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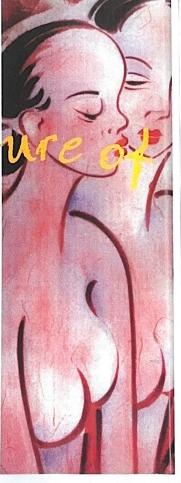
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e delightfully smolders their shape, accentuating the areas where some would find it erotic, while others would naturally assume it as a form of art. His choice of colours that change upon every series would still keep intact the beauty of Sarawak, whom he claims have the most amazing culture. Regardless, through his discovery of painting based on the shapes he find most comfortable, Chew Fang Chin has connected people with his paintings......









His paintings speak of Sarawak, the hidden paradise of Borneo. Far away from the familiar slights of the city, he ventures deep into the jungles and sail over fivers to ponder upon his deatination, beholds the many unique ethnicity, giving him the conquest to tell the tale through his eyes onto his paintings.

Before dwelling deeper into his paintings, it is most often a question to understand his lecturique. Chev practices the use of waterctor and Chinese in con textite paper, infusing the elements of Asian and balls motives. His style - a cross between fine art and path continued to the control of the control

his work creates a trong contract between the simple strokes and complicated subjects. The choice of lines, the way he moulds his subject makes it seem so natural and somewhat easy yet the object within each painting requires constant scrutiny, he wishes sto recreate the colours that are so important within the culture and the vibrancy that exists within the society listelf. He undestands the need to reconstruct the unique motif within the background, for it provides clarification to the viewers on the indigenous origins that support the painting.

An instance, "Kayan Woman & Hunting Dogs" reflects the languid pose of the Kayan woman deep in pensive







thought. Many would assume that Chew was in a meditative mood - hence the application of cool hues, the woman with the background may possibly represent the nonchalance and relaxed mood he was in at the time he painted - even the couple of dogs in the background could not break her reverie it is interesting to realize that everything outside the woman and the two cannies was left indistinguishable As it is, the main subject is preferred the external environment—it is the woman and her inner contemplation that holds the main focus of the painting.





exhibitions to Taiwan and China The first was in 1987, sponsored by the Pecific Cultural Foundation, where he was given the opportunity to hold four solo exhibitions in Taiwan His second was in China in 1991, where the exhibition was conducted in the Qingdao Museum and Jinan Hall



where people are able to understand and see the gradual changes the culture faces, from one decade to another. This of course, would require one to observe his very first series, all the way to his latest in 2001.

Apart from taking a keen interest with his subjects, he understands the responsibility weighed over his shoulders, where his paintings will be part of a legacy someday. His paintings are no exception in its desire to convey a message and desire, but the way it is conveyed is indeed captivating. His painting, O'cang Ulu Maidens. The Hornbill Feather Dance', displays the Ulu women whist performing the traditional dance of their community.

On the surface, his painting remains docile, subtle even, but often, it tells a story As such, it holds a significant role in narraing the tale of the culture. The background's curves and colours represent the indigenous art molf, often found on their traditional belief and within the interior of their home.

Observe the painting a little longer, and you will realize how the women are painted in such a way that they are infused into the background of indigenous motifs - they are as very much part of the culture as the dance itself Awkwardly, you no longer just see the painting, but you

have transcended and become part of the painti This is the factor that sets Chew apart from of artists; as he makes you enter into his realm.

Indeed, Chew has contributed a lot to the art industry, where his paintings are highly appreciated in the local and international scene. Nonetheless, his sincerity in devoting his life for the love of Sarawak culture has ultimately made his work of greater value.

During the interview, I asked him what he feels his future would bring, whether he will begin to embark painting the indigenous from other countries. Interesting to hear, he chooses to stay within the boundaries of Sarawak as he had since his very inception as an artist. He claims that there is so much to learn, so much to capture that his only worry is that his life span would not permit him from painting all the ethnicity living in Sarawak.

Thus, upon viewing Chew's paintings on the indigenous people of Sarawak, we should soak in the vibrancy of colours that the balik offers us and observe the many cultural nuances that the artist had imbued upon his art; that way we can appreciate and remember the many things that the people and cultures of Sarawak has to offer us.