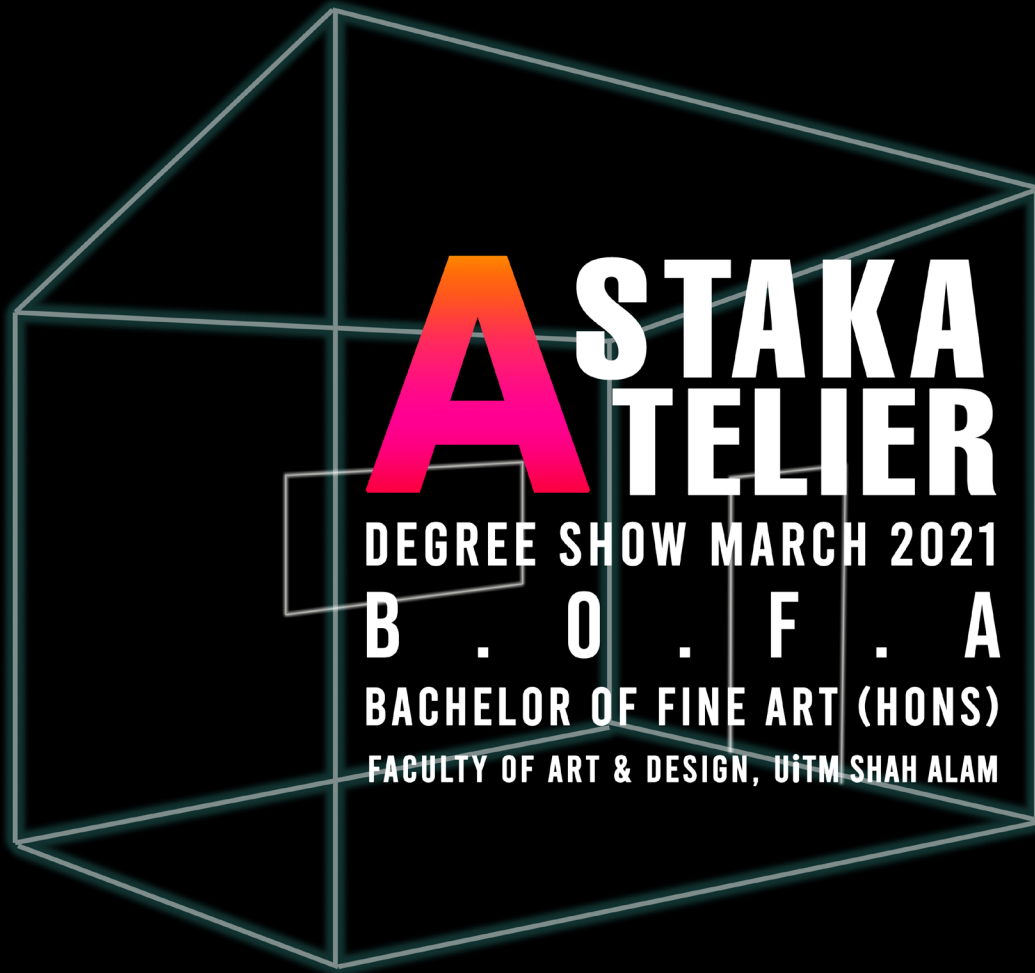




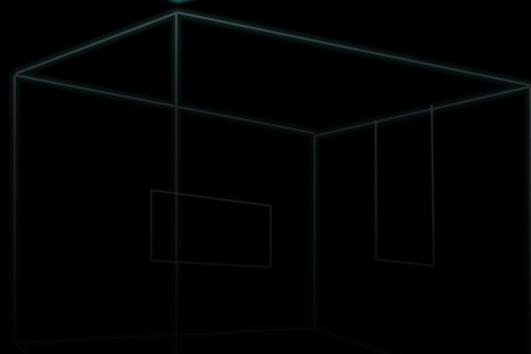
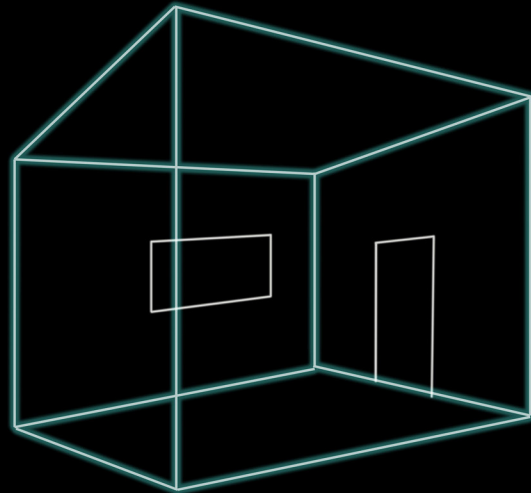
UNIVERSITI
TEKNOLOGI
MARA

Fakulti
Seni Lukis
& Seni Reka



ASTAKA TELIER

**DEGREE SHOW MARCH 2021
BACHELOR OF FINE ART (HONS)
DEPARTMENT OF FINE ART,
FACULTY OF ART & DESIGN,
UNIVERSITI TEKNOLOGI MARA, SHAH ALAM**



Copyright 2021

All rights reserved. No part of this publication may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photography, recording, or any information storage and retrieval system, without prior consent from the publisher.

This publication is published in conjunction with the ASTAKA ATELIER Virtual Art Exhibition March 2021 for Bachelor of Fine Art (Hons), Faculty of Art & Design, Universiti Teknologi MARA Shah Alam.

ISBN: 978-3-16-148410-0

Publisher
National Design Center (NDC)
Faculty of Art & Design,
Universiti Teknologi MARA Shah Alam

Printer
Unit Percetakan,
Faculty of Art & Design
Universiti Teknologi MARA Shah Alam

The Faculty of Art & Design Shah Alam would like to thank all committee members and all participants who helped this exhibition and publication a success.

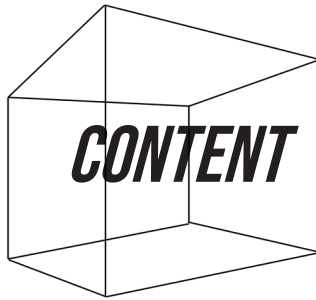
Advisor
Mohd Farif Ab Jalil

Editor
Mursyidah Zainal Abidin
Nik Syahida Sabri

Concept & Design
Mohamad Rizal Salleh
Muhammad Afiq Mohd Romi
Altamis Zakir Amir
Suhaila Mohd Saleh

Text
Mohd Fuad Md Arif (Dr.)
Jalaini Abu Hassan (Assoc. Prof.)
Suhaimi Tohid (Assoc. Prof.)
Ramlan Abdullah (Assoc. Prof.)
Mohamad Rizal Salleh
Rahman Amin

**ASTAKA ATELIER
DEGREE SHOW MARCH 2021**



9	PAINTING
33	PRINTMAKING
55	SCULPTURE
71	CERAMIC
	TIMEBASED
87	MEDIA

TEXT BY DEAN	1
TEXT BY HEAD OF PROGRAMME	2
TEXT BY ACADEMIC ADVISOR	3
FOREWORD	4
INTRODUCTION	6



A WORD FROM THE DEAN

Bismillahirrahmanirrahim,
Assalamualaikum Warahmatullah Wabarakatuh

Praise to Allah for giving his blessing for this successful event organised by the members of Fine Art lecturers and Final Year Students of Department of Fine Art, UiTM Shah Alam. Congratulations to all ! I am honoured to be able to share the joy alongside with the final year students of Department of Fine Art who have put in so much effort and initiative in a spectrum of creative work and finally ending in the final project with flying colours. In coping with the Covid-19 pandemic, we have gone through a new normal routine which has sparked actions to be a new standard in order to adapt to this challenging situation. This global pandemic has not been a hindrance and limiting our efforts, but becoming a challenge to conduct the prestigious and first ever virtual degree show (Astaka I Atelier) proudly brought to you by the Fine Art department. Alhamdulillah, I am grateful that we are given the opportunity to hold this prestigious event. While celebrating our final year students efforts, we are also showcasing their artworks virtually through this exhibition. This event's aim is to provide a space and chance for the students to exhibit their artworks, as well as sharing their experience and implementing their skills despite the pandemic. At the same time, this exhibition will be proof that the teaching and learning systems continue to run successfully and the students are able to produce artworks successfully despite being in their own limited spaces during the pandemic as everyone is aware of the government's advice that everyone must work from home.

With the theme of Astaka I Atelier, metaphors a representation of the students' magnification of their own significant studio spaces. As many know, in the faculty, students were formally given studio spaces to initiate and launch their works of creative ideas. Staying at home, means limitation of space. Finding and creating space was a major challenge for all students to produce their artwork at home. Therefore, on the strengths shown by the students, Astaka I Atelier, highlights the physical and virtual space. With the confinement of students in their respective limited spaces due to the pandemic, implicitly pushed the students to be more creative and critical in establishing a personalized space and try to utilize it to the maximum to produce their series of artwork.

Make your success today as a motivation to stay in performing work within the stipulated time frame. To me, this success is a pride and also a sign of appreciation to all the lecturers who have given their full support and guidance , to educate the students. On that note, with lafadz Bismillahirrahim, I hereby officiate the 2021 Department of Fine Art Final Year Degree virtual show exhibition, Astaka I Altelier officially open. Wabillahi taufiq walhidayah wassalamualaikum warahmatullahi wabarakatuh. Thank you all

Prof. Dr. Ts. Hj Ruslan Abd Rahim

Dean

Faculty of Art & Design

A WORD FROM THE HEAD OF PROGRAMME



Assalamualaikum Warahmatullahi Wabarakatuh,

All praises be to Allah S.W.T and with His blessing, I would like to welcome everyone to ASTAKA I ATELIER 2021 virtual art exhibition which is a great opportunity to showcase our student's final year project. The theme chosen for the exhibition is ASTAKA I ATELIER. This exhibition is a result of the collaboration between our lecturers and final year students who have put in tremendous effort.

Art education is one of the contributors to our art industry both locally and international. The objective of this exhibition is to exhibit and promote the artwork of final year students of the Department of Fine Arts professionally for the public. It also an opportunity for art lovers, galleries, and art collectors to appreciate students' work up close through virtual exhibitions. At the same, it can raise the name of the faculty as the leading art scene in Malaysia.

In this context of exhibition, ASTAKA I ATELIER will be the platform that relates with the aesthetic value in showcasing the ideas through the artwork and can be a great reference for future generations. As a young artist with fresh ideas, I am sure that the current industry will meet those fresh bloods to experiment and explore more creative ideas to create a great masterpiece.

The end of the line is the new beginning where they are ready to enter the next phase of life. All the best.

Mohd Farif Ab Jalil
Head of Programme
Department of Fine Art



A WORD FROM THE ACADEMIC ADVISOR

Assalamualaikum Warrahmatullahi Wabarakatuh,

Praise to Allah for the organizing of ASTAKA I ATELIER 2021 and proudly to announce that this year 2021 is the first ever virtual art exhibition from the Department of Fine Art. As a head of project and the academic advisor of this semester I would like to express my gratitude to all my beloved students and my colleague who gave their time and efforts to make this bachelor's degree of Fine Art Virtual Exhibition become a reality.

ASTAKA I ARTELIER 2021 is a compilation of 88 students' artworks from 5 different majors consisting of Painting, Printmaking, Sculpture, Ceramic Art and Time-Based Media. Their unique ability without a doubt will become a significant boost in the workforce thus helping the nation's economy that requires creative inspiration. Despite the difficulty that we faced during the circumstances of the Covid 19 situation, we still managed to have the teaching and learning via online throughout this semester. The struggles faced by the lecturers who spend their time in improving the student's knowledge and skills through consultations by using online platforms while the students had to engage and adapt with the new ways of studying.

I hope that this programme will be insightful one for all the members of the Fine Art Department especially the students who participated in ASTAKA I ARTELIER to further enhance and develop their creativity in producing masterpieces of their own.

In conclusion, this virtual exhibition is a platform to showcase the skill and ability of the students in producing their artwork with variant media and medium thus proving that our graduates from the Faculty of Art & Design are very talented and creative.

Mursyidah Zainal Abidin

Head of Project/Academic Advisor
Department of Fine Art

FOREWORD

“Self-trust is the Essence of Heroism”

(Ralph Waldo Emerson)

“Biarpun jauh dari mata
Takkan hilang di hati
Terus gagah melangkah
Pasti

Hari-hari yang ku lalui
Pada Tuhan ku berdoa
Waktu kan mengubati
Pasti

Wowowo percayalah
Wowowo selamanya”

(Lyric - “Percaya ” by Hazama, Dina, & Astro Radio All Stars)

Much has been said, written, discussed and even meme about with our current predicament. People's lives globally have been affected. Some got the worst of it, some, like the manufacturing and pharmaceutical companies gained capital income from skyrocket sales of face mask, and now, distribution of the Covid vaccine. It's not a secret.

The virus itself is not to be blamed. It evolved and does what every God given creature is doing; 'living and reproducing'. They consume and reproduce to survive and continuously survive. Like how giants Killer Whales are surviving by feeding on penguins and pregnant seals or how Epiphytes derives some or all of their nutritional requirement from the host plant. This living and reproduction (and maintaining the circle) is of course also a momentous endeavour for the human race.

Culturally, 'learning' too plays a huge part in sustaining these living and procreation necessities. With good academic qualification there is a standard belief in one getting a good job, hence creating a more stable family for oneself future. Thus through institutionalized education, the academic model has been a part of this strive as early as the birth of modern times. Unfortunately, when the instruction to close all educational institutions was done it gave life to a new bleak world of learning (and teaching) for everyone. Tertiary education for ex-

ample which has become a social entitlement that needed to be sustained, no matter what was no exception. It was not an easy challenge, especially for modes of studies that are dependently face to face and tactile. Instructor need to smell and taste the pastries that are bake by their culinary students, sculptures need to be physically see and touch of how the materials that are shape and bent felt and appears to the naked eye by the art lecture. And yet all of these had to be done online! It was a miracle that these forms of bodily and physical learning were managed and rationally executed from start to finish, with our very first 100% ODL (Open Distance Learning) Fine Art students graduating this year. Even though the devils is in the detail, it is still unprecedentedly historical.

In hindsight, what made all the teaching, learning and assessment an achievement, boils down to the most fundamental aspect of human values - TRUST. Trusting each other to do the right thing might sound cliché, but it has never been so true and important. Whether it is from the students themselves or even the teachers. As all academic courses need proof of their learning outcomes, lecturers had to trust artistic and creative productions that are seen digitally from the computer or mobile screen presented by their students. Students have to trust their lecturer's judgement when they are commenting on the physical nature of their work in a non-face to face class. And the university's management also had to trust their staff in them conducting their classes and working ethic as how it is being stipulated in their employment contract.

I'm sure all have juggled with their own trust 'issues' in some form or manner.

Accordingly, let me take this moment to congratulate the final years Fine Art students for coming this far. I trust all of them have given their best. And I trust they will continually do their very best when this is all over. Hopefully soon In Sya Allah.

Dr Mohd Fuad Md Arif
Head of Study Centre (Art)
Faculty of Art & Design

ASTAKA **TELIER**

Astaka is a romanticization of both physical and virtual spaces which each student has to utilize creatively due to the current pandemic situation rendering the faculty's studio space unable to be used. Each student has successfully carried out their art making activities in their respective spaces. Although smaller in size, having to establish such space embodies the essence of having a personalized 'Astaka' at home. The 'Astaka' also extends to the virtual space that documents the processes that the students have gone through throughout the semester, such as lectures, critics sessions, preview sessions, final presentations and exhibitions. 'Atelier' on the other hand is a reflection on the student's final year personalized studio within their space, which involves the process of creating, thinking, discovering, constructing, observing, evaluating and presenting in the form of artworks.

The public is aware of what is happening in the world, where the most critical pandemic virus is being debated around the country and across the globe, including the COVID-19 outbreak, which has limited most since the implementation of new government regulations. For example, social distancing has been introduced, the use of half-face masks is required, virtual learning has been implemented, and others. This is because Malaysia has introduced a new policy so that the Covid-19 chain will be determined in the expectation that the people can consent and collaborate well.

Therefore, on the strength of the collaboration highlighted by the students in their respective space, Astaka and Atelier, which indicates the physical space and virtual space also acts as a representation of the student's magnification of their own space. To sum up all that has been stated earlier, it means the confinement of students in their respective spaces due to the pandemic, implicitly pushes the students to be more creatively critical in establishing a personalized space to be utilized to produce their series of artworks.



poem reciting while wearing masks as background sound

<p>SCENE 1</p> <p>Duration: 20sec present how mask disrupt communication</p>	<p>SCENE 2</p> <p>Duration: 40sec zoom in motion effect to scene 2</p>	<p>SCENE 3</p> <p>Duration: 60sec present hand gesture, green screen inc.</p>
<p>SCENE 4</p> <p>Duration: 1min room in motion effect add new subject.</p>	<p>SCENE 5</p> <p>Duration: 1min 20sec present body language, green screen inc.</p>	<p>SCENE 6</p> <p>Duration: 1min 40sec zoom in to subject, green screen to scene 1</p>



Time Based Media

Tuesday 3.11.20 9am - 4pm

<p>Time Based Media</p> <p>Afiq Hafizuddin Aliamias Afiq Romi Ezlyn Suhalla</p>	<p>Ceramic</p> <p>Aiman Syariah Izzati Nadia Adillah</p>	<p>Printmaking</p> <p>Zikry Elliana Galsara Nurina Izzat Amelia</p>
--	---	--

1st

critique session

Academic Session Oct 2020 - Feb 2021

Wednesday 4.11.20 9am - 4pm

<p>Sculpture</p> <p>Auliah Mayra Aina Nayil</p>	<p>Painting</p> <p>Nursyahmi Umni Dzur Fazreen Soleha Ezzaty Yasmin Afiqah Faezah</p>
--	--

Stay at Home Online Learning
Department of Fine Art
Final Year Students (00)

2

Mohamad Izzat bin Aziz is presenting

HOW DID YOU INVESTIGATE YOUR IDEA?

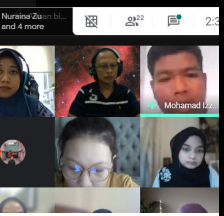
Research through the Digital Application (Picsart)

- an automated tool-used to abstract high-definition images the style of pixel art.
- easy for me to construct a pixelation image using the Picsart application.

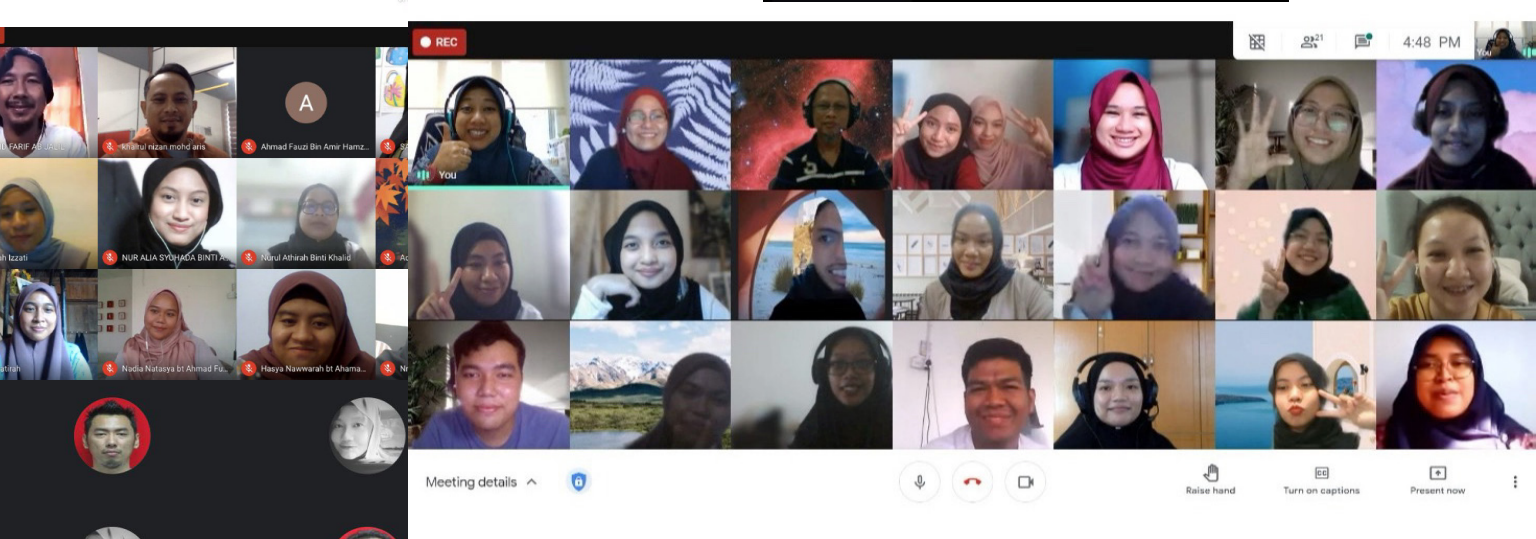
Field Visit and Observation

- to explore how the potential of plastic waste that will be used in the creation of artwork.
- a briefing organized by Persatuan Aktivis Sahabat Alam (KUASA)-the goal of the visitor to reduce the effect of human food intake on monkeys in Taman Paya Bakau Lumut.
- I collect the plastic food packaging in order to discover the context of people or visitor that came to that place to feed the monkey. By giving them human food, it will harm their own habitat. They have to eat based on their food.
- the data that will be obtained in order to visualize the Southern digital macaque on plastic food packaging.
- I was inspired to depict the Southern digital macaque in the shape of plastic food packaging to be repi media.

Others- readings of Article and the associated literature details were determined to be categorised as themes of this study.



FET684 P



Printmaking



Day 1- Monday 23/11/2020 9am-4pm

Painting

- Nurulhikmah
- Awis
- Syazna
- Fudhail
- Batrisyia
- Nurshaliesia
- Aina

Sculpture

- Saiful Imaan
- Faisal
- Myra Dilaila
- Fazuwan
- Safwan
- Kuazudi

critique session

2nd

Academic Session
Oct 2020-Feb 2021

Day 2- Tuesday 24/11/2020 9am-4pm

Printmaking

- Fatihah
- Atikah
- Hanania
- Husnairah
- Salmi
- Yusnora

Ceramic

- Amyliana
- Nurul Athirah
- Hasya
- Alla
- Sarah

Time Based Media

- Yasmin
- Balkis
- Hanis
- Asmira
- Fatin
- Ramdani

Open Distance Learning (ODL)
Final Year Students 06

Critique Session 3

MONDAY 28/12/20 9am - 4pm

Ceramic

- Amirul
- Fatin
- Syafiq
- Nik Nur Syariah

Timebased

- Nur Afiffah
- Fazi
- Amin
- Amirah

Sculpture

- Naziroh
- Fakhrurrazi
- Atif Syahmie
- Aqil
- Allia Suhaili
- Darwish

TUESDAY 29/12/20 9am - 4pm

Painting

- Norman
- Syamimi
- Nurdiana
- Sharmeen
- Shazreena
- Zulaikha
- Amza
- Aiman Fadhil

Printmaking

- Azroul Azim
- Iliy Zafirah
- Nuraina Zulaikha
- Qistina
- Sri Atika
- Syafiq
- Syahrhun
- Syahirah

Stay at Home Online Learning
Department of Fine Art
Final Year Students (06)





PRINTMAKING

ASSOC. PROF. MOHD SUHAIMI TOHID

Printmaking is traditionally produced through images that are printed on a surface such as iron plates, copper, zinc, wood and others through pressure. This process can be repeated to produce an edition. When the ink is placed on a surface that has been scratched, engraved etc. then the ink will be transferred onto the paper.

The basics of the printmaking are process relief, intaglio, planographic techniques and paper stencils. New innovations in printmaking include 2D, 3D and 4D computers, broadcast media (television), fine art Photography and time-based media, in line with the latest technology developments. The latest technology that is rapidly evolving is causing change after change that is happening rapidly in the development of Malaysia's printmaking history.

Printmaking is one of the main offerings to students in fine arts majors involving undergraduate and postgraduate levels. For this semester, there are a total of 20 students majoring in printmaking, where each student has to produce 5 works. Each student will present an idea and then translate it through terms of art concept, media, form, content and context.

The level of students' mastery in the printmaking is at three levels, namely weak, moderate and good. The results of the work presented by all students did not happen in the studio or workshop in UiTM, but it happened in their homes where at that time MCO was enforced due to the spread of Covid-19. The production of work used limited materials only available in the surroundings. Nevertheless, they dare to experiment with a variety of materials in producing a work, in turn they carry out a comprehensive and thorough and systematic study of techniques, materials and processes. However, all data collected should be analyzed with a conceptual framework or theory of choice and not as stand alone.

The level of achievement of students specializing in printmaking as a whole is at a moderate level. Only a small number of students achieve good levels, but are not academically developed. The majority of students work using a documentation approach and there are also those who use approaches such as graphic design posters. In the production of ideas, parameters and methods of analysis, findings need to be discussed or refined, given a theoretical framework to be applied in the work. The study of these techniques, materials and processes should not be confused by claims to address issues, subjects and themes that may be 'patchy', superficial and casual, without any contextual or conceptual linkage in-between.

Artists and works studied or produced. It has to go through a process of order and civility, discovered, understood in the mind, felt with the soul and not taken from social sites or any online source that is not the authentic source and without the knowledge of the author referred to. The on-line copy and paste methodology should not be used at all in the work.

Studies in terms of art concept, media, form, content, context and meaning are means in building up theoretical framework for studio practices.

The context (contextual factors) in art can be proposed as below:

- Religion / Belief
- Culture (and cultural practices)
- Custom and tradition
- Heritage & Identity
- Nature & environment
- Social structures/values
- Hegemony (Leadership)
- Political / Societal issues
- Intellectual & current ideas - Colonialism
- Thought & Concept - Philosophy

According to Dewey (1909/1933), the attitudes that must be present to be a reflective thinker are open-mindedness (berfikiran terbuka), whole-heartedness (kesungguhan) and intellectual responsibility (tanggungjawab intelek).

A reflective-minded person has the willingness to look at a problem from a variety of perspectives with full seriousness and responsibility. Bey (1987) suggested the following questions for fostering a reflective mind:

What am I doing?

Why am I doing?

What other way can I do it?

How does it work?

Can I do it again or another way?

All art work is the result of their own context. Contextual factors such as religion, beliefs, culture, customs, nature, thought, philosophy and the artist's background influence the artwork he produces through a creative process. Thus, art cannot be separated from its context, because art is not born in a vacuum.

Associate Professor Mohd Suhaimi Tohid

Printmaking Lecturer,



A WORD BY STUDENT

PRINTMAKING

As the head of majoring in printmaking firstly first, I would like to express my gratitude because finally we have completed all assignments for this final semester. There are many trials and tribulations that we must overcome in dealing with the problems that we are facing right now which is Covid 19 pandemic situations.

Normally, as an art student studio is the main workplace in producing creative work. Basically, in the campus, students have the access to do work in the workshop as it has the proper space and machine in assisting us in printmaking. Unfortunately, as everyone is aware of the current circumstances, the university instructs to implement the teaching and learning via online.

Due to the order, the students must create their own personal space for learning and making the artwork. As a printmaker, we had to find alternative ways as a substitute of media and medium in the making of the artwork. Most of my friends have made many types of prints such as conventional, combination with digital print, animated, monoprint and extended print. Even though the space we have was not proper and conducive, we managed to produce great work.

In fact, we are very grateful for having Associate Prof Mohd Suhaimi Tohid as our lecturer who gave us a lot of guidance and helped us in brainstorming ideas and providing the tools we need even when we are far apart and separated. Not forgetting the other lecturers, who also encourage us throughout this final semester. Finally, I congratulate all my fellow friends on the successful completion of the final work for this final semester, and good luck in the future.

Siti Nor Elliana Binti Rosli,
Majoring in Printmaking

MOHAMAD AZROUL AZIM BIN AB AZIT

zimo9699@gmail.com

A mixed media art that refers to an artwork in which more than one medium or material has been employed. Assemblages and collages are two common examples of art using different media that will make use of different materials including cloth, paper, wood and found objects. The mediums used are lino block, canvas, hand embroidery and acrylic colors. The artist also creates design using an application called Photoshop in producing the artworks.



The artwork is about the food revolution or innovation into something new. The subject is about the traditional Javanese cuisine which is tempeh fritters combined with the cheese sauce. In other word, usually people eat tempeh while dipping it in soy sauce and then have been innovated in a new way or style with tempeh eaten with cheese sauce. The artwork tries to show or make new innovation in the era of hipster food.



Tempe Series III
Linocut And Digital Print
42 x 30 cm, 2021



Tempe Series I
Linocut, Hand Embroidery, Acrylic and Canvas
42 x 30 cm, 2021

MOHAMAD IZZAT BIN AZIZ

izzataziz3010@gmail.com



The artwork was recapturing the portrait of a monkey as a whole that took place in Hutan Paya Bakau, Lumut by conceptualizing the artwork in a pixelated image. While in every pixel, will present materials and images that are used. So, the farther the audience between the artwork, the clearer image of the monkey's portrait the audience gets, while the closer the audience is between the artwork, the details of the materials used, and other images in every pixel can be seen. The artwork explains the innocent monkeys that were fed by heartless men with human foods. In other words, feeding monkeys with human foods is compromising the health of an endangered species, according to new research. This artwork wanted to convey that monkeys should be treated well by giving them the right meals by referring to their food diet so that people would not facilitate the extinction of this one of nature's most amazing creatures for their own pleasure. This artwork tries to catch the emotions of the viewers since this situation had been done by most Malaysian.



Sang Penunggu I

Mixed media of printmaking on canvas (monotype, linocut, transfer image-mod podge, color pencil and oil pastel)
80 cm x 40 cm, 2021



Sang Penunggu III

Mixed media of printmaking on canvas (monotype, linocut, transfer image-mod podge, color pencil and oil pastel)
80 cm x 40 cm, 2021

MUHAMMAD ZIKRY BIN ZULKIFLI

zikryzulkifli@gmail.com

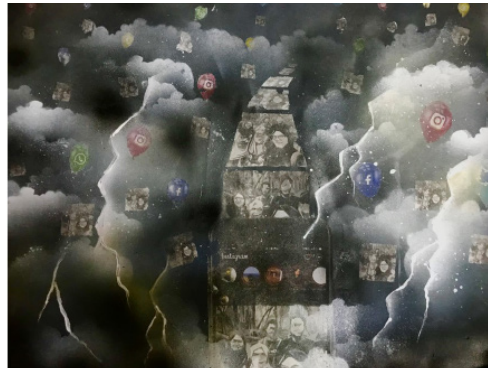


The idea is about the peril or danger in sharing self- portrait images to the public on social media. It is directly intended to the current issues of sharing images in the virtual world, mainly about the society's network. The artist tries to convey the way of spreading images rapidly through social media without limit in the virtual world. The subject matter used is the images shared and the element of movement in the artwork. By using self- portrait images as the subject matter of the artwork and the addition of a secondary element of dark clouds stencil. The approach of this idea is to show the danger and peril of the misuse of posting and images to the public in social media.



Trapped

Monoprint (Linocut
and spray pain stencil)
16.5 x 32.4 inch, 2021



Spread It

monoprint (transferred im-
age and spray paint stencil)
16.5 x 32.4 inch, 2021



Let's take a selfie

Monoprint (Linocut and spray
pain stencil)
16.5 x 32.4 inch, 2021



NOR AMELIA ASHIKIN BT ABDUL

The artist is very curious about people, the way people operate and interaction with the world around. Watching people and thinking about nuances and the different mannerisms that people adopt. It is the observation towards the characters of the human in daily social life, which affect the surrounding conditions as well as time, but nowadays it is the new norm. As a species, human beings are a kind of social beings who live their lives together with other human beings who conduct various types of social activities such as work, play, emulation and interacting in various other ways. Humans do associate with socialisation that deliberates changes in social behaviour and organisation from time to time. Therefore, the circle and order of human society becomes antithetical across culture, making the social world a very complex and progressive environment for the time being. The artwork explains how the difference changes public and society relationships or behaviour towards new norms which have been practiced during the outbreak in Malaysia. Back then, before the pandemic strike, the society was free to do work and socialise in daily life. The situation is different now where society is facing the new norm. This current situation is setting up the new rules for the society where there is a borderline in doing something. The artist uses the technique of lino print in producing the artworks



The New Norm I

Linocut
42 cm x 59 cm
2021



The New Norm II

Linocut
42 cm x 59 cm
2021

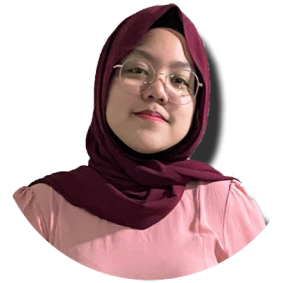


The New Norm III

Mixed media of printmaking
(linocut, pen and pencil
color)
42 cm x 59 cm, 2021

NOR ILLY ZAFIRAH BT ZAHARIN

The idea comes from personal experience that has happened since the artist was a child. The artist was diagnosed with depression that was caused by family problems where being neglected and left alone to struggle with depression. When it got worse and left unattended, the artist started to dream about something that is scary and affected by depression. This artwork is the interpretation of the nightmare caused by depression; hence, the process of art making is used as an art therapy by using stencil technique.



Soothing the soot III

Stencil on A2 paper
42.0 x 59.4cm, 2021



Soothing the soot IV

Stencil on A2 paper
42.0 x 59.4cm, 2021



Soothing the soot V

Stencil on A2 paper
42.0 x 59.4cm, 2021



NORSALMI RABIATUL ALIA BT ARAZMI

The theme that is chosen is nature. Beauty can arise when mind, body and spirit are connected. Based on the title of 'Appreciating the nature view as therapy through the form of printmaking', the artist wanted to convey the healing process through nature with her own interpretation using the application of animal-inspired yoga pose. By using symbolism, the formalistic aspects are implied in the artwork making as a result, bringing an expression that is derived from the artist herself.



Koala Pose
Linocut on Cartridge Paper
30 X 30.7 CM
2021



Camel Pose
Linocut on Cartridge Paper
30 X 30.7 CM
2021



Butterfly Pose
Linocut on Cartridge Paper
30 X 30.7 CM
2021

NUR ATIKAH BT AZMAN

atikahazman24@gmail.com



Since the pandemic started, people are told to stay at home to reduce the total cases of people infected by Covid-19. But as time passes, some people may or may not realise that unconsciously the quarantine has made or given new behaviour or emotional disorder such as socially awkward, anxiety and many more due to the lack of human interaction. As for the artist, the feelings of anxious and suffocated staying at home for so long have impacted the routine and daily life. As time passed, it was not healthy, and the artist pushed herself to be positive and cope with the anxiousness by herself. With that, the bubble wrap pattern is used in an attempt to symbolise the comforting self in the context of coping with anxiety by using monoprint and imply the positive inner thoughts by using the emboss print as not all people can see. The sky view is conveyed by using gradients of colour with linocut and silkscreen technique.



This is good

Linocut, transfer image, monoprint, stencil and silkscreen print on canvas
50 cm x 60 cm, 2021



It's ok

Linocut, monoprint and emboss prints on rice paper
42 cm x 59.4 cm
2021



This is fine

Linocut, monoprint and emboss prints on cartridge paper
42 cm x 59.4 cm
2021



NUR HANANIA BT MOHD

hana96nia@gmail.com

This artwork is an expression of depression of the artist, depicted based on a visual view of the surrounding. It is a conceptualisation of the human body or figure and facial expression with metaphorical subject matter of depressed state. When depression occurs, both hands cover the face partly, feeling terrified and hard to believe in what is going on. Feeling like being in darkness but at the same time could feel the present of light at the corner, struggling to combat and reach out to the light. At times, the artist feels like being trapped in a box. The subject has hit a wall in life and could not see further past the current situation – the feeling of futility.



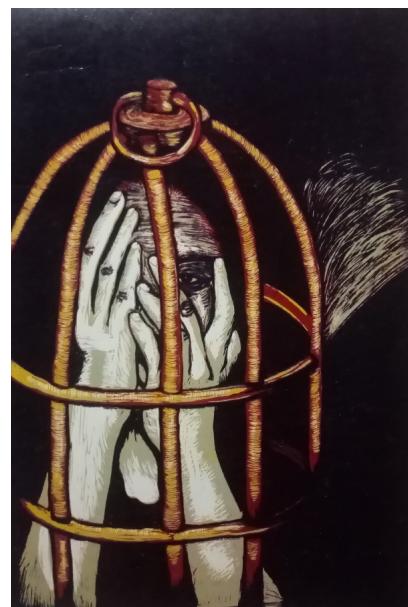
Trapped Inside 1

Linocut on paper
16.5 x 23.4 inch, 2021



Trapped Inside 3

Linocut on paper
16.5 x 23.4 inch, 2021



Inside Cage

Linocut on paper
16.5 x 23.4 inch, 2021

NURAINA ZULAIKHA BT KHALIDI



The artwork is an autobiography type portraying a life story from personal experience and a point of view that is adapted from a significant life event. Facing a bad experience that is unforgettable is the one that nobody ever wants. Furthermore, it was related to dealing with natural disasters while abroad. It happened when the Merapi volcano in Indonesia erupted in Jogjakarta in February. Because Malaysia does not have an active volcano, never experiencing this kind of natural disaster and lack of awareness about volcano eruption, the artist was blank and afraid at the time. An alternative is to persuade emotion by creating artwork that overcomes bad feelings like frightened, worried, panicked, and anxiety. This artwork is about how a person reaches calmness and appreciates life more and also how essential people are around. This also leads the artist to see the positive side of natural disasters that have happened.



Blue Memo Iry I

Digital print, collage, and transfer image on paper.

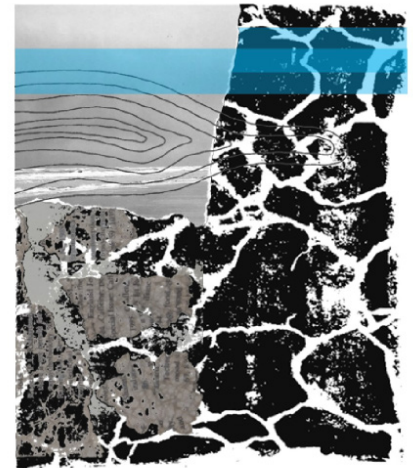
42 x 29.7 cm, 2021



Blue Memo Iry III

Digital print, collage, and transfer image on paper.

42 x 29.7 cm, 2021



Blue Memo Iry iV

Ink, collage, and transfer image on paper.

42 x 29.7 cm, 2021



NURHUSNAIRAH BT MOHD KHAIR

nurhusnairahmk@gmail.com

Entomophobia, which is a phobia of insects, is portrayed in the artworks. The artist wants to overcome the phobia through the media and techniques of printmaking in patterns by using the element of repetition to make variety. One of the ways to deal with this phobia is to get closer to the insect. So, the artist creates the artworks based on composition to create a pattern with insects as subjects. Through the concept of producing variety and rhythm, the beauty is found in the form of patterns produced through the method of repetition, which thus creates harmony.



Entomophobia I
Transfer image on
canvas, lino print
40cm x 40 cm, 2021



Entomophobia V
Transfer image on
canvas, lino print
40cm x 40cm, 2021



Entomophobia IV
Transfer image on canvas
60cm x 20 cm, 2021

NURINA AIMAN BT ABDUL SHUKOR



Despite living in a modern world where people tend to use social media as a platform to express themselves, it could be said that it is a way for people to hide their true selves due to the fear of rejection and the feeling of wanting to be accepted and to blend in with society. It has increasingly become the main factor of mental health problems that is popular among society nowadays despite age and gender. In the artwork, the artist visualises having a hard time coping and expressing oneself to other people.



Drowning in fear

Mix media (Transfer image and screen print)
42 x 59.4 cm, 2020



Arise

Mix media (Transfer image and screen print)
42 x 59.4 cm, 2020



Serenity

Screen print on paper
42 x 29.7 cm
2020



NUUR FATIAH BT MOHD ZAKI

nuurfatihahzaki@gmail.com

The idea was from the problems and placement issues which is quite popular in Malaysia. A lot of news of this corruption activity often happens in Malaysia due to irresponsible people acting just to get a big profit. This activity can cause a lot of bad effects. The artist uses chameleon as a subject matter to represent these people.

The theme chosen for this idea is social critic, which portrays the issue of corruption. Corrupted people do this activity just for their own interest. In relating to this issue, chameleon, which is an animal that can camouflage with its surroundings in nature and identity, has been used to represent political people that are involved in these corruption activities. The technique of relief print is used in producing these artworks.



Bribery I

Linocut on Rice Paper
27.9 X 42 cm, 2021

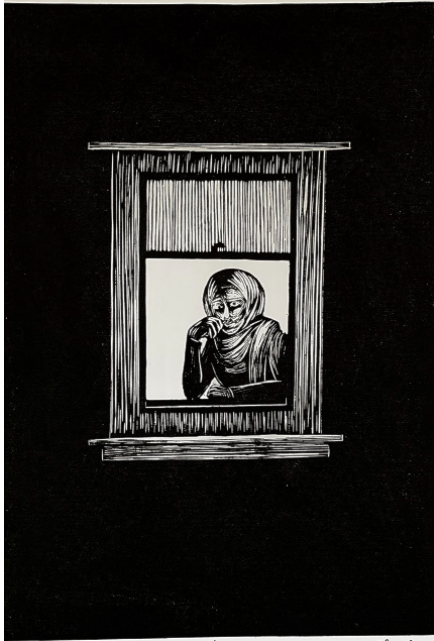


Bribery II

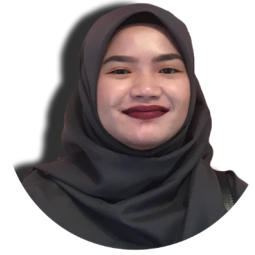
Linocut on Rice Paper
27.9 X 42 cm, 2021

Corrupt
Linocut on Rice Paper
27.9 X 84 cm, 2021





Trapped Inside
Linocut Print on Paper
59.4 x 42.0 cm, 2021



QISTINA AMALYN BT MUHAMMAD

The idea of this artwork is to highlight the feeling of loneliness felt by the artist's sister during the global pandemic Covid-19. The pandemic has forced people around the world to isolate themselves for safety, but many are isolated far away from family. This has caused certain people to become sad and feel lonely, especially the ones who live alone or live very far away from home. The artist's sister's situation who is far away from family and working as a front-liner in Sabah, the emotions expressed while being apart for more than a year. It has been known that loneliness can lead to many problems, especially those involving mental health. Therefore, the artist wants to showcase that side of the pandemic isolation through a series of linocut print artwork.



So Far Away
Linocut Print on Paper
42.0 x 59.4 cm, 2021



Alone, By Myself
Linocut Print on Paper
42.0 x 59.4 cm, 2021

SITI NOR ELLIANA BT ROSLI



The artworks portray cultural issue that is related to the culture of the ancestors that comes from self-experiences; a linguistic taboo among Malays. While linguistic taboo is a form of language commonly used by societies in the past as a verbal rule to be accepted as dogma in daily life. Malay taboo was formed by a society's beliefs based on their observations of the environment and its causative nature. But nowadays the Malay taboo is no longer used, and societies today consider it just a matter of superstition. Often referencing Malay cultures, the work explores the varying relationship between the Malay Taboo language and the purpose of the taboo language created and additional with disturbing imagery scents to provoke agitation on taboo from the artist's experiences.

The artwork developed through the characteristic of the Malay Taboo which is "Jangan menyanyi dekat dapur nanti kahwin dengan orang tua". It also reflected the experience of the artist about this taboo. The use of the main subject in this artwork makes the artwork seem like a disturbing imagery scene which plays the role of provocative agitation towards Malay taboo. The used of words in certain artworks brings the meaning that when people are not following the taboos, they will get bad consequences.



Ingat

Acrylic, Coffee and Lino Ink on Paper
29.7cm x 42 cm, 2021



I'm lovin it

Acrylic, Coffee and Lino Ink on Paper
29.7cm x 42 cm, 2021



Hangit

Acrylic, Coffee and Lino Ink on Paper
29.7cm x 42 cm, 2021

SRI ATIKA BT NORMAN



The artist uses personal experience in the forms of collections of stamps to deliver a message about what is happening in our society when a condition of wearing a mask becomes an issue. High-ranking officers were exempted from wearing masks and not being fined. There should be no difference between high-ranking officers and common people in getting an exception that has been set by the authorities. It is the observation towards the current issues during the pandemic that give impacts to the society nowadays. Transfer image technique has been used on canvas and overlapping with lino print.



Darjat I

Lino Print and Transfer
Images on Canvas
21 X 29.7 cm, 2021



Darjat II

Lino Print and Transfer Images
on Canvas
21 X 29.7 cm, 2021



Kompaun

Lino Print and Transfer
Images on Canvas
21 X 29.7 cm, 2021



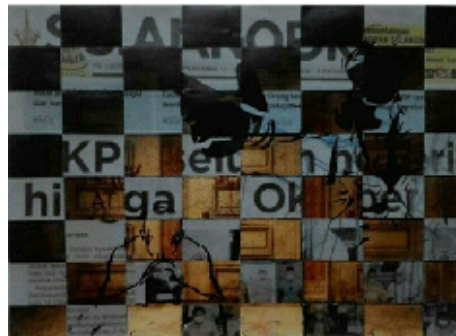
SYAFIQA LIAYANA BT SHUKOR

The whole idea of these artworks is about a reflection on how intrapersonal communication helps in defining the artist's sense of self. We should be proud of whoever and wherever we are. There are always pros and cons in whatever we do, and this idea was focused on the artist's perspective as a student. Being young, dumb and broke is hard, especially when you are a student. Students often are related to mental health issues as we are in the age of life where we are starting to make a crucial decision on our path and for our future. We are in the part of life where we are being judged for not being what a 23 years old should already be doing and achieving. Those voices and judgments will always linger around the victim's mind as bad thoughts, which resulted in past scars and forming mental issues. These series of artworks are the artist's reaction towards her negative intrapersonal communication and are meant to support and motivate the students that are having the same problems as the artist. The artist tried to conceptualise the situation of the communication she had with herself and ways to overcome and fight the bad thoughts.



Stage I

Lino print on paper
59 cm x 42 cm, 2021



Stage III

Digital print and cut-out stencil on paper.
42 cm x 59 cm, 2021



Hang On!

Lino print and cut-out stencil on paper
59 cm x 42 cm, 2021

WAN NUR SYAHIRAH AQILAH BT WAN ISMAIL

As a child who was born on the east coast, from an early age the artist was educated to wear batik clothes. In fact, it is also one of the ancestral customs of the artist's family that remains until now which is inherited to grandchildren. Batik cloth is a tradition that is still used and gives pride to anyone who wears batik patterned cloth. Its unique pattern and color make it special and highly valued in the community. Yet some societies are less familiar and vulnerable to it due to the changing times and increasingly sophisticated technology in this modern age. Apart from the features of the floral, it clearly shows aesthetic heritage of batik cloth. The artist wants to make artworks which are efficiently and delicately done and truly expressed inspirations combined with the sensitivity of the heart in the form of printmaking.



Sarong I

Linoprint combination with
animated gif on paper.
29.7 x 42 cm, 2021



Sarong II

Linoprint combination with
animated gif on paper
29.7 x 42 cm, 2021



Sarong IV

Linoprint combination with
animated gif on paper.
29.7 x 42 cm, 2021



WAN QAISARA ASYURA BT WAN BAZLI

qaisaraasyura@yahoo.com

The rain symbolises hope, rebirth and growth but can also be dreadful, disastrous and destructive. Instead of only reflecting the states of the external world, the artist expresses her way of experiencing uneven downpours in the implicit and core meaning of expression. The weather occurrence itself is ambiguous, it cannot be predicted when it is going to worsen because something that is hidden is naked towards the eye. These ambiguous feelings of panic-stricken when uneven downpours have occurred is expressed through these artworks. This is by means the way of looking into the ominous formation of rain, ready to strike at what it is given. Water effects are the main implementer towards all of the artworks in a way to create the moment of self-averse towards the ominous weather occurrence. With the use of monoprint technique, Suminagashi, Mokuhanga artwork inspired, the artist was able to create these artworks.



Lawanan

Transfer image,
Woodcut on Canvas
30cm x 20 cm, 2021



Amuk

Sumunagashi Marbling Print,
Stencil on Paper
29.7 x 42 cm, 2021



Ribut

Mokuhanga on Paper
59.4 x 84.1cm, 2021

YUSNORA BT YUSOF



The artist's artworks are influenced from her own personal past experience with her closest friend that she had recorded in her diary. There will be times that the artist will think of her deceased friend whenever she reads again through the diary that contains her moments with her friend. The diary has so many meaningful things from her grievances to the happiest moment of her life. The artist was looking at her diary as a potential subject to be in the artwork as it is closed to the artist. Writing down every meaningful moment and daily activities are the purpose of a diary as it also conceives the things that only that person is aware of. The artist takes a diary as something to express her inner feelings, and it is important to her. The medium used in the artwork is linocut and image transfer. The artist also adds digital printing in her artwork to make the piece of idea more essential.



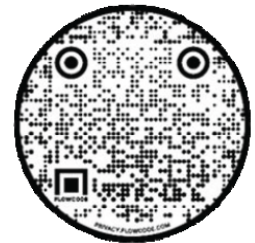
Diary I

Transfer Image ,Linocut and
Combined Digital Print
29.7X42.0 cm, 2020



Diary II

Transfer Image ,Linocut and
Combined Digital Print
29.7X42.0 cm, 2020



Time

Transfer Image ,Linocut and
Combined Digital Print
29.7X42.0 cm, 2020