

*A  
Domestic  
Life*

# *A Domestic Life*

24 - 27 November 2022

Element Kuala Lumpur

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# *A Domestic Life*

“...the home is not a stable concept, nor is it a place that is always a retreat or where identity is grounded. The home can also be a place of resistance and oppression.”

- Imogen Racz, *Art and the Home: Comfort, Alienation and the Everyday*, 2015

The past few years had us stuck in our homes and stuck in our own country. The pandemic forced us to think twice about our homes and our domestic lives. While some felt comfortable, many felt trapped in their own homes. It also forced our government to adopt strict measures that affected our everyday lives. Working from home has blurred the boundaries between work and home, the public and the private.

## **domestic**

(adj.)

1. relating to the running of a home or to family relations,
2. existing or occurring inside a particular country; not foreign or international.

The ‘domestic’ implies two distinct meanings at once. Firstly, it refers to the internal, everyday operations of a home, therefore implying a private, personal space. On the other hand, ‘domestic’ is used to describe one’s own country, which can encompass our nation’s domestic affairs. This year’s show seeks to explore both definitions. These definitions allow us to explore issues as personal as our relationships with domestic spaces and objects, such as our bedrooms, or a kitchen knife, but also much larger, nationwide matters—for example, what do we make of the use of familial narratives in political contexts, like our current government’s slogan ‘Keluarga Malaysia’ and referring to our prime minister as ‘abah’?

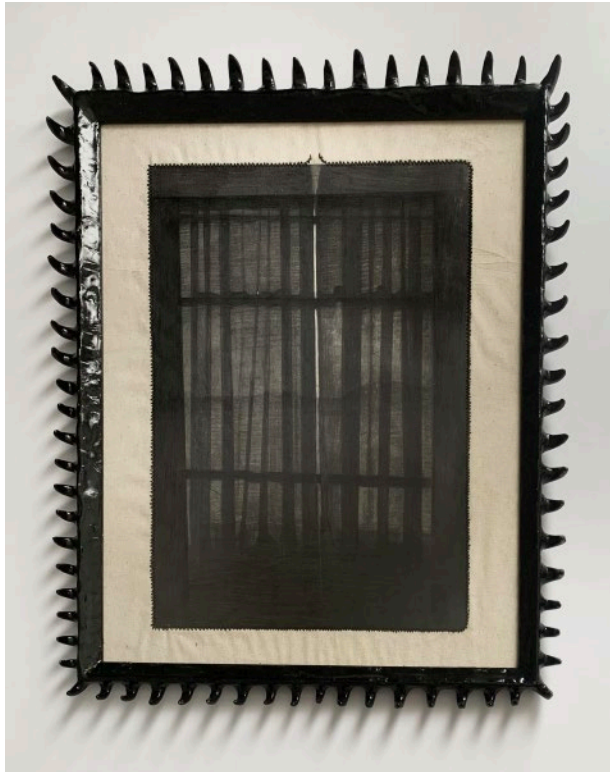
Enhanced by the private and public nature of hotel rooms, *A Domestic Life* explores the complex relationship between the private sphere and the public sphere, and how boundaries between both spaces have gradually become more fluid. The artworks presented by the following 24 artists stimulate a reconsideration of our domestic lives. With graphite, charcoal, and precision, Ong Cai Bin's *The Women Show* details the wardrobe of an ordinary woman. In doing so, the artist reveals the various roles women are expected to play through their clothes: an artist’s smock, a cook’s apron, a sports bra, a pretty broderie top. Through the depiction of a deceptively simple household object, the artist honours the multifaceted nature of women who fulfil numerous roles—be it the cook, the mother, the artist, or the wife—sometimes in a single day. Here, a domestic object holds the potential to initiate a conversation on gender politics.

In *Terpasung* by Hisyamuddin Abdullah, the artist rightly anticipated our collective paralysis caused by political instability, triggered by the tumultuous aftermath of GE15. *Terpasung*, meaning ‘shackled’, depicts a black bunny trapped in a ballot box. The sense of suffocation speaks volumes about our current domestic affairs, where our electoral system continues to frustrate and suppress the rakyat. Or, could the bunny represent ambitious ministers, whose beliefs hop from one party to the next, and fail to see and perform beyond the ballot box?

*A Domestic Life* aims to examine the elements that define our domestic lives: the objects, the bodies, the personas, the relationships. Do they differ from what’s outside our front door? How have our feelings toward domestic spaces (our homes and home country) changed after numerous lockdowns and political unrest? And have our definitions of home, or domestic life, changed?

# Adam Phong

The domestic is often linked to feelings of safety, or should I rather say illusions of safety? We tend to disregard everything that might or could go wrong when we're at home. I acknowledged this oddity by placing safe scenes in dangerous frames. The idea was to not change the thing itself, but to change the world around it. It is an attempt to create a version of domesticity that I find acceptable, or in other words: a more desirable reality.



***Slicing System***

2022

Graphite on Moleskine paper stitched onto calico backing  
installed in spray-painted and lacquered epoxy putty frame

52 x 42 cm

RM2,000



***Spectator***

2022

Graphite on Moleskine paper stitched onto calico backing  
installed in spray-painted and lacquered epoxy putty frame

42 x 52 cm

RM2,000

# Ahmad Zakii Anwar



***Hang Jebat***

2022

Acrylic & charcoal on paper

36 x 76 cm

RM25,000



***Kanmani Raja***

2022

Acrylic, colour pencil  
& charcoal on paper

36 x 76 cm

RM25,000

# Ain Rahman

'Domestic' to me sounds like a home, somewhere I will feel good, and the place that I yearn to be at, like homesickness.

I am living in my domestic place.  
But I'm longing for my domestic world, my domestic-self.  
Have I really found it?  
The place, the person who I belong to?

Every one of my paintings is like a dot of light that I have dug on, the lights that will connect and bring me to find what I've been looking for all this while. How do you paint lights? What is the colour of light? I have so many questions in my mind, even on the simplest of things. But what I know is I must find that light that has been lingering inside me since forever. I need to find who I am.

This time, I combine my new and my old works together, mirroring each other. I'd like to see how both artworks speak when they are placed this way. Throughout the years, I've been searching for the same thing, but with different emotions, different mediums, different languages—but by the same person: me.

My video work that I am submitting in this exhibition is where my journey first started. I'm obsessed with the beauty of the lights, and I tried to capture light's reflections through glitter. I try to express the struggle that women must face in achieving the beauty standards of the time. It is like finding something we cannot grab or reach, ever.

My works visually represent the lights and shadows, dark and light tones, and the blurry parts in between, where I experiment through the medium of charcoal on canvas, and glitter in my video work. Many people ask me, "Why black and white?" For me, the more limited the mechanism to create my works, the deeper the focus and understanding that I achieve, the more tonal values I put in place, the more opportunities I see arriving. It's the same as life, the narrower we scope our focus, the better the understanding we get, the more grateful we are for living, and the smoother our way to get what we imagine getting.

By looking back at my previous works until my latest one, I realise I have travelled through many phases, in many pools of thoughts, all just by meeting my own lights, and living in my domestic-self.

Everyone should find who they are, I believe everyone has their special lights inside them.



***A Dot Above the Time***

2022

Charcoal on canvas

76 x 46 cm

RM3,000



## The Paradox of Philocaly I

It's a struggle to juggle with one's faith. I'm no saint myself. This, of course, only becomes significant to those who truly engage in its significance, although a sinner they are. The problem with Ain's work is I'm totally envious of it. It is beautiful and haunting. Her visual tastes are opulent and exquisite. Yet it also feels seductive and detached from her. She is of course a 'Malay' and a 'Muslim'. My reaction to this as a judgement is unapologetic and I do not need to explain myself. Yet I am not a person who likes to judge with one's own struggle. Ain could be struggling with her own glitter in life, her own body. I too have mine.

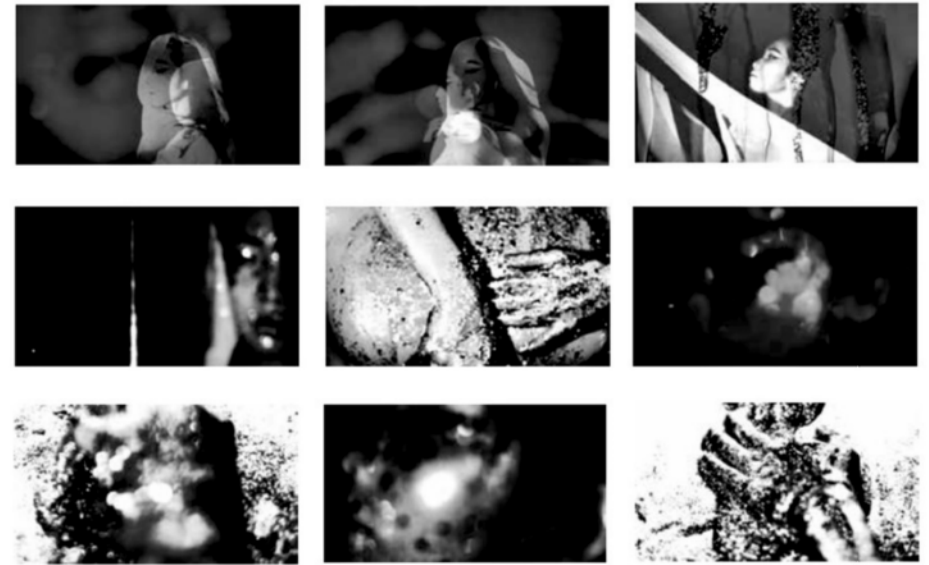
- Dr. Fuad Arif

The problem with beauty is that it is quite impossible to describe. Does it make it/he/she more important if it/he/she is beautiful? Just like works of art, humans need not be beautiful for us to consider them important. Just like Marcel Duchamp's 'ready-made' urinal, which we have a hard time considering beautiful, it is widely accepted and is one of the most important works of art in Western art history. As beautiful as Ain's works are, whether it is her charcoal drawing, sculpture or her videos, she somehow always manages to tell a deeper story to highlight something that's more important than just the beauty of her works.

In her work, we can trace the smooth endless smear of the charcoal on canvas, the frustrating knots of string in her sculptures and the place of her body as she moves about intuitively in the videos to complete her artwork. The complex set of ideas, stories and experiences capture me beyond the final artwork. My felt response to her works does not answer questions of a particular situation or story, yet it is more universal than that. I am aware of the beautiful artworks done by Ain and surely her own beauty as a person, but her felt experience of beauty in the struggles of her creative thought and process is the most important highlight that shows in most of her works.

Behind this confident and beautiful figure that you see in front of you, lies the mysterious, delicate, struggling character, whom still is trying to figure it all out.

- Hana Zamri



### ***The Paradox of Philocaly I***

2020

Video art

5 minutes 11 seconds

Edition of 5

RM2,200 (each)

# Amani Azlin



The safe space I lay to rest at the end of the day is not quite welcoming. I adapted and eventually, this is what I grew to learn as my home.

***In the End It Feels Like Home***

2022

Photographic print on archival paper

28 x 42 cm

Edition of 3

RM1,500

# Amar Shahid



***Birthday/Unspecified Adoration***

2022

Oil and gold leaf on canvas

91 x 122 cm

RM7,800



***Middle Class Aspiration #1***

2021

Oil on canvas and epoxy resin

61 x 46 cm

RM3,800



***Middle Class Aspiration #2***

2021

Oil on canvas

61 x 46 cm

RM3,500

# Arif Fauzan

## Bual Senjakala

It's a depiction of two ladies having an evening conversation. The one with the black kebaya looking rather modern with well-mannered posture is talking with a conventional looking lady in a brighter top with a laidback attitude on the receiving end. The contradiction between these two ladies is an entry point to a question for a dialogue on inversion. The goal is to reach some kind of paradox at the end of the day.



### ***Bual Senjakala***

2022

Oil on canvas

92 x 92 cm

RM9,000

## Potret Gadis dan Bunga Plastik #1 & #2

This painting comes in a pair. It's simply a portrait of a girl holding a plastic orchid and another one is pretending to smell it. Plastic has no smell unless we spray it with fragrance. When the smell wears off, we can always spray it again with another fragrance. It's convenient. Unlike real orchids, they don't wilt. They are also clingy to others but in symbiosis. White orchids symbolise innocence and purity. They become fragrant at night, and attract night moths to pollinate. 'The orchid grows where others cannot', said Confucius. They live, they grow and they wilt. Unlike the plastic orchid that we pretend to smell.



***Potret Gadis dan Bunga Plastik #1***

2022

Oil on canvas

61 x 61 cm

RM4,000



***Potret Gadis dan Bunga Plastik #2***

2022

Oil on canvas

61 x 61 cm

RM4,000

# Badruddin Syah



***Space Constraint***

2022  
Ink on paper  
84 x 59 cm  
RM4,000



***Bapa dan Anak Lelaki***

2022  
Ink on paper  
84 x 59 cm  
RM4,000

# Chang Yoong Chia

In 2010, I stayed a month in the ancient city of Pinyao which used to be extraordinarily wealthy and boasted to have created the first bank in China. It now remains as the only surviving walled city in China. It remained so because the province was too poor to tear it down or to modernise it. Pinyao's many mansions were butchered and divided up for the proletariat to live in during the Cultural Revolution. The contrast between these tattered but beautifully carved wooden and stone mansions, and the working class living in them, was stark and I couldn't help but think of the Chinese idiom Carp jumps over the Dragon's Gate ( 鲤跃龙门 ), which I also saw ironically, as a relief, carved into one of the mansions.

In 2010, I stayed in a month in a hotel converted from parts of a 300-year-old mansion in Pinyao, The proletariat was leaving as low-cost apartments being built outside the city walls. Hotels, like the one I stayed in, were proliferating. The hotel staff must've thought me wealthy for staying there for so long, but I was not, I was lucky to be offered an artist residency and I felt like an impostor, because I rejected my tradition and cultural values towards upward mobility imposed on me, like a Carp Jumps over the Dragon's Gate.

In 2022 as I took out a stack of soy sauce plates with a stylised carp design on it, I was reminded of my strange experience in Pinyao. Of wealth and opulence, of the dust and heat of outside its walls and the cool and comfort inside. But I am not a Carp Jumping over the Dragon's Gate, I wish to just sit on the wall.

According to Chinese mythology, the Dragon's Gate is located at the top of a waterfall cascading from a legendary mountain. Many carp swim upstream against the river's strong current, but few are capable or brave enough for the final leap over the waterfall. If a carp successfully makes the jump, it is transformed into a powerful dragon.



From left to right



***Carp Jumps over the Dragon's Gate***  
( 鲤跃龙门 )

2022

Oil on ceramic plate sprayed with lacquer  
10 x 10 x 2.3 cm (each)

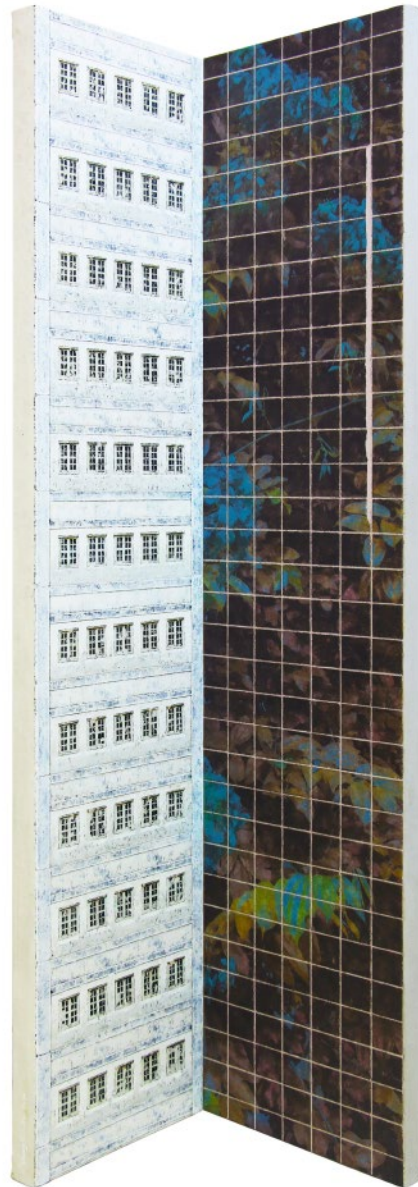
RM30,000

# Cheong Tuck Wai

Cheong Tuck Wai's works are saturated with nostalgia, an emotion that pervades both his artistic process and outcome. His process is lengthy, and every step towards each artwork's completion signifies an exploration of memory, time, and space.

Tuck Wai uses a technique called image transfer: a method where images (or, photographs from his personal life) are printed out in black and white after computer editing, and then transferred to non-woven fabric (such as felt), washed with water, and then pasted onto a dyed canvas. The wash causes the image to be destroyed, symbolising imperfect memories that have been forgotten or blurred. Rabbit glue is used to coat the non-woven fabric after transferring the image, as it helps in preserving the image. The artist then paints over the transferred image with acrylic, symbolising the reconstruction of memory. At this point of the process, he decides which parts of the image need to be rendered clearer, and which parts should remain unclear. He also explains that accidental effects occur when painting on rabbit glue. Through the process of image transfer, the artist is given freedom to add or replace objects, symbolising how memories are often just illusions. Once the non-woven fabric has been pasted on the canvas, the uneven surface is blown with a hot air gun and smoothed out. The artist occasionally scorches or rips the surface, replicating the physical deterioration caused by the passage of time.

This specific method of image transfer is also called 'hot stamping', a technique he picked up from his mother who worked as a tailor. He explains, "I try to transfer sketches or images from one form to another through the process of hot stamping, and then I paint over it, which is like transforming the abstract form of memory into a textured, tactile and visually effective physical form."



***Beneath***

2020

Effect transfer, acrylic on non-woven fabric,  
latex & rabbit glue, gloss gel finishing

174 x 36cm (each)

RM10,000



***Circulate - Stairway***

2020

Effect transfer, acrylic on non-woven fabric,  
latex & rabbit glue, gloss gel finishing

152.4 x 25.4 cm

RM6,000



***Old Kettle***

2022

Effect transfer, acrylic on non-woven fabric,  
latex & rabbit glue, gloss gel finishing

80 x 88.8 cm

RM6,000

# Faiz (Fafa) Mahdon



***Me & Myself I***

2022

Oil on canvas

38 x 76.5 cm

RM3,500



***Me & Myself II***

2022

Oil on canvas

38 x 76.5 cm

RM3,500

# Gan Tee Sheng



***95 Year Old (Woman)***

2015

Oil on canvas

122 x 183 cm

RM7,000



***A Delusion (Man)***

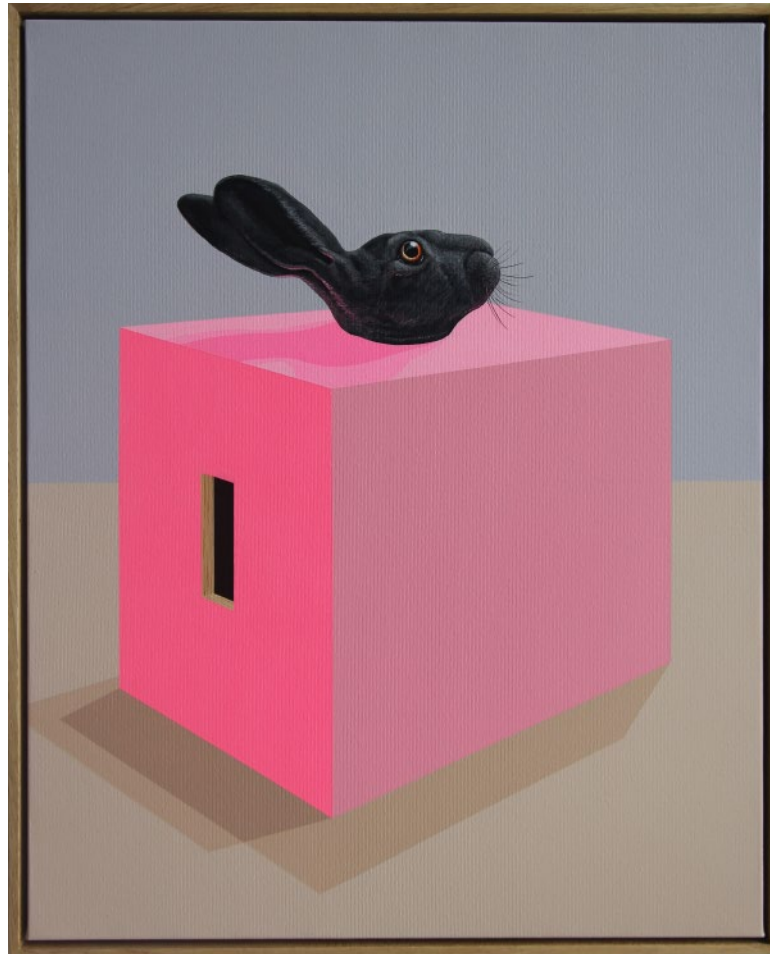
2015

Oil on canvas

122 x 183 cm

RM7,000

# Hisyamuddin Abdullah



***Terpasung***

2022

Acrylic on canvas

76 x 61 cm

RM2,900



# Jason Teo

About one-third of a person's life is spent in sleep, so the bed has become one of the most important pieces of furniture in people's daily life. The bed is not only a place to rest and sleep, but also a place where people must pass from birth to the grave. Birth, death, eroticism, violence, loneliness, and sharing are all closely related to it. The bed is also the mirror through which we see our own lives. For this piece I use the bed as the theme. I paint different beds to explore the life of traces between the bed and their owners.



**Bed 2**  
2020  
Oil on canvas  
180 x 130 cm  
RM4,600

# Leon Leong



***Biography of Place No. 1***

2022

Oil on linen

75 x 115 cm

RM22,800

# MaTi

DANDAN, DONE? DONE.  
a MATI series, October 2022

To you,

Here, there, reading this. We gift this to you. Dandan, Done? Done. meant to be read in the opening four notes of Beethoven's Symphony No.5 (Don't be shy, go ahead and read it again) is a story told in 5 parts by us, together. Being the first series on paper publicly presented by our duo, this series opens doors and closes wounds through plots of trust, impermanence and acceptance. A visual study on our adavance and seriousness towards silliness. Dandan, a Malay word meaning to beautify and groom oneself, synonymously a slang term to describe a 'before you know it' situation in regards to assessing the passage of time.

Five pieces chosen to be preserved through the significant fragility of paper, marking five years of a chosen formed friendship between Amat and Binti. MATI is a joint jive of three, A(MA)t, Bin(TI) then a two heads on one body entity that is MATI. Choosing to phrase three parts to the title of this series - A word, a question and an answer. Dandan, Done? Done. poses as a non-instructional interaction between us and you.

We welcome you through and through a synopsis of the micro and macrocosms of our symbiosis.

Done?  
Done.  
MATI



1. Deceiving deities welcome you. Angel? Devil? Boy? Girl?
2. Listing of impermanence blankets the background.
3. Trust me, I know you. Trust you, I know me.
4. The end is the start of another.
5. Thank you! and a smiley to the One and only. Hello and welcome to the show, We are mellow fellows MATI.

**DANDAN 1**

2022

Dyed faux feathers, printed magazine, news material and own photography hand-cut collage, coloured pen, pencils and watercolour on acid-free paper

42 x 59.4 cm

RM4,000



1. Baby, what's your sign? Tell me yours, I'll tell you mine.
2. Celestial like, this solicitude is the singular most stellar solar lunar all encompassing compass.
3. Everybody's in their own comfortable bubble. Your toothbrush next to mine is our idea of a good time.
4. Your sad guitar in the center, it never sounds the same, you are to blame. Echoing each other's names.
5. Proof from the crown of our heads as physical markers of impermanence. Still life, is still life.

**DANDAN 2**

2022

Printed magazine, news material and own photography hand-cut collage, coloured pen, pencils and watercolour on acid-free paper

42 x 59.4 cm

RM4,000



1. Keeping your scent in an airtight container, saving sunlight in a jar. Attempting to eternalise a fleeting mortality.
2. "Loving Majnun and him alone; All else from Layla's affections gone; And to be joined, in a moment's breath. To another: Death! and worse than death!"
3. There are the directions you want to take, should, could take. And then there are temptations. Which way do you go? We can't tell you that, just the facts.
4. Temporary as the pivot of present appreciation, personal affection.
5. Keeping this safe in our heart shaped pocket locket.

### **DANDAN 3**

2022

Printed magazine, news material and own photography  
hand-cut collage, coloured pen, pencils and watercolour on  
acid-free paper  
42 x 59.4 cm  
RM4,000



1. Pairs, there, me and you. Buy 1 free 1. Me and she, Him and me.
2. Balancing act in understanding individuality in unity.
3. Numerics on palms (18+81) names of the Divine. Characteristics that supply the availability of choice. Past, present, future you. It's you. All you. Hardly news, nothing new.
4. Trees bloom in wizardly hues, flowers appear when you are near
5. I feel your absence and conjure your presence when you're not here

### **DANDAN 4**

2022

Printed magazine, news material and own photography  
hand-cut collage, coloured pen, pencils and watercolour on  
acid-free paper  
42 x 59.4 cm  
RM4,000



1. Parts of you are now parts of me. We are renewed, reminded, remembered, free.
2. Same shaped birds, separate directions, side by side.
3. X and Y chromosome, Y and X. X and Y, determining a biology, not the full truth reality.
4. Grocery list as surround unsound system prompting the circumstances that we can continue to sit here in chain smoked conversations of politics and the apocalypse though in the end, we must face ourselves and our own hunger. What's for dinner?
5. When I look at me, I see you. When I look at you, I see me.

### **DANDAN 5**

2022

Dyed faux feathers, printed magazine, news material and own photography hand-cut collage, coloured pen, pencils and watercolour on acid-free paper

42 x 59.4 cm

RM4,000

# Mohd Al-Khuzairie Ali



***Self Defense Kit - Wonder Women***  
2022  
Ceramic, acrylic on canvas and wood frame  
33 x 64.5 x 7 cm  
RM3,800



***The Watchmen***  
2022  
Ceramic, acrylic on canvas and wood frame  
33 x 64.5 x 7 cm  
RM3,800



# Nia Khalisa



***Thirst Trap***

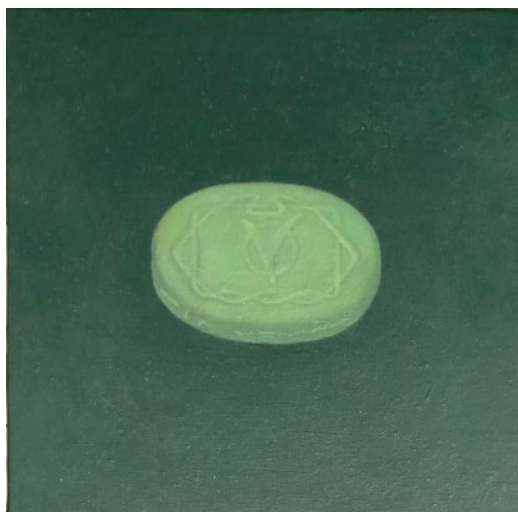
2022

Gouache on hemp

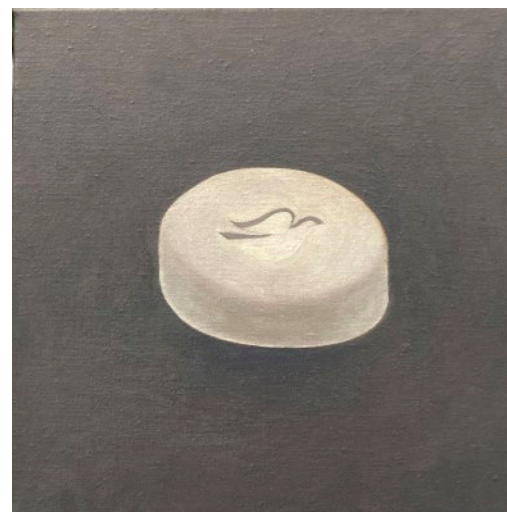
157 x 35 cm

RM2,600

# Noor Mahnun Mohamed



**Parrot**  
2022  
Oil on linen  
20.5 x 20.5 cm  
RM4,500



**Dove**  
2022  
Oil on linen  
20.5 x 20.5 cm  
RM4,500



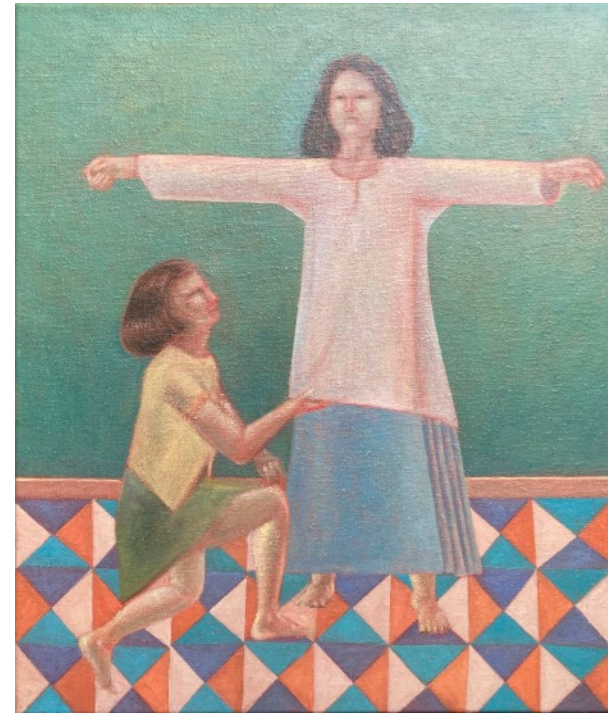
**Imperial (red)**  
2022  
Oil on linen  
20.5 x 20.5 cm  
RM4,500



**Pears**  
2022  
Oil on linen  
20.5 x 20.5 cm  
RM4,500



***Hoopla***  
2022  
Oil on canvas  
25.5 x 25.5 cm  
RM5,000



***Baju Kurong***  
2022  
Oil on linen  
30.5 x 25.5 cm  
RM5,500

# Ong Cai Bin



***The Corner***  
2020  
Oil on canvas  
24 x 18 cm  
RM500



***The Journey***  
2020  
Oil on canvas  
23 x 19 cm  
RM500



***The Life***  
2020  
Oil on canvas  
24 x 18 cm  
RM500



***The Women Show***

2021

Graphite and charcoal on 300gsm Saunders Waterford

acid-free paper

100 x 135.8cm

RM7,500

# Poodien

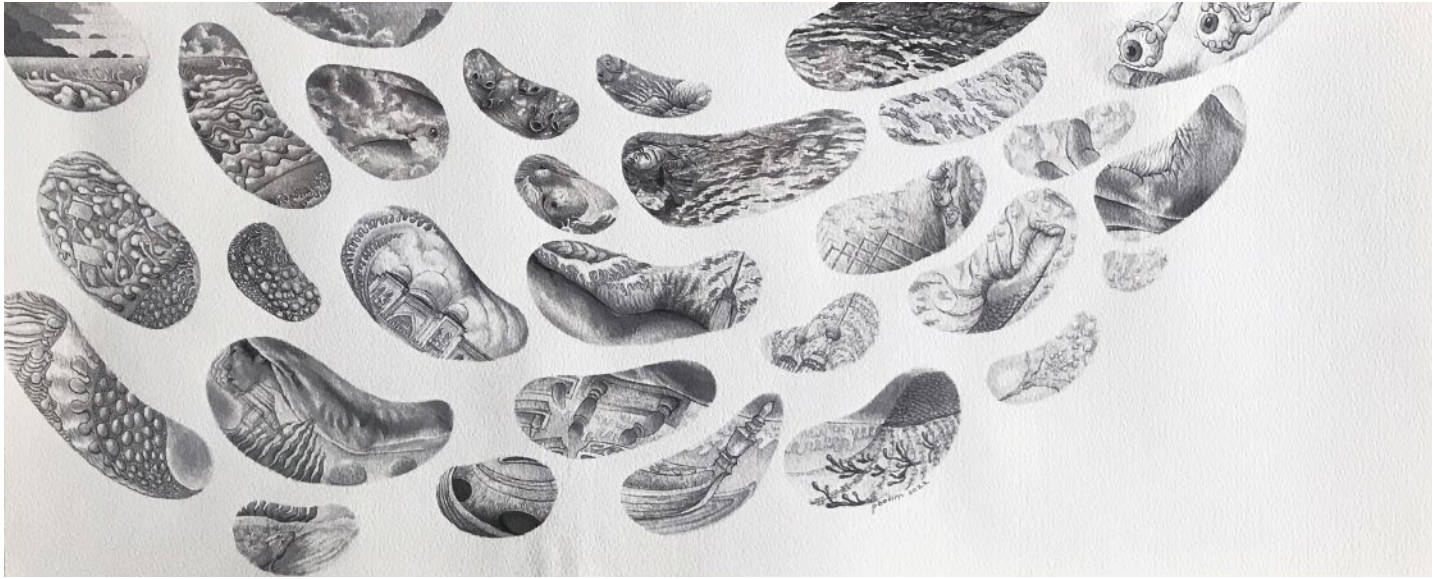
The style and composition of this series of work expressed the experience of being subjected to national quarantine under the Malaysian Government Movement Control Order 2020-2021 or what is often called MCO (movement Control Order) or PKP (Perintah Kawalan Pergerakan) to prevent the spread of the COVID-19 pandemic. The choice of the material - piece of paper and black ink, was out of limitation of the available material at that time in the house/studio at the beginning of the 'lockdown'.

At the beginning of MCO 18 March 2020, Malaysians were introduced to a new term 'Penjarakan Sosial' a translation from the term 'social distancing' in English (but can be literally translated to 'social imprisonment') to refer to Standard Operating Procedures (SOP) which regulate the physical distance between each other which cannot be less than 1 metre. The new term 'Penjarakan Sosial' which was introduced in March 2020 was finally changed to 'Penjarakan 'Fizikal' on 31 July 2020.

I have taken the term 'Penjara 'Sosial as the title and name of the series of works, besides I think it is an almost accurate terminology to express the emotional state of 'lockdown', it is also accurate to describe an intangible 'prison' as a symbology to the policies of state's power mechanism that discriminate and control the body and also perhaps a deep contemplation of an existence that cannot see or feel beyond the 3-dimensional materiality that humans live in.

The uncertain shapes of these grey/black blobs act like physical or digital windows, or even the space between prison bars but in an organic form inspired by the reflection of images in the wavy river, to suggest the normalisation of thought and physical control as something we need to stay safe not something we refuse to stay free. In a 'lockdown' situation, these grey/black blobs look like a representation of a related image to each other but maybe not, like every projected image on social media as information that constantly changes subject and meaning depending on how the observers want to connect the link and form a pattern of meaning, that are inconsistent with other observers and often without the source for that information.

Formalistically, this work is produced to be seen physically (to be ironic in the 'lockdown' condition) where at a certain distance it looks like floating gray/black organic shapes on white paper but when the observer approaches, the details of the image slowly materialise and makes the audience connect the dots and form a story, at the same time the negative space of the textured paper will also be drawn to the foreground, changing the perception of the negative space of the work into a positive one and vice versa.



Details:



***Penjara Sosial IV (Istana Pasir)***

2022

Black drawing ink on paper

30.5 x 75 cm

RM5,400

# Poojitha Menon

According to the Upanishads (ancient Indian text), the human mind is like two birds sitting on a branch. One of the birds is eating the fruit of the tree while the other merely watches. This analogy became the foundation of my work as I struggled through a major health crisis from 2019 onwards. Despite already working with oils, I intuitively reached for clay as my primary form of artistic expression. Sculpting with clay became a liberating, immersive and intensively physical process, from the first throw to the final firing. Elements of sound, space, structure, and movement inform the final artwork.

Employing traditional methods of hand coiling, slab work and pinching, my sculptural works probe accepted societal norms of how communities are perceived and are visual social commentaries represented as clay human bodies, especially heads.

Most recently, I have been experimenting with interactive and functional pieces incorporating movement and dialogue. From anchor hooks and screws to loose rolling heads, clay gives me the freedom to re-present existing stifling and prescribed labels, roles and rules of motherhood and feminine gender.

Growing up in India exposed me to the traditions and artistic craftsmanship of my cultural heritage. Relocating to Malaysia in 2003 introduced me to new aspects of a multicultural society. I am intrigued by Asian mythology, folklore, the decorative arts, and their relevance in today's context.

As a woman and a parent, my artworks give shape to the many talking heads and associated voices that reside within myself and society.

## Talking Pillows

This work talks about duality, dreams, fears, tears, and hope and the possible myriad of emotions one may experience before laying down to sleep.

I wonder what secrets it would reveal if pillows could talk. Sometimes, your pillow is your favourite therapist, no?

## Mother

The unappreciated value of a mother, whose relentless prayers keeps her children alive and safe, whilst she continues to bear the weight of her children's hopes and dreams.

## Daughter

Inspired by my daughter - this interactive ceramic sculptural work is inspired by my sometimes turbulent relationship with my daughter; listening to understand and not react, has been a pivotal aspect as we both explore, learn and grow with each other to make a bond that goes beyond ancestry.

Play this game, tell a story and listen.





***Talking Pillows***

2022

Stoneware ceramic including pedestal  
made from metal and nyatoh wood  
30.5 x 35.6 x 12.7 cm

RM3,100



***Daughter***

2022

Interactive stoneware ceramic including  
pedestal made from metal and nyatoh wood  
18 x 11 x 13 cm

RM1,500



***Mother***

2022

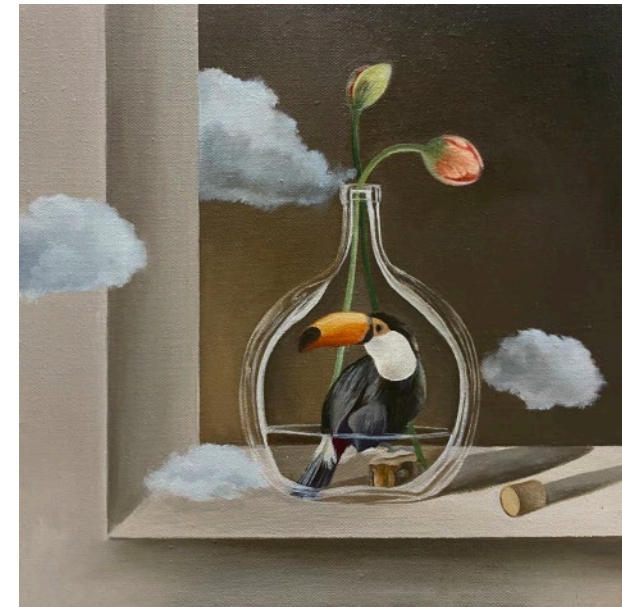
Stoneware ceramic including pedestal  
made from metal and nyatoh wood  
10.5 x 14 cm

RM3,600

# Syahmi Syazwin



***The Sparring***  
2022  
Oil on canvas  
60 x 76 cm  
RM1,600

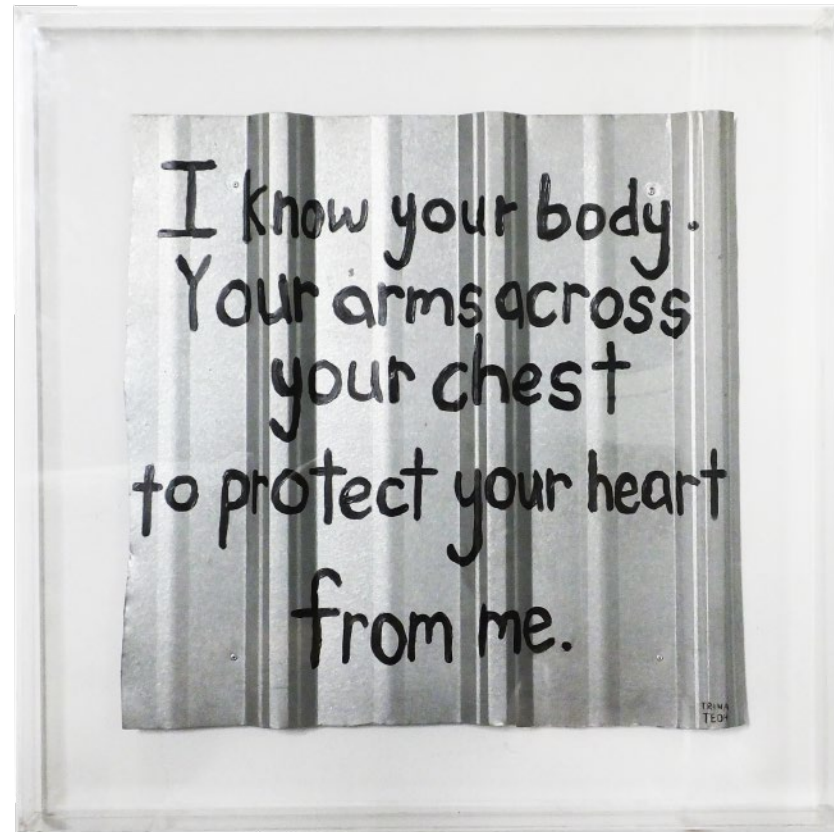


***A Home Bird***  
2022  
Oil on canvas  
30 x 30 cm  
RM1,100

# Trina Teoh

Influenced by the theme of this year's Arttober Hotel Art Fair; 'A Domestic Life', "I Know Your Body" is a representation of the relationship between the public scope and private sentiments. I wanted to explore the power and simplicity of body language by using contrasting elements to exemplify internal turmoil and the external response. How we innately use our external body parts as a shield for how we feel on the inside is a basic human response.

With hand painted text on raw zinc material, these contrasting elements further represent the essence of the poem. The zinc is commonly a public material found mostly outdoors and serves as a shield from the sun or even works as a makeshift gate. The poem focuses on protection, the variety of human communication and the way it is painted on the zinc represents the rawness of intimacy. I wanted to explore the unspoken means of language found throughout human nature and create a contrasting visual representation on something as rough as raw zinc.



***I Know Your Body***

2022

Acrylic on found object

55 x 55 cm

RM2,500

# Trixie Tan

I am an only child and was home alone most of my childhood. All I can think about home was insecurity, maybe some scary monsters ambush around the corners. That kind of insecurity escalated during MCO and the passing of my beloved mother.

As I welcome new life into the family, home has a new definition. I am not afraid of being home alone anymore because the love for my baby is now greater than fear.



***Sweet Home***

2022

Oil on canvas

100 x 80 cm

RM4,500