Dimension variable



**Untitled II**; extension of Metamorfosis (2020)

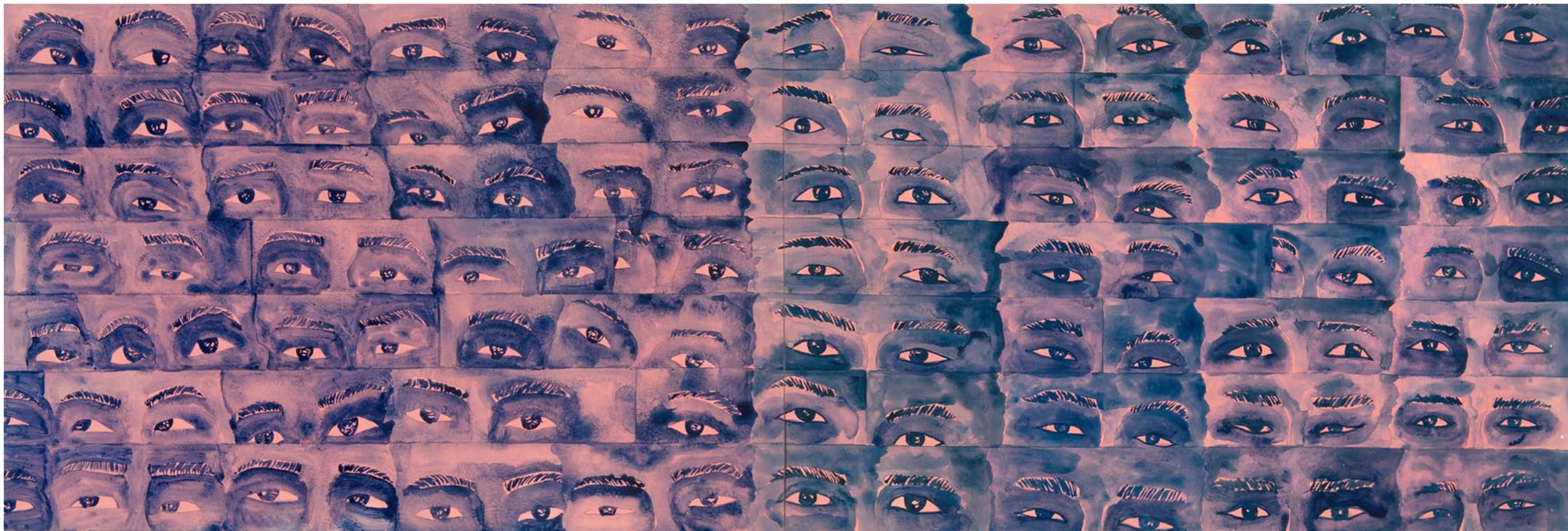
Fabric dye, mural color, phthalo blue on 300 gsm watercolor paper, wooden frame  
18cm x 27cm each





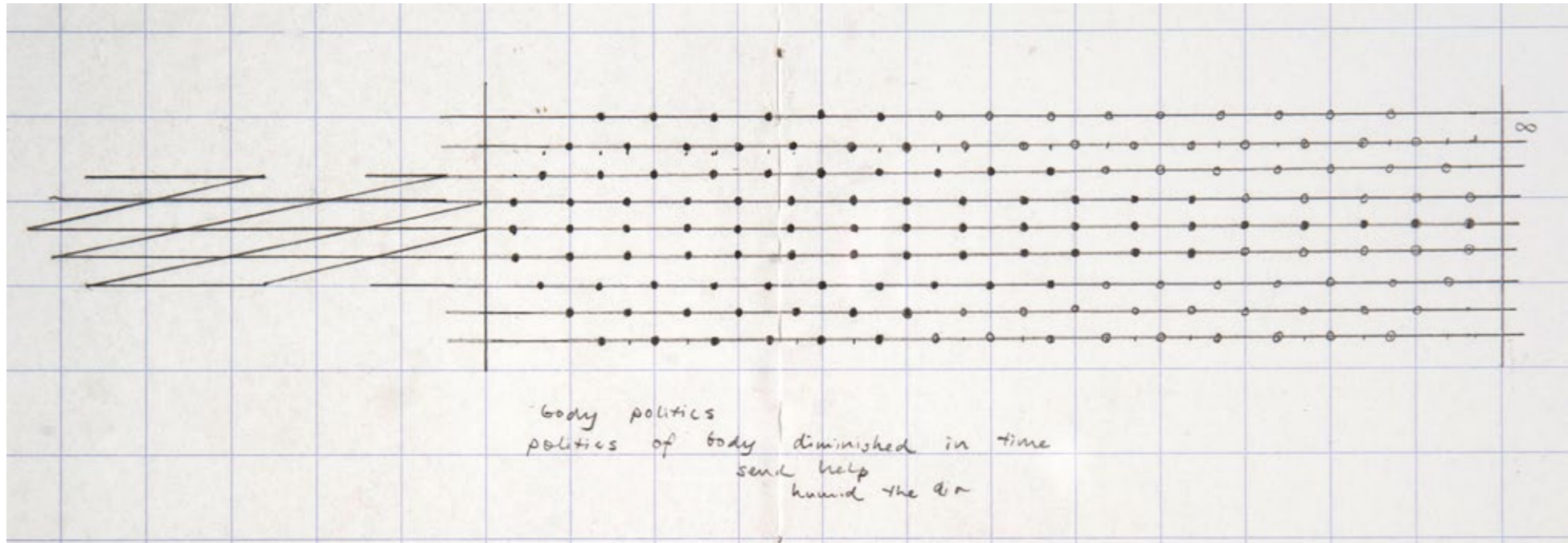
**Restriction or forbidden 4 (2020)**

Mural color, phthalo blue pigment coated wires formed alphabets on 300 gsm watercolour paper, acrylic frame  
60cm x 42cm each



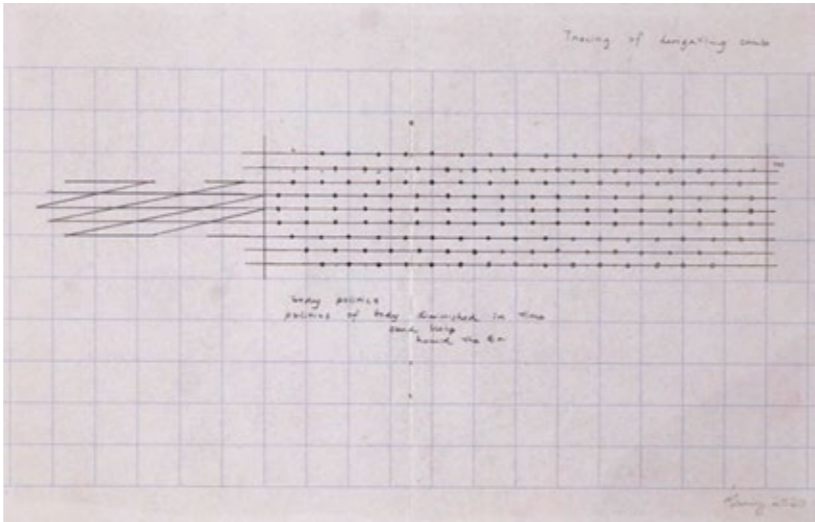
**You wait laa my love (2020)**

Mural color, pthalo blue pigment fabric dye on 300 gsm watercolor paper  
55cm x 162cm (Diptych); 55cm x 81cm each



Close up view

**Untitled (2020)**  
Pencil on paper  
20cm x 31cm



**Detto (2020)**  
Video footage; 3-channel video installation  
Screen I: 2:17"; Screen II: 2:40"; Screen III: 2:20"





???? (2020)  
Photography sketch  
Dimension variable

Untitled 1 (2020)  
Comb, needles, real hair  
1 feet square

Specimen Hair Growth (2020)  
Fermented boiled rice water,  
lemon peels, orange peels,  
essence oil (Energy  
revitalizing), rosemary  
Dimension variable

Graving for Memories (2020)  
Metal scrub, socks, plastic, needles, yarns,  
dried orange peels, dyed wig  
1 feet square

Untitled 2 (2020)  
Yarn, soil, silver lining plant, moss  
5 inches square





**Air(ry) Resistance** (2020)  
3 costumes, headgear, performance piece, (Part I, Part II, Part III)  
30 mins





**I love cleaning I** (2020)

Scrub, serviette pulps, yarn, dried flower, deco wire  
31cm x 24cm x 4cm



**I love cleaning II** (2020)

Scrub, serviette pulps, yarn, dried flower, deco wire  
31cm x 24cm x 4cm

**Sobriety I** (2020)  
Mural color, vermillion red pigment powder,  
fabric dye on 300 gsm watercolor paper  
169cm x 59.5cm



**Sobriety II** (2020)  
Mural color, vermillion red pigment powder,  
fabric dye on 300 gsm watercolor paper  
169cm x 59.5cm



**Sobriety III** (2020)  
Mural color, vermillion red pigment powder,  
fabric dye on 300 gsm watercolor paper  
169cm x 59.5cm



**Sobriety IV** (2020)  
Mural color, vermillion red pigment powder,  
fabric dye on 300 gsm watercolor paper  
169cm x 59.5cm



# ANAS AFANDI (b.1991)

**ANAS AFANDI** have always used drawings as his main practice. Most of them examined the boundaries between art and life, fact and fiction, design and function, largely based on his experience and memories. Anas believes that artworks must be closely related to its producer, i.e. very personal and exclusive. Evolving as the artist evolved as a human being through experience and emotion. By reflecting the experience of the artist to his artworks, Anas was able to question the role of art in human experience.

Much has been done of the conceptual underpinnings of his works; his close relationship with nature, a familiar surrounding from which he grew up established his interest towards the natural world, history, archaeology and botany; and these interests are often incorporated into his artworks. Hence, the role of environment in his works always become the foundation, the artist himself is merely a vessel that channel the idea derived from the foundation and the artwork — through touch and influence from both the vessel and foundation — become the being.



## EDUCATION

2015 Diploma In Fine Art, Malaysian Institute of Art (MIA), Kuala Lumpur

## EXHIBITIONS

- 2020 WLG Incubator Young Artists Show, Wei-Ling Contemporary, Kuala Lumpur
- 2019 Drawings Matter, HOM Art Trans, Kuala Lumpur  
SHIFT: A Contemporary Art Exhibition, White Box, Kuala Lumpur
- 2016 Diploma Show, MIA Gallery, Kuala Lumpur
- 2015 MIA Art Show, Le Geo Art Restaurant, Kuala Lumpur  
Urban Art 2015, Galeri Pelita Hati, Kuala Lumpur
- 2014 Opening KEDAI, Kedai Co., Kelana Jaya

## ART WRITINGS

- 2016 Chong Ai Lei – In The Room, Canna Gallery, Jakarta, Indonesia  
Group Photography Exhibition – Introjection, Lorong Kekabu, Kuala Lumpur  
Shahrul Hisham – Travelling into Imaginaria: A Visual Poetry, Segaris Art Center, Publika, Kuala Lumpur
- 2015 Yutaka Inagawa – Otak Jepun, Lorong Kekabu, Kuala Lumpur

## ART ACTIVITIES

- 2018 Mural Painter, World Urban Forum (WUF), Think City, Kuala Lumpur
- 2017 Artist’s Assistant – Shooshie Sulaiman, Yokohama Triennale, Yokohama Museum of Art, Yokohama, Japan  
Installation & Mural Painter, Beer Factory, Yangon, Myanmar
- 2015 Assistant Curator – Anum Mohamed, ICONS Malaysian Architects  
Global Acclaim, University Malaya Gallery (UMAG), Universiti Malaya, Kuala Lumpur  
Internship, HOM Art Trans, Kuala Lumpur

# TANG TZE LYE (b.1989)

**Tang Tze Lye** is the contemporary visual artist who deals with the digital world and gender-researching deals with insecurities. His interests had revolved from engaging visuals and music into one new concept. He was a Bachelor Alumni from MSU Baroda Fine Art School, India, Diploma holder from Sunway University College under scholarship and is currently finishing his Master Fine Art (Studio Practice) in USM and Grade 6 holder in Trinity London Vocal Exam. He is one of two Malaysian artists currently trained under the Wei-Ling Young Artist Project for a coming period starting 2020. Won awards such second runner up for Nando’s Art Competition 2010 and Finalist for Nando’s Art Competition, Finalist for Bakat Sezaman Muda 2016, Twice Finalist for Spotlight 2018/2019, Finalist for Malaysian Emerging Art Award 2019, Champion Prize for MOOD Indigo Fashion Design MIT Mumbai Competition as One of the Lead-Designer, Champion Prize for International Choir Competition (China) as associated Dithyrambic Singers (Malaysia), and sponsored by BSVN as a Malaysian Young Visual Artist for Asian Youth Camp (Vietnam) after his internship in Balai Seni Negara in 2010.

His artworks had exhibited across internationally and nationally, like 360 Exhibition Gallery, BSVN, Artemis Gallery, Publika White Box Gallery, ChinaHouse Gallery, HOM Art Trans Gallery, Chaap Print Making Gallery, Saputara Art Village (India), Goethe Institut New Delhi (India), Instagram One day Take-over Artist Campaign Art Seni, Eco Art World Gallery, Hin Bus Depot Gallery, Atria Zoo Gallery and Annexe Gallery. Besides his active exhibition nationally/internationally and performance, he is also a fundamental vocal coach with passion and songwriting for other artists and music busking.



## EDUCATION

- 2020 Master in Studio Practice Based, USM Penang
- 2015 Painting student graduated from MSU Baroda Fine Art University (INDIA) Degree
- 2009 Diploma in Fine Art from SUNWAY UNI. College

## AWARDS

- 2019 Finalist for MEAA 2019
- 2019 Finalist for SPOTLIGHT 2019
- 2018 Finalist for SPOTLIGHT 2018
- 2016 Finalist for Bakat Sezaman Muda
- 2015 First place in Mood Indigo Fashion Design, Mumbai
- 2009 Second Runner up for Nando’s Art Competition

## SOLO EXHIBITION

- 2020 Wet Dreams, Zoo, Atria Mall Gallery

## SELECTED GROUP EXHIBITIONS

- 2020 WLG Incubator Young Artists Show, Wei-Ling Contemporary
- 2019 Kecik-Kecik Art Exhibition, Hin Bus Depot Gallery
- 2019 Transit 2x2, HOM ART TRANS Gallery
- 2019 Millennials, Artemis Gallery
- 2019 MEAA, Publika White Box Gallery
- 2019 100 Art Show Down, China House Gallery, Penang
- 2018 Art Salon 2018, Artesque
- 2018 Spotlight Exhibition, Ecoworld Art Gallery
- 2016 Bakat Sezaman Muda, Balai Seni Art Gallery
- 2010 New Kids on Block, 360 Gallery

## WORKSHOPS

- ASEAN Youth Camp Workshop, 2010, Vietnam
- Etching Workshop, 2012, India
- Miniature Painting Workshop (Bengali miniature), 2014, India
- Ceramic Pottery Workshop (contemporary), 2014, India
- Contemporary art workshop (Lalit Kala Camp), 2015, India

## SOCIAL MEDIA

- India New Straits Time
- One day artist campaign at ArtSeni Instagram

## MUSIC

- Professional vocalist, singer-songwriter, composer & lyricist
- focuses in Queer Pop / Electro-soul pop genre.
- SunSilk Miss Malaysia 2011
- Indie Music Performance (Three Little Bird, India) 2014
- Open Mic Merdeka 2018
- Penang Thing 2020
- Unrestricted Stage Live on FB 2020
- Part-time vocal coaching

## THEATER

- Rainbow Solidarity, Penang Film Festivals, dancers and performers collaboration under Embody Dance lead by Aida Redza, 2018 & 2019.
- Heaven and Hell, collaboration with Soonufat Supramaniam and Fadzrina, GTF Penang 2019.
- Isolation, dance video production online on Vimeo, 2020.
- Trailer : <https://vimeo.com/421394304>
- Full video : <https://vimeo.com/423471126>





Produced by **Wei-Ling Gallery**

To accompany the exhibition entitled '**WLG Incubator Young Artists Show**'  
by Anas Afandi & Tang Tze Lye from 7 October - 8 November 2020

**Wei-Ling Contemporary**

RT01, 6th Floor , The Gardens Mall,  
Mid Valley City, Linkaran Syed Putra,  
59200 Kuala Lumpur, Malaysia.

T: +603 2282 8323

E: weilingcontemporary@gmail.com

**Wei-Ling Gallery**

No. 8 Jalan Scott, Brickfields  
50470 Kuala Lumpur, Malaysia.  
T: +603 2260 1106 F: +603 22601107  
E: weilinggallery@gmail.com  
W: www.weiling-gallery.com

PROJECT DIRECTOR| Lim Wei-Ling

DESIGNED BY | Lim Siew Boon

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Cover image: Anas Afandi- *Burung Tiong Gembala Kerbau* / Tang Tze Lye- *Untitled*