



Corrupt

Colonial legacy

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Overcome

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Ove

I
GOD,
GOLD,
& GLORY

LOVE

ANAS AFANDI

Pollution

& GLORY

Self
centered

Materialistic

Ignorant



I LOVE
GOD,
GOLD,
& GLORY

ANAS AFANDI

21 September - 19 October 2024

Front cover: Close-up of "The Institution", 2024

Nation-building, nature, cultural identity, and the ties that bind them.

It's time to discard those rose-tinted glasses. To discern the complexities regarding the shaping of the nation's identity and cultural landscape from historical exploitation and environmental degradation. The underlying influences that have persisted through time, seeping into every nook and cranny. Anas brings up an important aspect of the realities behind nation-building; the deforestation of nature in paving the way for monoculture farming. As per the artist, the belief in a harmonious and romantic relationship with nature is something people subconsciously agree upon. Nevertheless, it is a mere superficial 'branding' effort to mask environmental destruction. This agricultural practice has led to significant environmental destruction, and the displacement and endangerment of native species. Despite efforts to conserve wildlife and promote sustainability, the damage done is profound and ongoing. Oil palm plants have been depicted as part of the narrative of 'progress' from a pre-modern subsistence economy, Anas uses it to serve as a metaphor for the nation's action; perpetuating the colonial practice of objectifying the natural world as something to be defeated and exploited. This particular plant appears quite frequently in his body of work. Harking back to the history of how oil palms first arrived in South-East Asia; a result of the British colonial administration. It is hard to deny that the westernisation and industrialisation of a nation are part and parcel of nation-building. Regrettably, Malaysia's cultural identity, closely tied to its natural environment, is being eroded as traditional practices and symbols are replaced by those linked to colonial and capitalist influences.

The work is placed between two bookends. The first is the profound affinity and the admiration for the diversity of the natural world. The second, is the current sense of mourning for the loss of that diversity due to humanity's destructive nature, both of which he is also part of. Concerned that without a shift in values and a more genuine appreciation of the environment, Malaysia will continue to lose its cultural distinctiveness, leading to a homogenised and diminished national identity. As always, Anas' work consistently provides a subtle perspective on the interconnected and evolving relationship between the natural world, historical narratives, and cultural identity, encouraging reflection on its influence in modern society.

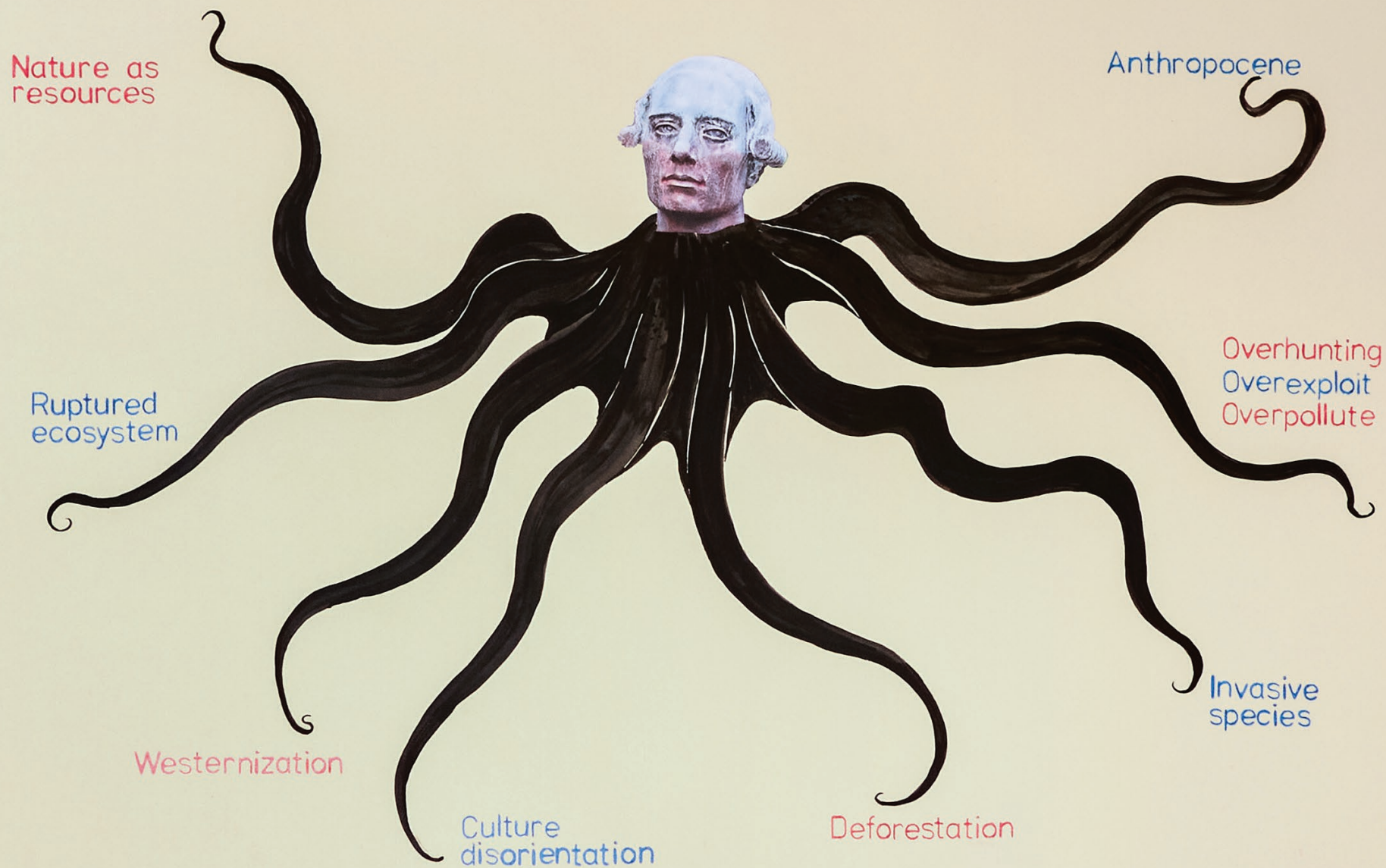
Pembinaan negara, alam semula jadi, identiti budaya, dan hubungan yang mengikat mereka. Kini, masa untuk menanggalkan 'cermin mata berwarna merah jambu'. Dalam zaman sekarang, kita perlu mengenal pasti kerumitan dalam pembentukan identiti negara Malaysia dan lanskap budaya daripada eksploitasi sejarah dan kemusnahan alam sekitar. Pengaruh penjajah yang telah lama wujud terus meresap ke dalam setiap sudut. Anas menyingkap satu aspek penting mengenai realiti di sebalik pembinaan negara; penebangan hutan untuk membuka jalan kepada pertanian monokultur. Menurut artis ini, kepercayaan dalam hubungan harmoni dan romantik dengan alam semula jadi adalah sesuatu yang dipersetujui secara tidak sedar oleh masyarakat. Namun, ia hanyalah satu usaha 'penjenamaan' untuk menutup kemusnahan alam sekitar. Amalan pertanian tanaman yang dibawa oleh penjajah, seperti kelapa sawit, telah menyebabkan kemusnahan alam sekitar yang ketara, serta mengakibatkan pemindahan dan ancaman terhadap spesies asli. Walaupun terdapat usaha untuk memulihara hidupan liar dan mempromosikan kelestarian, kerosakan yang telah dilakukan amat mendalam dan berterusan.

Pokok kelapa sawit telah digambarkan sebagai sebahagian daripada naratif 'kemajuan' daripada ekonomi sara diri pra-modern, dan Anas menggunakan pokok ini sebagai metafora untuk tindakan negara; meneruskan amalan kolonial yang melihat alam semula jadi sebagai sesuatu yang perlu dikalahkan dan dieksploitasi. Pokok ini muncul agak kerap dalam karya beliau. Kembali kepada sejarah bagaimana kelapa sawit pertama kali tiba di Asia Tenggara; hasil daripada pentadbiran kolonial British. Sukar untuk menafikan bahawa pembaratan dan perindustrian adalah sebahagian daripada pembinaan negara. Malangnya, identiti budaya Malaysia yang berkait rapat dengan alam semula jadinya semakin terhakis apabila amalan dan simbol tradisional digantikan dengan yang berkaitan dengan pengaruh kolonial dan kapitalis.

Karya ini diletakkan di antara dua tanda buku. Yang pertama adalah ikatan mendalam dan kekaguman terhadap kepelbagaian alam semula jadi. Yang kedua adalah rasa kehilangan terhadap kepelbagaian itu disebabkan oleh sifat manusia yang merosakkan, di mana Anas sendiri turut menjadi sebahagian daripadanya. Beliau bimbang bahawa tanpa perubahan nilai dan penghargaan yang lebih tulus terhadap alam sekitar, Malaysia akan terus kehilangan keunikan budayanya, membawa kepada identiti nasional yang seragam dan semakin berkurangan. Seperti biasa, karya Anas sentiasa memberikan perspektif halus mengenai hubungan yang saling berkaitan dan berkembang antara alam semula jadi, naratif sejarah, dan identiti budaya, menggalakkan refleksi terhadap pengaruhnya dalam masyarakat moden.

ARTWORKS

COLONIAL LEGACIES



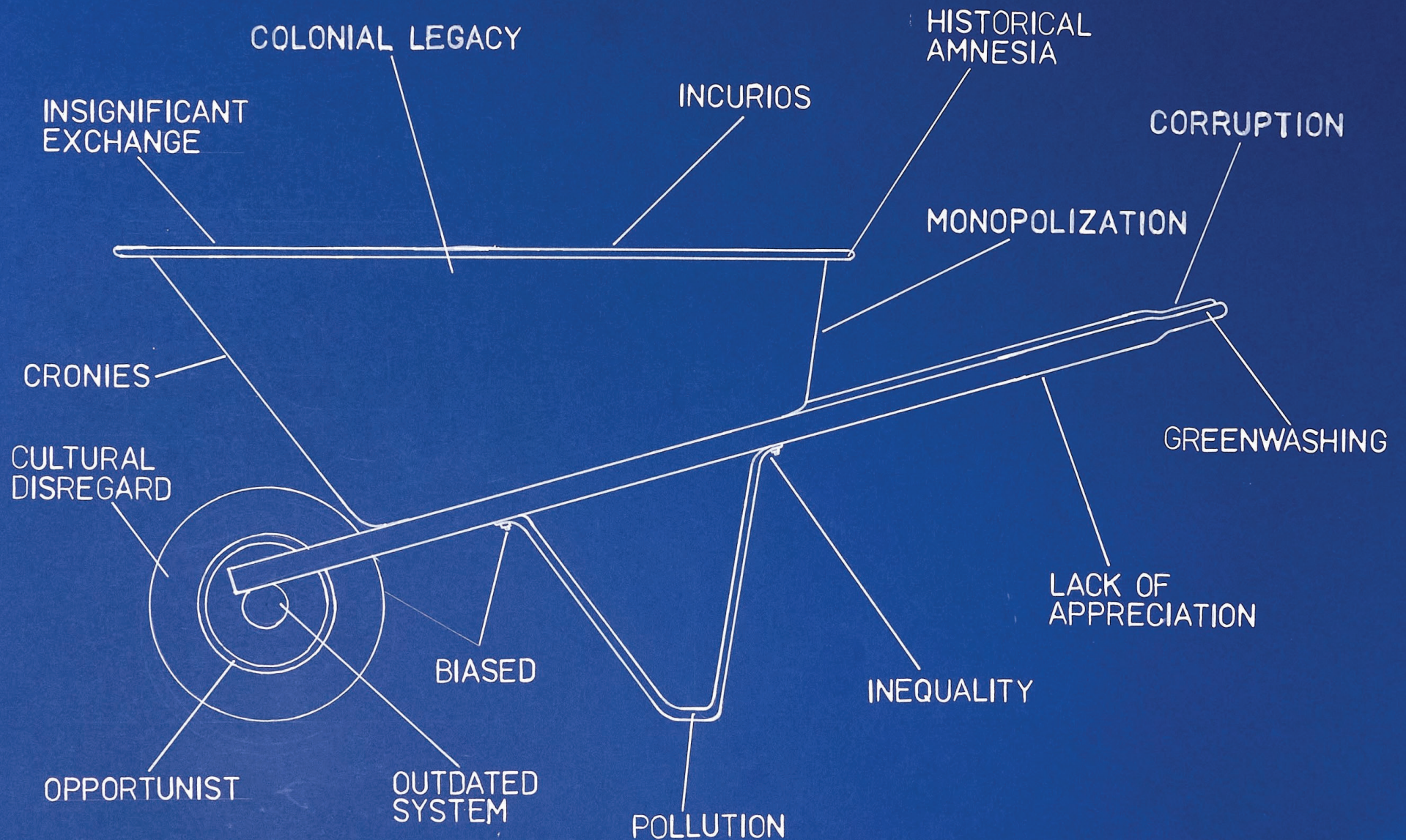
Effects of Colonialism

Indian ink, collage, acrylic, and coloured pencil on paper

50cm x 64.8cm

2024

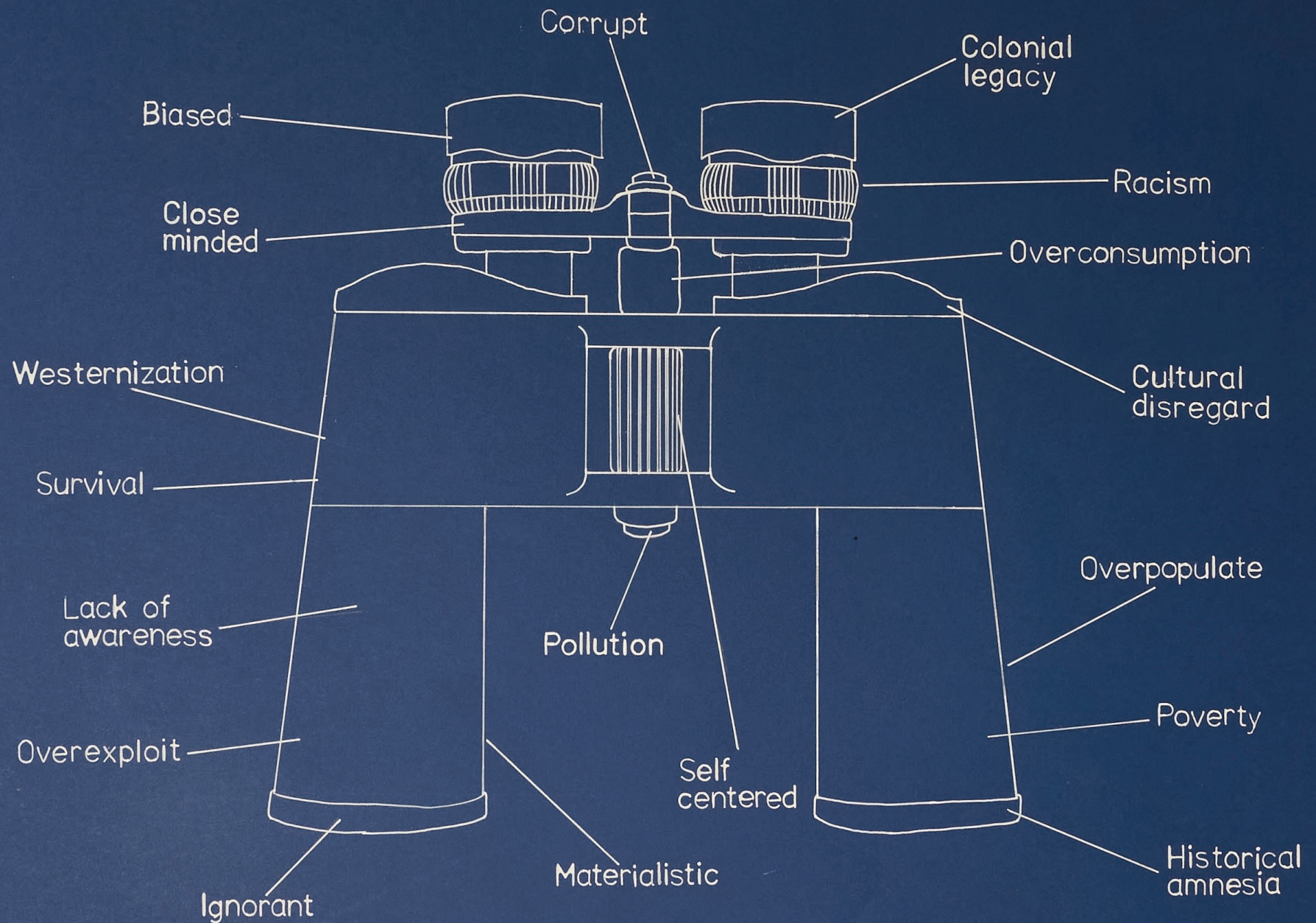
THE INSTITUTIONS



The Institution

Ink on paper
50cm x 65cm
2024

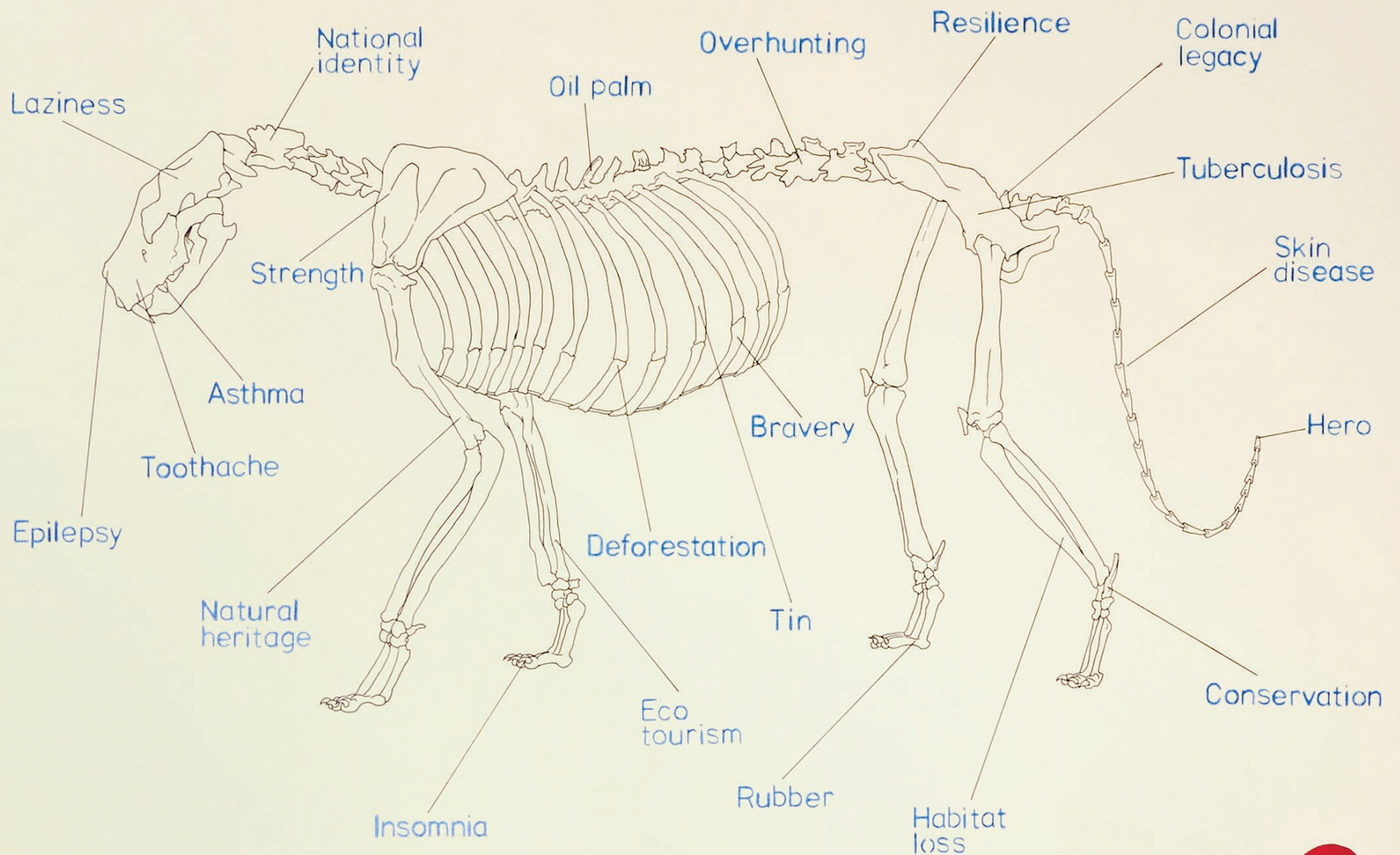
THE SOCIETY'S DILEMMA



The Society's Dilemma

Ink on paper
50cm x 65cm
2024

M. TIGER ANATOMY OF CONFLICT



Malayan Tiger: Anatomy of Conflict

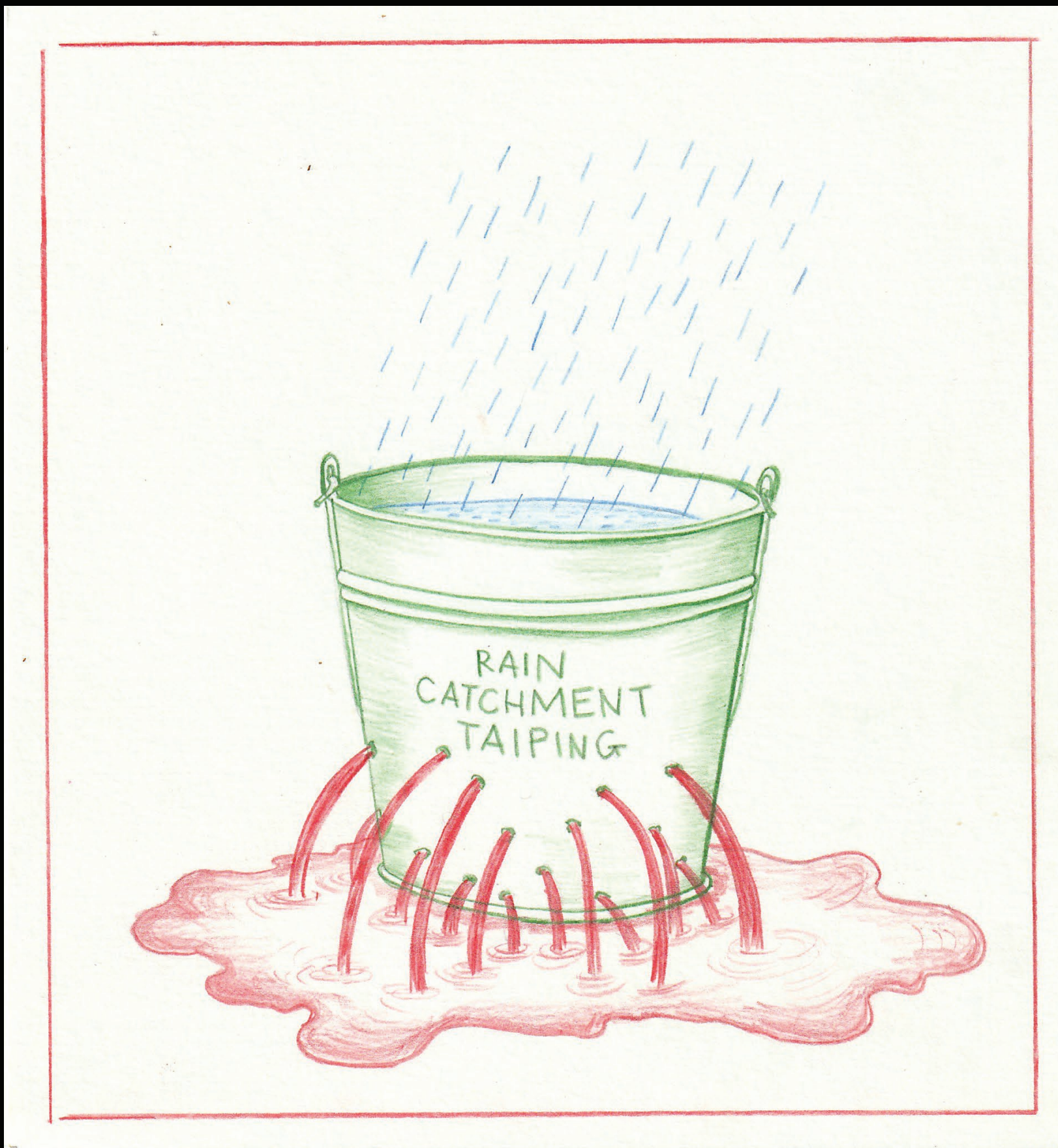
Ink, acrylic, and coloured pencil on paper

50cm x 65cm

2024



Installation view at Wei-Ling Gallery



Climate Crisis

Coloured pencil on paper

17.5cm x 16.1cm

2024



Cease Fire I

Coloured pencil, poster colour, and presstype on paper

17.5cm x 25cm

2024

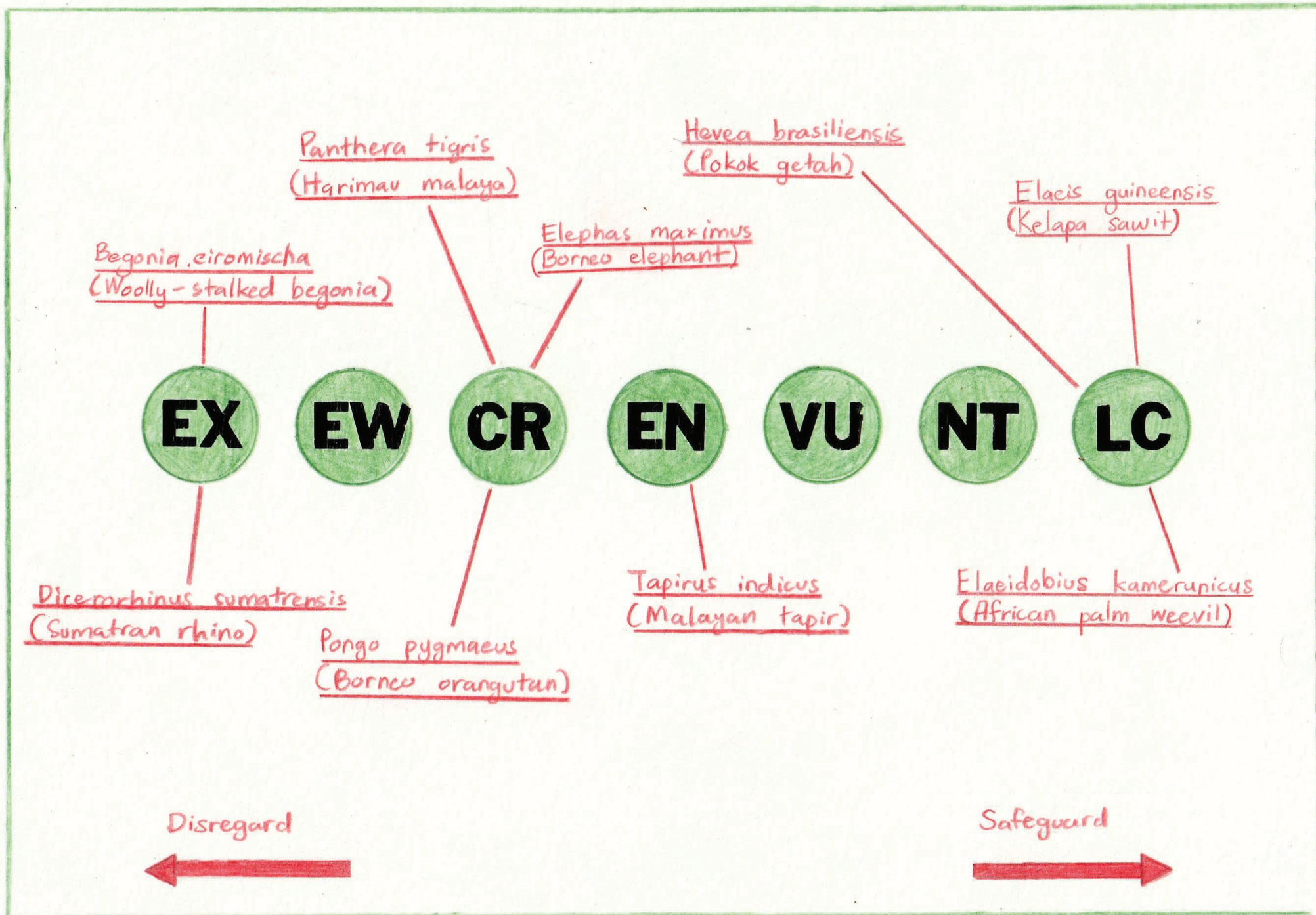


Cease Fire II

Poster colour, ink, and coloured pencil on paper

16.9cm x 17.5cm

2024

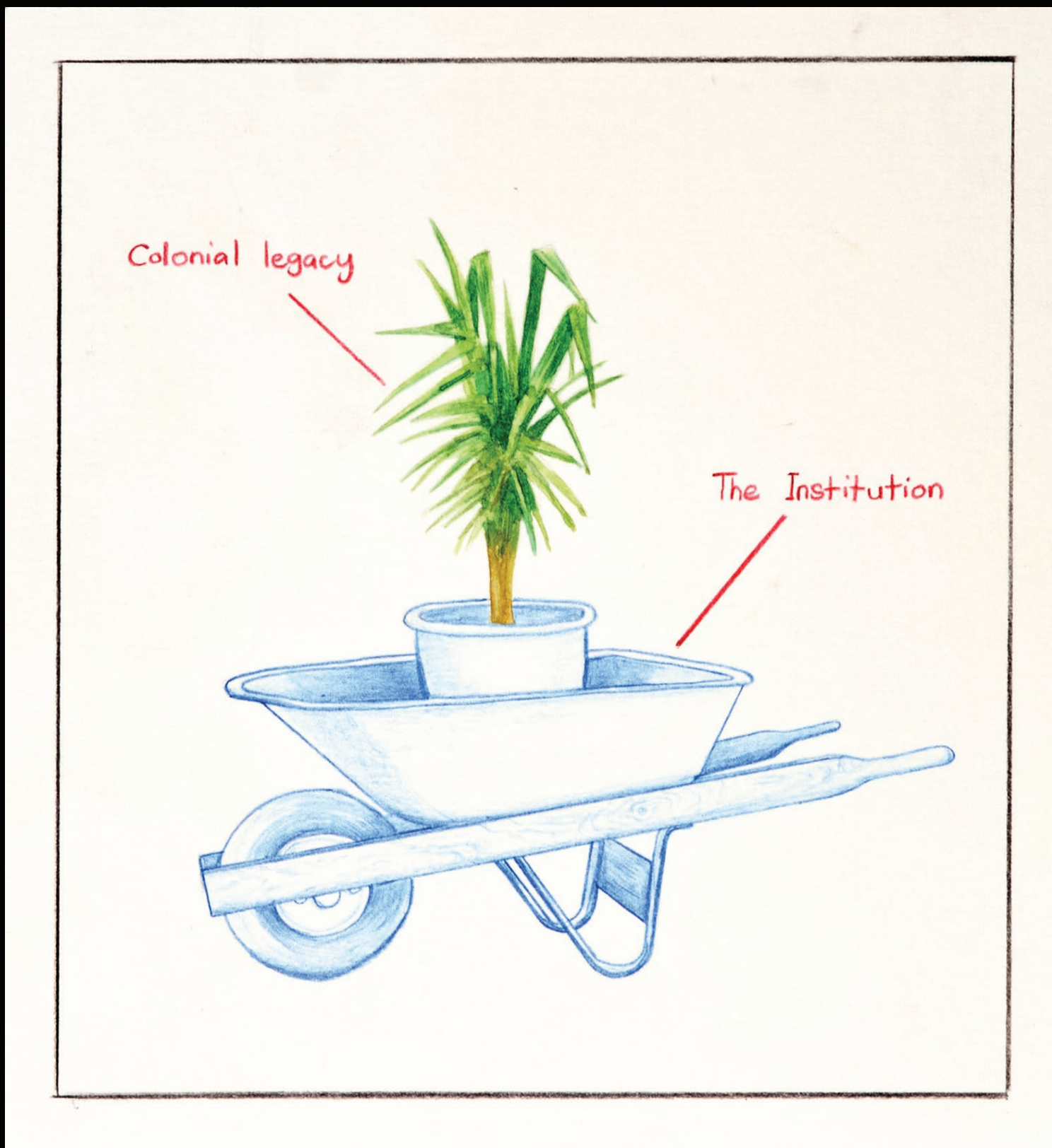


The National Safeguard & Disregard List

Coloured pencil and presstype on paper

16.8cm x 23.7cm

2024



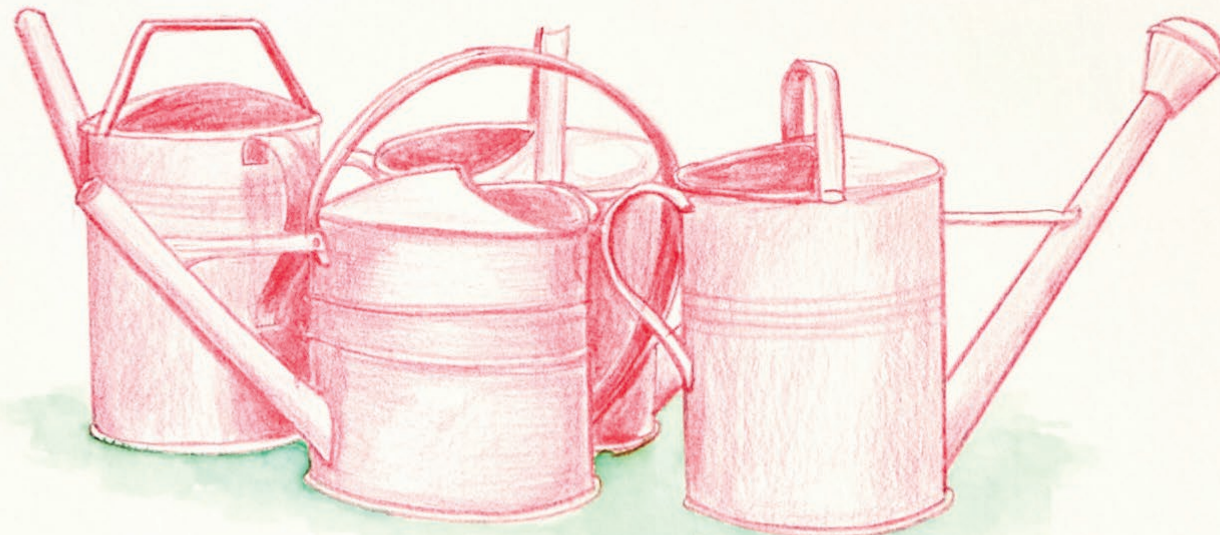
Perpetuating The Colonial Legacy

Graphite, coloured pencil, and watercolour on paper

17.5cm x 16cm

2024

Artists

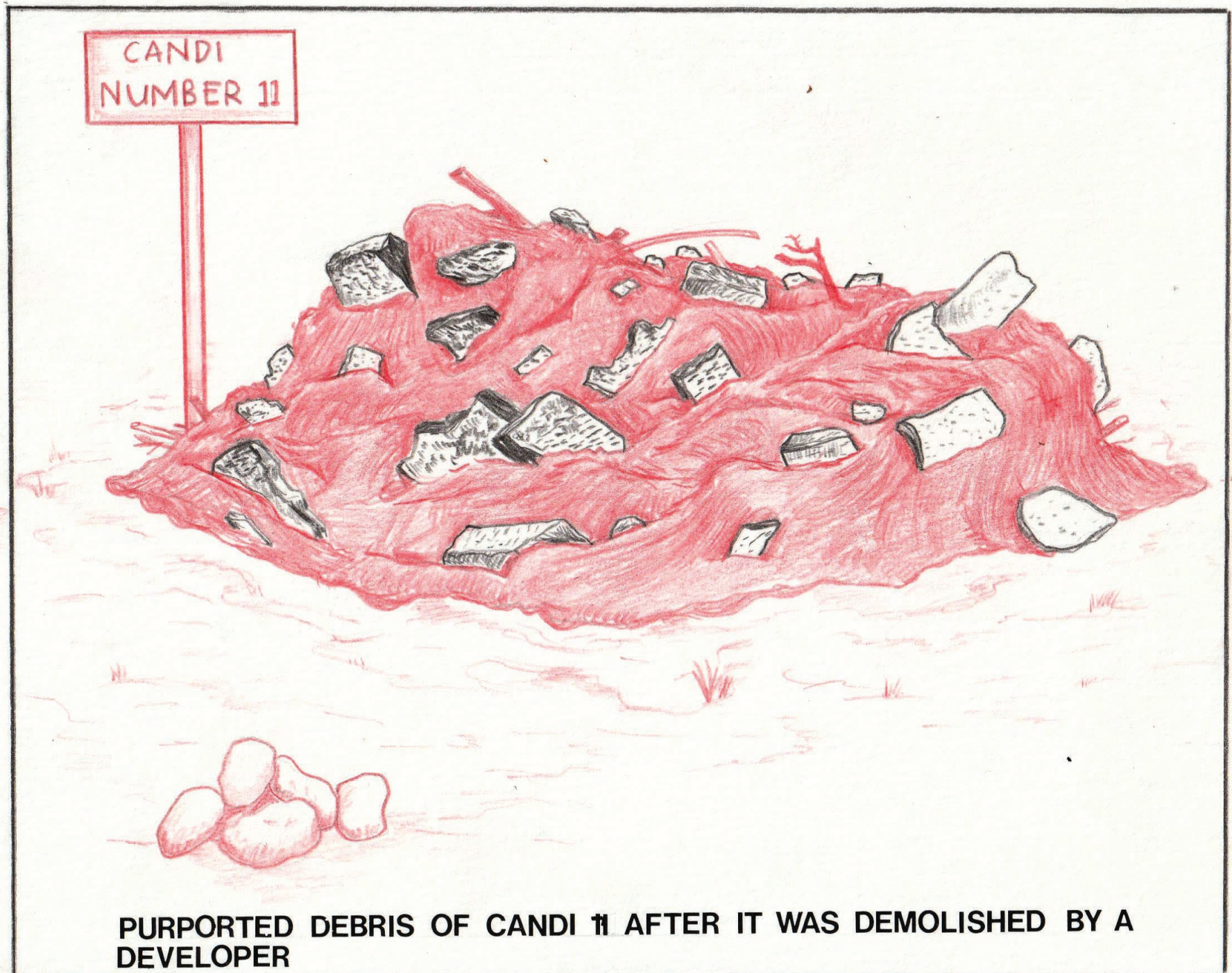


Artists

Graphite, coloured pencil, and watercolour on paper

17.5cm x 16cm

2024



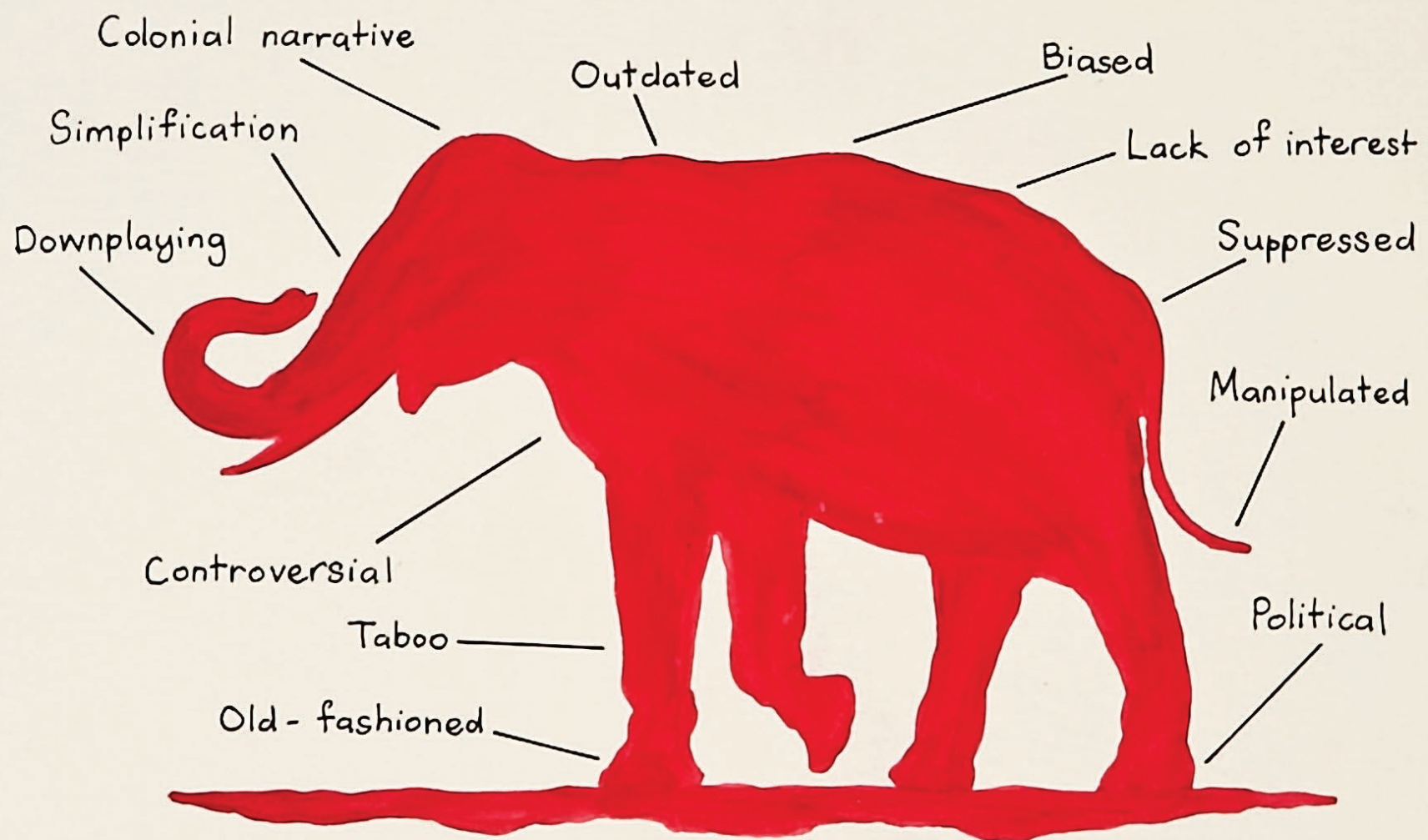
PURPORTED DEBRIS OF CANDI 11 AFTER IT WAS DEMOLISHED BY A DEVELOPER

The Incompetence Nation

Coloured pencil and presstype on paper

18cm x 22cm

2024



The Problems With History

The Problem With History I

Ink and coloured pencil on paper

15.3cm x 20cm

2024

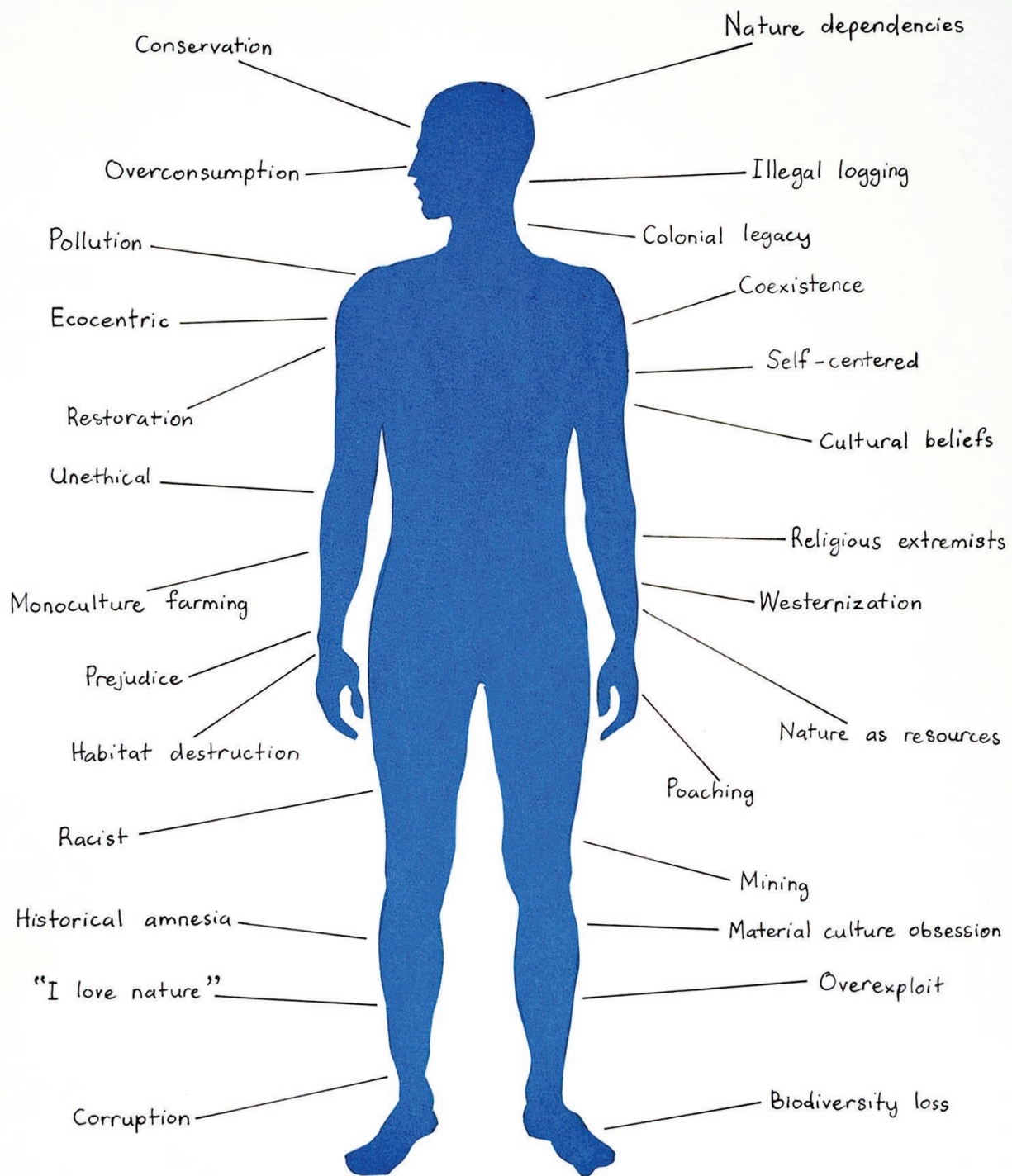


Installation view at Wei-Ling Gallery



The Variety of The Malay Man

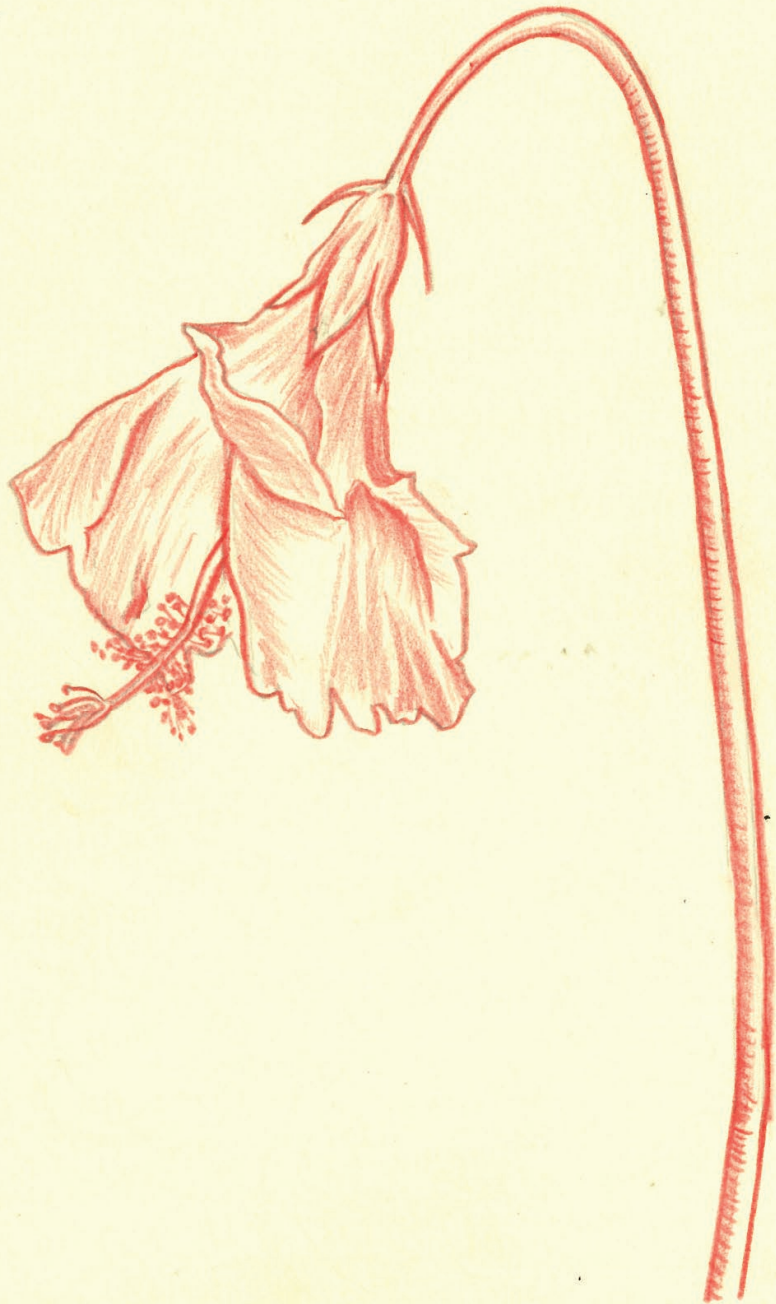
Acrylic on paper
76cm x 36cm
2024



The Malaysian Man

Screenprint, collage, ink, and coloured pencil on paper
 35cm x 25cm
 2024

Wilting Hibiscus



Wilting National Identity

Coloured pencil on paper

20.9cm x 16.4cm

2024



Institution's Effort in Reviving Tradition

Acrylic, ink, and coloured pencil on paper
23cm x 27cm
2024



Agriculture as Colonial Tool

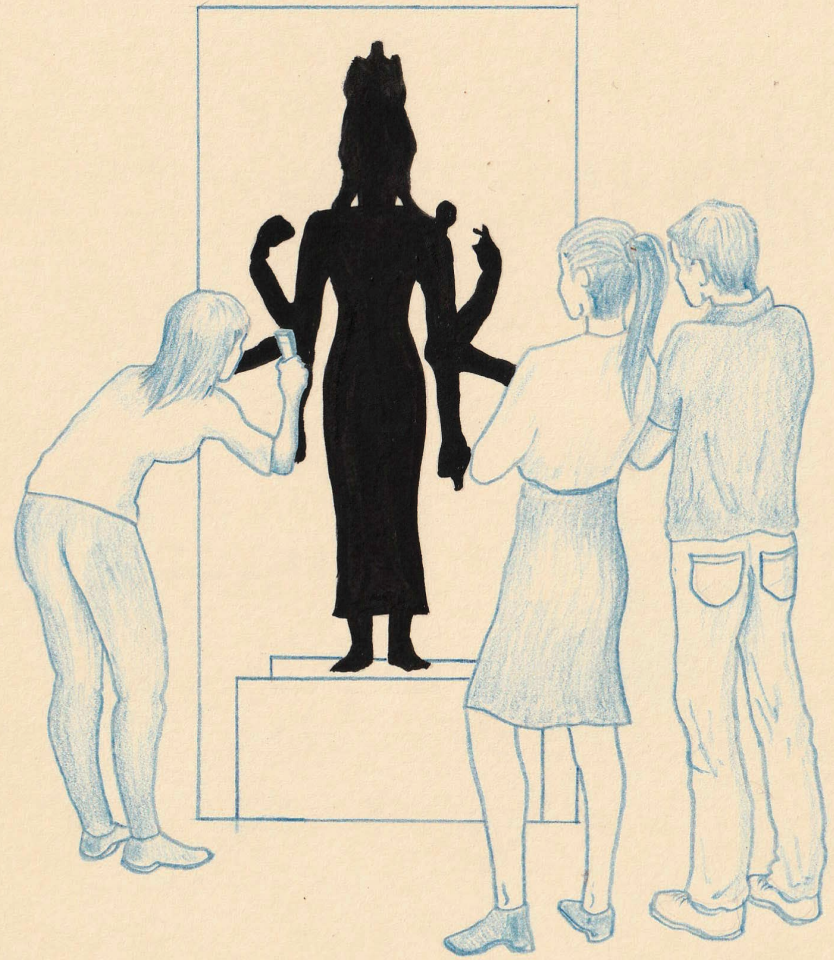
Acrylic and coloured pencil on paper

16.5cm x 25cm

2024



Verisimilitude



Romanticism

Verisimilitude vs Romanticism in Southeast Asia

Coloured pencil and ink on paper
21cm x 15cm (each) (Diptych)
2024



Material Culture Obsession

Material Culture Obsession

Ink and coloured pencil on paper
25cm x 18cm
2024



Installation view at Wei-Ling Gallery



To Create Is To Destroy

Acrylic, watercolour, and coloured pencil on paper

56.2cm x 72cm

2024

GOD

حلال

GOLD



GLORY



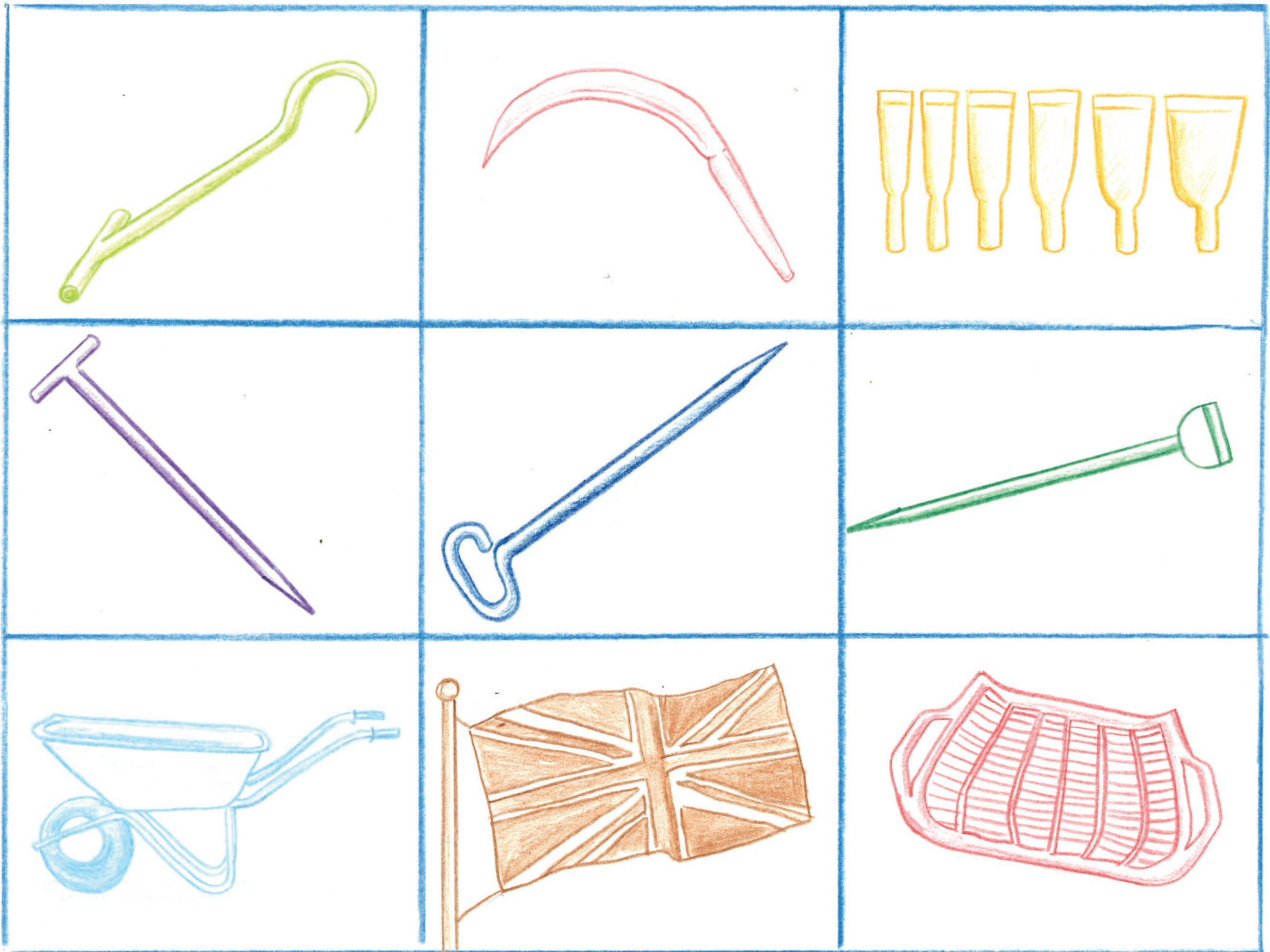
The God, The Gold, & The Glory

Acrylic, coloured pencil, and presstype on paper

49.2cm x 20.4cm

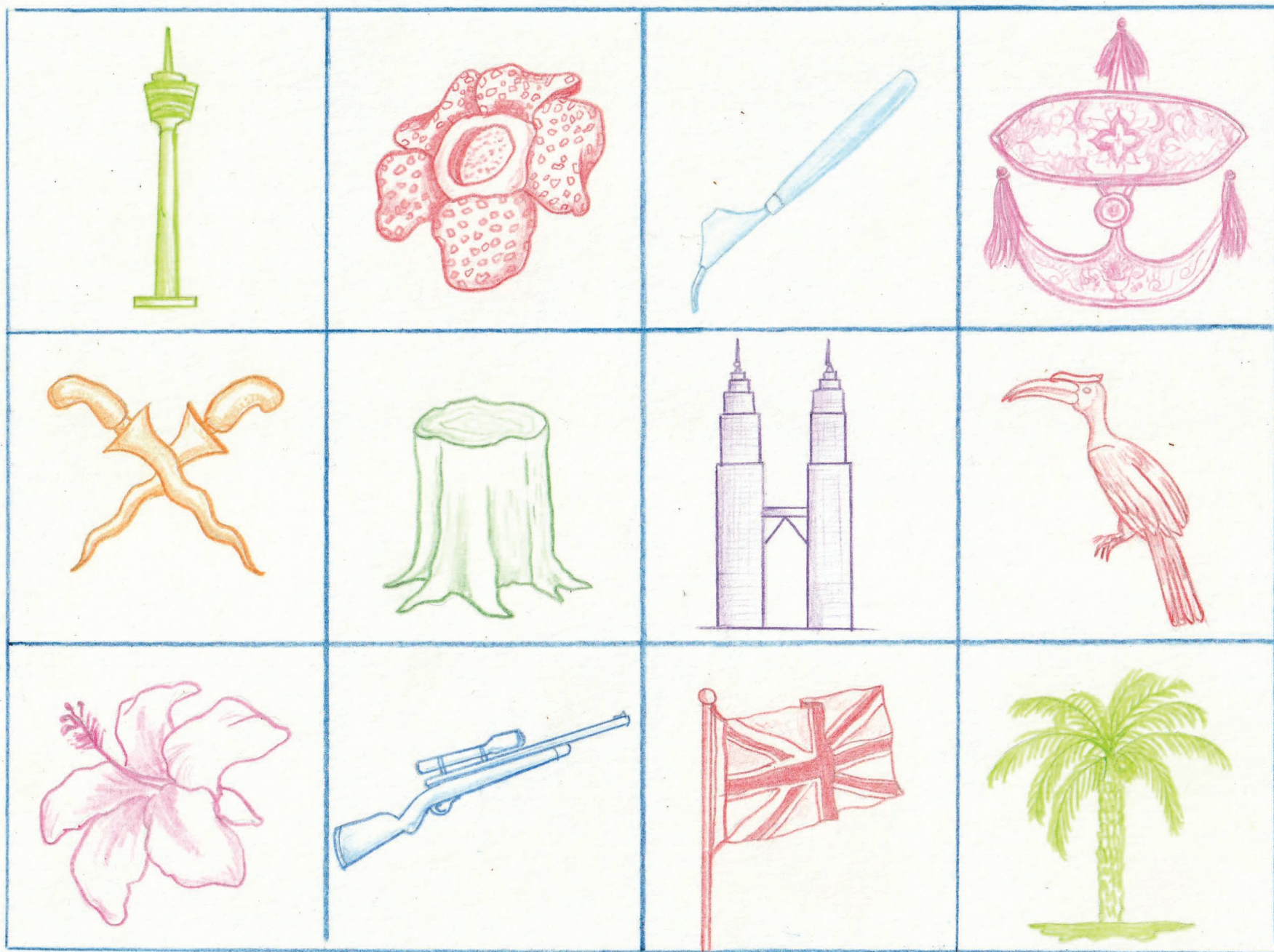
2024

Future Archaeological Dig



Future Archaeological Dig

Coloured pencil on paper
20cm x 25cm
2024

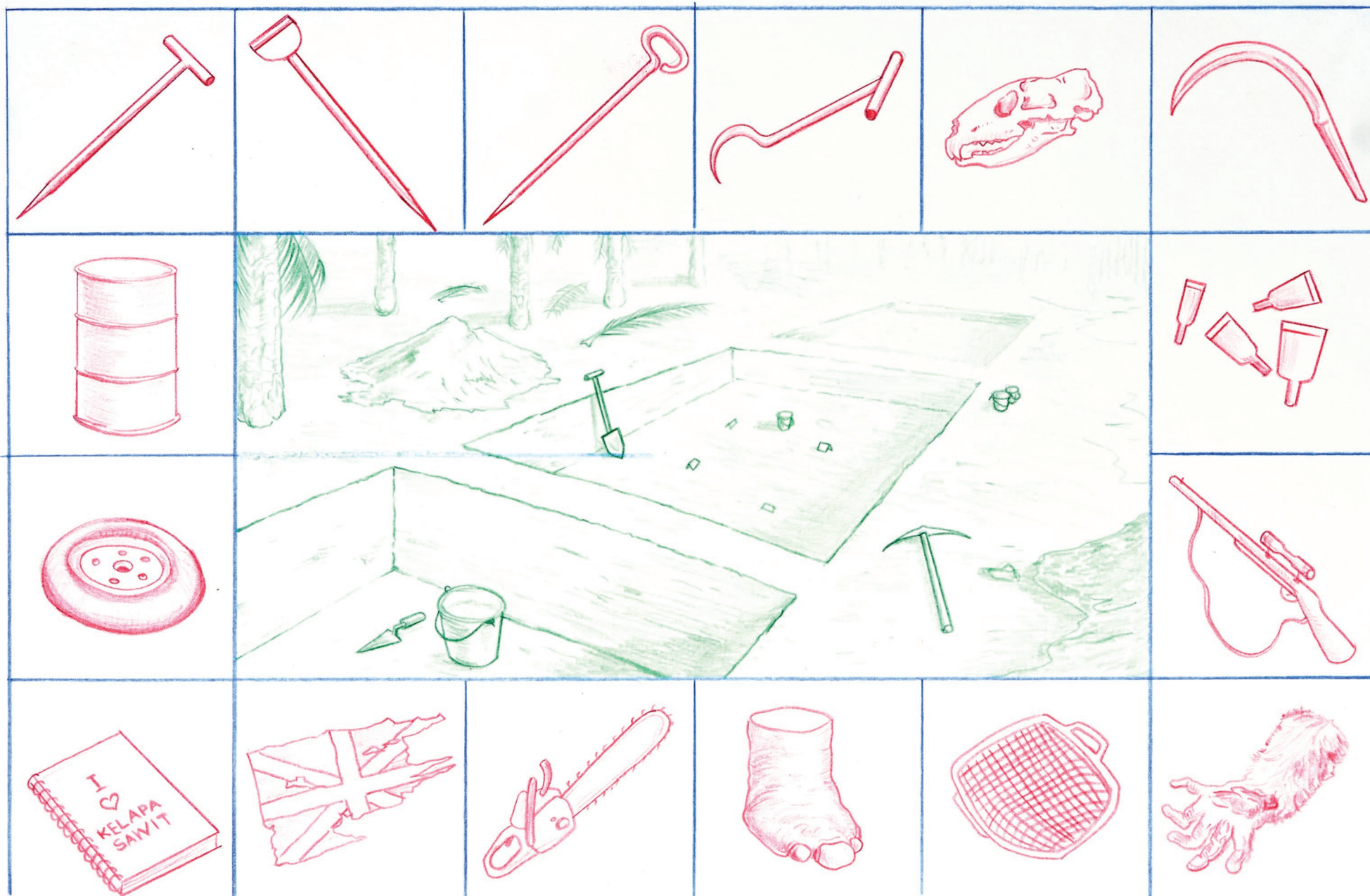


Malaysia Truly Asia

Graphite and coloured pencil on paper

17.9cm x 25cm

2024

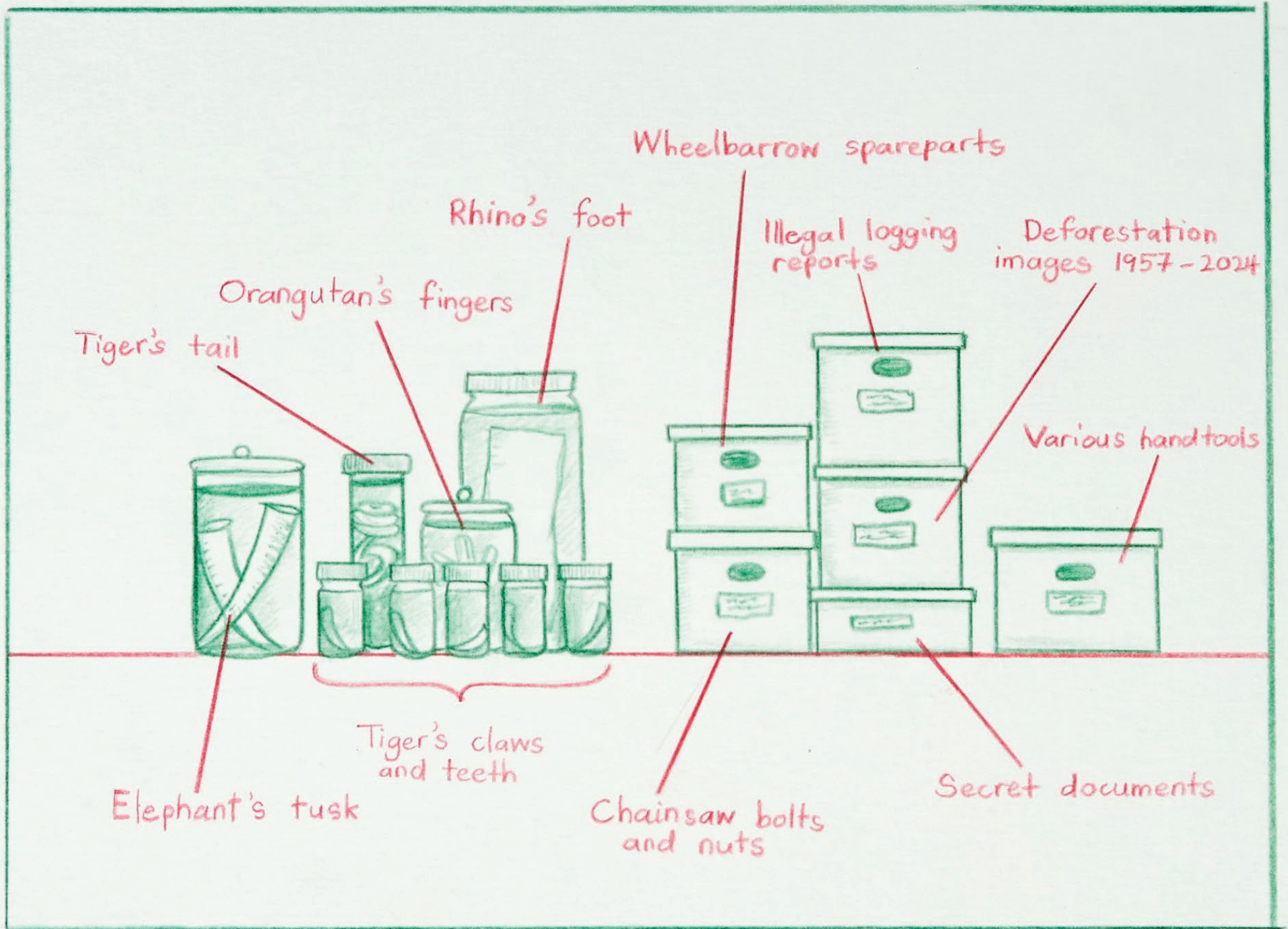


Future Archaeological Dig Site

Coloured pencil on paper

23.7cm x 32cm

2024



Hidden Shelf

Coloured pencil on paper

15cm x 20cm

2024



New National Tree Monument

The New National Tree Monument

Coloured pencil and watercolour on
paper

28cm x 20cm

2024

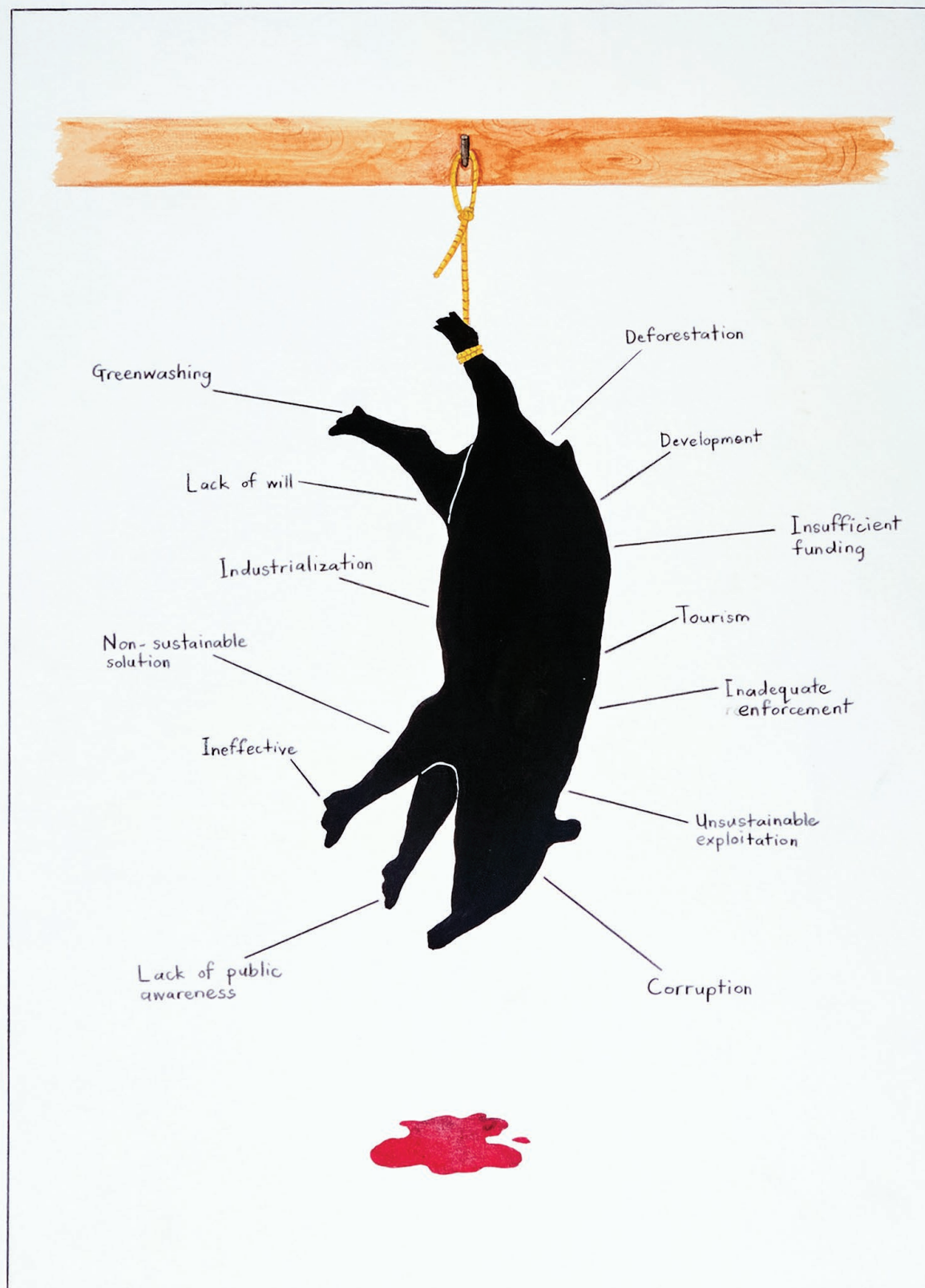


The Irony of Merbau

Acrylic, watercolour, and coloured
pencil on paper
67.4cm x 50cm
2024



Installation view at Wei-Ling Gallery

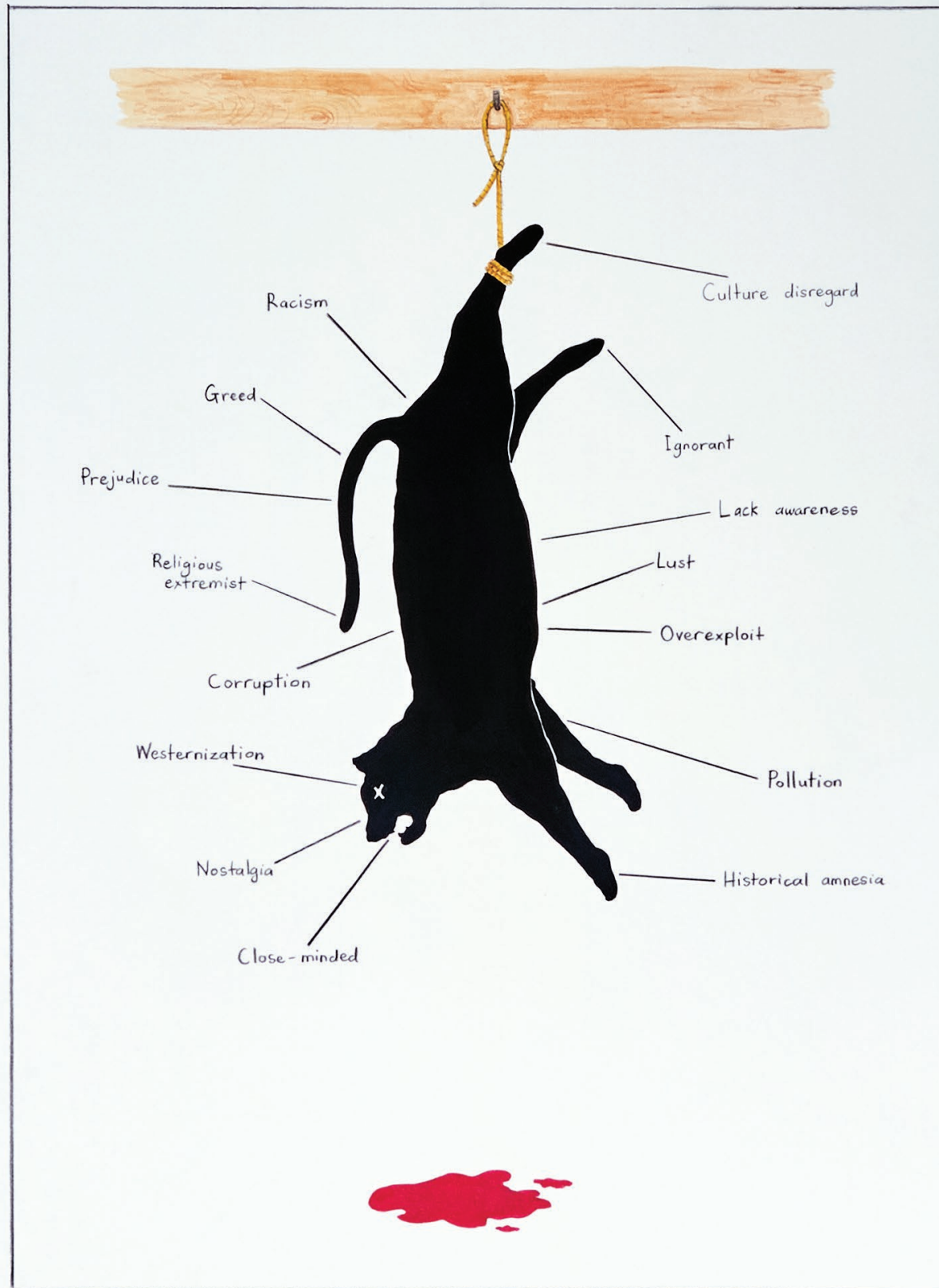


Conservation Issues

Acrylic, watercolour, and coloured pencil on paper

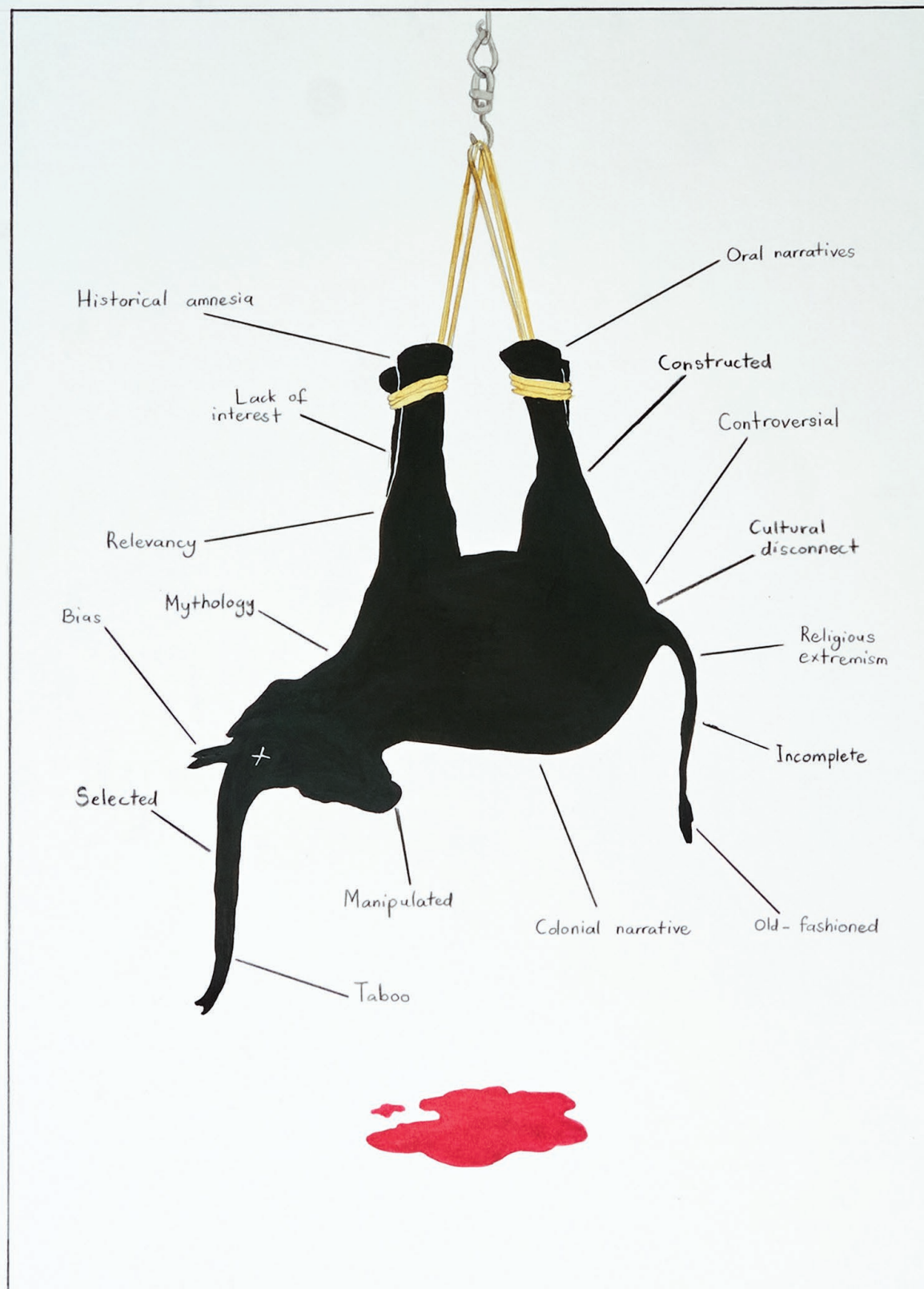
40cm x 30cm

2024



Malaysian Crisis

Acrylic, watercolour, and coloured pencil on paper
40cm x 30cm
2024



The Problems With History II

Acrylic, watercolour, and coloured pencil on paper
40cm x 30cm
2024



Colonial Hangover

Acrylic, watercolour, coloured pencil, and presstype on paper

29.3cm x 21.9cm

2024

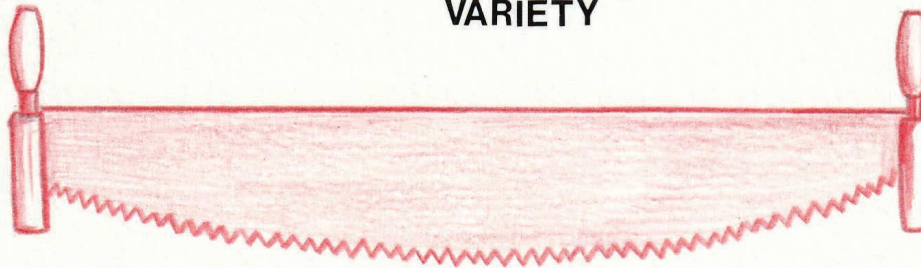


Installation view at Wei-Ling Gallery

THE



VARIETY



OF



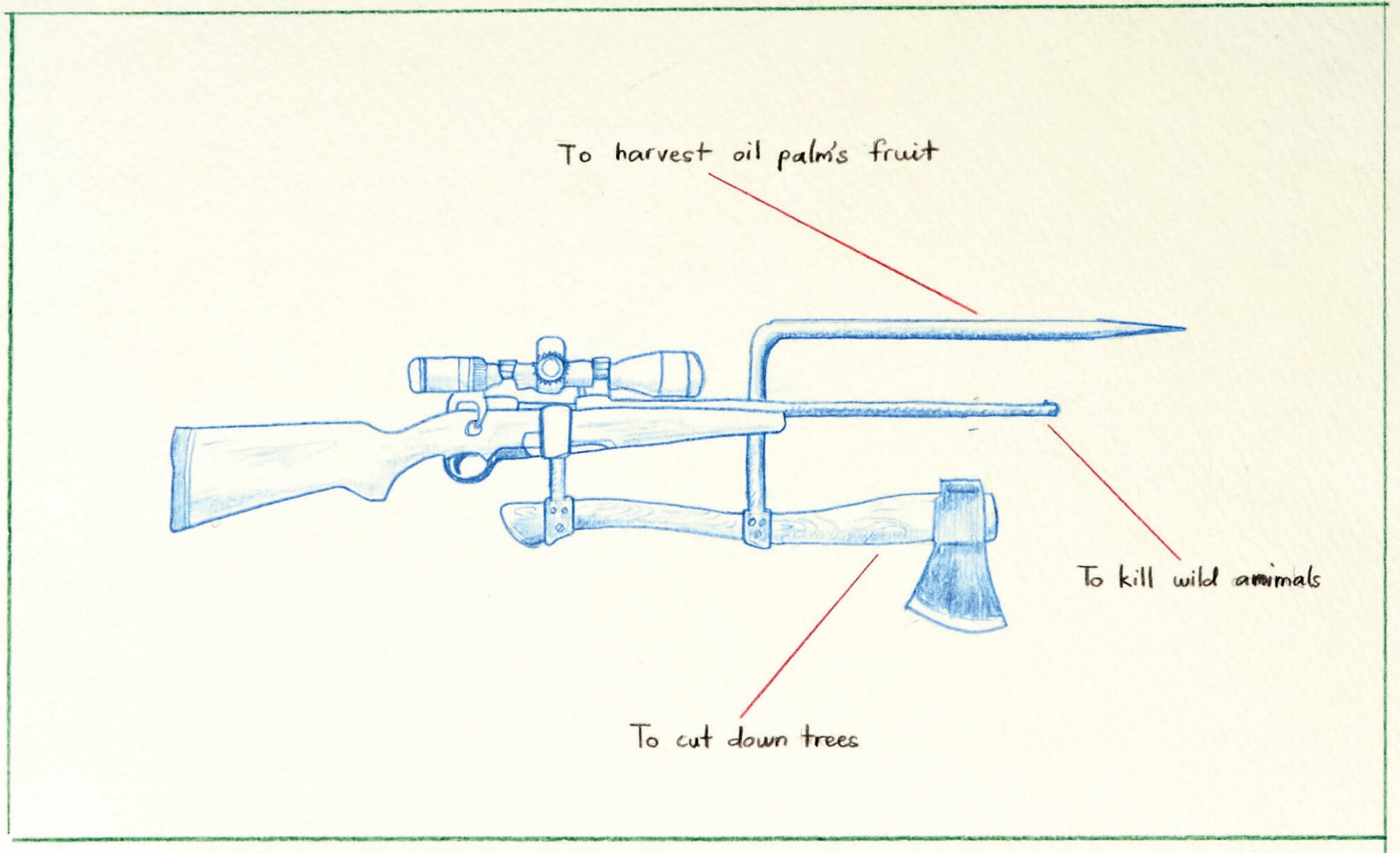
THE



CAPITALIST

The Variety of Capitalists

Coloured pencil and presstype on
paper
25.1cm x 18cm
2024

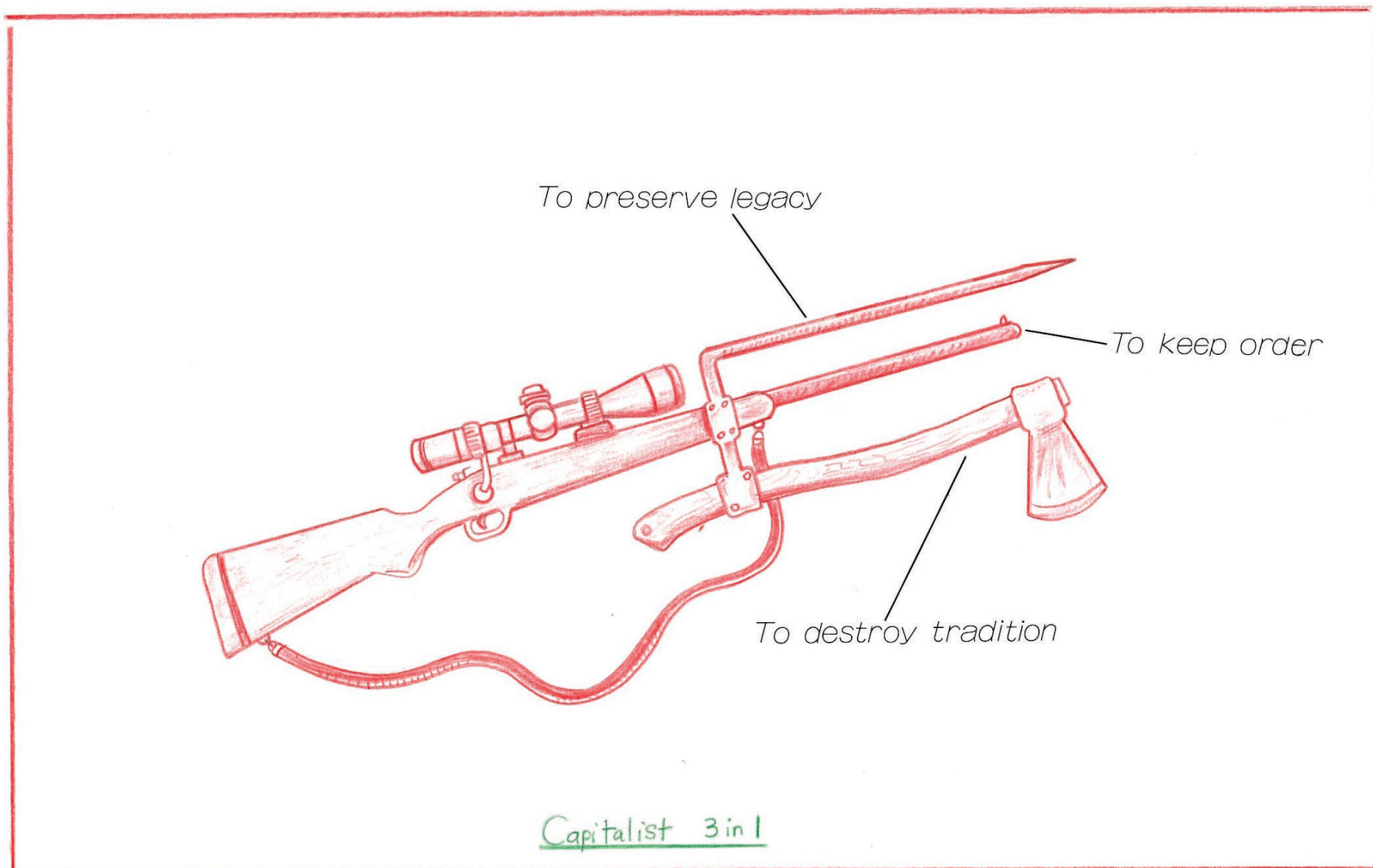


Capitalist 3 in 1 II

Coloured pencil on paper

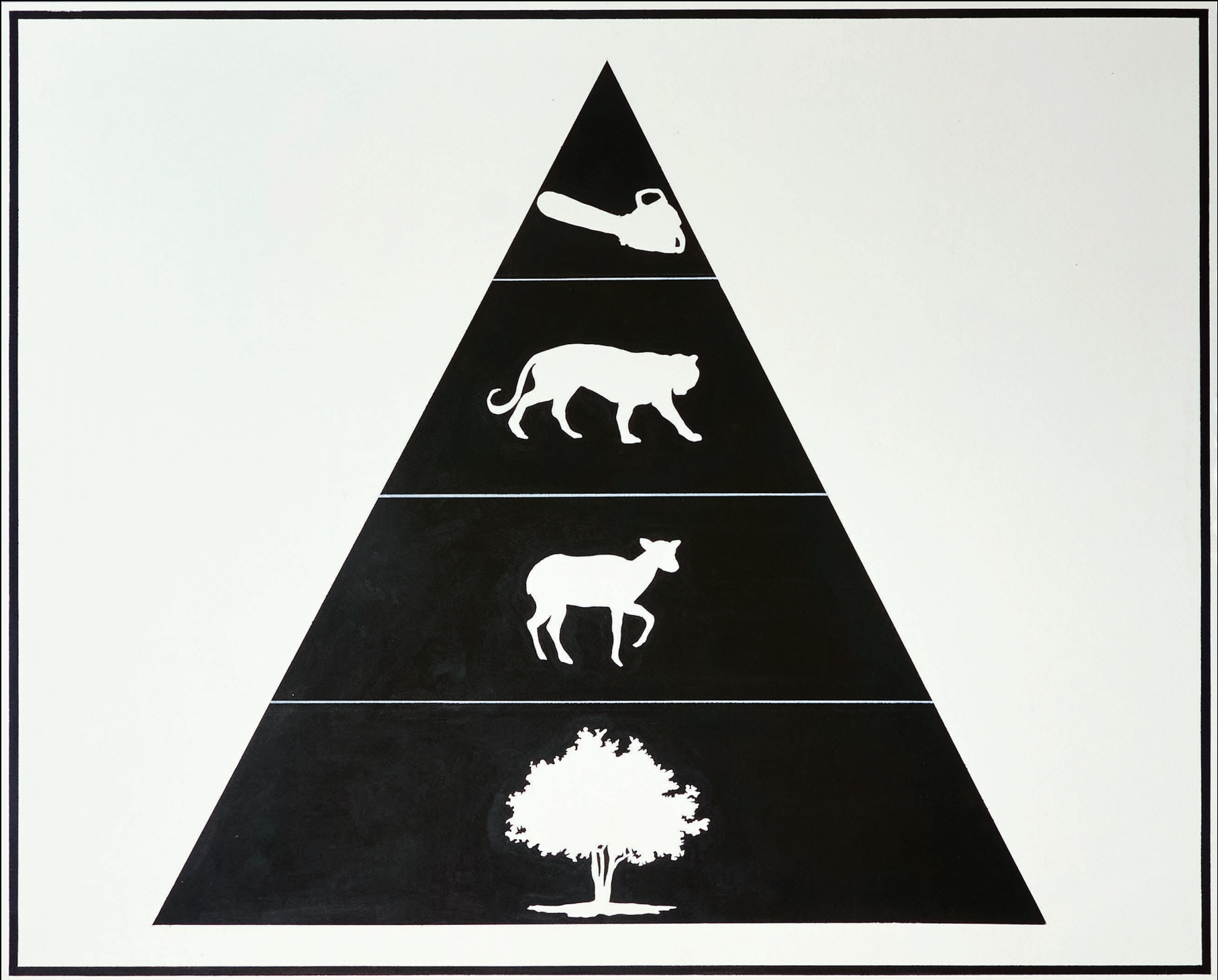
17.8cm x 28cm

2024



Capitalist 3 in 1 I

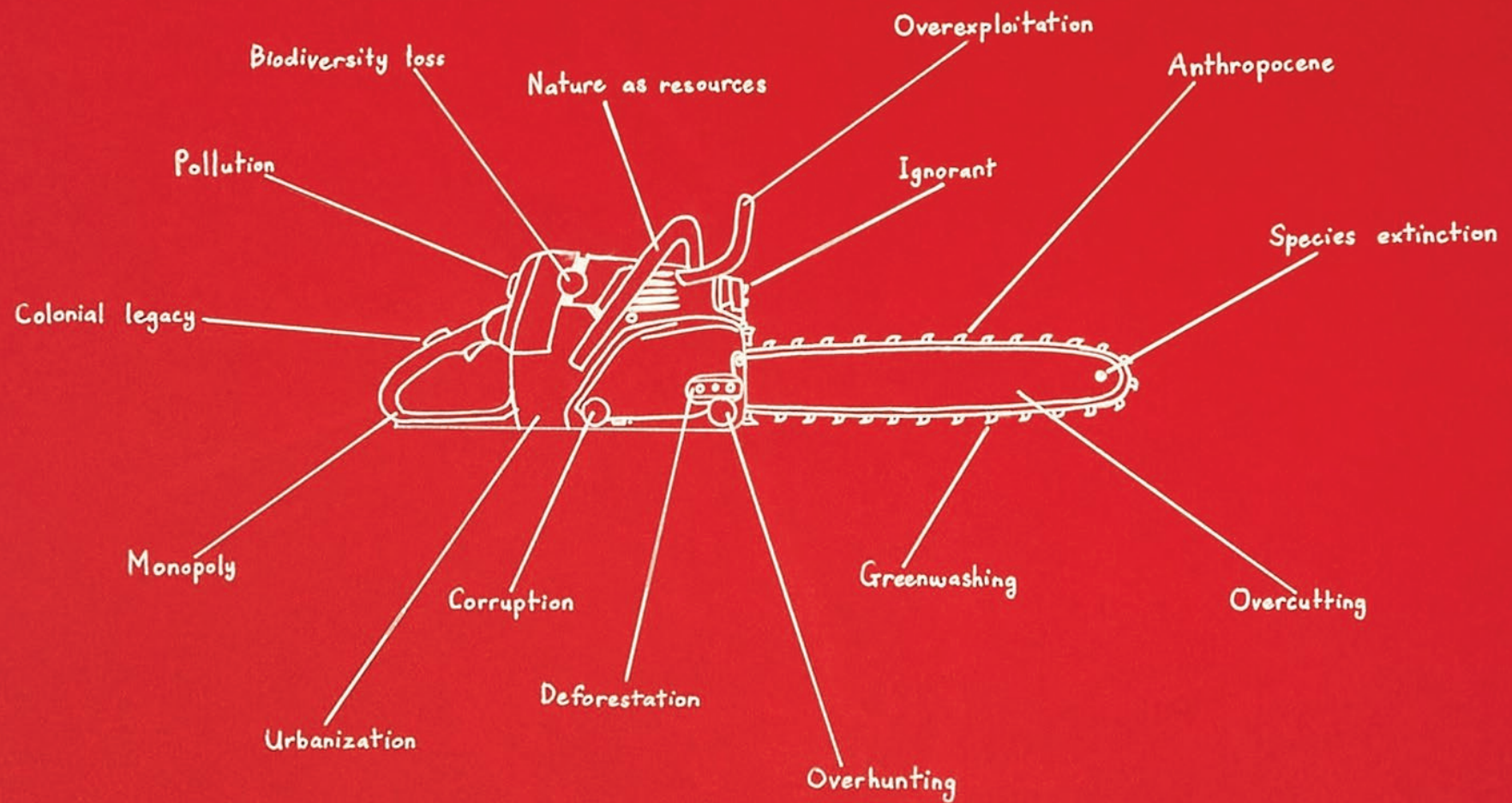
Coloured pencil and presstype on paper
20cm x 30cm
2024



The Heirarchy of Rainforest

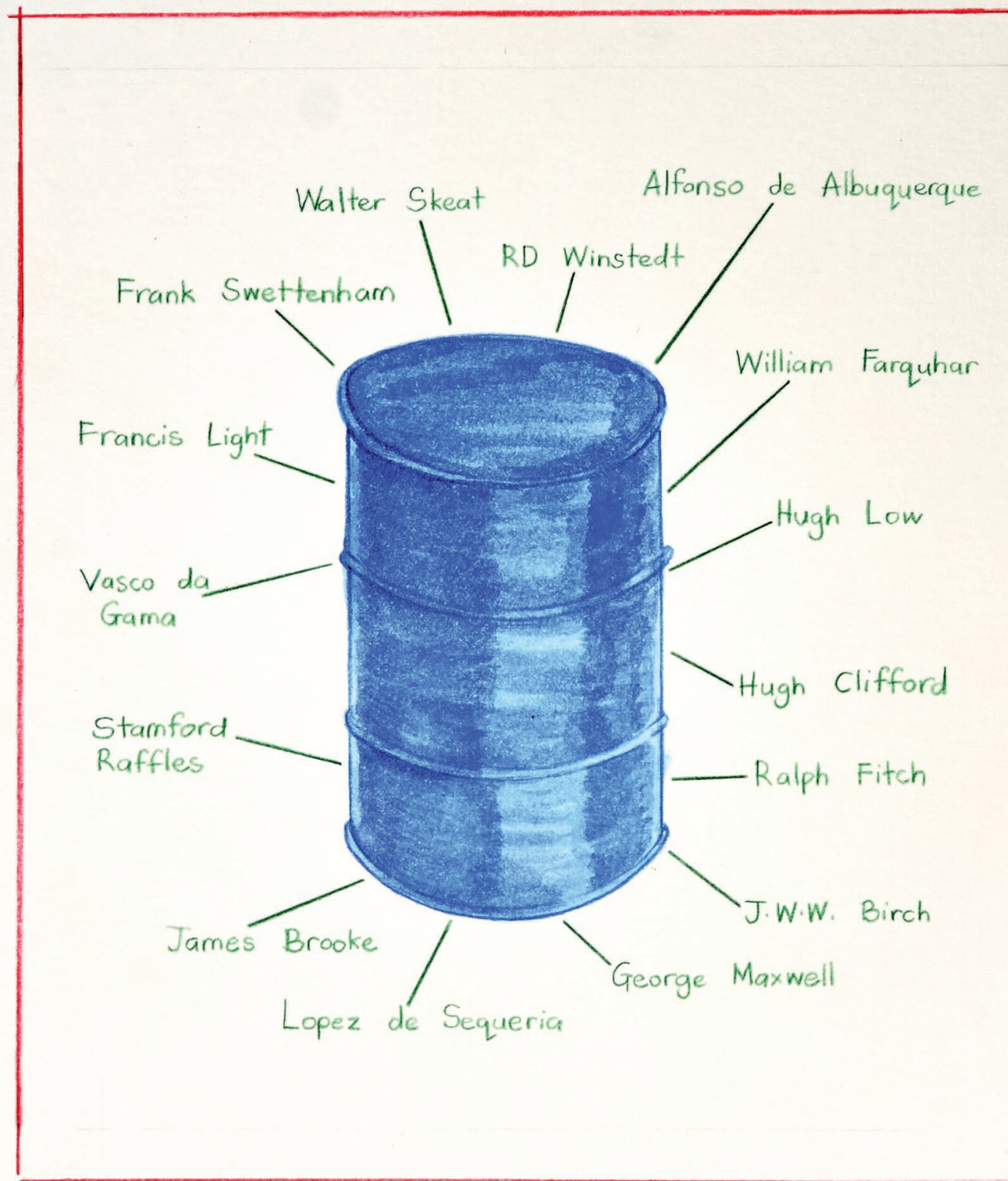
Acrylic on paper
56.2cm x 70cm
2024

THE CAPITALIST



The Capitalist in Chainsaw

Ink on paper
32.3cm x 42cm
2024

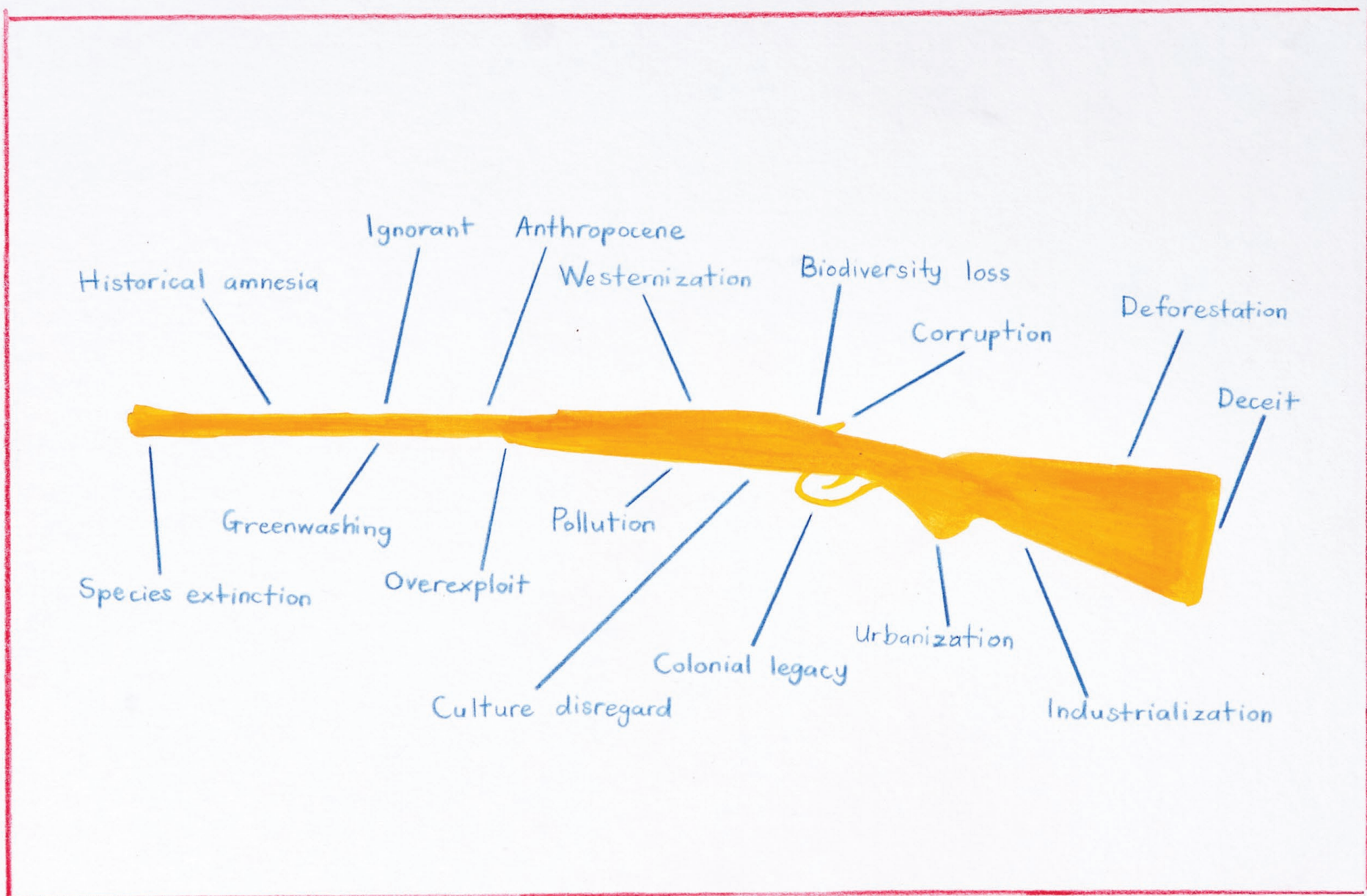


Colonial Legacy

Ink and coloured pencil on paper

23cm x 18cm

2024

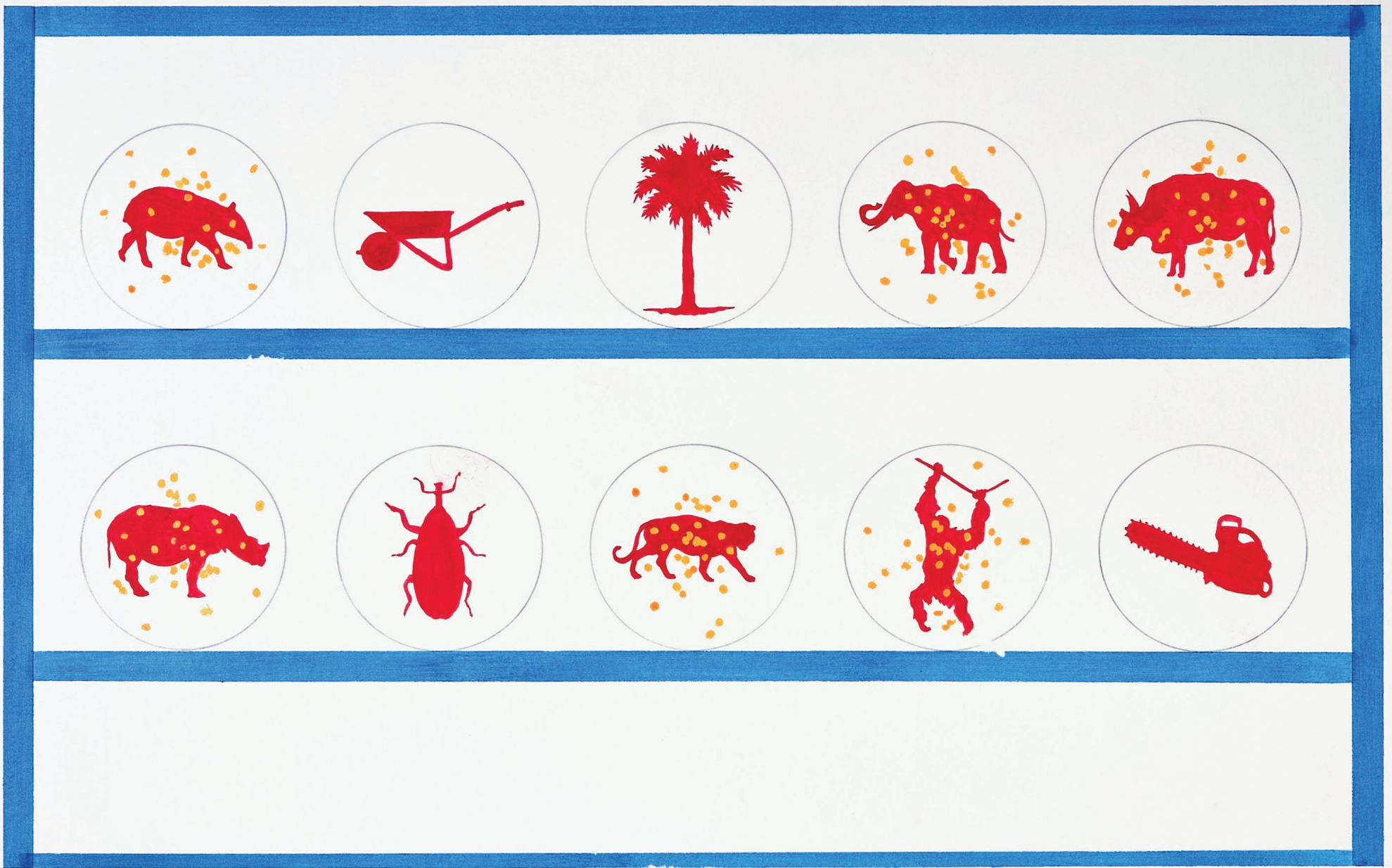


The Capitalist in Rifle

Poster colour and coloured pencil on paper

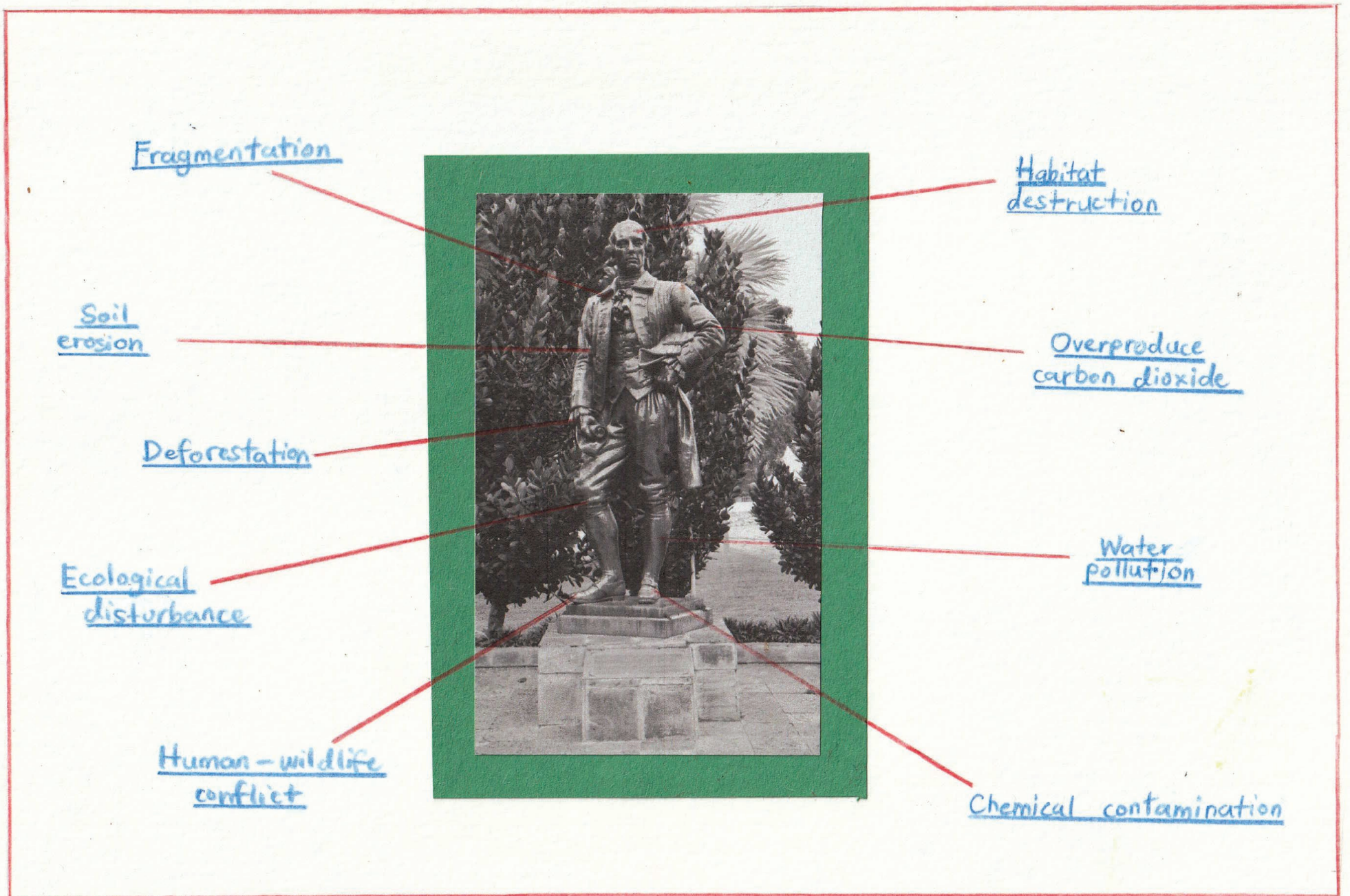
21cm x 29.6cm

2024



21st Century Big-game Hunting's Outcome

Acrylic, graphite, poster colour, and ink on paper
35cm x 50cm
2024



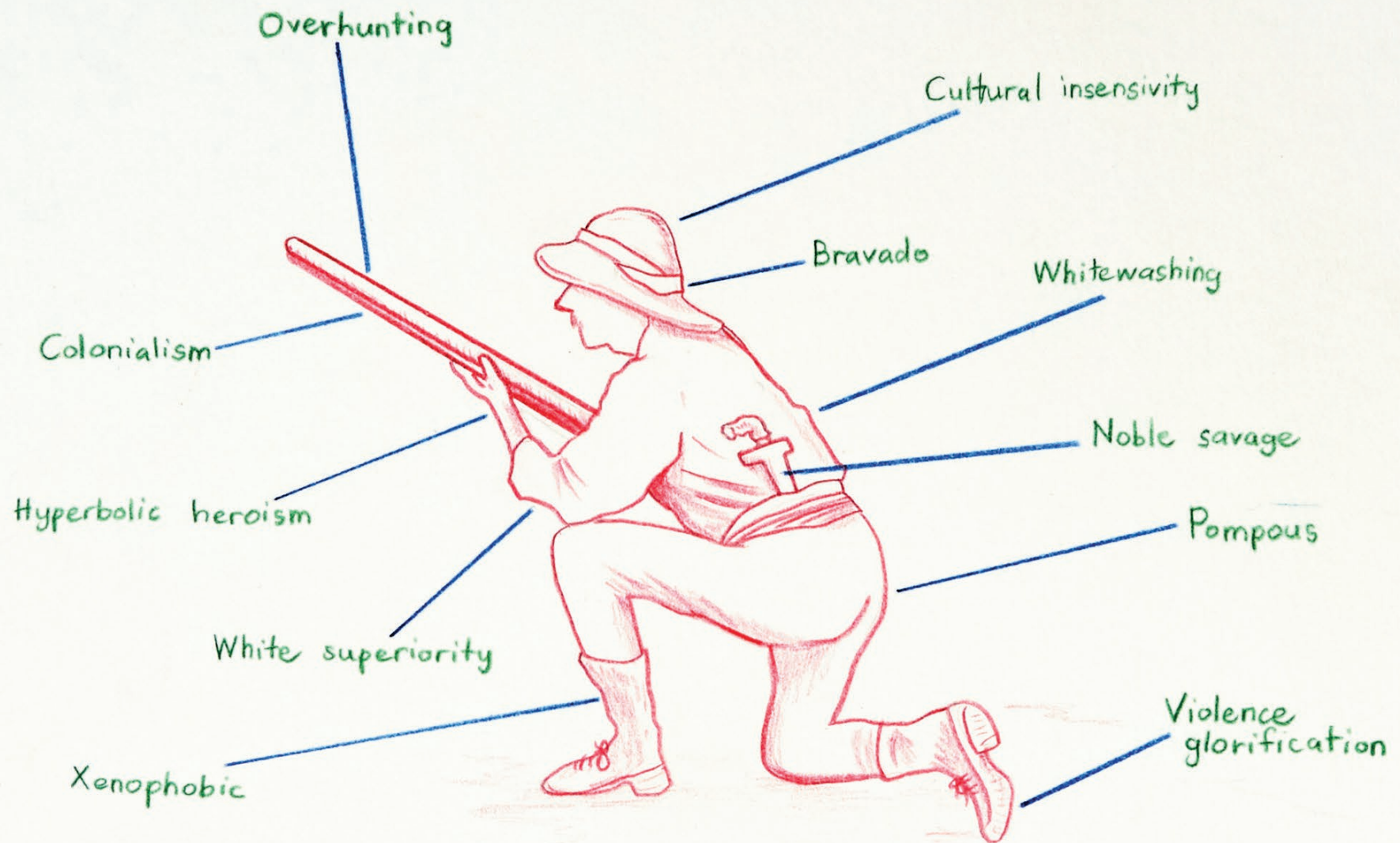
The Invasive Species

Coloured pencil and collage on paper

17.9cm x 25cm

2024

The Great White Hunter

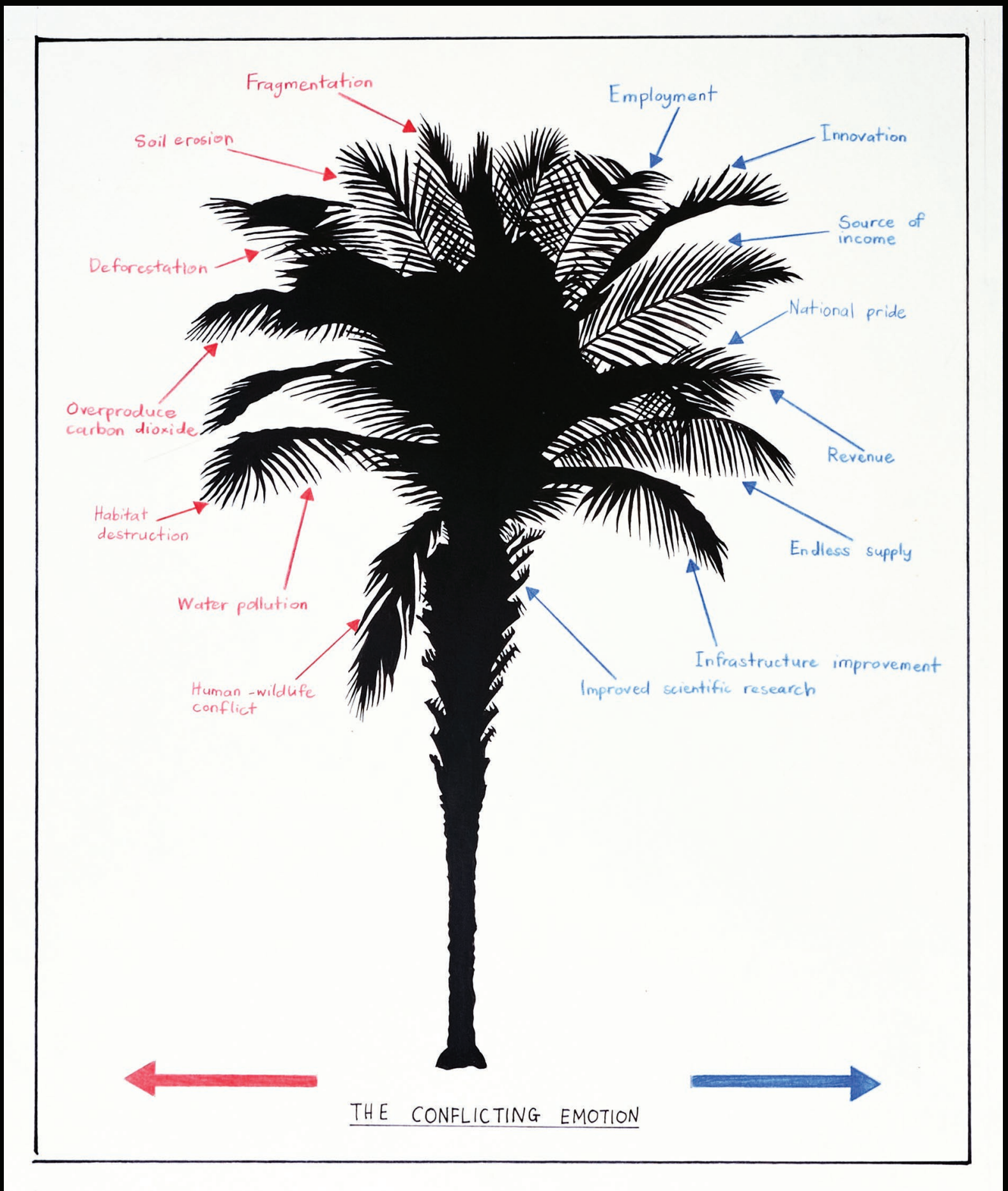


The Great White Hunter

Coloured pencil on paper

19.9cm x 23cm

2024

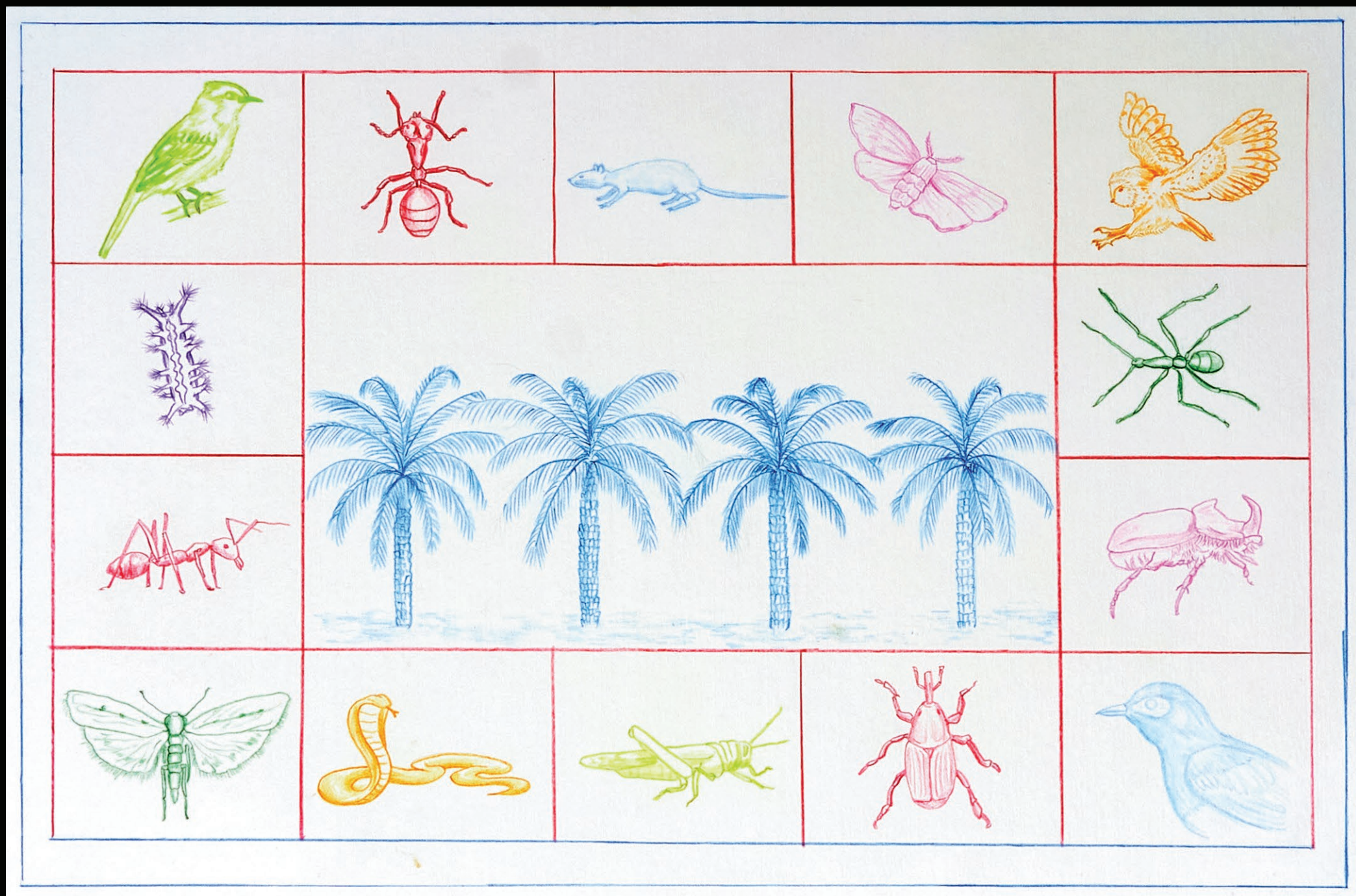


The Conflicting Emotion

Acrylic, ink, and coloured pencil on paper

33.1cm x 28.3cm

2024

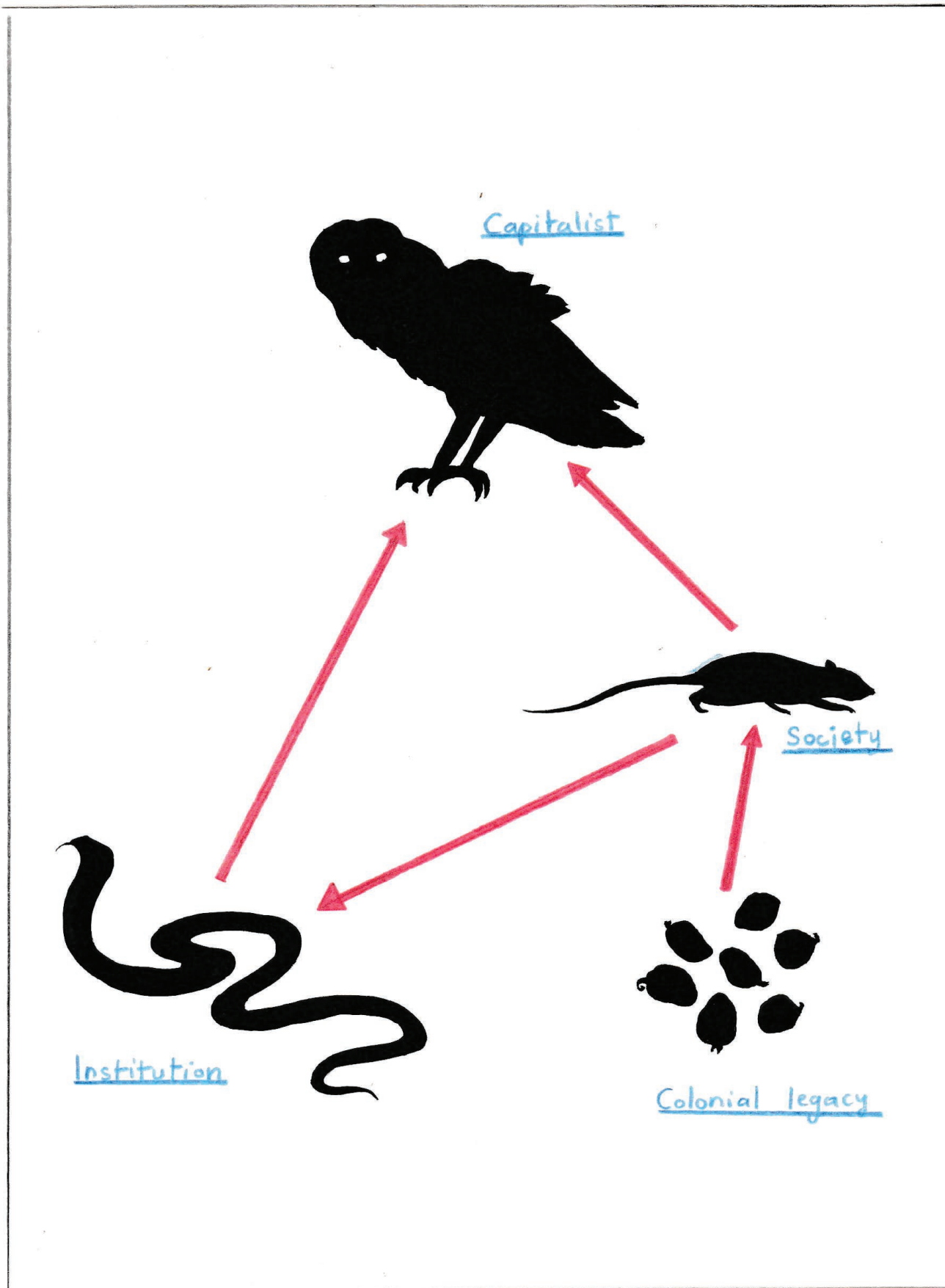


Jus Soli

Graphite and coloured pencil on paper

25.1cm x 36.9cm

2024



The Food Web of Malaysian Society

Coloured pencil and ink on paper
23.7cm x 16.3cm
2024



Installation view at Wei-Ling Gallery

INSTALLATIONS



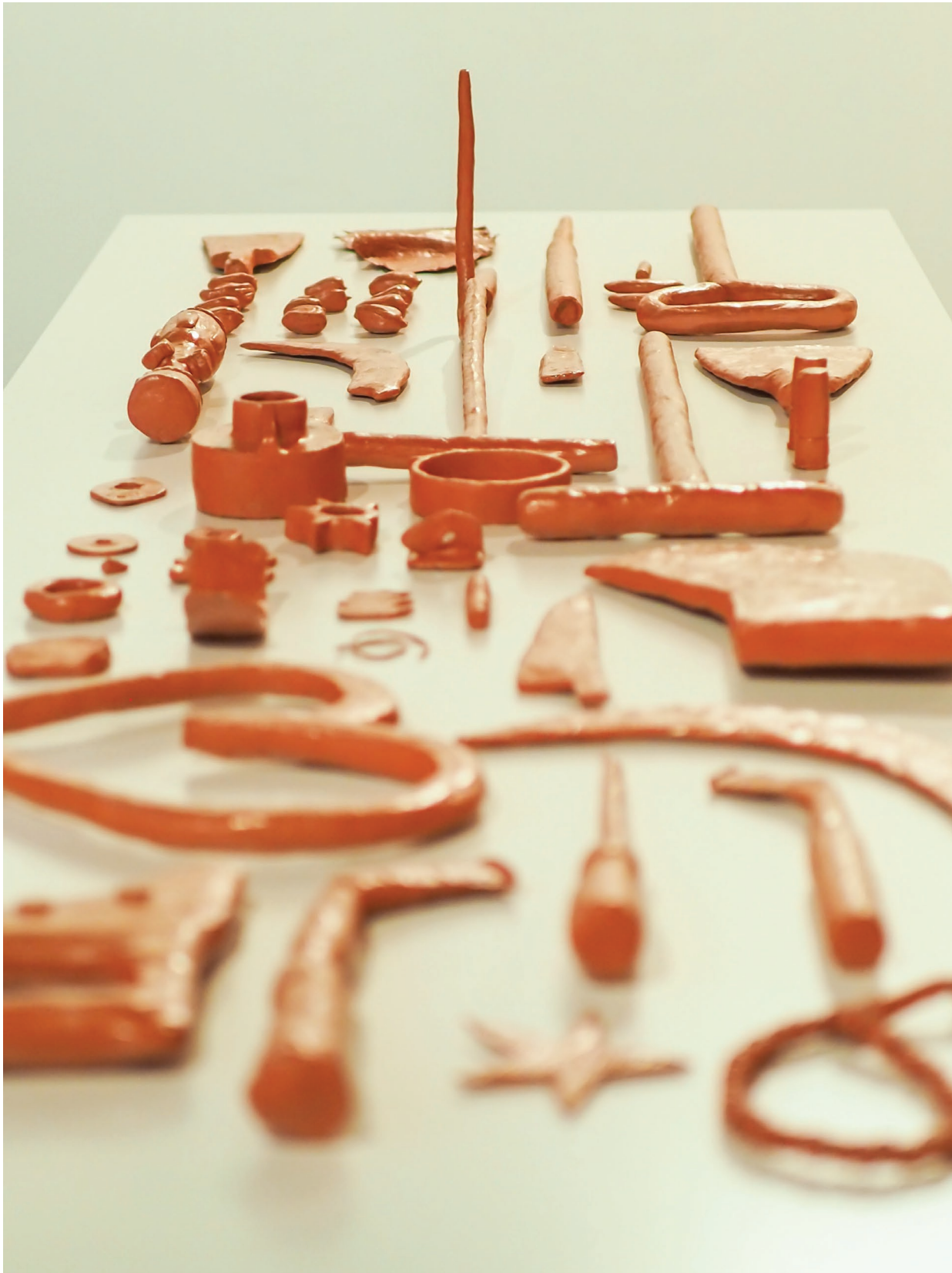
Installation view at Wei-Ling Gallery

Future Archaeological Dig

Air-dried clay with glaze

Various sizes

2024



Close-up of *'Future Archaeological Dig'* at Wei-Ling Gallery



Installation view at Wei-Ling Gallery

Redhalah Dengan Apa Yang Terjadi

Used palm oil drum, die-cut vinyl sticker, toy gun, enamel paint, wood

58cm x 135cm

2024



Close-up of '*Redhalah Dengan Apa Yang Terjadi*' at Wei-Ling Gallery



ABOUT THE ARTIST ANAS AFANDI

Anas Afandi (b. 1991, Malaysia) is a Kuala Lumpur-based artist whose practice spans drawings, paintings, sculptures, and installations. His work offers nuanced perspectives on the interconnectedness and dynamic relationships within the natural world, historical narratives, and cultural identity. Prompting contemplation on their impact on contemporary society.

Drawing has always been the cornerstone of Anas' practice. His works explore the boundaries between art and life, fact and fiction, as well as, design and function. Often drawing from his personal experiences and memories, Anas believes that art should be deeply personal and

closely tied to its creator. Constantly evolving, as the artist evolves through life's experiences and emotions. By reflecting his experiences in his artworks, Anas is able to question the role of art in human life.

The conceptual underpinnings of his work are rooted in his close relationship with nature, a connection established during his upbringing in a familiar natural environment. His interests in history, archaeology, and botany often inform his art; with the environment serving as the foundation for his work. Anas views himself as a vessel, channelling ideas derived from this foundation, with the resulting artwork becoming a fusion of both the artist's touch and the environment's influence.

Anas has participated in several group exhibitions, including Interwoven Realities at HARTA Space, Kuala Lumpur (2024), WLG Ignite by Wei-Ling Gallery at GMBB, Kuala Lumpur (2021), WLG Incubator Young Artist Show at Wei-Ling Contemporary, Kuala Lumpur (2020), Drawings Matter at HOM Art Trans, Kuala Lumpur (2019), and SH/FT: A Contemporary Art Show at White Box, Kuala Lumpur (2019).

MAKLUMAT ARTIS ANAS AFANDI

Anas Afandi (lahir 1991, Malaysia) ialah seorang artis yang berpangkalan di Kuala Lumpur, dengan karya yang merangkumi lukisan, catan, arca, dan pemasangan. Karyanya menawarkan perspektif yang mendalam mengenai hubungan saling berkaitan dan dinamik antara dunia semula jadi, naratif sejarah, dan identiti budaya, serta mendorong renungan tentang pengaruh mereka terhadap masyarakat kontemporari.

Lukisan sentiasa menjadi asas kepada amalan seni Anas. Karyanya meneroka sempadan antara seni dan kehidupan, fakta dan fiksyen, serta reka bentuk dan fungsi. Sering kali, karya Anas diilhamkan oleh pengalaman dan kenangan peribadinya kerana beliau percaya bahawa seni harus bersifat sangat peribadi dan rapat dengan penciptanya. Seni baginya sentiasa berkembang, selari dengan pengalaman dan emosi yang dilalui sepanjang kehidupan. Dengan mencerminkan pengalamannya dalam karya seni, Anas dapat mempersoalkan peranan seni dalam kehidupan manusia.

Asas konsep karyanya berakar pada hubungan rapatnya dengan alam semula jadi, ikatan yang terbentuk sejak zaman kanak-kanaknya dalam persekitaran semula jadi yang biasa. Minatnya terhadap sejarah, arkeologi, dan botani sering mempengaruhi karyanya, dengan alam sekitar berfungsi sebagai asas untuk hasil seninya. Anas melihat dirinya sebagai saluran yang menyalurkan idea-idea yang berpunca daripada hubungan ini, di mana karya seni yang dihasilkan merupakan gabungan antara sentuhan artis dan pengaruh alam sekitar.

Anas telah menyertai beberapa pameran kumpulan, termasuk *Interwoven Realities* di HARTA Space, Kuala Lumpur (2024), *WLG Ignite* oleh Wei-Ling Gallery di GMBB, Kuala Lumpur (2021), *WLG Incubator Young Artist Show* di Wei-Ling Contemporary, Kuala Lumpur (2020), *Drawings Matter* di HOM Art Trans, Kuala Lumpur (2019), dan *SH/FT: A Contemporary Art Show* di White Box, Kuala Lumpur (2019).

Anas Afandi bin Ainol Azhar, b. 1991

Education

2015 Diploma in Fine Art, Malaysian Institute of Art, Kuala Lumpur

Exhibitions

2024 Interwoven Realities, HARTA Space, Kuala Lumpur

2022 WLG IGNITE by Wei-Ling Gallery, Kuala Lumpur

2020 WLG Incubator Young Artist Show: Anas Afandi & Tang Tze Lye, Wei-Ling Contemporary, Kuala Lumpur

2019 Drawings Matter, HOM Art Trans, Kuala Lumpur

SH/FT: A Contemporary Art Exhibition, White Box, Kuala Lumpur

2016 Diploma Show, MIA Gallery, Kuala Lumpur

2015 MIA Art Show, Le Geo, Kuala Lumpur

Urban Art 2015, Galeri Pelita Hati, Kuala Lumpur

Art Writings

2016 Chong Ai Lei: "In The Room", Canna Gallery, Jakarta, Indonesia

Group exhibition: "Introjection", Lorong Kekabu, Kuala Lumpur

Shahrul Hisham: "Travelling into Imaginaria: A Visual Poetry", Segaris Art Center, Kuala Lumpur

2015 Yutaka Inagawa: "Otak Jepun", Lorong Kekabu, Kuala Lumpur

Art Activities

2021 Scenic Artist, film production, Kuala Lumpur

2018 Mural Artist, World Urban Forum (WUF), Think City, Kuala Lumpur

2017 Artist Assistant, Yokohama Triennale, Yokohama Museum of Art, Yokohama, Japan

Installation & Mural Artist, Beer Factory, Yangon, Myanmar

2015 Assistant Curator, ICONS Malaysian Architects Global Acclaim, University Malaya

Gallery, University Malaya, Kuala Lumpur

Industrial Training, HOM Art Trans, Kuala Lumpur

To accompany the exhibition entitled '*I Love God, Gold, & Glory*' by **Anas Afandi** from
21 September - 19 October 2024

Gallery Information

Free Admission for visitors with appointments.
Walk-ins permitted upon registration, otherwise a RM10 fee will be imposed.
(Applicable to individuals aged 12 years and above.)

Operating Hours:

10 AM – 6 PM (Tuesday to Friday), 10 AM – 5 PM (Saturday)
Closed: Sundays, Mondays, and Public Holidays

Wei-Ling Gallery

No. 8, Jalan Scott, Brickfields, 50470 Kuala Lumpur, Malaysia

T: +603 226 1106

E: info@weiling-gallery.com

W: www.weiling-gallery.com

Follow updates on the exhibition via our website, Facebook and Instagram
Use **#weilinggallery** and **@weilinggallery**

Project director: Lim Wei-Ling

Designed by: Prissie Ong

Artwork images by: Anas Afandi

Insitu photos photographed by: Prissie Ong

Front cover image: Close-up of "*The Institution*", 2024

Image courtesy: Wei-Ling Gallery & Anas Afandi

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