

“CLEAN THE UNSEEN”

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As more people worldwide pay attention and take action around climate change, the art world is joining in the movement toward a more sustainable and ethical future through art. Many artists from different parts of the world and generations are rethinking their work's environmental impact and re-engaging new methods and ways to educate the art world and the public about sustainability.

With the arrival of the new millennium, the artistic community continued to develop sustainable art, noting its impact at the social and environmental levels. As with sustainable architecture, sustainable artists now seek to optimize the use of natural resources to reduce the ecological footprint of their work. The relationship between art and sustainability, though, is not limited to physical media, be that sculpture created from natural materials or paintings made from materials respectful to the environment. It goes beyond what can be seen as a priori assumptions in work.

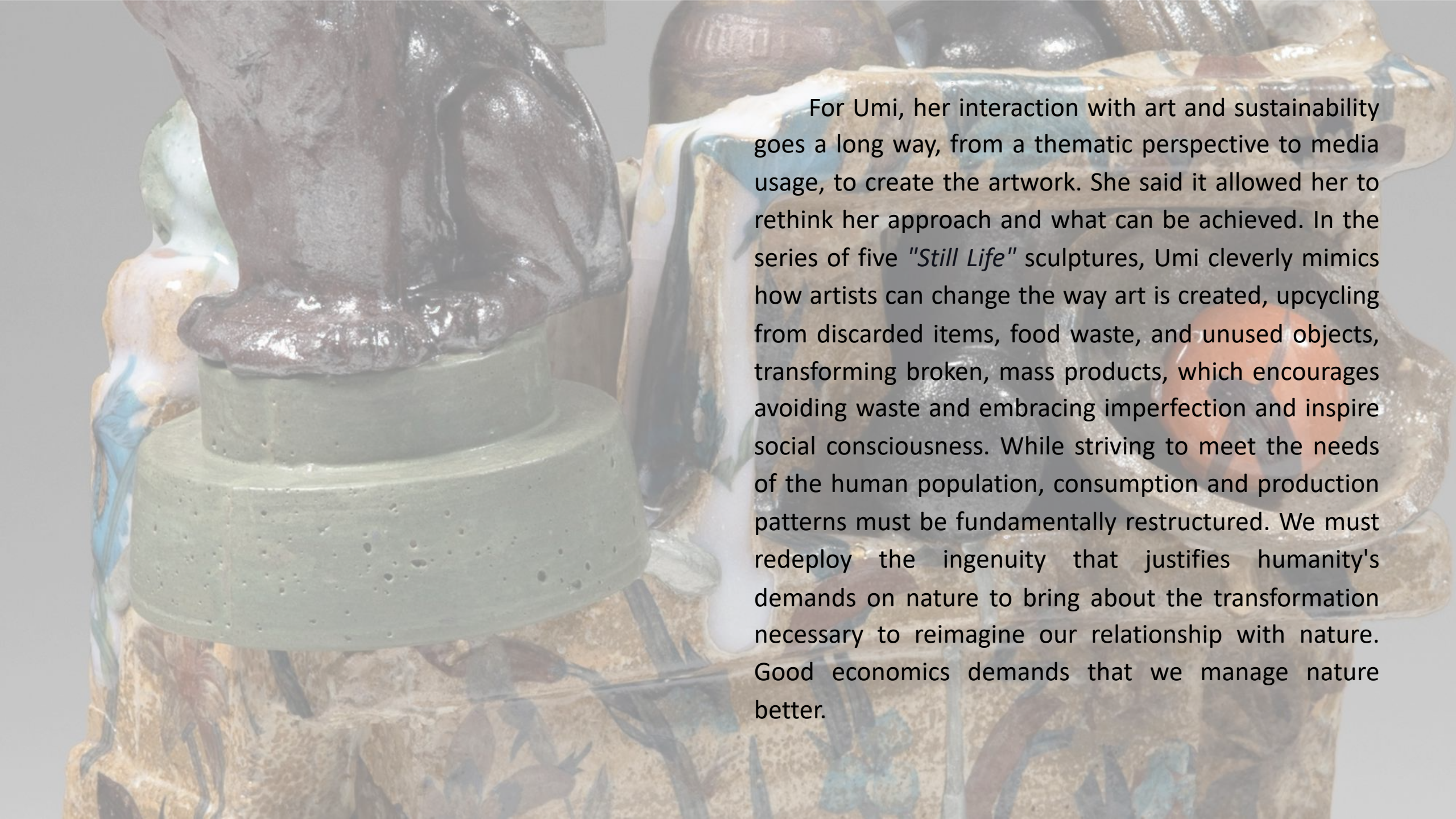
In Umi's ideology, sustainability is present in many aspects of our everyday life. We ensure we take care of the environment, desire balanced economic development, and defend social well-being in many fields. She researched deep into the environmental discourse and used her knowledge to represent the significance of life on earth through her sculptures and drawings to show the importance of human life. As vividly demonstrated in her work, *"To My Beloved Ocean,"* on how critical it is to ensure its continuation through environmentalism. This a clarion call to make people consider and, hopefully, care about sustainability. The future of the places we call home and to think more critically about their roles in climate change or learn about an issue facing the environment differently.



To My Beloved Ocean, 2022, Ceramic Sculpture mounted on Board, Acrylic on Canvas and Wood Frame, 17.5 x 78 x 10 cm



Hidden Beneath, 2022, Ceramic on Board, Lacquer and Wood Frame, 71 x 128.5 x 11 cm



For Umi, her interaction with art and sustainability goes a long way, from a thematic perspective to media usage, to create the artwork. She said it allowed her to rethink her approach and what can be achieved. In the series of five *"Still Life"* sculptures, Umi cleverly mimics how artists can change the way art is created, upcycling from discarded items, food waste, and unused objects, transforming broken, mass products, which encourages avoiding waste and embracing imperfection and inspire social consciousness. While striving to meet the needs of the human population, consumption and production patterns must be fundamentally restructured. We must redeploy the ingenuity that justifies humanity's demands on nature to bring about the transformation necessary to reimagine our relationship with nature. Good economics demands that we manage nature better.



Still Life 1

2022

Ceramic and Lacquer on
Wooden Plinth

59.5 x 38.5 x 38.6 cm





Still Life 2

2022

Ceramic and Lacquer on
Wooden Plinth

57.5 x 38 x 28 cm





Still Life 3

2022

Ceramic and Lacquer on

Wooden Plinth

50 x 38 x 28 cm



Still Life 4

2022

Ceramic and Lacquer on

Wooden Plinth

50 x 38 x 28 cm



Still Life 5

2022

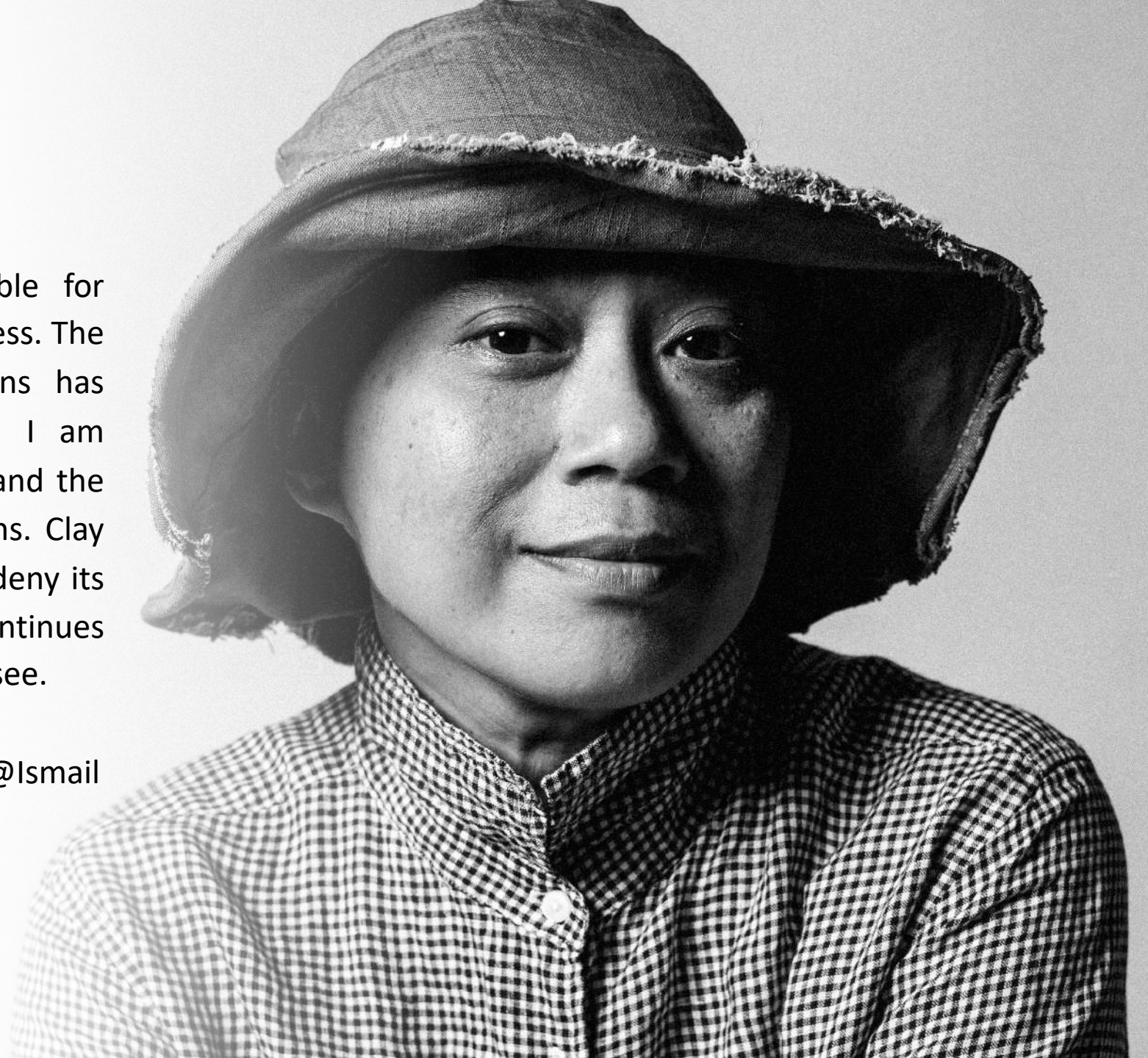
Ceramic and Lacquer on

Wooden Plinth

50 x 38 x 28 cm

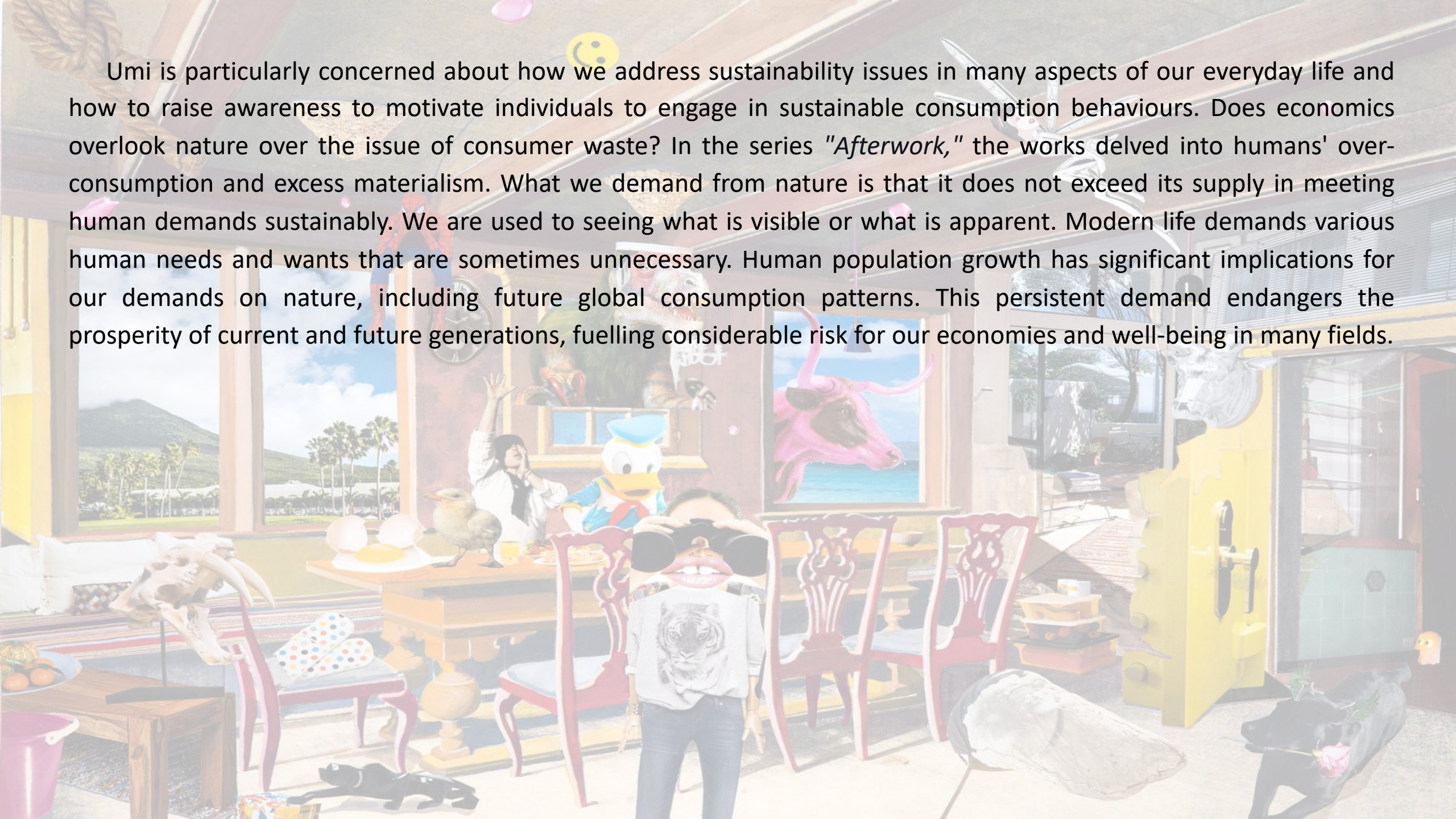
As an artist, I am responsible for capturing the community's uniqueness. The desire to share these observations has motivated me to create my art. I am attracted to the physicality of clay and the challenge of facing three dimensions. Clay is a sincere material that does not deny its past and history. This process continues until I am truly satisfied with what I see.

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Private Not Secret, 2022, Ceramic Sculpture mounted on Board, Acrylic on Canvas and Wood Frame, 33 x 67 x 10 cm

A surreal collage of images. In the center, a woman with long dark hair sits at a dining table with a yellow duck (Donald Duck) and a small chick. To her right, a large pink bull with long horns is visible. In the foreground, a person's face is replaced by a tiger's face, wearing sunglasses. To the left, a large animal skull with long tusks is mounted on a stand. In the background, a woman in a white shirt sits at a table with her hand to her face. A large yellow safe is on the right. A black dog is in the bottom right corner. The scene is set in a dining room with large windows overlooking a tropical landscape with palm trees and a mountain. A semi-transparent text box is overlaid on the top half of the image.

Umi is particularly concerned about how we address sustainability issues in many aspects of our everyday life and how to raise awareness to motivate individuals to engage in sustainable consumption behaviours. Does economics overlook nature over the issue of consumer waste? In the series *"Afterwork,"* the works delved into humans' over-consumption and excess materialism. What we demand from nature is that it does not exceed its supply in meeting human demands sustainably. We are used to seeing what is visible or what is apparent. Modern life demands various human needs and wants that are sometimes unnecessary. Human population growth has significant implications for our demands on nature, including future global consumption patterns. This persistent demand endangers the prosperity of current and future generations, fuelling considerable risk for our economies and well-being in many fields.



Afterwork 1
2022

Gouache, Watercolor, Collage on
Watercolor Paper,
Glass and Wood Frame
66 x 85 cm (Include Frame)



Afterwork 2
2022
Gouache, Watercolor, Collage on
Watercolor Paper,
Glass and Wood Frame
66 x 85 cm (Include Frame)



Afterwork 3
2022
Gouache, Watercolor, Collage on
Watercolor Paper,
Glass and Wood Frame
66 x 85 cm (Include Frame)



Afterwork 4
2022

Gouache, Watercolor, Collage on
Watercolor Paper,
Glass and Wood Frame
66 x 85 cm (Include Frame)



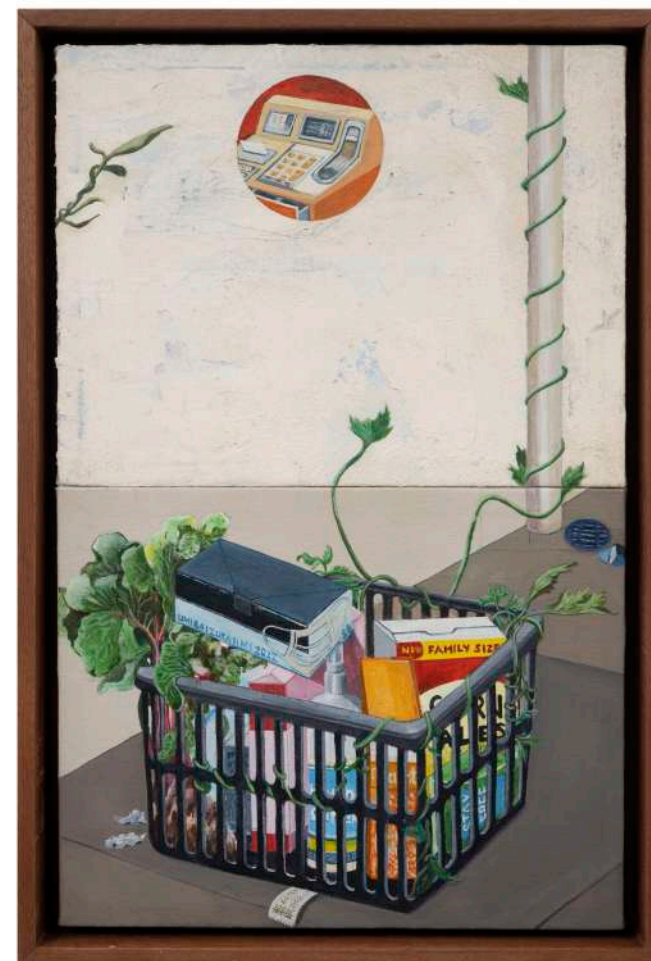
Afterwork 5
2022

Gouache, Watercolor, Collage on
Watercolor Paper,
Glass and Wood Frame
66 x 85 cm (Include Frame)



Wander Wall
2022

Acrylic on Canvas and Wood Frame
47 x 33 x 7 cm



Shrinkflation
2022

Acrylic on Canvas, Texture Gel and
Wood Frame
44 x 29 x 7 cm

Umibaizurah is a ceramic artist born in 1975 in Malaysia. Umi's sculptures' subjects are often animals common in our environment, and her works explore the interaction of human activity and our relationship with the physical environment today. The seriousness of her subject matter is camouflaged by the playful visual quality of her ceramic sculptures and assemblages. Many of her works are imagined hybrids of species, objects, and machinery, linking many issues concerning our modern world. She has always tried to push the traditional boundaries of contemporary ceramic work, reflecting the politics and economics of her country, community living, immigration, and many other issues that we face today, both domestically and globally. Since 1997, Umi has participated in exhibitions across Malaysia, South-east Asia, Asia, and Europe. She represented Malaysia in the 2009 Jakarta Contemporary Ceramic Biennale #1, 2012 Jakarta Contemporary Ceramic Biennale #2, 2011 Cheongju Craft Biennale, and 2009 Asia Ceramics Network South Korea. She attended several ceramics residency programmes, ceramic symposiums, art talks, and ceramic workshops in Thailand, Indonesia, Korea, Japan, and Europe. Her artworks have garnered several international awards and are collected both locally by; National Art Gallery Malaysia, Petronas Galeri Malaysia, Ilham Gallery, and individual collectors and internationally.