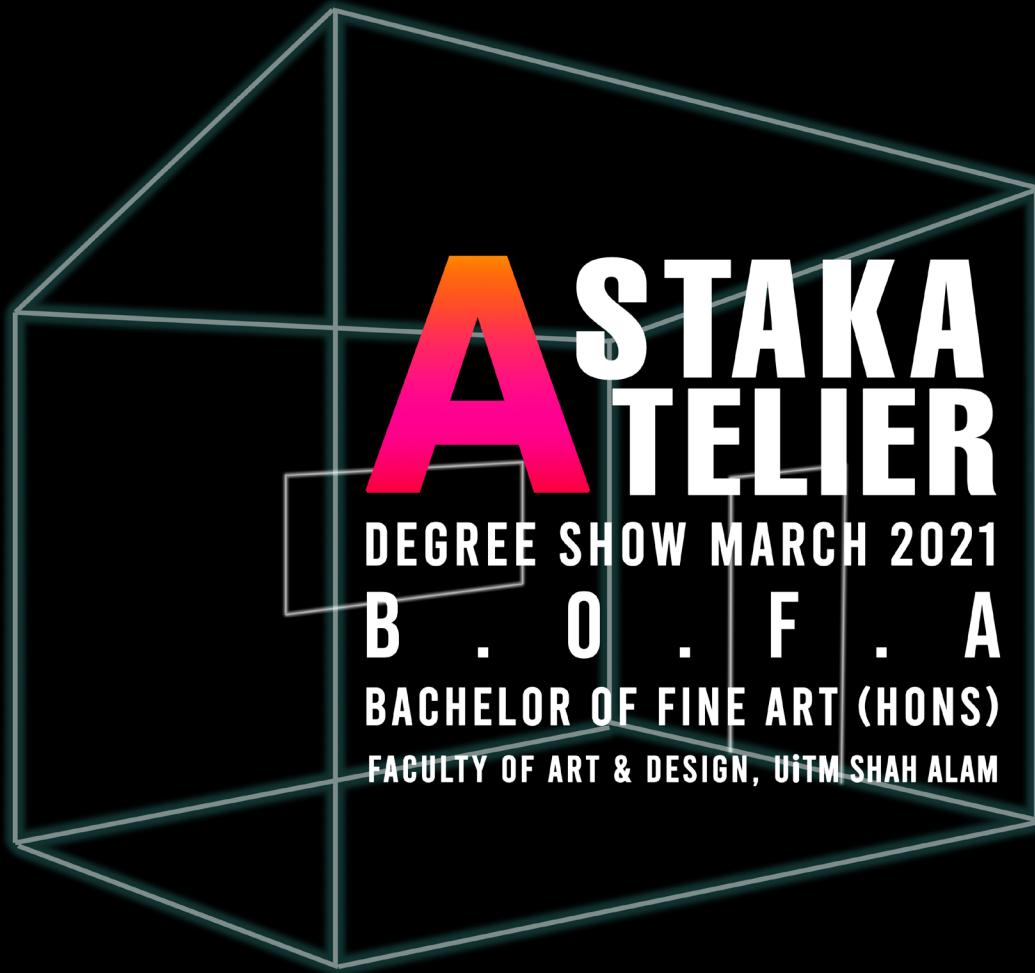




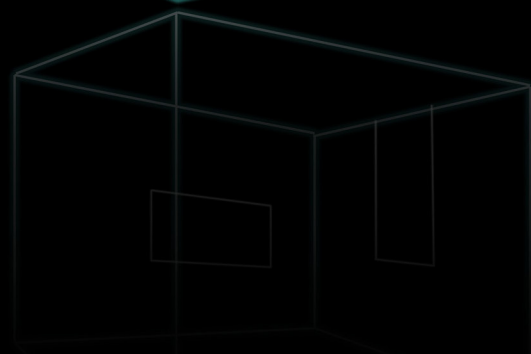
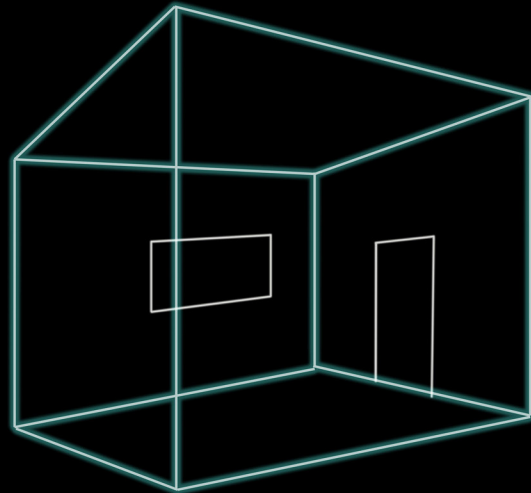
UNIVERSITI
TEKNOLOGI
MARA

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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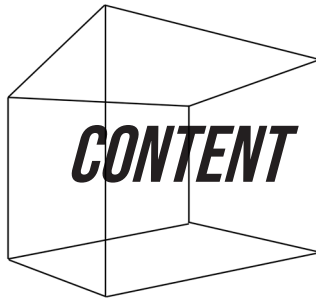
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**ASTAKA ATELIER
DEGREE SHOW MARCH 2021**



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33	PRINTMAKING
55	SCULPTURE
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	TIMEBASED
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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.

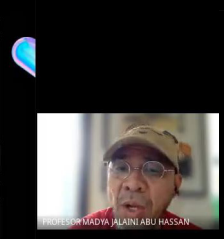
The public is aware of what is happening in the world, where the most critical pandemic virus is being debated around the country and across the globe, including the COVID-19 outbreak, which has limited most since the implementation of new government regulations. For example, social distancing has been 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>
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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>
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Stay at Home Online Learning
Department of Fine Art
Final Year Students (00)

FET684 P

2

Day

Mohamad Izzat bin Aziz is presenting

HOW DID YOU INVESTIGATE YOUR IDEA?

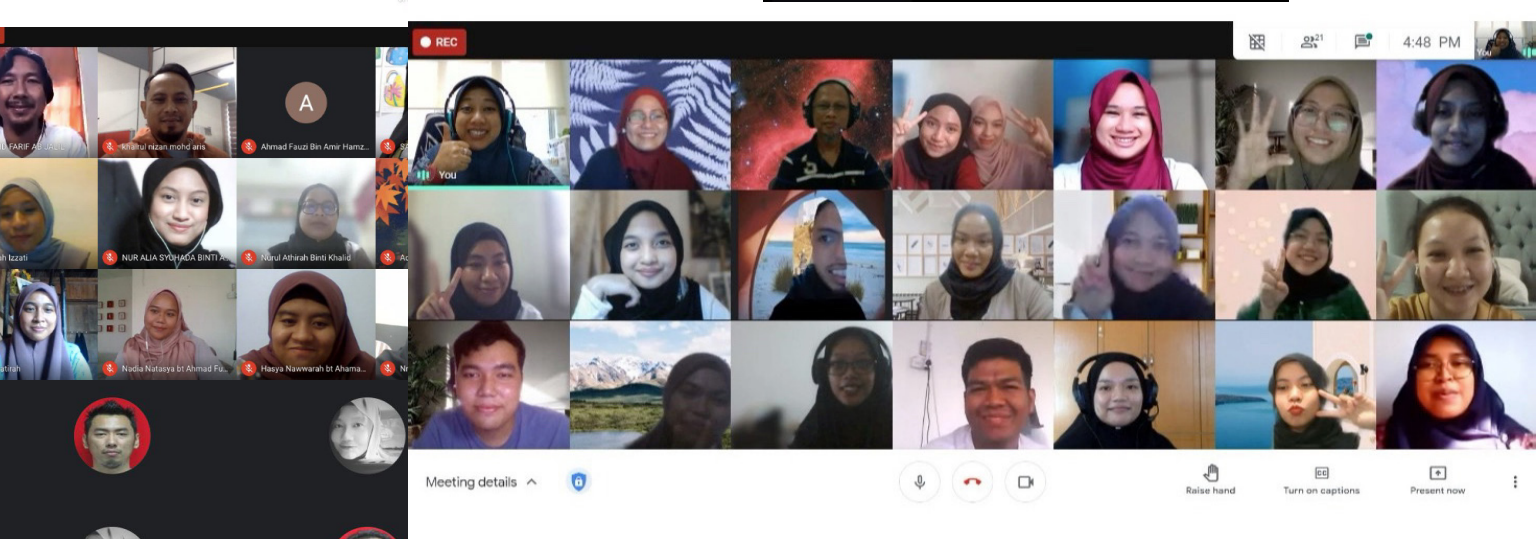
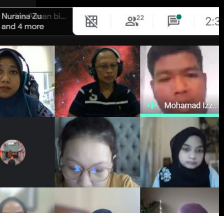
Research through the Digital Application (Picsart)

- 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 acc themes of this study.



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)





CERAMIC

MOHAMAD RIZAL SALLEH

The era of pandemic Covid-19 has changed the world, and educators have had to adjust and find ways to connect and teach creatively in a short period of time. At the commencement of MCO (Movement Control Order), students were forced to switch their practices and studies from a concept based on physical contact to one based on the encounter through recording, video conferencing platform, and online discussion. During this period of confinement, students continue their practices with vocation and conviction.

In ceramic studio art research, students are required to investigate the process of making art; explore the potential and characteristics of clay, and its opportunities to transform into three-dimensional artwork, in order to respond and reflect to specific realities in the current contemporary society of their time, and engage directly with their individual reflections. With the limitation of space, resources, and equipment, students have their creative way of adapting to the new workspace at home. This exhibition, then, played an important role in directing us to (re)evaluate the formulation of 'art outcome' during the pandemic Covid-19 era.

To final year Fine Art students, take a change, make mistakes. That's how you learn and grow. Pain nourishes your courage. You have to fail in order to practice being brave. Congratulations! Now you are ready to indulge the real working world. So fly high and go places.

Mohamad Rizal Bin Salleh
Ceramic Art Lecturer

A WORD BY STUDENT **CERAMIC**



First and foremost, we on behalf of Bachelor of Fine Art majoring in Ceramic Art would like to express our highest gratitude to the Almighty for His guidance and blessing, upon being able to complete this semester. Peace and blessings be upon the Prophet Muhammad SWT together with his family and friends. I would like to thank Universiti Teknologi MARA (UiTM) and Faculty of Art & Design for this great opportunity having us as students.

Also, full appreciation to our lecturer Mr. Mohamad Rizal Salleh for his help and advice throughout this final semester. We would also like to express our deep and sincere gratitude towards all the lecturers of Universiti Teknologi MARA (UiTM) that are involved in giving us as a student, full guidance and constant encouragement throughout the whole semester from the beginning.

Starting our majoring in 3rd semester, we have been introduced to ceramic in fine art. We are able to explore the skills and technique in understanding the material that we are working in. We also have acquired the knowledge in handling the firing process with the electric kiln and the gas kiln, applying glazes and we are also fortunate to learn Raku firing which is a great experience.

As we have known, the beginning of 2020 has hit us with the Covid-19 which has drastically changed the whole experience in our education system, as we are not able to physically be in the university, the studies took place through online classes. Through this pandemic, which affects a lot of people, mentally and physically it has helped us in adapting to the current situation. With the lack of material and space, we are required to explore other alternatives in completing our task which open us to new ideas and discovery.

Lastly, we are proud of ourselves as we are able to endure the tough journey in completing our semester. We are thankful for the years that we have spent in UiTM, where we are able to share the experiences and create unforgettable memories together. Thank you.

Amirul Hafiz Bin Mat Aziz

Majoring in Ceramic Art

ADILLAH NABIHAH BT AHMAD KHANZIR



Express consumerism waste of food shown in the stack, melting, and dripping in the form of ceramic and mixed media aluminium wire of insects to evoke consumer behaviour of human. By experimenting with the process, artworks are produced through an exploration of different type of clay material with the effect of melting or dripping of local and western food form that being displayed by hanging them and symbolize consumer behaviour in term of ceramic art. These artworks can be related to the situation when eating outside, consumer tend to order too much food which is expensive. While busy chatting and selfie, consumer forget to eat their food that end up became cold and wasted.



Gluttonizes
Stoneware and Mix Media
38 x 6 x 38 cm, 2021



Selfishness
Stoneware
82.5 x 4.5 x 82.5 cm, 2021

AFIQAH IZZATI BT SUSAIRI

aesthwtic@gmail.com



Connection I
Stoneware Clay
15.5 x 12.5 x 5.5 cm, 2021

The artworks which are contemporary style sculptures, were produced using the kneading technique. It consists of a combination of different elements to create unity. The artworks have various colours and sizes to create harmony. Tied knot is chosen as a subject matter in producing these artworks which represent strength and protection. The idea came across when portraying something that is close to human relationship by projecting it using formalistic aspects. Therefore, the correlation between the elements of unity and infinity is found. Both elements were used to portray the connection and endless human relationships.



Continuity I
Stoneware Clay
9 x 14.5 x 10 cm, 2021



Continuity III
Stoneware Clay
12 x 15 x 5.5 cm, 2021

AMIRUL HAFIZ BIN MAT AZIZ

amirul_hafiz@gmail.com



The artworks are a reflection of the artist's paranoid feeling that has been experienced towards snakes. Snakes have always been a constant fear of the artist that has awakened a feeling of fear, anxiety and anxious in the head. The feeling of the snake could be anywhere in the house and imagining something that is not even there.



Ghostly VI
Stoneware Clay
17 x 13 x 4cm, 2021



Ghosly VIII
Stoneware Clay
13 x 14 x 8cm, 2021



Ghostly V
Stoneware Clay
15cm x 15cm x 8cm, 2021

HASYA NAWWARAH BT AHAMAD JAILANI

hasyanawwarah2019@gmail.com



Serenity

Clay, Cotton and Tray.
19 cm x 10 cm x 6 cm, 2021



The idea is about how the artist feels about personal space that is the most peaceful and safe place to hide from the outside world. As an introvert, it is easily felt so awkward and became a very quiet person, feeling restless and not becoming the true self when meeting a lot of people and somehow wanted to escape from that situation. So, after getting away from that tiring situation, the room is the first destination as it is the safest place and very personal. The cocoon became a symbol of personal space because it has a relation with the sense of security and safe place for silkworms to protect themselves from outside attack. The personal space protects the artist from having a possible attack of anxiety and, ultimately, helps protect from stress.



In My Fantasy

Clay, Cotton, & Glass Dome
Variable size, 2021



NADIA NATASYA BT AHMAD

nadnatasya1998@gmail.com

The idea is focusing on the destruction of marine life, which is an interpretation towards the destruction of seashells in ceramic forms. There are so many issues about the destruction of seashells. The seashell is a part of marine life that needs to be protected. Sometimes, when the number of tourists at the beach increases, the number of seashells will decrease. The need to protect this beautiful creature from being destroyed by the human is the main idea that is being portrayed through the artworks and celebrating the seashell as the metaphor of awareness of sea pollution.



Destruction of Seashell I

Clay, box, bubble wrap, fragile sticker font, cotton
122 x 122cm, 2021



Destruction of Seashell III

Clay, box, bubble wrap, fragile sticker font, cotton
183 x 122cm, 2021

NIK NUUR SYARI'AH BT NIK SOH

syariahnik@gmail.com



The style of the artwork is contemporary, using clay as a medium with slab technique. The artwork is about the desire to find calmness through organized items which are based on Obsessive-compulsive disorder (OCD). The artworks are stoneware wall series that use a straight-line as a subject, whose iconography is peace. However, having OCD with organised items is stressful because there is an obstacle to fight to achieve calm, which is the strong unsure feelings. The imperfection of the line such as the texture and the unfinished line symbolising the struggles or the obstacles in searching for the calm. The strong unsure feeling creates the obsession towards perfection that causes a calm feeling but keeps repeating and at the end turns into imperfection. The obsessions are shown by the repetition of the lines on a circle base. The artist is trying to create intrusive artworks that evoke the viewer's personal feeling either calm or stress, conveying that calmness is a desire for everyone, but there is always an obstacle to achieve it.



Path
Stoneware Clay
27cm, 2021



Hasrat II
Stoneware Clay
45cm, 2021



NUR ALIA SYUHADA BT ABU BAKAR

syuhadaliieya98@gmail.com

The subject matter that has been chosen is "Slum". The idea is about self-reflection of the artist towards the experienced when seeing slums area with narrow, compact and unmanageable condition when the artist was a kid. Meanwhile, the issue is due to the increasing number of citizens who came from the rural area to the urban area in the hope of getting a job to cover their family's daily expenses. Because of this issue, the number of slums increased. Moreover, the number of immigrants or Pendatang Asing Tanpa Izin (PATI) to our country are also increasing. This problem gives the uncomfortable feeling towards squatter residents and becomes more serious. The artworks portray the living conditions in overcrowded places that are very small, uncomfortable, untidy and unorganised slum living.



Slum Conflict II

Mix Media (clay, steel metal rod, pallet metal, cement)
53 x 15cm, 2020



Slum Conflict I

Mix Media (clay, steel metal rod, pallet metal, cement)
53 x 15cm, 2020



Slum Conflict III

Mix Media (clay, steel metal rod, pallet metal, cement)
53 x 15cm, 2020

NUR AMYLIANA AZDEEN BT SABARUDIN



To share the experience of wanting to go back home to the families, choosing the proverb, 'Ikan pulang ke lubang' is a way to empathize with the feeling of emptiness inside people, particularly during the pandemic. Since early childhood, the experience of always living far away and traveling around different places because of the artist's parents' job positions had always left the artist feeling far away from family. Therefore, the feeling would not leave even if the artist were already close to the family, but for safety, for the longest period of time that could not see the parents. These days, it is very difficult for people to separate those feelings of sadness from each other. Expressing these feelings of loss and grief like with the subject matter of a fish to show the feeling of hope that people rely on passion of longing and hope. In the body of work, the artist used images of the subject matter reproducing a composition, although it may seem different from the idea itself. The various studies of media used for this ceramic project helped in the making of the work itself.



Arah Kita
Mixed media
91.44 x 91.44cm, 2021



Pulang Ke Lubuk
Mixed media
91.44 x 91.44cm, 2021



Keharmonian Keluarga
Mixed media
91.44 x 91.44cm, 2021

NUR FATIN HANANI BT MOHAMAD

hananifatin805@gmail.com

Everyone has a memory from childhood that seems so vividly true that it clings onto as life moves forward. The old memories are fading away, but sometimes the details are still remembered when looking at the object that reminds the memory, especially the memory with the person that is loved the most that has passed away. The idea was based on self-experiences from childhood memories when the artist was a kid where most of the time was spent with grandparents doing activities together. Recalling the memory of late grandparents every time looking at their belongings that they have always used in their daily lives. The childhood memory of late grandparents also inspired the artist to use the sentimental objects and symbols that always triggered the memory as the main subject in making these artworks by using a slabbing technique in the form of ceramic.



Seterika Lama Nenek & Rokok Atuk

Stoneware Clay
19 x 22 x 2cm, 2021



Sireh Kesukaan Nenek

Stoneware Clay
17 x 15 x 2cm, 2021

NURUL ATHIRAH BT KHALID

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The idea is based on the current situation that may indicate that there is life that is invisible to the naked eye. The existence of this creature has shocked the world as it can be deadly. This creature is known as the coronavirus which has affected the world. This will give envision the existence of the virus that can be seen with the naked eye that can trigger human fear of the virus in the form of ceramics. The theme chosen is nature. From that theme, this work conceptualizes the character of the virus into ceramics using the biomorphic form. These artworks are displayed as installations in the open spaces to show the virus is everywhere.



Virus

Stoneware Clay
Variable size, 2021



SAIFUL AIMAN ASRAF BIN SAIFUL

When the artist was a kid, finding a way to communicate with family members was a way to show how to respond to something or situations that happened during that time. The situations could be as listening to a song, watching a cartoon on television, listening to a story telling or just spending time with the family. These artworks are about the appreciation and celebrating childhood memories focusing on the childhood drawing created based on the imagery images. The imagery was created based on the precious moments spent with the family and encouraged recording those moments in the form of drawing. The artist does believe that the imaginations were created not only to share opinion and show creativity but also to improve mental health. Those experiences during childhood encourage the artist to share memories with the viewers about personal imagination images in the form of ceramic.



Kereta Kecil Warna Merah

Stoneware Clay
32 x 28 x 20cm, 2021



Siri Contengan II

Mix media on Paper Clay
Variable size, 2021

SITI MAISARAH BT AZMAN

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Growing up in a village that is surrounded by green plants and beautiful flowers has inspired the artist to appreciate the existence and beauty of nature. The plant is one of the symbols of nature which gives essential needs for humans such as oxygen, food, shelter and many more. Although plants come with various characteristics, habitats, and species, but they need to survive for the same purpose, which is to get enough sunlight, water, and air in order to produce important life sources for all living creatures on earth. Thus, the artist created this 'Survival Series' presenting six wall ceramic pieces to celebrate the survival and growth of new plant shoots. The imitation of new plant shoots symbolizes the growth of nature while a few elements of nature like bark textures portray the struggle of plants to survive.



Survival in The Naturescape I

Stoneware Clay on wall
21 x 21 x 2cm, 2021



Survival in The Naturescape III

Stoneware Clay on wall
21 x 21 x 2cm, 2021



SYAFIQA BT AHMAD UNISAM

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As someone who grows up diagnosed with mental illnesses, the artist frequently thinks about all of the unpleasant memories in the past. Some of the memories came back whenever looking at something that sparks those bad memories, in this case, childhood toys. They may look cute, innocent and lovable, but they hide a very disturbing story of the past. This changes the way the artist sees toys that can only see the overwhelming anxiety disturbing the innocence of these toys that the artist once loved.



Bunny

Stoneware Clay
23 x 14 x 17cm, 2021



Doll

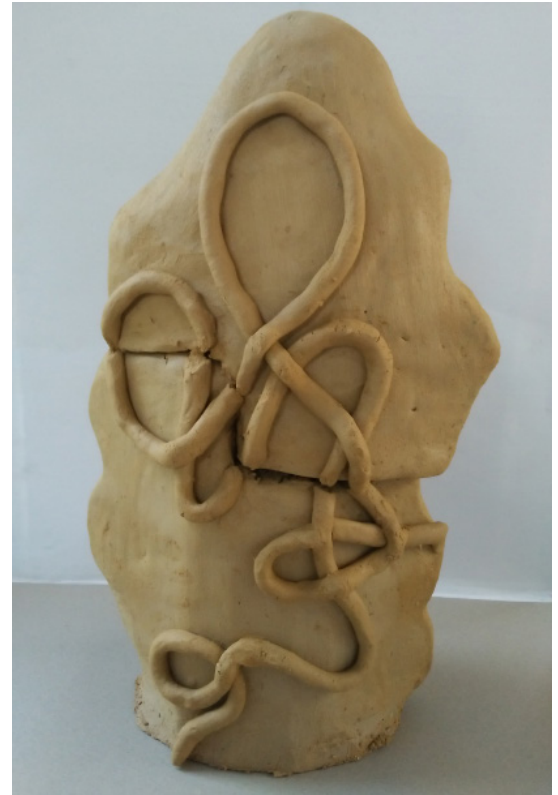
Stoneware Clay
29 x 14 x 16cm, 2021

WAN NOR ATIRAH BT WAN RUZI

Theory of emotions is as action tendencies, the act of confusing is also the state of being confused or disorder. Lack of clearness or understanding, a confusion in the mind between right or wrong, not quite sure what's going on. The idea comes from the artist's personal context of experiences about being confused over certain particular things in daily life. Indecisive is one of the emotions that is found odd and rather good about it since it is able to become a shield from any unnecessary conflict from outside. The artist converted this idea of confusion into a series of 3D artwork using ceramic clay.



Lost Myself II
Stoneware Clay
30.48 x 27.94 x 24.13cm, 2021



Lost Myself
Stoneware Clay
43.29 x 16.51 x 5.08cm, 2021