



**FENDY ZAKRI**  
HYPHEN JOCUND



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# ARTIST STATEMENT

*“It is the theory that decides what can be observed”*

Albert Einstein

Art is a mechanism for me to find satisfaction. In a self-absorbing way, the process of making art is addictive and enjoyable, propelling my exploration of painting.

Another thing that I am interested is the origin of beauty. Where does beauty come from? Does it stem from the generalization of centuries of common perception or is it intrinsic, coming from within the subject?

I am grateful to be constantly mesmerized by masterful artworks as well as intrigued by the complexities of human character. I often find myself comparing artworks with human characters, in a way, I find artworks to be full of emotional triggers and they could personify human qualities. The challenge in painterly abstraction I feel is the selection of the perfect elements that would co-exist in a painting harmoniously, each element is important, similar to the ingredients in an interesting character. In my search for the “hyphen jocund”, I delve further into human character to understand the meaning of bliss and beauty.

Fendy Zakri

2016



# MOODS OF MOMENTS

The deconstruction and stylization of the figure explored in three-dimensionality, in the works of British sculptor and artist Henry Moore (1898 – 1986) have inspired the recent abstract paintings by Fendy Zakri (b. 1982). The young Malaysian artist studied Moore's emblematic modern forms and found them to express an unmediated and raw emotional quality. The one of the most celebrated sculptor of the post-war period, well known for monumental works with elements of the surreal and primitive was interested in the deconstruction of human figure, its relationship to the landscape and natural form and produced many variations and modulations in wood, marble and steel among other challenging materials throughout his prolific career. Recurring motifs are the mother and child and reclining figure. Fendy, an artist predominantly working in painting, is drawn towards Moore's



Henry Moore, *Large Upright Internal and External Form*, 1982. Exhibited in Kew Gardens London in 2007 – 2008. Image courtesy of Pixabay.

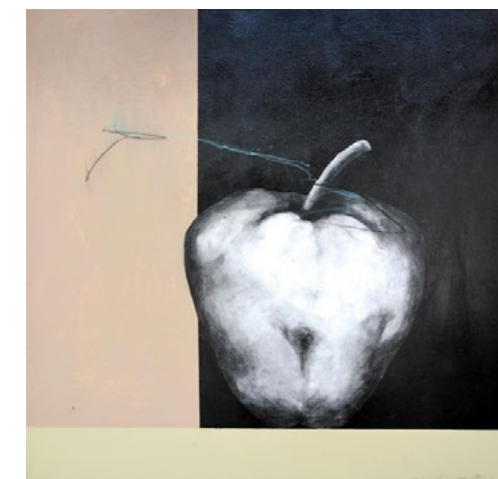
forms especially ones that depict figures in relation to one another which to him, allude to basic human social relationships and Moore's redemptive views on humanity as well as the alluring curvaceous forms of the sculptor's female figures.

Simple flat organic shapes inspired by Moore's modern forms and resembling body parts and internal organs populate the compositions of Fendy Zakri's recent oil on jute paintings of *Hyphen Jocund*. The title *Hyphen Jocund* implies a jovial relationship through the pairing of two words, 'hyphen' which is a punctuation mark or relational

symbol used to join ordinarily separate words or to break single words into parts and 'jocund', a Middle English and Latin word which means lively mirthfulness. Jovial relationships and connections are the main content of the work in *Hyphen Jocund* and inform his attitude to making the paintings.

In a relational yet personal approach to searching for a subject matter, the artist has stated that each work in *Hyphen Jocund* is an emotional accumulation of cordial situations involving individuals he has recently met. This fresh preparatory approach to starting a painting highlights his interest in the subject (individual) at hand and social situations as well the sensations of the moment and memories that surfaced after. The casual meet-ups recorded are with friends, acquaintances or fellow artists and which the conversations and exchanges during the sessions proved meaningful to the artist. Fendy observes the person's body gestures, facial expressions on top the vibes or chemistry picked up and views this 'material gathering' process as a social experiment. The moment and the individual of the encounter are crucial to the artist; the nuances of mood and physical sensations are translated in the studio into visual materials for the paintings. With an intuitive painting process that takes advantage of a selective language of gestural painterly techniques such as blotches of colors, dramatic drips, sprays and nervous scribbles, the artist consumes and regurgitates the moment into personal abstract interpretations.

The organic shapes in the paintings that seem to float in solitarily or in small groups are meant to represent an essence of the sitter. Each painting embodies a person in situ. Rendered in flat shapes and vaguely resembling breasts and sensitive organs, they are stated by the artist to be universal forms and are meant to be approachable,



Fendy Zakri, *Apple*, 2013, Mixed media on canvas, 91 x 91 cm. Image courtesy of the artist.

calm and sensual and resonate with Moore's forms due to their stylization and simplicity. The color choice is also specific and differs from his other previous works, which were brighter and more vivid. The new works' pastel palette is somber and according to the artist, is natural and earthly. They are chosen to represent the mood of the different scenarios. Formal similarities in the works in *Hyphen*

*Jocund* could be seen in an earlier piece titled *Apple* (2013), a possible foreshadow of the artist's current focus. *Apple* a mixed media piece depicting a lonely apple drafted in charcoal and placed in stark composition consisting of rectangular shapes painted in pastel hues display Fendy's constant experimentation on composition and shapes as well as marking his early usage of simplified organic shape and a reserved muted palette.



Fendy Zakri, #6, 2013, Acrylic and oil pastel on canvas, 137 x 137 cm. Image courtesy of the artist.

The artist has explained in an email interview that though the current works are visually different from his earlier works such as from *Seeing the Unseen* previously exhibited at Richard Koh Fine Art in 2014 and exemplified by #6 (2013), the focus of the paintings are still the same. Paintings from *Seeing the Unseen*, done primarily in acrylic with the addition of oil pastels display strong formal influence from the local derivation

of Abstract Expressionism and different from the smooth surfaces and earthly palette of *Hyphen Jocund*. Though formally different, they display Fendy's belief in the potential of painting as a medium for unique personal expression and at paint's malleability to conjure images and capture nuances difficult to articulate in words. *Hyphen Jocund* celebrates the beauty and mystery of organic shapes but they also are directed firstly by Fendy's urge to discover and record the sensitive nuances of sensations and feelings and experiment with different approaches in the ritual before conceiving a painting.

Haffendi Anuar  
2016

# ARTWORKS





*Machinations Feeling*  
2016  
Oil on jute  
158 x 214 cm





*The Contender*  
2016  
Oil on jute  
140 x 140 cm



*The Joy Meagre*  
2016  
Oil on jute  
156 x 165 cm





*The Jocund Meander*  
2016  
Oil on jute  
153 x 153 cm





The Jovial  
2016  
Oil on jute  
153 x 153 cm



The Form of Beauty  
2016  
Oil on jute  
153 x 153 cm





Macho  
2016  
Oil on jute  
97 x 153 cm





The Happy Green  
2016  
Oil on jute  
153 x 153 cm



Kinky  
2016  
Oil on jute  
153 x 153 cm





*Eau-de-cologne*  
2016  
Oil on jute  
153 x 153 cm



# Fendy Zakri

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Fendy Zakri (b. 1982, Malaysia) is a young abstract painter based in Kuala Lumpur, Malaysia. He has recently exhibited his first solo exhibition at Richard Koh Fine Art, Kuala Lumpur titled *Seeing the Unseen* in 2014. His paintings, painted in oil and acrylic with the addition of gestural marks in oil pastel are fields of codes and markings with occasional glimpses of illusionary space. He has exhibited widely in Malaysia.

## Solo Exhibitions

- 2016 *Hyphen Jacund*, Richard Koh Fine Art, Kuala Lumpur, Malaysia
- 2014 *Seeing the Unseen*, Richard Koh Fine Art, Kuala Lumpur, Malaysia

## Group Exhibitions

- 2015 *Pop Up Show 2015, The Breakthrough Project*, The Gallery @ Starhill, Kuala Lumpur, Malaysia
- 2014 *Arts Kuala Lumpur - Melbourne 2014, Space @ Collins*, Melbourne, Australia  
*Obscured Lucidity*, Richard Koh Fine Art, Kuala Lumpur, Malaysia
- 2013 *Buka*, Artelier Gallery, Kuala Lumpur, Malaysia  
*Inventing Abstraction*, Tapak, Shah Alam, Malaysia  
*Charity Show, Save Gaza*, Putrajaya, Malaysia  
*Peace of Me*, White Box, Publika, Kuala Lumpur, Malaysia  
*Langkawi International Art Colony*, Beranda Residency, Langkawai, Malaysia
- 2012 *Locals Only!*, Taksu, Kuala Lumpur, Malaysia  
*Earth*, D'Puncak Gallery, Shah Alam, Malaysia  
*POPup*, HOM, Kuala Lumpur, Malaysia  
*Shah Alam Open*, Mekar Citra Gallery, Shah Alam, Malaysia  
*Across*, The Gallery @ Starhill, Kuala Lumpur, Malaysia  
*Anniversary Show*, Pace Gallery, Kuala Lumpur, Malaysia
- 2011 *Johor Open*, Johor Bahru, Malaysia  
*MEAA (Malaysian Emerging Artist Award)*, Soka Gakkai, Kuala Lumpur, Malaysia  
*Kalam 3*, D'Puncak Gallery, Shah Alam, Malaysia
- 2010 *Locals Only!*, Taksu, Kuala Lumpur, Malaysia  
*Nature*, Zinc, Kuala Lumpur, Malaysia  
*Boleh!*, Taksu, Kuala Lumpur, Malaysia  
*Merdeka*, Mekar Citra Gallery, Shah Alam, Malaysia  
*Malaysia Charity Show*, Galeri Chandan, Kuala Lumpur, Malaysia  
*Expression of the Malayan Tiger*, Maybank, Kuala Lumpur, Malaysia

- 2009 *Sculpture Show*, The Gallery @ Starhill, Kuala Lumpur, Malaysia  
*Believe*, 360 Arts Development Studio, Kuala Lumpur, Malaysia  
*Young Art*, R A Fine Art, Kuala Lumpur, Malaysia

Richard Koh Fine Art has been in operation since 2005 and is regarded as a pioneer for introducing Southeast Asian contemporary art to Malaysia and the region. Promoting an adventurous roster of emerging and established Southeast Asian artists, the gallery regularly mounts exhibitions locally and abroad with a commitment to emerging practices and challenging media.

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Essay - Haffendi Anuar

This catalog is published to accompany a solo exhibition by Fendy Zakri titled, *Hyphen Jocund* at Richard Koh Fine Art, Kuala Lumpur from 16 May to 1 June 2016.



