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ASIA INTERNATIONAL COMMUNITY
OF ART & DESIGN



AICAD

ART EXHIBITION

VIRTUAL 2021

TALES OF THE CITIES





**AICAD ART EXHIBITION
VIRTUAL 2021**

TALES OF THE CITIES

AICAD Virtual Art Exhibition 2021

Tales of The Cities

15 Dec 2021 - 30 Jan 2022

Online Exhibition Gallery

<https://youtu.be/TemjK9knoV8>

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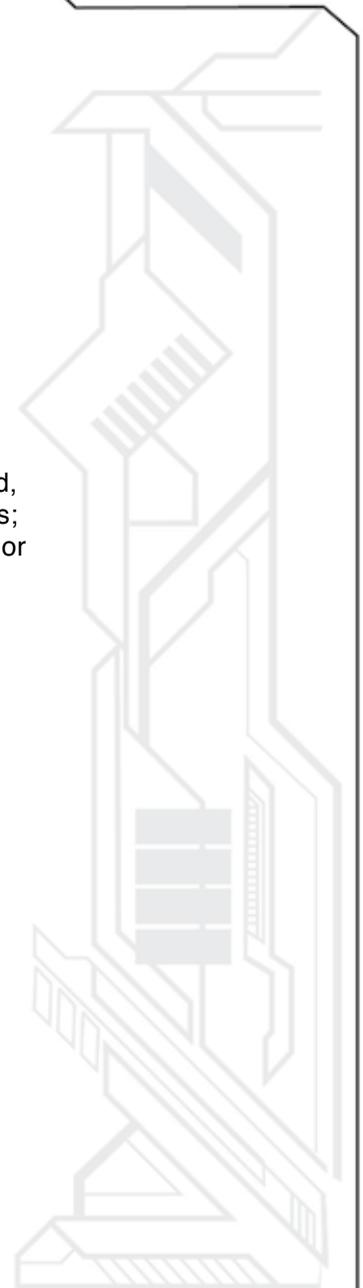
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PREFACE

Tales of The Cities is the title of the AICAD Exhibition for the year 2021 that will commence virtually. The visual art exhibition combines artists from countries to share stories and ideas in visual form according to individual art practices. Tales of the cities is a storytelling that cannot be told by those who have not experience it; it can only be interpreted by those who had experienced the situation. It is hoped that the artworks in



PROF. DR. SHAHRIMAN ZAINAL ABIDIN

Dean
Faculty of Art & Design
Universiti Teknologi Mara (UiTM), Malaysia



I believe most of us if not all, Arts -based programs are seen to be growing, especially in the field of visual arts. Various forms of art activities such as exhibitions, Art Talks, workshops, seminars, and others are regularly held, and this development shows a positive aspect to the progress of visual arts in a place. To further invigorate visual arts activities, the Faculty of Art and Design UiTM Perak Branch has designed an international level program through the AICAD (Asia International Community of Art and Design) program.

AICAD is an initiative program by the Faculty of Art and Design UiTM Perak to connect artists and designers from Malaysia and foreign countries through exhibitions, conferences, innovation competitions and several other activities involving arts and culture. AICAD Exhibition is one of the programs run by AICAD are here because of the love and never-ending hunger towards academia, invention, innovation, research and education. AICAD EXHIBITION 2021 is organized to provide a platform for visual artist, academics and practitioner



DR. ZAINUDDIN MD NOR

Head Center of Study
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AICAD is an academic program that focuses on the fields of art and design. The purpose of the AICAD program is to create a joint venture for art and design activists centered on Asian countries. However, the presence of several countries from the Continent other than Asia also enlivened the AICAD program. At its last event, AICAD focused on three events namely AICAD Conference, AICAD Exhibition and AICAD Innovation program throughout its organization.

Through the past AICAD program, many participants from universities from abroad also joined this community seriously. Several MoUs have also been conducted between UiTM Perak and several foreign universities that have participated in the AICAD program. In addition to the AICAD Program (Conference, Exhibition and Innovation), several programs under the name of AICAD are also conducted such as the AICAD Tour (visiting countries that have the potential to join the AICAD community), PINTAS programs (visits from countries visited by AICAD Tour to Malaysia), INDDX Program (Degree Show program for art and design students) and the newly planned AICAD Artcamp Program and to be conducted in 2021.

AICAD takes place every year starting from 2017 with different venues and organizations. In 2017, AICAD 1st edition was held in Bandung, Indonesia where the organization is controlled by the Institute of Fine Arts Bandung, Indonesia in collaboration with UiTM Perak. In 2018, the AICAD 2nd edition was organized by the Faculty of Art and Design UiTM Perak in collaboration with the National Art Gallery and the Malaysian Design Council which took place in Langkawi. In 2019, the AICAD 3rd edition was held in Nagoya, Japan hosted by Nagoya University of Arts in collaboration with the Faculty of Art and Design UiTM Perak. In 2020, AICAD has separated three events, namely Conference, Exhibition and Innovation, which have been organized at different times and places.

The goal is to expand and focus on each event. In the year 2020, there has also been a sudden change around the world as a result of the Covid 19 Pandemic which caused many activities to be carried out virtually. The 4th AICAD organization was conducted entirely virtually. In 2021, the AICAD International Art Exhibition 5th Edition will take place virtually where the exhibition of visual works, art talk and the opening ceremony of the AICAD Exhibition will be conducted virtually. The big theme for AICAD 2021 is “UNLIMITED CREATIVITY TOWARDS THE NEW PARADIGM”.

This art exhibition will fulfill the KPI for the MoU that will be forged between UiTM Perak and the MoU partner. At the same time, this program will be a pioneer in the development and expansion of leading knowledge among the countries and institutions involved. Thank you so much for the tremendous support given to make this exhibition possible.



**ASSOCIATE PROFESOR
DR. MUHAMAD ABDUL AZIZ AB GANI**

AICAD President / Director



The new norm has changed the way we live. The methods and ways we usually used previously to deal with things may not be relevant today. We are all affected by this pandemic including artists and designers who have to find ways to promote their creative artworks. I believe, one of the ways to do it is to go digital. AICAD Exhibition 2021 is organized to provide a virtual platform for artist and academicians to present, share and discuss about new inventions and fundamental & innovative issues especially related to Art and Design.

This event is also organized to connect all these people through exchange of ideas. The theme for AICAD IID 2021 is, "Unlimited Creativity Towards New Paradigm". I would also like to express my gratitude to our co-organizers and teams from all participating institutions for the endless support they have given in making this exhibition possible.

Last but not least, to all participants who have participated, thank you so much. I hope you have had a meaningful journey participating in AICAD Exhibition 2021 competition. I hope to see all of you again next year.



MOHAMAD HAFIZ YAHAYA

Vice Director / Project Manager
AICAD International Virtual Art Exhibition 2021



To begin, I would like to offer my gratitude to all of the participants from within and outside the country who have expressed interest in participating the 5th AICAD INTERNATIONAL VIRTUAL ART EXHIBITION 2021.

AICAD Exhibition Program, which is a visual arts exhibition program that gathered artists from several countries in an art exhibition. This program is a platform for art & design academician through art exhibition programme that give an opportunity for academician to show and publish their creative works and enhance the knowledge and expertise of art & design academician in Asia through an art exhibition.

Tales of The Cities is the title for the AICAD Exhibition program in 2021 which will take place in virtual gallery. This Visual Arts Exhibition which brings together several artists from UiTM and the country involved to share stories and ideas in the form of visual art according to individual art practice. Tales of The Cities is a story that cannot be expressed by people who do not experience it but it is easily interpreted by individuals who experience it. It is hoped that the artworks participating in this exhibition will be able to share the story that the artist wants to convey.

I am glad to state that each participant has given a high commitment with the participation of good creative works to participate in this exhibition. Last but not least, I'd like to thank everyone who was engaged, both directly and indirectly, and congratulate the participant of the AICAD INTERNATIONAL VIRTUAL ART EXHIBITION 2021. Congratulations everyone! Till we meet again in 2022.

GUEST SPEAKER

BAYU UTOMO RADJIKIN

Visual Artist / Founder of HOM Art Trans,
Malaysia



It is very important to have independent art spaces apart from galleries and art institutions because these independent spaces have some entity of freedom, and they are not bound to any restrictions. Independent art spaces give opportunity to artist do whatever they want that is suitable and important for the development of art that they want to present. Independent art spaces are free from other restrictions and boundries. They are free to collaborate with anyone without any restrictions or perhaps stringent cencorships.

In this context, we at HOM Art Trans feel that to develop the art programs, working alone only hinders the production of artworks. What we always hoped for is the involvement of 2nd or 3rd party, be it from artist itself, or the art institution which is university. It will make the program to be handheld more successfully. I think the independent space is also an extension of the art institution. We feel that when students graduate from the university, they need a place out there to practice the knowledge.

If the space is not present, the knowledge that they learn cannot be applied successfully. This will result in the students not able to apply what they had learnt, or they will be disengaged with the art institution itself. So, I feel that the independent spaces open a more realistic chance whereby the platform to the practice can detach from what they had learn. I hope there will be many more programs in the future by art institutions with the independent art spaces to uphold the visual arts and prepare the base for the graduates to practice art and fulfill their dreams to becoming a practicing artist.

GUEST SPEAKER

SUNARYO

Visual Artist / Founder of Sunaryo Art Space,
Bandung, Indonesia



When I officially open Selasar Sunaryo Art Space in 1998, my premise was very simple, which was how we able to build the art communities in Bandung and provide the space for artistic works to be accessed extensively by the public audience. And yet, whenever we commemorate an exhibition, Selasar also had to accommodate actual issues within the art scene. An exhibition ideally is an entrance to work on studies, discussion, and following educational activities further so. I have a dream where Selasar is capable to drive creativity of artist, not merely from Bandung or Indonesia, but also internationally. And for that, I kept striving for Selasar to function as a channel for various types of partnerships. In essence, to let our spirit stream and connect through many other places, professions, or disciplines.

And as of today, there are more than a thousand artists from Asian, Europe, Australia and America participate in our programs. More than one thousand people have exhibited in Selasar. In it process, Selasar had also partnered with other educational institutions such as universities, specifically when encountered with global challenges. Although the internet and social media's development cannot be opposed, an art space such as Selasar still contained potentials as a laboratory or incubators, allowing the ideas and premises of artist to be trialed directly on the public's presence, through exhibitions or pilot presentations, before they enter a wider and more challenging scene.



ART REVIEW

BAKHTIAR NAIM JAAFAR

Senior Curator National Art Gallery, Malaysia



AICAD Exhibition 2021 is a proposal to present the experience of artists through virtual exhibitions. It aims to celebrate the aesthetic experience as well as the latest life experience of the artist after going through a difficult phase due to the spread of the COVID-19 epidemic around the world. Of course, artists are also not exempt from being affected by the spread of this infectious disease. The effects may only be related to daily life, social, economic and health. Being in a situation where Malaysia is on the verge of endemic, AICAD Exhibition 2021 is doing its best to be a mediator for artists to continue creating arts. Artists, like researchers, work tirelessly to create art forms that express feelings or showcase findings from their explorations and experiences. Regardless of constraints and limitations, the human cognitive is always free to explore whatever possibilities exist for discovering new findings through the field of research. A basic 'design' for a designer or visual artist in creating a new 'creation' is the importance of new creation.

"Every art communicates because it expresses. It enables us to share vividly and deeply in meanings... For communication is not announcing things... Communication is the process of creating participation, of making common what had been isolated and singular... the conveyance of meaning gives body and definiteness to the experience of the one who utters as well as to that of those who listen." — John Dewey

Artists are intellectuals who can create something out of their imagination and experience. Their expressions, suggestions, and points of view should be heard as well, so that something can be learned from them. Then a communication is triggered, which must be digested in order for it to become learning and teaching, particularly in terms of aesthetic experience. Kenneth A. McClelland (2005) interprets Dewey's question about aesthetic experience, arguing that aesthetic experience is the highest form of interaction. Interactions in an art exhibition should foster communication.

In this regard, AICAD Exhibition 2021 is a platform for artists to express their hearts and feelings, create feelings, share knowledge and skills, and anything else that arises from current phenomena or events, in the hopes of creating an online communication that is limitless. It's not just about using two-dimensional, three-dimensional, or virtual shapes to make things. In fact, it is the audience's responsibility to generate meaning and value formation, as well as loyalty.

The narrative themes of time, place, phenomena, events, memories, nostalgia, and imagination are explored in 'Tales of the Cities.' Of course, human life must continue regardless of the obstacles. A pandemic environment, survival struggles, deteriorating health, the loss of loved Surely, all of these people have stories and experiences that differ from city to country, old to young, life to death, rich to poor, healthy to sick. All of this is something that each of us can feel, in which every human being goes through different stages of life, each with its own set of challenges.

Similarly, artists' experiences are transferred to art forms that, while interesting, have a variety of different narratives. The combination of the collection of artworks created by the artists in this exhibition provides a diverse experience. According to Dewey (1925), the experience of rethinking along naturalistic lines as an interaction between an organism and its environment should consist of more than just stimuli, perceptions, and ideas. It is an investigation of how our senses (artists) relate to reality and whether it truly represents its subject, which Dewey refers to as the framework of modern epistemology. Some drastic changes have occurred in this new era of norms, and it is increasingly leading and evolving into the context of globalisation when exhibitions conducted online are accessible to anyone in the world. Of course, the epistemological aspect will be called into question because the essence of the programme is education. 'Tales of the City,' based in Seri Iskandar, Perak, has its own story and experience. Anyone who has ever visited or lived in this city, whether for a short time or for a long time, will undoubtedly leave behind memories and experiences.

These encounters are enriched further by the flow of information systems channelled into the web in the language of art via exhibitions. A situation like this adds an unpredictable dynamic to our lives, which is emphasised by a spirit of togetherness and cooperation. The artists in this exhibition express their tastes and experiences through the exploration of various dimensions of mediums and styles that are still educationally based. Although the creation of a personal narrative, the development of individual freedom of viewpoint, local history, culture, social issues, and various other forms of storytelling that still have a place in contemporary storytelling will undoubtedly provide the audience with new information. Everyone has a unique experience in a city like Seri Iskandar.

It can give you the feeling of being in your own hometown, or it can be a place where ideas and inspirations are influenced, or it can be a place where love and affection grow. The artists' diverse knowledge and experiences gave this exhibition a fresh perspective on thought and a spark for creating original works of art through experience.

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ARTWORKS





MARIA FARIAS

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ARTIST STATEMENT

This work is the first in a series of works that I am projecting
on the giants of this world.
made on a large rustic frame
represents the magnificence of nature
Argentine painter ... passionate about art.
visual artist ... cultural manager ... art curator.



Serie : inconmensurable
1.50 x 1 m • Acrylic • 2021



LEYLA VAZEHI

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ARTIST STATEMENT

I am very happy to participate in this exhibition. I would like to thank all the organizers. and to take part in this exhibition, I will send you a picture of the horses that are so dear to me.

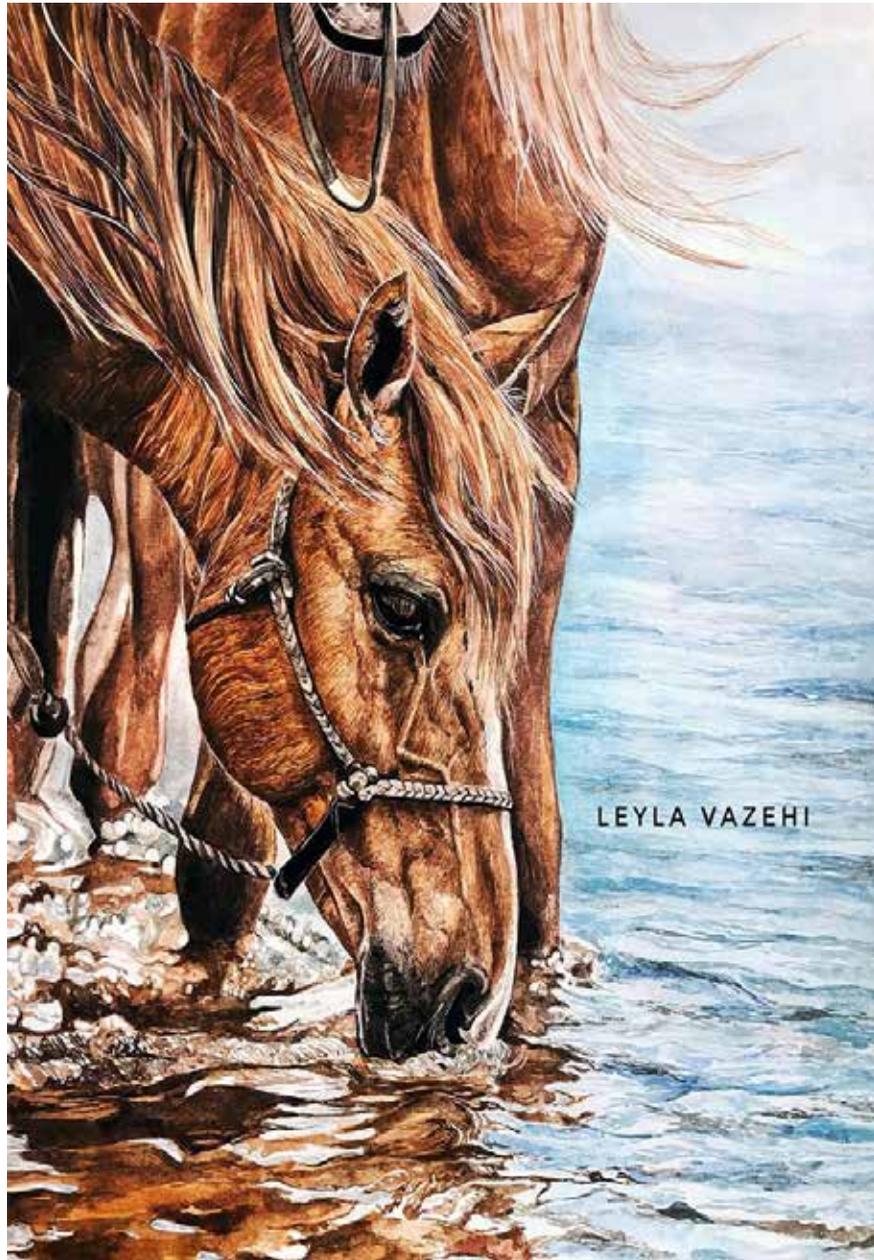
Leyla Vazehi was born in Baku a capital of Azerbaijan in 08.08.1990. Leyla has received her Bachelor`s/Master`s degree from Azerbaijan Academy of Arts. She graduated with honor where she obtained a Bachelor`s degree in 2012 and Master`s in 2014.

She is member of the union of artist Azerbaijan and participated in many exhibitions. Vazehi received honors diplomas and certificates.

Leyla is a member of the "Azerbaijan Carpet Weavers Public Union". "Azerbaijan Carpet Weavers Public Union" is the only Non-Governmental Organization represented at UNESCO. Carpet Weavers Public Union is accredited in the form of Ich-NGO of the Intangible Heritage Convention of UNESCO.

She is professional artist who specializes in still life, food art and landscape watercolour paintings. In addition to the Leyla is a professional carpet artist. She is drawing`s illustration miniatur carpets in the eastern style.

She has been teaching painting to children since 2012.



Horse

30 x 42 inch • Water colour on paper • 2021



AL MONJUR ELAHI

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ARTIST STATEMENT

What was their crime? What damage did they do? Humans have now become the most unscrupulous creatures in the world. They can do anything in their interest. The children were innocent; there was nothing wrong with them. They are as sacred as flowers but in this ruined city they look like flowers in a ruined garden. So why are they being killed like this? I know there is no answer to this question. The people of the world are silently watching that there is nothing to do for them. Stop the War...



Flowers of Destroyed Garden 2
30 x 20 inch • Digital Art • 2021



ARUN CHANDRA BARMON

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ARTIST STATEMENT

Art trip to historical Nagar Kasba, Munshiganj

Kasba is an administrative unit of the Sultani rulers (1342-1576). The administrative units, such as, Iqlim, Iqta, Erta, Zoar and Kasba have been mentioned in the contemporary texts. So far 37 Kasbas could be traced in the region of Bangladesh, most of which had been within or near about the present district towns. The distance of one Kasba from another varied. It is noticed that official titles were associated with some of the kasbas eg, Kazir Kasba, Kotowaler Kasba, Town Kasba, Nagar Kasba etc. Considering the location, distance of one from another, communication system with the central or Provincial Capital, attachment of official titles etc it may be understood that Kasbas were administrative units and were equivalent to districts. An administrative officer, a Quazi and a Kotwal were in charge of a Kasba.

While most of the Kasbas lost their former importance during the Mughal period, Munshiganj, or Bikrampur, as it was known earlier, flourished as an important district through a rich combination of education, economy, literary & cultural pursuits. Therefore, the Nagar Kasba of Munshiganj stood with its importance through the test of time. It is believed that during the British rule, especially during the later part of the 19th century, Nagar Kasba was rebuilt as a residential area of wealthy predominantly Hindu business people, who mostly traded through the river port of Mir Kadim. After the Partition of India (1947), it is believed that most of the Hindu wealthy families migrated to Kolkata. Those who decided to stay back, to tend to their established businesses soon began to find it difficult. As sporadic communal riots continued, the exodus continued till the late 1950s. Families often left silently at night, leaving behind all their belongings. Those who still chose to stay, almost completely left for India during our Liberation War in 1971.

During these dire times, most of these full-furnished wealthy houses fell vacant and remained untended for a long time. Gradually, over time, these empty houses began to be taken over by influential locals. The descendents of these grabbers now own these properties, and live in the dilapidated buildings. It therefore is not surprising that a house that looks like it was purposely built for Hindu owners now adorns the names of Muslim people. Even in its latest hey days in the later part of the 19th century, Nagar Kasba was a row of magnificent houses, mostly of two floors, though not too large, but built in British colonial styles. The intricate designs and motifs that remain on the walls and pillars are testament to the wealth and taste of the owners. Unfortunately, almost all are now in ruins, where some have even been demolished by present day owners.



Nagar Kasba 3

15 x 7.5 inch • Watercolor on paper • 2021



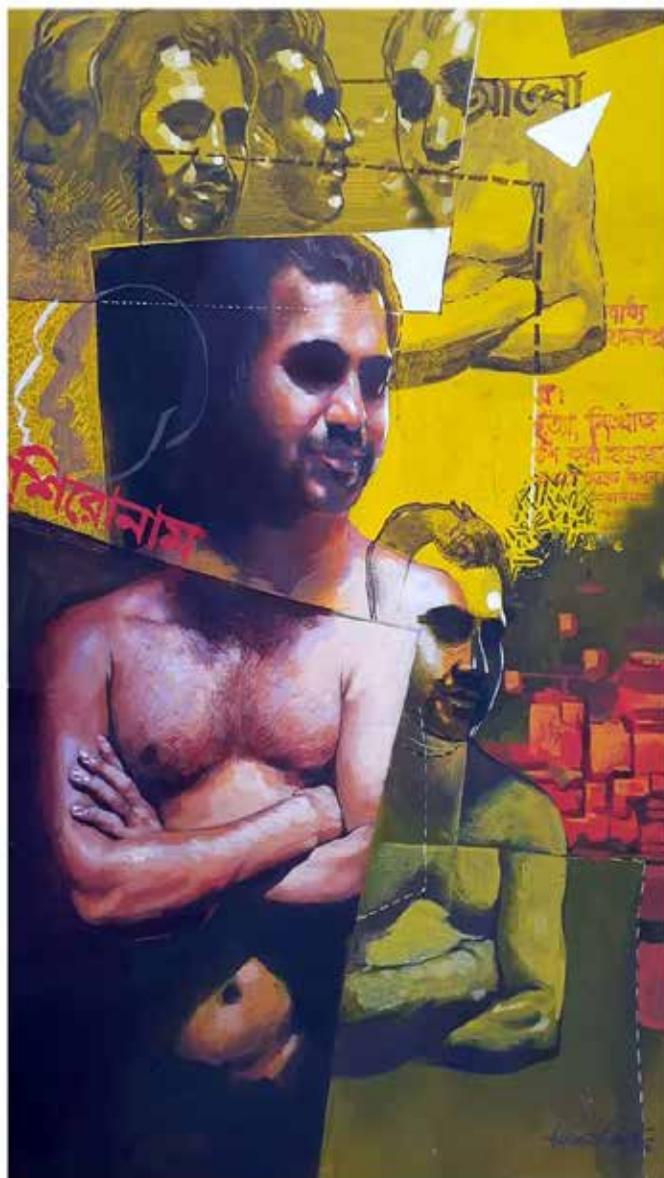
DIDARUL LIMON

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ARTIST STATEMENT

Every human being has a different world beyond the bounds of vision. which we always call dream or dream world. in the case of artists, it is very important to have or build that world. thousands of art-thirsty seekers of that world will gather. they will look for something unknown in the middle of something they know. in thought or in thoughtlessness. the biggest thing in that world is how the artist sees or shows himself or wants to show. influenced by the negative side of the newspaper, 'Yellow Journalism' is based on the yellow color, i have arranged the canvas based on the reflection form of the society or the individual. and art can only be art when it is a successful endeavor of the artist. and last success of the art depends on the audience.



Insights into the self-deprecating form
24 x 16 inch • Acrylic on canvas • 2021



DR. MOHAMMAD EMDADUR RASHED SUKHON

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ARTIST STATEMENT

Painting of national bird in Bangladesh. This bird is the Oriental Magpie-Robin They are commonly known as Doyel or Doel is one of the most beautiful Birds in the world. It's famous for its melodious call, and also for being one of the numerous shy bird species. Doyle is seen everywhere in the rural areas of Bangladesh. It is a widely used symbol in Bangladesh, appearing on currency notes, and a landmark in the city of Dhaka is named as the Doel Chattar. In addition to harmonious voices, sometimes with different voices and gestures, our joy gives us joy. They sing more songs in winter due to dry weather. Sometimes, sitting in the same place, like a meditative sage, sits for a long time. I feel this painting will connect to the audience in our national.



Bird of Bangladesh
33 X 56 cm • Water colour on paper • 2020



DR. SIDHARTHA DEY

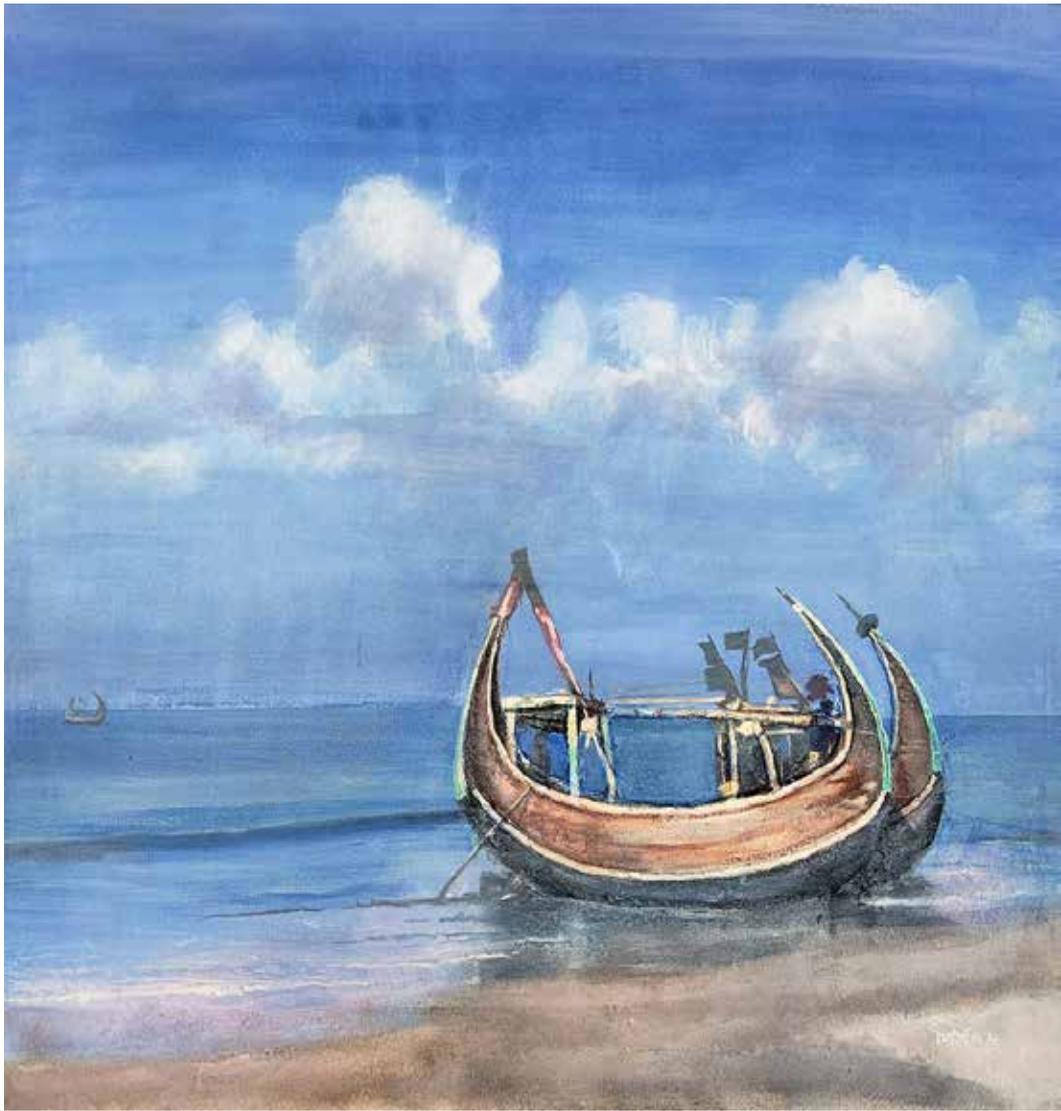
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ARTIST STATEMENT

A Painting of Shampan (a local boat for the fishermen) on the coral island 'Saint Martin', surrounded by the sea 'Bay of Bengal'. The media of the painting is acrylic on canvas. Besides sand and glue have been used. The viewer will get a peaceful feeling in mind and at the same time s/he will know about the beauty of 'Shampan'.

This painting will attract people to heritage and nature.



Shampan

91 x 102 cm • Acrylic on canvas • 2021



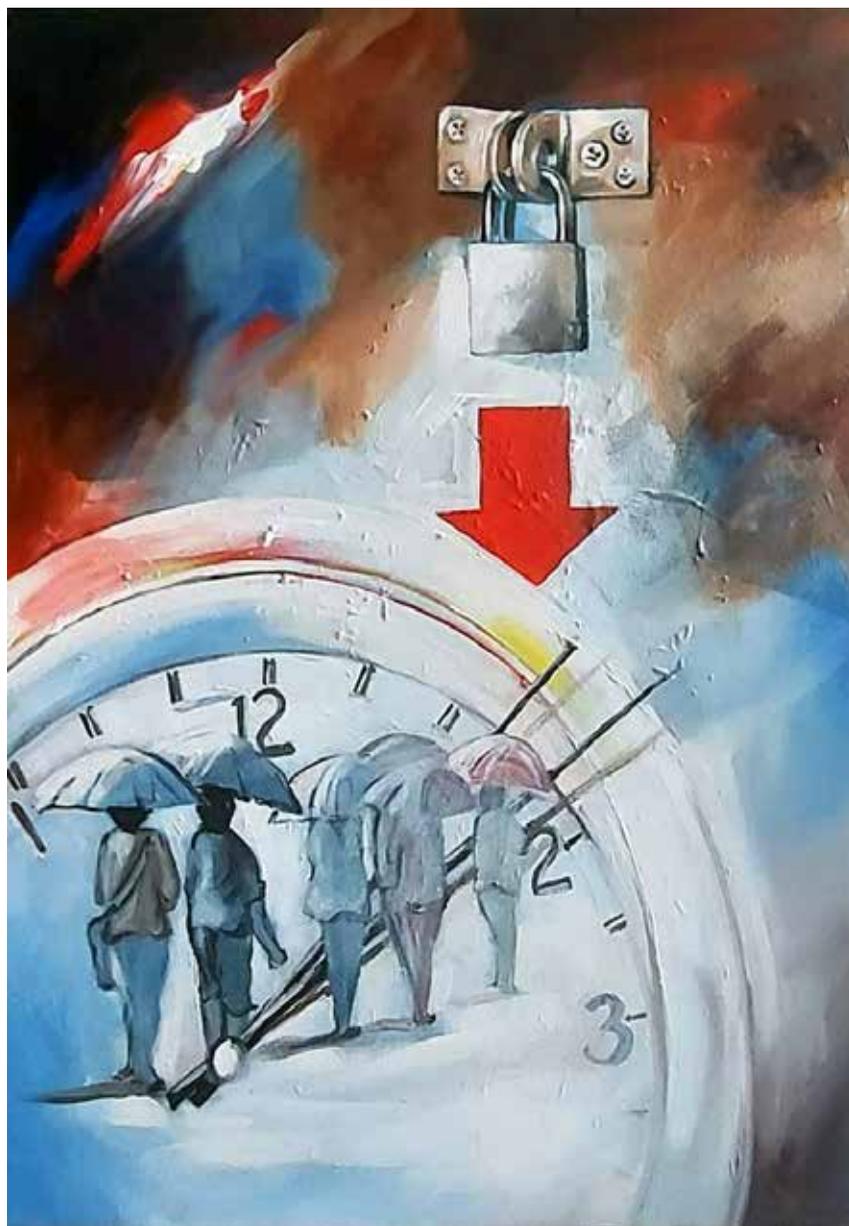
MASUM HAWLADER

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ARTIST STATEMENT

The Work of “LOCKED TIME” is my contemporary work. The painting is painted in acrylic on a 24x20 inch canvas.

By “LOCKED TIME” I mean the present stoped time. People are moving in the circle of time. But time does not have its own pace. In the painting, it is seen that There is a close lock in the sky whose arrow are fixed in the direction of the clock It means everything is going on but it has stopped. Due to the current pendulum time, stop time is the main theme of my work.. Currently, the time is getting very unstable. The global epidemic has stopped everything. Basically, this is the essence of my work.



LOCKED TIME

24 x 20 inch • Acrylic on canvas • 2021



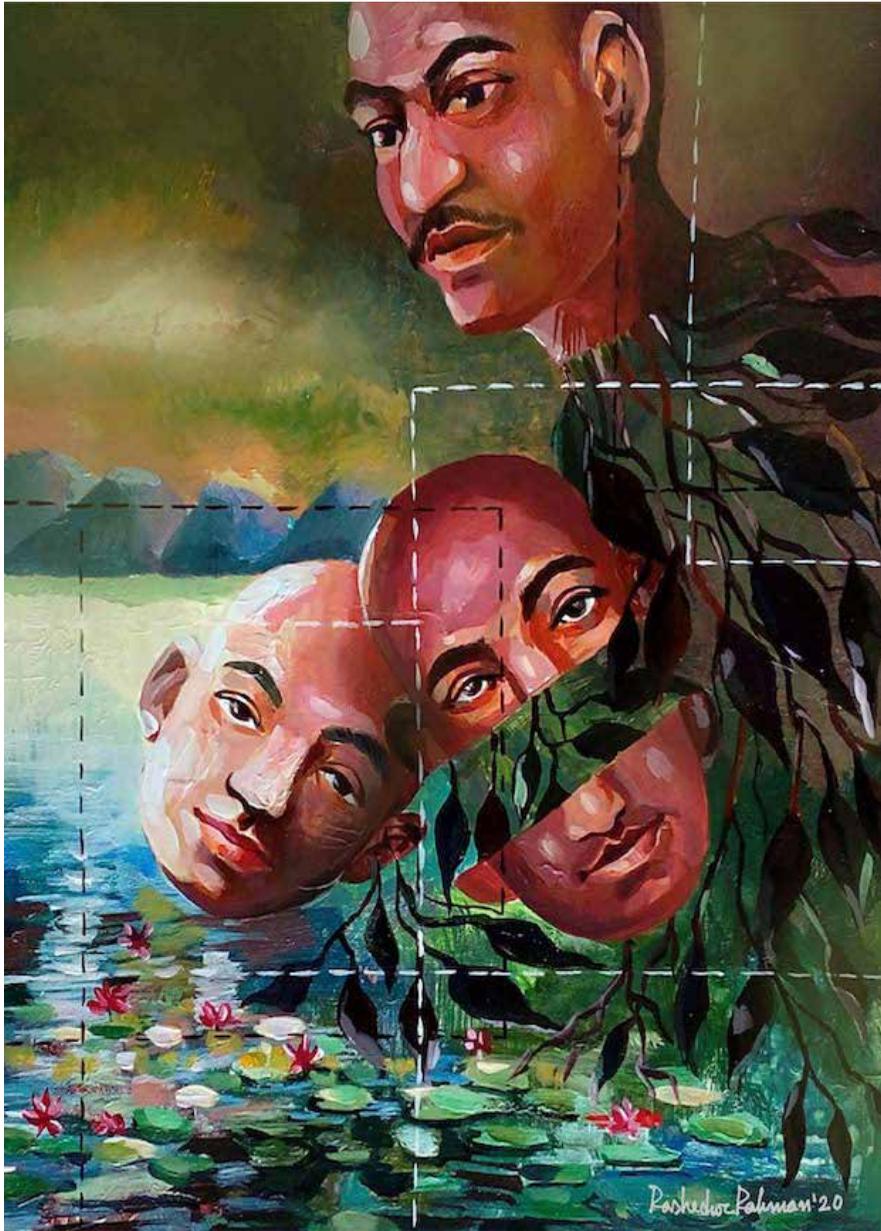
RASHEDUR RAHMAN

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ARTIST STATEMENT

Human existence was not developed from the beginning of the evolution of civilisation. The question of humanity is born with the evidence of human evolution existence. Society has been developed so far on the basis of human excellence. But losing the clout of that evolution, human excellence one day became a mockery and ridicule to him that creates chaos in the earth. My art work is a combination of distorted human faces with nature; the distorted evolution of one's own. The distorted evolution of one's own being was the influence of thought .



Satire evaluation of self integrity
20 x 26 inch • Acrylic on paper • 2020



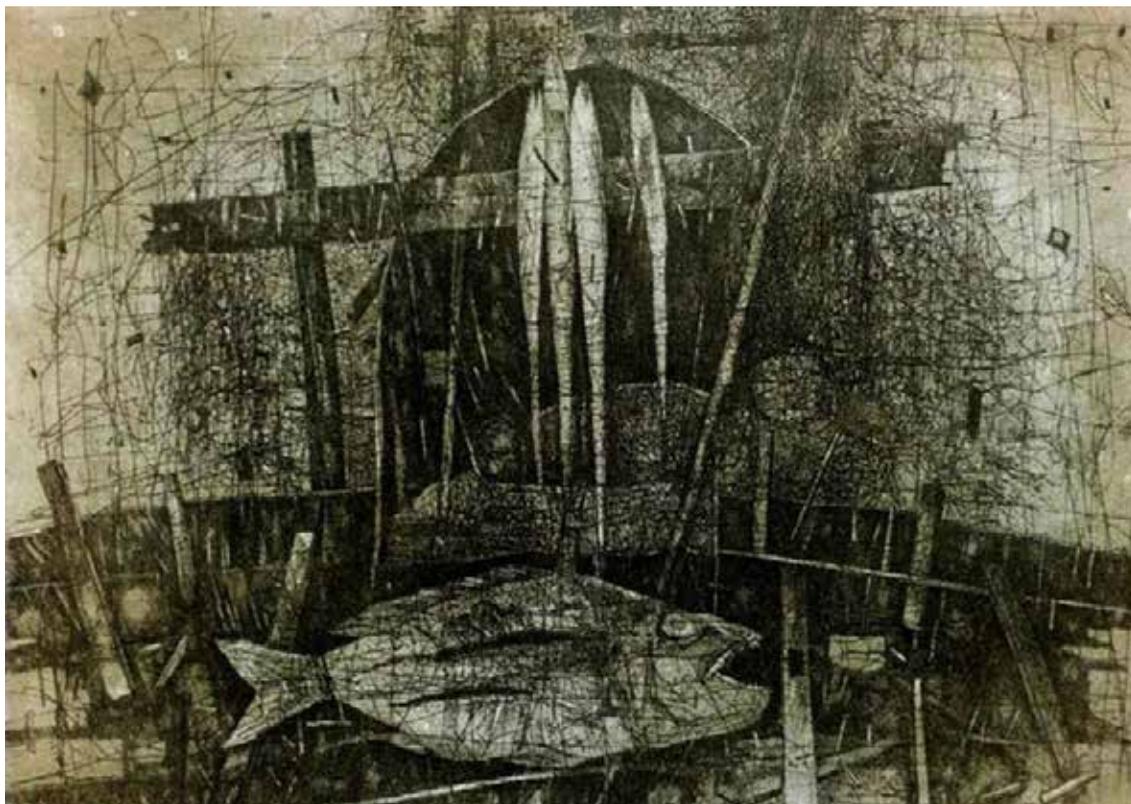
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ARTIST STATEMENT

A Childhood in the bank of the river Burigonga. Boats, boatmen, the flow of the Burigonga and the dreamy life of the fishermen-my childhood was made up with all these. Once it had been a mere playful reminiscence of nature life, people and their livelihood, today it occupies the moments of my everyday. And this is why the river, boats, boatmen, fishes and the fishermen's life full of hardship frequented my work. As a child I used to watch with fascinating gaze that the little fishes roamed like a colorful procession under the transparent water and the way my mind would become a part of it is just a nostalgia now. With the course of time the Burigonga lost her translucence. Instead of water, the dirty liquid with weird odor took my past away and it makes me sad. The boatmen who once used to sing songs merrily is now melancholy, dispassionate. The dreamy life of the fishermen has gone ashtray, greying by the battering of the society and politics. So the fleshless skeleton of the fish has been used as a metaphor. The fishing in the river water had been a part of their life, now, because of the nasty middle agents it has become a bed of thrones. I have tried to present a moment of the failed present out of the ruminating of the golden past. Though the inevitable rule of eternity changes everything, life never stops. Life shows us dreams, fulfills us with newer dreams of awakening. This is the reason why I have chosen, as the subject of my recent work, the broken boat, wood and the small pieces with which a bigger dream could be built. It means that I have tried to show a new dawn of hope in the direction of the charged life. Most of my works have been done in the etching medium. Here I have tried to be aware of using the various possibilities of the medium. By using different kind of lines I have tried to make a tonal effect. Water was my spontaneous medium dependence.



Broken Boat & Fish
35 x 51 cm • Etching • 2009



SHEIKH MOHAMMAD ABDULLAH

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ARTIST STATEMENT

We, humankind, are divided into different religions. we use different hand gestures as different symbols of our religion.

This is the Secret of Religion.

I want to show in my work

Using the same human hand inside religion, we express different symbols of our religion.

But we hate that same Sense of humanity on the basis of religion.

We have divided our humanity by our religion. First, we forget that we are human, then we are religious.

So through my work, I have expressed the hand as my humanity and the different postures of the hand as symbols of the Secret of Religion.



Secret of Religion

100 x 100 cm [3 pieces] • Acrylic & charcoal on canvas • 2020



TAPON KUMER SARKER

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ARTIST STATEMENT

Culture and tradition carry the overall identity of a nation. the excellence and glory of a nation depends on how strong the overall heritage and glory of that nation is. our nation or Bengali tradition has a strong and glorious history. in the evolution of time, today it has started to fade. indifference to culture is seen among the new generation. today, the glory of tradition is almost sinking due to the advancement of technology. i have made this painting based on such a situation. where some issues of Bengali beautiful form have come up in red colour. the red and black brush strokes or forms across the canvas show the folk forms the way to come up with deep anxiety and frustration as well. and as an artist, I entrusted the success of my painting to the audience.



Introspection of Heritage -9
30 x 24 inch • Acrylic on canvas • 2021



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ARTIST STATEMENT

Cimento e gente se misturam, tudo se torna rígido. A arte amolece todas as pedras.

FERNANDO NAVISKAS, BRAZIL.

Fernando Naviskas, BA in Painting from faculty of Fine Arts of São Paulo in 1984. Since childhood he has been involved in arts, photography and music. The first paintings were visual chronicles of his city. Full diving came ten years ago when he started showing that urban scenes in galleries of São Paulo. Travelling to Paris he joined the Société des artistes structurelistes and exhibited at Grand Palais. He makes his first solo show in New York in 2014. Travelling to Serbia he shows his Works in Beograd in 2014. Several shows in France, Portugal, Japan. Biography cited in Artfabetic, Dictionnaire des artistes plasticiens de France. It has a big number of collectors in several countries. Intense vibration and energy in his Works.



Ladeira Porto Geral

90 x 120 inch • Acrylic on canvas • 2012



WANG HAI YING

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ARTIST STATEMENT

This work is an advertisement for OIWAS luggage, which was founded in 1991 and has shops all over the world. The luggage uses the most fashionable and popular elements from Europe, America and Asia and attracts the attention of people from all walks of life.

Brand advertising slogan: OIWAS luggage, it fits, the world is yours. The advertisement shows the large capacity and sturdy performance of the bags.

discovering brand features, finding images of luggage, surfboards, etc. from websites and books
developing image ideas

The left side of this scheme is shaped as a briefcase, representing business people, while the right side is shaped as a world map, representing travellers. From business to travel, from negotiation to adventure, all the equipment needed, AIVAS luggage can fit, fully embodying the theme of the advertisement "If you can fit it, the world is yours", the big world, just go.

The scheme takes the shape of a ski board on the left and a surfboard on the right, symbolising speed and at the same time expressing the spirit of adventure, no matter how difficult the snowy mountains, waves or windy waves are, they can overcome the difficulties and glide smoothly, reflecting the fact that AIVAS luggage is strong and durable, suitable for various road conditions, and the pulleys are both fast and stable. Moreover, the two panels on both sides of the suitcase are like the wings of an aeroplane, which is in line with the theme of the campaign: "If it fits, the world is yours", and you can travel around the world in an aeroplane and with a suitcase.

From business to travel, from negotiation to adventure, from summer to winter, from snowy mountains to beaches, with an Avalanche luggage, the world is a big place to go.



A big world. Go run it
4962 x 3509 px • Photoshop • 2021



WANG YU HAN

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ARTIST STATEMENT

The energy crisis is an issue being discussed all over the world, because it is not only related to the individual, but also to the survival of mankind as a whole.

But in fact, not everyone is aware of this problem. Works for the series exhibition, a total of 2 pictures, energy consumption and sufficient energy. Through the use of Chinese brush calligraphy to reflect the concept of "home", because the earth this home needs us to protect together.



Home

6152 X 8612 px • Photo (AI) • 2021



DR. LOYDA ABREU DIPRE

Email : abreuloyda@gmail.com
Tel no : 1 829 586 8012

ARTIST STATEMENT

My Work Is Inspired By A Sea Landscape.
Under The Topic. "Let Us Take Care Of The Oceans"

In My Work, The Navy Blue Stands Out. Cleaning The Seas.

The Work Was Made In Canvas With Acrylic Paint, Inspired By The Blue And White Marine Colors
Using Mixed Techniques.

My Carefully Carried Out, Inspired By The Oceans, Bringing A Message To The Planet That We Must
Care For And Save The Oceans, Being Careful Not To Throw Them Over The Waste, Which Damage
Marine Life.

The artist can help save and take care of the oceans, using the arts as a way of denouncing the
damage that man generates in nature. Through Artistic Movement in which through art they express
their protests and at the same time raise awareness in society. This type of work seeks to highlight the
fragility and fluidity of nature and also to prove that a work of art can impact humanity as a form
of expression peacefully.



Home

24 X 30 inch • Acrylic on canvas • 2021



JOHANNA MEZA FUENTES

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ARTIST STATEMENT

The mangroves in the city of Guayaquil, and the importance of these reserves in the city. The objective of the work is to make known to its viewers the problems existing in the mangroves, since within them there is a great biodiversity in terms of their flora and fauna with a high level of productivity, the use of resources that provide well-being to both the community and its environment. Now the mangroves are in danger because they see the concrete forest that has exterminated much of it.



Home

35 X 45 cm • Water colour on paper • 2021



FAISAL MATEEN

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ARTIST STATEMENT

About artwork Shaukat Mahal: It is made in Indo-Islamic and European (French) styles of architecture. The building is different from the rest of the Islamic architecture. The exterior of the palace is also carved with exquisite floral patterns that gives it eco-friendly appearance...

Artist: Faisal Mateen / Bhopal / India

Faisal Mateen is the founder of *Art for Cause* “I Design Dreams” and “Surma Bhopali fictional character”....He is a native of India and has been active in the field of “Art and Designing” since 30 years. He is an artist and a creative designer by his profession...He is 51 and had got his PG degree in Fine art (Drawing & Painting). He has also worked as an fine Art lecturere in the famous Oak Grove School (among the top 10 boarding schools of India) in Mussoourie.. He lived in Madina & Jeddah (KSA) & Dubai (UAE) in various AD agencies and worked as a Creative/senior designer. He worked in India in various Publishing companies as a senior graphic artist (Designed many course books and childrens’ books). He has over 30 group and solo art exhibitions in India & abroad (Including 2 exhibitions held in famous Jehangir Art Gallery Mumbai) to his credit. During Pandemic Art for cause organised 18 international online exhibition, got many international award



Home

15 X 22 inch • Water colour on paper • 2021



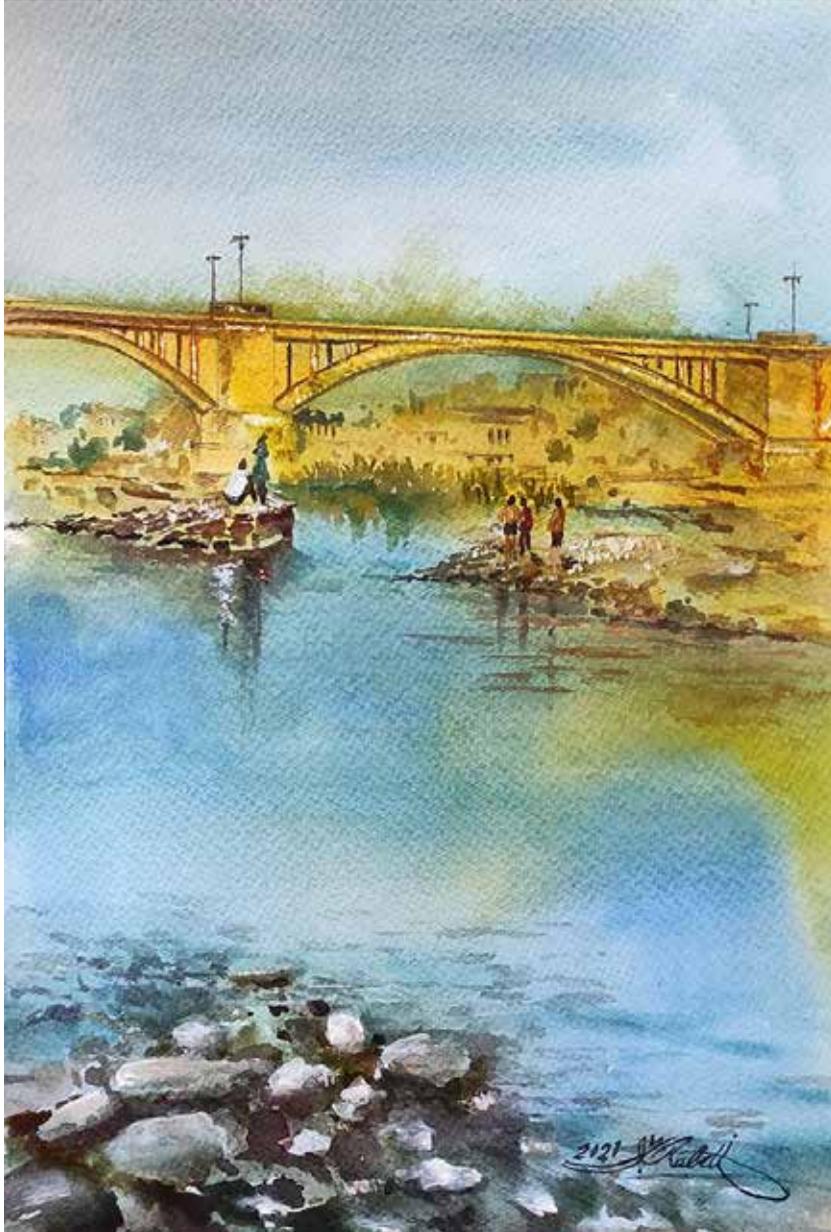
ABDOLREZA RABETI

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ARTIST STATEMENT

The artist is full of emotion and seeks to provide a new and thought-provoking space to create, and in this work the glory of a civilization and history is painted. The reflection of time and its establishment in many times is one of its highlights. This work has been painted on the cardboard with watercolor technique and colored inks to show the audience a sense of glory and civilization.



Old bridge

25 x 35 cm • Water colour on paper • 2021



ABDUL MUHAIMIN

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Tel no : +62 81548613136

ARTIST STATEMENT

"Happiness is that a must" interprets the important of how the safe and happy sex activity should be done. Coming from many facts and issues that have been happening these days regarding sexual abuse, sexual assault and many other things related. It is not a simple-easy handed problem to solve but otherwise.

This artwork is trying to tell that sex should have been done when both of the couple are consent and wanting to do that sensitive activity and if not then it will bring to a 'forced' activity and it could be an abuse. Therefore we should start to educate people more about sex education and it could be start from the elementary. Little knowledge about this will give a big impact for our young generation to have a better understanding about 'sex' and be responsible to themselves and others.

Afterwards would like to be shared here is that sex education is not always meant to explain about 'sex activity' but how we as people should be able to protect each other because rape/abuse/assault sees no gender, it could be man to woman, woman to man, man to man, woman to woman, even non binary people to other.



"Happiness is that a must?"
25 x 25 cm • Linocut • 2019



ABIDZAR NAKHEL PRAYOGA

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ARTIST STATEMENT

This work is a painting with the title “instant box” on a 40cm x 40cm paper and uses poster paint as the medium.

In this work entitled “Instant Box” there are isometric shapes with different color segments in each segment in the isometric form and in each shape there is a shape transformation, from different two dimensional shapes into two dimensional drawings of whales and ducks.

The whale is transformed from a circle shape, while the duck is transformed from a square. The colors contained in the work are gradations of blue, green, red, yellow, orange and indigo. The colors given want to show a pleasant impression and giving color to each segment aims to create a different mood in each segment.

This work expresses the many differences which exist in this world and the unity among them, which is a normal thing, especially because everything is created differently from one another, and everything that is different in essence can be united without any obstacles.

The message is that unity can be a beautiful harmony even though there are differences, and that in its core unity creates happiness and pleasure.



Instan box / kotak instan
40 x 40 cm • Poster paint on paper • 2021



DR. AGUS PURWANTORO, M.SN

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ARTIST STATEMENT

Medang Kamulan was a kingdom in 8th century of Syailendra dynasty, located on Borobudur temple, central Java of Indonesia. This kingdom was popular as a temple constructor in their golden era of ancient Java. It showed some powers of technology, labour, natural source management, aesthetic art perfection, and the highest achievements of architectures. Nowadays, Borobudur as one of world heritage has been rebuilt as an international tourism priority project of the city, with the rebuilding four (4) iconic gates of Borobudur temple area which has its own symbols in each gate like lions and bodhi tree, elephants, kalpataru trees, and the famous Samudera Raksa Ship. This is the beginning of the rise of Medang Kamulan in this century as the capital city of the Borobudur temple. This artwork is representation of its tales which shows the symbolic signs and combine with abstract scratch and aura colour as the glorious symbol of the Kingdom city.



The raise of Medang Kamulan kingdom/ Bangkitnya kerajaan Medang Kamulan
300 cm x 100 cm • Acrylic on canvas • 2021



BEN HENDRO

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Tel no : 085234626218

ARTIST STATEMENT

Saya suka mencoret coret dengan warna dan menjadikan karya saya sebuah karya bernilai estetik.. setiap torehan kebiasaan ini yang kemudian selalu kami lakukan semasa muda sampai sekarang.. Kegemaran dari mengamati menganalisa menikmati sesuatu yang disukai orang dan menyuguhkan sebuah karya yang kami buat sesuai kerja keras kami maka kami kemudian mengangkat tema judul ice cream sebagai karya terbaru kami..

Ice cream sesuatu..

Ice cream itu saya..

Saya suka ice cream dan kamu pun juga menikmati..

Dingin manis lezat seperti sebuah harapan semoga kalian pun juga menikmati karya saya ini dengan penuh kelezatan yang estetik..



Ice cream

150 x100 cm • Acrylic on canvas • 2021



BIANCA XAVIER BASTIAN

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ARTIST STATEMENT

This artwork is titled Girl in Bubble. It represents a girl's world. The issues that I highlight here is the power of girls in this world. The pink color in the back represents the spirit of girls. It symbolizes youth, playfulness, innocence, and cheerfulness. The black background symbolizes that world is full of darkness, mystery, and things unknown. Meanwhile the bubble itself are supposed to express that girls aren't scared to reach their dreams, even though they might be fragile and easy to pop. They are brave and they dare to take risks in this world.

I got inspiration for this painting when I came across the painting Bubbles (1886) by Sir John Everett Millais. Because I'm a female, I use my gender as the little backstory. And I tried to make it different, unique, and special by adding textures to show the "female" color on the back. Also, I used black color so the main idea of the painting would pop. I also carefully considered the meaning of the color before I used it.

In conclusion, girls are brave enough to show their spirit to this world. Although there are many risks in this world, they keep flying as far as they can to understand this world. No matter how far they go, the world will not change their spirit.



Girl in Bubble

40 x 40 cm • Poster paint on paper • 2021



DEDEN MAULANA

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Tel no : 081809098960

ARTIST STATEMENT

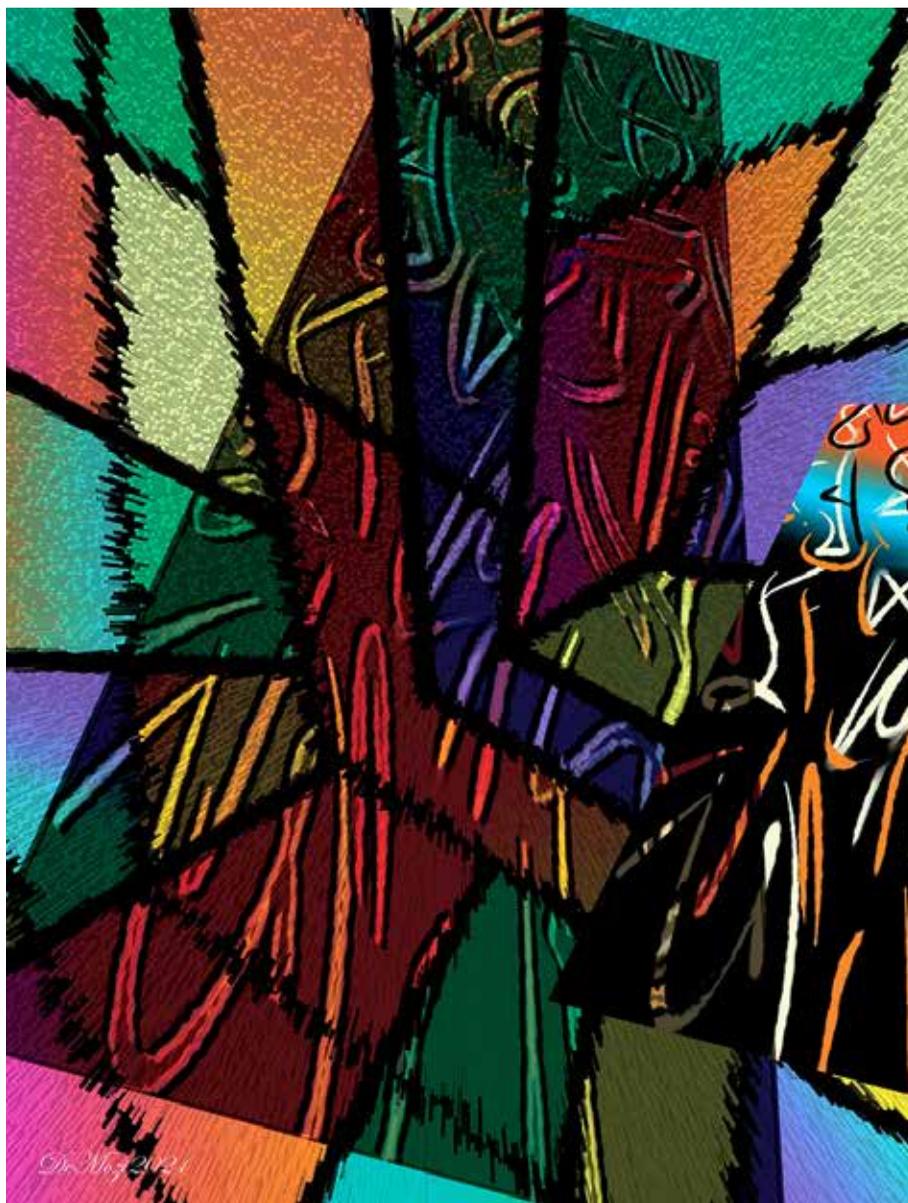
Life can't be separated from the blessings obtained from the Creator - Morning, Afternoon and Night and change time continuously until the day and time limit is determined.

We all deeply feel what He has given us. - Humans always continue to hope for the door of His mercy for all of us.

I give this idiom meaning by visualizing the windows and doors of time against the backdrop of the dimensions of life forms.

Experience of exhibitions that have been followed:

- Ekshibition AICAD Collaboration Artist Malasya - Indonesia, Bandung 2019
- Virtual Exhibitionn ASEDAS 2019-2020
- Exhibition Lecturer Alumny UPI Bandung - 2021



DIMENSI PINTU

65 x 87 cm • Digital On Printing • 2021



DONNA ANGELINA

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Tel no : 628559808888

ARTIST STATEMENT

Balon pada posisinya biasanya menghadap diatas, menggantung udara yang kerap kali selalu dipegang dengan menggunakan tali. Seperti posisi balon, impian dan harapan dalam hidup ini senantiasa kita posisikan diatas dan kita pegang dengan erat agar impian dan harapan itu tidak lepas dan terbang dari genggaman kita. Imaji lainnya yang bersanding dengan simbol dari harapan (balon) adalah kepingan salju (snowakes). Kepingan salju memiliki pesona tersendiri baik secara bentuk dan kilauannya. Snowakes yang merupakan simbol dari akurasi dan kemurnian mengarahkan Saya dalam proses mensketsa secara tulus dan murni. Dalam pepatah Zen kuno, dikatakan bahwa kepingan salju tidak pernah jatuh ditempat yang salah. Melalui 2 imaji yang bersandingan ini kami mengharapkan agar pengguna dapat mencapai kebahagiaannya yang murni dengan tetap teguh memegang harapannya dan dengan perhitungan yang seksama ditengah perjalanan hidupnya masing-masing.

The balloon in its position is usually facing above, hanging in the air which is often held by a rope. Like the position of a balloon, our dreams and hopes in life are always positioned above and we hold them tightly so that those dreams and hopes do not escape and fly from our grasp. More images side by side with symbols of hope (balloons) are snowflakes. Snowflakes have their own charm both in terms of shape and shine. Snowakes which is a symbol of accuracy and purity direct me in the process of sketching in a sincere and pure manner. In an ancient Zen proverb, it is said that a snowflake never falls in the wrong place. Through these 2 side by side images, we hope that users can achieve their pure happiness by holding on to their hopes and with careful calculations in the midst of their respective life journeys.



A THOUSAND of HOPE

7 x 2 cm • Jewelry Items made with Sterling Silver, Gold Plated,
Crystal Swarovski, Japan Akoya Pearl • 2021



GALIH EFENDI

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ARTIST STATEMENT

Seblang is one of the Ceremonial Ritual of the Osing Society, Which can be found in two Villages, Bakungan and Olehsari in the Banyuwangi District. The Ritual is Carried out for the purpose of cleaning village and rejecting dangerous, so that the village remains in a safe and peaceful condition.



Seblang

7000 x 9000 px • Digital Design(Coreldraw) • 2021



GEMA ARI

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ARTIST STATEMENT

“Finding Digital Gravity” The digital world is starting to look for the direction of its gravity, making concrete a tradition. Sooner or later digital will find its gravity that makes the drive to power. Digital mastery has not reached its limit until all concrete aspects are determined by its power and only faith can overcome it.



"Finding Digital gravity"
25 x 25 cm • Watercolour, oil base • 2021



I KETUT MURDANA

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ARTIST STATEMENT

Once upon a time, Goddess Parwathi left Heaven to meet His sincere devotees, an Asura (giant) named Asura Mani and his brother named Asura Mala. Asura Mani worships Goddess Parvati at all times and longs for Her mercy. Very different from the nature of his brother Asura Mala, who always wanted to control Goddess Parvati to get her supernatural power to rule the world.

Due to the sincerity of Puja Asura Mani, Goddess Parwathi was pleased to be present in the forest where she worshiped. It was then that Asura Mani's sincerity offered food, filled with magical power poison by Asura Mala, to provoke the anger of Goddess Parvati to become Goddess Mahakali. It was through anger that Asura Mala was able to absorb the energy of Goddess Mahakali. With anger it can be used to destabilize the world. Witnessing this situation Lord Ganesha, Kartikeya, Lord Indra, was angry and wanted to kill Asura Mala. But it is controlled by Lord Shiva, after receiving a report and wise consideration from Lord Narayana (Lord Vishnu and Lord Brahma and their wives Goddess Lakshmi and Goddess Saraswathi).

This theme depicts the central figure of Goddess Parwathi receiving offerings from Asura Mani who is always supervised by Asura Mala, along with his subordinates. At the top is depicted the figure of God is discussing to find the best solution to save the world.

The figures are depicted with the power of soft, ornamental and figurative contour lines. The contouring process requires regular pranic energy (breathing) and full meditative concentration. This creative process can be a psychological therapy that is very fun and happy, along with the thematic depiction of this painting's presentation.



Poisonous Food Offerings
62 x 86 cm • Ink on paper • 2021



I MADE BENDI YUDHA

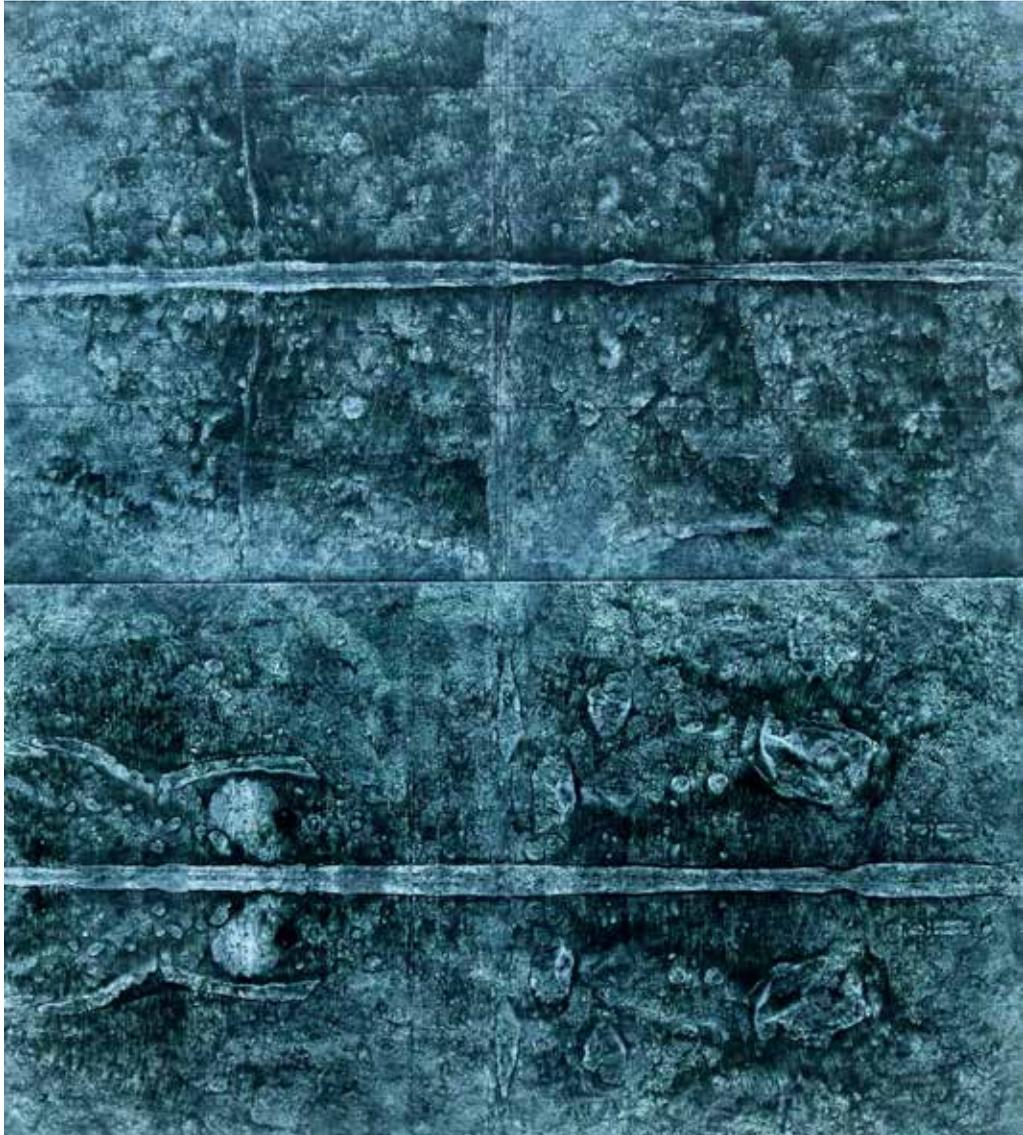
Email : bendiyudhaimade@gmail.com
Tel no : 081338719701

ARTIST STATEMENT

Human dependence on nature is obligatory and definitely legal, because nature is a manifestation of Mother Earth that brings prosperity to mankind. Humans become self-forgetful, when the super-ego covers their souls, they are swallowed by darkness because they prioritize greed without boundaries. Mother Universe who has prospered, destroyed, destroyed by humans in order to fulfill all his materialistic ego desires.

The work was inspired by the conflict between the Benoa Fishermen Village community, Bali, which was evicted due to the reclamation of marine resources by the construction of the Mega Project by foreign investors, which was difficult to stop by the screams and blasphemy of the local people. A phenomenon, from the nature of capitalistic human arrogance to destroy and then dominate the weak.

This phenomenon is important to be discussed in visual language, through abstraction of forms, as well as symbolization, as well as through metaphors originating from aesthetic moments, then communicated so that a sense of togetherness which is oriented to the values of tolerance and humanity which is protected by law, is always used as a guide for life and maintained its honor. Discovery of ideas using the Hawkins method; Exploration, to find inspiration and new ideas that give birth to creative abstractions of forms, metaphors and symbols, then carry out various Experimentations and improvisations in material processing and techniques, so that the execution of the embodiment of the work (forming) can present the identity of the work, or "authenticity of the art Work", as a representation and interpretation of the values of the universe.



The end of a conflict

92 X 86 cm • Acrylic on Canvas • 2021



I WAYAN SETEM

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Tel no : +62 81337488267

ARTIST STATEMENT

The creative exploration in this painting creation is a critical reflection of the crossing of time and space. The painting technique combines elements of fine arts, different media, and various techniques to become a harmonious unity. In addition, there is a need for the capability of arranging related ideas and combining all painting elements not only in composition but also in meaning and expression.

Based on the idea above, my paintings are very open to creative possibilities. By digging out and opening various possibilities, I can put forward symbolic and metaphoric ideas, imaginations, and images to form my very own self-identity. The creation process of my paintings is focused on the hermeneutic approach, that is by observing the signs and interpreting them or by giving them a new meaning through juxtaposition and synthesis. And with this painting, I would like to criticize the condition of Bali which has become the battlefield of various ideologies as the result of globalization.



Two Iconics (the Garuda Wisnu Kencana statue and the Statue of Liberty)

140 x 200 cm • Pen, Acrylic on Canvas • 2021



IQBAL ALBANI

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ARTIST STATEMENT

This work is a high print graphic art with the title “Sunset Whales” using a high printing technique with hardboard media on paper with a size of 40 x 40 cm. In this work visualizing the object of whales, there are four whales displayed. First, a whale that can be seen with its head emerging from the waves, then two whales that can only be seen with their tail diving in the ocean, and a whale’s tail that merges with the moon object in the work at the top right. Wavy lines form a wave object. Objects in the work have different sizes, whale objects have different sizes, big and small. The colors found in the work are blue, black, and orange which give the impression of an atmosphere and describe the object.

This high-print graphic artwork with the title “Sunset Whale” depicts a happy atmosphere with whale objects having different expressions. The appearance of a whale in the waves depicts the atmosphere of a whale enjoying the pleasure of having a whale object emerging from the waves on the right of the work. Then the whale tail that is seen without the body of a fish with that appearance does not have to be all visible, but some appear to already represent what is felt. Supported by the atmosphere in the afternoon that gives a feeling of warmth and boisterous waves chasing each other



Sunset Whales

40 x 40 cm • Woodcut on Paper • 2021



KHAULAH AZIZAH

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Tel no : 085779331163

ARTIST STATEMENT

I started painting because I wanted to recreate the scenes that were in my head, scenes to replicate my fondest memories and scenes that helped shed light on the darkness of depressed thoughts that had been living in my head for a long time. Every picture, whether painted from photos or sketches by visiting beautiful locations, brings me back, to the sensation that I have always associated with the ocean. because the seaside atmosphere has calmed me down when I was depressed and visited it.

The pictures I paint take me to the sound of the waves and the smell of the coastal air. in its strength, and it's a lot of looks; From the peace and comfort of the still waters to the total fear you experience in the waves and storms of the sea.

I started painting to help overcome some very dark periods in my life. I fully studied acrylics because I felt they gave me a feel for my art.

therefore the emotions and calming effects of origin are drawn back to the shores that I believe made me paint today. The call I miss make it back into the original part that I miss.



Coastal Ocean

40 x 40 cm • Acrylic on canvas • 2021



MUHAMMAD ISKANDAR

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ARTIST STATEMENT

Bajaj millennium. Bajaj is a popular mass transportation in Jakarta Indonesia, imported from India in the 70s and still exists today on the outskirts of Jakarta. Bajaj became the inspiration for the depiction of the millennium Bajaj who survived in the future with more modern and futuristic machines and mechanics. Experience of exhibitions that have been followed:

- Ekshibition Semarang International Illustration Festival (Siif) UNES Indonesia, 2019
- Ekshibition IMMEDIACY 2020 Telkom University-Indonesia 2020
- Virtual Ekshibition Semarang International Illustration Festival (Siif) UNES Indonesia, 2021
- Wayang Jawa Barat Bandung - 2021



“Bajaj Millenia”

9.7 x 42 cm • Pencil & gray on Photoshop • 2019



MUHAMMAD SULTHAN SHOFWAN

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Tel no : 08176378200

ARTIST STATEMENT

this work has four different sides and objects that have the same intent. The four objects start from a circle or a dot in the center, the farther out the more obvious what they will be. a transformation from a circle into a shark, a turtle, a squid, and a bird is only a small part of the circle's transformation. just like life, we as humans can be anything and being an artist is one of them.



life transformation

36 cm x 36 cm • Poster color & paper • 2021



NAZWA JELANG SAFITRI

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Tel no : +62 857-5872-6853

ARTIST STATEMENT

The basic concept of this work is the transformation of a cube into a swarm of jellyfish. So, this work is one of the selected works from my works in the 2D Design Studio. About the jellyfish I described, it comes from the central Indo-Pacific region and its sting is considered dangerous. Having the common name Sea nettle, the genus name *Chrysaora* lies in Greek mythology 'Chrysaor' which means 'he who has golden armor'.



Chrysaora

40 cm x 40 cm • Poster paint & paper on canvas • 2021



NI MADE RINU

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Tel no : +628123811076

ARTIST STATEMENT

Barong Ket and Rangda are depicted as Maya aspects of Lord Shiva and Goddess Durga who are venerated in temples in Bali. This puja ritual is believed by the community as a protector to achieve safety.

The main objects are Barong Ket and Rangda, and Celuluk. The holy man (priest) is leading the puja ritual with his offerings. The mothers are serving the ritual process. Ritual activities like these, are carried out all the time in Bali.

The aesthetic presentation of the embodiment of the figures is decorative or ornamental with a presentation of modern techniques. The complexity of the ornamentation is a characteristic that is always being worked on to achieve its identity and originality



Barong Ket Ritual

40 x 50 cm • Oil color on canvas • 2021



NICKOSA

Email : nickosa2@gmail.com

Tel no : +62 816 3277 1576

ARTIST STATEMENT

Adik dan kakak bernama siska dan jefri yang sedang mengkritik pemerintah karena pembangunan kota dengan sistem drainase yang buruk yang menyebabkan banjir. Maka dari itu mereka membuat lubang untuk drainase dengan menembakkan senjata ke bawah.

Brother and sister named Siska and Jefri who are currently criticizing the government for building a city with a poor drainage system that causes flooding. So they made holes for drainage by firing their guns down.



Siska and Jefri "Shootdown"
4000 x 2000 px • Digital Art • 2021



NIKEN APRIANI

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Tel no : 081312893636

ARTIST STATEMENT

I paint and draw flowers for a very simple reason. Everyone loves flowers because of their beauty. The beauty of flowers is a true form of nourishment: there is nothing like the jolt of pure joy that comes from seeing a truly gorgeous flower. Flowers. Every hope can be presented with flowers. Some also say, "Say it with flowers" because flowers can give you happiness and HOPE.

Experience of exhibitions that have been followed:

My exhibition experience since 2017 until now, both domestically and abroad, has often received invitations to workshops at home and abroad.

By holding collaborative exhibitions of batik works of the 22 Ibu Community, founder of Batik Guta Tamarin.

Active as a committee, as well as participants / joint artists in the Community of 22 Ibu and the UPI Fine Arts Alumni community,

An active junior high school teacher of Art



Hope

90 x 120 cm • Silk • 2021



NURUL PRIMAYANTI, M.SC

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Tel no : +6287781663406

ARTIST STATEMENT

Music is part of history, because of music women allowed to express themselves about their past, present, and future. For women, music can be an introduction to life both in joy and sorrow. Music gives encouragement to women for the future.

Experience of exhibitions that have been followed:

- Asedas 2021 - Malaysia Virtual Exhibition
- INSEA 2019 - Canada Virtual Exhibition
- Exhibition Cultural Heritage 2018 - Japan Art Exhibition



Facing the Future / Menatap Masa Depan
70 x 90 cm • Acrylic on Canvas • 2019



PROF. DR. PANDE MADE SUKERTA, M.SI & SIGIT PURNOMO ADI

Email : pandemadesukerta@gmail.com
Tel no : +62 813-3873-5537

ARTIST STATEMENT

Important traditional musical instruments, which are musical instruments originating from Bali, have become rare, so they need to be made to be interesting. With the illustration of a solo city, it is hoped that this musical instrument will be even better and can be liked by young people or the millennial generation. Art requires endless creativity and innovation (Adi et al., 2019; Adi, Sukerta, et al., 2021; P. M. Sukerta, 2011; P. M. dkk Sukerta, 2021)

today's art must indeed have a vision and mission and strong and ideological to be able to compete in the international arena (Adi, 2019, 2020b, 2020a; Adi, Pandanwangi, et al., 2021)



Penting with Solo City Illustration
60 x 80 cm • Acrylic on wood • 2021



DR. RAHMANU WIDAYAT, M.SN

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Tel no : +62 822-2006-2890

ARTIST STATEMENT

This artwork is an abstract work that emphasizes abstraction with composition. This work tells about the longing for the existence of the lost urban forest. Urban forests as lungs in the city are very necessary, to prevent air pollution that is getting worse and worse. This work also uses traditional art and modern art as well as using elements of color and traditional ornaments even though they are in abstract form. This work also implies a message too: Don't let the Javanese lose Jawane, lose the forest(Widayat et al., 2020)(Adi, 2020)(Adi et al., 2019).

today's art must indeed have a vision and mission and strong and ideological to be able to compete in the international arena (Adi et al., 2021; Pandanwangi, 2021; sungkar, 2021). And in the end, traditional and modern art combined will produce works that have strong characteristics and characters, even with any theme.



Jungle In The City
150 x 100 cm • Acrylic on canvas • 2021



RANI ARYANI WIDJONO

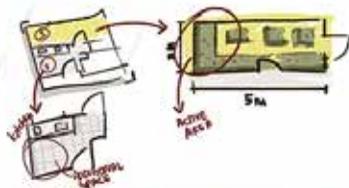
Email : rani@umn.ac.id
Tel no : +6285710711746

ARTIST STATEMENT

Social connections are important to all social creatures like us. But somehow, social connection brings a lot of pressure to take. Most of all we worry about how people think and how to fulfill their expectations. The cost of being part of the urban population is too busy to impress other people. Many people need to break from social pressures by tapping into their own thoughts, feelings and experiences. Build A Safest Place to Hide is not only a sketch of a pottery studio, deeper than that it tells about the process of me taking space from social pressures. Pottery studio not only became her safe place to hide, also as a playground to have some fun. The process taught us about hoping and expectation, limitation and compromise, failure and acceptance, happiness and celebration.



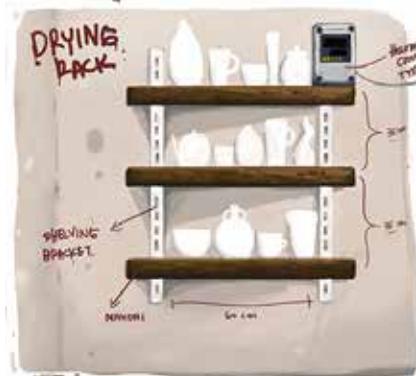
HOUSE MAP.



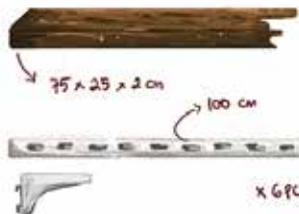
AREA 1: LUAR RUANG (15 M²)

LUAR RUANG AREA LUAR RUANG DI AREA 15 M². AREA INI DIHIMPUN UNTUK PENYIMPANAN MATERIAL, PEMBERSIHAN, DAN PERAKSIAN.

SEKELAH SATU KELEMBARAN AREA INI BODAH TERPAPAR. KANDUHAN, GUDANG, DAN KIDDI.



RACK INI BANYAK SEKITAR 4-6 PCS SEPERSAMA/BAHUT DALAM 1 BAHAS. TOTAL KAPASITAS RACK 8-20 PCS. PERKANTUNG UJARAN 4 BERTI BERTI.



Build A Safest Place to Hide
29.7 x 42cm • Digital Painting • 2021



RINA MARIANA

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ARTIST STATEMENT

Sang Pemburu (Kalimantan Tengah) Indonesia

Pada zaman dahulu kala, di Kalimantan Tengah, hiduplah seorang pemburu tangguh bernama Sangi. Ia sangat ahli dalam menyumpit binatang buruan. Sumpitnya selalu mengenai sasaran. Setiap kali berburu, ia selalu berhasil membawa pulang banyak daging binatang buruan. Sangi tinggal di daerah aliran Sungai Mahoroi, anak Sungai Kahayan. Ia tinggal bersama keluarga dan kerabatnya. Mereka hidup dari bercocok tanam di ladang dan berburu. Ladang mereka masih sering berpindah-pindah. Selain itu, mereka juga mencari bahan pangan dari tumbuh-tumbuhan yang terdapat di hutan-hutan pedalaman. Pada suatu hari, seperti biasa Sangi pergi berburu. Namun hari itu, ia sangat kesal. Dari pagi hingga sore, tidak seekor binatang buruan pun yang diperolehnya. Karena hari mulai senja, ia berniat pulang. Dalam perjalanan pulang, Sangi melihat air tepi sungai sangat keruh. "Sepertinya baru saja seekor babi hutan lewat di tepi sungai itu," kata Sangi dalam hati.

Karena penasaran, Sangi kemudian memeriksa bekas jejak kaki babi di tanah. Ternyata dugaan Sangi benar. Ia melihat bekas jejak kaki babi hutan di tanah menuju ke arah sungai. Dengan penuh harap, Sangi mengikuti arah jejak binatang itu. Tidak seberapa jauh dari sungai, ia menemukan babi hutan yang dicarinya. Namun sayang, sebagian dari tubuh babi hutan itu telah berada di mulut seekor naga. Pemandangan itu sangat mengerikan dan menakutkan Sangi. Ia tidak bisa berteriak. Dengan pelan-pelan, ia beranjak dari tempatnya berdiri lalu bersembunyi di tempat yang tidak jauh dari naga itu. Dari balik tempatnya bersembunyi, Sangi menyaksikan naga itu berusaha menelan seluruh tubuh babi hutan. Meskipun naga itu telah mencobanya berulang-ulang, namun usahanya selalu gagal. Karena kesal, akhirnya naga itu pun menyerah. Dengan murka ia palingkan wajahnya ke arah Sangi yang sejak tadi memerhatikannya. Mengetahui hal tersebut, Sangi sangat ketakutan. Badannya gemeteran.

"Waduh gawat! Naga itu ternyata mengetahui keberadaan saya di sini. Jangan-jangan...naga itu hendak memangsa saya," gumam Sangi dengan cemasnya. Baru saja ucapan itu lepas dari mulut Sangi, dalam sekejap mata bayangan naga itu.



Sangi

4015 × 3134 px • Digital Art • 2021



ROIMANUEL BRAMNATASYA PURBA

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ARTIST STATEMENT

The basic concept of this work is the lines and gradations of primary colors into the pattern of a woman's face with snake hair. So, this work is one of the selected works from my work at 2D Design Studio. About the woman with snake hair that I describe, comes from Greek mythology, namely Medusa where the figure is described as a beautiful woman with snake hair in the story the woman's head is beheaded to be used as a weapon. Has the common name Medusa, in Greek mythology '(Médousa) meaning "guardian" or "protector")'



Snake Crown Woman

40 x 40 cm • Acrylic paint & paper on canvas • 2021



SAFIRA SYALIMAR ZAHWA

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ARTIST STATEMENT

this art work tells a brief story of how a child that lives his entire live in underserved environment. the issue that this painting represents is how children that born in this country does not receive the living comfort and clean environment that they need.

After observing and analysing the environment and the way that people lives their daily life in Bantar Gebang, a garbage dump located in Jakarta, certain kids caught my eye and I choose him to represent the living space that Bantar Gebang citizen lives within their day to day life.

I choose mix of brown to represent the dirt and ashes in. For the background i use variety of bright colors to show the various kind of human waste at Bantar Gebang. As main object because primarily male citizen is the one who mainly do the labour work at Bantar Gebang. His skin color is brown ashy with a shade of yellow on his forehead representing the blazing sunlight that they have to go through while they doing their work. I think the result of my artwork could succesfully summarize what I observe and I analise while I was on my visit to Bantar Gebang.



Born in the ashes

4000 x 4800 px • Digital Painting with Adobe Photoshop • 2021



SALSABILLA INDAH QOIRUNNISA

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ARTIST STATEMENT

Nyi Blorong is also one of the legend figures in the mythology of the Indonesian nation that is well known. This beautiful figure with a half snake body, is known to be a strongest commander who owned the unseen kingdom of South Beach. Besides known to have a miraculous powers, he also has many subordinate jinn who are not less powerful. According to the Javanese belief, Nyi Blorong is a subordinate of Nyi Roro Kidul who, besides being the commander-in-chief, also has a duty to mislead people. Their misdirection is to provide pesugihan or wealth with a misguided path. For people who carry lust, pesugihan nyi blorong this would be very tempting.

This artwork tries to recognize and retell about legends and mythological creatures originating from Indonesia whose history has begun to be forgotten.



Nyi Blorong

61 x 86 cm • China ink on Paper • 2020



SATRIANA DIDIEK ISNANTA

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ARTIST STATEMENT

Hope #5's work is an illustration created digitally using the procreate application.
The series "HOPE" is an attempt by me always to have hope during the covid-19 pandemic.



Hope #5
20 x 30 cm • Digital • 2021



SIGIT PURNOMO ADI

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ARTIST STATEMENT

This artwork tells about the city of Solo or Surakarta, a clean, neat and beautiful city. A medium-sized city that has become a barometer of politics in Indonesia. Many achievements have been obtained, but in 1966 the city of Solo was hit by a big flood, in 1998 and 1999 was hit by terrible riots. This work was created using mixed media print, a technique that combines manual and digital in graphic arts. With the visualization of Slamet Riyadi's figure who represents achievements and also victories in various competitions and wayang figures who represent the time of destruction in the past.

Modern art indeed craves novelty at all times, but when combined with traditional art, it will be able to compete in the international arena (Adi, 2020b)(Adi, 2020a)(Adi et al., 2019) today's art must indeed have a vision and mission and strong and ideological to be able to compete in the international arena (Adi et al., 2021; Pandanwangi, 2021) (sungkar, 2021). And in the end, traditional and modern art combined will produce works that have strong characteristics and characters, even with any theme.



The Tales Of Cities (The Story Of Solo City)

150 x 100 cm • Mixed Media Print • 2021



SRI SUPRIYATINI

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ARTIST STATEMENT

The idea of my art work was inspired by the fable of the Turtle and Swan in Indonesian literature, is often carved into the reliefs of many temples in Java and Bali. This fable tells the story of the friendship between the Tortoise and a pair of swans. A friendship requires sacrifice, loving each other in happy and sad situations, this is something that is rare in today's social life, because of the materialism and individualism behavior. This story contains moral education can be interpreted anytime, anywhere, by anyone.

The turtle figures are made with collage decorations from scraps of old newspapers, combined with the temple ornament motifs that have an ancient impression, and ornaments created from the collage technique of used newspapers that have a contemporary impression, as well as with combines digital techniques from the Photoshop process and manual drawing techniques, with pen and acrylic drawing tools. This artwork is a depiction of contemporary art that has the freedom to interpret media, techniques, visualization of forms, and to respond to the current social phenomena that surround me.



Power of Love

79 x 61 cm • Acrylic on canvas • 2020



SUPRIATNA

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ARTIST STATEMENT

This painting depicts a person dancing with a horse (Kuda Renggong). The Kuda Renggong is the name of the art of the Dancing Horse. In ethnic Sundanese belief (West Java-Indonesia) Kuda Renggong is the incarnation of Dewi Sri, the God of Fertility. Dancing with Kuda Renggong is a transcendent pleasure, namely the union of the inhabitants of the underworld (humans) with the inhabitants of the upper world (The Dewi Sri) who incarnates on a horse. The depiction is conveyed in matching colors (predominantly blue and brown) symbolizing union in sacred pleasures. Meanwhile, the wild brushstroke is a symbol of dynamic (dance) movement.

This piece is made with acrylic on canvas. year: 2021.

The idea of this work comes from direct research on phenomena that occur in the Sumedang ethnic community of West Java.



Menari Dengan Kuda Renggong
90 X 70 cm • Acrylic on canvas • 2021



SYAHRIL FATHAH H

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ARTIST STATEMENT

This painting was inspired by the many Vespa clubs/communities in Indonesia and especially in the city of Bandung where I was born. Vespa is a legendary means of transportation that is widely loved and used since ancient times when it was originally designed by an engineer named Corradino D'Ascanio and in collaboration with a well-known automotive company in Italy founded by Rinaldo Piaggio in 1884. idol and loved by millennial youth around the world.

My interest in painting this 1946 Vespa is because of its classic body shape and unique character.

Although I'm not a true fan, but I like the beautiful art model of a vespa motorcycle in general.

I pour this passion into my imagination so that it can blend with my soul to produce a work that can represent the satisfaction of expression on the canvas. Find an object with a good position to serve as the object of my painting. With acrylic paint media, the dominant colors of turquoise and orange in the painting create a contrasting combination. I want to invite observers and connoisseurs of fine art (painting) to be carried away.

Hopefully my work can be enjoyed and in demand by all observers and connoisseurs of art, especially fine arts. Thank you. Greetings art!



Vespa Jadul 1946 (Vintage Vespa 1946)
100 cm x 110 cm • Acrylic on canvas • 2020



THUFAILA RASYA

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ARTIST STATEMENT

My artwork is entitled “Fall Leaves in Life”. canvas measuring 60x60 there are leaf shapes of different sizes with different colors that are interconnected. Blue as the base color and above it there are crossed red and gray colors.

Different leaf shapes and sizes mean that life and success must start small and will grow bigger over time. To achieve success, you must make decisions boldly like the meaning of the color red. However, behind the success and decisions, there are always doubts, grappling with self confidence and having to give up something grand, like the color gray in the painting. Meanwhile, the blue background of the land which is sometimes calm and sometimes choppy is the basis for life on it.



Fall Leaves in Life

60 x 60 cm • Acrylic on canvas • 2021



WIDY DWI AJIMAHENDRA

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ARTIST STATEMENT

The art of Deep Sea Girl was made in 2021 with a pop-up in the frame technique. This art is in form of a collection of patterned papers arranged coherently. Before it becomes art, it requires a design plan through digital drawing.

Taking the theme of the under in the sea with the object of a smiling mermaid with a red flower in her hand. The mermaid is a figure whose whereabouts are unknown. Whether it's myth or reality, I don't know. Far behind the beauty of the ocean, there is a dark space in it. And it could be where he lives. Let's swim deeper and then sink into the sea of sorrow. There is a mermaid girl who tries to close herself to her world. Until no one can find his whereabouts in such a place. In a place where there is neither day nor night. Alone and that's the story of the Deep Sea Girl.

"You also have a beautiful color in you, do you understand?"

From the story above, it can be interpreted that behind the beauty of the city there is a mood generator - the bedroom. Even in that place, you can be yourself. Seen from the mermaid smiling happily even though it was under the dark sea. The red flower is the hope he wants to achieve. Behind the beautiful coral reef, there is a mermaid who tries to be herself.



Deep In The Sea

20 x 20 cm • Pop art frame • 2021



AIDA SUFIAH ZALFAKHAR

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ARTIST STATEMENT

At some point, a person will reach this path of numbness and confusion mixed with unsettled feelings. This could happen when a person feels a negative emotion too often, too strongly, or dwell on it too long. Each goal that needs to be pursued will suddenly feel useless and lost in value, but a person's determination insists on keeping chasing those dreams so those journeys could end in a good ending. Then again, in reality, the outcome of the ending still remains unknown.



Vivid Path

45.72 x 45.72 cm • Digital illustration • 2021



ASRUL NIZUAN ARIFFIN

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ARTIST STATEMENT

'Ikat tepi' or tie-on-the-side is an interpretation of the take away drink packaging using plastic bag tie-on-the-side with a straw, which is iced tea with sweetened condensed milk, one of the popular drinks of Malaysians besides teh tarik, coffee, nescafe and milo. In Malaysia, almost all stalls and restaurants use this method 'ikat tepi'. Most countries in the Southeast Asian region also used plastic bag as drink packaging with their own nickname. Having popular drinks in 'ikat tepi' style like 'Teh Ais Ikat Tepi' or ice tea tie-on-the-side provide an iconic experience that can be enjoyed together no matter old, young, poor or rich. It can also be one of the symbols of the unification of a multi-racial and multi-religious society in the context of the Malaysian family.



IKAT TEPI

210 x 297 mm • Digital Illustration • 2021



BRENDAN JOHNNY

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Tel no : 0148802455

ARTIST STATEMENT

The artist love to use animals to represent the idea to critic, personal expression, and re-interpret something surround the artist. The artist use lion, red roses, calm sky and the ocean. In terms of composition, the artist uses balance for this work.

Lions in renaissance art with a various of meanings. It is depending upon the circumstance. But in in biblical context is emblematic of strength, majesty, courage, and fortitude. By using a lion as symbol, the artist try to express his feeling. It is came from his own experience about his lost, unwillingly to let something that we love to go, but however the audience to can decide base on their own perspective whether it is a religious, political or something that can be a personal symbol. Red and framed roses indicate danger or be a warning not to approach. The ocean can provide serenity and give mood into an artwork. The calm ocean is a symbol to serenity and acceptance. Giving willingly without anything forcing because it feels unworthy to care. The calm sky gives a calm mood in this work. The use of bright and cool colors gives a sentimental impact and dramatic value to the artist.



The Unworthy Guardian

1.5 x 3 ft • Acrylic on Canvas • 2020

CLARA WONG PEI SAN

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ARTIST STATEMENT

In my interest and study of philosophy and metaphysics, I have developed many questions about life. My observation of my relationships, various religions, and the world around me has raised a sense of curiosity within me. In search of the truth of life, my paintings have ultimately become an expression of these questions. I hope that through my work, I am able to balance these questions with achieving inner peace.

My choice of pigment is unique to my work; a mixture of cement and acrylic, the medium influences the colour, texture, brushstrokes, and ambience of my paintings. In a time where we are in a time where we are surrounded by so many distractions, we often forget to take in the environment we occupy. Through my use of a medium (cement), that is born from the earth, such as sand, clay, and leaves, I would like to invite the audience to observe the nature around us. Stones being a very natural product is currently the main subject matter of my paintings. There is a narrative of unspecified stories through the construct of the different compositions of the stones; through each arrangement and consideration towards space and form, I hope to inspire a sense of peaceful introspection towards life within my audience. This artwork is based on one theme which is natural and inner peace.



Persistence 2

90 x 90 cm • Cement with Acrylic on Canvas • 2021



CLEMENT ANAK JIMEL

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ARTIST STATEMENT

In this world where consumerism is a norm, human behavior is pretty much dictated by the desire for material items. This led to a domino effect on the environment and humanity unpleasantly. For instance: the increasing demands of consumer products also affect the consumer's waste (plastics, packaging, etc) and therefore, affected the environment which will eventually downgrade the health and the livelihood of humans. This Digital drawing is an illustration of this so-called inevitable cause-and effects situation.

The digital illustration was fabricated using the Procreate, and the charcoal strokes were the brush of choice due to its character (expressive and raw strokes) that is in tune with the intuition of the artist.

The use of imperfect human torso and gestures represent the desires and greed in consumerism which, eventually melted and dripped and formed a bar code that ends it all. This is the visual metaphor that illustrates the term 'consumer and consumed'.

In a conclusion, this illustration aims to realize us all (as a consumer, in a cynical way) to be aware of the impact of consumer waste.



Consumer and consumed
107 x101cm • Digital (Procreate) • 2021



DAYANG INTAN FARAHANIES ALMURID

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ARTIST STATEMENT

“MALAM BERINAI” or known as ‘henna night’. The origin which came from the country of India has become a tradition to the Malay people as well. This tradition usually held within a few days before the solemnisation or wedding to strengthen the relationship within family members. Other than that, some people believe it will avoid any harmful things in life especially to the newlyweds. The artist used digital art to picture the last moments of the subject’s before becoming someone’s wife. Henna with the colour of ruby filled the fingers as a sign of bride to be. Aside from colouring the fingers with henna, lots of traditional designs will be drawn onto the palm of hands or on the hands even on their feet.



MALAM BERINAI

42.0 x 59.4 cm • Digital Illustration • 2021



FARRAH HANANI AHMAD FAUZI

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ARTIST STATEMENT

Passion is one great force that unleashes our happiness and destiny. This digital artwork was inspired by Malaysia's national flower, Hibiscus or more commonly known as Bunga Raya. The petals represent the courage, life, and rapid growth of the Malaysian. In the others hand, the five petals symbolizes the five Rukun Negara of Malaysia. It grows in rich and well-drained moist soil full of the sun naturally near ditches, edge of ponds, and swamps. Hibiscus plants provide important ecological, aesthetic, culinary, and medicinal values. Life comes with many challenges during Covid 19 pandemic. When hope seems hopeless, keep fighting for miracles. Life imposes things we can't control. But we still have the choice of how we going to live with patience and happiness. I transform my imagination to produce a work that can symbolism the satisfaction of expression from the uniqueness of this hibiscus flower. It is important to find a blessing and self-care to encourage our positive motivation during this tough times. My digital artwork, "A Thousand shade of Passion" has the power to embrace us do the impossible things that valuable strength in a better life. During these difficult times, it simply takes a little spark of hope and encouragement to keep going and be positive. All of our difficult and unpredictable moment, will all come back to us in abundance. We all need to take time to breathe deep, shut out the voices of panic and worry inside our heads, and be reminded that we can and will get through these hardships. We have to believe that tomorrow is another better day for miracles. Open the bloom of your heart and become a gift of beauty to your own world. As beautiful of the hibiscus that begins to blooms in the sunny day.



A THOUSAND SHADES OF PASSION
42 x 42 cm • Digital Art Work • 2021



HAMDAN SHAARANI

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ARTIST STATEMENT

Siri Bias di adaptasi dari alam. Alam harus di lihat dan di kaji dengan mendalam... melihat tersirat dan tersurat. Karya BIAS digarap dengan pengamatan imej bayangan pokok di atas permukaan air yang telah di abstrak. Imej bayangan ini merupakan metafora kepada pemikiran manusia. 'Bayangan' adalah ide pemikiran awalan di kotak minda. Kebiasaanya apa yang di ucap akan terbayang di minda. Otak berperanan mentafsirkan apa yang di perkatakan. Jika kata2 yang lahir merupakan kata2 positif ia akan mempegaruhi aura dalam badan.

Dalam badan manusia menggandungi 70% adalah unsur air. Diantara sifat air ia boleh merakam. Ini di buktikan oleh saintis Jepun Dr Masaru Emoto. Air yang di uji dengan kata-kata positif menghasilkan rupabentuk molekul kristal yang indah. Air yang di ucap dengan kata-kata negetif tidak menghasilkan apa-apa corak dan kelihatan hancur serta buruk. Insan yang baik sentiasa berfikiran positif. Pemikiran positif dapat membantu aura dalam badan menghasilkan rupabentuk molekul kristal yang cantik dan indah. Keberibadian yang baik lahir dari dalam diri seseorang itu



BIAS 14

152 x 92 cm • Acrylic on canvas • 2018



HUMAIRA RAMLI

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ARTIST STATEMENT

Gemalai which is produced in 2021 is a two-dimensional abstract painting in 2 feet x 2 ½ feet size with the use of the fluid painting technique. This painting used acrylic pouring fluid and silicone oil for pouring acrylic paint cells materials in the implementation process. The theme for this artwork is mainly on nature whereby betta fish was chosen as the main subject matter. Based on the selected concept, the subject was inspired by the shape of the tail which has its aesthetic values since the tail displays a variety of colours that attracts public attention and give a wonderful impression to those who see it. Betta fish is one of the most popular freshwater fish species in the world because of its beauty and adaptability. Many mixes of colours will enhance the look of the betta fish. Besides, its beautiful tail while swimming symbolizes the story of nature on the leaves that wave when blown by the wind. Moreover, the rhythm and movement can be directly seen in the dancing activity through the human body movement. The artistic movement is a key element in the art of dance since it is inseparable from the human body. We can observe that the objects or motifs with rhythm and movement with the processing of several artistic elements such as lines, shapes, colours, textures, shapes, spaces that change direction or are repeated spontaneously through fluid painting that produces rhythm and flow from one space to another. From the psychological point of view, this kind of fish can provide therapy, especially for owners who have just returned from work. The curves and graceful movements of the fish in the aquarium at home can give solace to the owner by cheering up the atmosphere as well as reducing stress. In addition, the colour variation indirectly becomes colour therapy or also known as 'chromotherapy' as colour plays a role in soothing or curing disease. In this artwork, each colour represents a different aura. The choice of colour symbolizes the betta fishtail in which varies and matches the main colours in the Malay world, namely white, yellow, red, and black. The secondary colours are purple, orange, blue and the colours that result from the mixture of those colours (Che Husna Azhari, 1997). Here are seven generic colours of the Malays detailed further by Che Husna Azhari in her paper 'Teknologi Warna Alam Melayu'.



Gemalai

2 x 2 ½ ft • Acrylic Pouring Fluid & Silicone Oil • 2021



IDA PUTERI MAHSAN

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ARTIST STATEMENT

Penggunaan sapuan cat air pada kertas dan gabungan ekspresi digital digayakan dalam karya Siri Flora dalam permukaan saiz A3. Kedua-dua seni iaitu digital dan konvensional akan memperoleh perkembangan yang lebih baik sekiranya kedua-duanya disatukan dan saling mempelajari antara satu sama lain. (Du, Li, & Gao, 2010).

Diiringi dengan gabungan kepelbagaian kategori warna termasuklah warna primer, sekunder, tertier dan neutral, digarapkan dengan kesan visual digital daripada kesan filter layer blending mode. Sapuan cat air imej bunga melur dan pokok kaktus mengekspresikan salah satu siri flora dalam alam semula jadi.

Proses digitalisasi bermula apabila pelukis menggunakan pengalaman dan kemahiran penggunaan perisian grafik dalam proses visualisasi seni. Keadaan ini dapat dilihat menerusi eksplorasi dan eksperimentasi yang berterusan dalam usaha untuk mencari bahasa yang baru dan sekali gus ingin keluar daripada ekspresi konvensional sebagai refleksi bagi mereka yang inginkan pembaharuan. (Badrolhisham Mohd Tahir, 2010).

Pelukis sememangnya telah didedahkan dengan apresiasi seni secara seni halus dan seni grafik. Gabungan kedua-dua visualisasi ini dapat membantu pengkarya menterjemahkan dan menjana idea dengan lebih meluas. Kombinasi sapuan berus secara fizikal dan kesan 'filter' pada perisian Adobe Photoshop dapat memberikan kepuasan kepada pengkarya dalam berimajinasi, bereksperimentasi dan berekspresi. Ketenangan daripada warna alam semula jadi memberi sedikit ruang kepada pengkarya untuk berhenti memikirkan pelbagai tuntutan baharu dalam meneruskan kehidupan.

Calitan warna panas pada sebahagian ruang, menunjukkan ekspresi ketidaktentuan. Olahan ruang melalui warna terang dan gelap pada segenap sudut yang tertentu dipaparkan bagi mewujudkan pelbagai sudut pandangan kepada audien. Sudut pandangan audien perlu di beri kepelbagaian dari aspek unsur dan prinsip seni termasuklah rupa, entuk, jalinan, ruang, ritma, pengulangan, dan dominan. Terdapat ruang kosong yang diwujudkan di bahagian atas dan bawah karya sebagai ruang rehat pada pandangan mata audien.

Menurut Gere (2012) walaupun praktis pengkarya dan projek yang menjurus kepada teknologi digital sedang berkembang cepat, namun karya seperti itu kurang diketengahkan di institusi seni. Usaha yang diketengahkan ini dengan mempamerkan karya seni yang menerapkan teknik secara apresiasi digital diharapkan dapat memberi sumbangan kepada perkembangan seni lukis tanah air.



Siri Flora

297 x 420 mm • Mix media, water color and digital • 2021

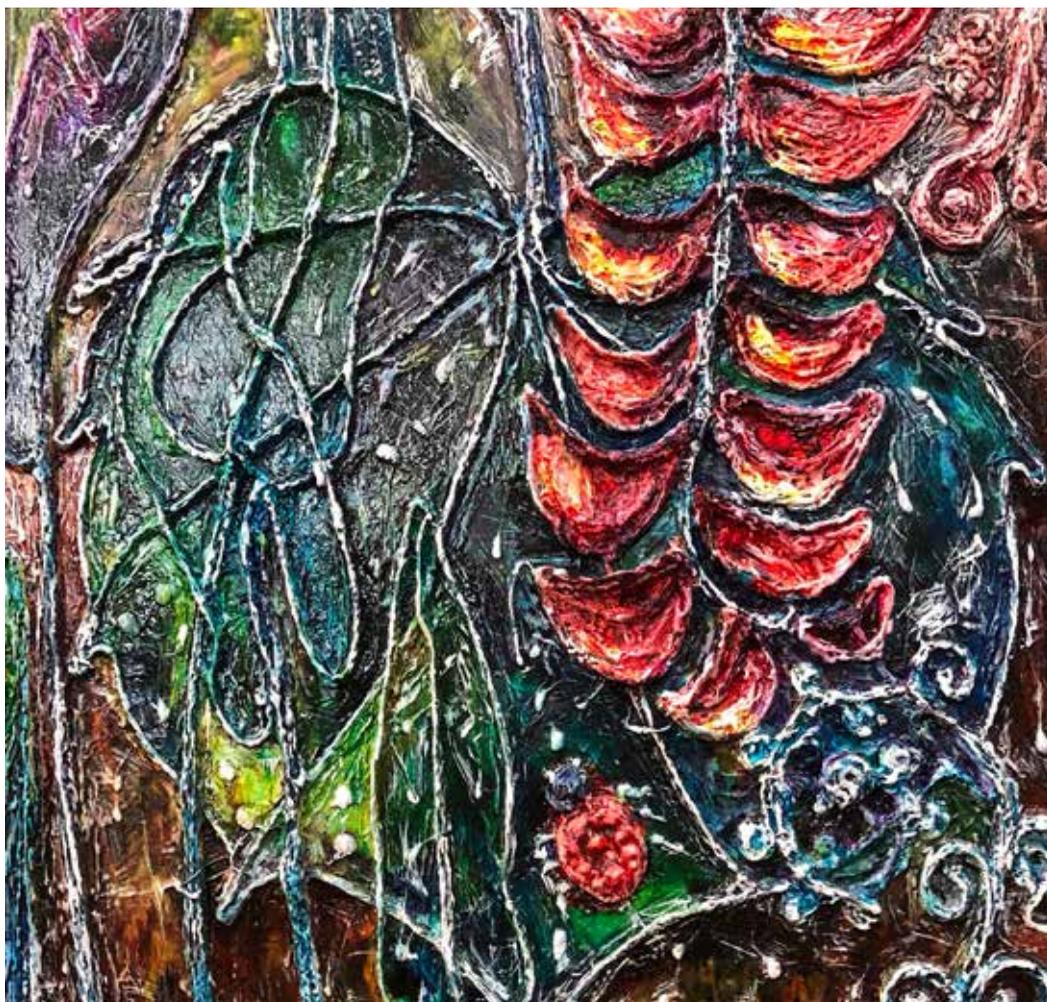


IRMA MURNI ISMAIL

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ARTIST STATEMENT

“ My artwork is an expression towards nature”



Breath And Soul

60 X 60 cm • Mixed-media yarns & fiber • 2021



ISHAK RAMLI

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ARTIST STATEMENT

Hari esok adalah sesuatu yang menjadi tanda tanya bagi setiap daripada kita; sama ada bernasib baik atau buruk, untung atau rugi, terang atau gelap, dan sebagainya. Karya ini memaparkan imej kanak-kanak yang berada didalam kawasan semak-samun; yang memandang kearah yang tidak pasti hala tujunya. Dengan situasi kehidupan kita yang serba mencabar hari ini, karya ini menampilkan sebuah cetusan 'fikir' berkaitan 'nasib' generasi hari ini yang harus mendepani pelbagai dugaan, cabaran dan rintangan yang lebih besar pada hari esok.



Bagaimanakah nasib hari esokku?

750 x 460 mm • Digital print on canvas • 2021

ISSAREZAL ISMAIL



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ARTIST STATEMENT

This work was produced based on my life experience while living in the city of Kota Kinabalu, Sabah. Every year, the city was hit by serious foggy weather due to series of fires that came from farm clearing and deforestation in Kalimantan. The situation becomes worse if it occurs during the dry season. It is also reported that the activity not only threatens human health but also even worse, destroying the wildlife habitat.

This is the issue that I would like to highlight in the work entitled Bara, Bahang & Abu; a surrealistic picture of the cause of the disaster and the effect to the Borneo's ecosystem. It shows an image of large scale cigarette as a symbol that has a double meaning. On the one hand, cigarette can be a symbol to human addiction; in this case the treatment of forest fires that often occurs every year. Whereas, on the other hand, it can be representation of an uncomfortable situation filled with smoke and adversely impacting other life.

Not only that, I also included a visual representation of several animal figures (Orang Utan) formed from the use of black and white achromatic color on the burnt ash of the tobacco to symbolize the death of this wildlife species which is an icon for the Borneo Islands. It is then connected to the silhouette visual of forest fire that was placed at the base of the cigarette butt to signify destruction of the wildlife habitat.

Indeed, the Borneo Islands are often praised for its beautiful scenery and mesmerizing bio-diversity but it is often tested by human action that led to its degradation.



Bara, Bahang & Abu

120 x 150 cm • Bitumen, industrial paint and oil paint on canvas • 2019



IZADDIN MATRAHAN

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ARTIST STATEMENT

The idea of the work was inspired by the dire situation that the world faces now. Covid-19, social and political unrest creates all sorts of instability and restlessness. Social distancing for instance develops a deep psychological impact among people and their relationship within the environment. Some of its impacts are creating an invisible barrier for social interaction and hindering progress especially in the business, sports and agriculture sector for example. The need to teach and respond in the world of education are also impacted.

The idea behind 'Water Fall' is reimagining the power of water and its element that creates us physically and environmentally. The power of a falling water either naturally or man-made are awe inspiring. The rush, the gush and the mighty kinetic power created by a moving body of water provides mankind all sorts of provision.

As a symbolic gesture of a falling water for me represents an element of furor in a society created by turmoil, friction and man's internal conflict. In today's situation e.g. the pressure of life events like the spreading of covid-19 delta variant especially in India and Indonesia, the social unrest in South Africa caused by the indictment of Jacob Zuma, major flooding in Europe and China and the super heatwave in Canada and America. The outcome of all these unprecedented events, leaving hundreds or maybe thousands of deaths.

The results of having so many kinds of deaths and losses of properties in one go can cause severe anxiety all across the globe to the world population. It's about time we humans ponder and reflect what damage that we have brought to the world. War games between super powers, uncontrolled carbon emission and hyper plastic pollution, untreated waste and stricken poverty caused by greed in an unbalanced world economy. These oncoming events are justifiable of what we have done to mother earth. What provides can also take back, sometimes in an unruly manner.



Water Fall

153 x 92 cm • Watercolour, acrylic, collage, graphite on canvas • 2021



JUJU & AHMAD

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ARTIST STATEMENT

Tetamu Saya! adalah hasil nukilan Ahmad sepanjang PDPR di rumah. Gaya yang bersahaja dengan menggunakan software Adobe Illustrator. Ini merupakan kali kedua Ahmad menggunakan software tanpa bantuan Juju.

Olahan karya dengan menggunakan warna primer untuk menggambarkan situasi beliau di rumah. Setiap warna yang digunakan memaparkan individu di rumah. Biru adalah dirinya sendiri, manakal oren untuk menggambarkan adiknya, hijau menggambarkan ayahnya dan warna jingga untuk gambaran mamanya. Tetamu yang selalu datang digambarkan dengan warna kuning melambangkan betapa beliau sudi menerima tetamu tersebut, dan selalunya hatinya riang ria sebabnya 'it's a box of happiness' tidak seperti tetamu yang berwarna merah. Jika dilihat di tangan berwarna biru seolah-olah ada pedang terhunus, menggambarkan beliau tidak ingin menerima tetamu tersebut. Ahmad-Ahmad apalah yang ada dipikiran beliau. Bila ditanya, i hate teacher, i hate online class... lembaran demi lembaran diberikan membuatkan beliau berasa annoying!



Tetamu Saya!

297 x 420 mm • Digital Art • 2021



KHALIK MUSTAFA

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ARTIST STATEMENT

Korean drama is popular around the world, in part due to the spread of Korean popular culture “Korean Wave”, and its widespread availability through scripting services that often offer subtitles in multiple languages. Many K-dramas have been adapted around the world, and some have had a huge impact on other countries. K-dramas have attracted attention because of their fashion, style, and culture. The rising popularity of Korean dramas has led to a great boost to the fashion line and their beauty.

KD-lywood Oppa 1.0 is an idea to illustrate the faces of Korean actors influenced by the dramas they star in. Choosing to act that makes their popularity as one of the eruptions of ideas through cross hatching drawing techniques. Overall, for this illustration is the community’s obsession with KDrama to all walks of life and ages.

Reference

Amirul Haswendy Ashari, 14 Oktober 2017, K-Drama paling popular, My Metro

Alphonso Dunn, (2018), Pen&ink drawing workbook, Three Minds Press.

Steven Heller, Julius Wiedemann, (2013) 100 Illustrators, Taschen.



K-DLYWOOD OPPA 1.0

13 x 17inch • Pen on paper • 2021



KHAYRIL ANWAR KHAIRUDIN

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ARTIST STATEMENT

Manusia sering mentafsir apa yang dilihat oleh mata kasarnya sahaja. Kebaikan akan selalu diselindungi oleh kejahatan, kecantikan akan dibayangi oleh keburukan. Walaupun terlalu banyak kebaikan, kecantikan serta keindahan yang dipaparkan, namun keburukan serta kesalahan yang hanya sebesar kuman juga yang akan dipandang.



ON THE OTHER SIDE

3 x 4ft • Mixed media on canvas • 2021



LILLY ANAK METOM

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ARTIST STATEMENT

Nothing beats the delightfully scrumptious Sarawak Laksa! That luscious bowl, stuffed with rice vermicelli, shredded chicken, omelet strips, bean sprouts, prawns, fresh coriander, shrimp paste and lime, is 'one of the foods served in heaven' as claimed by the late Anthony Bourdain (may his soul rest in peace). My family members love it too. While hunting for Sarawak laksa during the Chinese New Year 2019 celebration, where most laksa shops were closed, we ended up in Bau, Sarawak and found this very dish, packed with huge river prawns and all its succulent condiments, which was a heaven's catch indeed! It was so delicious that I had to paint a bowl on my canvas.

Being a self-taught artist, with no formal training in visual arts, painting means redefining the reference picture into intuitively meaningful likeness and advocating my appreciation for the little things in life, which most people will simply overlook. I captured the Sarawak laksa bowl using acrylic on canvas, itemizing the intricate details of all the condiments, with some twist of added imagination as well, of course.

In a nutshell, the painting depicts a celebration and gratefulness of a local delicacy, found only in some remote place in Sarawak, Borneo, which is worthy of art appreciation.



Sarawak Laksa

3 x 2ft • Acrylic on canvas • 2019



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ARTIST STATEMENT

The idea of this work is based on my occupation in Seri Iskandar. I perceived the township as divided into two section which is the prosper township of urbanization development of modern infrastructure and commercialization centre.

In another section is the rural area of the surrounding of Perak Tengah that is the occupations of the local people with laid back lifestyle and nature loving. The collision of this two has created a conflict between urban and rural that has been enhanced with the migration of students from two universities that flourish its economic sector.

In Sekilas Ikan di air, I have portray fish as the metaphor to represent the two sections. An image of a fish to contemplate another shape of fish on the canvas to suggest the existence of urban and the rural. Fish has always attached towards nature. The physical changes of a fish through vibrancy of colours could indicate the amount of oxygen exist in the water surrounding. The migration of fish also depends on the count of supplement and food that contains in the water. Basically the metaphor suggests that changes that occur during the development or urbanization will have deep impact to its surrounding. The used of glass might suggest the fragility and cautiousness that we need to be aware of in adapting towards the changes. The use of mixed media and decaying surfaces might refer to effects of changes towards the local.

Sekilas ikan di air like suggested by the folklore an action of prediction in knowing the truth just by a glimpse, however need to be put on focus so that we are aware of the danger in dealing with the changes of urbanization. MHM



Sekilas Ikan Di Air (Glimpse Of Fish In Water)

155 X 125cm • Glass And Mixed Media On Canvas • 2021



MAIZUL AFFENDY BAHARUDIN

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ARTIST STATEMENT

RABAK is my solo progression work in late 2019 (circa November 2019).

The initial idea was sparked after the new government Pakatan Nasional took over. Since then RABAK MELayu has produced a few more series with new RABAK KABAR, RABAK RISAN, and RABAK KERAjaan with various experiences, situations, feeling, thoughts, losing, etc during the pandemic attack in Malaysia since March 18, 2020.

The word RABAK is “torn-apart” and MELayu have two different meanings - Melayu as Malay race and withering (layu). The statement of these two words has one meaning and one situation that has happened to the Malays community, their belief, and political dialogue that separated us into pieces.

The work is abstraction painting. The influence of my artwork is more towards Franz Kline, an American artist with fluid and thick brushstrokes that often intersected, overlapped, and interacted with one another. Within these artworks, Kline made use of his distinctive gestural brushstrokes, which invoked a lot of emotion into his paintings. My research and new exploration of uncertainty throughout sadness, ignorance, and devastating were giving an artist's point of view throughout the reading, feeling, pieces of evidence, and own opinion regards to the title of the work.

The objective of my work is about the education of Malay society in terms of their belief, dilemma, etc that have changed our local political landscape.



RABAK MELAYU (series 14)
18 x 24 cm • Mixed media on canvas • 2021



MASTURA HAJI MOHD JARIT

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ARTIST STATEMENT

Art work displays experiments only focusing on typefaces of letter O. This experiment was produced on the observation by the artist on the formation of a work of typefaces implemented and what was the community acceptance. Although the work is only focused on the initial stage of the letter O, it will be continued with experiments of other letters. Through observation, diversity of medium plays a very important role in achieving its prospect.

The typographical or letters can stand on its own and it plays a major role in the visual arts. The experimental also looks at how typography serves to state or express emotions and psychology visually. Typographical characters have meaning in expression, these letters cover letters A through Z, upper and smallcase including its setting once a comma example (?), and also the number of points. Typographic covers the two-dimensional and three-dimensional media, including print and digital media. The experimental includes design fundamentals, which is divided into shape, structure and content and message expiration. In the letter to be overlooked, issue inventive rhythm, order lines, alignment, spacing, positive, negative space, the illusion that exists in the space that is different from reality.

Apart from the emphasis on the art of lettering, other aspects to be considered are line, a distance that can be read and conditions can be read (spacing to be readability and legibility). This experimental also need to understand how the type or letters used in a creative way and full of expression. In depth this experimental is on the type and character to be used as art material that can be commercialized. Selection of the type or character to produce a work of art is the emphasis, if not the art is inaccessible to the audience to be addressed. A message to be conveyed must be accurate in order to allow an objective to be achieved in the commercial art



The Beauty of O : Typo Series 1

36 x 36 inch • Mix media, collage, computer generated • 2021



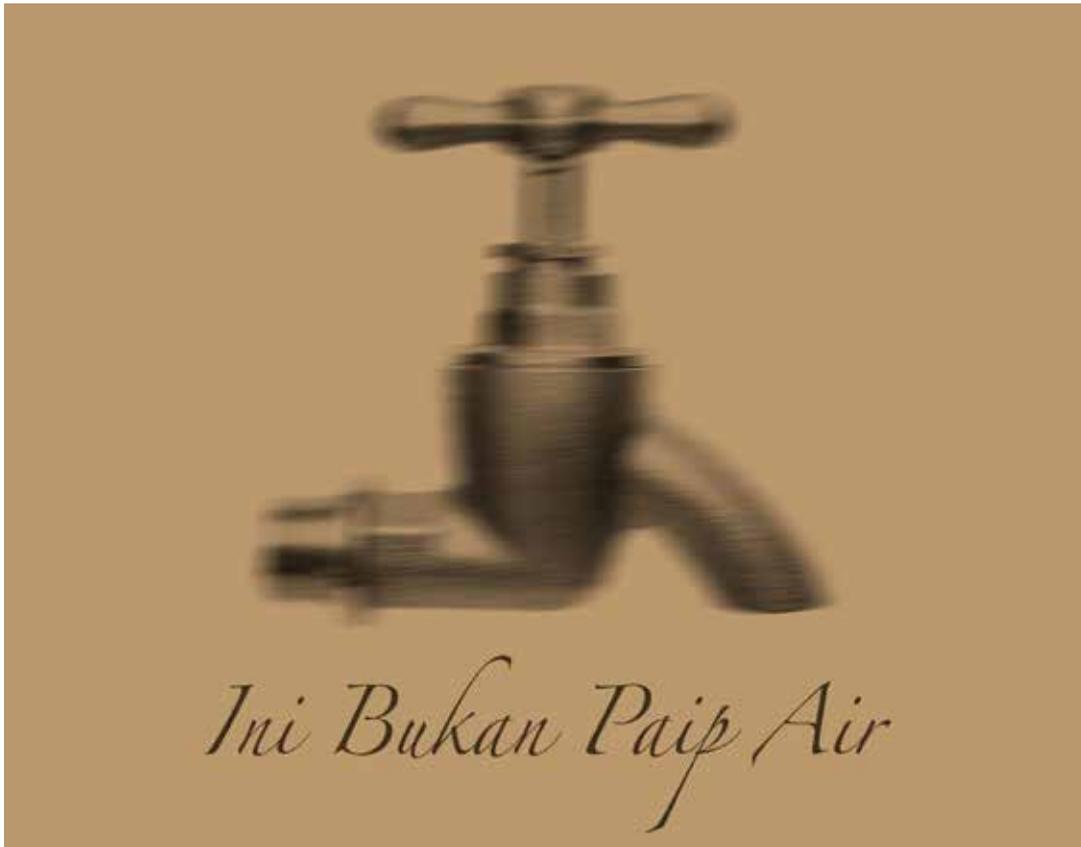
MOHAMAD HAFIZ YAHAYA

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ARTIST STATEMENT

Visual is something such as a picture, photograph, or a film used to give a particular result or to explain something. In Art, visuals play an important role because visuals convey the feelings and ideas of the artist towards his work. Over the years, people are always trying to make the environment beautiful. This activity gives peace to human beings. This is called “art” where human beings need something soothing to appreciate. Art is able to describe the characteristics of a society and is able to explain the cultural changes and civilizations of life. Art shows the system of thought and human creative skill. This makes art a representation of life for a society.

Art is something that always gave people but complex to be defined. Art can make people look from the other side of habit, and help people to appreciate the beauty of the deeper feelings. Art is subjective in which anyone in the world can have a different point of view. Art gives freedom of thought and creative process in the form of beauty. Art also requires critical thinking and needs to be translated in a creative way in various forms. Humans understand art as a beautiful visual form. Activities such as drawing, carving, shaping or making prints produced by a person are seen as fulfilling the aesthetic value of the general public experience. Art not only appreciated from the involvement in creative development, but should be more concerned with understanding the content and educate about art.



What you see is not what you know.
62.5 x 90cm • Digital print on canvas • 2021



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ARTIST STATEMENT

Tales of the Cities: A Tilt-shift Photographic Series of Kampung Baru, Kuala Lumpur is an artwork from a series of photograph using tilt-shift effect, focusing Kampung Baru, one of the famous area in the heart of capital city of Malaysia, Kuala Lumpur.

The artist wants to express the appreciation of “unvaluable land” of Kampung Baru that had been through a lot of controversial takeover plan between the government and the landowner. With the backdrop of the city’s modern skyscrapers (Wong, 2021) the last remaining large tract of undeveloped land in the capital’s urban core, Kampung Baru is targeted for a historic redevelopment, part of larger plans to upgrade the metropolis of seven million people (Malay Mail, 2016). But, until today this place still “alive” and all the people and the unique surrounding of original “kampung” lifestyles still goes on. The artist trying to use a different kind of angle in creating the artwork which using high angle to get the result. Some might say it was like an aerial photographic. Well, kind of. But the photographer using a quite “hardcore” approach by staying in a high-rise hotel with the 180° view of the area and start pressing the shutter button. After select the best image for the artwork, the artist use tilt-shift effect to create miniature “atmosphere”. The artwork influence was from Kurt Moses’s Un Petit Monde artwork.

Extracting what Kurt Moses said, “My goal is simple; initiate a storyline and capture an evocative photo that allows the viewer to draw their own conclusions about the scenes they are observing” (Hosmer, 2012), the artist also trying to bring the audience into a new kind of perspective when seeing the visual of Kampung Baru. The artwork also symbolizes of love and hope in appreciation the “last” village in Kuala Lumpur.

In the end, the aim of this artwork is to present the photo that artist took with his camera is the imagination he wants to create with reality, and the artists want to share the beauty that can be seen in all things, seeing, and composing the beauty is what separates the snapshot from the photograph.



Tales of the Cities: A Tilt-shift Photographic Series of Kampung Baru, Kuala Lumpur.

Variable size • Digital photography • 2021



MOHD FAKHRUDDIN AHMAD

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ARTIST STATEMENT

Karya ini menjelaskan minat saya dalam bidang seni visual dan bunga orkid di sebalik kecantikannya. Media cat minyak sebagai pengantara idea saya dalam menterjemahkan seni persembahan secara bersahaja tanpa dilihat secara konvensional. Saya cuma ingin berkongsi penghayatan saya secara bebas untuk menyampaikan idea saya untuk tontonan. Bunga orkid bukan sahaja cantik dilihat tetapi kehidupannya juga hanya untuk tatapan di mata. Karya ini menjelaskan sifat kepelbagaian dan variasi bentuk yang pelbagai dapat memperlihatkan sudut yang saling melengkapi. Ada kalanya kelopak bunga tidak semestinya perlu cantik, asalkan sifatnya untuk mengimbangi antara satu sama lain. Karya ini lebih menjelaskan naluri dan persespi saya terhadap dunia seni tampak



Orkid Siri 1

12 x 12 inch • Oil paint on canvas • 2021



MOHD FAUZI HARUN

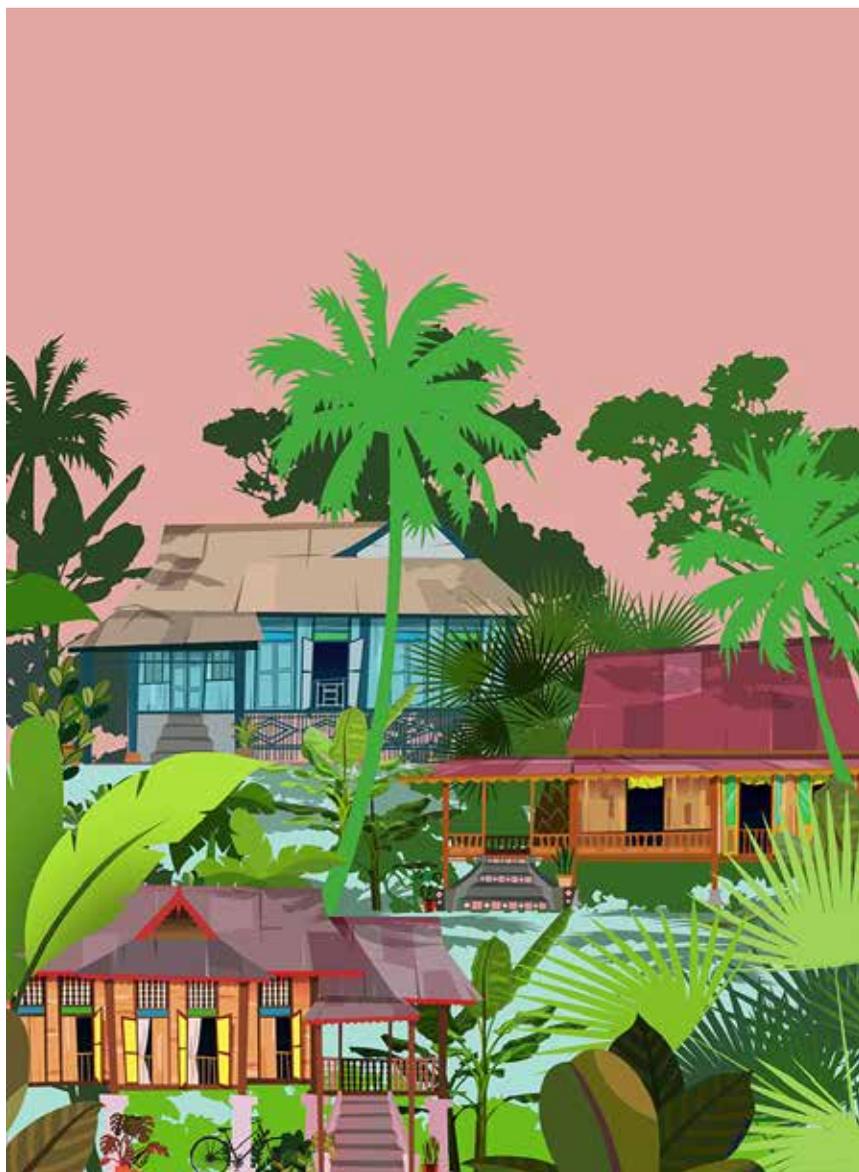
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ARTIST STATEMENT

Malay traditional houses are unique in their own way. Every states have their own identity reflecting their own unique trails. However, this uniqueness is eroded time to time as modern house is replacing at any demographic without any special characteristic.

The diversity of Malay house architecture is truly unique and set a different identity each. The state of the art in building such houses representing high values and cultural characteristics. The forms of traditional houses influence by cultural aspects as well as environmental factors. The harmonious life of people's beliefs, cultural practices, and their lifestyle in Malay traditional houses are in associated with essential part of the Malay culture. These cultural beliefs are in connection with creating a firm relation in family, women and elderly respectfulness other than the structural and visual characteristics.

'serumpun' here means; look different from the outside but shared common rich cultural values.



Serumpun

297 x 420 mm • Digital Illustration • 2021



MOHD NAFIS SAAD

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ARTIST STATEMENT

Karya ini bertajuk Teratak Jiwa merupakan sebuah karya seni cetakan Karya yang bersaiz 22cm x 30cm dihasilkan pada tahun 2021. Di dalam karya ni terdapat sebuah rumah yang sedang ditenggelami air, manakala pada tangga kayu pula terdapat sepasang ayam jantan serta ayam betina di dalam sarang. Terdapat juga beberapa objek lain seperti lampu minyak tanah, buah nenas dan pisang dalam karya ini. Karya ini divisualkan dengan naratif situasi apabila berlakunya musibah, ia mampu menyulitkan kehidupan sesebuah keluarga. Keputusan dalam penyelesaian masalah akan mencorak survival kehidupan pada masa akan datang.

Penghasilan karya bermula dengan observasi pengkarya terhadap keadaan sekeliling ditambah pula dengan berita – berita semasa mengenai bencana alam yang makin meruncing tatkala dunia masih berdepan dengan pasca pandemik covid-19. Hasil garapan idea dan lakaran awal berdasarkan susunan komposisi subjek-subjek terpilih yang dirasakan sesuai dan ia menjadi simbol dalam menyampaikan makna tersirat dan ekspresi peribadi pengkarya.

Karya ini adalah seni cetakan traditional menggunakan teknik cetakan timbul (Relief). Jenis cetakan dihasilkan menggunakan cetakan Lino. Pengkarya juga melihat dari aspek teknikal, proses penghasilan seperti garisan, rupa, bentuk dan tektur perlu di fahami dan dipelajari agar imej subjek dapat dihasilkan dengan baik.

Kesimpulannya, karya seni cetakan timbul menggunakan Lino bukan sahaja dilihat dari segi olahan isu, komposisi aturan subjek tetapi juga perlu diimbangi dengan aspek teknikal agar karya dapat dihasilkan dengan sempurna.



Teratak Jiwa

22 x 30cm • Linocut • 2021



MOHD RAZIF MOHD RATHI

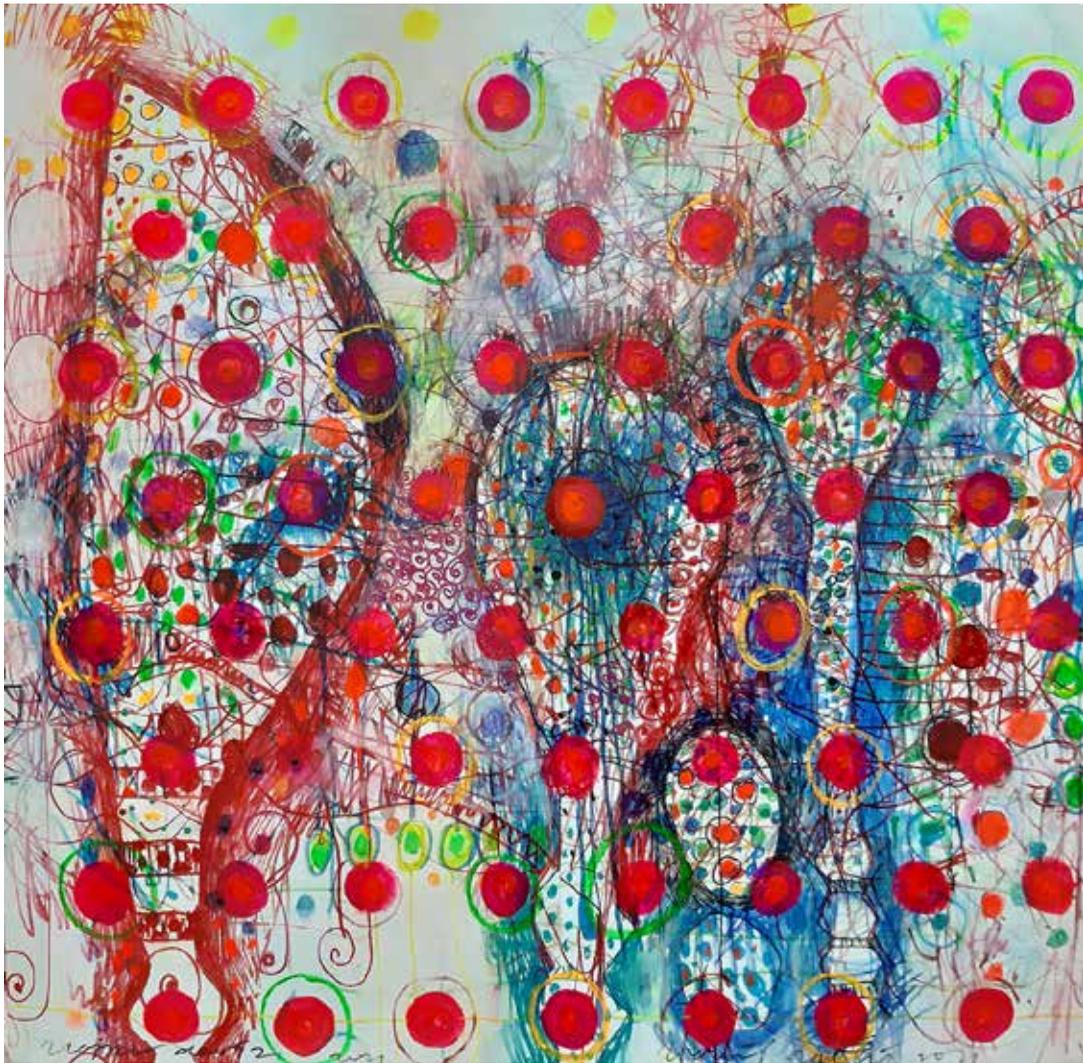
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ARTIST STATEMENT

This artwork is a representation of the concept of “mutualistic symbiosis,” which describes any relationship or association between two distinct species that benefits both. The term symbiosis is derived from the Greek word, which means “the state of living together.”

The juxtaposition of expressive line and colour on the canvas symbolizes a cohesive progress of human effort in adapting and unified with the new norm solution as we move forward to the world after Covid-19.



“ Living Together “

81 x 81 cm • Mixed media on canvas • 2021



MOHD SALEH ABDUL WAHAB

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ARTIST STATEMENT

Alunan irama jiwa penyair segala cerita



Alunan

20 x 20 x 15cm • Clay • 2021



MOHD ZAMRI AZIZAN

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ARTIST STATEMENT

Dari Ibnu Mas'ud Radiallahu'anhu berkata dalam sebuah hadith marfu':

“Sesungguhnya Malaikat Jibril telah melontarkan dalam hatiku bahawa seseorang tidak akan mati sehingga disempurnakan rezeki baginya, maka bertaqwalah kepada Allah dan perelokkanlah dalam mencari rezeki. Dan janganlah disebabkan lambatnya rezeki itu membawa salah seorang dari kamu mencarinya dengan jalan maksiat kepada Allah, sesungguhnya apa-apa yang ada di sisi Allah itu tidak diperolehi melainkan dengan cara mentaatinya.”

Justeru itu kita perlu maklum setiap rezeki yang diturunkan, ada hak dan bahagian orang lain. Ia bukannya milik kita secara mutlak. Berkemungkinan ia juga milik ibu dan bapa kita, adik-beradik, saudara mara, orang susah dan golongan asnaf yang memerlukan. Kita perlu berkongsi rezeki yang telah dilimpahkan. Yang kita kongsi itulah yang akan kekal dan berguna di akhirat kelak.

Jika rezeki yang dihajati masih belum dikecapi sedangkan berutus doa dipanjatkan dan usaha acap kali dilakukan jangan sesekali salahkan takdir. Perlu berlapang dada kerana ada kalanya Allah SWT tidak mengurniakan sesuatu yang diminta tetapi Dia mengurniakan sesuatu yang diperlukan.

Teruskanlah bersabar dan berusaha untuk memperoleh rezeki yang diidamkan. Setiap hambaNYA sebenarnya tidak akan pernah puas dengan setiap nikmat yang dikecapi.

Semakin Allah mengurniakan rezeki, semakin banyak hajat yang ingin dicapai oleh manusia. Tidak salah meminta pelbagai bentuk rezeki daripada Allah SWT, namun fikirkanlah sikap kita terhadap kehebatan dan keagungan Allah SWT.

Adakah kita daripada kalangan hambaNYA yang bersyukur? Ramai orang bersyukur ketika menerima rezeki baru, namun lupa untuk mensyukuri nikmat rezeki yang sedang dinikmati.



REZEKI

2 X 2 ½ft • Acrylic on canvas • 2021



MUHAMMAD SALEHUDDIN ZAKARIA

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ARTIST STATEMENT

Abstract works that are spontaneous show the expression of the feelings of an unpretentious artist. Every individual who sees this work can feel the message from this work is varied according to feelings and emotions. This work can be associated with happy as well as sad feelings. The use of diverse media and unpretentious brush strokes make this work even more meaningful.



UNTITLED

3 X 2 ft • Mix media on canvas • 2019



MUHD SARIP ABD RAHMAN

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ARTIST STATEMENT

If you tolerate " Everything " you stand for nothing.



"F" FOR YOU RIGHT

213.5 x 213.5 cm • Mix media on canvas • 2021



MULIYATI MAT ALIM

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ARTIST STATEMENT

Memory lane in Ipoh adalah tajuk kepada karya digital ini. Karya ini dihasilkan dengan warna panas dan natural menggambarkan kenangan pada sebuah pekan lama di Ipoh, Perak. Deretan kedai dengan senibina bangunan asal yang juga laluan pejalan kaki di Pekan lama Ipoh merupakan inspirasi kepada karya ini. Visual bunga mawar merah pula dominan di bahagian tepi menjadi simbolik kepada keindahan kehidupan dengan memori sebuah pekan lama.

Merah bunga mawar menjadikan visual menyerlah walau pun keseluruhan ilustrasi menggunakan warna natural dan kelihatan klasik. Visual bunga dan laluan hadapan bangunan lama ini adalah simbol kebanggaan sejarah yang menjadi sebuah memorial dari pengalaman penduduk tempatan. Karya ini merupakan ekspresi peribadi pengkarya yang menunjukkan idea sejarah sesebuah penempatan adalah tidak ternilai dan dapat dilihat melalui tinggalan bangunan warisan berharga.

Karya dihasilkan secara digital menggunakan aplikasi Procreate. Bersaiz 2048 x 2048px. Karya menggabungkan elemen garisan, bentuk, warna, ruang dan juga tekstur. Imej sisi bangunan dengan di ruang tengah memperlihatkan perspektif bangunan. Bunga mawar merah di bahagian tepi menjadikan ia elemen yang dominan tetapi seimbang. Diharmonikan dengan warna lembut latar belakang, dan gelap di ruang hadapan. Elemen garisan dilukis secara contengan. Ini adalah bertujuan untuk menjadikan visual lebih hidup (pergerakan) dan mempunyai karektor. Penggunaan garisan halus berwarna putih pula untuk memberi kesan kemasan dan sentuhan akhir kepada karya ini. Semoga karya ini menjadi salah sebuah item seni yang boleh memberi sebuah penceritaan sejarah lama sesebuah penempatan.



Memory lane in Ipoh

2048 x 2048 px • Digital media - Procreate • 2021

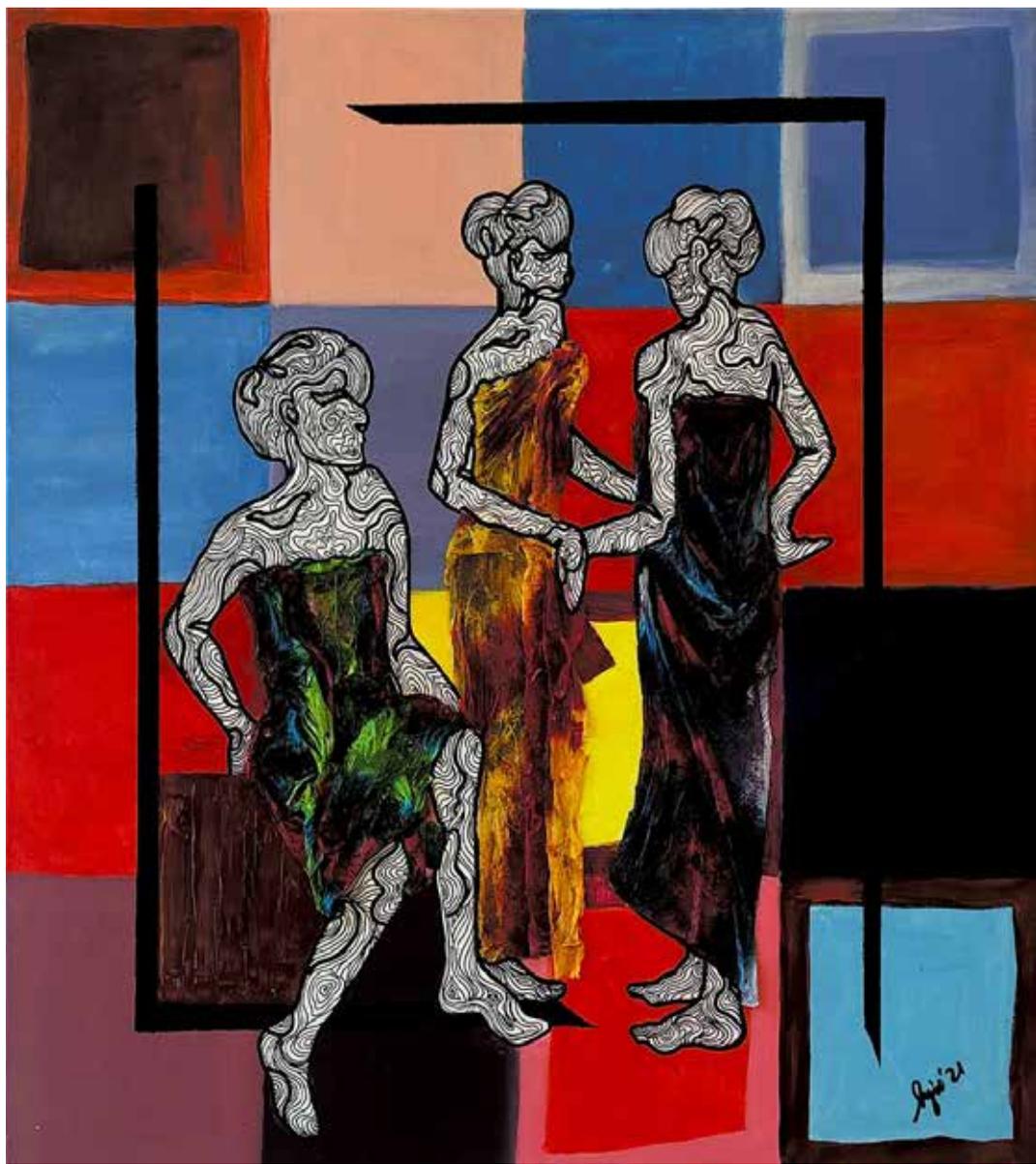


NASYIRAH SALEH

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ARTIST STATEMENT

The importance of society engagement and social literacy in the community is a norm in our colourful culture - Malaysian!. We've been living in this multicultural epitome which generally created us Malaysians with the acceptance of its beautiful cultures and peoples. "Sarung girls in the city" is basically a simple masterpiece to capture the language of social adaptation and identity glorified by our ancestors and the fingerprints inspired to represent the personal identity- sarung itself and its colourful arrangements, drapes and knots to grip the piece of cloth onto the body neatly. Meanwhile, during the pandemic the use of comfort wear or should we say "baju malas" was making their comeback and obviously sarung and the comfy cotton materials is back on the rack to suit our daily life with no hesitation. Applying collage used from tie and dye techniques on kitchen towels, I recreated the drapes and knot enhancing the beauty of the sarung application along with acrylic to brighten up the squarish background resembling the tiny and colourful space of our houses. As a fashion enthusiast I personally admire the versatility of sarung and its simplicity at creating various ways of handling and styling with this simple piece of jointed cloth also its significance in our everyday lives.



Sarung girls in the city

2 x 2 ft • Collage and acrylic on canvas • 2021



NIK NOR AZIDAH NIK AZIZ

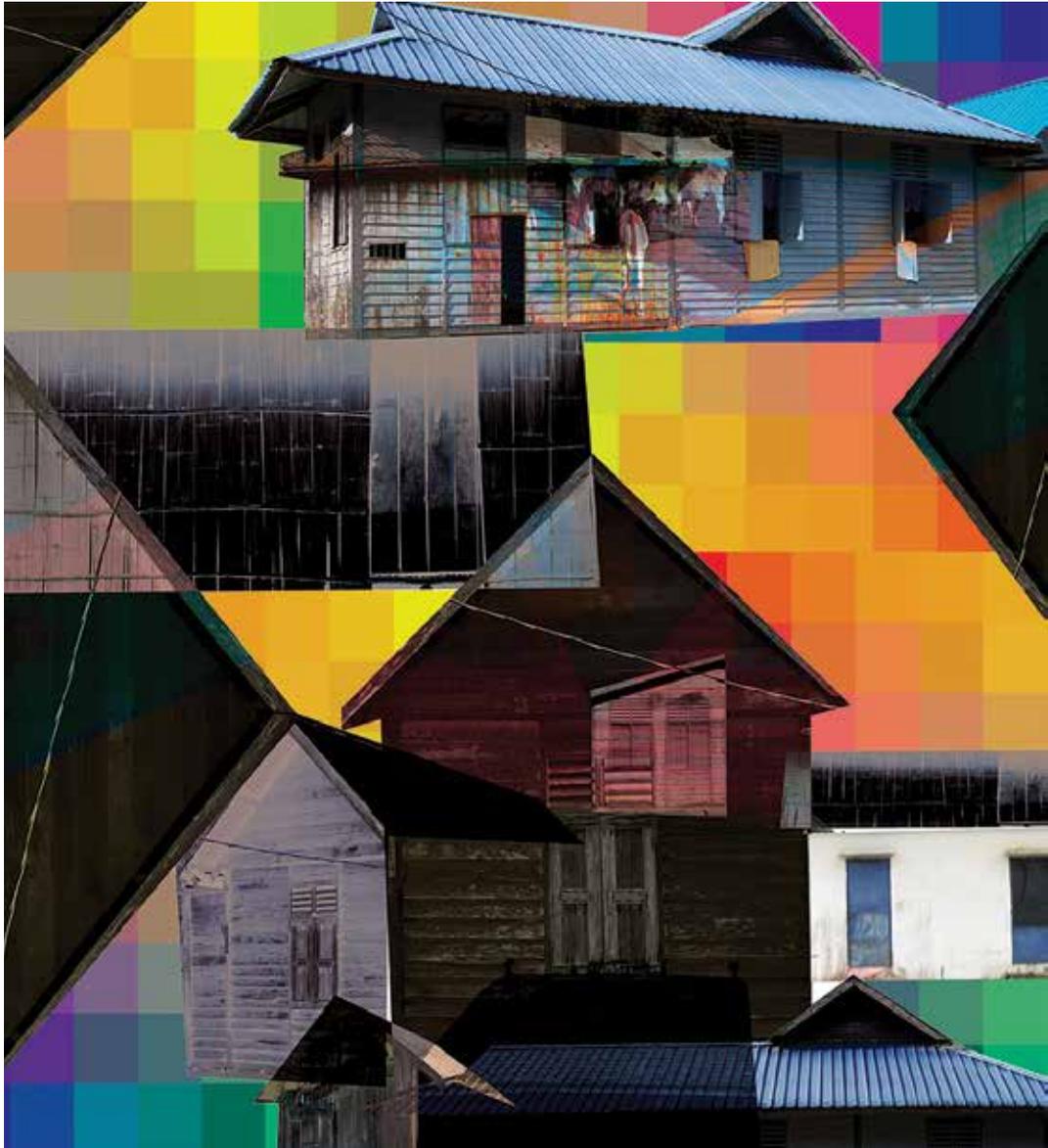
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ARTIST STATEMENT

Deconstructing 2021 Series: The deconstructive analysis does not just reverse it, it involves restructuring or “displacing” the opposition. I am inspired to compose by coinciding, overlapping, structuring and deconstruct the shape to give the impression of the fragmentation of the constructed building which is characterized by an absence of harmony, continuity or symmetry.

2021 series of Deconstructing will revealed the understanding; who I am and what I create. I used those elements in a way that includes some irony in order to show what I’m advocating goes unsaid in the context of my usual artwork.

The subject comes from a place of hideout, a place that protects the dreamer, and a place where one can dream in peace. I seek the unknown, the light in the shadows, the stories that are not immediately obvious, and the unusual in the ordinary. I’m intrigued by what’s going on behind their eyes, where they’ve been, and where they hope to go. I try to dismantle and break down into division



Deconstructing 2021 Series
12 x 12 inch • Digital Photomontage • 2021



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ARTIST STATEMENT

Karya yang diberi tajuk “Sejujur Manggis” ini bersaiz 30cm x 33cm, dihasilkan pada tahun 2021, menggunakan kayu sebagai medium utama. Menggunakan buah manggis sebenar yang dikeringkan dimasukkan ke dalam kotak yang bersangkar.

Sifat buah manggis seperti umum mengetahui, jumlah isi didalamnya boleh diteka dengan melihat jumlah tampuknya. Kejujurannya jelas kelihatan pada jumlah isi dan tampuknya. Walaupun luaran tidak seindah durian, namun isinya tetap putih dan bersih. Begitu juga dengan hati manusia, kejujuran itu perlu dijaga dengan sebaiknya. Merujuk kepada tema “Tale of The City”, saya memberi tindak balas kepada persepsi yang terlintas. Buah manggis diletakkan dalam kotak bersangkar, adalah menggambarkan kejujuran perlu dijaga. Kejujuran adalah penting dalam kehidupan bermasyarakat kita hari ini. Kita semua saling bergantung dan segala yang berlaku adalah tanggungjawab kita bersama.

Dengan peng gayaan “minimalist” latar belakang menggunakan susunan kotak yang ukurannya sama, menggambarkan sistematik dan tersusun, dalam menjalankan amanah tadbir urus.

Karya ini bersifat ekspresi peribadi dalam penterjemahan karya seni tampak. Persembahan tampak dalam bentuk gambaran semulajadi dan penataan objek itu akan menghasilkan terjemahan tampak. Ini memperlihatkan alam semulajadi dan sistem kehidupan adalah dibina berdasarkan perhitungan yang mujarad dan penghasilan ilmu pengetahuan sebagai persembahan tampak kepada objek. Oleh yang demikian, dapat dikongsikan bahawa proses alam dan sistem kehidupan mempunyai struktur, mujarad alamiah yang merubah asas pengetahuan dan aturan kewujudan semua fenomena visual dan penciptaan manusia.



"SEJUJUR MANGGIS"
30 x 33 cm • Mix media • 2021



NOOR HIDAWATI MOHAMED AMIN

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ARTIST STATEMENT

I have brought up the issue of The Pollution-Free Planet Campaign and it is related to the media that I use in 'Discarded Textile'. In this series, I have tried to cultivate the landscape of the orchard forest that we often visit on weekends.

Manipulating recycled materials as the primary medium in producing quality artwork is not an easy task, however, this challenge is thrilling for me. Starting with milk plastic that was collated to produce the artwork and prior to this, I have also experimented with many ways in producing recycled artwork. Now, I am more comfortable in using 'discarded textile' which is from old clothes, jeans, T-shirts, scarves, curtains, flour sacks, coffee sacks, and various types of textiles that are no longer used. All these textiles will be collected, cleaned, and selected according to the appropriate colors and textures. Then the process of cutting, rubbing, composing, and sewing will begin.

In creating artwork, the technique is used as a form of understanding the method or manner of artwork. In this artwork, vernacular craft techniques and traditional techniques (existing techniques) will be used in combining the current innovation and creativity. Embroidery, Patchwork, Applique and Collage: These four existing techniques that I use in the production of work shows the uniqueness of the work produced, where the sewing technique is the most robust and 'friendly' with discarded textile media.

Why do I use this 'discarded textile' in my work? Apart from responding to the government's call for a recycling campaign, it is also one of the aims of environmental sustainability. I believe in giving this little contribution to the world means a great deal to me as an artist. We are not only producing works that are pleasing to the eye but indirectly can educate and convey messages of the importance of recycling and give a new lifestyle to this 'discarded textile' through the rebirth of new fashion.



TERATAI PAKIS 2

40 X 50 cm • Discarded Textile collage on Calico • 2021



NOR IDAYU IBRAHIM

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ARTIST STATEMENT

The work that resemble the artist own bucket list. This describe as childish reverie, in the positive sense of teen's fantasy. Every teen have their own planning to be full day by day. Meanwhile this tot is looking for the lively and amusing festivals that she see on the media social, entertainment shows and brochure daily. Tot's dream of having a lively festivals, with numerous joy, vivid colours, dazzling lights, enthusiast people, amour, beautiful culture, lurid music and these shows festival that happen all around the globe. The imitation of the world's landmarks festival places are sparks at this artwork. There are Christ The Redeemer (Brazil), La Tour Eiffel (Paris), Big Ben (London), Sydney Opera House (Sydney), and Stonehenge (England), and yet, this tot dress to unite the festival seasons in her own style and holding a red rose at her side. This artwork portraying a 21st century lively tot's wishes to be content. All of these dream are plan by herself one by one, slowly but surely that she really wish to have it but yet the time will come one day, as this symbolize the layer by layers the red rose petals have in one stalk that she hold it tight neatly in her arms, the tot's reverie.

The artist apply mix of several technique in this artwork. Watercolour on water colour paper, inks and collage of spinning painting on cotton fabric. The chance of spontaneous of the centrifugal force spinning, marks the stand-up contrast to the formulaic effect of this artwork. The effect applied as collage technique to be assemble at the portrait of the tot. the effect of the spins print is controlled purely by the artist by the artist's colour choices and the motion of her machine, where this took place where the artist been inspired by the Damien Hirst series, Beautiful, pop, spinning ice creamy, whirling, expanding painting (1995) (Beard, 2012)



Tot's reverie

88 x 63 cm • Water color on paper, collage • 2014



NORHASLINDA SHAFIE

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ARTIST STATEMENT

The aesthetic expression of Masjid Ubudiah Kuala Kangsar produced in 2021 is two-dimensional fine art photography in 8 x 10 inches size. According to Norhaslinda (2016), fine art is an approach of creating active thinking of ideas from photographers to produce photographs with aesthetic values. The theme for this artwork is mainly on the concept of Tawhid in Islamic photography. Based on the selected concept, the subject was inspired by three (3) of the aesthetic expression of Tawhid which is modular structure, repetition, and dynamism. According to Asri (2021), the modular structure is the concept of creating repeating patterns such as lines or shapes to construct the larger design (Image 2). According to Asri (2021), repetition is the repetition of motifs and structural elements without limitation. The repetition of geometric patterns is associated with Zikir (Image 1). According to Asri (2021), dynamism is a design that is based on time and space which is used spatial elements such as lines, shapes, points, and volume on the photographs (Image 3). The implementation concept of Tawhid enlighten me to know and get near to Allah S.W.T. As a Muslim, I can feel and know that Allah S.W.T is always seeing me and realizing what I do.



Aesthetic Expression of Masjid Ubudiah Kuala Kangsar Series
8 x 10 inch • Digital Photography • 2021



NUR ADIBAH NADIAH MOHD ARIPIN

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ARTIST STATEMENT

Semua orang menyimpan impian untuk masuk ke dalam syurga walau sejauh mana pun seseorang manusia itu. Syurga itu digambarkan sangat indah dalam al-Quran. Meskipun tiada siapa yang tahu bagaimanakah rupa sebenar syurga kecuali ALLAH SWT, tetapi hati kita seakan tidak berputus harapan mengimpikan untuk masuk ke dalamnya. Janji Tuhan untuk hamba- hambanya yang soleh, solehah dan amar makruf nahi mungkar.

Bentuk gerbang pintu berwarna emas melambangkan betapa mahalnyanya syurga Allah SWT dan menjadi impian para hambanya yang beriman dan soleh. Lingkaran luar pintu menunjukkan kewujudan indahnyanya syurga suci yang tiada berpenghujung. Walaupun syurga termasuk dalam perkara ghaib, namun Allah SWT telah memberikan gambaran yang jelas betapa syurga itu indah dan penuh kenikmatan kepada mereka yang bakal menghuninya di dalam al-quran. Allah SWT menjelaskan perihal syurga menerusi firman-Nya yang bermaksud: "Dan segeralah kamu kepada (mengerjakan amalan yang baik untuk mendapat) keampunan daripada Tuhan kamu, dan (mendapat) syurga yang bidangnya seluas segala langit dan bumi, yang disediakan untuk orang yang bertakwa" (Surah Ali Imran, ayat 133). Menurut Hadis Riwayat al-Tarmizi, Nabi Muhammad SAW bersabda, "Ketahuilah bahawa barangan dagangan Allah itu sangat mahal. Ketahuilah bahawa barang dagangan Allah itu adalah syurga". Menurut al-imam al-Tibi, hadis ini adalah satu perumpamaan oleh Rasulullah supaya kita sebagai umatnya berusaha bersungguh- sungguh untuk mendapatkan syurga milik Allah SWT. Sesungguhnya ia dambaan dunia, dan tiada sesiapa yang tahu siapa akan menjadi pilihan Nya sebagai penghuni syurga abadi.



"SUCI"

3 X 3ft • Mix media on canvas • 2021



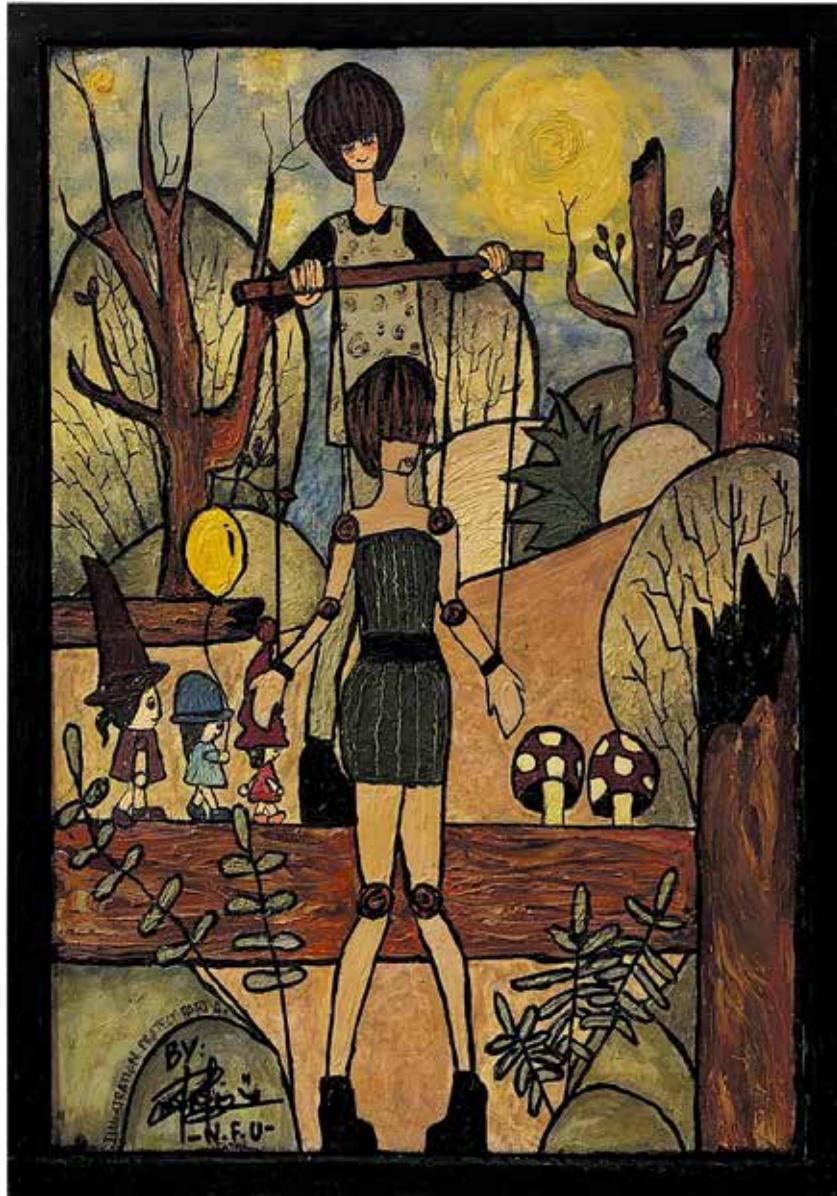
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ARTIST STATEMENT

The Path means a route or track between one place and another, or the direction in which something is moving according to Cambridge Dictionary. The P.A.T.H also can be interpreted as Strategy : Planning Alternative Tomorrow with Hope. (Jack P, John O & M.Forest, 1994). In this illustration, which is an Expressionism artwork, which is an artistic style in which the artist seeks to describe the subjective emotions and reactions that objects and events evoke in a person. (Encyclopedia Britannica, 5 Nov. 2020).

There are 2 main figures to represent the spiritual (the girl) and the physical (the doll) in this illustration. The view of the surrounding path filled with dead trees and bushes also shady trees to illustrate the challenges, processes of life and life events. Inspired by the masterpiece Starry Night, the placement of the swirl moon and star in the sky. As Vincent Van Gogh said 'Notice the brush strokes. For the sky they swirl, each dab of colour rolling with the clouds around the stars and moon. The whole effect is ethereal and dreamlike'. The addition of dwarf humans and cute mushrooms is a side thing that further enlivens the journey of life. This artwork is an adaptation of 'Starry Night' by Van Gogh, which the artist inspired to use the Impasto method and the medium used is oil paint on the canvas to create this illustration artwork. As the illustrator, this artwork describes a personal expression in which every body must have self -control and direction in life. In conclusion, everyone needs to make a choice or plan their life journey well, with mental control and common sense. Hopefully this work can give new spirit, dreams and freshness for the audience to continue to plan in life.



The Path

420 x 594 mm • Oil paint on canvas • 2014



NUR HISHAM IBRAHIM

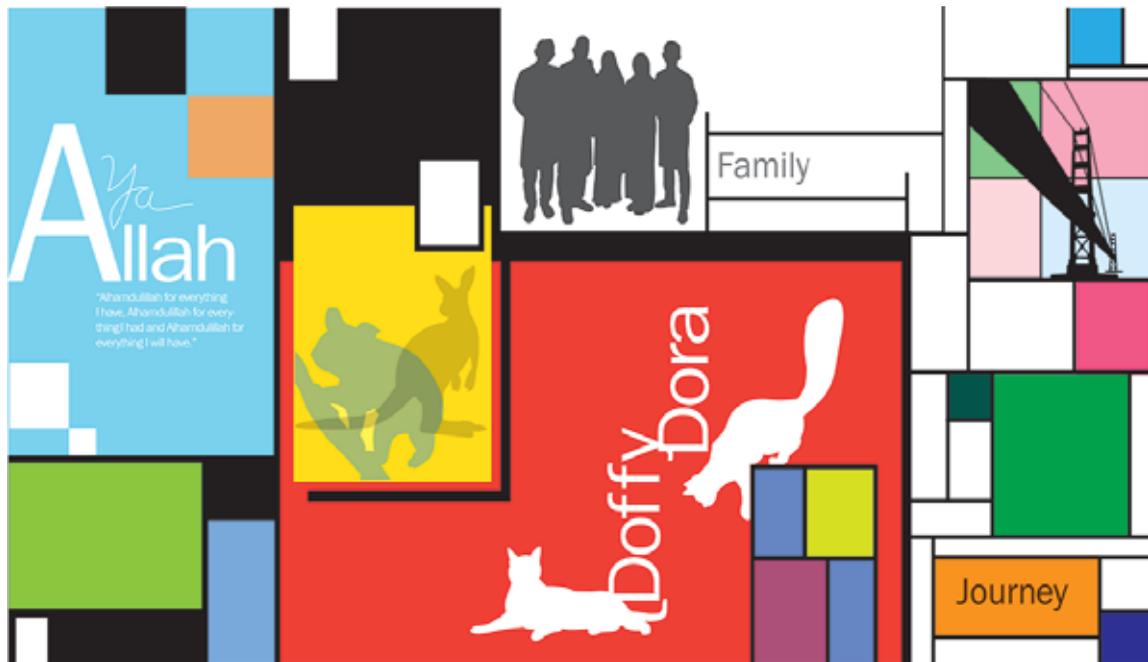
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ARTIST STATEMENT

My artwork takes a point of view in my personal experience in social context of life that reflected on memory. Often referencing to Hadith and Sunnah, my work explores the varying relationships between life and journey with my beloved family. As mentioned by Rooseboom (1965) that in modern research on “memory” has actually dealt with memory at all, for the simple reason that (put over simply) this research has concerned itself with the retention of associations, whereas memory proper is the recall of beliefs. Plate and Smelik (2009) written;

“Sometimes we remember in order to honour the past, even as we remember selectively and distort the past. At other times, we disremember, failing to remember what seems of little importance, or forgetting altogether. We may remember because we refuse to forget. Or we may forget what we wish to remember. By remembering, we form an idea of our self and shape a sense of our identity; thus, we end up embodying the memory that inhabits us. Yet, memory is a dynamic phenomenon for any individual, but also for a culture as a whole. Memory is affected by politics, ideology, technology, or art and popular culture. By changing over time, memory may unsettle received ideas of the past, and consequently also of the present and even the future.”

Having engaged subjects as diverse as a father, student and academician, my work reproduces familiar visual and shapes, arranging them into new digital illustration. While I use a variety of shapes, fonts, lines and colours in each images whilst my methodology is consistent which is studio practice. The subject matter of the body work determines on my beliefs, my family, my cats, my journey, that always been the inspirational of my success. Each shapes and colours often consists specific experiences and meanings. During research and production new areas of interest arise and lead to the body of work.



Memory @ Journey

99 x 190 cm • Digital /Ai Illustrator • 2021



NUR MUHAMMAD AMIN HASHIM AMIR

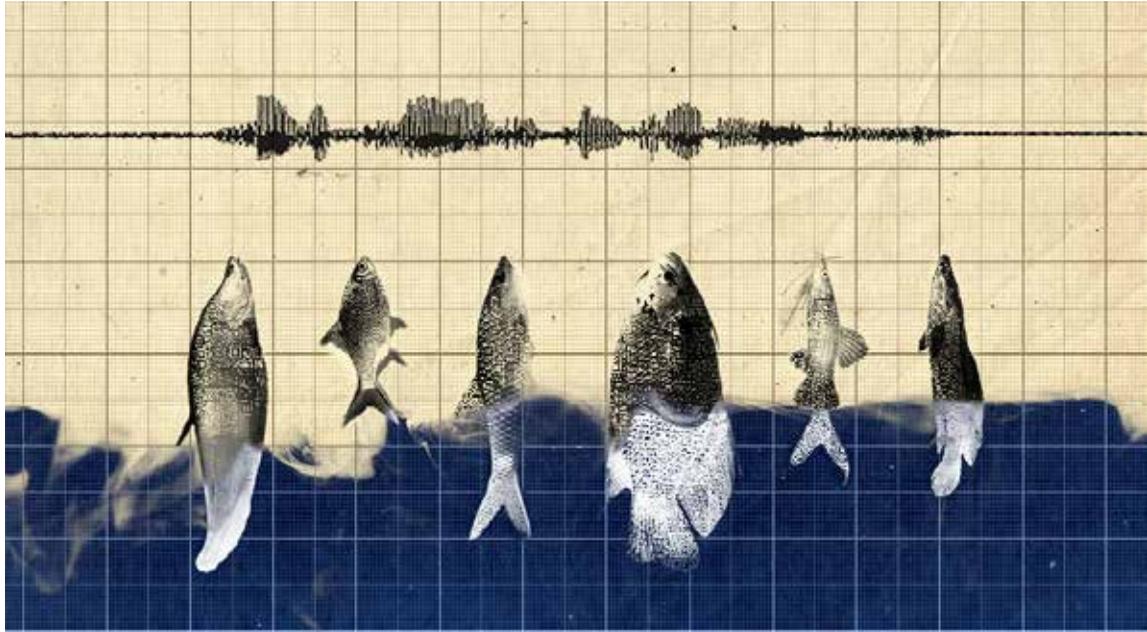
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ARTIST STATEMENT

“Kala Hala” is an interpretation of what was and what will be; a direction. The story we heard and the story we tell; where exactly we want it to be? For others to re-tell? For others to hear and forget? Many stories that we told, we heard, as if it were endless. This tale upon fabric is no stories; it's a memory which was only a tale in a humble mind of the deceased which was retold for others to see or not.

Reminiscence of a memory is portrayed in native fish placed sideways to pay homage to fishing which was nostalgic to me. It is not the activity of fishing but the memory of that particular moments. The story lingers in the mind through only a single voice line that resonates old memoirs every time I thought about it.

Using digital print on fabric is no means of any differences if it were done oppositely. Represent ideas are unrestricted as long as the visuals are achieved. This artwork is a tale and that's it. Using several semiotics, we familiar with; showing where the stories we want it to be heading to. Story will be memory no matter where is the direction we put it to. There are no right or wrong in expressing your memories; no matter which directions you put it; it always be yours.



"Kala Hala"

120 x 60 cm • Digital print on canvas • 2021



NURUL HUDA MOHD DIN

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ARTIST STATEMENT

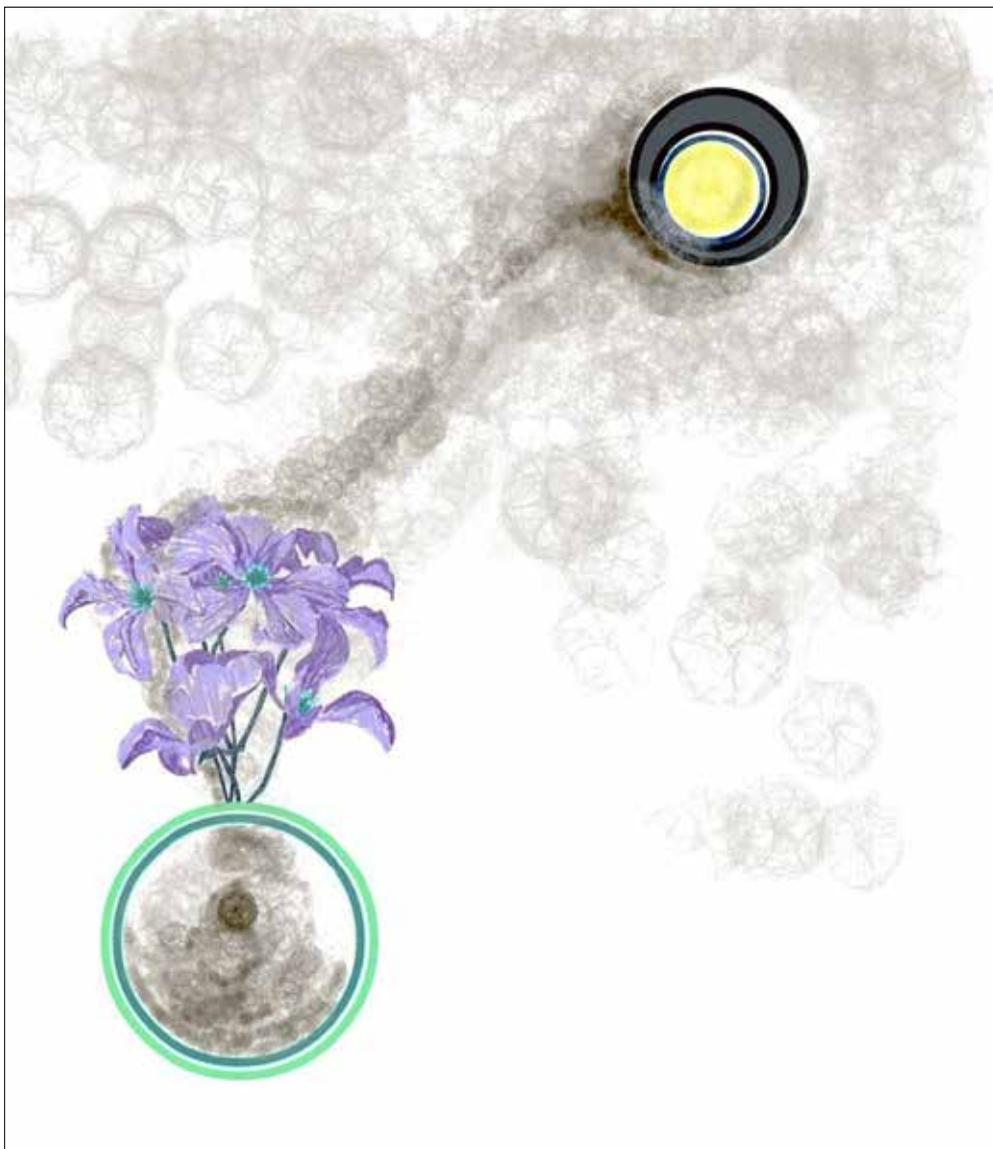
Art and Decorative Art carries the meaning of shaping and styling beauty so that the result is decoration (ornament). The decoration displayed aesthetic values that contain philosophy and symbols based on the beliefs and general views of a society that makes it (Zakaria Ali, 1993).

The term decorative art is about motifs and designs found in architecture, handicrafts, fine arts, and graphics, which stimulates the creativity of an artist. In Malay art, art is a branch of folk art is also a stimulus to the development of decorative art that is more 'non-verbal' (without words) and three-dimensional (Siti Zainon, 1986).

However, at this time, the relevance of traditional art and culture, especially in Malaysia in helping to create a society with integrity, personality, preserve the heritage, and a sense of concern for the contribution of art and culture itself, is seen increasingly eroded by the rapid development of globalization.

I try to bring a new perception, especially in terms of layout and composition, to appeal to the younger generation and see the public feedback on this work. However, the philosophy of art is still maintained as the basic idea for forming the whole piece.

In conclusion, the comprehensive openness in the art industry in various aspects such as technology is also an opportunity that needs to be fully worked on as an alternative to strengthen the goal of maintaining the sustainability of traditional art itself.



CHEMISTRY (IN THE ORBIT)
29.7 x 42 cm • Digital Print • 2021



NURUL SHIMA TAHARUDDIN

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ARTIST STATEMENT

What you see, What you think





Anterior Cingulate Cortex I,II,III
33 x 21 Inch • Digital Photography • 2021



ROSITAH IBRAHIM

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ARTIST STATEMENT

I always get fascinated by the elements of landscape, such as the trickling droplet of water, light penetrating through the leaves, and the captivating colours and texture of the objects I come across. The beauty is compelling. And abstract is my form of expression. Abstract allows me to freely let out my feelings toward the things that caught my eyes. I embrace feelings and allow them to become part of my creative process.

While painting, colors always come to me intuitively. Tactile texture has its charm. There is close affinity between abstract works and spontaneity of expression.

In this painting, many parts of the surface are spontaneous, and some have been worked out to create a certain visual effect of the tactile texture. I also started to integrate a representational drawings and abstract approach.

Integrating representational drawings in abstract pieces started after I engaged in gardening, a new hobby I never thought I really engrossed in; I find beauty in the stages of growing a plant. I become delighted to see how the seeds sprout, turning into buds and later blooming flowers.

The growing process is very much related to life. Flowers, in their creation, need to be nurtured, as life is. And in many cultures, flowers represent meaning and symbolism. Flowers then become the subject matter of my drawings. I choose my drawing of lilies to merge in my painting. Lily is associated with purity and fresh life. To integrate a representational image juxtapose between colours and texture of an abstract approach, create another challenge for me. I love to take on this challenge. I would like to take the viewers to share and enjoy the surface I created, or perhaps to stir their imagination.



SUNSHINE IN THE GARDEN
76 X 76 cm • Mix media • 2021



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ARTIST STATEMENT

Surah An-Nur (ayat 35) muka surat 354

Allah yang menerangi langit dan bumi. Bandingan nurhidayah aAllah umpama sebuah miskat yang berisi sebuah lampu, lampu itu di dalam tabung kaca, tabung kaca itu pula umpama bintang yang bersinar terang , lampu itu dinyalakan dengan minyak daripada pokok yng banyak manfaatnya (iaitu) pokok zaiton yang bukan sahaja disinari matahari semasa naiknya dan bukan sahaja semasa turunnya tetapi ia sentiasa terdedah kepada matahari, hampir-hampir minyaknya itu dengan sendirinya memancarkan cahaya bersinar (kerana jernihnya) walaupun tidak di sentuh api,cahayanya berlapis cahaya. Allah memimpin sesiapa yang dikehendaki-Nya(mengikut undang-undang dan peraturan-Nya) kepada nur hidayah-Nya itu,dan Allah membuat pelbagai perumpamaan untuk manusia, dan Allah Maha Mengetahui akan tiap-tiap sesuatu.



An-Nur

297 x 420 mm • Pencil & colour pencil on paper • 2021



ROZARINA JOHARI

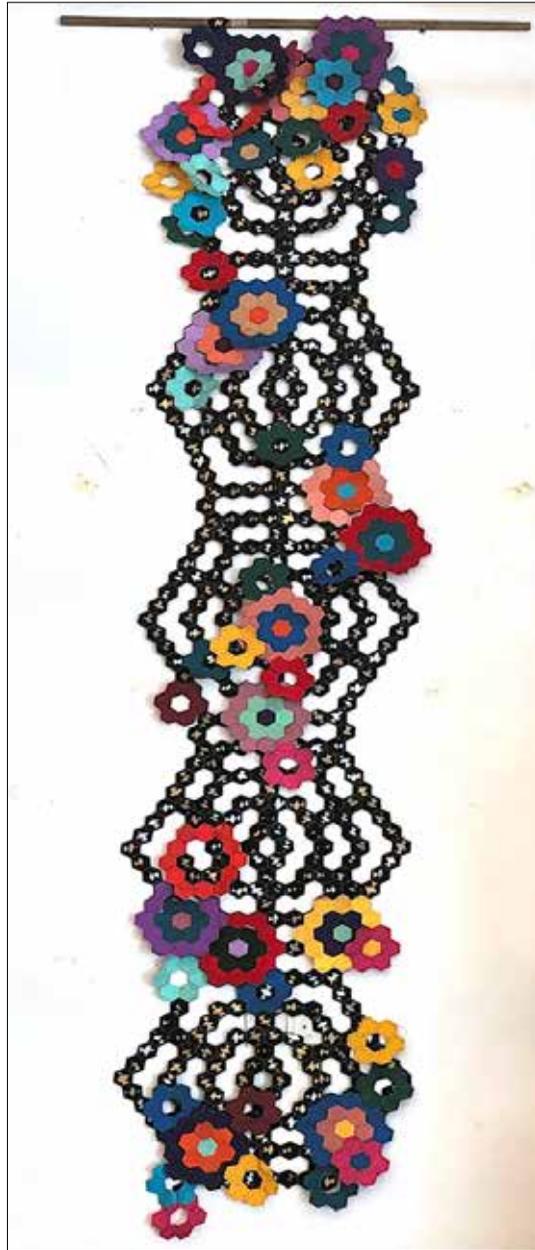
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ARTIST STATEMENT

In profound apprehension, United Nations Member States in 2015, provides a shared blueprint for peace and prosperity for people and the planet, now and into the future; 17 Sustainable Development Goals (SDGs). A universal call has been laid out to tackle the most crucial issues that will affect mankind entirely. Participation of individuals is much needed to guarantee this proposal set out for success. I particularly would one to emphasize two of 17 issues. In complying with SDGs 15 (Life on land) and SDGs 13 (Climate Action). This artwork is dedicated to representing what it will be in the future if a human takes plants, trees, and forest for granted. The installation is a concept of what would it be to have fake beauty to what it is from the original. The risks of plant, trees and forest destruction must be taken critically as humans hinge on it for the most priceless reasons.

As we know, plants, trees, and forests are the source of oxygen, food, medicine, and many advantageous properties for humans. This artwork series generally gives the idea of false man-made nature to viewer. It may offer primarily aesthetics; it has no role to fulfil human's necessity. As humans, the threat we face is sooner than we think if essential steps toward maintain plants, trees, and forests take on very carelessly.

Vertical Patch II: A Conception of An Imaginary Forests is 2-dimensional fibre artwork. It is centre on shape, colour dan texture. A concept applied using English Paper Piecing Technique as the method of production. This art piece implies and is inspired by caring for genuine beauties-plants, trees, and forests. Plants, trees & forests are a massive fixer to the problem-climate change. It was imposed to ensure the oxygen, food, and many great gifts of the "green" are plenty accessible. Too often, we are concerned about the greener grass on the other side, but probably the grass across was fake and just lifeless for show. Life has lost its original purpose. Too often, unnatural substitution has taken the role of what truth of it signify in exchange for easiness.



VERTICAL PATCH II: A CONCEPTION OF AN IMAGINARY FORESTS

2.5 x 12 ft • Cotton tread, cotton fabric and recycled paper • 2021



SALMAH ALI

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ARTIST STATEMENT

The title of my work is The Three Faces of Eve is a continuation of my previous works that feature some female faces especially on the eyes. Women and eyes are so synonymous with which we are easily sensitive to one body language that is very visible and most effective in displaying feelings is the eyes. There is an old saying that “eyes are the window of the heart” or “from the eyes down to the heart”, it is true that our eyes are the door to an honesty of the heart, even if we are in fear, lying or when we like or dislike someone or something. Mostly the part of our body who reacts the fastest is the eye. For us to read the minds of other human beings is not something easy let alone understand a person’s behavior so we do not always make reckless decisions by just looking at the outside of the person.

There are three positions of the same female face but all three have different characters or images. The issue I want to convey is more to my own experience which is experiencing a level of stress due to severe migraines that make my mind often disturbed as well as anxiety disorder that makes our minds think of something out of control. The selection of images and subject matter in this work is based on their own thoughts, emotions and metaphors. In this work I want the audience to see it from the point of view and psychology of women who take responsibility as children, wives, mothers, employees, friends and so on. What can we interpret by looking at the images of women, the different types of trees and the picture of the seasons that hit in their lives. We can see there are moon, stars, butterflies and wolve (picture 1) octopuse and birds (picture 2) and snake, spiders and eagle (picture 3). What do you think and what others think might be diffence based from ours observation and experience.



The Three Faces of Eve

60 x 142 cm • Pen on Canvas • 2021



SHAHRIZAD FITRI MUSTAPHA

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ARTIST STATEMENT

My work is about nostalgia. Our childhoods would not have been complete without the snacks that had made it so deliciously reminiscent. No matter what you do, or where you are in life, you'll find that these snacks will always be something to fall back on whenever you just want a taste of a simpler time. I use Streetwear as the common denominators of my personal artwork. streetwear has been growing fast in Malaysia fashion industry. Teenagers are now obsessed with streetwear. Altering them is a way of showing the fun, exciting, surprise, and happiness. By using the procreate app I have produced an artwork that is capable of recalling my childhood memories. Tora & Ding Dang, let's face it, many of us bought these for the toys and the chocolates were a good addition, Ding Dang and Tora were a great treat to end the week or as a great reward for having performing well in school. As the label reads 'Zhang Zhi Ming Wu Hua Guo', these small cylinder containers are filled with shreds of sour, dried figs. Wu Hua Guo undoubtedly works as an instant perk-me-up for those who always feels sleepy in class, and even as a companion for those dizzy car rides.



Old is Gold

82.47 x 40.12 cm • Procreate • 2021



SHARIFAH MARYAM SYED AZMAN

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ARTIST STATEMENT

"Syukur" is the title of the artworks, which composed of three lilies. Three Lilies with different colours were chosen to represent the feelings of growth, gratitude and appreciation. Lily flower is one of the flowers that symbolizes development and growing process. From the cellular aspect of the lily flower itself, we can see the difference between the inner and outer epidermal, which shows the changes and development of the growing process through the bud stage (Zhang et al., 2021). As the theme of this exhibition is Tale of the City, the artist wanted to express her feelings towards the events occurred through out the year of 2021, the same as how the growing process of Lily flower. Apart from that, the colours represented in the artwork also symbolizes the feelings; yellow for growth, purple for gratitude and red for appreciation (Kandeler and Ullrich, 2009).



SYUKUR

3 (12x 9 ft) • Mix media on fabric • 2021



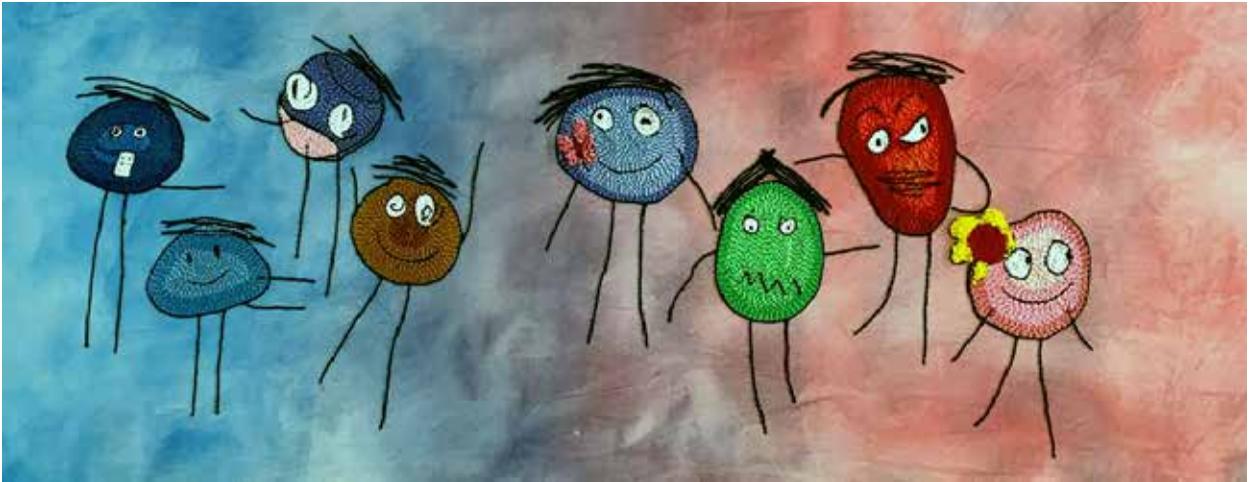
SHUHAILA NAHRAWI

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ARTIST STATEMENT

The artwork “Ayah and Mama” was inspired from a sketch of a 6-year-old named Qaseh. The artwork depicts face expressions that vary into two characters, namely father and mother according to circumstances and situation. According to Mohd Ramly (2000), children aged 5 to 6 years are more susceptible to the surroundings and what they see every day. Every sketch of a child of this age also shows things that affect their mind. This artwork highlights the emotions and expressions of different faces such as joyful, anger, shock and so on. According to Azwady’s (2017), at ages 6 to 9, children are more susceptible to the surrounding situation. Most of the images painted by children of this age are their own images, immediate family such as parents and friends. In addition, a person who is considered important in the child’s life will be drawn larger in size than other figure images. Here the artist takes an important image of the father and mother character from her daughter’s drawing and is adapted as a masterpiece using the technique of sewing the punch needle embroidery on top of the calico fabric which has been dyed using two colors, blue and pink. The blue color represents male and pink for females and there are 4 father characters and 4 mother characters. Mother’s character is portrayed larger than father’s character to show this image plays an important role in the house. Mother’s character also shows more prominent emotional expression than father’s character. In addition, the selection of colors in the sketches of such children is also used in this artwork. Each color highlighted in the artwork can bring out clearer emotions. At this age it is also said that children are already good at using color to tell the story more clearly (Azwady, 2017). For example, angry expressions are colored in red while expressions of happiness are pink. Children are more honest people in their drawing. In fact, each sketch can serve as a means of communication to parents as well as symbolize reflection on the child’s thinking.



Ayah and Mama

43 x 110 cm • Calico fabric, dye and embroidery thread • 2021



SITI HUMAINI SAID AHMAD @ SYED AHMAD

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ARTIST STATEMENT

This artwork captures the beauty of the subject of nature which is the Cambodian Flower. Flowers are often associated with beauty, affection and are also symbols of various emotions and feelings. Historically, famous artists such as Van Gogh and Claude Monet used flowers as subjects in their artworks. In this artwork, the painter has chosen Cambodian flowers as a subject because they thrive in the courtyard of the painter's house. Besides having an attractive shape and a beautiful color, the combination of flowers and leaves of cambodian flower tree inspires the painter. The subjects in this work are painted close-up and realistically using bright colors and emphasizing light and shadow on the leaves.



Kamboja

39 x 49 cm • Watercolor on paper • 2021



SYAFRIL AMIR MUHAMMAD

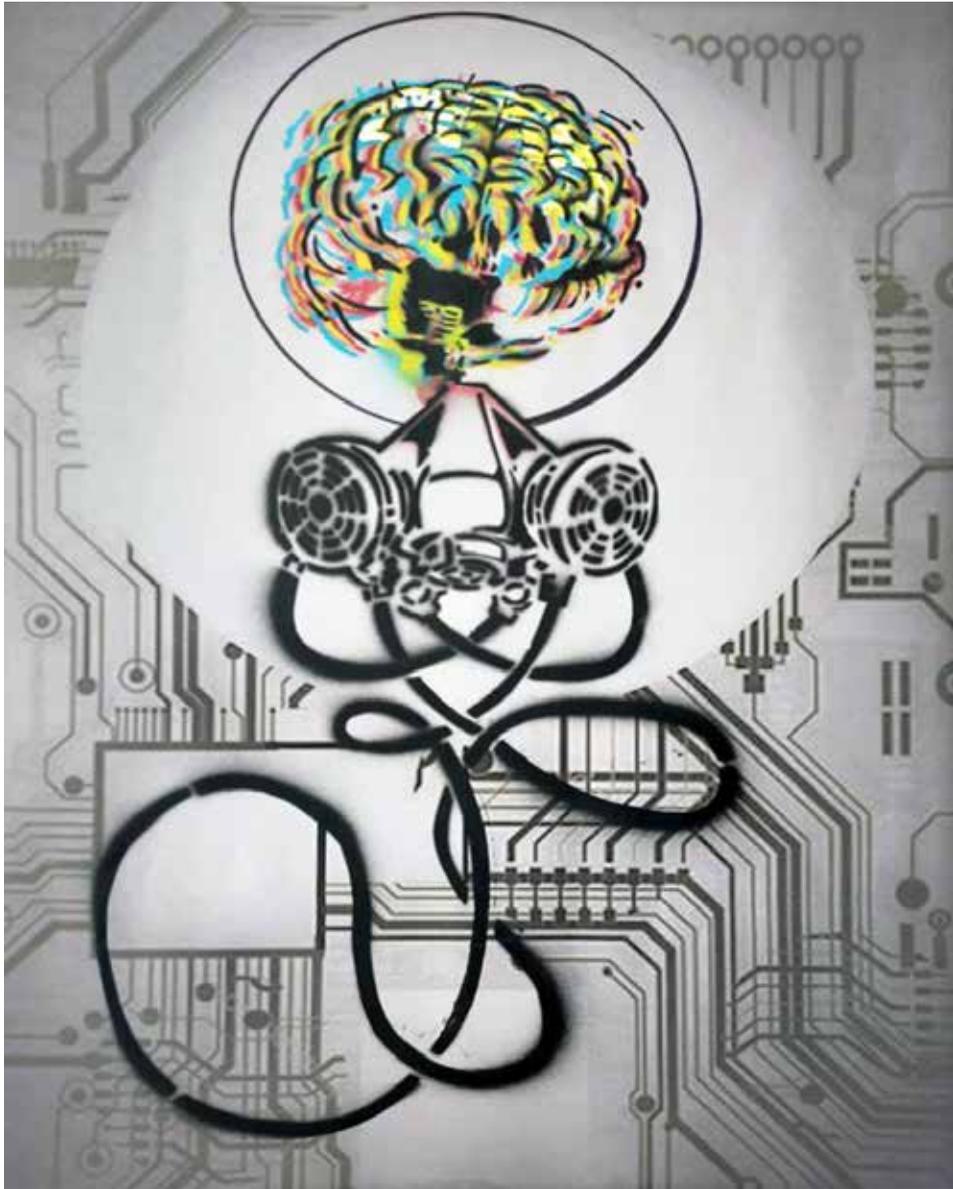
Email : syafril_amir@uitm.edu.my
Tel no : 0165497113

ARTIST STATEMENT

Digital communication is more than simply words and figures. Due to the fact that anything visible or audible may be digitized, this includes music, motion films, photography, and any other type of information. Certain types of information are primarily made up of combined data in the form of images, sounds, or text. There are numerous sorts of digital communication, often known as digital communication channels. Email, phone conversations, video conferencing, and other types of instant messaging, such as SMS and web chats, are examples of these. Blogs, podcasts, and videos are all examples of digital communication.

The idea of producing this work is through experience and observation of what has been done in digital communication. This artwork process uses two different approaches. For the background, I adapt digital painting, while for the main subjects, I use the approach of stencil spray paint. Combination of digital and traditional art practise. This work, especially the construction of the subject, is influenced by the style always produced by the artist of graffiti, who use 'character' style in their work. In graffiti art, the term "character" comes from the word "cartoon character". They are usually painted next to graffiti to create scenarios around a piece of graffiti, and they are often used as the main attraction of the entire resulting work.

The usage of digital communication in a borderless world has either positive or negative consequences. The answer is in the hands of social media users. Maturity is critical for anyone who utilizes social media to weigh the benefits and drawbacks of each virtual activity.



Mindnology II

42.0 x 59.4 cm • Digital painting & stencil spray paint • 2021

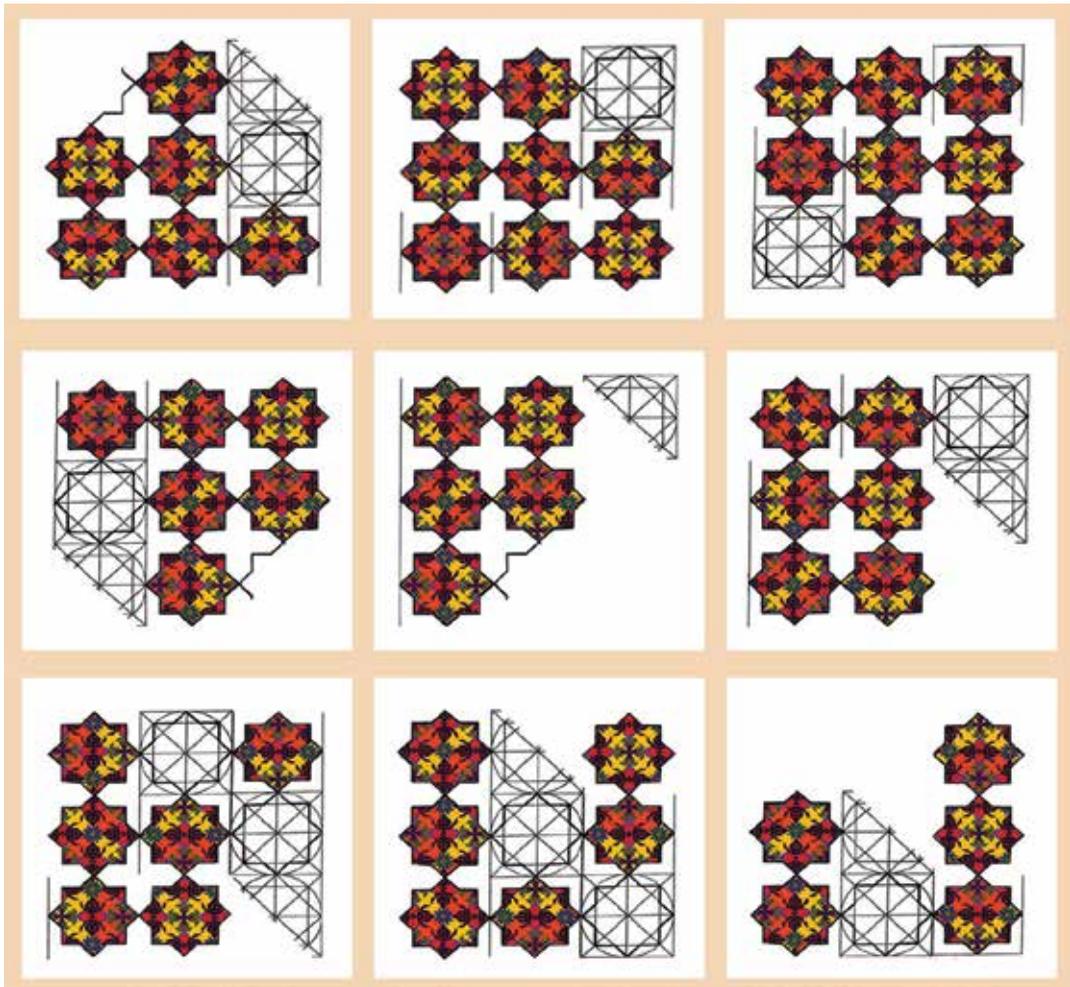


WAN SAMIATI ANDRIANA W. MOHAMAD DAUD

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Tel no : 012-2750539

ARTIST STATEMENT

The motif shape of the songket consists of elements and parts of nature. Due to the method of weaving itself, all forms of motifs are born in geometric styles. Optical art has been used as an approach in researching and finding that fits the songket motif especially producing new works of art. In addition, several other principles have also been used and studied such as repetition and arrangement of songket motifs such as modular structures, sequentially combined and repetition. Geometric shapes, combined, repeated, connected, and arranged into complete combinations in one of the hallmarks of art in Islam which is 'Arabesque'. The following is a number of compositions that are thought to give the meaning of geometric shapes and motifs of this songket based on the characteristics of the statement of the Tauhid Aesthetic, introduced by Al-Fauqi regarding the modular structure. Songket shows that the styling of Malay and Islamic culture has further enhanced the beauty.



Composisi series 1: between geometrik and songket
23.4 X 25.18 inch • Digital • 2021



ZAINON ABDULLAH

Email : zainon750@gmail.com

Tel no : 0125871984

ARTIST STATEMENT

Karya ini menggunakan lanskap sebagai subjek. Pelukis mengolahnya dengan menggunakan ekspresi sapuan tangan yg menjadi latarbekang karya. Latarbelakang diterbalikan menjadi pokok membawa maksud kesan ekspresif tangan2 manusia terhadap alam.



TRAI RIMBA: MENITI USIA 1
57 X 54 cm • Acrylic on canvas • 2021



ZURIATI MOHAMED SHAARI

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Tel no : 0169419433

ARTIST STATEMENT

The mousedeer counting crocodiles narrated the greatness of a small and harmless mousedeer deceiving a group of crocodiles to cross a river and be able to eat water apples. Crocodiles were told to line up from a riverbank to another allegedly it was an order from King Solomon who ruled all creatures in the world, including humans, animals and even jinns. Crocodiles were promised to be rewarded by King Solomon if they could follow instructions from the mousedeer. Sadly, that was just a trick mocked by mousedeer to ease his way for getting food to fill his stomach.

Manipulator is a charcoal drawing mixed with acrylic on canvas. It is an interpretation from the mousedeer story to visualise the behaviours of taking advantage of the kindness and honesty of others. Especially from those who are obey and simple hearted. Person who are using his or her power or control over a person/people that have no ability for self-defence.



Manipulator

174 x 80 cm • Charcoal and acrylic on canvas • 2021



MARLENE PASINI

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Tel no : +52 5528885344

ARTIST STATEMENT

For this work I drew on my travel experiences in North Africa. I have deep admiration for women who live a hard life in deserts or in small cities or towns that are often far from the big metropolises. There are many life stories behind each of these women, always of struggle and amazement for what life is like in cultures that are often unknown to the eyes of Westerners or modernity.

For this work I used the acrylic which is the material I normally use and I used the warm colors that represent the sunrises and the sun of Africa. Seek to give a realistic idea of the woman's figure on an abstract background. I drew on some similar work on this topic.

In general my pictorial work is based on figurative art and portraiture, although I do not have a very defined line of style. I liked the use of bright colors that express strength and at the same time represent the influence of Mexican art that is colorful but also reflect aspects of my personality.

In general, I also like to work with themes that represent the feminine aspect, and see through women or themes that are related to the feminine, since I consider that it is a way of rescuing the role of women in the world.



Camino al Amanecer / Road at Dawn
40 x 40 cm • Acrylic on Canvas • 2021



ANILA ZULFIQAR

Email : Anila226pk@hotmail.com
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ARTIST STATEMENT

My work presents the many facets of the enigmatic walled city of Lahore. Based on the nostalgic recollections of my childhood, my associations with the streets, architectural features, people and colours of the area, my paintings have become a field where these elements come together to speak of the cultural norms that define me.



Nostalgic Expressions

36 x 48 cm • Fabric rolls on canvas • 2021



DR. SOPHIYA UMAR

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Tel no : 0092 321 7319430

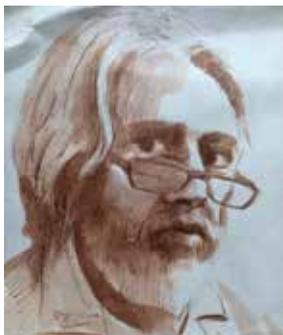
ARTIST STATEMENT

The vibrant colors with sheer stormy movements portray the terrifying and outrageous breakout of Covid 19 in 2021. The circular motion of miscellaneous waves with three prominent waves depicts the Covid's three strong waves that hit almost every part of world including Pakistan.

Further the blend of representational and non-representational elements adds pleasure to the painting. Convinced by the concept of a French painter, artist, sculpture and a professor, Philippe Garel that the artist can see the beauty even in disaster, I painted this work while splashing and pouring lot of acrylics on the canvas, placed on the floor, just like Pollock.



Ever dark cloud has a silver lining
5.5 x 6 ft • Acrylic on canvas • 2021



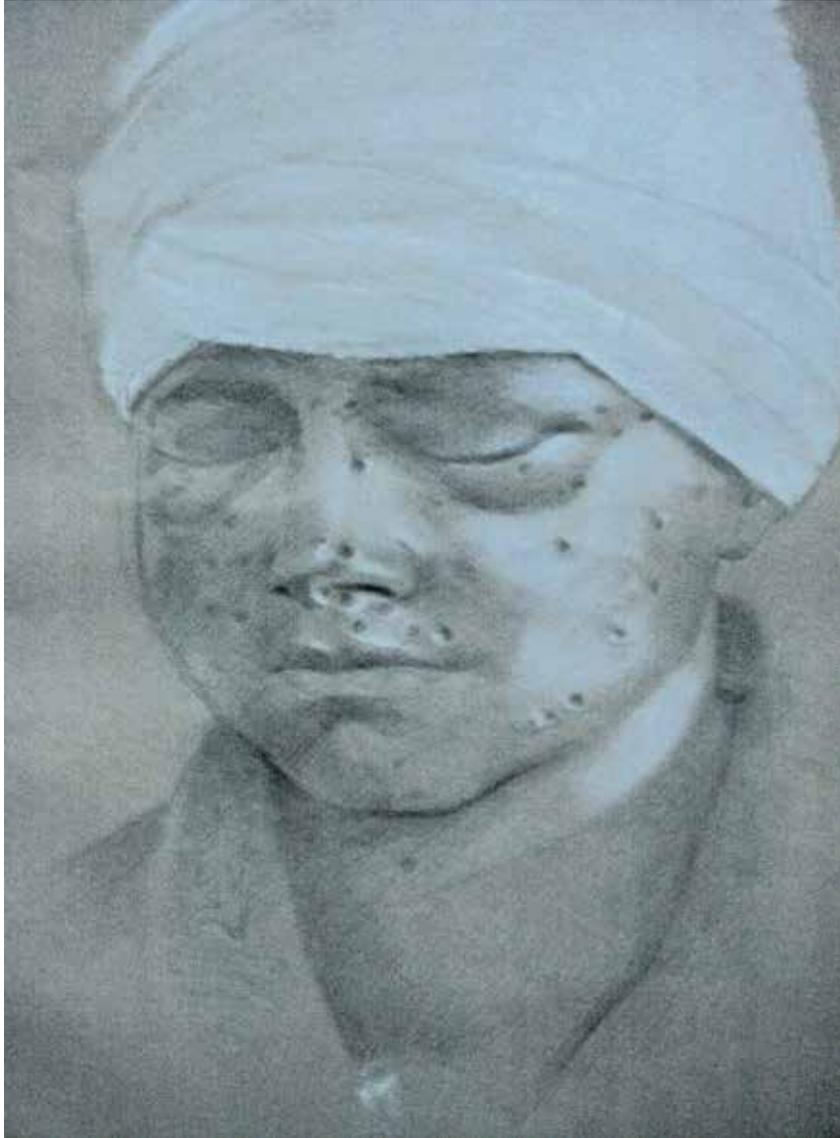
MASOOD AKHTAR

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ARTIST STATEMENT

As art is best mean of communication, but drawing is direct expression of an artist without inclusion of second thought. It was a great plight for the Kashmiries as they suffered strict lockdown before the Covid19 imposed by the occupied State, and it became more stricter during pandemic. They suffered more restrictions due to pandemic as well as from atrocities from the state. I tried to express the plight of Kashmiries. The medium I choose to express metalpoint on tinted paper along with white chalk.



"Wounded Future of Kashmir"

297 x 420 mm • Metal point and chalk on tinted paper. • 2020



URHAMISH ANSARI

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ARTIST STATEMENT

Silence isn't empty, its full of answers. It fertilizes the deep place where personality grows. A life with a peaceful centre can weather all storms.

Art is the carrier of human condition, and has always reflected different aspects of human life and has been representing changes in the world in different 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, human society, how we live our lives and how it is changing.

Whenever there is talk about man, the first thing that comes into discussion is society, social behaviors and social patterns. Social behavior constantly changes as one continues to grow and develop.

The idea behind my work is inspired by Kathy Kool wits, Bano Qudsia and Ishfaq Ahmed. I have executed my work in vibrant and in dark colors to express the uncertainty.



An Uncomprehending silence

17 x 13 inch • Water color on wasli in crosshatching technique • 2021



ALBA PENA

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ARTIST STATEMENT

Old Panama is a historical place in Panama. Its structures tell us about the Panama of yesterday. To the generations and Tourism. place in Panama. Its structures tell us about the Panama of yesterday. To the generations and Tourism.



Panamá Vida Mía

11 x 13 inch • Acrylic on canvas in the shape • 2021



ROCHELLE JARQUIN

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Tel no : +50765129719

ARTIST STATEMENT

My work is based on a symbolism, a bird named Casuarious, original from Australia, who suddenly was set on a city, because its forest was destroyed by men.

It represents much of us, that we're not belong to common world or society skills. We as artists have our own world and symbolism, our new form to live and represent the reality. In sometimes is misunderstood.

But I still be working hard and I believe in my dreams and a better world to all human beings and living creatures in peace and harmony.

This work was made in mixed media, newspaper sheet glued on a black canvas and acrylic to the bird and other elements in the picture.



A Stranger in ConcreteLand

40 x 60 cm • Acrylic and mixed media on black canvas • 2020



LIZ TANIA DIAZ

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Tel no : +51 976041754

ARTIST STATEMENT

In the city of Pucallpa - Peru there is a 25 meter high tower, dating from the 1960s, it is a modern architectural work of the time, the first in an Amazonian and riverside city. The image that is portrayed is a shot from the 1980s, where it was in its original state, surrounded by mango trees. And it was the place to meet and read magazines on the go. The lighthouse that it has in the upper part illuminates the path of the boats that arrive at the shore of the Ucayali and the rejoy gives the time at noon. Its history and its cultural value are highlighted. Scenario of family histories and social problems. Going to the public clock is going to meet childhood stories, urban tales, ghost boats.

The work stands out for the influence of Fauvist and impressionist painting, warm colors that contrast with the coldness of the work. The method of application is the loose brushstroke and movement. It is the style that defines my painting as an Amazonian impressionist, where pastel colors converge. The work is the vehicle of expression that the artist found to communicate his social context, his personal history. It symbolizes the appreciation of their customs and its purpose is to transport the spectator public back in time to recall the memories and adventures of being in the emblematic Clock of the Malecon Grau.



The clock of mythologies

80 x 75 cm • Oil on canvas • 2019



MARUJA PANTI

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Tel no : +639985619251

ARTIST STATEMENT

The painting portrays the city life and being alone in the city away from home. It highlighted the oneself emotion about leaving the city and how sad it was too, to leave the life you used to be. It was an artist experience herself how this painting came to process because she misses the city life too, but she chooses to leave for happiness and freedom to go home and pursue what she really wants. It symbolize freedom, happiness, and peace at the same time pursuing dream. Freedom, courage, happiness and peace – City Life.



Leaving the City

18 x 21 inch • Acrylic on canvas • 2021



ELENA TERESHKOVA

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Tel no : +79183361681

ARTIST STATEMENT

My world is a world of bright colors and universal empathy. I always clear my mind of negative emanations before the creation process, so that the finished artwork will bring only light and joy. By choosing harmony within myself, I bring it into the world. Participation in exhibition projects for me is a way to tell about a responsible attitude towards the Universe, which always begins with yourself. I choose the growth of myself as an artist, sensitively capturing cosmic emanations, and as a person of good and light, and with these ideas I open up to the big world.



Phoenix

40 x 30 cm • Acrylic on canvas • 2018



ALEXANDER JAZYKOV

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Tel no : +421907599066

ARTIST STATEMENT

Time counts down every minute every hour, month, year ... Significant events leave nodes in our memory and memory of history. The hands of the clock of consciousness indicate these events. The soul, like a free bird, can freely move in time and space of consciousness. Painting in the style of symbolism.



Time Nodes

50 x 35 cm • Acrylic on canvas • 2021



EMILY SHIH

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Tel no : +886 933040205

ARTIST STATEMENT

Emily Shih's works are inspired by nature's beauty. She loves using rich and vivid color on painting. By piling up different shapes of hue blocks, she transforms the realist world into a bright and splendid world of her own. This is how she praises nature, and a way of self-expression. By utilizing the bright and saturated colors, she arranges the irregular shapes and various chroma of color blocks alternatively and simplify the details of the scenery. She would like to show the spatial extensity, rhythm and the impressionism with the colors, and furthermore she hopes to construct new imagery and resonance visually.

She thinks painting is not about blindly copying reality, but about seeking harmony in relationships. The object of art is not to reproduce reality, but to create a reality of the same intensity. She thinks that there are colors and lightness in nature incredible riches, which depend on whether one carefully and seriously observes. She personally loves the outline image style, its high contrast and simplify the image to make it look like a construction by rough cut sheets of colored paper. She uses this style in her paintings, in order to make the overall visual harmony, so need to all sorts of color to mediate the restructuring, let paintings finally present a colorful and coordination effect. Emily Shih doesn't want to copy nature. She doesn't think any color is absolutely good or bad, only whether the relationship between color and color is right or not. If the right color and volume are placed in the right position, the beauty and space can be created, which is the unique style of her works.

Most of her works are depicting natural landscapes, such as sunsets, mountains and rivers, reflections of water, places she has traveled and places she wants to go. In addition, she loves the themes of positive, optimistic and joyful. She wants for people to look at her artworks and feel the same thing that she does- peaceful, happiness, joy and always believing in something good. Emily Shih believes that artworks can bring people a lot of throbbing of mind, therefore, she wants to use her works to heal people's hearts. In her works, showing the gentle and peaceful harmony, and if, the temperature of brush can comfort lonely in the deep inside heart, she would like to paint all the better, and uses art to color the world.



River of Dreams

91 x 72.5 cm • Acrylic on canvas • 2020



DR. MAHIMA GUPTA

Email : mahimagupta.art@gmail.com

Tel no : +1 904 631 4334

ARTIST STATEMENT

My presented art work very well express the meaning of Tales of the Cities. The memories we as girls make in our paternal houses in the cities where we grow up, in most of the cases left behind when we get married. The memories that we make there bit by bit, day by day, with lots of laughs, some sadness which is for a good reason mostly. And we convince our hearts that it's just the memories that will anyway stay with us in our hearts. But only we know what it means, it's like in the sense of soul, this was my home through and through.

Mahima's Perspective: Art that explores the joy of togetherness. Mahima knew from the first days training as an artist that her artistic expression was going to be joyful, vibrant and convey the beauty of peaceful, loving interaction between life forms - whether animal, plant or human.

Mahima's paintings depict how natural forms are 'happy and pleasant when they have company to talk and play with'. This is particularly noticeable in her well-liked, multi-hued series featuring deer, birds and flying fish. In the artist's observation of nature, she saw that social interaction and intimacy seemed to bring the best out of every type of life form - even plants that are talked to, grow more beautiful! Through her art, Mahima wants to give her patrons the warm, blissful feeling of being in harmony with themselves and the environment.

In her human art series, the artist aims to depict the joy that different communities and resident groups experience, as also the colorful life that they celebrate. She uses vibrant colors in her paintings that are so needed in today's world, so focused on the negative and dreary. Mahima aims to depict how both nature and human beings reach out for harmonic excellence in all they do.

Art is democratic: It cannot be bourgeoisie for either the creator or the viewer. One of the underlying tenets of Mahima's approach to art is that self-expression is a fundamental right and should be available to everyone - young and old. It cannot be the prerogative of well-known artists alone. Putting our ideas into lines, shapes and colors is a source of joy that all should experience!



URBAN HABITAT

28 x 22 cm • Mixed media • 2021



RAQUEL TORRES SBROLLINI

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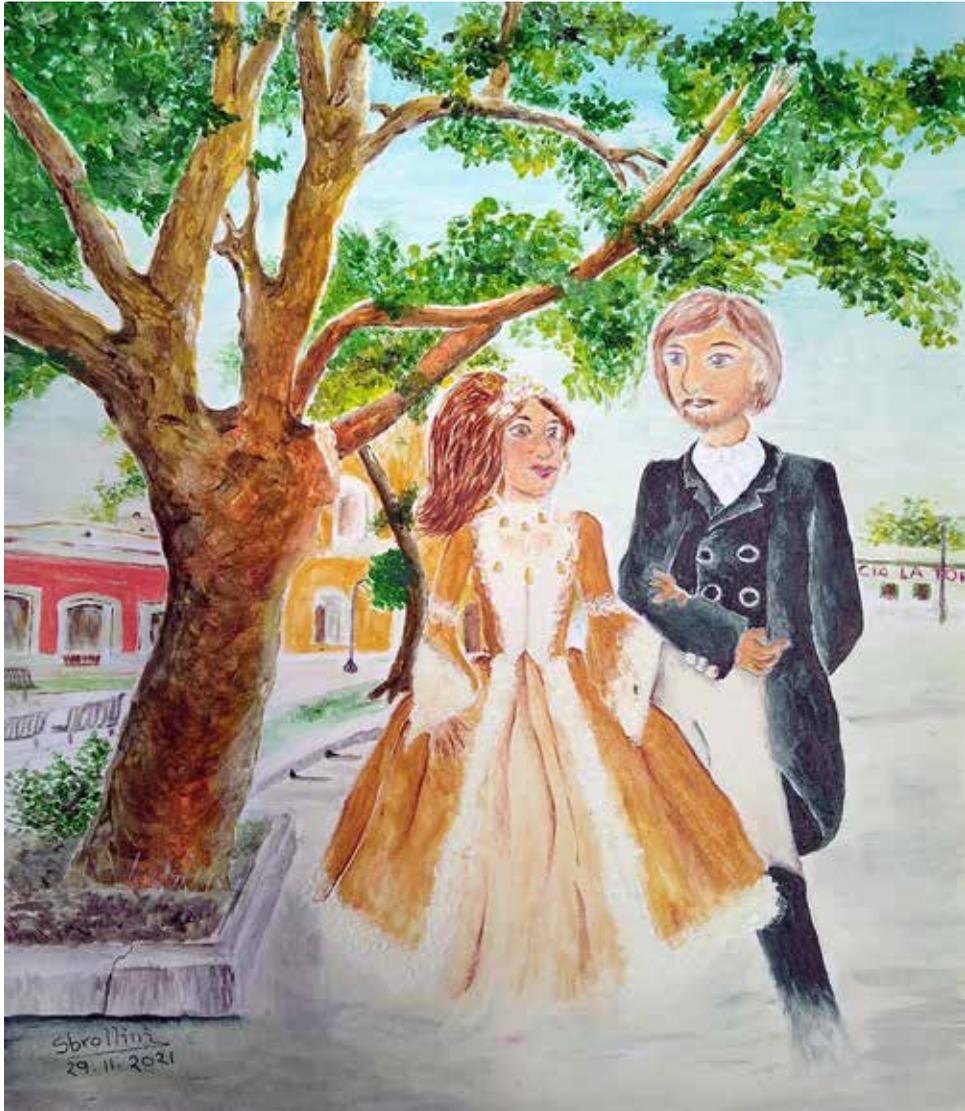
Tel no : +058 4149489474

ARTIST STATEMENT

Princess Tibare lived in the time of the Venezuelan colony. Where it was taken to Valencia to protect it from a war. She falls in love with a Spaniard and they get married.

And today, on nights with a flat moon, a couple is seen walking through the streets of the Cathedral. It is Princess Tibaire with her eternal love where they will forever express their ... eternal love.

They are ghosts that express their eternal love. He investigated the history and stories of the City of Valencia, Carabobo State, Venezuela; where the Story of Princess Tibaire is told. Making the work in Cardboard with mixed technique of Gouache combined with Acrylic. The significant of this artwork is to demonstrate and publicize the stories and stories of my City. Meaning: Love can do everything. Objective of the work The beauty of an eternal love.



Princess Tibare Jirajara: The Love that conquered death

24.2 x 20.3 cm • Mixed on cardboard • 2021



OMAR BDOOR

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Tel no : 00962788223896

ARTIST STATEMENT

The main idea of the drawing...

The idea is to draw the shape of cities in an abstract manner projected from the sky.

The aesthetic view of cities in their various forms, buildings, plains and seas.

The idea was while I was on the plane and my photography of the earth from a look in the sky with an aesthetic artistic template.

The drawing was done through the Photoshop program using a light pen, in addition to the use of color effects and homogeneity.

The symbolism in the work is the use of random geometric shapes to give the impression of the existence of places, homes and natural spaces.

The aim of the work is to highlight the aesthetics of places and cities and their manifestations.



Princess Tibare Jirajara: The Love that conquered death

70 x 50 cm • Digital Art • 2020

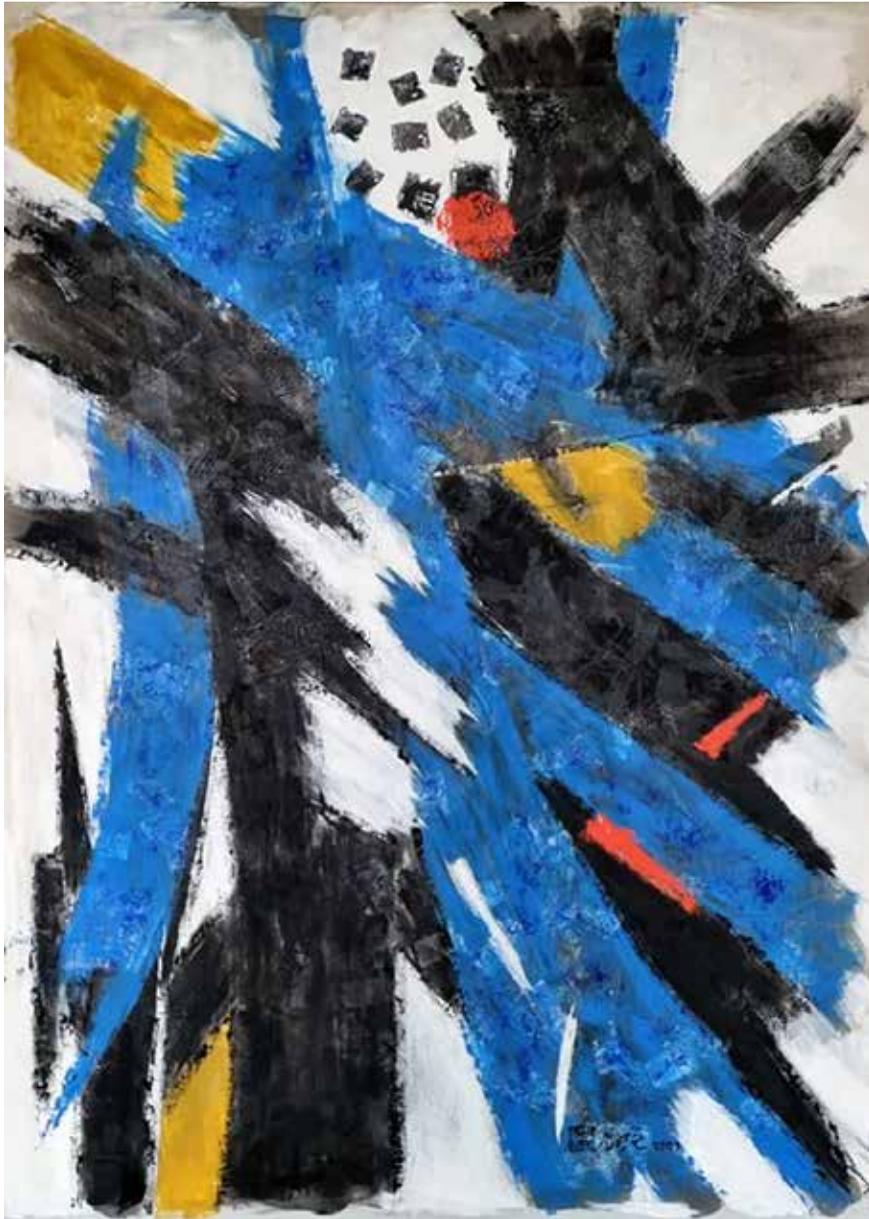


PROF. DR. CLEMENS BEUNGKON SOU

Email : asropa@naver.com
Tel no : +82 1054930893

ARTIST STATEMENT

CV Prof.Mag.Dr. Clemens Beungkun SOU Born in Korea in 1945. I studied art, design and architecture. After graduating from the Department of Architectural Engineering at the National Institute of Technology(Bachelor's degree), designed Incheon International Airport. I went to Vienna in 1978 to study for the second university study at the Angewandte National Art University in Vienna (Diplom. Mag.) After that, I went to Korea and got my PhD. in Architectural Engineering from the National University of Technology. During his 20 years as a professor, he had more than 64 individual exhibitions and 600 group exhibitions. And I have been teaching watercolor and collage in Austria and Hungary for over 20 years. After I retired from university in Korea, I actively participated in international art workshops. From 2009 to 2019, he was invited to the 154 international art workshops in 38 countries and donated about 450 works to the invited places. Since starting ASROPA International Art in Korea in 1995, artists from various countries have exhibition in Korea every year, and over 2,000 artists from 90 countries had been exhibiting so far. And if anyone barks at the "Asropa International Art Museum" for public purposes, I will unconditionally donate the numerous works I have collected so far.



Towards The Good

2.3 x 1.3 ft • Acrylic on Canvas • 2021

DENA SHEHADAH

Email : Deenam2002@gmail.com

Tel no : 557353345





Chair Design

Variable size • Mix media • 2021



OLGA KOTLIAROVA - PROKOPENKO

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ARTIST STATEMENT

Thank you for the opportunity to participate in this wonderful and very significant project Embrace the World !!! To continue to grow and develop, you need to fill your soul with good. Peacekeeping must be made a priority. Only Love will save the world.



Odessa-Pearl by the Sea
79 x 89 • Oil on Canvas • 2014



TATIANA BRODETSKAYA

Email : tanushahudojnik75@gmail.com
Tel no : +380636216319

ARTIST STATEMENT

Thank you for the opportunity to participate in this wonderful and very significant project Embrace the World !!!

I wish everyone to love and be loved!
Appreciate every moment, because life is unique ...
LOVE will unite the WORLD !!!

- Brodetskaya Tatiana Sergeevna
- Honored Artist of Ukraine.
- Member of the National Union of Artists of Ukraine. Member of the Union of Marine Painters of the city of Odessa.
- Member of the Commonwealth of Literature and Art Workers "Gloria", Germany-Ukraine.
- Works in the technique of oil painting and watercolors, in the genre of landscape and still life. For 25 years of creative activity, 250 international and national exhibitions have taken place, as well as 27 personal exhibitions.
- The collection of 20 museums in Ukraine contains 29 works by Tatiana Brodetskaya, as well as paintings are in private collections in many countries of the world.
- Laureate and diploma winner of many International and National Art Festivals and national, regional and regional thematic exhibitions.



Voice of eternity

65 x 90 • Oil on Canvas • 2019



SUKRAN YANGIN UST

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Tel no : +905057796110

ARTIST STATEMENT

My 1st work of art describes the lives of women, tells them to leave their own kms and live with the desired identities. It tells about the fact that women cannot live with their own identity, they leave their identities torn due to economic and emotional concerns and live without their identity only without their bodies and faces. My artwork symbolizes women's identity with their bodies, not their minds.



Fake lives

100 x 120 • Oil on Canvas • 2010



LIST OF ARTIST



ARGENTINA

Maria Angeles Farias

AZERBAIJAN

Leyla Vazehi

BANGLADESH

Al Monjur Elahi
Arun Chandra Barmon
Didarul Hossain Limon
Dr. Rashed Sukhon
Dr. Sidhartha Dey
Masum Hawlader
Md. Rashedur Rahman
Nagarbashi Barman
Sheikh Mohammad Abdullah
Tapon Kumer Sarker

BRAZIL

Fernando Naviskas

CHINA

Wang HaiYing
Wang YuHan

DOMINICAN REPUBLIC

Loyda Abreu Dipre

ECUADOR

Johanna Meza Feutes

INDIA

Faisal Mateen

IRAN

Abdolreza Rabeti

INDONESIA

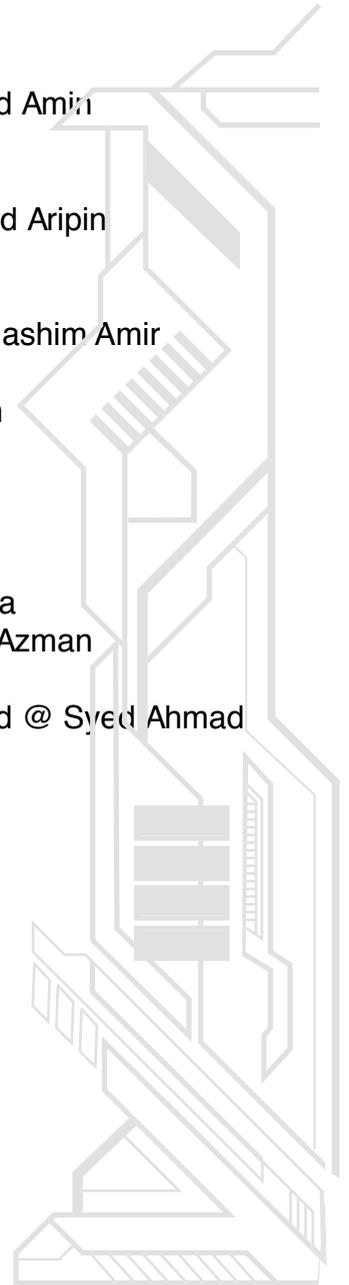
Abdul Muhaimin
Abidzar Nakhel Prayoga
Agus Purwanto
Ben Hendro
Bianca Xavier Bastian
Deden Maulana A
Donna Angelina
Galih Efendi
Gema Ari Prahara
I Ketut Murdana
I Made Bendi Yudha
I Wayan Setem
Iqbal Albani
Khaulah Azizah
Muhammad Iskandar
Muhammad Sulthan Shofwan
Nazwa Jelang Safitri
Ni Made Rinu
Nickosa
Niken Apriani
Nurul Primayanti
Pande Made Sukerta
Rahmanu Widayat
Rani Aryani Widjono
Rina Mariana
Roimmanuel Bramnatasya Purba
Safira Syalimar Zahwa
Salsabilla Indah Qoirunnisa
Satriana Didiek
Sigit Purnomo Adi
Sri Supriyatini
Supriatna
Syahril Fathah H
Thufaila Rasya
Widy Dwi Ajimahendra



MALAYSIA

Aida Sufiah Binti Zalfakhar
Asrul Nizuan Ariffin
Brendan Johnny
Clara Wong Pei San
Clement Anak Jimel
Dayang Intan Farahanies
Farrah Hanani Ahmad Fauzi
Hamdan Shaarani
Humaira Ramli
Ida Puteri Mahsan
Irma Murni Ismail
Ishak Ramli
Issarezal Ismail
Izaddin Matrahah
Juaini Jamaludin
Khalik Mustafa
Khayril Anwar Khairudin
Lilly Anak Metom
M Hijaz Mohammad
Maizul Affendy
Mastura Abdul Rahman
Mastura Haji Mohd Jarit
Mohamad Hafiz Yahaya
Mohammad Firdaus Azman
Mohd Fakhrudin Ahmad
Mohd Fauzi Harun
Mohd Nafis Saad
Mohd Razif Mohd Rathi
Mohd Saleh Abdul Wahab
Mohd Zamri Azizan
Muhammad Salehuddin Zakaria
Muhd Sarip Abd Rahman

Muliyati Mat Alim
Nasyirah Saleh
Nik Nor Azidah Nik Aziz
Noor Enfendi Desa
Noor Hidawati Mohamed Amin
Nor Idayu Ibrahim
Norhaslinda Shafie
Nur Adibah Nadiah Mohd Aripin
Nur Fatin Umar
Nur Hisham Ibrahim
Nur Muhammad Amin Hashim Amir
Nurul Huda Mohd Din
Nurul Shima Taharuddin
Rositah Ibrahim
Rosliza Abdul Rahim
Rozarina Johari
Salmah Ali
Shahrizad Fitri Mustapha
Sharifah Maryam Syed Azman
Shuhaila Nahrawi
Siti Humaini Said Ahmad @ Syed Ahmad
Syafriil Amir Muhammad
Wan Samiati Andriana
Zainon Abdullah
Zuriati Mohamed Shaari



MEXICO

Marlene Pasini

PAKISTAN

Anila Zulifqar
Dr Sophiya Umar
Masood Akhtar
Urhamish Ansari

PANAMA

Alba Pena
Rochelle Jarquin

PERU

Liz Tania Diaz Vela

PHILIPPINES

Maruja Panti

RUSSIA

Elena Tereshkova

SLOVAKIA

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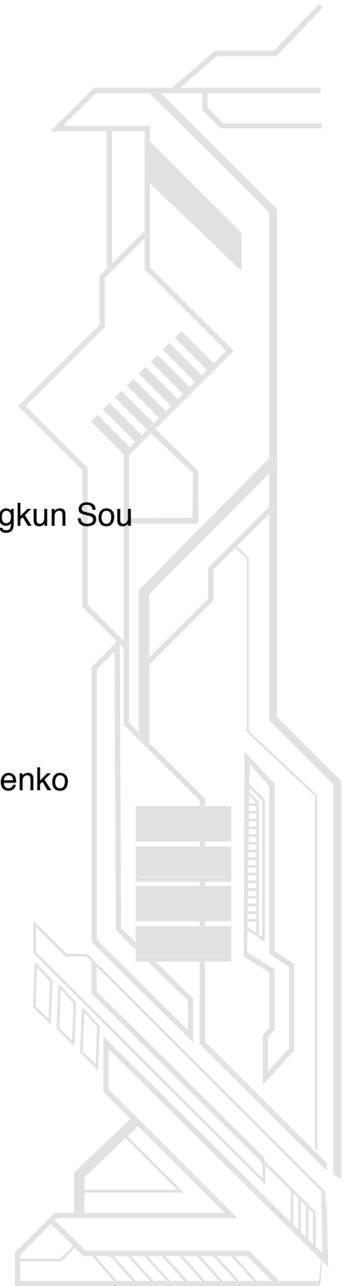
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**AICAD ART EXIBITION
VIRTUAL 2021
COMMITTEE**



AICAD Art Exhibition Virtual 2021 Committee

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APPRECIATION



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Participating artist, media, AICAD Art Exhibition committee from UiTM Perak also individuals involved in this AICAD Art Exhibition Virtual 2021



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