

# CONFLUENCE II

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VIRTUAL  
GROUP  
EXHIBITION

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31 MAY -  
30 JUNE 2022

[www.ieartprojects.com](http://www.ieartprojects.com)



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**Virtual Group Exhibition**  
31 May – 30 June 2022

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## Acknowledgements

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Forward

## Dr. Sarena Abdullah

The idea behind Confluence II Virtual Group Exhibition is simple. It is a series of online engagement over two-weeks residency period that allows participants to interact with curator and art critiques.

The artists participated in this program are artists that came from diverse background. One common thread that binds them is that, they are recent art graduates from Malaysia, Dubai, Iran, and Turkey. The residency and its online exhibition is managed by Fine Arts Department, School of the Arts (SOTA), Universiti Sains Malaysia and the curator, SOTA's own Industrial Fellow Dr. Elham Shafei. This modus operandi is reflective of the changing nature of the post-Covid, global art scene today, which might be here to stay. The positive outcome of the pandemic, at least, could be seen in the normalization of zoom sessions that at least allow one to participate in various cross borders collaborations and networks despite their one's geographical location and even

financial affordability.

Reflective of Terry Smith's notion of contemporary art, this online exhibition and the artworks presented perhaps insinuated such with changing approach in art making, albeit in a smaller scale. The works are reflective of the themes and issues of current times and even denoted the mode of operation or the process of art making that could be observed and presented through this exhibition.


The works ranges from works that derived from one's culture and language, the questioning of material and materiality, and even human's obsession with plastics or synthetic polymeric nature. Another outstanding strand that we can observe is the indirect consciousness in parallel with social movements that focused on analyzing and addressing the impacts of human disruptions to Earth. Either through its natural systems, human health and all aspect of life on Earth. From as small and as trivial as analysing the thriving



of plants growing through cracks and holes to the study of psychogeography and even human behaviour towards their environment. Even reflection of how a small-scale detail of memory became the artistic subject of examination can be the outcome of one's artistic pursuit. Such engagement with archive and collective history and its connection with the land reflected on how art can be the impetus of discussion of connection that goes beyond physical geography.

We can see that these series of online engagements became a creative hot spots, seen from a contemporary vantage point, that have created ripples of new exploratory impulses for these new artists.

To all participating artists, all the best!

 **Dean**  
School of the Arts  
Universiti Sains Malaysia





## Introduction

### Dr. Tetriana Ahmed Fauzi

Confluence II follows a year after its inaugural program was held. Due to the beneficial prospect observed last year we continued this program into two parts, with more participant and structured programme. The committee of this program realized that having more interactions and discussion would benefit the participants more and give better exposure and connectivity for the participants. Hence more sessions for discussion are arranged with inspirations of image provided by the residency, two sessions of artwork progression and a critique session by professionals.

There are 11 participants in this online art residence and exhibition programme and it was moderated by Dr Elham Shafaei, coordinated by Dr Tetriana Ahmed Fauzi, facilitated by Hoo Fan Chon with guest artist Martyna Bedyka and art critique by Nasser Abdullah. The participant was given about a month for discussion and critique and a few more weeks for making artworks. The resulting works shall be exhibited

with Dr Elham's curation. The alumnis are from several art school such as School of Arts USM, Malaysia Institute of Art, Pamukkale University, Balikesir University, University of Sharjah and Tehran University.

After brief ice breaking activity, the session starts with introductory remarks by the programme facilitator, Hoo Fan Chon and here he reflected on his experience of doing residency. For the purpose of relating to programme's host which is USM, photographs from Hoo Fan Chon's collection are selected and used as starting point for conversations related to places and images. Place or notion of place was chosen as topic to spark conversations regarding theme in artwork. The participants choose one or more images that relates to them or their existing practice and talks about potential idea which they can elaborate and expand from.

Part of residency events are about experiencing new place and making networks with new people, the online residency



tries to give an experience which participant can get in touch with other participants as acquaintances from other places and discuss about their works among other things. The idea of place was explored through images of Penang taken by Hoo Fan Chon. 12 Images was selected and amongst them are images of Georgetown, inside of mall, beaches, festival or objects and people on street. The photographs are either quintessentially Penang or they represent Asian environment and culture as well having a homogenous quality. Hoo Fan Chon talked about his flaneur experience in acquiring the images and how they can be a signifier of meaning or experience based on personal or more universal interpretations.

Participants was also exposed to experience guest artists who have been to many art residencies and Martyna Bedyka deliberate on the importance of research and understanding the requirements of an art residency, and what the artist need to seek in an art residency. In a discussion with Bedyka

and Hoo FanChon, it is also important for artist to plan their application and strategize their stay and artmaking to suit residency demands, procuring networks and surviving the art industry.

Participants then produces photograph, sketches and experimentations based on discussion with Hoo Fan Chon, moderator, coordinator, and critiques. Participants make connections to their point of departure, their own artistic styles, and the interactions with others in producing artworks for the residency. The themes touch upon the works varies from materiality and the environments, observation, or interpretation of surrounding and nature, memories, culture and rituals. We hope this programme benefit all participants and will be a platform to many possibilities for them.



Senior Lecturer  
School of the Arts  
Universiti Sains Malaysia

## Curator's Note

# Dr. Elham Shafaei



**Exhibition Curator**

**Industrial Fellow**  
School of the Arts  
Universiti Sains Malaysia

**Founder and Director**  
i.e. Art Projects Online Art Foundation

**Co-Founder & Co-Editor**  
ContemporaryIdentities  
International Online Art-Magazine-Gallery

'Confluence II' is an Online Art Exhibition proceeding from 'Confluence II' Online Artist Residency designed by School of the Arts (SOTA), Universiti Sains Malaysia (USM) and hosted eleven Alumni from School of The Arts, Universiti Sains Malaysia; Fine Arts Department, Malaysian Institute of Art; College of Fine Arts and Design, University of Sharjah; Fine Arts Department, Tehran University; Fine Arts Department, University of Trakya; Fine Arts Department, Sooreh University.

'Confluence II' is an online artist-in-residence program created in tandem with the current changes resulting from the pandemic of Covid-19 which increased social distancing limited traveling for individuals across the globe.

'Confluence II' is an act or process of merging. As such, we seek to provide an interactive virtual space which merged the physical (artist studio) and virtual (artist residency) spaces and imply tangible connections between these spaces and the artists. These tangible connections offered new ways of experience and production and its effects of being-there.

The embodiment afforded by this interactive virtual space allowed artists to know about their surroundings, themselves, and others by being actively



engaged with this provided space. The artists produced artworks within the spaces they are part of physically and virtually.

This exhibition is an indication of the range and diversity of creative practices by young visual artists with different culture and background to understand, experience and produce art in this provided merged space.

'Confluence II' invites the viewers to examine and engage with these multifaceted artworks to provide a new space to find the link to be there.

Confluence will run at **i.e. Art Projects Online Art Foundation** ([www.ieartprojects.com](http://www.ieartprojects.com)) from 31st May until 30th June 2022.

Putri Amrizal  
Fana Douau  
Hala El Abora  
Golazin Firoozi  
Yalda Jahanpanah  
Danielle Lin  
Zehra Saluk  
Hana Tan  
Isabel Yap  
Seyda Yilmasin  
Norfatihah Yusof



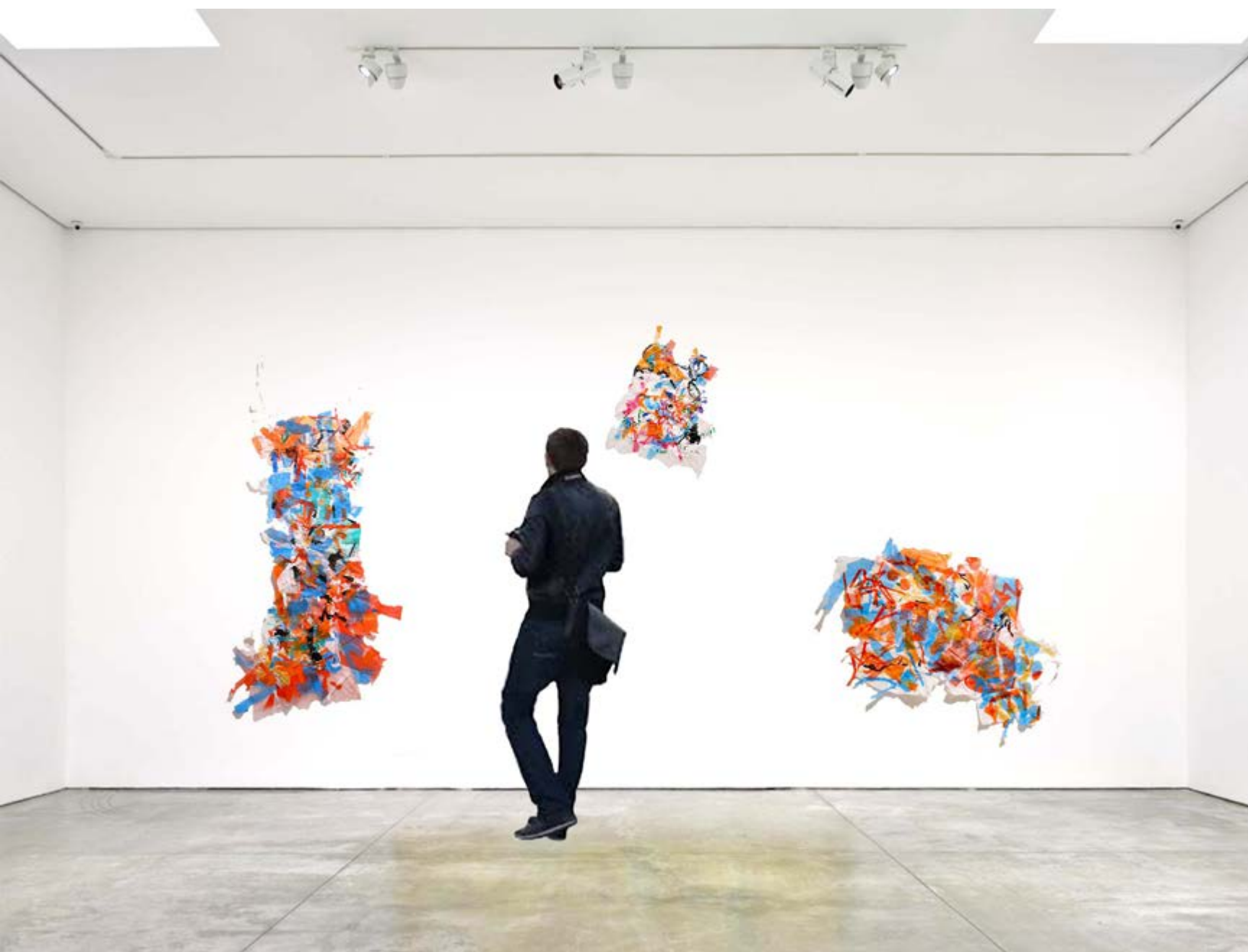
Artists



Putri  
Amrizal



Putri Amrizal was born in 1986, West Sumatera. She is a process-based and mixed media visual artist. She focuses on exploration of materiality, examines the meaning that materials hold, its connection to humans and environments. Her ideas and concepts are translated into various mediums such as paper, plastic, ceramics, and textiles. She is currently pursuing her MFA in Universiti Sains Malaysia, Penang.



**See You Tomorrow**  
2022  
Installation view

# Putri Amrizar Artworks

“

See You Tomorrow revolves around the close relationship between humans and plastic materials until it becomes an essential and addictive necessity in society. In a world that depends much on plastics, human seems tragically drowning in it, yet can't even live a day without it.

”





**See You Tomorrow #1**  
2022  
Recycled plastic  
110x50 cm



Fana  
Douau



Nor Farhana Rahmat or better known as Fana Douau, born in 1990, Malacca, Malaysia. Completed her study in Diploma in Fine Art, 2021, at Malaysian Institute of Art. Previously, her work evolved around nature with approach that resembles the stylistic of post-impressionism. Then her style grew with more techniques and materials. Most of her artwork consists of a mix media of acrylic, charcoal, soft pastel, and modeling paste. As for the choice of color, she loves applying bright and brilliant color tones. Her artwork captures and transcends the depth of feeling and complexity of the emotion that fills human souls. That is how she expresses her emotions to the world.

# Fana Douau Artworks

“

Usually, plants grow in the wild with soil or in a pots. In this artwork the focus was on plants which grow through cracks and holes defying the common nature concept. The will to survive is strong enough for the plant to be able to grow in a hostile environment without proper material. Although the plants have access to water and sunlight, they are lacking minerals such as soil. They can survive by finding a way into the plumbing system, or there is a leak through a crack and hole. Those plants are tough and strong. This behavior is no different from humans, as humans need to learn from good and bad experiences to be able to grow and develop through hardship. To become better, stronger, and more mature: 26 pieces symbolize 26 years of learning for the artist to become strong and defy hostile environments to improve and aspire to be better.



”

**Crack & Hole**  
2022  
Photography  
20x20 cm



**Crack & Hole**  
2022  
Photography  
21x29.7 cm



Hala  
El Abora



Hala El Abora is a Palestinian Jordanian artist that is Dubai based, she received her BA in Fine Arts from the University of Sharjah.

Archives can be a medium and a subject; they are carriers of history and memory. The collective memory of Palestinians becomes an important archive for a dispersed population that experience ongoing loss and fragmentation. That faint line between history and memory, and how to preserve them, is what I explore in my work. To collect, re-construct, and conserve Palestinian narratives, memories, and archives is to promise to keep them safe and protect them from the corrosion of time and violence, and thus, resist forgetfulness. Through the intimate act of embroidery and the rigid, enduring mediums of etching and resin, I am involving myself in the making, grounding, and preservation of those archives and memories to further understand my relationship with Palestine and to negotiate the deterioration caused by the passing of time. The obsession with the act of preserving comes from the desire to connect to a land.



# Hala El Abora Artworks

## **be still**

2022

Film photography, screen-printing  
and drypoint etching on clear  
acrylic

14x20 cm

“ How does one form a connection with a land beyond the geography of it? To experience the sense of a place? To not? This piece marks negotiations of the thresholds between space and place, and consequent notions of attachment and detachment. ‘be still’ is a means to record somewhere untouched and unvisited. A place that does not exist in relation with time but does carry significance—a space. A personal archive of places is constructed, visualized in the form of images and phrases. The work resurrects images from this archive of places. The images are void of human faces, I

am now preoccupied with the space they left behind. Using the photographic document as an object, a tool for the narrative, ‘be still’ aims to mirror our process of experiencing a recording of the placeless moment. This is depicted in the words drypoint etched onto the surface. The inscribed words can only be made out in certain lighting conditions, they are both revealed and concealed, symbolizing the play between place and space, attachment and detachment, existing memory and non-memory yearned for.





**be still**

2022

Film photography, screen-printing  
and drypoint etching on clear  
acrylic

20x14 cm



Golazin  
Firoozi



Golazin Firoozi was born in 1997, Tehran, Iran. Her major was painting at university. Her preferred techniques are digital paintings and mix media.

As we all have some concerns and thoughts that we live with, for now, hers is to know herself and what affects her to be the person that she is.

She thinks that the things that make us who we are, are not only inside of us but also around us, like the stories that we hear, like the myths and tales or our parents heard, and we grow up with.

She is also a researcher and her preferred area to work on is her town and the history that Tehran and the buildings inside of it bring with them; that makes the spirit of her town and overall, her country. Again, where she came from and what makes her who she is.

# Golazin Firoozi Artworks

“

With all the war going on in the world, we must remind ourselves, we are all one. Remind ourselves that what we do affects each one of us no matter where we live.

We experience many same things, we all walk on the same surface, we breathe the same air, we heard lots of stories and tales with the same structure but slightly different.

Many lives have been lived, and many, many stories have been told.

I chose seven stones with seven different tales that are common in most of the world.

like many other things in common, stones can be found anywhere in this world.



**Doppelgänger**  
Digital painting (photo-painting)  
50x33 cm

”



**Harpy**  
Digital painting, photo-painting  
50x33 cm



Yalda  
Jahanpanah



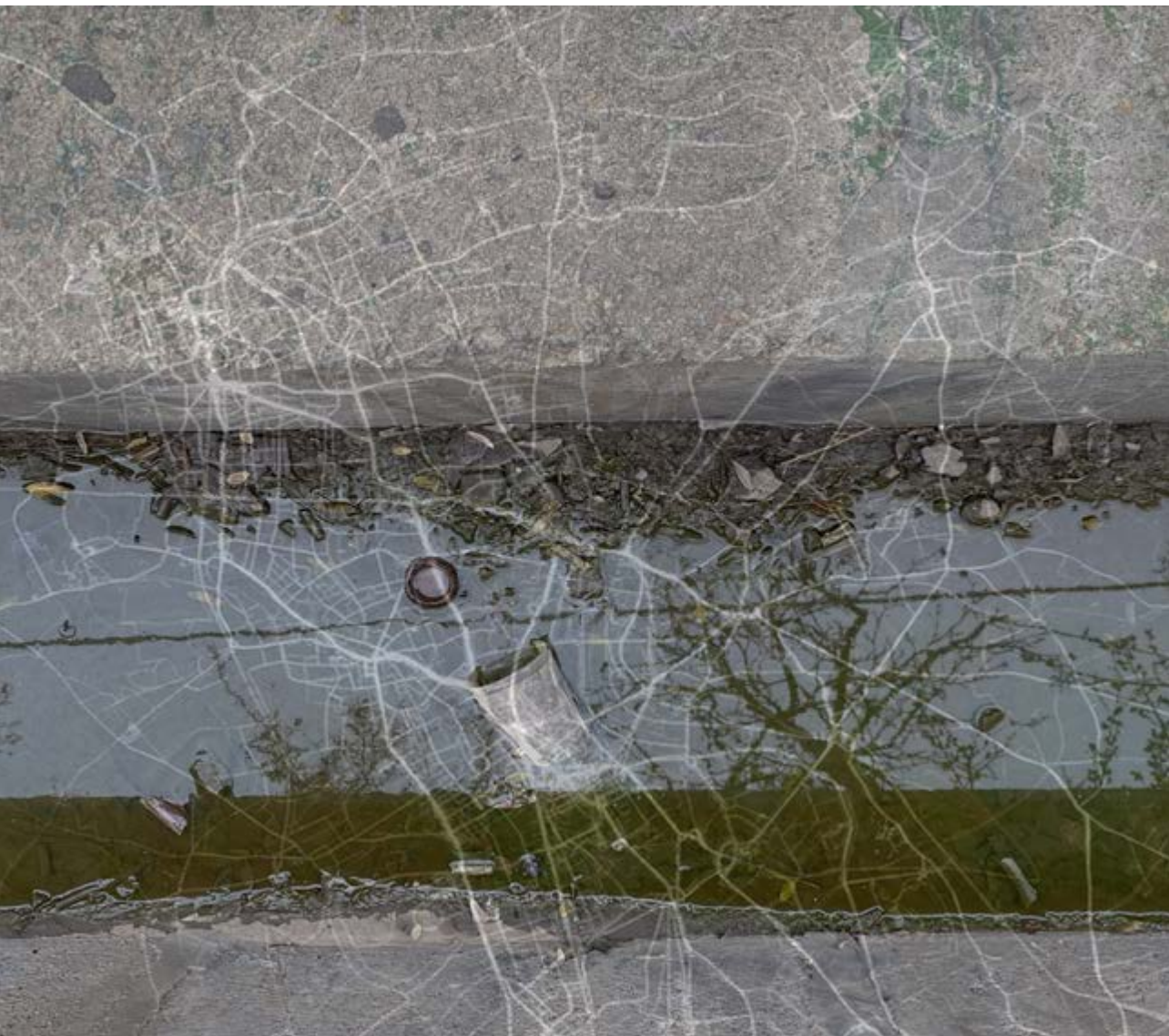
Yalda Jahanpanah, was born in 1999, Tehran, Iran. She has a diploma in graphic design from Kherad's Institutes art school and She has been Studying BA of photography at Tehran university, Faculty of fine arts since 2017.

Photography is her preferred medium for artworks but sometimes she also uses other mediums along with photography such as print making to convey her desired concepts to the audience. Her focus is on place and how places can affect our identity. In the past few years, she has been working with maps. She believes that maps are one of the main things that emphasis on a certain place and also, they are visually interesting to work with.

"For me maps are some abstract images that I can look at for hours and every time I look at them, I discover new things"

**Oddly Familiar**

2022, Photography and  
digital drawing  
20x20 cm



# Yalda Jahanpanah Artworks

“

All humans have the same nature, no matter where they live or what their culture and race is; their behavior towards their environment is pretty much the same. In our environment, we all encounter strange situations and scenes that have been created by people, these scenes can be seen in the streets of every city, and they are oddly familiar to all of us.

In this project, I tried to capture odd scenes that I saw on the streets.

With using an Inaccurate and unspecified map of a random city and the photos, I wanted to emphasis on the fact that many things do not depend on our culture, nationality and the lines representing borders on the maps, but simply on Us being humans.

”





**Oddly Familiar**  
2022  
Photography and digital  
drawing  
20x20 cm



Danielle  
Lin



Born 2001 in Ipoh, Danielle Lin received her art education at Malaysian Institute of Art, Kuala Lumpur. Her acrylic paintings span from the realistic to the whimsical, drawing inspiration mainly from soft toys and sentimental memorabilia. Basing her paintings off various abandoned environments, her works invoke in the viewer a deep urban loneliness and an instinctual yearning to belong somewhere. She believes that being unafraid to be vulnerable as an artist is important to create a deep connection between the art and the viewer.

**Dependency II**  
2022  
Acrylic on canvas  
30x30 cm



# Danielle Lin Artworks

“

For some people, comfort lies in material things. Maybe it is the knowledge that objects will not let us down, that even if one is broken, one can be fixed. However, when the attachment grows into an unhealthy, one-sided relationship, we need to consider if we are unwittingly “humanizing” them. Children often play pretend and treat seemingly random objects as their favorite friend. Hence, I wished to give life to a few common household items by the imagery of blood, which symbolizes both life and death, for only the living can experience death. And by capturing a moment where an object bleeds, the implication that this object is living and breathing just like a human is made clear. This begs the question, if one day objects were really to be given life, how far would their life go? Would they experience emotion? Would they bleed? And ultimately, would they die?

”



**Dependency I**  
2022  
Acrylic on canvas  
30x30 cm



Zehra  
Saluk



Born in 1998, Denizli, Zehra Saluk completed her undergraduate education as a Teaching Fine Arts at the Faculty of Education of Pamukkale University. She is currently pursuing her master's degree in the Department of Painting at the Faculty of Fine Arts of University of Trakya. In her oil paintings, Zehra aims to capture the memories of the moments in time. It emphasizes the exact moments in time, the changing of a person both physically and mentally in time, the movement of feelings and expressions of the person like a ping-pong ball, with layered and intertwined images. While creating her works she also uses photos and digital editing programs as well.

# Zehra Saluk Artworks



**Drifting**  
2022  
Still image from video  
art  
42x 29.7 cm

Place, Nature, and Psychogeography constitute the three main components of my work. From our birth to our death, the place we

live in changes, takes shape, and drifts with us. I think that this change and shaping is human-dependent, even if it is not easily discernible. The world we live in does not only belong to us but is home to many living things. The psychogeography aspect of my work has to do with the declining importance of freshwater as urban life has changed rapidly since industrialization. This movement from the natural to the artificial leads to the general trend of modernization and urbanization that alienates and even isolates us as human beings both from nature and ourselves. Distorted urbanization catches people unprepared for possible natural events. This type of urbanization, which takes place without the consideration of aesthetics, the natural needs of people, and the preservation of the existing historical texture, causes the destruction of historical, cultural, and natural resources of existing settlements. If humanity is cruel, nature is even crueler.





**Drifting II**  
2022  
Still image from video  
art  
29.7x42 cm

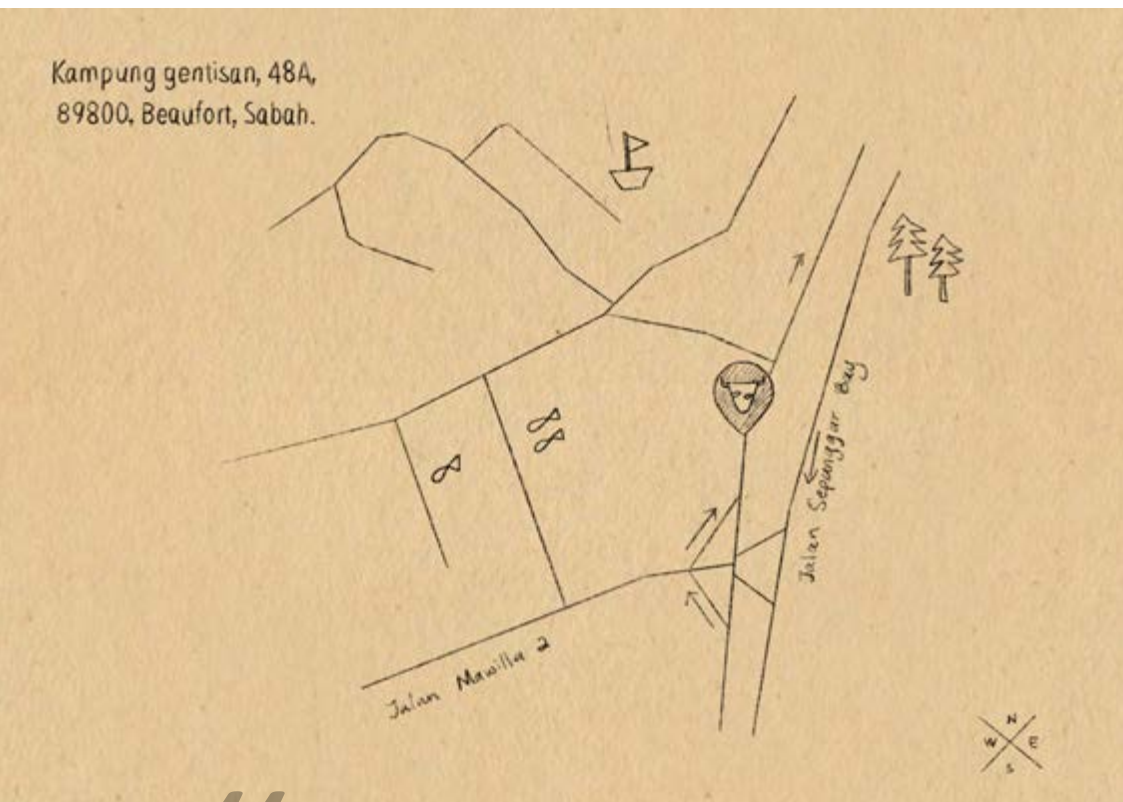


Hana  
Tan



Nur Hana Tan is a Sabah born contemporary artist based in Shah Alam, Malaysia. She lives and works between her hometown in Beaufort, Sabah and Klang. Hana graduated from University of Science Malaysia with a BA In Art (Hon) in 2019. As a figurative artist, Hana always tries to mix the portraits with objects that demonstrate a theme or narrative, as well as playing with composition and ideas that are related to her culture.

Hana believes that ethnicity and visual culture are inextricably linked, and visual art presents a rich site to artistically convey the uniqueness of the indigenous people to the state of Sabah in Malaysia. She grew up in a place where everyone still practices some rituals and beliefs. Thus, ethnic diversity has always been very fascinating for her to explore between human behavior and intangible identity, especially the relationship between animistic beliefs and the ethnic tradition of the indigenous people.



**Hondomo Oku No Kasari  
(remember me always)**

2022  
Digital sketches  
21x29.7 cm

# Hana Tan Artworks

Hondomo oku no kasari, also known as “remember me always” in the dusunic language, is a series of drawing sketches that shows the process of marriage involving the sogit ritual. The sketches took place in a situation where a wedding ceremony is being held, including wedding altars and receptions, with sacrificed animals decorated together clearly shows a cultural juxtaposition between a romantic environment with terrifying surroundings.

Sometimes, unexpected things occur as an example when a couple finds out they are distant relatives due to the big family tree of the dusun people, the couple’s families shall perform the sogit ritual as a “cooling down” to protect and bless their marriage.

It is important to obey and worship the process of sogit, hence the title “remember me always” as an instrument to the dusun people to remember the importance of Incantation, which is a two-way mediator between human and supernatural beings that reflects the expression of compliant, submission, and obedience.

Sogit is literally known as a belief among the ethnics of Dusun in Sabah. The word sogit was originated from the language of Kadazandusun, which means cold as a symbol of peace offering. The concept of sogit must be implemented whenever someone in the society has been accused of something faulty, marriage between distant relatives, and applies to various situations as well to reach a mutual agreement. The ceremony of sogit usually comprise of the recitation of mantras. Mantras recitation would not be done by the people of Kadazandusun mostly, but by someone who is talented, they are known as bobolian or bobohizan.

In a certain ceremony that involves the aspect of sogit, there are a few important elements which should be obeyed and followed. For instance, roles played by bobolian, well prepared traditional equipments and sacrificed animals.

**Hondomo Oku No Kasari**  
**(remember me always)**

2022

Digital sketches

21x29.7 cm





Isabel  
Yap



Isabel Yap was born in the year 1998 in Kuala Lumpur, Malaysia. She received her art education at the Malaysian Institute of Art, Malaysia. Her works focused on oil and acrylic paint on her pet cat which reflect the relationship with human being and also calmness. She concludes that many of us have forgotten how to truly unwind ourselves. Hence, her paintings of various sleeping positions of her cat, her works invoke the audience to find their comfort zone to release the stressfulness that has carried in our physique. Besides painting, she did animal painting installation art using acrylic sheets playing with shadows in the darkroom as an interaction with people.

**My Memory-Hawker Food**  
2022  
Mix Medium  
A4



bcl\_0109\_art



Liked by Isabel0109yap and 1008 others

MAY 8, 2022



# Isabel Yap Artworks

“

In the digital era, this function is by the arrival of the internet, social media platforms, and smartphones. While the technologies increase, the practice of photo sharing on Instagram and this commercial platform is changing the way people think and practice visual remembering.

The progression artworks are “My Memories” in watercolors, digital Ps, and AI (Adobe Photoshop and Adobe Illustrator). Every small-scale detail of memory is overly essential to me. I used watercolor is like a flow of water that brings me back to my hometown, Penang. Thus, it symbolizes a unique way to represent dreams, emotions, and bright feelings using watercolor. The digital part, creating an Instagram camera filter is part of the photo frame and a memory to store inside us. Therefore, Instagram has illustrated to digitalize into a “photo book”. It gives me a way to share my life with friends and family through pictures.

”



**My Memory-Carousel**

2022

Medium: mix medium

A4



bel\_0109\_art



Liked by isabel0109yap and 1008 others

MAY 8, 2022



Seyda  
Yilmasin



Şeyda Yilmasin was born in 1996, Nevşehir, Turkey. She studied Fine Arts (Painting) for her BA at Balıkesir University. Currently, she is pursuing her MA in Painting at Trakya University.

# Seyda Yilmasin Artworks



“

People create the four walls of space. The space/ objects are divided into parts. I use the human as the main subject in the environment. When the four walls disappear, we encounter emptiness. This space is a space within itself. The spirit of every place we create in this reality reflects the human being.

”

**Untitled**  
2022  
Digital art  
21x29.7 cm



**Untitled**  
2022  
Digital art  
21x29.7 cm



Norfatihah  
Yusof



Norfatihah Yusof was born in 1995, Malaysia. She holds a Bachelor of Fine Arts (Hons) from Universiti Sains Malaysia and is currently pursuing MFA there. Norfatihah practices darkroom photography, drawing and sculpture. Her latest work takes on experimental photography where she co-works with the medium itself in the darkroom. The challenge of such a collaboration pushes her to build a deeper intimacy with the medium. She believes that it is important to identify art not just as a product but also by the process of art making.

“

Amidst her daily interaction with her surroundings, the artist collects pictures and sounds. She sees and listens as these places introduce themselves to her. The process was intuitive as the artist wonders “What are sounds that speak to one another?”. It welcomes interaction on a rudimentary level, and yet remains ambiguous.

She journals her take as both a spectator and participant of an endless conversation of sight and sound, through the flurry of a bird’s song, the humming air-conditioner, the rainfall, the crash of the waves, the buzz of grass-cutting, the exchange of words and more.

We see the images of the local sights of Penang where the artist gathered its sounds. We hear these sounds conversing with one another in a language we do not understand as we tune into 95.04 FM, where she broadcasts a sonic interpretation of the everyday that is unlike another’s.

”

# Norfatihah Yusof Artworks



**95.04fm**  
2022  
59.4x84.1 cm





**95.04fm**  
2022  
50x70 cm

# CONFLUENCE II

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