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**ART  
MAZE  
Mag**



## Haffendi Anuar

[www.haffendianuar.net](http://www.haffendianuar.net)



Haffendi Anuar (b. 1985, Malaysia) initially studied at Rhode Island School of Design in Providence before completing his undergrad degree in fine art at Central Saint Martins College of Art and Design in London in 2013. He then returned to his hometown of Kuala Lumpur which has since provided the subtext for the development of different series.

Working with found objects, images and materials, I create sculptures, paintings, drawings and installations that look into our relationship with the city, landscapes and various environments, whether physical or digital. The expanded notion of the landscape in the 21st century informs my practice, and I am interested in linking this to the tradition and history of sculpture, looking at how the object, either monumental or humble, could magnify our understanding of the larger environment, like how objects in an ethnographic museum give an impression of a time long gone. In a way, working and manipulating everyday substances and materials sourced from my immediate environment, such as the city streets, night markets and corner shops around my studio in Kuala Lumpur are an attempt to pull out something from these objects and environments, something of an 'essence' that exemplifies the current times or hints to the future.

Image:

*Slow Tropical Snails II*

terracotta, ceramics, epoxy putty, epoxy adhesive, cement, sand, latex, Puttyfilla, oil paint, varnish  
34 x 48 x 50 cm

## Jamey Hart

[www.jameyhart.com](http://www.jameyhart.com)



Hart's painting practice focuses tightly on the way a thing comes into being, like a rock or a snowball, compacted and varied. The objects orbit the material language of abstract painting and reveal the potential therein. They grow from themselves through a concentrated and slow gestation of material, finding a resting place somewhere between image and object in a kind of acknowledgement that painting is always both a portal and something you can bump up against. They become careful and slow meditations on form, completeness, and the link between looking and feeling.

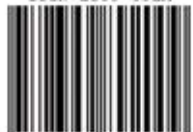
Image:

*Alligator Code*

acrylic, fabric, glues, nails, linoleum, wood, other things.  
approx: 13 x 19 x 2.5 inches



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