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**Art is not about
itself but the attention
we bring to it**”

Marcel Duchamp



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exhibition of creativity,
innovation, technology
and research in the arts

eCITRA

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It is widely believed that the confluence of tradition and modernity will propel never-ending evolution of the visual arts. As a testament to this dynamic convergence, the UNIMAS' *Exhibition of Creativity, Innovation, and Technology in the Arts (eCITRA)* presents its latest theme of *Crossing Frontiers: Bold, Brave, and Beyond*. This art exhibition is envisioned as a narrative that delves into the centre of conversation where visual arts and contemporary conditions are fused together to act as a platform for artists in academia to showcase their masterpiece.

Contemporary art was once regarded as a frontier but has now been transformed into fertile ground where the seeds of creativity can grow into expressions as diverse human creativity allows it. The brush stroke, the canvas, and the immersive installations are identified as companions in an artist's mission to explore the unknown, to narrate the untold and to question the status quo.

**CURATOR
FOREWORD**
eCITRA UNIMAS
Dr. Hishamuddin Siri

Crossing Frontier is envisioned a dialogue and a journey to reflect the current zeitgeist - a response to worldwide discussions that inspire and revolutionise the sphere of visual arts. The artists of eCITRA 2023 investigate the critical concerns of the current time using a variety of mediums where cultural discourses, social justice conversations and identity narratives can be found in the sphere of modern art.

This frontier is also viewed as a horizon where the Bolds venture, the Braves thrive and the story transcends into the Beyond. We believe eCITRA allows conversations about contemporary art to develop thus proving the dialogues are more relevant than ever. *Crossing Frontier* should be celebrated as a tribute to symbiotic relationships reflecting the narrative as ancient as the basic drive to express oneself in the present moment.

Welcome to *Crossing Frontier: Bold, Brave, and Beyond* an initiative carefully designed by the eCITRA 2023 Committee from both UNIMAS and UiTM. We welcome you to witness the narrative as boundless and perpetual as the spirit of expression from our perspective.

As a collaborative partner, the College of Creative Art, Universiti Teknologi Mara (CCA,UiTM) is pleased to extend wholehearted support for the eCITRA Exhibition. This event draws inspiration from profound contemplation and replication of contemporary issues, showcasing the artists' finesse and sophistication as both creators and academicians. Twelve artists from CCA, UiTM have contributed constructive and reflective works, representing their unique styles, life journeys, choice of media, and beliefs, all in line with the exhibition's theme, *Crossing Frontiers: Bold, Brave, and Beyond*.

**CURATOR
FOREWORD**
CMTHub UiTM
Dr. Zuriati Mohamed Shaari

We express our sincere gratitude for the opportunity to collaborate with the organising committee and artists from UNIMAS to ensure the success of this prestigious exhibition. The selection of our venue to host the exhibition is another indicator of great distinction for us. This event is a result of a boundless collaboration between two prominent organisations located on opposite sides of the South China Sea. It signifies the recent establishment and ongoing development of partnerships, friendships, and associations that will extremely impact the direction of visual arts at the university, national, and potentially international levels.

It is anticipated that eCITRA will introduce an exciting new phase of contemporary art, serving as a source of inspiration for art enthusiasts within and outside of UNIMAS and UiTM. This meaningful initiative could possibly raise the prominence of art as an academic discipline, thereby enhancing the prestige of the nation's visual arts.



THEME

The selected theme for eCITRA this year is *Crossing Frontiers: Brave, Bold, and Beyond*. This theme emphasises the power of art and research that transcends conventional boundaries and comfort zones, aiming to uncover impactful discoveries. With this year's theme, we explore the inseparable connection between arts and human experiences, aspiring to enrich humanity through artistic quality, aesthetic experiences, and academic values.

We wish to explore the inextricable relationship of contemporary arts with digital art and AI in this exhibition by featuring two spaces that are currently debated: the physical world we inhabit and the virtual space which has subconsciously become the new reality in today's world. In short, "Crossing Frontiers" emphasises the aspect of creativity, technology, and research, which challenges and enriches the common realities of human beings.

CROSSING FRONTIERS

BOLD BRAVE & BEYOND

Still image from artwork 'Traditional Brass Ornaments of the Ring Ladies of Semban', 2023 by Sylvester Wielding Jussem.



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Seruran, in the Iban language, conveys the meaning of 'always', transcending the constraints of time and space, and materializing in diverse manifestations throughout our lives. It represents a thread that intricately weaves through our existence, forging connections among moments, memories, and emotions.

Seruran additionally functions as a reminder that, despite life's transient nature, there exist enduring threads linking us to our past, present, and future. This artwork also extends an invitation to viewers to delve into the idea that 'always' is not static but ever-evolving, presenting opportunities for growth and renewal.

SERURAN

|
Doris Maying



GALOH AJANG

This artwork captures the artist's profound fascination with and exploration of Songket motifs through semiotic methods. Songket serves as the canvas for conveying cultural narratives and symbolism. The precisely crafted and arranged motifs on Songket form a visual language steeped in tradition yet relevant in the contemporary context.

The artwork encourages viewers to decipher the concealed meanings and tales woven into Songket, forging a connection between the past and the present while honoring its cultural importance. Ultimately, it serves as a tribute to the enduring legacy and beauty of Songket.

— Asrul Asshadi Mohamad Morni
Alexander Chelum





THE JUNGLE BEATS i & ii

This artwork depicts orangutans immersing themselves in the tranquility of the jungle, surrounded by mesmerizing and soothing melodic sounds. These creatures move gracefully through their natural habitat, showcasing the beauty and diversity of the jungle. Allow the thoughts of the sounds from this enchanted wilderness to transport you to a place of serenity and inner peace.

woodburning

Emmanuel Osakue



THE OYEN SERIES

We are intrigued by the potentialities of how collectible designer art toys can be seen as an art form. Thus, our work explores the juxtaposition between the pop-culture trend in designer collectible toys and the visual identity of Malaysians - specifically Sarawakians in this first series.

Oyen is a Malaysian term of endearment specifically for Ginger Cats. And it would seem like Malaysians are oddly fascinated and obsessed with ginger cats. Their bright energetic colour is striking, and their friendly, goofy characteristics have captivated many Malaysians. Countless memes and online threads have been made just to document Oyens and their shenanigans in daily life.

We juxtapose this light-hearted and humorous context of Oyen with the stereotypes of the racial identity of Sarawakians. Our representational approach to this juxtapose is a visual commentary of beautiful, unique Sarawakians through parodic and naïve imagery.

paper clay + acrylic paint

Natasha Rusdy Wong
Loh Ngjik Hoon
Marzie Hatef Jalil
Ezra Alfandy M Duin

REIMAGINED REALISM STAGE DESIGN



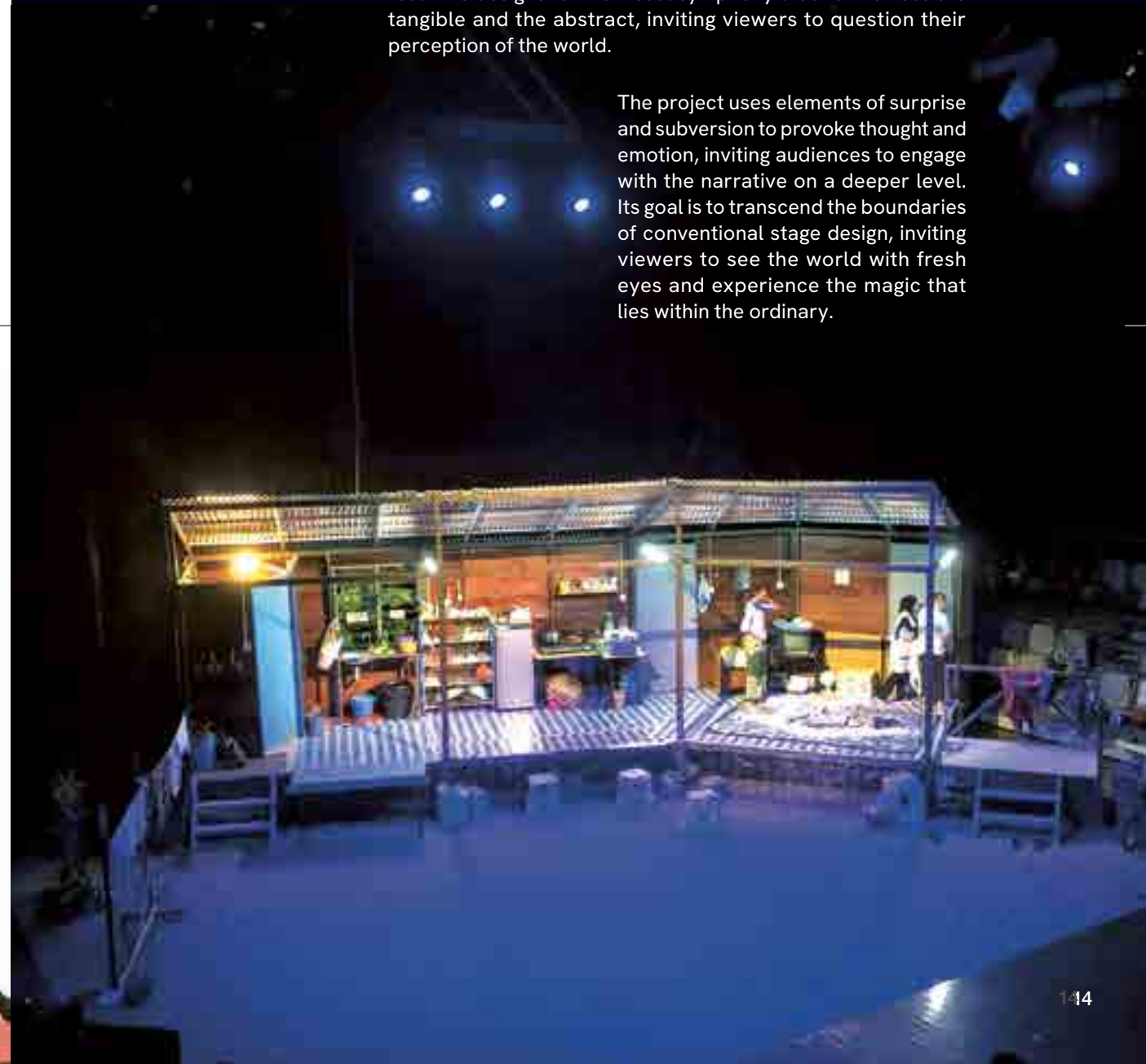
This project delves into the captivating realm of reimagined realism in stage design through JOT stage performance. In this enchanting fusion of traditional aesthetics and innovative creativity, the design strives to transport audiences into a world where reality is heightened, reshaped, and redefined.

Azri Ali
Qawiem Hamizan
Jalwaanizami Abdullah
Raihan Syah Satri
Alfidzi Juma'at



Drawing inspiration from 80s and 90s theatre design, this project revitalizes the familiar, infusing it with contemporary perspectives and technology. By manipulating light, texture, and spatial dynamics, it challenges conventional notions of what is real. The designs form a visual symphony that harmonises the tangible and the abstract, inviting viewers to question their perception of the world.

The project uses elements of surprise and subversion to provoke thought and emotion, inviting audiences to engage with the narrative on a deeper level. Its goal is to transcend the boundaries of conventional stage design, inviting viewers to see the world with fresh eyes and experience the magic that lies within the ordinary.



SOUL OF MATO

In 'Soul of Mato', which delves into the mystical beings of Sarawak's Melanau culture. Using digital projection and AI-stable diffusion software, we create a dynamic, immersive experience. The software layers and manipulates traditional Melanau motifs, inviting viewers into a fluid, metaphysical realm. This work bridges ancient lore with modern technology, offering a fresh lens to explore and appreciate Sarawak's rich cultural heritage. It aims to challenge perceptions and foster deeper connection and reflection.



digital content

Hishamuddin Siri
Hafizan Mohd Naim
Abdul Walid Ali

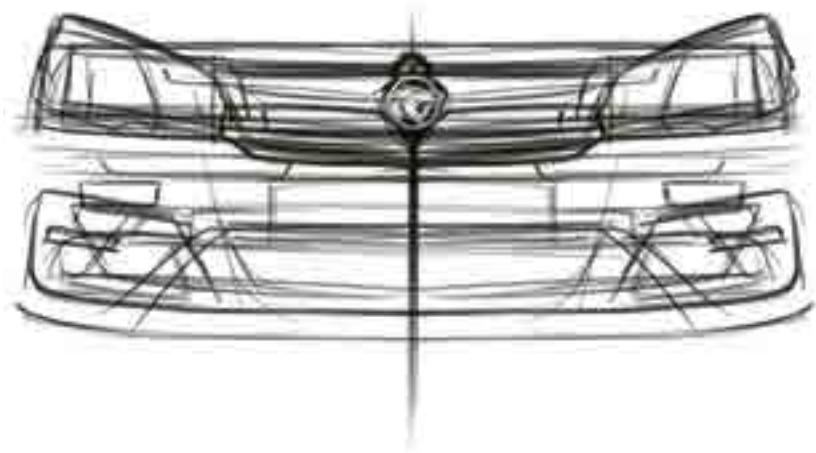


WILLINGNESS TO CONTRIBUTE

Rooted in the rich cultural tapestry of Sarawak, the artwork 'Willingness to Contribute' encapsulates the profound connection of Malay communities to the preservation of their traditional heritage. This artistic endeavour emerges from a comprehensive research effort aimed at unravelling the intricate interplay between these communities and the documentation of their indigenous knowledge. As custodians of invaluable ancestral wisdom, the Malays display a commendable eagerness to actively engage in the development of heritage documentation.

Through acts of donation, sales, rentals, or lending of artefacts to the esteemed Sarawak Museum, their resolute commitment materializes. This artwork not only highlights the intrinsic value of heritage but also underscores the Malays' pivotal role in ensuring its perpetuation. Grounded in rigorous academic exploration, this statement offers a glimpse into a still-evolving study that reverberates with the essence of cultural stewardship.

Shaik Azahar Shaik Hussain
Faridah Sahari
Fatimah Subet
Adibah Yusof
Mohd Kamal Othman



ICONIC PROTON SAGA

The Proton Saga is a source of pride in Malaysia's automotive industry. This iconic vehicle made its debut on July 9, 1984, and its emergence carries immense significance in the country's automotive history. It has undergone three distinct phases of transformation, marked by three generations: the first generation from 1985 to 1992, the second generation from 2008 to 2016, and the third generation, known as the Proton Saga R, which was introduced in 2016 and remained in production until 2022. With the Proton-Geely venture in 2017, the Proton Saga continues to evolve, with a design that appeals to the masses.



This digital painting and installation narrate the evolution of the Proton Saga's facade from 1984 to 2022. The resulting artwork is an inspired design that visually communicates how the Proton Saga has changed over time while maintaining its relevance and continuing to capture the hearts of the vast majority of Malaysians.

Amir Hassan Mohd Shah



Awangko' Hamdan Awang Arshad



LINGIEH BUTAH SERIES

The series embodies my experiences, influences, and appreciation for the cultural practices of the Melanau in a traditional fishing village. Regrettably, these practices are steadily fading as we progress towards new frontiers. *Lingieh Butah*, the Melanau phrase for glancing back, serves as a reminder of the importance of preserving and engaging with one's cultural heritage while embracing modernity.

The sculptures are my attempt to capture the disappearing world of weaving fish traps, basketry, boat building, and mending fish nets using mixed media. They reflect the rich cultural heritage that is slipping away as we move forward into the modern era.



THE LAST RING LADY

“Wanita Gelang Semban” represents an invaluable treasure of Sarawak. Currently, only five individuals remain as the Last Ringed Women of the Bidayuh community in Sarawak. This work unveils the story of the youngest ringed woman, who serves as the torchbearer for this priceless heritage of Sarawak and Malaysia. The common impact of modernity threatens to erase the footprints of this heritage, risking its disappearance. However, their stories and artifacts can be immortalized in the memory of our nation and the history of our country, at least through artworks and documentation that preserve the community’s legacy.

|
Hakimi Halim

digital photography transfer on wood



printed computer-generated +
hyper-realistic 3D visualization on canvas

EXTINCTION

The effort to preserve certain cultural traits has resulted in the gradual extinction of exotic creatures. The unfortunate reality is that our magnificent and precious exotic species have been slowly diminished as a result of our own acts in the name of conserving some of our cultural traits. A certain boldness is required to raise the issue of how the preservation of cultural traits is detrimental to some exotic creatures, and to find a means to preserve our cultural expressions through the use of alternate materials.

Our artworks were produced based on our research of the Dayak's headgears. The visual analysis was carried out to critically determine the philosophy, mythology, and materials employed in the design of the headgears, which were theoretically anchored in cultural characteristics. Through the use of hyper realistic 3D visualization, our artworks explore the possibilities of communicating cultural characteristics in the Dayak's headgears beyond the diversity of artistic approaches.

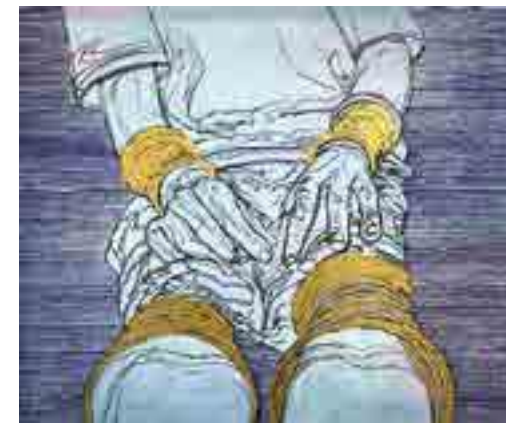
Muhammad Jameel Mohamed Kamil
Louis Ringah Kanyan



TRADITIONAL BRASS ORNAMENTS OF THE RING LADIES OF SEMBAN

acrylic painting

“Wearing the rings is not only to indicate status and beauty, but as an acceptance, where only those who wear the rings are allowed to attend certain festive ceremonies and do the *Rejang*, or the eagle dance”
(Sagen Adem, headman of Kampung Semban).



My paintings are generally representational with a certain degree of personal expression. Realism is optional, though never entirely abandoned. As I travel in my search for unique subjects in their own environments and cultural context, I feel drawn to the people and places that span across time, as depicted in the Ring Ladies of Kampung Semban Series.

The two feet symbol is a symbol of possession or of visitation that they came upon earth. At the present time this symbol of the feet or footprint is very widespread in the Bidayuh traditional eagle dance *Rejang Be'uh*. The symbol of the hands depicts labour and generosity.

Sylvester Wielding Jussem



RUYANK'NG AND RASUNK'NG OF RANYU DAIEE

In my travels where I experience unique subjects in their own environment and cultural contexts, I am drawn to the people and places that span across time, as depicted in the Ring Ladies of Kampung Semban Series. The late *Ranyu Daiee* was a Bidayuh lady who stood up to societal changes by enduring with the tradition of wearing rings around her forearms (*Ruyank'ng*) and calves (*Rasunk'ng*).

Sylvester Wielding Jussem

Mohamad Zamhari Abol Hassan



RIVER LIFE OF UKIT PEOPLE AT SUNGAI KOYAN

"River Life of Ukit People at Sungai Koyan" is a translation of the Orang Ulu people documentation, specifically the Ukit community residing along the banks of Sungai Koyan. The artwork which consist of four different images or activities such as goods and human transportation, conventional fishing using rod and net casting for fishing, food preparation for camping, and lastly leisure

activity such as swimming. These activities are among the documentation that was captured by the researcher during his previous field trip. Using the colour assimilation grid illusion technique, the images are black and white. The grid is coloured and gives the illusion of colour images if seen from a distance.

ABSTRACT ECHOES OF CONFLICT: A MOTHER AND SON'S DIALOGUE ON WW II

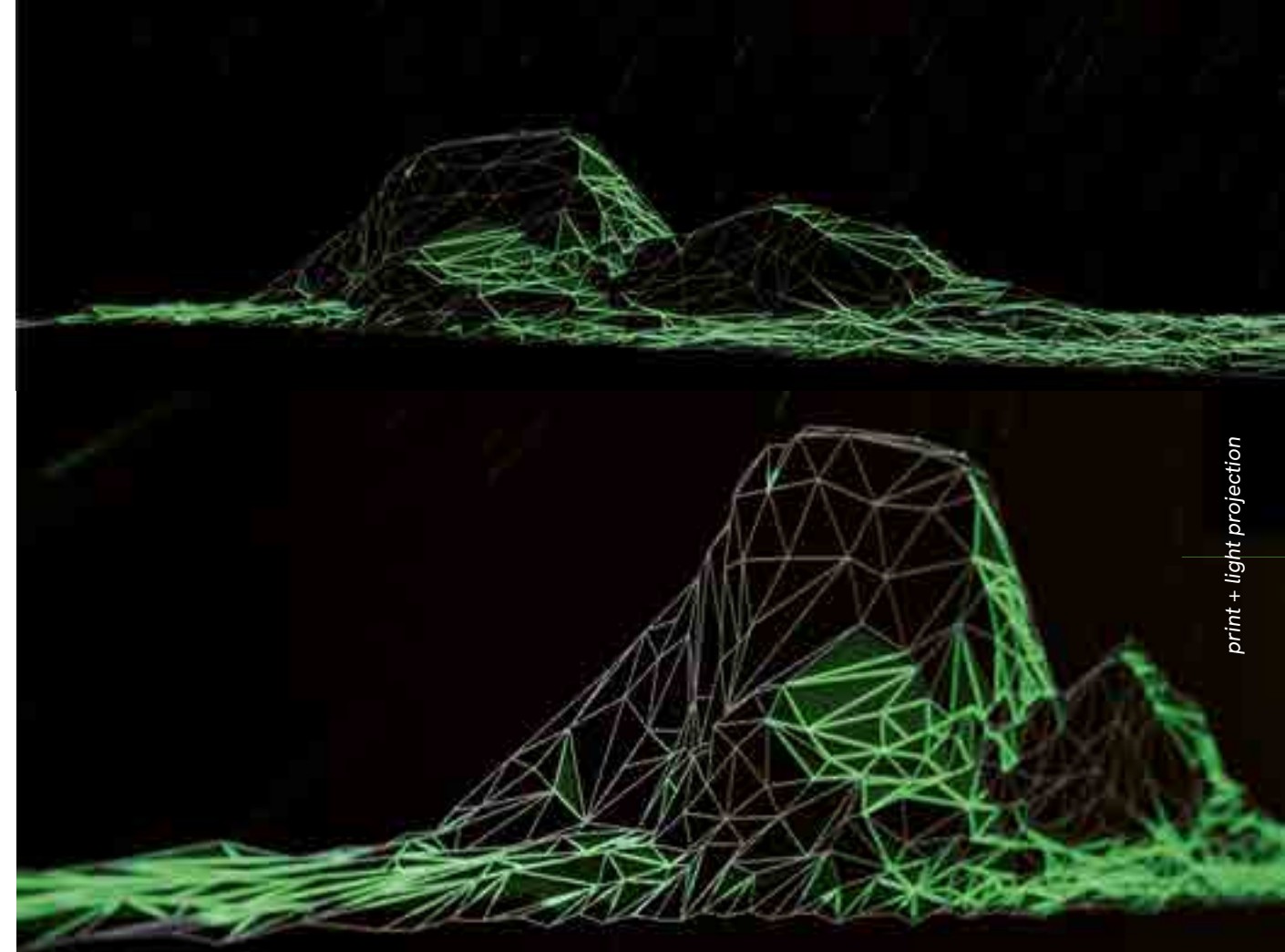
This artwork emerged from a heartfelt conversation I had with my 10-year-old son during our journey back home from school. In capturing that imperfect yet profound exchange on a beautiful evening, we transformed it into an illustration that may not adhere strictly to accuracy. However, it encapsulates a singular moment of a mother and son engaging in an unfamiliar discussion about war, specifically the events of WW II.



Executed with a smartphone stylus pen and presented in a chromatic palette, the piece evokes the pain associated with such historical turmoil. Its abstract essence juxtaposes country maps with the hands of powerful regimes, inviting viewers to explore and construct their own interpretations. The subtle details within the lines and shapes serve as a poignant reminder of our imperfect human nature, often tainted by greed and ego, leading to conflicts. This artwork captures a child's innocence while describing human destruction, conscious of its devastating impact.

Candida Jau Emang
Nathaniel Aayden Hardy

video + digital print on canvas



print + light projection

LIGHT

Light is a lyrical abstract animation that connects lights, technology, and imagination. The work is based on my continuous fascination with light projections and the interplay between the physical and digital worlds. I seek to transcend the boundaries of real and virtual by projecting moving images on actual canvas, seeking to manipulate and question our perception of space.

The integration of digital and physical elements intends to metaphorically explore how we perceive reality - the dance between what is visible and what remains hidden. The geometrical landscape emits inspiration from the most significant historical landscape for Muslims, *Jabal Al Nour* - which holds powerful story far beyond its physical existence.

Drawing inspiration from 'the seen and the unseen', Light invites the viewers on a journey of discovery, where the boundaries of perception are redefined, and the hidden wonders of our existence illuminates.

Auzani Zeda Mohamed Kassim



PENJAN 4: PENYAN

Penyan is a Bidayuh term that translates to “window”. This wall installation piece integrates found objects, particularly old windows, to convey the inner conflict of the artist while addressing matters of national identity, culture, religion, and the regional nuances that intersect within the artist’s own identity. It symbolizes the interplay between Malaysia and regional influences.

Over the past decade, the “Semban Ring Ladies” have been a focal point of the artist’s studies, allowing him to delve into the culture and history of the community. This exploration has opened a Pandora’s box, leading to a deeper understanding of the artist’s own nationalistic sentiments and sense of self.



VISUAL CULTURE OF IBAN PUA KUMBU

Pua Kumbu, also known as *Pua Kebat*, holds a special place in the life of the Iban people. In the past, it was of immense importance in Iban culture, so much so that there was a widely accepted saying that an Iban family without a *Pua Kumbu* would be considered disconnected from their cultural roots.

The Iban people followed heritage beliefs that placed a strong emphasis on rituals, many of which required the use of *Pua Kumbu* in significant quantities. While originally used as blankets, *Pua Kumbu* evolved into sacred objects used during Gawai rituals. They were even employed to greet the severed heads of enemies taken by Iban warriors. The motifs on *Pua Kumbu* were regarded as sacred, possessing mystical and extraordinary powers to protect weavers, their families, and homes from the threat of evil spirits. In the exhibited piece, the artists have incorporated large motifs, including human and animal images, as well as representations of flora and fauna.

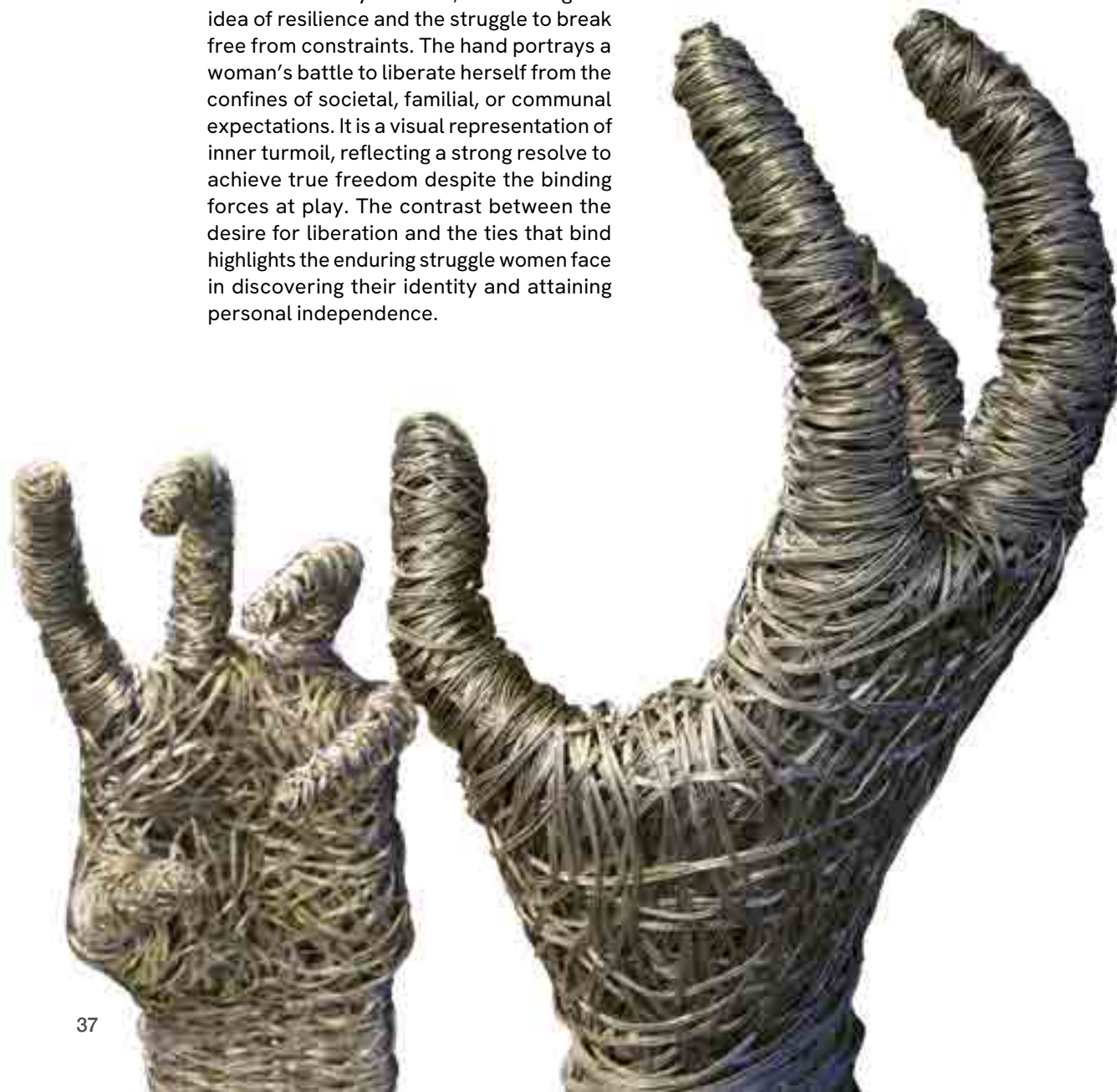
Noria Tugang
Louis Ringah Kanyan
Alexander Chelum
Mawar Suhaila Ab Razak

MENEMBUS BATAS

This artwork presents an outstretched hand, symbolizing strength, action, and self-reliance. Crafted from wire, the hand's form enhances the symbolism, reinforcing the idea of resilience and the struggle to break free from constraints. The hand portrays a woman's battle to liberate herself from the confines of societal, familial, or communal expectations. It is a visual representation of inner turmoil, reflecting a strong resolve to achieve true freedom despite the binding forces at play. The contrast between the desire for liberation and the ties that bind highlights the enduring struggle women face in discovering their identity and attaining personal independence.

metal wire + metal rod

Jessika Gadung Egan
Awangko' Hamdan Awang Arshad



THE HIDDEN NATURE

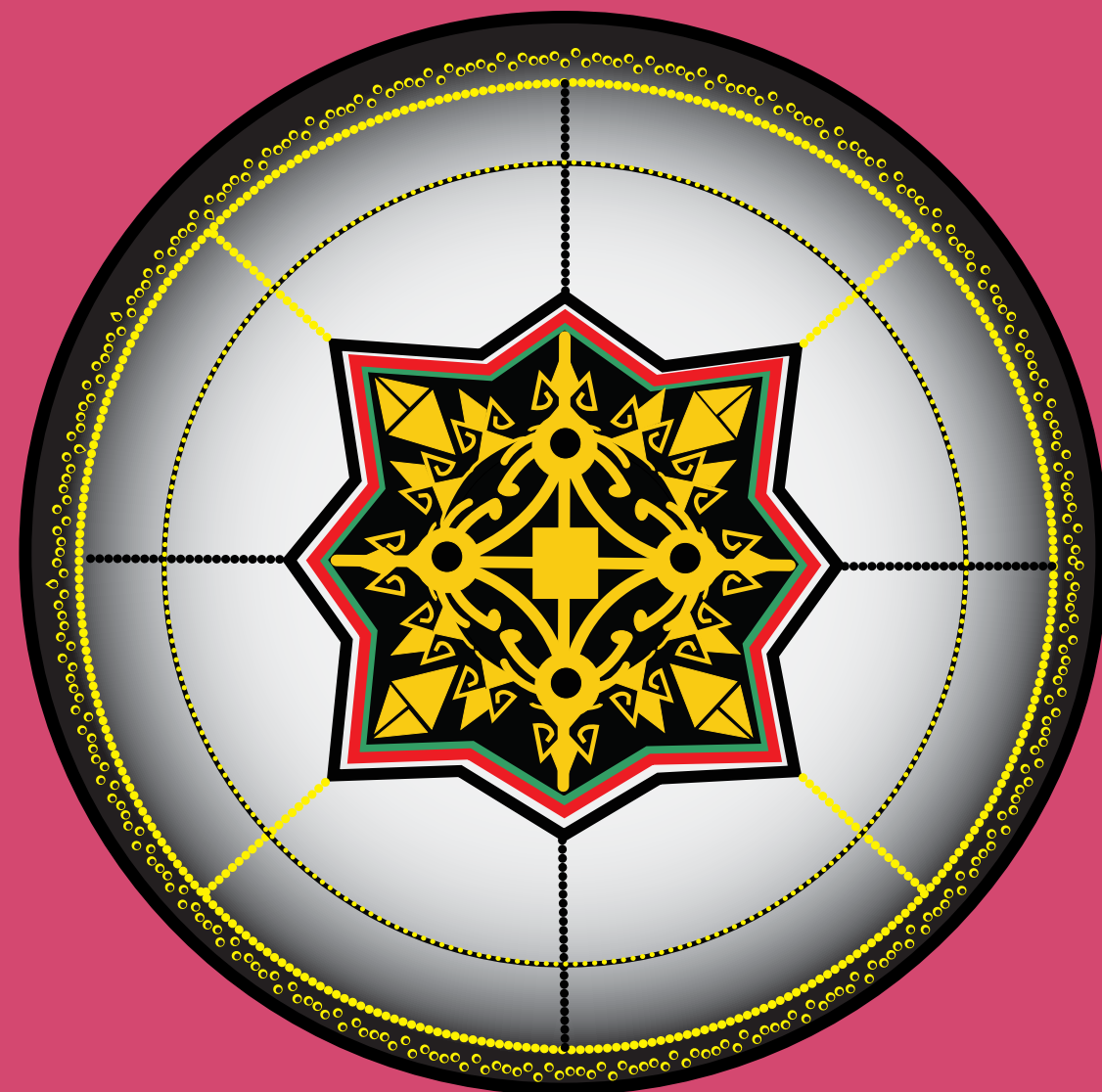
In *The Hidden Nature*, my work draws profound inspiration from the often-overlooked world of soil microorganisms - organisms that, despite their invisibility to the naked eye, form the very foundation of life on Earth. This installation seeks to illuminate the intricate beauty and complexity of these microscopic entities, presenting each specimen through a meticulously curated lens. By employing advanced lighting techniques, I explore the rich interplay of color and texture inherent in these microorganisms, revealing a layered narrative within each piece.

The interaction of light with the subjects not only accentuates their form but also invites viewers to contemplate the vital, yet hidden, role these organisms play in sustaining our ecosystem. Through this work, I aim to challenge the viewer's perception, bringing the unseen into focus and celebrating the subtle, yet essential, aspects of the natural world.

Piriyatarshiny Thuraiamy
Hakimi Halim

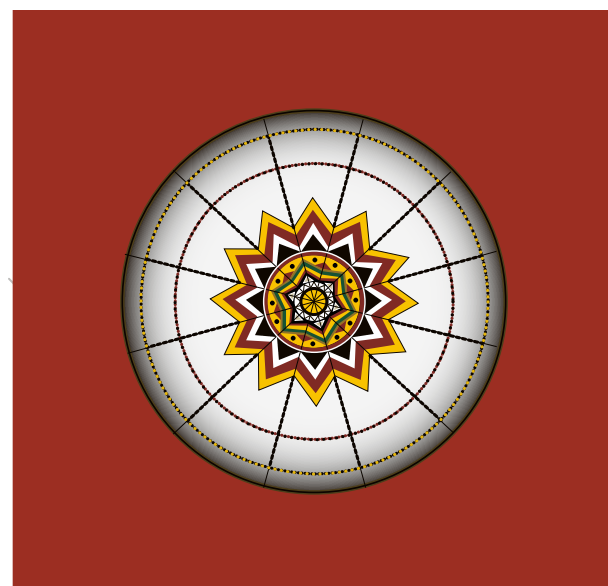
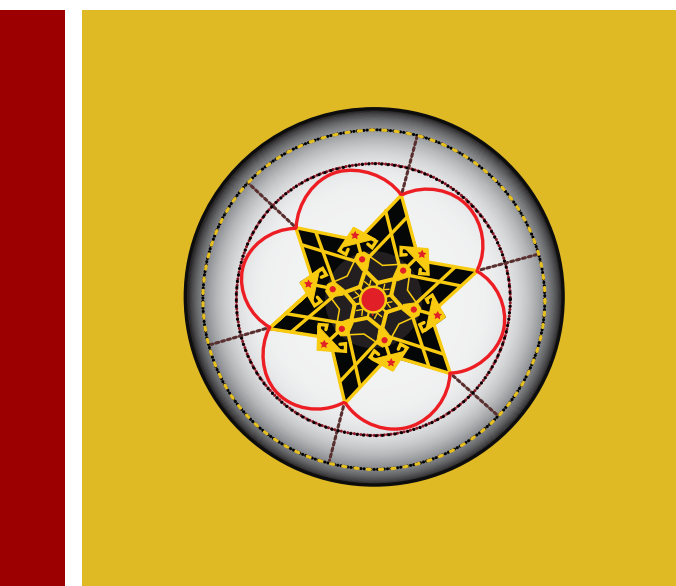
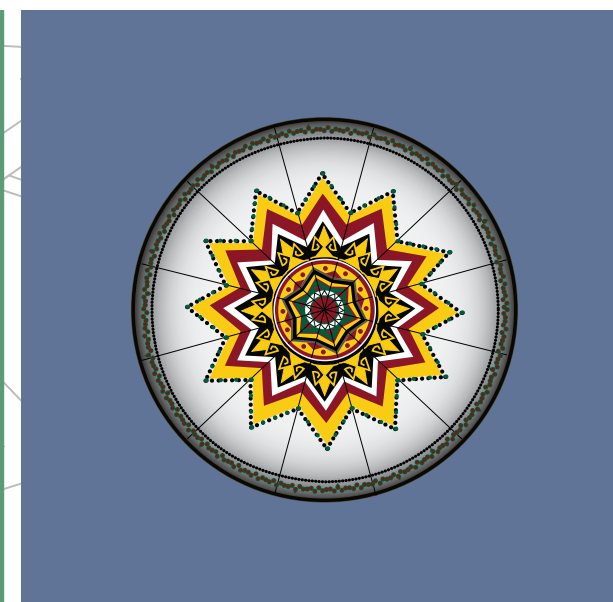
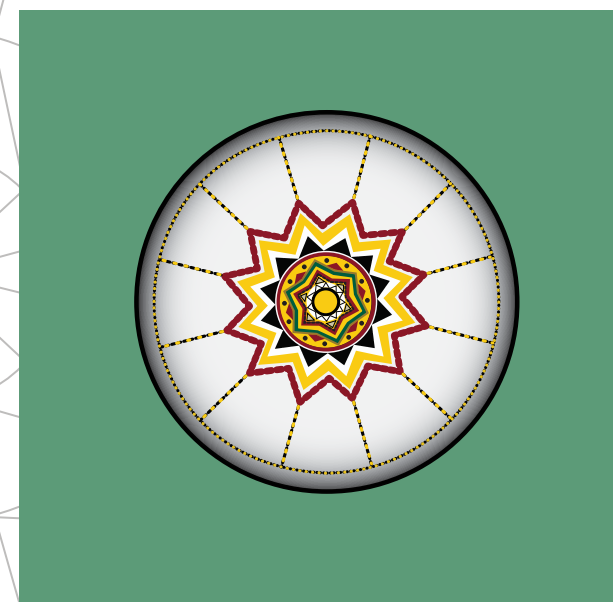
photography digital print + mixed media





THE COLOUR OF RA'UNG

Ra'ung is a sun hat traditionally worn by the Kelabit, Kayan, and Kenyah communities to shield themselves from the sun's heat. It also symbolizes love and care within these communities. *Ra'ung* hats are exquisitely adorned with colorful beads in intricate patterns and are considered traditional handicrafts at risk of disappearing due to changing lifestyles. However, I believe that these sun hats have the potential for revival through artistic expression.



My creative process transcends conventional boundaries. In my collection, each piece is a testament to my vision, where the *Ra'ung* is transformed from a mere accessory into a genuine work of art. The canvas becomes a living representation of this vibrant culture. Nine acrylic hat-shaped reliefs are arranged on the canvas, bursting with colors that dance in harmony, creating a bold, vivid, and audacious symphony that pays homage to the heritage it represents.

Musdi Shanat



MEMORIES OF MERIYU

This documentary follows the journey of two filmmakers who visited a local village in Lundu, Sarawak, to immerse themselves in the culture and close-knit relationships that have developed over the years. Two documentary filmmakers from Peninsular Malaysia, Jing Xian and Danial, set out on a mission to learn more about the Sarawak Malay identity, unsure of how the villagers of *Kampung Meriyu* will react to them.

They actively engage in the villagers' daily activities, including participating in *gotong-royong* communal work and assisting with preparations for a wedding ceremony. The highlight of the wedding is the unique "nasi temuan" exchange, a tradition uniquely found in Sarawak.



<https://qrco.de/meriyu>

video

THE BIN PROJECTS



The Bin Projects is a project that aims to engage the public in a discourse on environmental protection and recycling. The entire project was executed with a co-creation method that offers a participative approach for both art practitioners and non-art practitioners (Sarawak youth in *Kampung Muhibbah*), with the aim of enhancing their well-being. In a nutshell, *The Bin Projects*, through the co-creation method, have given hope to the community that art does play an important role in elevating their quality of life.



A collective art project offers room for discussion and knowledge sharing between the management (artist, curator, and art practitioners) and society. Visual art may no longer be perceived merely through an aesthetic context, but also plays a role in improving the system of social interaction in a community.

Mohamad Faizuan Mat



<https://qrco.de/binprojects>





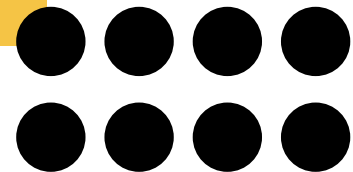


WHAT DO YOU THINK ABOUT AI vs HUMAN-MADE ART?

2023 is the year of Artificial Intelligent (AI), sparking debates in the art world. In this exhibit, one piece is by AI and the other by a human.

This participatory artwork invites you to share your view on the topic: Examine Artwork A and Artwork B and share your thoughts on the wall based on your observation.

1 ARTWORK A ARTWORK B 2



wall installation

Recently, artificial intelligence has emerged as a powerful tool for generating art, blurring the lines between human and machine creativity. The year 2023 is said to be the year for artificial intelligence (AI), and has raised concerns among artists and designers. This participatory artwork invites visitors to explore this artistic divide and challenge their perceptions of what constitutes 'real' art. The artwork consists of paired images - one generated by an AI algorithm and the other created by a human artist.

Visitors will be asked to examine the artworks and identify which image they believe was generated by AI and which was created by humans. By encouraging visitors to engage with and critically analyze each image, the artwork aims to highlight the similarities and differences between human and AI artwork. This artwork hopes to spark a conversation about AI's role in art and encourage visitors to reflect on their own creative processes.



CREATIVE COLLISION: ARTIST versus AI



Noorhaslina Senin
Azwan Abidin
Siti Shahida Kamel
Chuah Kee Man
Salmiah Abdul Hamid

I created this sculpture to raise awareness on the issue of child depression. The fishbone-doll heads represent the children themselves, their innocence, and their vulnerability living in the harsh realities of the world that can crush a child's dreams. The overall look of the monstrous sculpture is meant to be disturbing and unsettling, to evoke a sense of empathy and compassion for children who suffer from depression.

SHATTERED DREAM OF THE DEPRESSED CHILDREN

Childhood depression - a serious mental health condition affecting millions of children - can manifest in many ways, including sadness, anxiety, withdrawal, changes in appetite or sleep, and difficulty concentrating.

Depression can have a devastating impact on a child's life, affecting their physical and emotional health, their relationships and their ability to succeed in life. I hope this sculpture will help to break the silence around child depression and encourage people to sympathise, empathise and seek help for children who are struggling. No child should have to suffer alone.

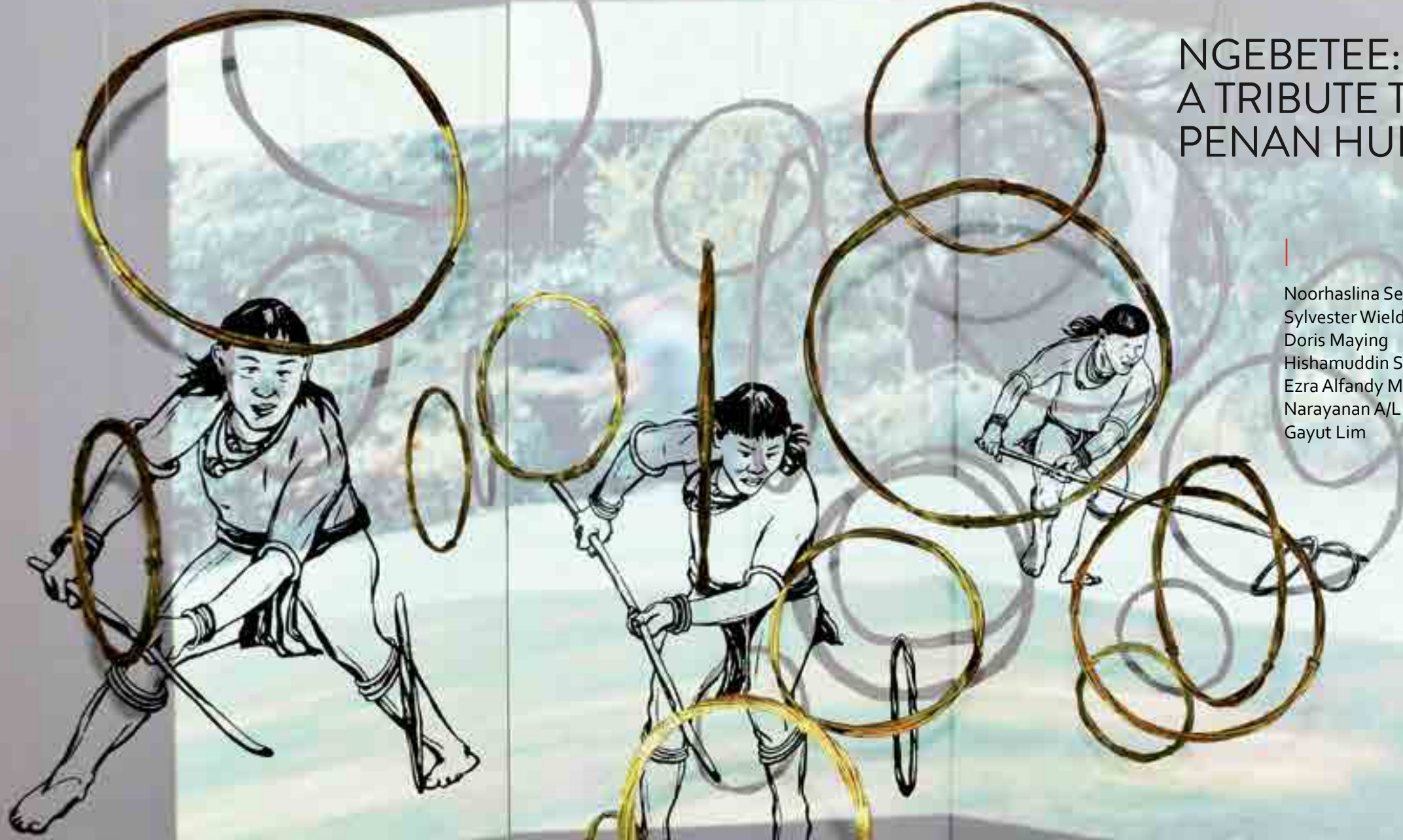


Mohd Najib Abdullah Sani



NGEBETEE: A TRIBUTE TO PENAN HUNTERS

Noorhaslina Senin
Sylvester Wielding Jussem
Doris Maying
Hishamuddin Siri
Ezra Alfandy M Duin
Narayanan A/L N. Kulathu Ramaiyer
Gayut Lim

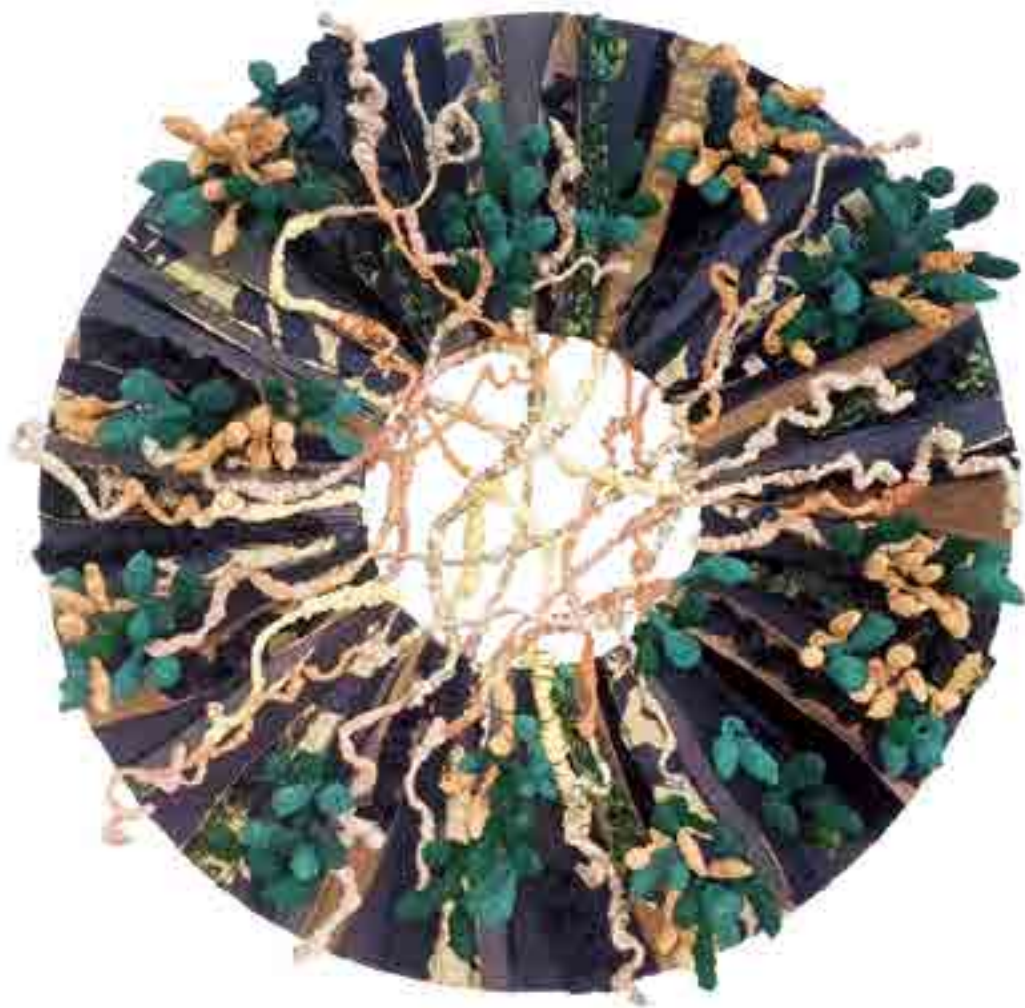


Inspired by the Penan word for 'hunter', our installation work, *Ngebetee*, was born from a profound connection with the Long Lamai community. Our journey began as a deep dive into the world of *Telikit*, a timeless Penan tradition in the heart of Baram, Sarawak. *Telikit*, a fusion of skill and survival, stands as the Penan community's ancestral compass in the dense jungle, imparting wisdom in evasion and mastery of hunting techniques. Our experiences bore witness to the profound harmony between tradition and nature.

Ngebetee serves as a heartfelt tribute to these indelible moments, symbolizing unity through the integration of our diverse team with the rich heritage of Long Lamai. Our artwork invites you to celebrate the enduring spirit of the Penan people and the cultural tapestry of Long Lamai - a testament to the transformative power of collaboration and the timeless preservation of tradition in visual art.

Acknowledgement

This artwork is one of the outcomes from the Community Artisan Fellowship Programme, *eLamai Living Lab*, Long Lamai, Baram, 12-17 September 2023. The programme is a collaboration between the Institute of Social Informatics and Technological Innovations (ISITI) and the Faculty of Applied and Creative Arts (FACA).



REZEKI SELEPAS HUJAN

Rezeki Lepas Hujan is a personal narrative interpretation of the artist during his gardening activities. Forest tree clearing and cutting activities carried out over the past summer left small trees dry and withered. But when the mid-late season begins to arrive, the small trees become fresh again, mushrooms and various shrubs grow, showing that they are fertile and happy with the natural changes that are coming.

The painter took this experience and adapted it in his work. The round, perforated panel is represented as the cornea of the eye explaining the observing eye. Used textiles are spun to look like small mushrooms filling the panels with the use of green and dark tones depicting dim light after the rain. Used textiles are collaged between natural earthy colours and textures such as earth bordering the background of the panel. It's a narrative of life that requires each other. The various types of textiles used are thick and textured, showing the image of cracks in dead wood.

discarded textile

Noor Hidawati Mohamed Amin