

PROPOSAL
BAKAT MUDA SEZAMAN
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‘Monumen Kendiri’

by

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Introduction

Martial arts can be defined as a form of skill in mastering both hands and feet. Basic movements contain steps such as attacking, catching, dropping, and repelling. This project was in response to my personal experience in practicing martial art (silat) as a meditative way to reach harmony, balance, and a healthy way of life. I am inspired by the discipline of body movement and gestural action in martial art performance. During my involvement in martial arts for years, I have developed an awareness of cultural heritage and how it can contribute toward creating peace of mind, body, and soul.

Fighting is a manifestation of forms that represent the energy that moves in space. Integrated physical and spiritual energy as expressed by the fighter symbolizes a high level of discipline that involves training and self-control of negative elements to achieve positive ambitions. Fighting always takes place outside and inside - between the false and the true, between the temporary and the eternal. Martial arts are useful for survival and self-determination through the challenging world of modern life. Learning martial arts also means deepening other aspects such as spiritual, monotheistic/religious, and medical, and so on.

This exploration has led me to a broader question about humanity. The failure to control our mind, body, and soul will lead to tragedy. Self-control is an ability for oneself, to do things that need to be done or applied within oneself. This situation symbolizes the nature of our inner struggle in confronting our desires to control our mind, body, and soul. In other words, every human has a struggle in making choices about every aspect of life. The ability to think and distinguish between good or bad things without just following instinct blindly determine their own direction based on guidance and even be able to take on challenges and find solutions in this modern world.

Idea/ Concept/ theme

I wanted to explore an alternative way of self-therapy by practicing a physical movement in martial art training sessions. I define this piece as the documentation of a mysterious spectacle that happens to our mind, body, and soul. The dominant theme in this project is the fight against oneself through the subject of martial arts. Through this idea, I wanted to capture the essence of body movement and how martial art practice can be adapted into this art project. I would like to explore different disciplines through sculptural objects, action body performance, and mix media installation as a part of this artwork.

Significant

This project reflects my experience, mapping a feeling of connection between the struggles to control our lust. The battle in martial is a symbol of a fight with secular life until we awake from this dream, and that everybody's spiritual journey to discover their self until they back to the true nature. As the main character in my own story, I illustrate myself as a warrior who defied myself. This artwork has been mirroring the endless self-challenge to get stronger, learn from a mistake, develop my skill, and never give up on my desires. This can be seen as a self-challenge to develop, being better, and proceed the success. The soul acts as a link between the body and the spiritual self. The soul can be attracted either towards the spiritual or towards the material realm, being thus the "battlefield" of good and evil.

Project Outline

Working title: Monumen Kendiri

Size: variable dimension

Material: Mix Media

Year: 2021



This installation consisted of several objects which combine and presented as installation art. The main object specifically featured in this artwork is an object known as **punching training dummies (martial arts training equipment)**. I plan to produce my own version of martial art equipment (**see figure 2**) by **redesign the training equipment that suitable for my own purpose**. This object takes inspired by a traditional wooden dummy use in the kung fu training session (*see figure 1*). (*Figure 3 and figure 4*) shows the design of my version of the object known as the *punching training dummy*. However, the final design of the dummy is not yet to be finalized. This is due to the design and function issues that must be executed and experiment during the process of making the dummy. My intention is to produce a dummy that is durable and flexible enough to be used in the martial art training session.



Figure 1: Subject matter where the idea come from



Figure 2: Illustration of punching training dummy (artist version)

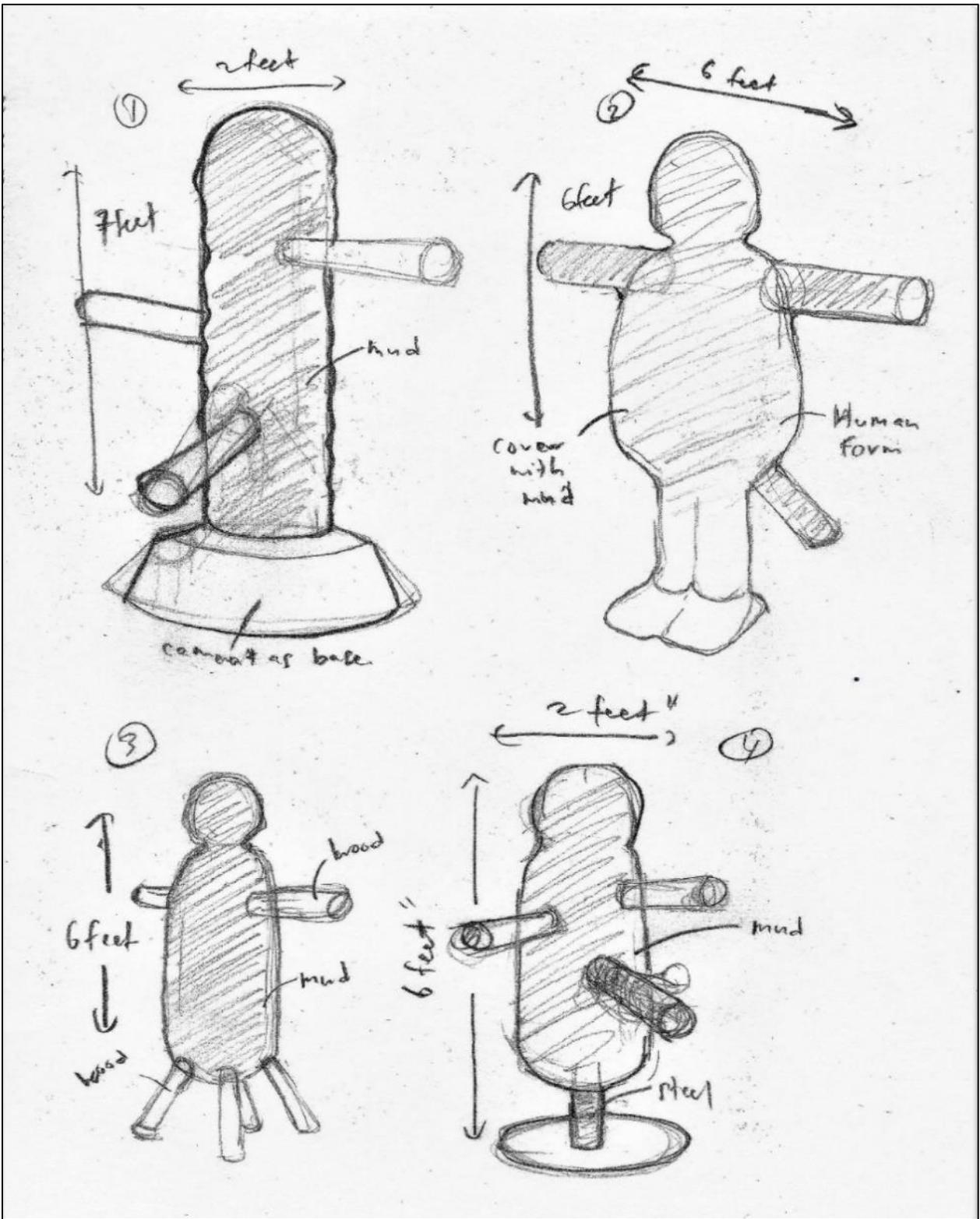


Figure 3: Pre-elementary sketch

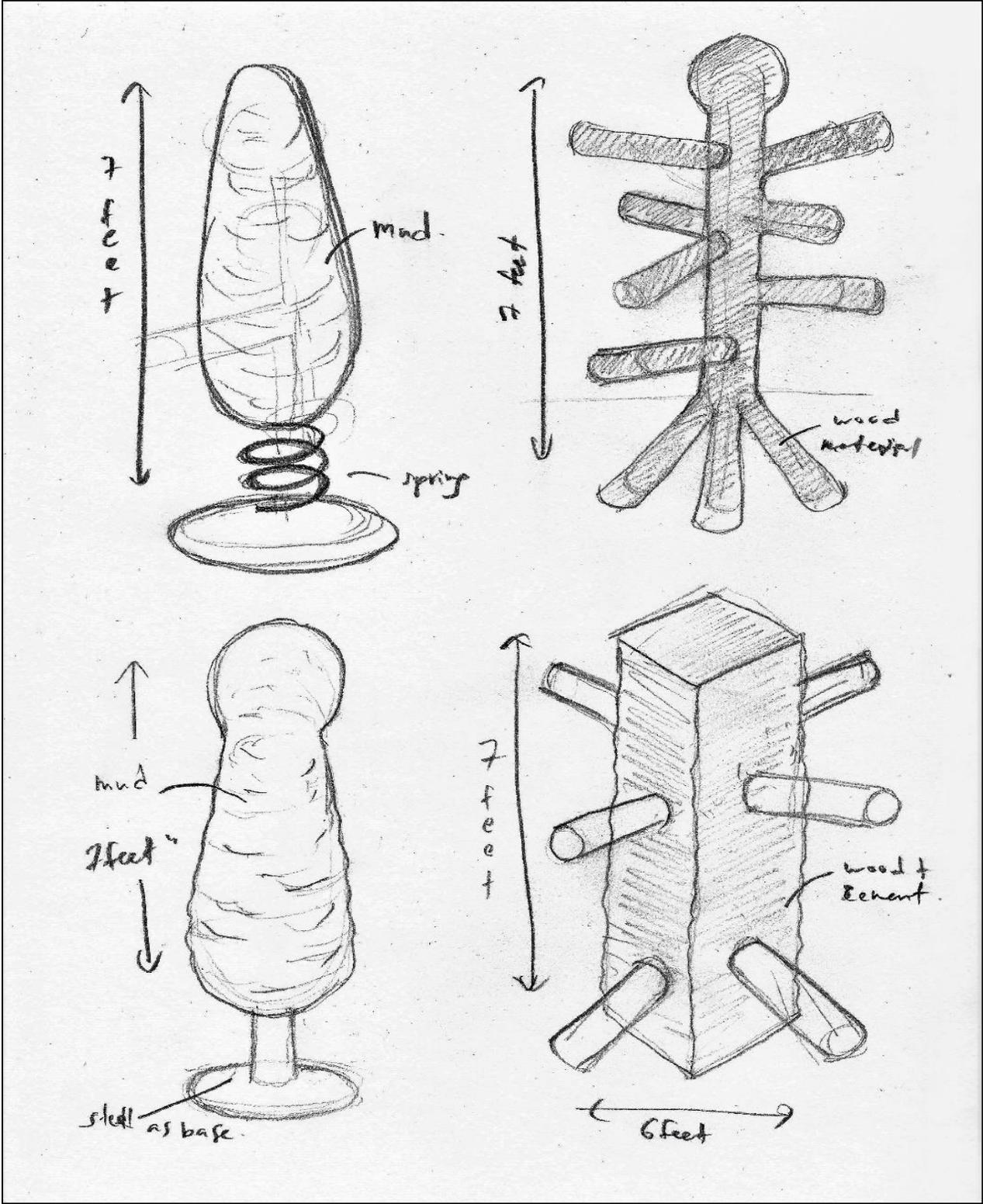


Figure 4: Pre-elementary sketch

This project divides into 2 parts. The technical aspect of the installation is described as following:-

- 1) **Process of making installation art pieces**
- 2) **The setup and arrangement of Installation art and video in the site-specific space**

1) **Process of making installation object and video documentation**

- 1a) In this project, several life-size *punching training dummies* will be produced. This dummy is produced using a wooden structure and covered with paper clay (see figure 2). Paper Clay is the main material for this dummy. The properties of paper clay will make it easy for me to produce an imprint impression and tactile effect on the clay surface. Various shapes and sizes of the dummy will be produced and tested to ensure that the dummy has the appropriate durability and flexibility for the purpose of the martial art training session.



Figure 5: sample of training session using training dummy

- 1b) After I manage to build a number of life-size training dummies, the performance of martial art practice sessions will be executed. This 'installation performance' was inspired by a scene of pesilat training with a training dummy. This project mainly focuses on various experiments of body performance-based art. This work begins with a chaotic process of physical movement: punching, kicking, and etc. The act or movement, gesture, and repetition in silat training will be performed on the surface of the training dummy (see figure 5). In this situation, the imprint impression was

produced using my own body as a matrix. Because the surface is cover with clay which have soft texture properties, all motion gesture of the martial art physical action will be printed as imprint onto the clay surface. This creates various imprinted marks. The repetition of body movements during this training session: punching kicking, etc. - repeat, will produce an imprinted layer of impression. At some point, this bodily movement is visible in print because the layered repetition removes the old traces of previous actions. Up from repeating action of punching and kicking is a part of essential practice in martial art. This action is a symbol of our inner struggle in combat and confronts our desires to control our body, mind, and soul. On another level, this piece is a statement about the uncontrolled attitude of human beings.

2) **The setup and arrangement of artwork in the site-specific space**

I plan to do the installation work at the specified location. However, the location of installation is dependent on the current situation of the covid-19 pandemic, therefore changes are likely to occur. However, I have determined that this work can be installed in a flexible mood that can be adjusted to any type of place (indoor or outdoor). The proposed installation location is as follows:

- 1) A2-08, Taman Universiti, UiTM Pahang (Kampus Jengka), Bandar Tun Abdu Razak, 26400 Jengka, Pahang,



OR

2) Lot 27833, Batu 29, Kampung Jenderam Hulu, Dengkil , Selangor



For installation, the training dummy was secured by placing them over-weighted base structure. By doing this, my work becomes an object, a sculpture, or an installation. In this project, I am attempted to create an artwork focusing on the environment of multiple views and formation through installation art. I apply a flexible mood of presentation method in this works. This work can be installed as individual artwork or by arranging it according to the condition of the space. This flexible mood of presentation is intended to be viewed from distances both near and far. The viewer is part of the piece, they can experience it by walking between and around them. The scale of the work makes the viewer aware of their size and the tactile surface on the print trigger the viewer's urge to touch and feel the tactile texture of the work. I hope to make the viewers think of their interpretation and find that their position as an observer changes to participant: an explorer. I hope that a viewer will not only engage one-on-one with individual works but also engage with the environment. The audience is not intended to remain static but to immerse oneself by activating the installation space. I intend to engage the viewer by encouraging movement through a variety of scales and installation compositions. This encourages the viewer to approach the work by positioning their body to a certain angle, I intend to show the viewer that this artwork is not static to a certain way of presentation, but it also can be improvised into many forms and angles that can be freely explored.



Figure 6: view of installation at indoor space

**All pictures are for illustration purpose only. Final artwork may vary due to enhancement process.*



Figure 7: view of installation at outdoor location

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