

# Hayati Mokhtar

## Artist Statement and Biography

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### Artist Statement

The 28 sequences were shot on full HD digital video. These studied compositions reference still photography in their silence and stasis. However, just as it seems that an image will remain decidedly static, it becomes animated – something has happened within the frame.

The sequences were filmed in an old mansion in Ipoh: “Falim” – built by one of the richest tin-miners in Malaysia, Foo Nyit Tse. “Falim” (meaning ‘beautiful forests’) – which I found in beautiful ruin.

And yet, despite its dilapidated state, it was also strangely intact: they had left almost everything behind. Only now was the family’s eccentric cataloguing of everything from menu lists to letters being exposed to the light: only now, as the property was being sold and as antique dealers were hastily making off with the best furniture.

Despite the general ransacking of the house, I found diaries, photographs, books, maps, receipts, silver cutlery and wonderful clothes.

Some sequences show these fragments, in close up. Other scenes were long-shots: the view from an upstairs window, a room full of stacked-up furniture. Imagine these sequences as photographs that teeter on the cusp of becoming the moving image; stills that suddenly flow into a depiction of a whole series of small events – building up into a narrative; into a film, of sorts.

Sound punctuates each image – alerting the viewer to the fact that something is unfolding: a bark as man with his pack of dogs run across from the side of the house; a woman shouts as she herds some goats across what used to be the front lawn.

And then there is stillness. Stillness – apart from the sound of a pigeon, cooing in the garden. The house seems to be slumbering. Then silence. It is as if we are holding our breaths, waiting to see what will be lost.

## Artist Biography

### Hayati Mokhtar Malaysia

Much of Hayati Mokhtar's early practice emerged out of her preoccupation with issues of cultural identity and the sense of loss and displacement caused by the legacy of colonialism and globalization. These themes underpinned her interest in memory and her use of culturally specific objects - and have gone on to influence her more recent video works. Her current practice utilizes the moving image – often displayed as installations set across multiple screens - in examining landscapes, buildings and semi-abandoned towns. In exploring such sites these works delve into ideas to do with the notions of space, place, home and belonging. Hayati lives and works in Kuala Lumpur, Malaysia

### Education

1995 -1997	Chelsea College of Art and Design, B.A (Hans.) Fine Art, London, United Kingdom
1998 -1999	Goldsmiths' College, University of London, M.A Fine Art, London, United Kingdom

### Selected Group Exhibitions

2013	'In Confidence', Perth Institute of Contemporary Arts, Perth, Australia
2010	'Survival'  Art for Nature: a WWF-Malaysia project at Rimbun Dahan, Kuala Lumpur, Malaysia Melaka Art and Performance Festival, Melaka, Malaysia 'Border Zones: New Art Across Cultures', University of British Columbia, Museum of Anthropology, Vancouver, Canada 'Women & Art', Sharjah Art Museum, Sharjah, United Arab Emirates 'Videozone V: The 51h. International Video Art Biennial in Israel', The Center for Contemporary Art, Tel Aviv, Israel
2009 – 2010	'Homeland' Exhibitions in: Contemporary Art Centre of South Australia Adelaide, Australia Institute of Contemporary Art, Singapore
2009	'Tanah Air' Art for Nature: a WWF-Malaysia project at Rimbun Dahan, Kuala Lumpur, Malaysia

- 2007 – 2008 'Out of the Mould'  
Exhibitions in:  
Galeri Petronas, Kuala Lumpur  
Malmo Art Museum, Malmo, Sweden
- 2007 Antara Merdeka', National Art Gallery, Kuala Lumpur, Malaysia
- 2006 'Zones of Contact', The Biennale of Sydney, Museum of Contemporary Art, Sydney, Australia
- 2004 'Luxe de Luxe'  
Polyptyque Ingeniere Culturelle (Paris) for Avenue K, Kuala Lumpur, Malaysia  
'Semangat: Artists for Theatre'  
Five Arts Centre and Valentine Willie Fine Art Gallery, Kuala Lumpur, Malaysia
- 2003 '15 TRACKS: Contemporary Southeast Asian Art'  
Singapore Art Museum with cooperation from The Japan Foundation  
Exhibitions in:  
Tama Art University Museum, Tokyo, Japan  
Fukuoka Asian Art Museum, Fukuoka, Japan
- 2002 '36 Ideas from Asia: Contemporary Southeast Asian Art', Singapore Art Museum with cooperation from Stiftung fUr Kunst & Kulture.V, Bonn, a project of the Asean Committee on Culture and Information  
Exhibitions in:  
The Museum Kuppersmuhle Sammlung Grothe, Duisburg, Germany  
Helikon Kastelymuzeum KHT, Hungary  
Rupertinum Museum der Moderne, Salzburg, Austria  
National Museum of Abruzzo, L'Aquila, Italy  
'Arcadia in the City', a site-specific installation at Marble Hill House the-e-gallery and English Heritage, London, United Kingdom
- 2000 'Becoming: when the time is right', Islington Arts Factory, London, United Kingdom
- 1998 'Schools: Textual Works', Valentine Willie Fine Art Gallery, Kuala Lumpur, Malaysia  
'Art and Nationalism', National Art Gallery, Kuala Lumpur, Malaysia  
'Family', a site-specific installation at the Yang Shook Lin mansion with Five Arts Centre, Kuala Lumpur, Malaysia

## Awards

- 1998 The British High Commissioner's Chevening Award