

PROPOSAL BAKAT MUDA SEZAMAN

By

OOI YONG HUI

Title

“Scar of love, Stain of time”

2023

TABLE OF CONTENTS

	CONTENTS	PAGE
	TABLE OF CONTENT	i
0	ABSTRACT	ii
1	ARTWORK STATEMENT	1-2
2	INTRODUCTION	3-4
3	ARTWORK INSTALLATION	5-8
4	OBJECTIVE	9
5	ARTWORK	10-11
6	LOCATION SUGGESTION	12-14
7	INSTALLATION	15-18
8	LIST OF MATERIAL AND MEDIUM	19
9	ARTIST REFERENCE	20-27
10	CONCLUSION	28

ABSTRACT

This proposal is an exhibition proposal that showcases several drawings made by burning marks in an installation. The artwork serves as a visual representation of my personal journey of finding my cultural roots through the exploration of Chinese Heritage and the flow of time. The objective of this installation is to give viewers an insight into the artist's expression and experience of cultural memories. The exhibition also highlights the delicateness of burning marks aesthetic, and light and shadow effects of the artworks. The installation premise, Gelanggang Kosmologi, interrelationship with the artworks justified through its cultural connections, the hole textured puppet and shadow play elements of 'wayang kulit' in the area. The significance of this installation in the aesthetic portrayed of cultural memories experience by artist. The installation also brings meaning towards integration of various cultures through its cross-cultural juxtaposition metaphor.

Keyword: Burning marks, installation, cultural memories

ARTWORK STATEMENT

Title: Scars of Love, Stain of Time

My current artworks are reflections of my personal exploration of Chinese heritage and the flow of time. They serve as a visual representation of my journey of finding my cultural home and root. I have been working on this series of artworks for the past 12 months. They are my creative pathways that have allowed me to meditatively immerse with my own tradition and heritage, in relation to contemporary living experience.

The act of burning rice paper is like erasing past mistakes as though I am leaving burning marks or scars in my heart. I tried to heal the hurt by immersing with my own tradition and heritage. I translated such immersion by burning repetitive sequence of holes on pieces of rice paper. I used incense sticks as my tool of expression. The method also reflects my longing and love towards my cultural heritage, as well as the passage of time across generations that the heritage embodies. The burned marks or scars become delicate textures that are beautiful in its own way.

The resulting visuals display my enduring yet fragile cultural memories, especially within the context of contemporary living environment of young people like me. The translucent images of the Chinese gods in my artworks blend with whatever physical setting that they are placed in. The spirit of the deities and its positive value are reflected each time I observe their representation. It is my way of visualizing the subtle presence of my tradition and heritage in a contemporary living experience.

The act of burning turns into images of gods, as if lessons are learned through experiences. Scars can be a helpful reminder of lessons learned. Characters are also built through all challenges that life can throw at us. The play of light and shadow symbolizes the dance of ying and yang, or

the masculine and feminine that is central in Taoist Chinese cosmology. They reflect the symbiotic relationship between what is hidden and what is manifested when light shines through our hearts.

Towards the later end of intense 12 months period of immersing in this series, I gradually felt as if the light of my love towards my tradition shines through myself and the artworks that I have created. I truly hope the audience can also immerse in such light when they engage with my works.

INTRODUCTION

The artwork, featuring incense and rice paper, symbolizes rituals deeply rooted in tradition, prompting a dialogue about cultural inheritance. Growing up in a Chinese cultural environment, the artist's firsthand experiences shape her exploration of personal history and ancestral heritage. Themes of memory, nostalgia and time deepen the understanding of emotions associated with 'meeting' and 'parting,' connecting the artist's life to universal human experiences. The process of burning incense reflects my longing and love towards my cultural heritage, as well as the passage of time across generations that the heritage embodies. As I inhaled the scents while making the holes, I put my mind in a meditative theta state (a state where tasks become so automatic that you can mentally disengage from them.). Normally, I spend up to 6 hours to finish a piece.



Photo of me burning incense onto paper

The image that I refer to as reference for burning marks are from Chinese culture. I use figures of deities which are Door Gods, God of Wealth Prosperity, Happiness, Longevity, and Fortune. The reason I choose these deities is because these are the 8 common or mostly referred by Chinese community who worship deities. I wanted a deity which are more familiar among Chinese community.

ARTWORK INSTALLATION

The artwork consists of 8 panels of burned rice paper, hung all around gelanggang kosmo.



Gelanggang Kosmologi

The installation tries to highlight on the delicateness of burning marks, lighting are being use to enhance the textural quality.



Close up image of Artwork

The use of strong backlighting would create distinct shadows of the artwork on a surface, which is similar to the effect of 'wayang kulit.' The emergence of shadows can evoke a sense of nostalgia and transport viewers to the field of traditional performances. The interplay of light and darkness can also symbolize the duality of cultural disappearance, adding depth and complexity to the artist's exploration of cultural inheritance. The play of light and shadow symbolizes the dance of ying and yang, or the masculine and feminine that is central in Taoist Chinese cosmology. They reflect the symbiotic relationship between what is hidden and what is manifested when light shines through our hearts.



Artwork with spotlight from back

The artwork interconnection with Malaysia's 'wayang kulit' or puppet shadow can be seen through the light and shadow element, the puppet's textured holes, and its strong connection to tradition and culture. The addition of strong lighting behind the artwork to create shadow effects can add a captivating and immersive dimension to the overall piece is also similar to 'wayang kulit'. The play of light and shadow can enhance the thematic elements of the artwork, reinforcing the cross-connection to cultural and traditional artistic expressions. When the artwork is placed at the location suggested.



Artwork playing with light and shadow



Shadow of 'wayang kulit'

Additionally, the shadow effect can serve as a metaphor for the layers of memories and heritage explored in the artwork. Just as 'wayang kulit' puppets have multiple layers and intricacies, the shadowed artwork can represent the many facets of personal and cultural recollections. The shadows may cast an intriguing pattern that, when combined with the artwork's themes, further

engages the viewers in contemplation about their own memories and connections to their cultural roots.



Artwork with spotlight from back

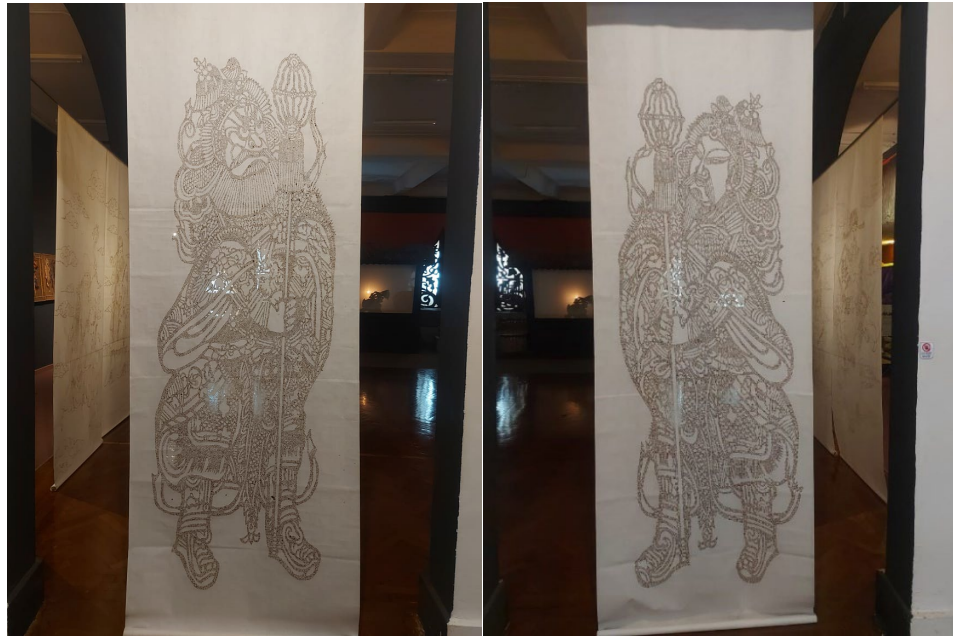
The use of backlighting with the artwork also aligns with the notion of the passage of time and the evolution of cultural traditions. It can prompt discussions about the relevance of cultural heritage in the present-day context and the importance of keeping such traditions alive for future generations.

As a conclusion, the integration of 'wayang kulit'-inspired shadow effects through strong lighting adds an immersive and evocative dimension to the artwork. It enriches the artist's exploration of personal feelings about cultural inheritance and disappearance, while also offering viewers a visually compelling experience that resonates with the traditional art form of Malaysia.

OBJECTIVE

1. To give viewers an insight into the artist's expression and experience of cultural memories.
2. To highlight the delicateness of burning marks aesthetic, and light and shadow effects of the artworks.

ARTWORK



Final image of Door Gods



Final image of deities (Gods of Wealth)



God of Prosperity, Happiness, Longevity, and Fortune

LOCATION SUGGESTION

Muzium & Galeri Tuanku Fauziah (MGTF), Universiti Sains Malaysia



MGTF, USM

Location suggested is Muzium & Galeri Tuanku Fauziah (MGTF) at Universiti Sains Malaysia as the ideal venue to showcase the exquisite artworks. Located amidst a treasure trove of cultural artifacts, MGTF offers a captivating setting that beautifully complements the themes explored in the artworks.

At MGTF, visitors are treated to a diverse collection of cultural artifacts, with a special emphasis on traditional forms of performing arts such as Mak Yong, Gamelan, Wayang Kulit, and Traditional Malay Daggers. This rich repository of artistic expression fosters an immersive environment that enhances the resonance of the exhibited artworks. The museum's extensive collection of art and science artifacts from the Islamic world adds a layer of cultural depth, creating a holistic experience for art enthusiasts and visitors alike. Moreover, the presence of Chinese

calligraphy by the esteemed Kampo Harada, ethnographic artifacts, and traditional tools and equipment from various ethnic groups in Malaysia showcases the rich tapestry of Malaysia's cultural heritage.



Gelanggang Kosmologi

The artworks find their perfect home amidst MGTF's curated gemstones and ancient artifacts, seamlessly blending the ancient traditions with contemporary artistic expressions. As the artworks breathe life into the Gods of Chinese culture, they echo the enduring spirit of tradition and wisdom present in the museum's captivating exhibits.

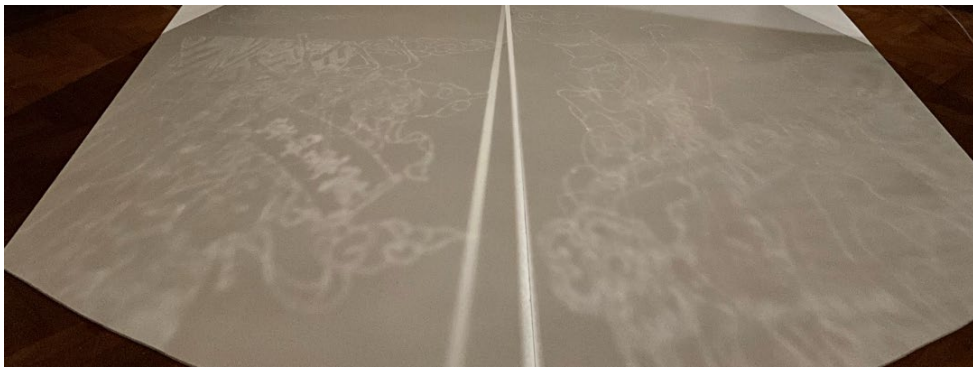


Wayang Kulit

At MGTF, the artworks will be embraced by the passionate spirit of cultural preservation and reverence. Visitors will have the opportunity to immerse themselves in the timeless beauty of Chinese heritage, connecting with the echoes of the past that guide us into the future.

INSTALLATION





Interactive part for visitors



Light and Shadow appear on



LIST OF MATERIAL AND MEDIUM

1) ARTWORK AND EXHIBITION SPACE

- Burning rice paper with incense
- Form board (on the floor)
- Aluminum curtain track (for hanging)
- Plywood (Strengthen the paper)

2) OTHERS

- Torchlight
- Spotlight

ARTIST REFERENCE

Some artists have taken as reference in this series of artwork, including artist style, technique, or idea in creating artworks relate to cultural connection and memories.

1 Ula Einstein



Ula Einstein at HOPE/Less opening ceremony

Ula Einstein is a New York-based artist who works across a range of media, including painting, sculpture, and installation.

Ula Einstein's artworks served as a major source of inspiration for the artist, reflecting their shared love of experimental and contemporary art. The artist's own incense art draws greatly from Ula's mixed-media style and material research. Accept Ula's unafraid experimenting with a variety of media to produce one-of-a-kind and strong sensory experiences that stimulate thought and emotion. ¹

¹ Sebastian, John. Ula Einstein Visual artist creativity mentor. Accessed July 19, 2023. https://www.thenewyorkoptimist.com/UlaEinsteinAugust2_2012.html.



Kosmos by Ula Einstein



Fire Patterning by Ula Einstein

Drawing from Ula Einstein's use of symbolism and abstraction, the artist infuses her incense art with layers of meaning and personal narratives. Using the fragile qualities of incense and rice paper to stimulate nostalgia and create connections to cultural heritage, embracing Ula's unusual use of materials and textures to create tactile and visually appealing incense art.



Collapsing Forward by Ula Einstein

The artist was inspired by Ula Einstein's dedication to using her art to explore collective memories and cultural discussions while welcoming collaborations and interactions with the community.

2. Tomoko Shioyasu²



Tomoko Shioyasu

Tomoko Shioyasu is a contemporary artist known for her intricate and delicate paper cutouts. The artist refers several theoretical aspects and the aesthetic part to enrich her incense art:



cosmic perspective by Tomoko Shioyasu³

Materiality and Craftsmanship: Tomoko Shioyasu's expertise in paper cutouts highlights the significance of materiality and craftsmanship in art. While the artist differs from paper, she can

² Tomoko Shioyasu's lace-like tapestries made from delicate cut paper. Accessed July 19, 2023. <https://inhabitat.com/tomoko-shioyasus-lace-like-tapestries-made-from-delicate-cut-paper/>.

³ "Cosmic Perspective." Widewalls. Accessed July 19, 2023. <https://www.widewalls.ch/magazine/cosmic-perspective-tomoko-shioyasu-scai-the-bathhouse-japan>.

draw inspiration from her meticulous approach to create delicate and intricate details. Paying close attention to the process of shaping and molding the incense to evoke intricate patterns, forms and



figures that captivate the audiences.

Tomoko Shioyasu large installations⁴

Transformation and Adaptation: Tomoko Shioyasu's paper cutouts undergo a transformation from a flat surface to multi-dimensional sculptures. Similarly, the artist can explore the transformative qualities of the medium as it burns and evolves into new shapes and fragrances.

⁴ "Oshakasama No Tanagokoro: Aiko Miyanaga, Kazuki Hitoosa, Shioyasu Tomoko: Exhibitions: ARTCOURT Gallery: Design, Contemporary Art Installation, Contemporary Art." Pinterest, July 9, 2014. <https://www.pinterest.com/pin/345792077612758549/>.

Take advantage of the flexibility of incense as a dynamic medium by letting her artwork change and respond to its environment, attractive audiences with its ever-evolving quality.

3. Grayson Perry⁵



Grayson Perry with 'The Tomb of the Unknown Craftsman'⁶

Grayson Perry is a British contemporary artist known for his work in various mediums, including ceramics, tapestry, printmaking, and sculpture. He was born in 1960 in Chelmsford, Essex, England, and has gained international recognition for his thought-provoking and often humorous exploration of contemporary social and cultural issues.

One of Perry's notable artworks, titled 'The Tomb of the Unknown Craftsman,' was exhibited at the British Museum in 2011. This large-scale artwork is a ceramic vessel that acts as a sort of tomb or reliquary, filled with a diverse array of artifacts and objects from different cultures and



⁵ "Grayson Perry." Wikipedia, July 13, 2023. https://en.wikipedia.org/wiki/Grayson_Perry.

⁶ "Grayson Perry Tomb of the Unknown Craftsman." The British Museum. Accessed July 13, 2023. <https://www.britishmuseum.org/exhibitions/grayson-perry-tomb-unknown-craftsman>.

time periods. 'The Tomb of the Unknown Craftsman' reflects Perry's interest in craftsmanship and the artistry of anonymous makers from various historical periods.

'The Tomb of the Unknown Craftsman' in British Museum (2011 and 2020)

The artwork serves as a celebration of the often-overlooked creativity of craftspeople throughout history. Perry juxtaposes ancient artifacts with contemporary objects, blurring the lines between the past and the present and exploring themes of cultural inheritance and the continuity of artistic expression across time.

In the artwork, Perry combines his own artistic vision with the artifacts, creating a dialogue between his contemporary perspective and the craftsmanship of the past. The work reflects Perry's engagement with the history of art and craft, and it also comments on the interconnectedness of human creativity and the shared heritage of cultures worldwide.



Grayson Perry with 'The Tomb of the Unknown Craftsman'

As an artist reference, Grayson Perry's approach to combining his work with artifacts in "The Tomb of the Unknown Craftsman" has inspire artist to explore themes of cultural inheritance, craftsmanship, and the continuity of artistic expression in the artist own artistic practice.

CONCLUSION

In conclusion, Scar of Love, Stain of time, showcased at the prestigious Muzium & Galeri Tuanku Fauziah (MGTF) at Universiti Sains Malaysia, presents a captivating exploration of Chinese heritage intertwined with the flow of time. Through mesmerizing artworks, the artist skillfully incorporates elements of 'wayang kulit,' burning intricate perforations on rice paper with incense sticks to evoke a poignant narrative of cultural memory and preservation. Set within MGTF's rich collection of cultural artifacts, including traditional performing arts, Chinese calligraphy, ethnographic objects, and gemstones, the exhibition seamlessly weaves together ancient traditions and contemporary expressions. The interactive nature of MGTF keeps these collections alive, inspiring visitors to contemplate the enduring spirit of cultural heritage. Whispers of Cultural is a testament to the profound beauty and significance of cultural roots, inviting audiences to embrace the whispers of their ancestors while celebrating the timeless wisdom that guides us into the future.