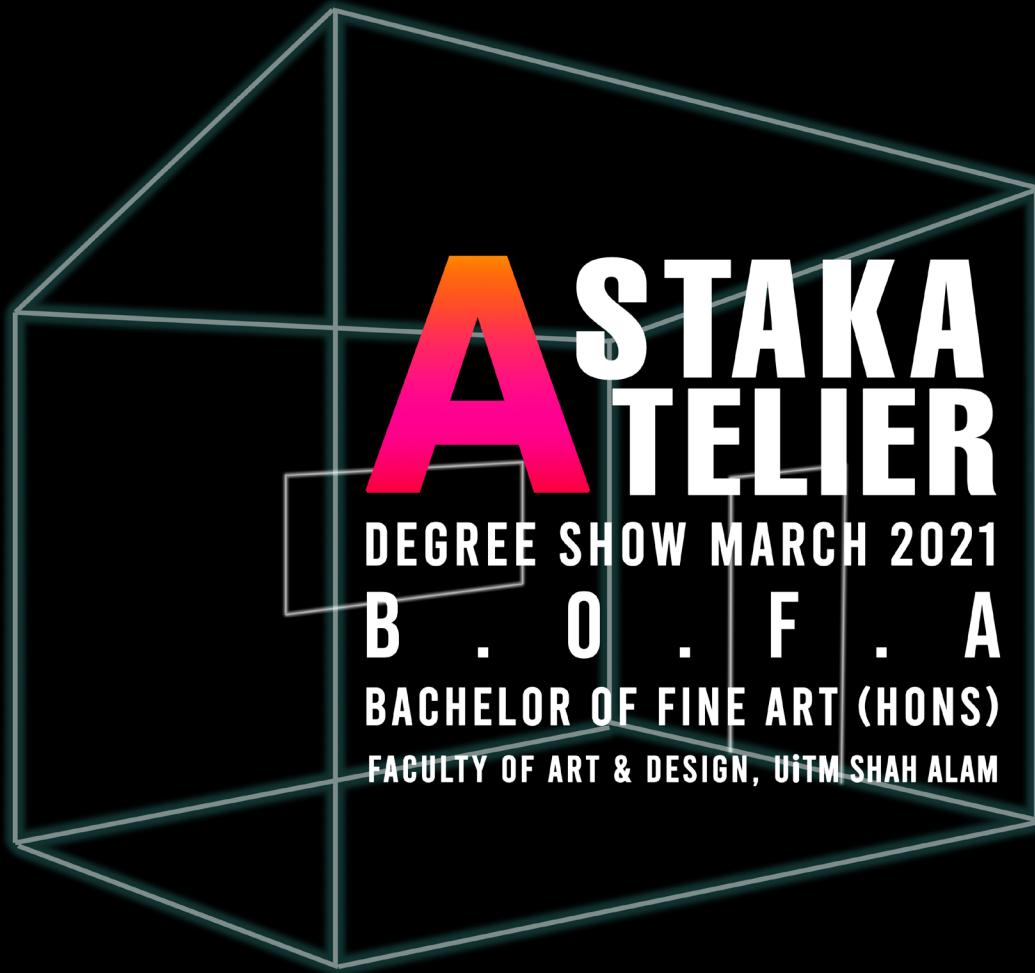




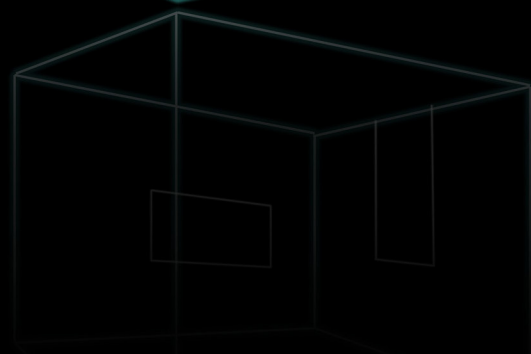
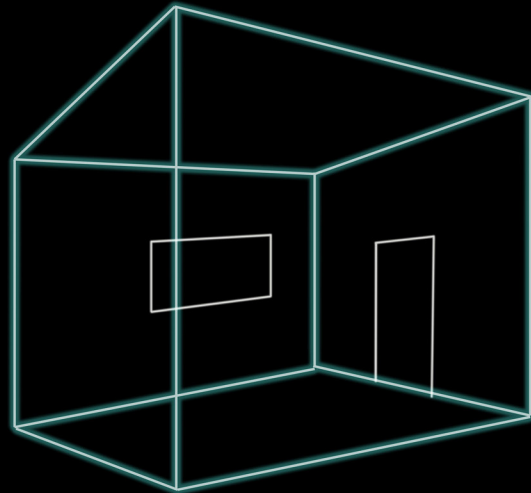
UNIVERSITI
TEKNOLOGI
MARA

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**



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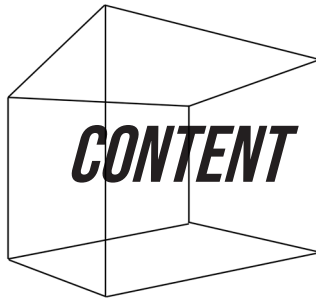
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**ASTAKA ATELIER
DEGREE SHOW MARCH 2021**



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| 33 | PRINTMAKING |
| 55 | SCULPTURE |
| 71 | CERAMIC |
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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.

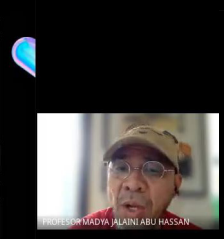
The public is aware of what is happening in the world, where the most critical pandemic virus is being debated around the country and across the globe, including the COVID-19 outbreak, which has limited most since the implementation of new government regulations. For example, social distancing has been 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 Meyra Aina Nayil</p> | <p>Painting</p> <p>Nursyahmi Umni Dzur Fazreen Soleha Ezzaty Yasmin Afiqah Faezah</p> |
|--|--|

2

Day

Mohamad Izzat bin Aziz is presenting

HOW DID YOU INVESTIGATE YOUR IDEA?

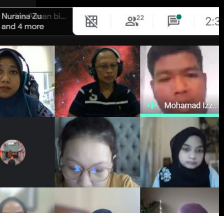
Research through the Digital Application (Picsart)

- 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.

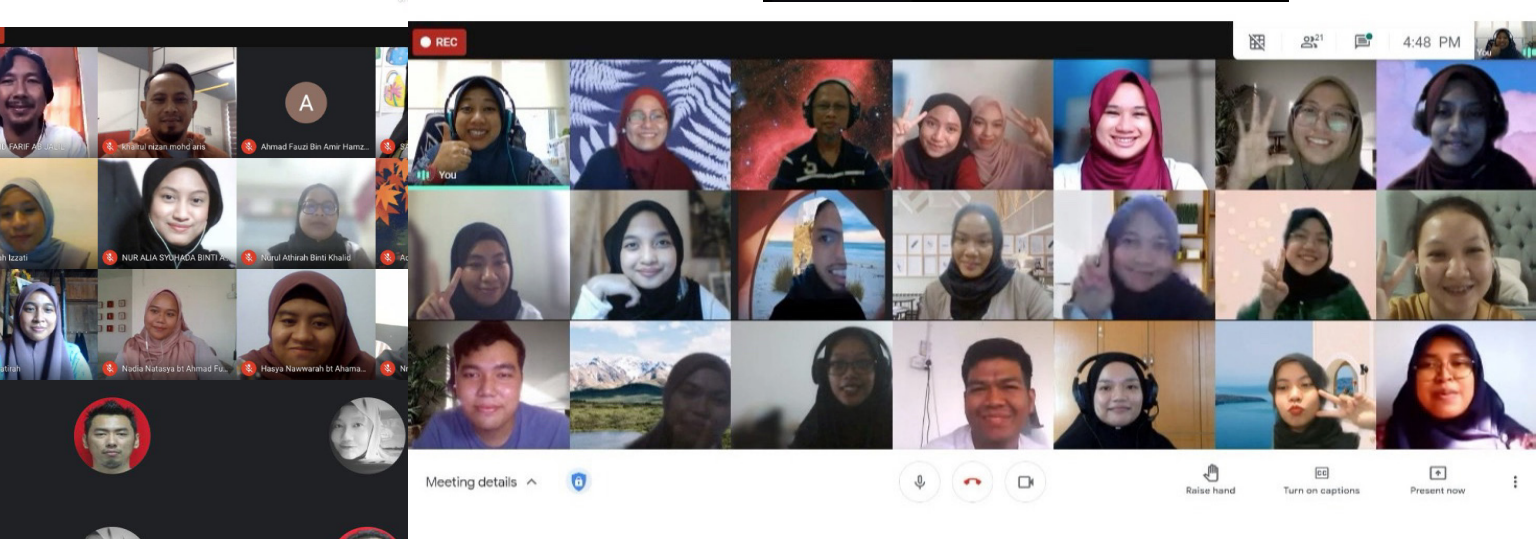
Field Visit and Observation

- 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
Alia
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
Alia 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
Syahrin
Syahirah

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





SCULPTURE

ASSOC. PROF. RAMLAN ABDULLAH

The final assessment studio sculpture was held this year February 2021 in which for the first time was conducted online method 100% through on screening assessment. Students of this major are in the street to create art works. It is a 3D art area to exhibit online the complete works with high expectations. The theme of this semester's student research goes to a variety of ideas and thinking processes. It literally means to break the frame of thoughts and implies an open mind breaking the fixed thinking and behavior pattern, including stereotypes. In the era of pandemic Covid-19, the theme is not simply hilted to the studio project. It is a keyword to encourage students who come up with tangible art works with ideas to have autonomy and bounded by different materials types, sizes, designs or abstracts.

Final semester students start in September 2020 work up at home having classes online from various parts of their hometown. They undergo several trials and errors, abandonment, choice and concentration during the creative process, from the initial idea to the completed works. It may have caused competitions and psychological burden under the environment (Pandemic) where the students from different backgrounds and states work isolation by at their own studio/home setting to produce artworks. On the other hand, it may have been an opportunity to show his or her ability and to foster fellowship and individual spirits with the students/lecturers sharing the whole process of discussion, presentation and critic session facilities by the online classes.

All research works and artworks were good samples to read the possibility as students with personality in the aspects of completeness technique and topic.

Associate Professor Ramlan Abdullah
Sculpture Lecturer

A WORD BY STUDENT ***SCULPTURE***



We would like to express our deep and sincere gratitude to our lecturer, Associate Professor Ramlan Bin Abdullah that provides us invaluable guidance in constructing our sculptural series. His dynamism, vision, sincerity, and motivation have deeply inspired us. He has shared a lot of his knowledge and taught us the method to carry out the sculptural work at home during this pandemic of Covid-19.

The lack of practical classes and physical teachings due to the constraints of learning online, has opened an opportunity for us to critically think of ways to adapt to this new norm of online learning. Even though there might be a restricted amount of space and capable tools, we were still able to utilize materials that we used in doing our 3-Dimensional work. They are some of us that try their best to find a workshop that can manage stone carvings, metal welding, and wood carvings. While others manage to create a small workspace at home and use materials which are more suitable such as concrete casting & paper clay, coiling technique with galvanized wires, beads, Styrofoam and other quotidian objects.

We are grateful for being able to successfully finish our project through the patience and tolerable guidance of our beloved lecturer. It was a great privilege and honour to study under Associate Professor Ramlan Bin Abdullah, and for that we are very thankful.

Saiful Imaan bin Sharonee
Majoring in Sculpture

KU ILLAHI AZUDI BIN AB RAHIM

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The idea is about the artist's self-biography who is born as identical triplets, knowing as three babies carried in the womb with a single pregnancy. Scientifically, identical triplets are trizygotic, meaning that each individual is formed from a separate zygote with one egg and one sperm combination. They are commonly described as fraternal multiples and share the same genetic similarities as other siblings. As for living in this journey, the beauty of being born as identical triplets are the similarities in appearance, height, sound and personalities but stand as different people. With lots of beautiful memories such as wearing same colour shirts and getting the same toys, it is something that has been practiced in the artist's childhood life, and some still going on until now. By looking at the differentiations, it is shown where only interests differentiate the triplets. Starting with the elder brother who chooses policemen as a career while the second one is in the marketing field and the artist who ventures into Fine Art in UiTM Shah Alam. This becomes a major inspiration into the creation of the artworks by looking at the similarities yet have differences, giving the artist a chance to convert all the observations into contemporary sculptures. Borrowing the form of the process of zygote separation which split that causes the formation of two identical zygotes in one embryo. The artist also uses circle form as a symbol to the outer shape of the embryo than relating to the title of the artwork, triplets.



Triplets
Wood (Block Board)
90cm x 55cm, 2021



Serupo
Wood (Dry Span)
32cm x 22cm, 2021



The Curse I
Wood (Meranti Seraya)
34cm x 33cm, 2021

MAYRA AFIQAH BT MOHD AZMI

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For these artworks, the artist would like to visualise the manifestation of human anatomy into the element of beauty in making wearable art to know how it influences the creation of the artworks. As a consequence, the wearable artworks that have been produced are made of garments, headgear and footwear. To put things differently, the artist has collected mixed materials which are aluminium foils, kitchen utensils, and air-dry clays as the main medium to create the artworks. Apart from that, the artist also highlights the beauty of creation that influences women nowadays. Inspired by the human figure, bones have attracted the artist in creating wearable art in order to catch the viewer's eyes.



Feet Bones,
*Acrylic on heels and air dry clay,
108 cm x 48 cm x 32.5cm, 2021*



Head Bones, Cap, *paper mache, chopstick and air dry clay, 28.5 cm x 58.5 cm x 26 cm, 2021*



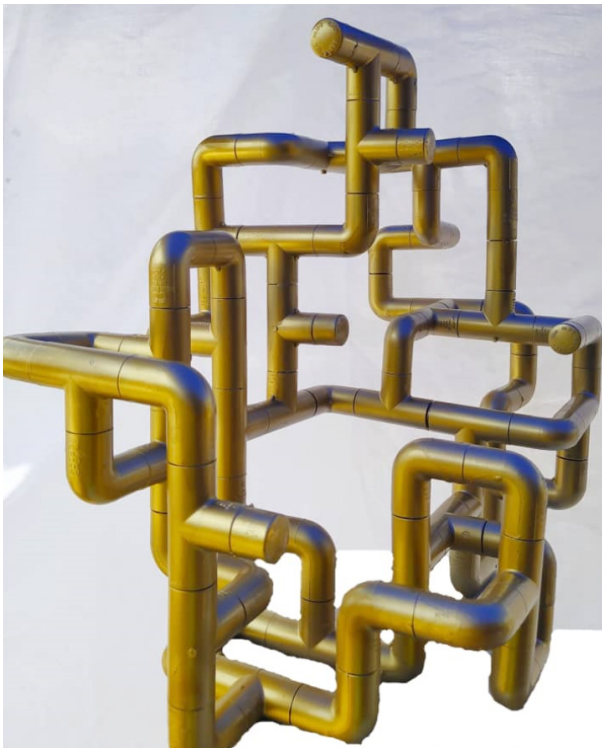
Spine Creation III
Personal Protective Equipment (PPE) gown, aluminium foil, plastic fork and chopstick, 108 cm x 48 cm x 32.5cm, 2021



MOHAMAD FAISAL BIN MOHD ROSLAN

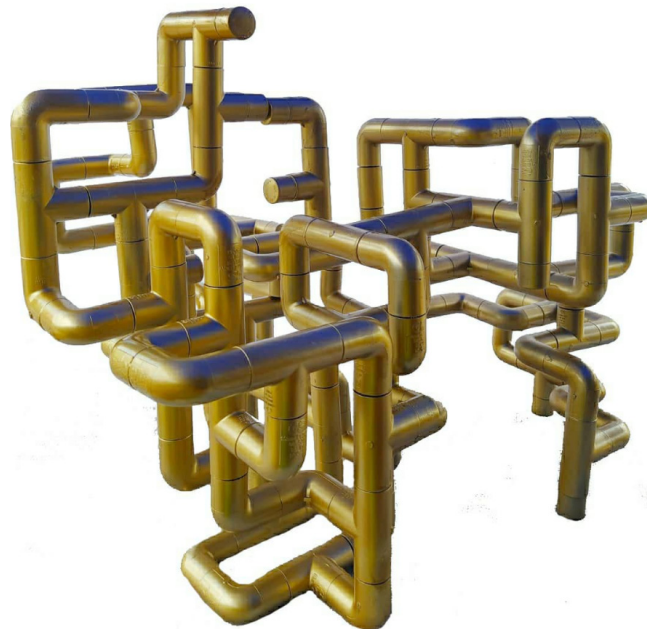
mohamadfaisam@gmail.com

The idea is coming from nature, which is the Mangrove to produce the artwork. By looking at the character of the shape of the mangrove tree, it has influenced the artist's idea and creativity in producing the sculpture with some features of the mangrove tree such as many twigs and closely related to each other. The root of the mangroves is numerous, which look like abstract and constructivist shapes. The presence of every root in the mangrove tree has impacted the style of the artwork which shows a movement element. This artwork also shows the beauty of nature and its sensitive characteristics that have a relationship between the branches and twigs of the plant.



The Geometrical Abstraction I

Pipe PVC, Gam Pipe, Spray Paint (gold),
61 cm x 61 cm, 2021



The Geometrical Abstraction II

Pipe PVC, Gam Pipe, Spray Paint (gold),
34cm x 33cm, 2021

MOHAMMAD SAFWAN BIN HANAFI



Malay traditional game is a legacy handed down from generation to generation since time immemorial. Some examples of traditional Malay games are congkak, sepak raga, wau and gasing. However, the rapid development of technology has left these traditional games out of the mind of people today. Although some still practise this tradition, its popularity has faded so much that even younger generations are not familiar with these traditional games. Gasing is the most popular traditional game among the Malay people. It is usually played by men from different regions or districts using their own style. Gasing is a game that revolves around its axis because of its equilibrium factor at one point. The artwork related to the existence of the Gasing Leper in order to further the research on the sculpture produced. The new style of making the artwork also affected the artist to explore interesting and more cohesive rhythm to make the artwork



Rangka Gasing

Wooden Cloth Clip and Wood Glue
61 cm x 61cm, 2021



Si Gasing

Wooden Cloth Clip and Wood Glue
61 cm x 61cm, 2021



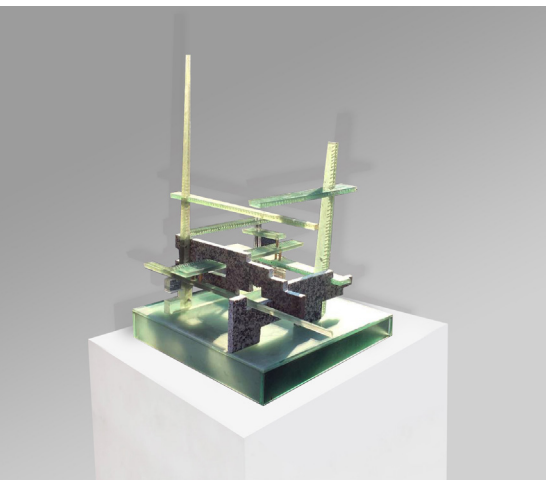
MUHAMAD AQIL BIN AHMAD MAHMUD

The artwork is highlighting the beauty of local architecture. This artwork reveals the love of the country as well as the image of the nation identity that culminates in the homeland. Traditional Malay house is purely functional, reflecting the family's needs while also expressing a deep symbolic meaning. Almost all traditional Malay houses were built and designed by the occupants themselves reflecting the family lifestyles, while also portraying the builders' creativity and aesthetic skills.



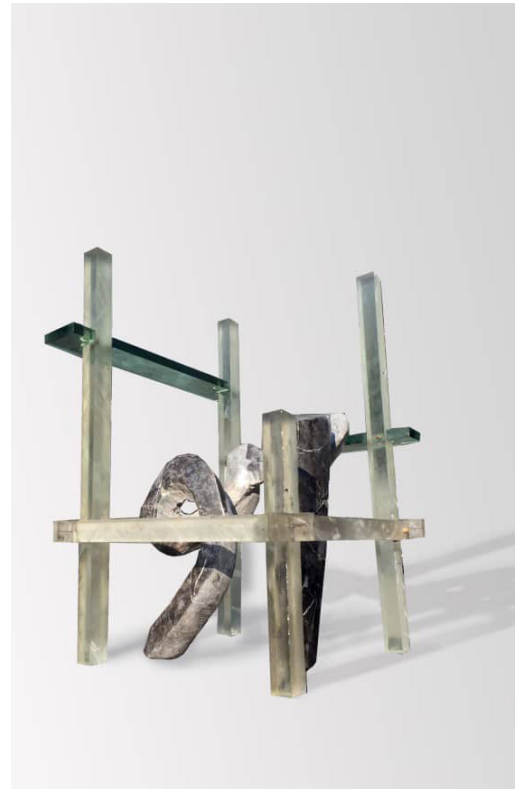
Metamor

Granite, Marble and
Acrylic
30cm x 30cm x 30cm
2021



Pelantorr

Granite, Glass and
Acrylic
65cm x 50cm x 50cm
2021



I'bu

Granite and Acrylic
60cm x 50cm x 40cm, 2021

MUHAMMAD 'AFIF SYAHMIE BIN AHMAD

muhammadafifsyahmie@gmail.com



The idea is based on the biomorphic form of the golden apple snail. The biomorphic of the snail based on the perfect spiral form refers to abstract forms or images that evoke naturally occurring forms, such as plants, organisms and body parts. This project focuses on the issue of using the pest's characteristic of golden apple snails to form a shape in producing sculpture, and to create the artwork by using an iron plate that reflects the hard shell and represents it as a stand sculpture. This type of snail is always seen in paddy fields in Kedah where the artist was born and raised. Choosing this snail as a subject matter because of Kedah which is known by 'Negeri jelapang padi' has this type of snail. This has become a major inspiration to the artist in the creation of the artworks.



Insider II

Perforated Sheet Plate
40cm x 43cm, 2021



Gondang

Iron Plate
80cm x 80cm, 2021



MUHAMMAD FAKHRURRAZI BIN FATZIRUDDIN

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The artwork is inspired by *kayu petunjuk langit* that has become the symbolic of the Malay traditional house. Looking at the uniqueness of Malay architecture, the old Malays people like to decorate their homes with various wood carvings such as *kerawang*, *kekisi*, *kayu petunjuk langit* and so on. Each decoration has its own philosophy. The artist's interest is in why Malay people applied this decoration in their house from the aesthetic point of view. With the data gathered, a series of sculpture has been conceptualized through those questions. In making the sculpture, the artist has been referring to the form of *kayu petunjuk langit* and stylising by using his own style without changing the origin element of the *kayu petunjuk langit*.



Pelangi Tunggal

Plaster of Paris and Wood
19 cm x 19 cm x 73 cm, 2021



Panah Sinar

Plaster of Paris, Stainless Steel
Cable, Rock and Wood
55 cm x 58 cm x 120 cm, 2021



Perantara

Plaster of Paris and Wood
28 cm x 28 cm x 73 cm, 2021

MUHAMMAD FAZUWAN BIN MOHD TERMIZI

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The attraction of the traditional music instrument inspired by the gambus which has its own uniqueness that can be seen through its characteristic form. Even so, this musical instrument is less popular among the community and getting forgotten. In this artwork, making continuous research and observation are a must in order to get the best way of approaching the idea about traditional musical instruments, influenced by gambus, not to restrict to a single medium and style. Each piece needs to go through observation and several stages of development of ideas to ensure the aesthetic of its look based on the subject matter.



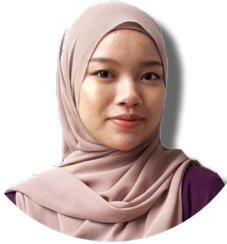
Megah Rupawan

Meranti and Bamboo Stick
23cm x 5cm x 52cm, 2021



Selodang

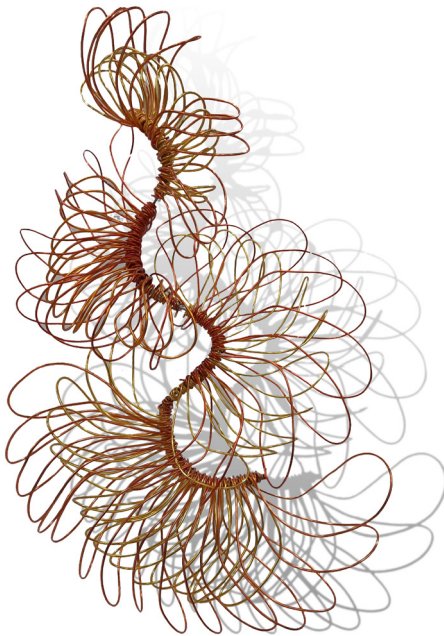
Meranti and Bamboo Stick
22cm x 5cm x 50cm, 2021



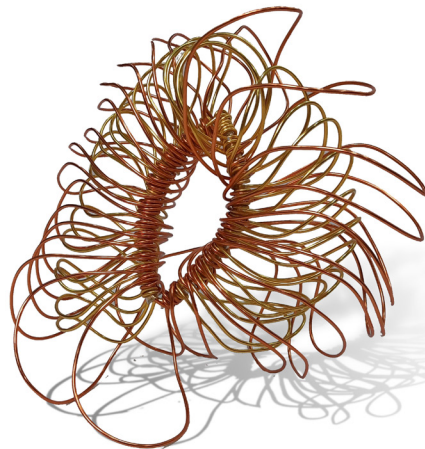
MYRA DILAILA BT SHAHRULNIZAM

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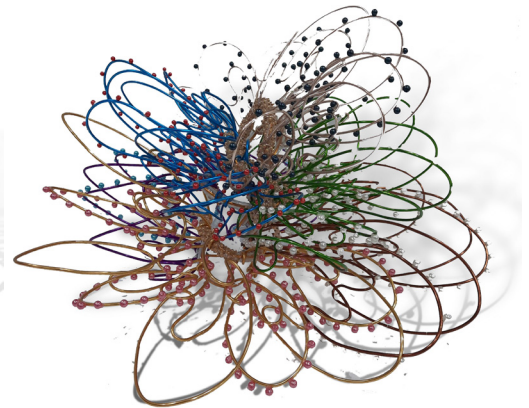
The artwork is inspired from the growth formation of a sunflower seed. The seed has its own equation and always grows in a spiral pattern. The equation is called Fibonacci number that implies the spiral pattern. It grows out in a clockwise and anti-clockwise spiral pattern. The artist has been implying the line from the growth pattern into the drawings. It is really interesting that even the growth of nature can be explained through a mathematical method.



Mongolian Giant
Aluminium Wire and
Transparent Tube
Variable Dimension 2021



Titan
Aluminium Wire and
Transparent Tube
Variable Dimension, 2021



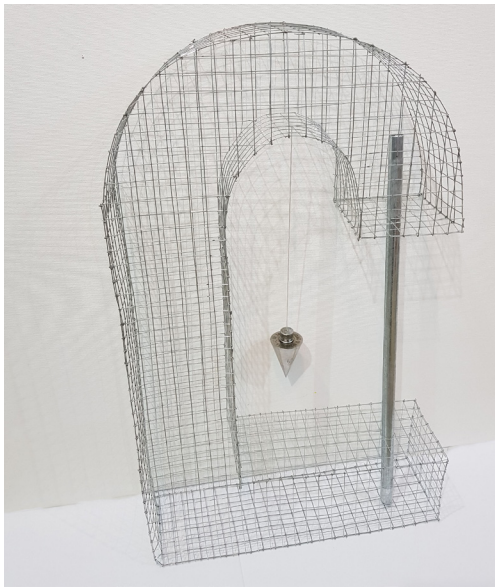
Holiday
Aluminium Wire,
Transparent Tube, Beads
Variable Dimension, 2021

NAYLI SYAZWANI BT ZAIN ARIFFIN

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The idea of the sculpture is about accuracy which is conveyed through the approach of construction in architecture because its field requires accuracy to make sure that the construction of a building is standing strong and successful. The artist has been using plumb bob as one of the subject matters in order to show the accuracy element as it is a tool that has been used in architecture to get accurate calculation. Therefore, the plumb bob is the symbol of accuracy.



Pengiraan

Concrete, Wire Mesh, Stainless Steel and Plumb Bob
8cm x 9cm x 51cm, 2021



Accurate

Concrete, Wire Mesh, Stainless Steel and Plumb Bob
8cm x 9cm x 51cm, 2021



Satu Tunda

Concrete, Wire Mesh, Stainless Steel and Plumb Bob
28cm x 9cm x 49cm, 2021



NOR NAZIROH BT AMAR

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The idea is basically about the traditional Malay motif which is *Sulur Daun* in Islamic Calligraphy. The artist chooses the word *Ar-Razzaq* as the subject matter which means sustenance, and *Sulur Daun* motif which means a symbol of a life journey full of windings and obstacles reflecting the principle of freedom to move but not to go beyond the boundaries set by religion and culture.



Rezeki

Jati
37m x 52cm, 2021



Ilmu

Jati
60cm x 76cm, 2021

NUR AQILAH BT KHAZAM



The idea is to produce sculptures based on the proverb which is 'Kalau di bawah, melompat; Kalau di atas, menyusup' which means good at adapting to the surroundings. By using the beading technique, the artist has differentiated various types and sizes of beads to create rhythm and texture. The application of the idea is based on the artist's own personal experience of having frogs as pets. The frog always changes its skin day by day based on observation. The situation is exciting and new where the frog shifts its skin when it needs to adapt to the surroundings.



Menyusup

Beads, Wire and Styrofoam
Variable Dimension, 2021



Lompat

Beads, Wire, and Styrofoam
Variable Dimension, 2021



Adaptasi

Bead, Wire, and Styrofoam
Variable Dimension, 2021



NURHIDAYATUL AINA BT MOHD ARIF

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The artworks are based on physical objects that are opposite between nature and man-made, in the aspect of mass, surface, and physicality. The artist has been focusing on manipulating the materials by going against the logical situation where the replication of the actual forms of the objects and reversing the characteristics through materiality. This action is a reference towards the concept of the presence of absence, in which by the means of emerging the absent characteristic of a certain physical object. The idea is derived from the observations on daily objects and the questions from the artist herself while observing them. Hence, relating it to the social context where humans spend so much of their lives seeing without observing and losing the ability to see the extraordinary out of ordinary.



Reversal Reality

Concrete

52cm x 21cm x 26cm, 2020

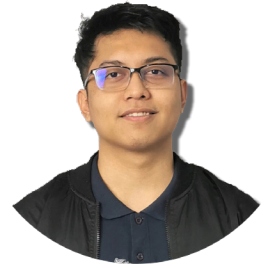


Reality in Opposition

Mixed Media

47cm x 10cm x 13cm, 2020

SAIFUL IMAAN BIN SHARONEE



Contrary to my situation growing up in the urban area which is the city of Kuala Lumpur, I have been affected with some external creative impulse which is a contemporary form in sculpture. However, the context of Malay identity by using Kris as the main subject has been represented in the artwork. This has inspired the artist in implementing the essence of overlapping layers in 'Pamor' pattern and certain parts in Kris' characteristic. The series of the sculptural work would also manifest the philosophy of 'Pamor' pattern and the Divinity concept in Malay craft. There are 3 main philosophies behind the layers of 'Pamor' pattern in forging the Kris blade that have been implemented which consist of: Round and Circular which symbolizes hope for peace and sustenance, Oval and horizontal that symbolizes a tree of protection from evil elements and Angular which symbolizes good endurance from mental and physical harm.



Pamor Harapan

Galvanised Wires and Concrete
32cm x 17.5cm x 48cm, 2021



Pamor Pending

Metal Rod, Galvanised Wire
and Concrete
37cm x 15.5cm x 35cm, 2021