



HAAFIZ

SHAHIMI

PANIAS

# PANAS

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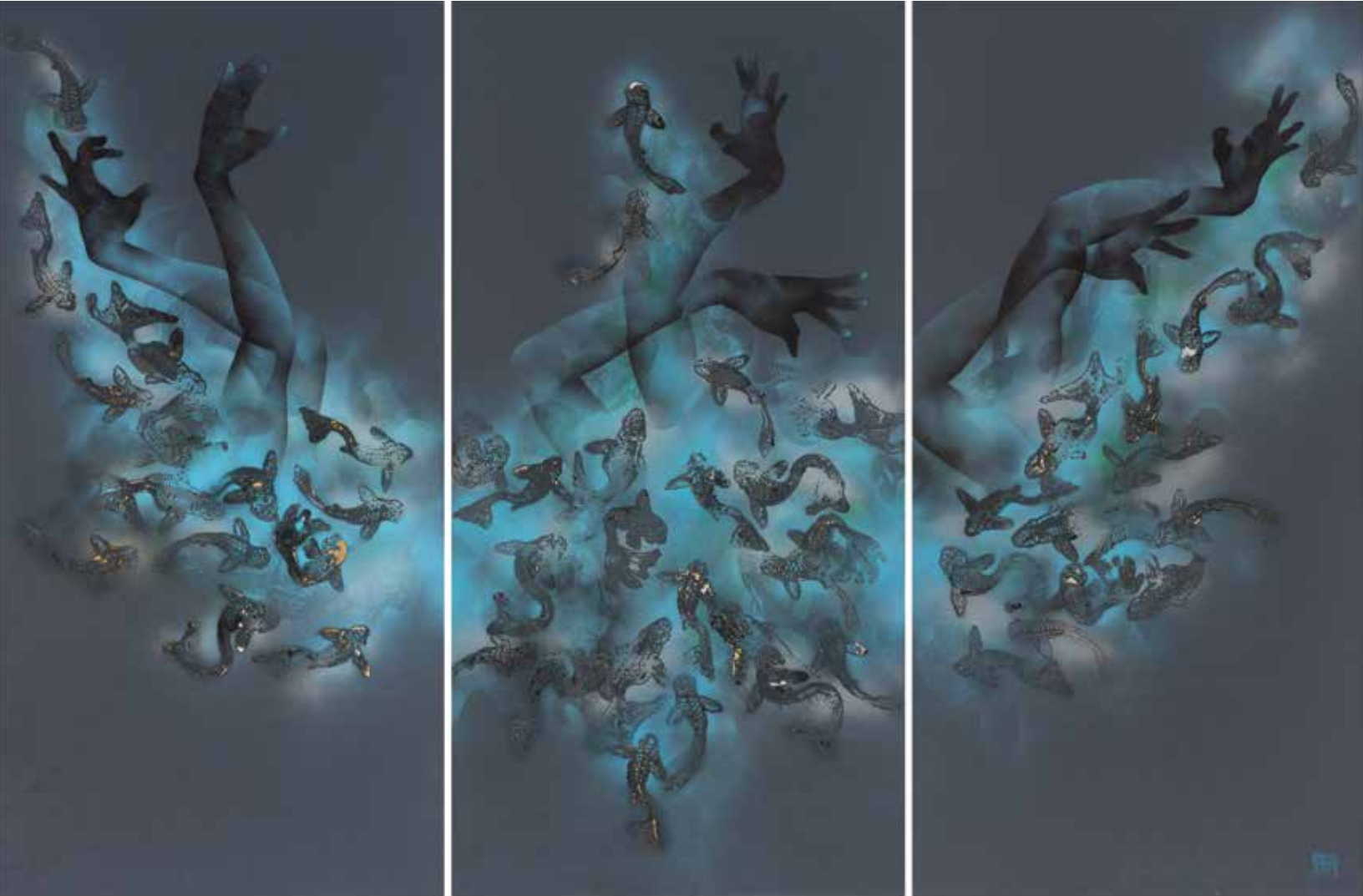
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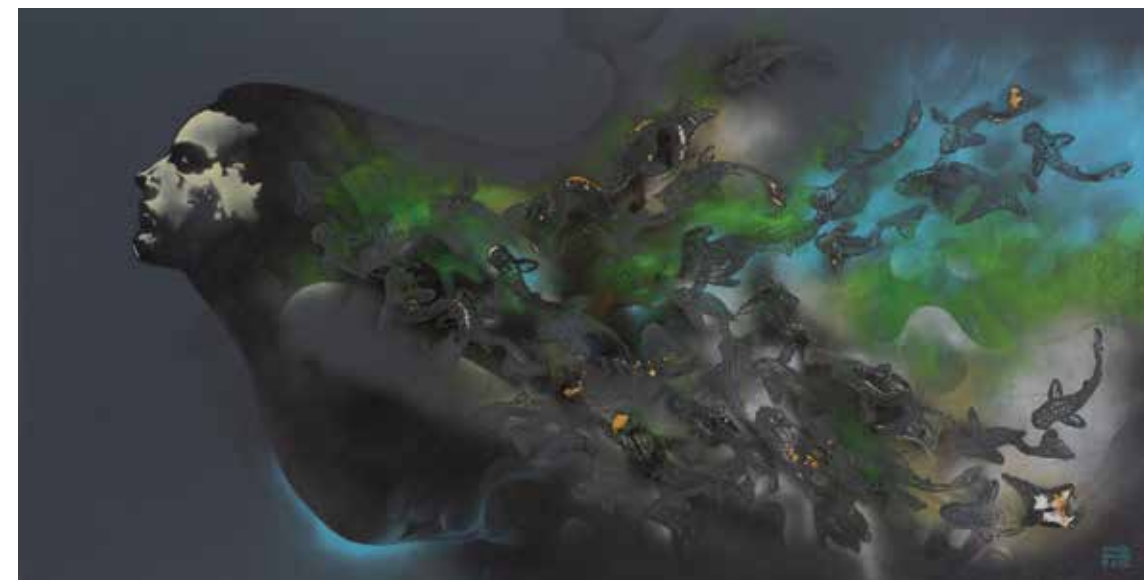




*Self-Fish*  
 Pyrography Print, Charcoal,  
 Spray Paint and Oil on Canvas  
 Finished with 2K Matte Paint  
 210cm x 183cm  
 2014  
 Collection of Scarlett and  
 Chun

<<  
*Menggapai Nafas*  
 Pyrography, Heat transferring  
 Images, Enamel Spray, PVC on  
 Canvas  
 182cm x 273cm  
 2012

*Kembali Bernafas*  
 Pyrography, Heat Transferring  
 Images, Enamel Spray, PVC on  
 Canvas  
 121cm x 243cm  
 2012  
 Collection of Artist



Hafiz Shahimi was born in Kedah, Malaysia on 1986 and graduated a bachelor's degree in Fine Arts from University Teknologi MARA (UiTM) in 2011. His artistic performances have expanded to several discipline practices such as painting, installation and performing arts. Starting 2014, he had further explored the techniques of creating artworks with fire through pyrography printing and direct fire burning which gradually expands his forms of artworks, thus widening his scales of prospect. Haafiz uses the oriental philosophies and contemporary social issues as a based concept for his artworks which he relates with the society then he explained and responded towards the local cultural history.

The definition of contemporary art in terms of time is generally from 1980 to the present, and artists are exposed to today's cultural environment and face the facts of today, so contemporary art reflects the characteristics of the times. Unlike previous art, contemporary art can express art in a variety of media, which has a broader meaning and more diverse means. Therefore, the cross-border of contemporary artists is constantly happening.

Hafiz Shahimi's works make extensive use of Malaysian elements, and his personal art has always grasped a kind of "locality" that continues to work worldwide. *Self-Fish*, *Hamba Kayangan*, *Intensity of Heaven and Earth* etc. are all created



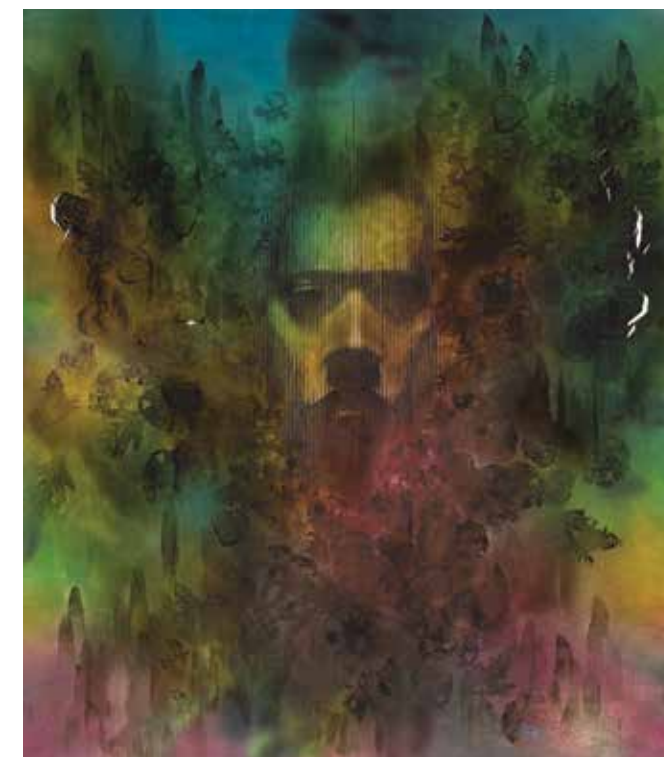


by Haafiz using local elements and national culture in his own growth environment and borrowing art to make the East and West dialogue.

Haafiz is particularly associated with a self-developed style of pyrography printmaking, grounded in the print and textile traditions of Malaysia. Initially he engaged in a more straightforward mimic of batik printing. Excising imagery onto metal blocks to create personalised 'matrices' he heated and applied these to canvas and jute surfaces. Clear parallels run between this process and batik production, but soon after he realised that variations in temperature could change the final visual effect, leading him to begin experimenting further. Merging the laws of thermodynamics, stemming from his fascination with the omnipresence of science with the formal aspects of art production, specifically drawing, painting and print, reveal a latent

<<  
*Hamba Kayangan*  
 Pyrography Print, 90 Degree  
 Inverted Burn, Direct Petrol Burn,  
 Fabric Dye, Acrylic, Enamel Spray  
 Paint on Jute Finished with 2K Matte  
 Paint, Metal Plate and Wood Rods  
 Main panel 243cm x 300cm, Left  
 and Right Panel 243cm x 122cm  
 (each)  
 2019  
 Collection of Aliya and Farouk Khan

>>  
*Catfish*  
 Pyrography Print, Charcoal, Spray  
 Paint, Oil on Jute and Finished with  
 2K Matte Paint  
 154cm x 183cm  
 2014  
 Collection of Aliya and Farouk Khan



>>  
*Camo-Flesh*  
 Pyrography Print (Metal Block/ Metal  
 Rods), 90 Degree Inverted Burn, Rusted  
 Chemical Wash, Fabric Dye and Acrylic  
 on Jute with Two Layered Canvas  
 210cm x 183cm  
 2018  
 Collection of Pramugh K Pathmanaban

interest in duality: science/mythology, East/West, physics/philosophy. Consequently, he has been developing a sub-sect of printing techniques, amongst them pyrography print, inverted burn, direct petrol burn and chemical burning. In his personal arsenal of techniques, these sit along the established sub-genres of printmaking, including screen printing, engraving, etching, dry point, lithography.

As Haafiz sought to strengthen the connection between his practice and the wider society, the relationship between media, processes, and concepts began to emerge. The concept guided him towards local myths and legends. *Intensity of Heaven and Earth* and *Hamba Kayangan* both refer to the legendary phoenix, combining the image of this mythical bird. It is not only rooted in the folklore of Southeast Asia, but even incarnate as far as China and the United States.





*Ular yang Menyusur Akar Tidak Akan Hilang Bisanya*  
 90 Degree Inverted Burn, Fire Burning and Acrylic  
 on Canvas Finished with 2K Matte Paint  
 153cm x 305cm  
 2016

Visually, this series of artworks incorporates Haafiz Shahimi's iconic elements, but is interpreted in a brand-new presentation. The use of batik dyes made the palette more intense and diverse, with blue, red, orange, and turquoise tones dominating the sepia tone, making his pyrographs more vivid. In order to imitate the elements of Chinese ink painting, Haafiz chose to use batik dye on the surface of jute, just like Chinese ink on rice paper. As the blend of batik dye with water produces special penetrating effects of luminosity and transparency. His mark making burns create strokes that imitate Chinese ink painting and expresses the imageries in a semi abstraction of real and surreal effects. This kind of image effect can make people have rich reveries, which is in line with the aesthetic ideal - "Chinese painting pays attention to artistic conception".



*Land(escape)able*  
 Pyrography print, 90 degree  
 Inverted Burn and Oil on Canvas  
 Finished with 2K Matte Paint  
 77cm x 186cm  
 2015

<< *The Holy Descendants*  
 Pyrography Print, 90 Degree  
 Inverted Burn, Rusted Chemical  
 Wash and Acrylic on Jute  
 Finished with 2K Gloss Paint  
 180cm x 174cm  
 2017

*The Reminder : A Sign from Destruction*  
 Acid Etch, Hydrogen Peroxide,  
 Vinegar, Salt, Degreaser, Bleach, Cleaning  
 Acid and Enamel Paint on Metal Finished  
 with 2K Matte Paint  
 153cm x 123cm  
 2015  
 Collection of Scarlett and Chun







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*Burning Wings I, II, III*  
Rusted Chemical Wash, Inverted Burn, Direct  
Petrol Burn, Torch (Fire) and Acrylic on Jute  
Finished with 2K Matte Paint  
92cm x 92cm (each)  
2020





*Acherontia*  
Pyrography Print, Torch Burn, Inverted Burn, Direct  
Petrol Burn, Fabric Dye and Acrylic (Gold) on Jute  
Finished with 2k Matte Paint  
42cm x 119cm  
2020





*Feathered Fish*  
Pyrography Print, Inverted Burn, Fabric dye, Acrylic on  
Jute and Finished with 2K Matte Paint  
92cm x 46cm (4 Panel)  
2019





*Tawaf I*  
Pyrography Print, Inverted Burn, Fabric dye, Acrylic  
on Jute and Finished with 2K Matte Paint  
92cm x 92cm  
2019



*Tawaf II*  
Pyrography Print, Inverted Burn, Fabric dye, Acrylic  
on Jute and Finished with 2K Matte Paint  
92cm x 92cm  
2019





*Tawaf III*  
Pyrography Print, Inverted Burn, Fabric Dye, and  
Acrylic on Jute Finished with 2K Matte Paint  
62cm x 62cm  
2019





*Intensity of Heaven and Earth -  
Ascending*  
90 Degree Inverted Burn, Direct Petrol  
Burn, Fabric Dye, Acrylic on Jute Metal  
Plate carved by Plasma cutter and  
Rattan  
271 cm x 129 cm  
2017



*Intensity of Heaven and Earth -  
Descending*  
90 Degree Inverted Burn, Direct Petrol  
Burn, Fabric Dye, Acrylic on Jute Metal  
Plate carved by Plasma cutter and  
Rattan  
271 cm x 129 cm  
2017





*Daun Berangan I, II, III*  
Pyrography Print, Inverted Burn,  
Direct Petrol Burn, Fabric Dye and  
Acrylic (Gold) on Jute Finished  
with 2k Matte Paint  
61cm x 61cm (Each)  
2019



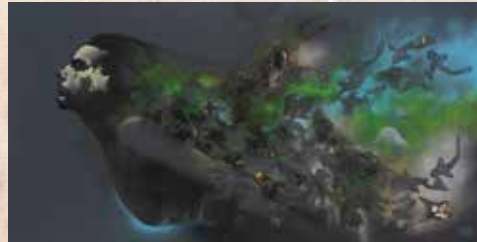
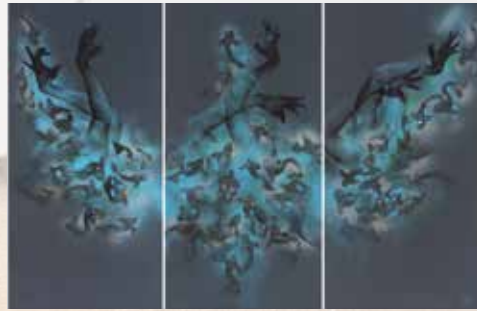


Top:  
*The Kaleidoscope of Life I, II*

Bottom:  
*The Kaleidoscope of Life III, V*

Inverted Burn and Pyrography  
Printmaking on Jute  
60cm x 60cm  
2019





2013  
experimentation pyrography  
printmaking on PVC canvas

discovery of pyrography  
printmaking on jute

2014



discovery of inverted direct petrol burn

2015



pyrography printmaking with rod



chemical burning on metal

2016

fully inverted burning &  
pyrography printmaking



drawing with chemical rust and  
cut out burn

2017



answering the contemporary  
approach to traditional printmaking  
through extended printmaking



the use of batik dye as the  
surface and present it as a  
tapestry

2018

2019

performance art at Rihh which later  
as one of the selected works for  
Bakat Muda Sezaman

2020

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a combination of 10 years  
of experimentation and  
techniques into one



a joint project by

