

INTERNATIONAL  
**ART & DESIGN**  
COLLABORATION  
VIRTUAL PROGRAMME SERIES 2020

# IVAE 2020

INTERNATIONAL VIRTUAL ART EXHIBITION

**Before & After – New Norm in Art Exhibition**



| 15 DEC  
2020

Organised by



Fakulti  
Seni Lukis  
& Seni Reka  
Cawangan Perak

Galeri  
Albiruni







# INTERNATIONAL VIRTUAL ART EXHIBITION 2020

DECEMBER 2020 • GALERI ALBIRUNI UITM PERAK , MALAYSIA

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# PROJECT DIRECTOR'S FOREWORD



**Dr. Muhamad Abdul Aziz Ab Gani**

President of Asia International Community of Art & Design (AICAD)

First let us say thanks and syukkur to Allah for it is only with His grace that we are able to meet and be together for today's event.

For your information, the ASIA INTERNATIONAL COMMUNITY OF ART & DESIGN (AICAD) have been organizing international activities since 2016. AICAD later evolved into a well-known brand amongst the art & design community in Asia.

Starting with the organizing of its conference program, innovation competition and art exhibition simultaneously in 2017 in Indonesia, now AICAD has various platforms for academia to share knowledge in the international design community.

At the same time, AICAD has also prepared a platform for students from higher learning institutions to take part and present their final year projects at international level.

Now AICAD, which is also a division under the Faculty of Art & Design, UiTM Perak Branch has 8 countries taking part, which also consists of 18 institutions combined who are indirectly a part of the AICAD committee itself. This will add value to academia, especially in the field of art & design to ensure that what they practice is in line with the needs and requirements of the industry.

Finally, parallel with UiTM's target to become a globally renowned university by 2025, AICAD will continue to organize international programs so that it will introduce and promote UiTM, as well as the country at international level, insyaAllah.

# CURATOR'S REVIEW



**Mohamad Hafiz Yahaya**  
Universiti Teknologi MARA, Perak Branch, Malaysia

## **Not A New Norm, But A New Paradigm!**

The pandemic of coronavirus 2019 epidemic is a turning point that has radically changed social and economic life around the world (Woods, 2020). This dangerous virus is spreading rapidly among people across the globe. Many countries are affected by the pandemic attack. The economic sector is one of the many sectors that receive a huge impact caused by the pandemic. Life structures around the world also face great challenges that change daily human activities. However, as the epidemic begins to enter a “new phase”, governments and individuals must take further action to reduce risk and minimize transmission while maintaining social and economic activities (Kasai, 2020). Instructions such as Lockdown and Work from Home were recommended by the government to control the spread of the Covid-19 epidemic (Povera, 2020). The government and NGOs are also working together to stop the spread of this epidemic.

The social activities of communities around the world are much affected by the spread of this epidemic. Many daily activities have to be avoided as it may quicken the spread of this epidemic (Povera, Arumugam, Aaron, 2020). If before the Pandemic we were free to go out to work and have fun outside, now all activities need to be done indoors. Work is also encouraged to be done by working from home, while activities such as learning and businesses are encouraged to be done online. Society needs to strive to adapt to new changes in life known as the NEW NORM (Povera, 2020). The term New Norm refers to how we conduct life activities with new norms as suggested by the government. According to Buheji (2020), during this era, agility, curiosity, risk reduction, learning by exploring, learning by doing, and focusing, are highly expected. Exploration of the New Norm era in life makes human more mature in dealing with epidemics that are spreading around the world. In this new situation, concepts will change. These concepts will be more important because the world often experience many socio-economic problems that indicate the need for change.



New Norm brings about a change and this shows that we are becoming more comfortable using technology as part of our daily lives. People are increasingly accustomed to using video to build strong and lasting relationships whether for professional or personal activities from a distance. Jobs are conducted online, and so is children's learning. The purchase of daily goods or food also uses online applications for transactions. It turns out that the epidemic we are facing has become the biggest catalyst for digital transformation that has been adopted around the world. Digital readiness is no longer an option, it is a necessity.

For the visual arts, the New Norm is something bitter to swallow. Visual arts activities are mostly physical activities that have been practiced for centuries. Artists who produce works of art will display them in galleries to be observed by visitors and art lovers. However, the limitations of Lock Down that prevent people from physically interacting have made exhibiting activities difficult for painters. This also makes it difficult for art fans and the gallery to attend and hold visual art exhibitions. Some visual arts activists see this as something very damaging to the industry. However, like other activities, visual arts activities also need to find new alternatives to carry out art activities that are appropriate to the current situation during the covid 19 pandemic.

During the lock down process that takes place around the world, the internet is one of the most important platforms for people to connect and do activities. The social media platform becomes a place for people to connect and express their feelings during the pandemic period. For painters, social media platform is also a place to express things where most painters from all over the world start uploading pictures of artwork produced during lockdown. It becomes viral where works revolving around the issue of covid 19 are expressed in various mediums. The most famous subject matter for art work creation is definitely related to the front-liners. In Malaysia, front-liner paintings are produced to appreciate the sacrifices of the front liners. The Malaysian Prime Minister, Tan Sri Muhyiddin Yassin stated that the front-liners is our country's hero. They are unsung heroes who have been working since the first day the country detected the virus and They have made invaluable and great sacrifices for the country. They take the risk of being at the forefront of dealing with something very foreign and never addressed before, (Adib, Povera, Hana Naz Harun, 2020).

Although the epidemic affects artists, galleries and everyone in the art industry, new alternatives should be sought to preserve visual arts activities to remain vibrant. There are galleries that hold online exhibitions to continue art activities. This effort is very efficient because art should always follow current trends. It is a new thing that still have room to explore exciting art activities and continue to increase productivity, (Lin 2020).

Online exhibitions have long been talked about and practiced by some art activists. To save cultural and heritage collections, online exhibitions is a good option. In addition to storing and distributing knowledge, they play an important role as a link of communication between a very valuable collection and the general public (Leong et al, 2008).

As technology evolves, Online Exhibitions is able to provide new alternatives for art activists to showcase their works in virtually galleries. The number of viewers is also unlimited. This situation is able to give a positive response for the painter to exhibit the works as well as making portfolio-building easier.

Contemporary art is constantly creating new paradigms. This can be seen where the creation of works centered on contemporary arts has always been seen as outdated and difficult to classify compared to modern arts (Kaitavuori, 2016). Painters began to look for new styles and ways of producing visual artworks. The exhibition format is also an important element for an artist to showcase his work. With the availability of technology around human life, this allows a painter to easily display his work in the virtual gallery.

It is hoped that Online Exhibitions are able to become a paradigm shift for artists to display their works in individual “New Spaces” which is the virtual way. As a painter, something happening around him is a new experience that should be used as an opportunity to create a difference. The Covid 19 pandemic is a problem that involves communities of the entire world, but it is not wrong to say that it is also an opportunity to open up a new chapter in life. The old norms that are applied in our lives should not be abandoned, but the New Norms that give us many benefits should also be applied properly. Painters should seize the opportunity to use Online Exhibition platform as it gives them the opportunity to venture into a wider market in the arts scene.

This IVAE 2020 exhibition is attended by artists from 9 countries consists of painters/ lecturers in art and design from Institutions of Higher Learning. It is hoped that each participant who participates in this exhibition will be able to apply the exploration of new experiences from the technological and online side into learning and teaching in their respective institutions. The agreement that exists as a result of the IVAE 2020 exhibition is also expected to be extended further in the future. It is hoped that this program can be a continuous platform for participants to collaborate and exchange views.

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# CURATOR'S REVIEW



**Dr. Hushinaidi Abdul Hamid**  
Multimedia University (MMU), Cyberjaya, Malaysia

## POST COVID-19 RECONCILIATION

Movement Control Order (MCO) in Malaysia has started from 18 of March - 9th of June. Total 83 days in lockdown. MCO limits our movement to only a 10 km radius with valid reason. School, working place & businesses all were closed down. MCO impacted everybody around the world from the cleaner to the world leader. An artist by definition is a person engaged in an activity related to creating arts, we do an exhibition, we engaged with a lot of forum, we sell arts & design services. When MCO was announced these are a group of activities that we cannot do. At first, MCO had given me uncertainty because this is my first LOCK Down experience like never before. At the early stage majority of us were only thinks of the limitation MCO set us but slowly after a month of working from my studio I have started to see changes in my art practice in particular with the quality of time spent in reflecting and experimentation because you do not have this luxury before the MCO was announced. There a few Key strategies for Artist to survive during & post COVID-19". This is mainly my point of view and I truly believe and respect that different geographical area will have different COVID-19 impacts, so this opinion may suit and may not suits your art progress.

My Key Strategies:

1. Be creative, try to work within a limited material, color palette
  2. Treat art practice like running a business, you need to self-promote and self-introductory and be a good self-critic to your practice. LOCKDOWN moment is the time for you to venture into digital marketing, photography, or even video editing
  3. Reflect on your art progress, refine the direction through research and reference from the most successful one
  4. Be empathetic to the unfortunate, think about how you can help an unfortunate group of people through your arts, when you do a lot of charitable work it will humble down your ego
  5. Do not miss your exercise, healthy body will clear up a clotted mind, a clear mind will produce great thinking, great thinking will produce a great piece of artwork
- Different fields of art practice will have different difficulties & challenges. But these 5 points highlighted is the most affordable key steps to success during & after the COVID-19 pandemic



# ARTWORKS



### SELF-REFLECTION

Screen printing paste,  
acrylic on canvas  
60 cm x 80 cm  
2020

## IGUSTI NGURAH AGUNG PRAMANA WIBAWA

### ARTIST STATEMENT

The work of this work is a development of the concept of neo classic popart which is currently being studied and developed by artists, neo classic popart is a combination of workmanship with modern techniques but raises matters of historical cultural themes. Taking an object whose existence fills the corner of the Indonesian island of Bali, the figure of a giant statue with bulging eyes, curly hair, fangs, and some carrying a large club or cleaver, namely the Dwarapala statue. The first thing that crosses my head, this statue is a guardian figure, but originally Dwarapala has an interesting meaning that makes me want to translate it into a new visual form, Dwarapala itself has the meaning of a reflection of a part of human vices (self-reflection) before entering a certain area, so if Humans are able to neutralize bad things in themselves (Atma Kerti), not only the outer appearance is clean but the inner spirit is also balanced. Putting three objects on one canvas is a way for the artist to convey his point of view when directly taking pictures of objects in the Puputan Denpasar area, seeing that the giant is not only on the left or right at the entrance, but the artist also realizes that it should be counted as a representation of bad qualities giants in humans so in total there are three giants with red representing the nature of violent nature but because it is in humans so there is a little white color, becoming pastel red as the layering of objects in this work. Making paintings with three objects on the canvas that are symmetrically located using a combination of several techniques such as printmaking and manual painting techniques, deliberately in the layering process it is not full using printmaking techniques because the artist wants the work of this work not to look "machine work" hitting A wide variety of contrasting colors represent the work of modern popart art



**THE SOUL**  
Mixed Media  
140cm x 640cm x 910cm  
2019

## RINA KAWAI

### ARTIST STATEMENT

The long lasting world is like a journey from this coast to the next coast and its congested space. I want to create a world that never ends, never starts, and is endless in its totally. To erase the number in this universe. Assuming that's the case: finite = infinite. If the basis of this universe is finite, how close it seem to be? I deem to create an infinite world which transcendent through artworks like peeping the moon through telescope.



**SIRI DIALOG: PIPIT TELUNG**

Wood & Gold Leaf

30 cm X 30cm

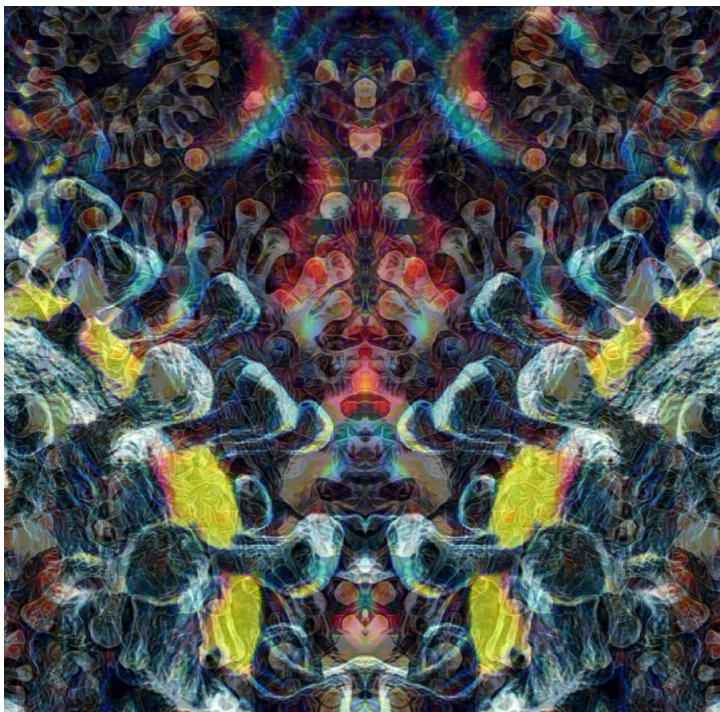
2020

## MOHD FAIZAL RAMLI

### ARTIST STATEMENT

Pencarian diri dalam mengenali asal usul tradisi





**THE SILENT KILLER**  
Digital Image Manipulation  
91cm x 91cm  
2020

## JUNAIDI AWANG

### ARTIST STATEMENT

An imagination of how the unexpected killing ability of this respiratory tract infections called coronavirus Covid 19 SARS-CoV-2 being a "silent Killer"



**SECRET BOX 1**  
Collage Paper Scrap  
50.8 cm x 50.8 cm  
2018

## SUHAIDI RAZI

### ARTIST STATEMENT

Mysteriousness of creature, Circulation of human live. With the surrounding of creature creation. as a complement one each others. Life and death -a struggle and chance, become a better human being.

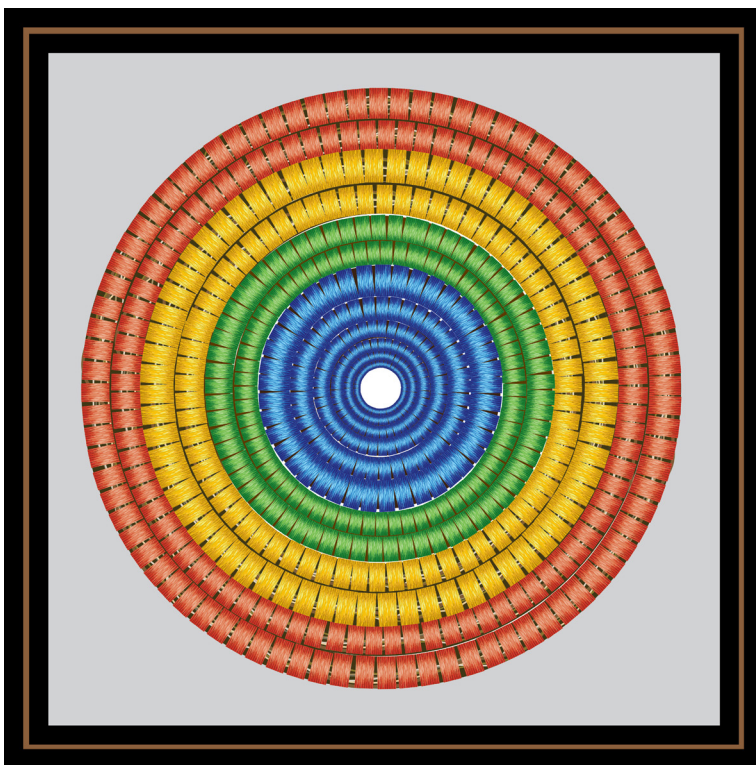


**NIGHT 1**  
Monoprint on Acrylic sheet  
50.8cm x 50.8cm  
2020

## SARMAN MOHAMAD

### ARTIST STATEMENT

Manifestasi kehidupan di kota metropolitan yang terdedah dengan pandemik di mana-mana melalui pengimbas penyukat suhu.



**COVIC, COLOURS TO CALM**  
 Digital fiber, coiling technique  
 60.96cm x 60.96cm  
 2020

## ANEEZA MOHD ADNAN

### ARTIST STATEMENT

Simple colour changes can have a transformative effect on how we feel in coronavirus self-isolation. Colour is powerful because it can alter a space, enhance a particular mood, or excite the senses. In this artwork, artist have chosen four colours to create a mood and feeling of depression towards a coronavirus. Yellow is the typical sunshine colour because it helps dispel feelings of depression and happy memories such as summer holidays. It is also an excellent aid for study or learning as it encourages people to stay focused. Red is a colour associated with love, passion and success because it can encourage people to let go of anything that may be holding them back and gives the security needed to look forward to brighter horizons. For instance, blue is naturally calming, something we all need while we self-isolate during the crisis. That's why walking by the sea or a lake, people can be soothing at a time when they are all stressed and trying to relax. While green can provide balance and harmony. Like blue, its affinity with nature supports that slowing a breathing in times and strengthens an inner core also bringing back to natural self. This is an artwork based on digital fiber that used an Adobe Illustration software to create a coiling technique.





**HAMZAH, YA'**  
 Painting Installation  
 121.9cm x 121.9cm  
 2020

## SITI SAFURA ZAHARI

### ARTIST STATEMENT

Yang maha memberi petunjuk kepada hamba-Nya sesungguhnya kekuasaan-Nya yang terbuka luas bagi seluruh makhluk-Nya

Seperti matahari pagi yang muncul di timur  
 Waktu senja seperti berakhir di barat  
 Semenjak dahulu  
 Sebelum mengenal huruf dan angka  
 Sebelum dapat membilang nama-nama hari  
 Nama-nama bulan yang muncul di waktu malam dan dipagari bintang  
 Bertaburan di angkasa bebas dan tersusun di langit lazuardi  
 Sese kali lambam sinarnya oleh kesiangn  
 Sungai yang mengalir dari hulu

Merentas jurang dalam membelah batu batan  
 Lembah tasik dan tanah gersang  
 Membawa segala yang terbawa oleh kudrat  
 Hanyut ke lautan yang maha dalam  
 Tidak terjangkau oleh fikiran juga oleh perasaan  
 Umpama setitis air di daun an  
 Atau secuil kapas di tiup angin  
 Di dalam lautan hidup sebuah dunia  
 Seperti juga di daratan  
 Dengan kesibukan hiruk pikuk  
 Juga musuh dan marabahaya  
 Seperti yang terpampang di dunia menjadi tamsil  
 Menjadi ibarat mengandung alamat dan isyarat  
 kehidupan  
 Kerana di sana terpampang wajah-Nya yang  
 maha esa  
 Kerana semuanya tiada yang kekal  
 Malah juga tiada yang abadi  
 Kecuali yang maha kekal  
 Yang maha abadi  
 Matahari, bulan, bintang, daratan dan lautan  
 Serta segala isinya bukit bukau, gunung ganang  
 Segala pohon umpama menjulang ke langit  
 Juga yang melata di permukaan bumi  
 Haiwan mergastua tiap waktu meratib  
 Memuji yang maha terpuji  
 Yang pasti tidak sesekali memerlukan puji  
 Semuanya menunggu waktu  
 Apabila saatnya tiba  
 Apabila ketikanya sampai  
 Tidak ada detik yang terlangkau mahupun  
 terdahulu  
 Penantian apakah yang begitu panjang  
 Kerana ukuran waktu  
 Sedang tidak ada bezanya  
 Anantara masa lalu kini dan akan datang  
 Kerana janji-Nya tak bakal dimungkiri  
 Semuanya tertulis terang dan nyata  
 Dalam naskah yang benar  
 Yang tak bakal diubah tangan manusia  
 Sermuanya pada hakikatnya  
 Seperti sedang menunggu apabila tiba waktunya  
 Mereka meneruskan kehidupan sambil menanti  
 sebuah kehidupan lain  
 Di sana sungai mengalir jernih  
 Pohon sentiasa berbuah  
 Makanlah semahunya  
 Minumlah seenaknya  
 Rezeki dari anugerah  
 Yang maha pengasih

Yang maha penyayang  
 Yang maha memberi  
 Apabila saatnya tiba  
 Apabila waktunya sampai



### **SABAR DUNIA**

Kain Belacu, Benang, Tali, Pewarna Kain  
182cm x 304cm  
2020

## **ZAINAB BT ANUAR**

### **ARTIST STATEMENT**

Artist memilih untuk menghasilkan karya yang berkait rapat dengan keadaan dunia kita pada masa kini dengan adanya covid 19. Tajuk “sabar dunia” ini diinspirasi dari isu-isu semasa yang dihadapi diseluruh dunia. Imeg yang dipilih adalah sumber dari media yang diubah kepada seni kreatif iaitu fiber art.



### **SOHABAT**

Creative Digital Art Photo

731.52cm x 914.4cm

2020

## **ANIS EDIANA MOHD FAUZI**

### **ARTIST STATEMENT**

Artist telah memilih alam semula jadi sebagai subjek utama dalam setiap penghasilan karya. Penjelajahan alam dalam seni boleh berlaku tanpa henti, kerana alam memberi kita kekayaan fenomena yang sekaligus akan menjadi inspirasi. Penggabungan unsur-unsur semula jadi bersama teknik kolaj dan kombinasi warna-warna alam telah menjadi identiti dalam penghasilan karya kreatif ini.





## CHAGA

Creative Digital Art Photo

731.52cm x 914.4cm

2020

# MOHD BAKERI AB. RAHMAN

## ARTIST STATEMENT

Chaga is actually a mass of mycelium, known as a sclerotia. This strange looking protrusion is rock hard and mostly black in color, due to an extremely high concentration of melanin. This is what is trying to be highlighted on a work that is citing 'Chaga'. Something seemed strange and bad but instead had high medical value. "Not good for not necessarily bad, good not necessarily good". When God gives something bad happens to us, the result is not necessarily bad. The good happens at us not necessarily going to end well too. We always forget to be grateful for what we are being able to. Human beings are overwhelmed by the painful destiny of themselves, then perhaps it is impatient, or it is destined by the destiny and it is considered that the destiny is a blow that can destroy his hopes and life, but just turns out to be the destiny of mankind getting the virtues of the direction that is not aware of. And on the other hand, it is true: How many human beings strive in something seemingly good, fighting dead-end to get it, and removing what is expensive and valuable for the sake of getting it, but it turns out that just happens is the reversal of what it desires. If we get the calamity, we are patient. That's the wisdom concept behind the incident.



**SARAH WITH NATURE**  
Doodle & Digital Illustration  
29.7 x 42 cm  
2020

## ROHAIZAN MOHD NASIR

### ARTIST STATEMENT

“SARAH WITH NATURE”

Inspirasi dari kehidupan manusia yang makin menjauhi dengan alam semulajadi. Kanak-kanak pada masa sekarang lebih dekat dan tertumpu pada gajet tanpa mengetahui pentingnya berada dalam persekitaran yang sihat. Alam merupakan satu terapi kepada manusia kerana ianya satu fitrah semulajadi yang semakin dilupakan. Fokus kanak-kanak semakin hilang kerana alam tidak lagi diperlukan dalam proses tumbesaran mereka.



## **GERAK NYI RONGGENG**

Acrylic on Canvas

80cm x 100cm

2020



## **SUPRIATNA**

### **ARTIST STATEMENT**

The dynamics of Nyi Ronggeng's body on the stage are as beautiful as the story of her life



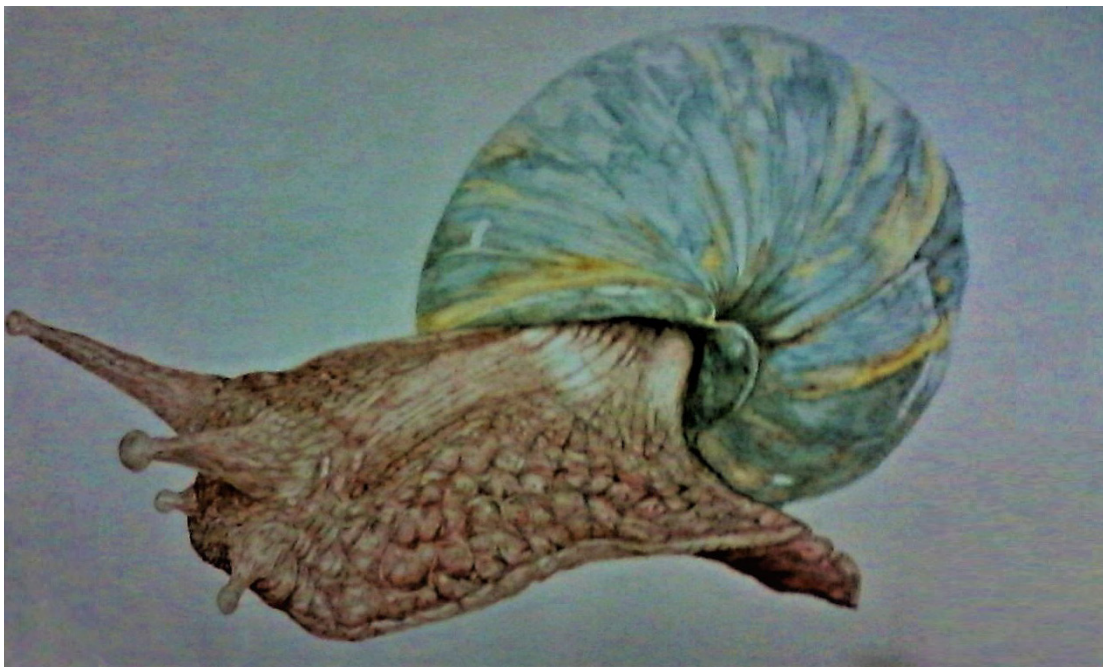
**RELUNG**  
Graphite on Paper  
42cm x 59cm  
2020

## NANDANG GUMELAR WAHYUDI

### ARTIST STATEMENT

Imaji sebuah absurditas pada sejumlah kenangan yang terbenam..

**SLOWLY PLEASE**  
Natural Pigments on Canvas  
65cm x 75cm  
2017



## TETEN ROHANDI

### ARTIST STATEMENT

Dinamisasi kehidupan yang bergerak semakin cepat menimbulkan banyak korban secara lahir dan bathin



**"SARU" SERIES**

Stone, Acrylic & Plywood  
72cm x 69cm  
2020



**"SARU" SERIES**

Stone, Acrylic & Plywood  
79cm x 65cm  
2020



**"SARU" SERIES**

Stone, Acrylic & Plywood  
82cm x 69cm  
2020

## GABRIEL ARIES SETIADI

### ARTIST STATEMENT

Pendekatan karya yang sedang saya lakukan saat ini, pertama adalah eksplorasi material, sesuatu yang sangat konvensional namun menarik bagi saya, karena fokus saya sebagai pematung kembali kepada sesuatu yang sifatnya teknik, tanpa terlalu dalam memikirkan konsep terkait social budaya, politik, dan sebagainya

**THE CITY YOU LIVE IN**  
C-Print, Aluminium Composite Panel  
60cm x 200cm  
2019



## ANDANG ISKANDAR

### ARTIST STATEMENT

City you live in, not just about geographic, but bring your feeling, emotion, memory...Past, Today and Future Outcome





**CONNECTED**  
Woodcut on Canvas  
200cm x 140cm  
2020

## SIGIT PURNOMO ADI

### ARTIST STATEMENT

This artwork tells that life is connected between human nature and God Almighty, if the relationship is less harmonious or disturbed causing physical and mental disorders such as the case of Covid 19 which is rampant, we should harmonize a good relationship between humans, nature, and God.





**TAKE CARE OF YOURSELF AND OTHERS**  
 Digital Art/ Digital Imaging  
 84.1 cm x 118.9 cm (A0)  
 2020

## IGN. TRI MARUTAMA

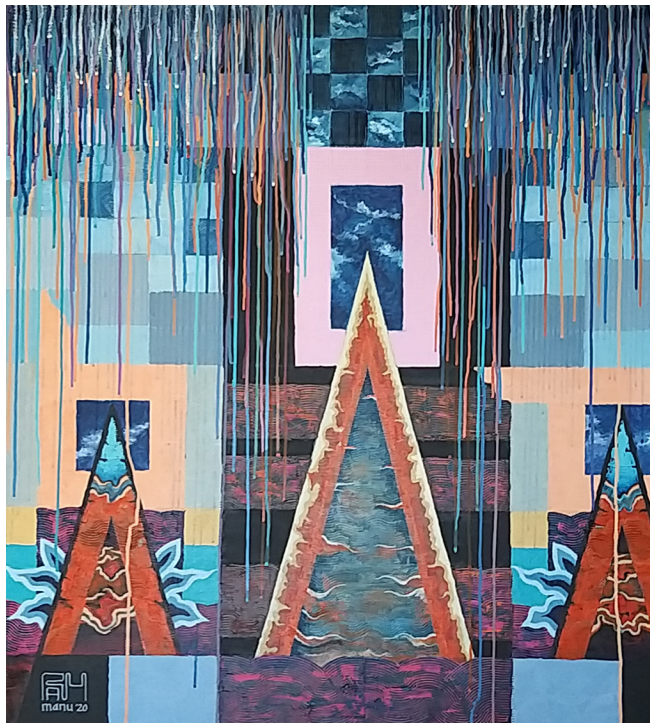
### ARTIST STATEMENT

Art is a medium to present a reflection of the values of consciousness and humanity.

Concept of Work:

Until the corona vaccine was found and mass-produced, the social life of the Indonesian people did not really return to the way it was before the outbreak hit. Adaptation and preparation for New Normal are also required. The attitude of taking care of oneself and each other and building awareness, self-reflection is an absolute requirement for creating better conditions.

**“BERLINDUNG”/ “TAKE COVER”**  
 Acrylic paint on canvas  
 100cm x 100cm  
 2020



## RAHMANU WIDAYAT

### ARTIST STATEMENT

“Take cover”, is a human effort to survive from a pandemic. As a response to the inevitable plague is through a symbolic language in the form of abstraction from the mountain as a shelter. Mount in the Javanese culture of Indonesia is a tree of life. Ornamental geometric patterns are symbols of normal life, but the plague does not choose a person to spread, it is visualized by irregular or abnormal melting of colorful paint. The two of them must live side by side, that is the new normality summarized in this visual work.



**PANDEMIC OF INTUITION**  
Acrylic on Canvas with Mix Media  
2020

## JAZULI ABDIN MOENIB

### ARTIST STATEMENT

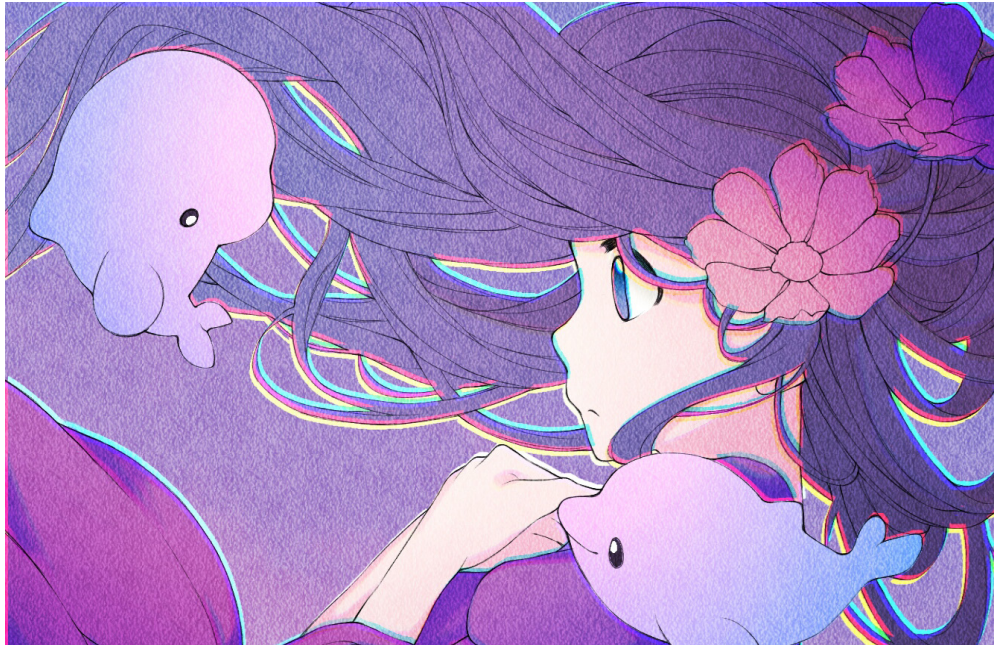
The epidemic gave rise to intuition in the creation of works of art with the power of looking at the conditions of the phenomenon to produce works of art according to intuition. with the emerging consciousness of life pandemic, physical distance, always wear mask, and keep to clean become new life today. stay safe.



## THE GIRL WAS SCARED

Digital Illustration

2020



## WIDY DWI AJIMAHENDRA

### ARTIST STATEMENT

In my work, I draw a girl with two dolphins. A girl with long hair who showed a scared face, but this girl was holding her hand as if expecting something better. The two flowers that bloomed on her head meant that this girl is fragile and special care. The dolphin is symbolized as a human help animals, they tries to save this girl from fear and take her out of the zone. The pandemic frightens a lot (depicted by flowered girl) and the doctors are busy saving them from annoying diseases (depicted by two dolphins).



## NEW NORMAL

Digital  
29.7 cm x 42 cm  
2020

# APRILIA TRI HAPSARI

## ARTIST STATEMENT

The New Normal's work that has been created appropriate to the theme entitled "Before & After New Norm In Art Exhibition"

When Covid 19 was still outspread the girl was sure to stay at home and did not leave her home, but she still made a masterpiece through paintings. When the new normal applies, she finally could leave her house, but still she should keep her health safe by wearing a mask that describes as a girl holding helmet and carrying out a brush.

This brush will be used by the girl to work when new normal is already applied. Beside that, a melting clock in the wall describes time before and after the COVID-19 pandemic happened



### **HANDMADE PORCELAIN TABLEWARE**

Porcelain  
Various Size  
2020

## **KHAIRUL NIZAN MOHD ARIS**

### **ARTIST STATEMENT**

The tableware product that I design is my attempt to capture the viewers' attention towards an appreciation of ceramic functional production. It is based on my personal experience of Raku, a genre of ceramic practice originated in Japan where the relationship between spiritual and material modes of expression are embodied in art practice and reflected in its final 'chawan' (tea bowl). A simple Raku bowl poses a great beauty and great significance.

The philosophy and spiritual aspect of Raku tradition centered around the concept of 'imperfect', 'humble' beauty and 'thusness' that transcends individual human intention, informed by the spirituality of wabi sabi. Beauty understood in this concept is in the 'utilitarian function', rather than just in its appearance. Thus by looking at these concepts of Raku, this tableware design is the proposition of providing a 'parallel' between the philosophy of Raku tradition and a modern contemporary design.

The range of quality tableware is designed for daily use by emphasizing on a simple functional and intended to be enjoyed through everyday living. Its character is purposely designed to welcome the viewers to enjoy not just in its appearance but also for its function, tactile and sensory qualities. This range of tableware will hope to act as a canvas on which the food is presented, to complete the total sensory experience of enjoying a meal, thus fulfilling the concept of beauty in Raku philosophy.

For this special series of work for this exhibition, I am using the coloured glaze pattern to create an abstract painting in its appearance, on fully functional forms as a recording of my very being and the sense of energy contained in the very time I spent making that mark in all its complexity.





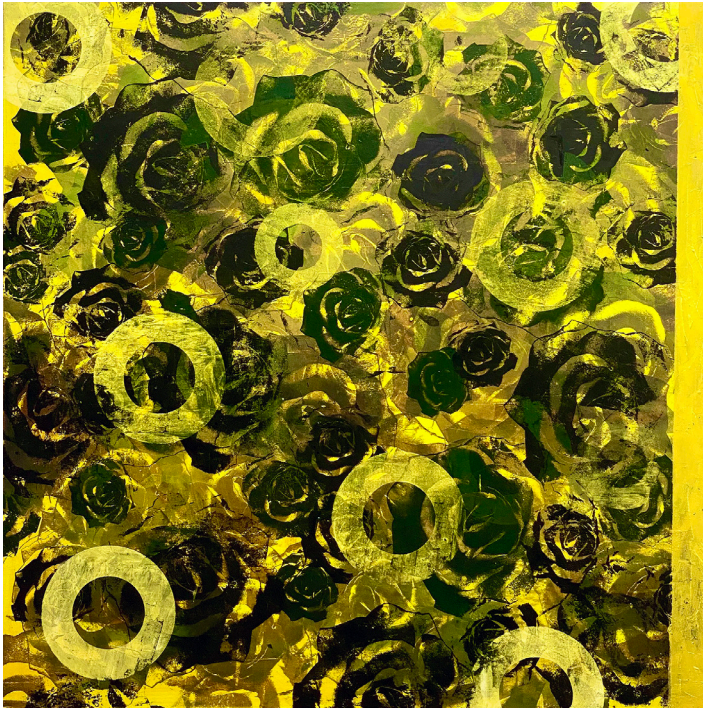
## WHO CAN BE FIRST

Ceramic  
Various Size  
2020

# NOOR ASHRAF NOOR OTHMAN

## ARTIST STATEMENT

It is often the case that Malay society today often hears and sees the proverbs of the ancients, among them are 'peanuts forget the skin', 'like stuffed with nails', and 'chopped water will never break'. The basic proverb is synonymous and well-known in today's Malay society.. One of the most famous and often quoted proverbs is 'like a frog under a shell'. From the stage of adulthood to the stage of childhood know this Malay proverb. This proverb explains and gives meaning that people do not know what is going on around them. This proverb is very useful and meaningful in every advice and letter, because it means that people like this do not know what is happening around them. So being a person 'like a frog under the shell' who does not know what is happening outside the shell. It seems to be confined and unable to distinguish the situation inside and out. It is as if he is mocking a person who is knowledgeable, who is not ready to accept progress, who is arrogant, proud of the little he has. 'Like a frog under a shell' is a parable for a stupid and deaf person. So such a human being, is not able to give any contribution and benefit. As a human being also has Malay minded with a little orthodox, little affected but the proverb 'like ivory tower' with the atmosphere of contemporary life. Its just that it changes methods and means, but it has the same meaning. Frogs and shells are a metaphor for this proverb as well as for my sculptural ceramic masterpiece. We become more comfortable with life, pleasures, leisure, and wealth that are not so much. We also feel like we are trapped in our own 'world'. But when you see another 'world', with human nature that does not run away with shallow lust control want to try to have it. There are quarrels, fights, and trying to play dirty to own the 'world'. But when you have it, you keep it quiet and be silent in that world. So the proverb 'like the frog under the shell' does not change. The formula for who can first be derived from the current scenario.



**BLACK ROSE ON YELLOW**  
Water Based Dye on Canvas  
90cm x 90cm  
2020

## MOHD JAMIL MAT ISA

### ARTIST STATEMENT

Flowers have their own distinctive in the culture of various races. It is among the recipes in certain “occasions” as a deviant or complementary. It is also described as a hope for those who accept it to be the best person. Flowers are also symbols or metaphors for a situation.

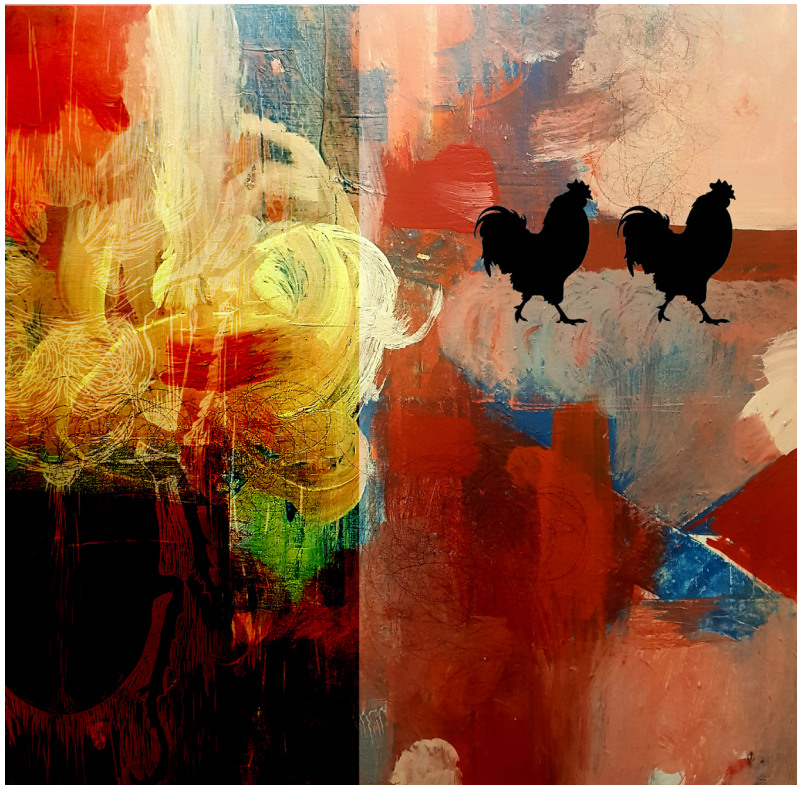


**PROMISES**  
Photomontage  
60cm x 90cm  
2020

## NIK NOR AZIDAH NIK AZIZ

### ARTIST STATEMENT

Artist exposed much to slum area and captures her interests in her own aesthetic touch, giving form and soul on every piece of work. "Promises" is the result of making a composite photograph by cutting, rearranging and overlapping image to translate the meaning. Promises are of special interest to ethical theorists, as they are generally taken to impose moral obligations.



### **ANNOUNCES THE DAWN: A MALE DOMESTIC**

Mix Media  
60cm x 60cm  
2020

## **KHAIRUL ZIKRI ABDULLAH**

### **ARTIST STATEMENT**

Reconnoitering the emotional relations between mind and eyes coordination to serve the area of formalistic. Piece with descriptive subject allows for mesmeric intimations figure and ground as a total aesthetic. Creating emotional reactions through this piece of artwork derive discipline of rhythmic while the texture and color add to the primary intention containing the significant by itself to assembled a symphony for the eye.





**PEDOR NATURAL TEAPOT III**

Stoneware & Semi Glaze

25cm x 7cm

2020

## **AININ SOFIYA BINTI MOHAMMED KAMALAZMAN**

### **ARTIST STATEMENT**

This artwork was inspired by a wood texture from Sari Chempaka Art Village. The color of the teapot was inspired from the wood color which is dark brown & light brown yellow. This combination of glaze have only 2 colors and it will have a nice effect when glaze firing at 1200c. This teapot set is for 3 people and it has a very aesthetic and unique form.



### **THE FLOWER OF HOPE**

Textile collage & stitching on canvas

90cm x 80cm

2018

## **HIDAWATI BT AMIN**

### **ARTIST STATEMENT**

Sheep is a tough and strong animal, able to live in the hot desert and may be also kept as pets. Sheep also provide to a variety of source for mankind such as their delicious meat and nutritious milk. Furthermore, their fur can be made into beautiful garments or knitted into threads. All in all, sheep are very beneficial and can be utilized completely by mankind.

In producing this artwork, the sheep indicated as the main subject representing women around the world. Women is characterized as a strong and highly resilient person similar that of the sheep. Living in today's modern era, every woman needs to be versatile to withstand and adapt towards the surroundings. 'Boho Flower Crown' which is decorated on the sheep head represents the 'will and strength' of a woman as her life is always occupied with tons of responsibilities and needs to sacrifice as a mother, wife and employee. Deep in her heart, she wants to be appreciated and successful. Meanwhile, the background is embellishing with turbulent decorated moths and butterfly signifies how life is consistently packed with challenges filled with hopes and dream.





**LUBUK**  
Earthenware & Fibers  
40cm x 40cm x 10cm  
2020



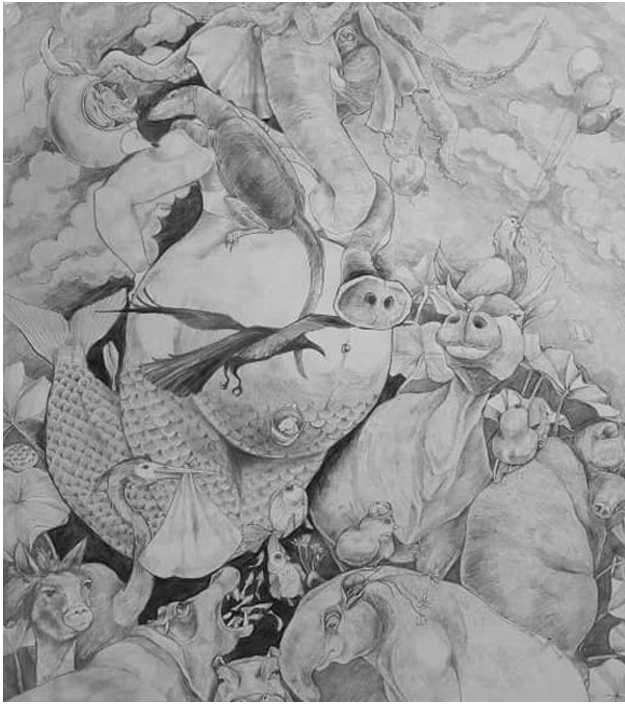
**GAMUT**  
Earthenware & Fibers  
54cm x 20cm x 15cm  
2020

## TRIHANAWATI BT SUPRIYONO

### ARTIST STATEMENT

This body of artwork is an attempt to narrate my personal childhood domain as a kampung girl in the highland of Sabah. The artist tries to embody the memorable and engaging experiences with the inspiring mother nature through these representational ceramic's art form. Gamut mean roots in the dialect of Dusun, is a mean for the artist to express and manifest the visual proficiency relating to her past life which she fondly holds fast. The significant use of the rattan vines in this work was apparently meant to describe element pertaining to the daily life experience of farmers in the highland. Thus, Gamut series is a humble intent by the artist to signify a personal identity through the subject of cultural element.

Lubuk means Deep or Center. This body of artwork is inspired by the nature of living things that are interconnected with each other, and are focused toward the main centre or the main point. The biomorphic formulation is very close to our mother nature and natural phenomenon around us. Indirectly, the artist has highlighted the character or characteristics of nature from her own perspective into this artwork.

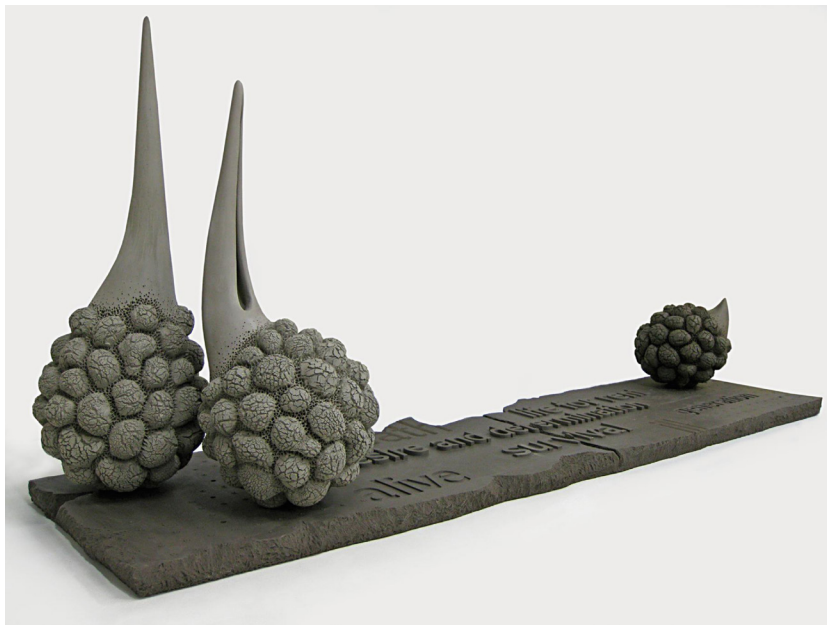


**THE PREGNANT ELEPHANT**  
Charcoal & Pencil on Canvas  
160cm x 150cm  
2020

## ZURIATI MOHAMED

### ARTIST STATEMENT

This art work is all about a woman's life who is a victim in some misbehaved undertaking, specifically pregnancy out of a wedlock. In most cases, only the woman carries the responsibilities and faces the pressure not only from people surrounding but also from those who are supposed to care and support. A pregnancy out of a wedlock is the highlight of my artwork. This happens because of social problems and lack of education. The problems further deepens when there is a persecution towards women. It takes two to tango! But in many cases, only women will have to take the loads. Be it the pregnancy itself, the financial needs, the responsibility for the newborn and the most stressful matter, to handle reaction from the society. We should all be educated and aware that women in this situation needs a strong and full support to carry on with life. These women have to be strong physically and emotionally. The artwork shows a main character of a pregnant beast which is a combination of a mermaid and an elephant surrounded with numerous animals. The animals represent the real situation in our society, which turns a blind eye towards pregnancy out of a wedlock. Everybody is busy doing own work. Neglecting to society needs and refuse to take action. But somehow there must be HOPE for this unfortunate women. Three balloons represents faith-care, love and protection that every woman deserve.



**SURVIVAL**  
High Fired Stoneware  
180cm x 44cm x 52cm  
2020

## MOHAMAD RIZAL SALLEH

### ARTIST STATEMENT

I see my artwork as a type of personal evolution, each piece and concept leading to the next as I constantly learn and grow as an artist, and as a person. For several years my focus has been the exploration of abstracted versions of nature. I have been considering subject matter such as tree trunk, seed, cocoon, and embryo to talk about life, and the will to live. My intention with all of my artwork is to make references to the process of survival.

I have seen a special strength within people who are ill. Despite adversity, they have a strong desire and determination to live. There can be a newfound spirituality, which only adds to inner strength and beauty. It is this strength and beauty that I hope to express in my art pieces. My artwork often contains both beautiful and disturbing elements. Because my works are meant to show beauty within the ill, both of these qualities are important.

The art pieces are not meant to dwell on the concept of dying. The pieces are about living. I hope to show the beauty and spirit that can be found in daily life, and in doing so, wish to make the viewer more aware of the life around them.



**V - COMRADES**  
Stoneware Ceramic  
27.7cm x 13.7cm x 13cm  
2020

## VERLY VETO VERMOL

### ARTIST STATEMENT

Most people don't believe something can happen until it already has. That's not stupidity or weakness, that's just human nature. The more I know about people, the more I love zombies." The one who has lost everything; - his brain, his heart, his light, his direction. He wanders the world, bumping into this, tripping over, but keeps going and going. That is life after death.



## **BALLERINA; DANCING WITH PANDEMIC II**

Acrylic on Canvas

100cm x 100cm

2020

# **RATNO SUPRAPTO**

## **ARTIST STATEMENT**

The restlessness and fear of living through the covid-19 pandemic have changed the values of the human order. An old woman is a symbol of the age of mankind on the face of the earth. Human existence as it approaches the end of time responds with uncertainty and anxiety as it dances in pandemic conditions. The aesthetic paradox of the beauty of human life was immediately struck with the covid-19. Here is where this old woman dances in the lifeless twilight with her mouth mask.





**IO MIMICRY**  
Ceramics  
22cm x 16cm  
2020



**IO MIMICRY**  
Ceramics  
20cm x 13cm  
2020

## TOUFIQ PANJI WISESA

### ARTIST STATEMENT

As a collaborative project with Specimenwerk (Botanical Art), the iO Mimicry series tells of a transformation of objects into other forms. I tried to freeze the momentum of changing the formalist principle to organic, which automatically created unexpected forms.



### **MY PLAYGROUND DURING THE PANDEMIC**

3D rendered graphic

3100px x 3500px

2020

## **DESI DWI KRISTANTO**

### **ARTIST STATEMENT**

The covid-19 pandemic has brought changes in many ways. It's impossible for us to communicate, socialize, play and work in the old ways. As lecturers, the way we teach and communicate with our students has also changed. We have to get used to using technology and equipment that we may never have imagined before.



**SUPERBIMA**  
Digital Poster  
70 cm x 100 cm  
2020

## MICHEL SUTEDJA

### ARTIST STATEMENT

This poster depicts a hero in the form of traditional Indonesian puppet. The visualized character is Bima, also known as Bimasena, one of the five protagonists known in the Mahabharata epic. Mahabharata is one of the two main Sanskrit epics of ancient India, which is also well known in Indonesian culture. In this poster the figure of Bima is visualized as he is holding his weapon ready to fight against the corona virus which has caused a worldwide pandemic.



### **THE LIGHT OF BLOSSOM SOLITUDE**

Copper with 18K Gold Plated,  
27 cm X 30 cm X 25 cm  
2020

## **DONNA ANGELINA**

### **ARTIST STATEMENT**

This Artwork is nature represent of floral shape. The figure of woman who is more often analogized as flower became the basic inspiration this artwork. Blossom solitude is a reflection of a tough woman where she blooms (develops) in solitude and inspiring others. The collections of modules in her works is a fragment of her life journey, which assembled and united into a solid and elegant object.





**ILLUSION / ANGES**  
Oil & Acrylic on canvas  
220cm x 146cm  
2010

## SOPHIYA UMAR

### ARTIST STATEMENT

2020 has been a difficult year globally. The isolation during this period effected almost every person in the world. Many deaths shook the whole universe. My this painting “Illusion signifies the current scenario” which also portrays my nostalgic condition during the pandemic.



**EQUESTRIAN SOLDIER**

Photography  
41cm x 11cm  
2016

## MUHAMMAD SHAHZAD AKHTER

### ARTIST STATEMENT

It's a Digital photo manipulation, showing a soldier with his horse.



**“WOUNDED FUTURE OF KASHMIR”**

Mixed media (Silver Point and white chalk on tinted Ground)

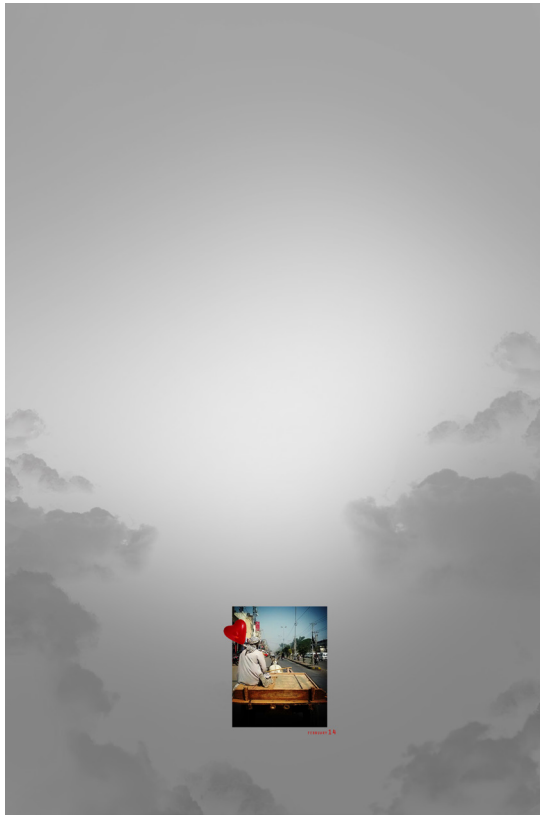
27cm x 39cm

2019

## MASOOD AKHTAR

### ARTIST STATEMENT

This work is about Indian atrocities against innocent civilian Kashmiries, which are targeted with pallet guns due to their movement of self determination.



**RETICENT**  
Photo Manipulation  
30cm x 45cm  
2020

## SYED SHAH ZAIB RAZA

### ARTIST STATEMENT

In today's day and age, materialism has become a central point in everyone's life. Things have become out of approach for everyone who wants to advance towards the future. A paradigm shift in the normalcy of life indicates that small changes create the biggest impact. Here I have used the heart metaphorically which symbolizes that real emotions have taken a back seat and it has become normal to fake your emotions which ensures our very existence in moving in societal circles.



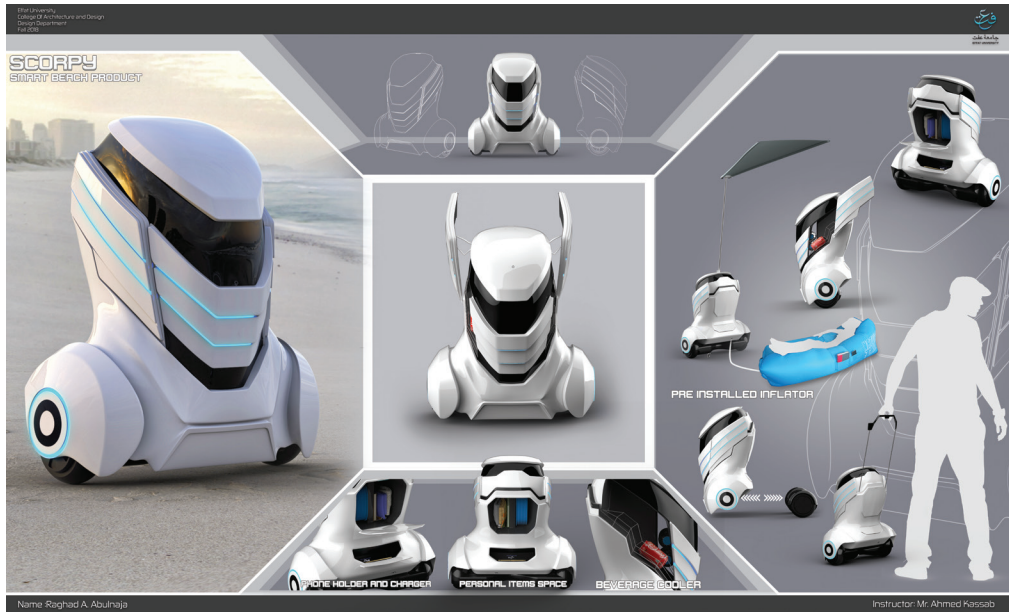


**CONFINED**  
Resin & White Clay  
1' x 7"  
2020

## URHAMISH ANSARI

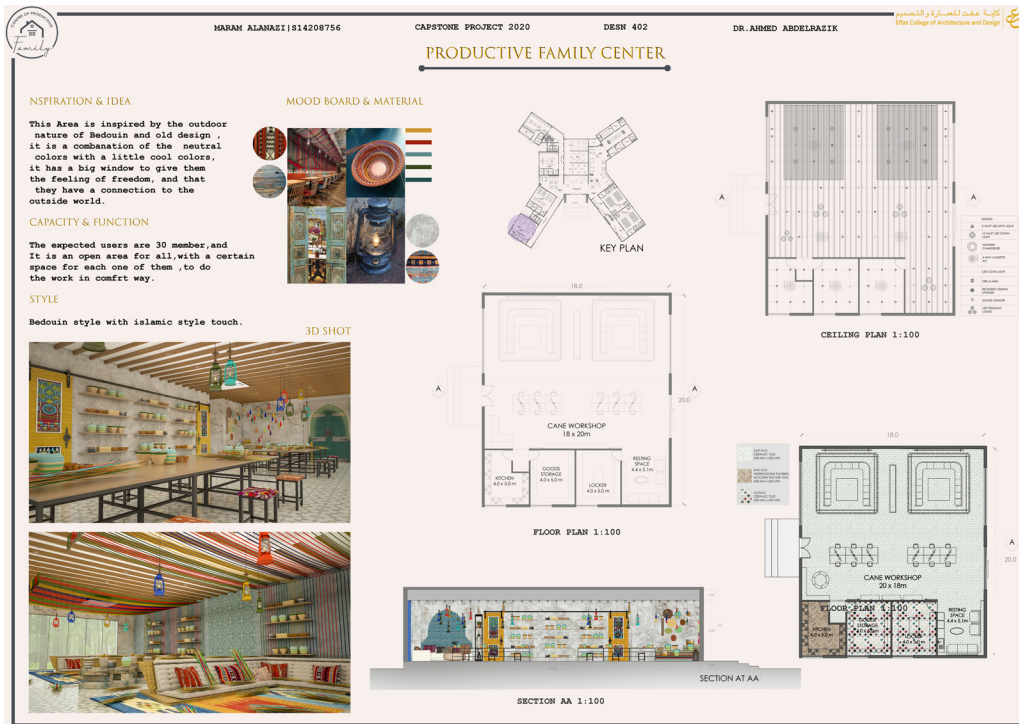
### ARTIST STATEMENT

Art is the carrier of human conditions, and has always reflected different aspects of human life. It has been representing changes in the world in diversified ways. This work started with the content of the human condition, which compose the essentials of human existence. It is basically a concern for human nature and human society; how do we live our lives and how does life keep on changing? Recently pandemic has affected thousands of peoples. Countries are banning gatherings of people to the spread and break the exponential curve. Many countries are locking their population and enforcing strict quarantine. Living in such condition makes human more frustrated and mentally disturbed. So, my work is all about this pandemic and how it affects us not only just physically but mentally too. I have used resin and clay in this sculpture to represent both organic and toxic material.  
Resin and white clay



**SCORPIO SMART BEACH PRODUCT**  
Digital  
2018

**MS. RAGHAD ABULNAJA & MR. AHMED KASSAB**



## PRODUCTIVE FAMILY CENTRE INTERIOR DESIGN PROJECT

Digital

A0

2019

MS. MARAM ALANAZI & DR. AHMED ABDELRAZIK



**CALMNESS**

Acrylic on canvas  
24" x 30" per pcs  
2020

## SIDHARTHA DEY

### ARTIST STATEMENT

May the world be soaked in calmness. May the everlasting beauty of nature be drawn in artworks at the time of Corona.





**UNSTABLE TIME 7**  
Acrylic Colour  
24" x 30" per pcs  
2020

## MASUM HAWLADER

### ARTIST STATEMENT

The Work of "UNSTABLE TIME-7" is my contemporary work. The painting is painted in acrylic on a 24x30 inch canvas. The painting depicts an uninhabited, stagnant city. There is a lot of light in the houses of the city and there huge clock in the sky of the city whose thorns are fixed in the direction of the city. Currently, the time is getting very unstable. The global epidemic has stopped everything. Of course, time will change, there will be a lot of light around us, and we will come back to the normal world again. Basically, this is the essence of my work.

**WAITING**  
Acrylic On Canvas  
24" x 30"  
2020



## AL MONJUR ELAHI

### ARTIST STATEMENT

I draw because I hope. I draw because I have faith. We are waiting for Light. Hope is being able to see that there is light despite all of the darkness.



**MYSTERY OF RELIGION  
AND REALITY**

Acrylic On Canvas

3' x 4'

2015

## DIDARUL HOSSAIN LIMON

### ARTIST STATEMENT

We all know that at the end of mankind has been divided by religion. For a long time, religion has generally dictated the ethical standards by which people live. But we are creating divisions between people with that religion among all. Suppose a God or Goddess were to travel in today's world, perhaps he himself would be confused about their existence. So through my paintings i have tried to portray such an imagination through my paintings. Where the ruined God Himself sees the earth in its skeleton! It is as if the Creator is trying to find Him in His creation.



**THE JAMUNA RIVER**  
 Watercolour on  
 Hand Made Paper  
 32cm x 23cm  
 2020

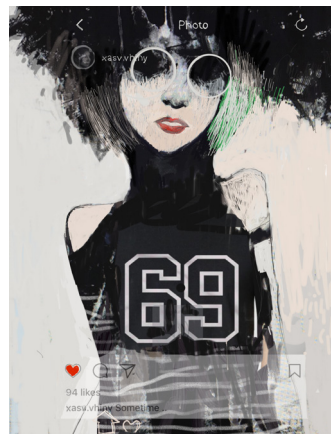
## MD.RASHEDUR RAHMAN

### ARTIST STATEMENT

This is a Water color painting. Water colour painting is one of my favorite path for painting different natural beauties. I have tried to expose the beauties of the part of jamuna river in Bangladesh. Bangladesh is a riverine country .I live in a village near jamuna river .Since my childhood I had a great attachment with river and boat. When I became an artist I thought river and boat would be a great subject of my paintings. After that I have started to paint different sceneries relating to river and bout a lot .This is a water color painting chosen from my series work.



**SAMSUNG VS EPAL**  
Mix Media  
2010



**MATERIALISM AND  
THE QUEST OF IDENTITY**  
Mix Media  
2010

## HANAFIAH BIN WAIMAN

### ARTIST STATEMENT

The Artworks are about influence of materialism in youngsters. The study are trough their culture and life style which cast their way of appearances. Thus are to highlight factors that may influenced their value of materialism.

The painting is a study of the behaviorial obsessions and it implications towards teenagers lifestyle, A study is on the implication of images and hyperconsumption orientation towards brand. The behavioral consumption reflect and implifies the association of young girls self identity. This consumption orientation has implications for the social linkages of consumption and self-worth in youth culture. This study examines the consumption ethos which has implication for girl identity and their presentation of lifestyle.





### 1. STORY FROM THE NORTH

Oil on Canvas

6ft x 5ft

2020



### 2. LIFE SETTING

Acrylic on Canvas

33inches x 33inches

2020

## HUSHINAIDI BIN ABDU HAMID

### ARTIST STATEMENT

1. Cerita di Utara adalah satu rakaman semula peristiwa menerusi gambaran visual dan kesan-kesan di permukaan. Pelukis bereksperimentasi dengan kesan-kesan berus dan cat yang meleleh, Tidak semua pengalaman boleh digambarkan menerusi visual. Catan ini mewakili sekilas imbas kembali ke satu peristiwa.

2. Gemilau dan gemerlapnya kehidupan kita, lupa kita untuk melihat jauh ke benua yang bergolak. Matlamat manusia itu sama...untuk mengecap bahagia



**DREAM OF CASSAVA**  
Photo Collage  
2020

## LIM KOK YOONG

### ARTIST STATEMENT

'Dream of Cassava' are series of composite image of opscassava.com's photo archive printed on Tapioca sheet.

The composite images were composed of image data set from the Opsscassava database and they offered a revised view of Hans Haacke's idea about photo documentation's requisite statistical potency. These new works call for a more nuanced articulation of indexical functions of photo repository, epitomize the underlying database structure of new media object manifested as larger scale assemblage of different media elements in production of visual statistics, thus creating a dream-like hallucinogenic appearance in the deliberately over-processed images.

In my attempt to engage with emerging research by bringing non-human experiences to the forefront through technology, it examines particularly memories produced by intersubjective relationship between human and plants, specifically the root vegetable cassava. The premise for this project is based on the bold contention that human memory is shaped by the plurality of subject's embodied experience in which non-human species quintessentially influence some aspects of the corresponding corporeality. With this proposition, the project focuses on cassava by initially probing the eminence it holds in the collective memory of the Malaysian society regarding the Japanese Occupation in Malaya during the 2nd world war. This is done by inferring memories through digital aesthetics, or in other words with the creation of an online archive that enables storage and access of still images, video, sounds, interviews and texts that echoes the consumption (or domestication) cassava during the occupation.



**1. FACELESS  
(AFTER TAM BINTI CHE LAT)**

Mix Media on Canvas  
6ft x 4ft  
2018



**2. 'KALAU NIAT BERKAIN PELEKAT, ELOKLAH PULA MEMAKAI CAPAL; KALAU NIAT MEMIMPIN RAKYAT, DUDUK BICARA MEMAKAI AKAL'**

Mix Media on Canvas  
120cm x 75cm  
2020

## MASTURA ABDUL RAHMAN

### ARTIST STATEMENT

1. This painting was after a masterpiece work by a renowned Malaysian artist, the late Ismail Zain, painted in the 1980s. In his painting, titled as 'the Dtribalization of Tam binte Che Lat', I believe he was giving a sort of a warning to the possible deterioration of good traditional family values if they were ignored/neglected in facing the future. Here, I merely enhanced his worries; taking into account today's rapid advancement in science & technology that often leave us as 'faceless'

2. This painting, done during the pandemic lock-down, refers to how a wise and just ruler/leader should administer his/her people through divine and traditional guidance as well as local wisdom in facing the dangers and challenges of the difficult times.



**GLOWING DRAGON**  
3D virtual painting [Google Tilt Brush]  
2020

## MAZLAN BIN MAHADZIR

### ARTIST STATEMENT

‘Glowing Dragon’ was an experimental virtual painting using the Google Tilt Brush application.

The 3D painting used a glowing brush of different sizes and colours, having “virtual 3D space” as your canvas without limit. The idea was to transform lines and hatching techniques in 2D to 3D lines and wireframes. The Glowing Dragon was the testing idea and experiment with the new digital tools.



### **LACKCLUSTER**

Single Channel Video generated by AI  
analysis of online meeting screenshots  
41 seconds (loop)  
2020

## **ROOPESH SITHARAN**

### **ARTIST STATEMENT**

This video is created using Semantic Image Segmentation process to identify each pixel of an image with a particular corresponding class. Simply put, an AI is used to analyse and extract human faces from the screenshot images of all the online meetings that I attended via google meet since the movement control order (MCO). This video is a reaction to the frustration and unsatisfying communication that happen via online meeting/video conference that lacks the cues humans use when we communicate face to face. In seeking the particularity of the face, the AI is used to extract and visualise the abstraction of complexity in a face to face interaction that is deeply missed in the new normal.





**“WASIAT COVICT-19”**

Digital Collage

35.7cm x 68cm

2020

## AQBAR AMIN (BABA WONG)

### ARTIST STATEMENT

Due to [the] pandemic covict-19, it has given impact to my life as a Muslim Artist. All my daily life activity starts to change bit by bit. In my current situation, I'm started to ask myself about on How the REALITY CHANGE occur when Musibah descent from a GOD and affect on myself. Through this painting, I trying to visualize the affect of REALITY CHANGE on my daily life as a Muslim. De-Segmentation idea is applying on my painting with a mess composition look alike as social distancing. 2 figure of woman and Wayang Kulit is show as a Character of husband & wife which stay different state due to PKP. Besides, putting a statement "Wasiat Covict-19" with the simple element of Line on the scroll as a symbol of REMINDER about Musibah. Subject Sejadah & Al-Quran is a supporting subject as Defend Mechanism to a Muslim as to remind that, whatever kind of Musibah strike upon us, keep on PRAY. The light element is projected on the Al-Quran to symbolized element of holy soul in a Muslim hearts. The style of Illustration is applying this painting to make this work much more Pop-art colouring & Expressionism.



**STANDING IN SOLIDARITY, SERIES 1**  
Acrylic On Canvas  
152cm x 91.5cm  
2020

**VOYAGE OF FREEDOM, SERIES 1**  
Acrylic On Canvas  
152cm x 91.5cm  
2020



## WAN JAMILA WAN SHAFUL BAHRI

### ARTIST STATEMENT

Her creation of art is purely from her soul without any formal art education and she has developed a distinctive personal style. Her own journey and memories of events were manifested in the form of imaginations executed on canvas to create a "Masterpiece of Memories". Her art is like a manuscript of historical events in the form of visual art. "Art is her language to the world, and it is poetry". Her strokes touch the viewer's emotions of joy, cheerfulness, peace, sadness and tiredness. "Art is my voice, and it is a poetry on canvas".....by artjamila



**ASMR**  
Digital Animation  
14 seconds  
2020

## IVAN LAM

### ARTIST STATEMENT

ASMR was created during this pandemic that has engulfed us since the beginning of Jan 2020. As an artist working primarily with paint and canvas, and not having the means or access to my own studio practice. I was forced to pivot and to adapt to the digital realms. I just didn't want to make a 2D work and upload it on any digital platform. I feel a need to create work that is native to that. The content of the animation was trying to find something calming within myself and that of the whole universe. When one is centered, everything else falls into place and space.

**'WALL WOUNDS (AFTER S. BENNETT)'**  
Unprinted Digital C-Print  
4' x 5'  
2020

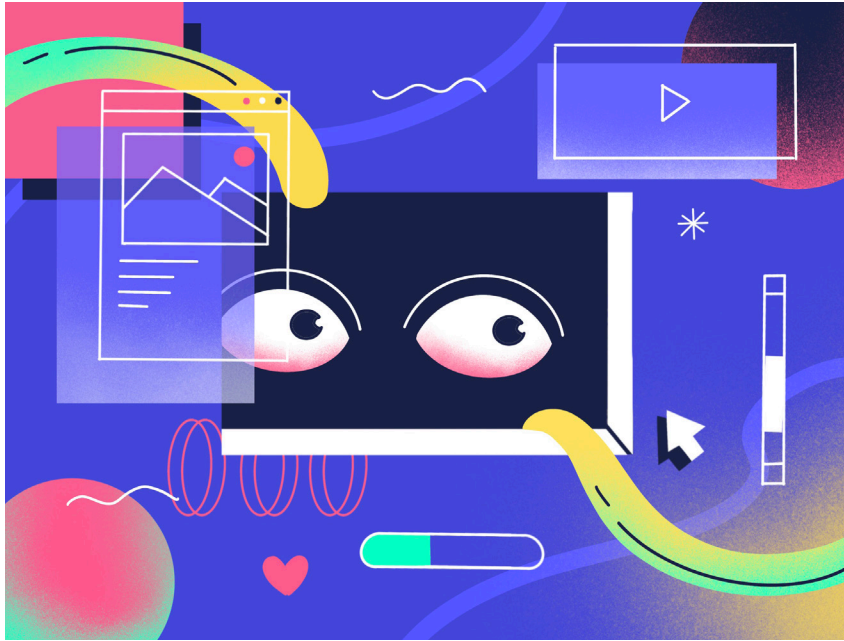


## KHAIRUL AZRIL ISMAIL

### ARTIST STATEMENT

The wall wound was a series of works was an illustrated recount of the methods and processes developed by my past mentor, Dr Sarah Bennett, whom to address the absence of archival evidence, yet seen clearly of the remnants of the lives of patients of a former asylum from the deteriorated walls they had lived in. From her works, I had explored this ideation through my past works from the prison art series, in which I had noted such cracks, dirt, moss, damages through natural deteriorations or being inflicted upon; it had then begun to activate as a conduit between memory and as an inhabitation of architectural networks of visual unnatural landscape.

It opens up the represented experience, these walls that were pried and a little peep of what was on the other side. I began to mediate the problems in mediating what could be in between the lines seen, the shadows that looms randomly in between, imitations of shadow plays that are well seen as silent narrative. The seen polycarbonate plastic sheet, meant to protect and shelter from the elements, had given in and taken a life on its own. Such temporal control perhaps, is everlasting to absorb so much impact from. So much is true, that we are protected by something that is temporal, yet still falls through and metes out to engage with us raw and unadulterated in the end.



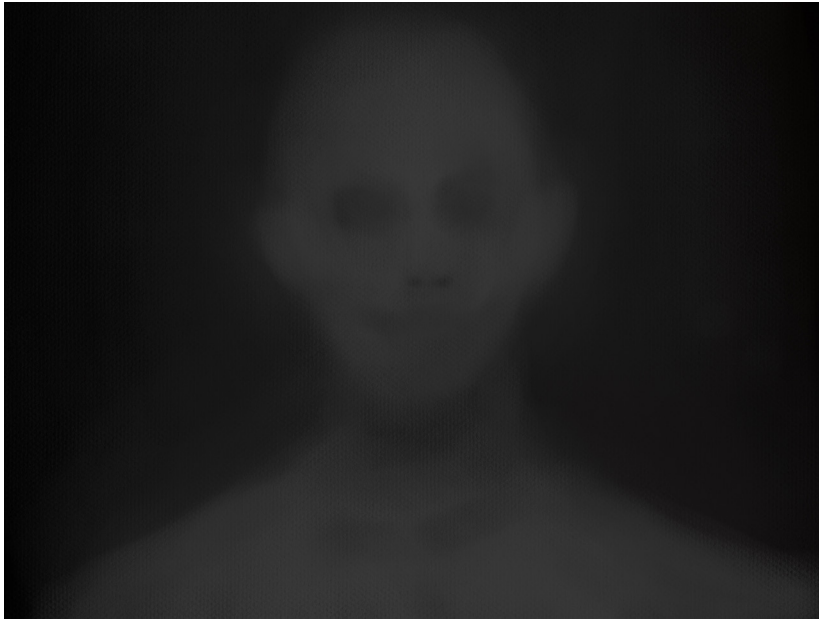
**VIRTUAL WORLD**  
Digital Print  
1668 x 2224px  
2020

## KOK HONG LI

### ARTIST STATEMENT

People nowadays are being glued to visual contents in modern gadgets and getting isolated from the world of reality. This pandemic further increases the frequency of people visiting the virtual world as they are being forced to use modern gadgets to communicate with each other, not aware of how long they have been trapped in this dimension. Additionally, this opens the opportunity for them to further explore the virtual world without limit, where the artificial environments are created (augmented reality/ virtual reality).





**SCAM**  
Animated GIF  
10 seconds  
2020

## ALEX GOH

### ARTIST STATEMENT

SCAM is the definition of fraudulent, deceptive act or operation of one to another. During this pandemic, people are losing their mind as their career, loved ones and even surviving this situation is being difficult or even deadly if you're living such lives. People are looking to find quick profit just to survive which led towards the dark side. Nowadays scammers, deceivers are appearing very oftenly, pretending to be part of your life: someone you know, someone you yearn, someone you trust or even someone you thought you could give up everything. On the other side of that end, especially where we are stuck at home, we don't know if they're who they are. This could all just be a SCAM. Be careful of who you're talking to.



### NOSTALGIC

Acrylic on canvas  
197cm x 145cm  
2020



### TWO FACES

Acrylic on Black Canvas  
145cm x 148cm  
2019

## ELIAS AYOUB

### ARTIST STATEMENT

“In my current residence in Moscow, far away from my hometown Damascus, I used to express my nostalgia through my paintings, even when the concept is about eastern carpet, as in the painting (Two Faces) where I was following the psychological state of two persons through their faces, I decorated my black canvas by knitting small houses around the composition center to complete the carpet form, those houses are damascene houses in my long-term memory in that city. I was inspired by western cities all last four years, so you can see them in the background of the painting (Nostalgic) filling the deep horizon of the perspective. Human figures drawn in my paintings would explore themselves my feelings when I was working.

In this series of paintings I used the metallic colors, which popular in religious art as a symbol of holy soul or holy light, I tried to make gold and silver serve the symbol of human soul, that pretend to become a holy soul in life and next life. “



## Ibu Karyati Mascot for Cloth Mask Social Campaign

by Rani Aryani Widjono, Agatha Maisie Tjandra, Nussalehah

Medical masks shortage right away In early March 2020, when Corona Virus was detected in Indonesia for the first time. Basically, the medical masks are prioritised for the doctors and nurses. The higher demand for medical masks can't be fulfilled by the production supply. In order to stabilize the condition, the Indonesian Ministry of Health encourages Indonesian citizen to use the cloth masks which have equal beneficial with medical masks through the social campaigns. In collaboration among President of Republic Indonesia's Millennial Staff in the workshop held by Somia, this Campaign was made to enlighting Indonesian citizen especially mothers to understand the situation and find solutions.

### IBU KARYATI MASCOT FOR CLOTH MASK SOCIAL CAMPAIGN

Digital  
2020

**RANI ARYANI WIDJONO, AGATHA MAISIE  
TJANDRA, ENDAH NURSALEHAH**

# indonesia

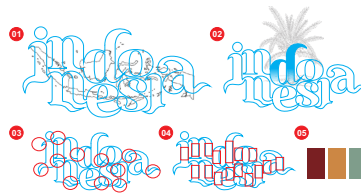
## BEYOND DIVERSITY

**Message**  
Indonesia is an entity a new civilization  
born of a transformation across diversity  
and cultural-based technological innovation

**Idea**  
Diversity strengthens the foundation  
innovation and national character

**Keywords**  
Diversity, Nusantara & Innovate

**Personality**  
Ethical, Prestigious, Friendly



01. logotype are arranged based on map of Indonesia from Sumatra to Papua this arrangement as the representation of the strength of the diversity of the archipelago is connected
02. The letter "D" on the logo is a sage palm icon as a representation of life full of benefits and strength relentless innovation
03. Toedris is a representation of the joint of civilization and social life are always adaptive against the change but still holding the value of local wisdom
04. The pillars on the letters are an interpretation of a tree trunk represents the foundation of life for the people of the archipelago which cannot be separated from the value of harmony and mutual cooperation.
05. Earth Color is inspired by the colors of eastern Indonesia, Papua. Papua is representation of the value of local wisdom and Indonesian splendor. the matter is in line with the president's mission to advance eastern Indonesia at once towards Indonesia 2045.

## INDONESIA BEYOND DIVERSITY

Digital  
2020

# DARFI RIZKAVIRWAN



**MALAM TAKBIRAN PAWAI OBOR**  
Digital  
2020

**DHIA RIZKI ARRASY**





**VESPA WORKSHOP**

Digital  
2020

**YOGA RAMADITYA SUDARTHA**



**NEW YEAR'S EVE**  
Digital  
2020

**NADYA ANINDHITA R.W**



**DALAM LINGKUNGAN**  
Kaca bongkah, kaca tanur  
& bahan campuran  
72 cm x 72 cm x 80 cm  
2020

## MAHIZAN HIJAZ MOHAMMAD

### ARTIST STATEMENT

Karya merupakan perkongsian rasa terhadap cabaran ancaman Covid 19. Bentuk yang tersusun dari kaca bongkah yang seakan steril atau membeku (dingin) seakan menyelami perasaan terasing yang melanda individu selama berkurung didalam tempoh PKP. Bahan kaca industri sering berkait dengan praktis perubahan ianya seolah melihat kedalam kesamaran meneliti didalam ketelusan kaca mencari jawapan kepada kemelut Covid. Seakan kaca yang bersifat rapuh begitu juga kehidupan yang fana ini. Setelah manusia menggarap usaha mencari penyelesaian dan yang tinggal hanyalah berserah kepadaNya. MHM



**BUKAN SEKADAR MAINAN,  
BIAR HINGGA KE JANNAH**  
Sutera saring dan pola stamping  
29.7 cm X 42 cm  
2020

## AZIAN BINTI TAHIR

### ARTIST STATEMENT

Alam perkahwinan bukan satu permainan, si pengantin perlu bersedia dari sudut fizikal dan mental, ia bukan perkara yang boleh jadikan cuba-cuba kerana perkahwinan itu merupakan satu perjanjian dimana masing-masing bersedia menghadapi tidak kira semasa senang atau susah, semasa sihat atau sakit dan seterusnya. Artis bermain dengan visual tangan pengantin perempuan berinaik sedang menadah tangan berdoa serta cetakan cop kanak-kanak yang seringkali menjadi mainan kanak-kanak yang baru belajar mencetak. Ia sebagai satu simbol harapan dan pembelajaran yang bakal ditempuh oleh setiap pasangan yang berkahwin.



### **COUPLE GADGETS**

Wood & Hinge  
7.62 cm x 12.7 cm  
2020

## **AZNAN OMAR**

### **ARTIST STATEMENT**

Today, many couples are finding a great companion in virtual world than with their own partners. There are smart phones, iPads, laptops, games and notepads that are serving as good substitutes for spouses. This is because of phone addiction, addict couple hugs and using gadgets, social addicted people, modern relationship





**IN GOD WE TRUST**  
 Mix Media on Paper  
 32 cm x 23 cm  
 2020

## HILAL MAZLAN

### ARTIST STATEMENT

This work was to show my appreciation toward the front liners who are sacrificing their times, energy and even their lives in order to help us preventing and curing covid-19. They are the true superheroes. In the IRONMAN movies, there a line in the movie that says "heroes aren't born, they were created". In this pandemic era, I think this statement is so suitable to relate our front liners as the real life superheroes. The statement IN GOD WE TRUST was stencil to the artwork as a message that we must believe no matter how hard and awful the test that we receive, we got to pray to our god to give us more strength to endure it.

**HYPER MAT!**

Photography

40.64 cm x 60.96 cm

2020



**MUHAMMAD ASRI AZUDDIN**

**ARTIST STATEMENT**

The hyperbola of an very active son during the Movement Control Order.



**MISSING JAPAN A LATTE!!  
(OAIDEKINAKU NARUNOWA  
SAMISHII DESU)**

Digital  
7.62 cm x 10.16 cm  
2020

## INTAN NUR FIRDAUS BINTI MUHAMMAD FUAD

### ARTIST STATEMENT

The translation of my fond memories while visiting Japan a few months before the pandemic happened. Japan, which I seen as a country that puts everything with the deepest emotions, touches a sense of melancholy in me. The Japan culture that creates a sense of peace and tranquility making wherever these eyes stops it cant help but accompanies with admirations. Missing Japan so badly. The shashimi is calling!, The totoro is calling! The Moshi ice cream is calling! The 7e's toilet is calling! The japanese tea is calling! The Japanese coffee is calling! The Oshibori is calling! The persimmon is calling! The zakka shop is calling! The Osu Kannon Temple Flea Market is calling! The atmosphere is calling!





## SEHINGGA TITISAN MERAH TERAKHIR

Acrylic on cardboard  
104 cm x 104 cm  
2020

# ISSAREZAL BIN ISMAIL

## ARTIST STATEMENT

This work is inspired by the experience of seeing the lives of my fellow young artist friend in Sabah when the country was hit by the Covid-19 pandemic in early 2020. The length of the Movement Control Order (MCO) has forced them to move from a comfortable rental house to a small rental room due to financial pressure. Despite the unexpected trials of life, they do not seem to give in to the situation and are still eager to produce works of art to meet the needs of daily life.

The experience I translated into this work depicting a rat holding a painting brush. The rat was standing on a war vehicle that I had modified by combining it with a color tube. It represents as well as symbolize the struggle of young painter to move on in the midst of this global pandemic. Here, the subject of rat serves as a symbol of the urban community group plagued by economic problems. I pour all those visual aspects into the surface of a piece of cardboard box that can be read as a form of migration. In the end, the droplet of red that came out of the color tube was a representation of the attitude of not giving up that I seem to return from the words of encouragement that are often used to lifting oneself when encounter with struggle in life, that is "... sehingga titisan darah terakhir"



### **DITELAN TANAH (SIRI II)**

Kain belacu, pati sirap ros, pati oren, serbuk kopi, serbuk krimer, akrilik

25 cm x 60 cm

2020

## **KHAIRI ASYRAF ABDUL KARIM**

### **ARTIST STATEMENT**

Ditelan Tanah membawa definisi simpanan sampah sarap yang dibungkus dalam tanah bagi proses pelupusannya yang memakan masa berpuluh tahun. Ini melambangkan gambaran polos kepada sesuatu gambaran baharu (daripada tanah yang bersih, kini didiami dengan pelbagai sisa). Ia berkait kepada perubahan yang berlaku dan memberi impak negatif. Sama seperti mesej yang ingin disampaikan dalam karya ini bahawa perubahan boleh berlaku jika kita yang mengubahnya ke arah kebaikan.

Kita yang melakar dunia, ia seperti kita yang menghiasi dunia dengan pelbagai aksesori. Karya ini tercetus memberi gambaran seni yang berwarna-warni dan pembentukan lakaran pada tekstil melambangkan lapisan pelupusan sampah.

Menjelaskan hubungan bentuk dan makna dalam karya ini, adalah berkonsepkan 'natural art' iaitu seni bersahaja yang sepenuhnya menggunakan bahan buangan yang tidak digunakan lagi (sudah tamat tempoh). Keunikan dalam penghasilannya adalah penggunaan bahan yang menggantikan cat minyak atau cat air. Lukisan abstrak yang mewarnai keseluruhan tekstil ini menampilkan rupa bentuk bujur dan bulat yang mewakili jenis sampah sarap didalam tanah. Perbezaan warna pula menonjolkan beberapa lapisan yang ditanam untuk melupuskan sampah tersebut. Jadi, karya ini memberi gambaran dasar terhadap sampah sarap yang dibuang terutama makanan, minuman dan kain yang mengambil masa selama 30-40 tahun untuk lupus.

Dengan penggunaan semula tekstil, kita dapat mengelakkan pencemaran dan pengeluaran pakaian baru yang intensif tenaga. Selain itu, sisa makanan dan minuman yang sudah tamat tempoh boleh dijadikan medium dalam berkarya. Pakaian atau tekstil yang tidak dapat digunakan kembali dapat diubah menjadi produk seperti kain buruk atau dikitar semula menjadi kain atau bahan lain untuk diproses ulang.

Sudah tentu, apa yang berlaku kini bermulanya dengan kita dan berakhirnya dengan kita. Yang pasti, ini adalah permulaan bagi sesuatu perubahan dalam menangani isu sampah sarap yang kian meningkat dengan pelbagai idea kreatif.



**MINUSCULE OF RETROSPECTION AND PRODIGY**

Polymer Clay  
7 cm x 5 cm x 5 cm  
2020

**MOHD KHAIRI BAHAROM****ARTIST STATEMENT**

Nowadays, the method of children's play is different compared to kids in 80s. Childhood has given a variety of experiences to an adult playing with a self-made toy made from natural materials. The commercial toys were something rarely to obtain as the children's family low economic background. They used raw materials as the main substances for toys creation. This sculpture is a model of my series of work titled Retrospection & Prodigy, which expended the metaphor of my childhood journey using nature as the primary materials of self-made toys. This abstracted work developed from a flute toy made of coconut leaves, and it also symbolized as the previous children's creativity produced their toys without depending on the commercial toys. This sculpture's model alarms me that the nature has enormous potential to source children's creativity and inspiration to play or to create a toy using this unformed substance from nature which can lead them to become a creative and innovative person. My struggles to become a creative person as used to be in my childhood awakes me as Pablo Picasso used to say; "All children are artists. The problem is how to remain an artist once he grows up".

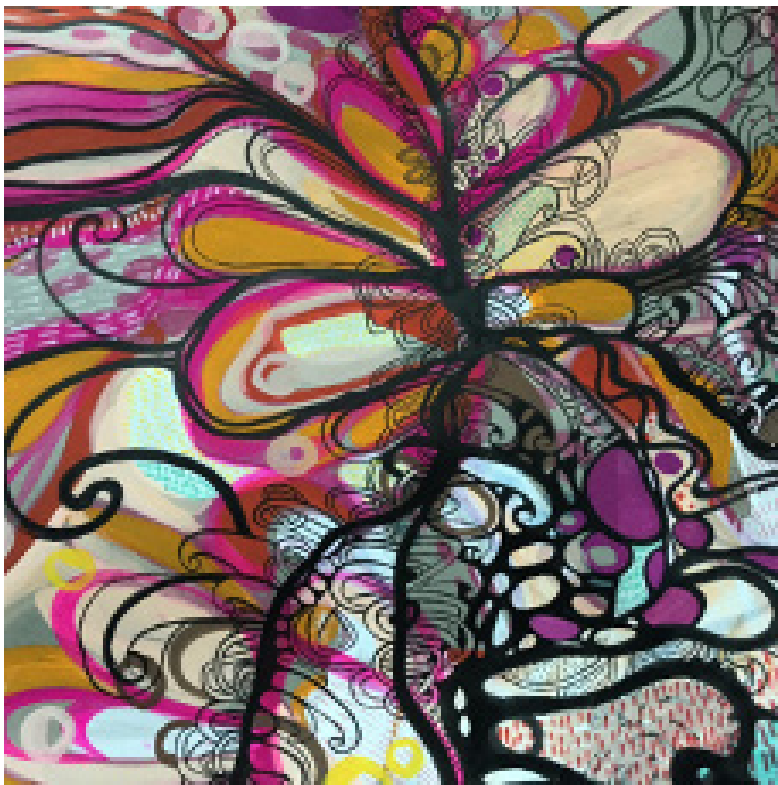
**WANITA**  
Digital Photography  
25.4 cm x 50.8 cm  
2020



## NORHASLINDA BINTI SHAFIE

### ARTIST STATEMENT

My experimentation with photography is women. In this artwork, the medium that I experiment with is smoke. The image formed from the use of the smoke is a metaphor associated with the title of 'Wanita'. In this work, it requires appreciation and imagination of the eye to interpret the vision of women. In the translation of this work, I use the principles of art such as lines, shapes, and forms and the use of dramatic lighting values to give a visual impact on artwork. The production of fine and soft lines through the medium of smoke further strengthens the characteristics of femininity as a complement to the storytelling of this women's work.



### **THE HIDDEN SACRED LOTUS**

chinese ink, food colouring  
and poster colour on  
boxboard paper  
109.22 cm x 76.2 cm  
2020

## **ROZARINA BINTI JOHARI**

### **ARTIST STATEMENT**

As revealed by Rumi: "Somewhere beyond right and wrong, there is a garden. I will meet you there." I imagined the hidden sacred lotus was blooming effortlessly, and no other place it can flourish other than in the garden mentioned by him. It was a garden free from both ideas of who is wrong and right. It was a sacred flower for it never knew hate or the opposite. Sacred lotus merged in between the muddy ground. Its pure petals inspire spreads of thrill, making the surrounding moves to a serene rhythm. The movement of bold lines was unrestricted and soft like a strong scent permeates the air. The colours it brings calm, and it seems like the heart can endure considerable challenges to come.



**THE STORYTELLER**  
 Linocut, watercolor  
 22.86 cm x 27.94 cm  
 2020

## MOHD NAFIS BIN SAAD

### ARTIST STATEMENT

Using proverb in storytelling to next generation

## GREATEST CREATION FOR MY FINE ART-IST'S WIFE

Machine Stitching OnFabric

36 cm x 42 cm

2020

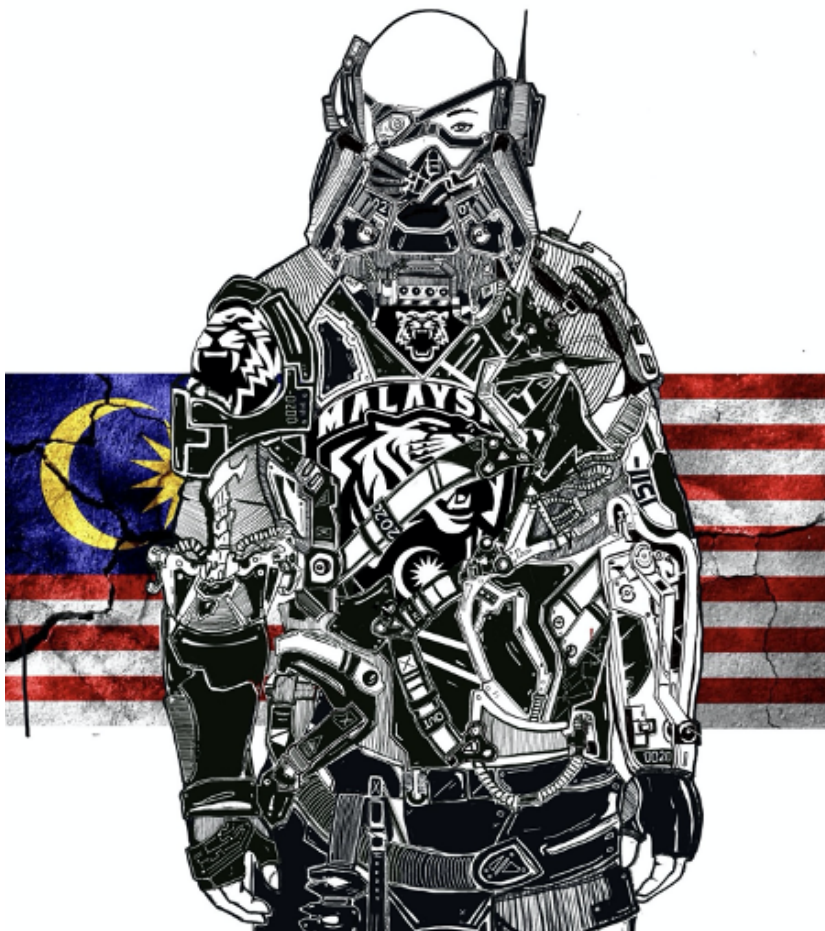


## MUHAMAD ROZALI OTHMAN

### ARTIST STATEMENT

The artist created this artwork during the Movement Control Order (MCO) caused by the covid-19 pandemic. Witnessed the struggling of the wife doing her painting job without proper paintbrush storage and scattered everywhere has inspired the artist to create one of the kinds upcycled paintbrush holder using old Lois-brand jeans. The masterpiece is born, the rest is history (according to her).



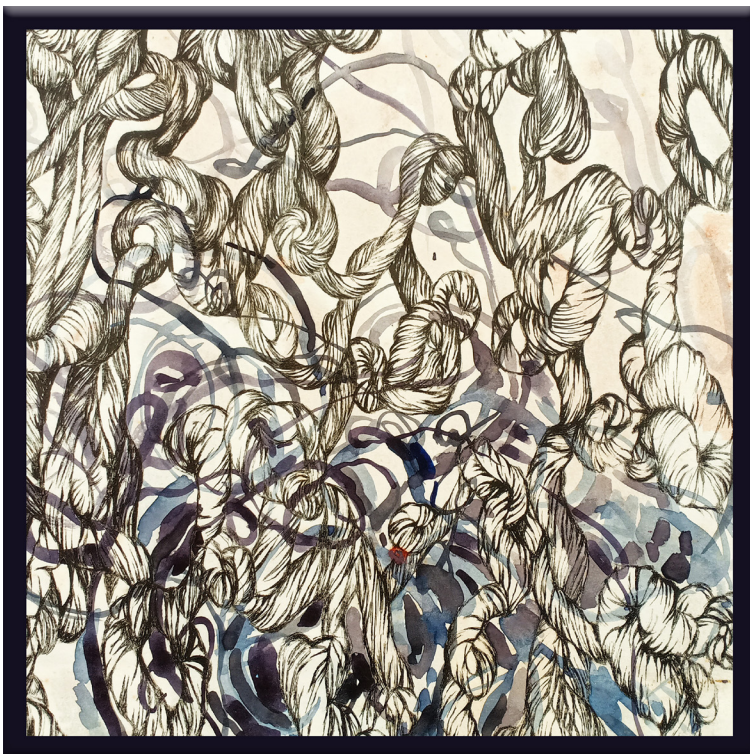


**PAHLAWAN MALAYA 2020**  
Procreate apps - ipad  
20.32 cm x 30.48 cm  
2020

## SHAHRIZAD FITRI MUSTAPHA

### ARTIST STATEMENT

Karya berinspirasi pejuang-pejuang barisan hadapan yang berjuang untuk menentang pandemik COVID-19.



### **LIFE LINE**

Pen and Watercolour on Paper  
26 cm x 26 cm  
2020

## **SITI HUMAINI SAID AHMAD @ SYED AHMAD**

### **ARTIST STATEMENT**

The pandemic Covid-19 has left a huge impact on our daily lives. Various sectors such as economy, tourism, businesses and community social activities have also changed. This artwork is an expression of the artist regarding the struggle to adapt of new norm caused by the pandemic. The image of a rope that is knotted and tied to each other portray the life that is plagued by Covid-19. The image of the rope in this artwork was drew using pen while the line on the background was painted using watercolor. This artwork displays asymmetrical balance with the use of element of line, shape and texture.



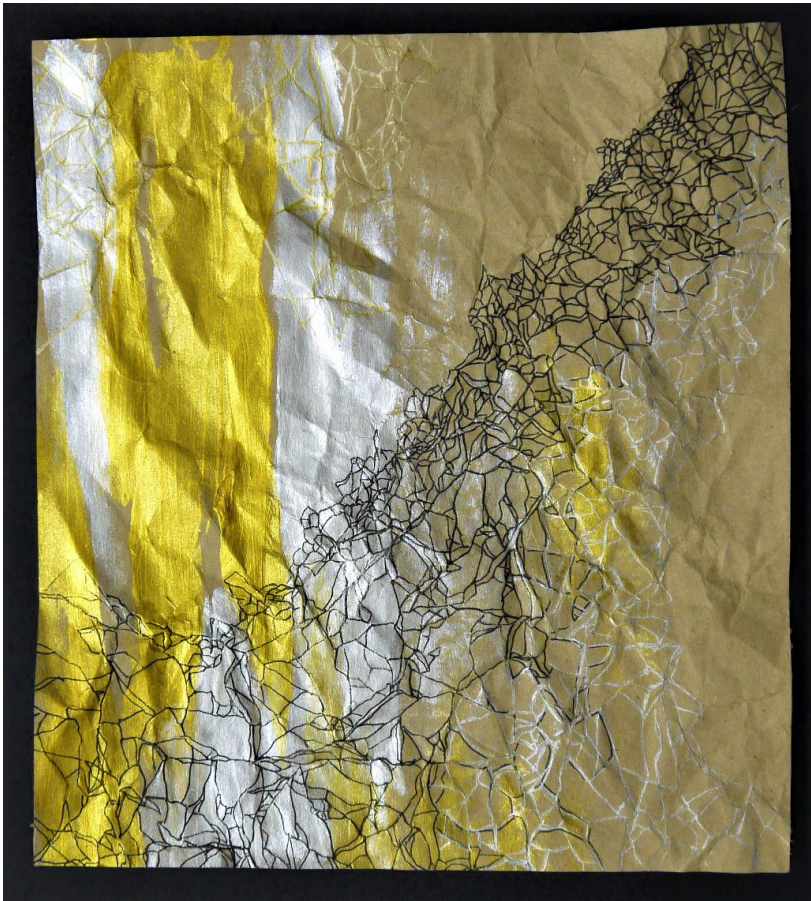
**PUISI ALAM 5**  
Akrilik  
194.5 cm x 158 cm  
2019

## ZAINON ABDULLAH

### ARTIST STATEMENT

Bumi telah dimusnahkan, sehingga kita bimbang apakah anak cucu kita boleh menghirup udara yang bersih dimasa akan datang





### **KERTAS**

recycle brown paper,  
acrylic & pen  
27 cm x 24 cm  
2020

## **SITI ERMI SYAHIRA ABDUL**

### **ARTIST STATEMENT**

Life is an exquisite journey that enriched of surprise elements like a box of chocolate. Kertas is a metaphor of my life journey. Every single crumble visualizes the beauty of my experience, up and down, black and white, happy and sad which is full of expression. The hues symbolised my emotion, the feel, the look and the outline of my beautiful journey. I can't neither pause nor stop the future let alone rewind the past. It is very hard to untangle the secret of life yet there is always a silver lining towards the end of the journey as everything has been delicately sketched on the kertas.



**LIMITED EXPLORATION**  
 colour pencil and acrylic on paper  
 42 cm x 59 cm  
 2020

## NURUL SYIFA @ SITI AISHAH BINTI AHMAROFI

### ARTIST STATEMENT

The world of children is full of exploration. Their thinking is rapidly developed during this age. However, their exploration to the environment is hampered for a while as the whole world is experiencing the COVID-19 pandemic. Thus, limited exploration is a manifestation of today's children's world that is limited and only hovers in the area surround them.



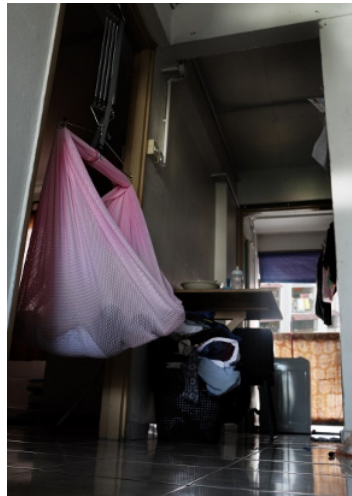


### HOPE FOR VERTICAL VILLAGE #1

Digital print on paper

16 cm x 35 cm

2018



### HOPE FOR VERTICAL VILLAGE #2

Digital print on paper

16 cm x 35 cm

2018

## ISHAK BIN RAMLI

### ARTIST STATEMENT

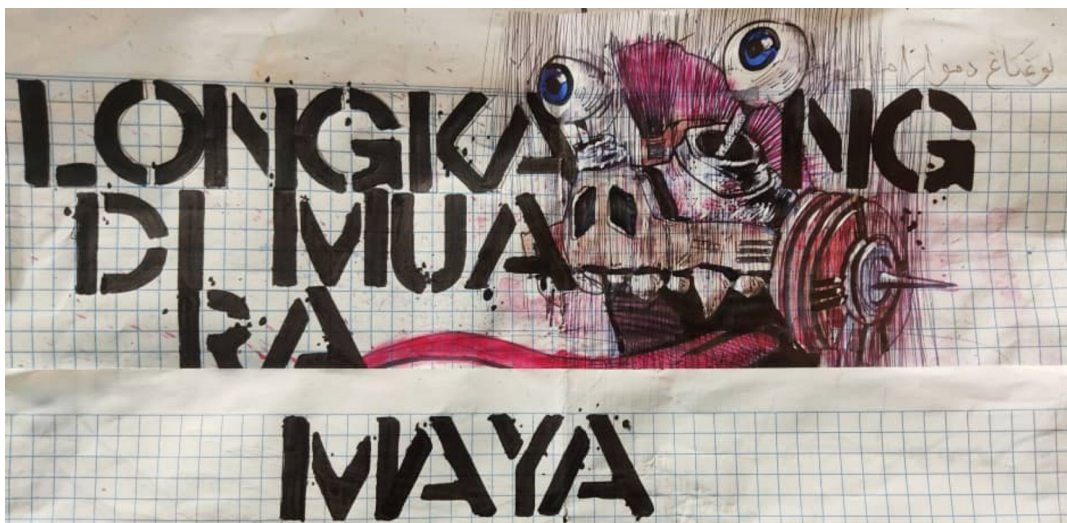
The idea of "Vertical Village" is an initiative to raise awareness and simply a reminder of life in the neighborhood of extreme poverty residing in settlements Malaysia Public Housing 17-storey in Kuala Lumpur for the exciting vision for the future. We need to think, plan, and build a "Hope" for "swing" generation due to their lack of understanding of life tomorrow.

## LONGKANG DI MUARA MAYA

Ball Pen, Water Colour, Mark

33 cm x 17 cm

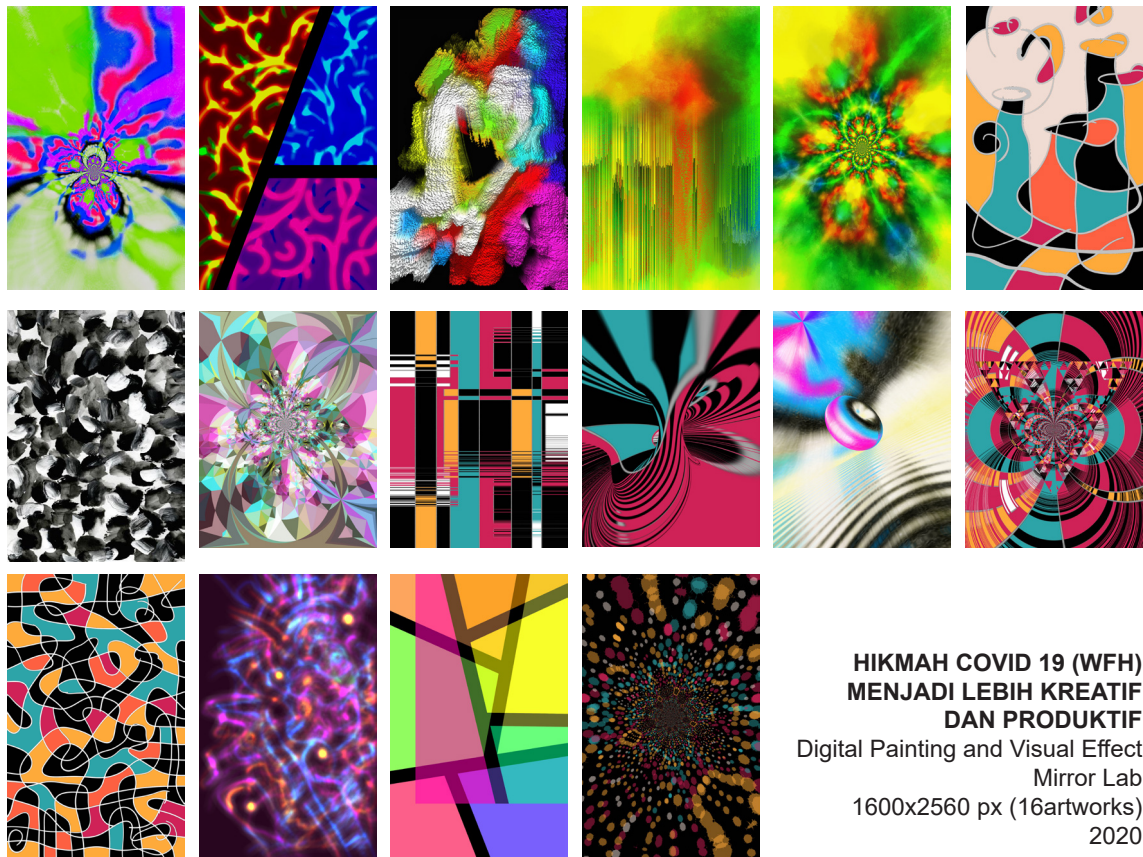
2020



## MUH SARIP ABD RAHMAN

### ARTIST STATEMENT

"Nyata sepi membisu tiada arah. Maya lancang longkang kemana arah".



## DEDEN MAULANA

### ARTIST STATEMENT

Interpretatif komposisi dinamis eksplorasi digital design.





**PANDEMIC TIME – 2.0**  
 Mix Media  
 3937.01 cm x 4330.71cm  
 2020

## CHARU ABDULLAH

### ARTIST STATEMENT

How the global epidemic has spread throughout the world and how much it has affected the whole of life.



**<<MIRROR>>**  
Mix Media  
50 x 50 cm  
2019

## GONCHAROVA OLGA

### ARTIST STATEMENT

Eyes are the mirror of the soul. Only by looking into the eyes can you see the present, a picture of a person. Only by opening your eyes you can see what is under the crown. pain.





### UNDISCRIMINATELY BLESSED

Mixed Media

8.5 x 11

2020



### POOL AREA

Acrylic on Black Canvas

145cm x 148cm

2020

## MAHIMA GUPTA

### ARTIST STATEMENT

My recent art works are based on the famous tribal and folk art of India, The Gond. In this style of my art work, the meaning conveyed is -Leisure.

Gond art as we all know is a form of painting from the folk and tribal art that is practiced by one of the largest tribes in India, The Gond. They are predominantly from Madhya Pradesh, but can also be found in the pockets of Andhra Pradesh, Maharashtra, Chhatisgarh and Odisha. We are aware of the fact that this community is close to nature and used to live in forests and mountains and therefore we can notice that the natural beauty is depicted more like, Mahua trees, birds and animals in basically colorful theme/beautiful motifs was painted on the walls and floors of the huts, where they believed that seeing good images begets good luck. During this pandemic I am hoping seeing my art works too can bring some good luck to the common man. My art works are very simple to understand and relate to the everyday life of a common man.

Gond art is created out of carefully drawn lines, lines are used in such a way to convey a sense of movement to still images. Dots and dashes are added to impart a greater sense of movement and increase the amount of detailing. I have tried to use lots of lines and patterns so they give movement to my art. I prefer using bright and vivid colors, as it brings freshness to one's mind. To me art is an expression of innermost feelings based on both observable and non-observable experiences. Through art you are able to inform and inspire people at the same time. It tells a story, just like how while creating the Gond art series, I was able to retell the story about the Gond's, their culture, way of living but all in Leisure.

# LIST OF ARTIST

AININ SOFIYA BINTI MOHAMMED KAMALAZMAN  
AL MONJUR ELAHI  
ALEX GOH  
ANDANG ISKANDAR  
ANEEZA MOHD ADNAN  
ANIS EDIANA MOHD FAUZI  
APRILIA TRI HAPSARI  
AQBAR AMIN (BABA WONG)  
AZIAN BINTI TAHIR  
AZNAN OMAR  
CHARU ABDULLAH  
DARFI RIZKAVIRWAN  
DEDEN MAULANA  
DESI DWI KRISTANTO  
DHIA RIZKI ARRASY  
DIDARUL HOSSAIN LIMON  
DONNA ANGELINA  
ELIAS AYOUB  
GABRIEL ARIES SETIADI  
GONCHAROVA OLGA  
HANAFIAH BIN WAIMAN  
HIDAWATI BT AMIN  
HILAL MAZLAN  
HUSHINAIDI BIN ABDU HAMID  
IGN. TRI MARUTAMA  
IGUSTI NGURAH AGUNG PRAMANA WIBAWA  
INTAN NUR FIRDAUS BINTI MUHAMMAD FUAD  
ISHAK BIN RAMLI  
ISSAREZAL BIN ISMAIL  
IVAN LAM  
JAZULI ABDIN MOENIB  
JUNAIDI AWANG  
KHAIRI ASYRAF ABDUL KARIM  
KHAIRUL AZRIL ISMAIL  
KHAIRUL NIZAN MOHD ARIS  
KHAIRUL ZIKRI ABDULLAH  
KOK HONG LI  
LIM KOK YOONG  
MAHIMA GUPTA  
MAHIZAN HIJAZ MOHAMMAD  
MASOOD AKHTAR  
MASTURA ABDUL RAHMAN  
MASUM HAWLADER  
MAZLAN BIN MAHADZIR  
MD.RASHEDUR RAHMAN  
MICHEL SUTEDJA  
MOHAMAD RIZAL SALLEH

MOHD BAKERI AB. RAHMAN  
MOHD FAIZAL RAMLI  
MOHD JAMIL MAT ISA  
MOHD KHAIRI BAHAROM  
MOHD NAFIS BIN SAAD  
MS. MARAM ALANAZI & DR. AHMED ABDELRAZIK  
MS. RAGHAD ABULNAJA & MR. AHMED KASSAB  
MUH SARIP ABD RAHMAN  
MUHAMAD ROZALI OTHMAN  
MUHAMMAD ASRI AZUDDIN  
MUHAMMAD SHAHZAD AKHTER  
NADYA ANINDHITA R.W  
NANDANG GUMELAR WAHYUDI  
NIK NOR AZIDAH NIK AZIZ  
NOOR ASHRAF NOOR OTHMAN  
NORHASLINDA BINTI SHAFIE  
NURUL SYIFA @ SITI AISHAH BINTI AHMAROFI  
RAHMANU WIDAYAT  
  
RANI ARYANI WIDJONO, AGATHA MAISIE TJANDRA,  
ENDAH NURSALEHAH  
RATNO SUPRAPTO  
RINA KAWAI  
ROHAIZAN MOHD NASIR  
ROOPESH SITHARAN  
ROZARINA BINTI JOHARI  
SARMAN MOHAMAD  
SHAHRIZAD FITRI MUSTAPHA  
SIDHARTHA DEY  
SIGIT PURNOMO ADI  
SITI ERMİ SYAHIRA ABDUL  
SITI HUMAINI SAID AHMAD @ SYED AHMAD  
SITI SAFURA ZAHARI  
SOPHIYA UMAR  
SUHAIDI RAZI  
SUPRIATNA  
SYED SHAH ZAIB RAZA  
TETEN ROHANDI  
TOUFIQ PANJI WISESA  
TRIHANAWATI BT SUPRIYONO  
URHAMISH ANSARI  
VERLY VETO VERMOL  
WAN JAMILA WAN SHAIKUL BAHRI  
WIDY DWI AJIMAHENDRA  
YOGA RAMADITYA SUDARTHA  
ZAINAB BT ANUAR  
ZAINON ABDULLAH  
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