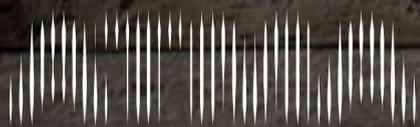
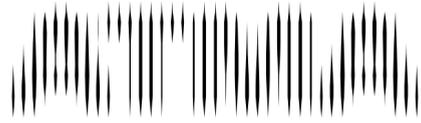


# A Measurement of *Things*

30 Jan - 19 Feb 2026

Afiq Romi  
Aimi Athika  
Asyraf Hidayat  
Farhan Rizuwan  
Fazreen Sukri  
Haslin Ismail  
Hazim Jaffry  
Irsyad Maktar  
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# A Measurement of *Things*

What draws us closer instead of pulling us back? Why do some works ask to be approached slowly, almost quietly, while others demand attention from a distance? And what might we discover when scale is reduced, when gestures are small, and when looking takes time? In a cultural moment shaped by speed, visibility, and excess, A Measure of *Things* turns toward the small, the deliberate, and the closely observed, while considering how reduced scale can recalibrate perception, and how meaning emerges through sustained acts of looking rather than immediate impact.

In a time when images circulate rapidly and attention is fragmented, small-scale works resist instant legibility, the exhibition also reflects contemporary conditions shaped by digital saturation and accelerated visual consumption. They slow the viewer down. Works that require closeness, whether through fine mark-making, layered surfaces, or subtle material shifts, demand care and patience. In doing so, they challenge prevailing economies of attention and propose an alternative mode of engagement grounded in presence.

A Measure of *Things* ultimately proposes that scale is not a measure of importance, but of relation. By centring small works within an expansive spatial context, the exhibition invites viewers to reconsider how value is formed, through closeness, attentiveness, and time. It is an invitation to look carefully, to dwell, and to recognise that significance often reveals itself quietly, in moments of concentrated encounter.

Afiq Romi

White Garden II

Graphite on paper, 21 x 29.7 cm, 2025





# Afiq Romi

White Garden II explores the mind as a cultivated space, one that reflects what it is consistently fed. The work is rooted in the idea that thoughts, like plants, require care, discipline, and intention in order to grow strong. Neglect, harmful inputs, or persistent negativity do not remain neutral; they shape the internal landscape over time.

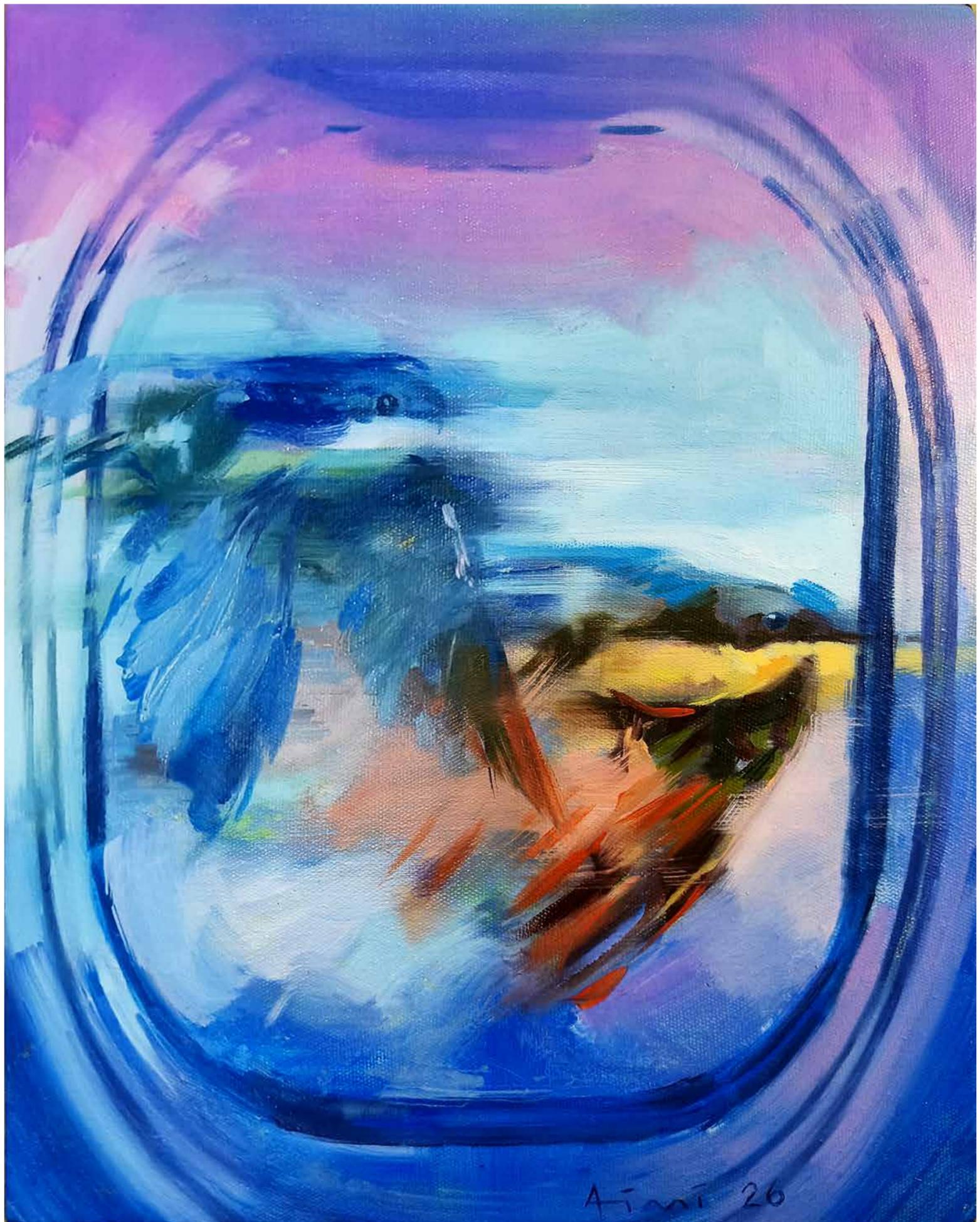
At the centre of the composition stands a cactus figure, a recurring symbol in 'I am Thorn' series that represents endurance, self-preservation, and growth under constraint. The surrounding environment is cold and barren, populated by wilted forms that suggest neglected thoughts and emotional stagnation. Despite this, life persists. At the highest point of the figure, growth emerges, deliberate, resilient, and alive.

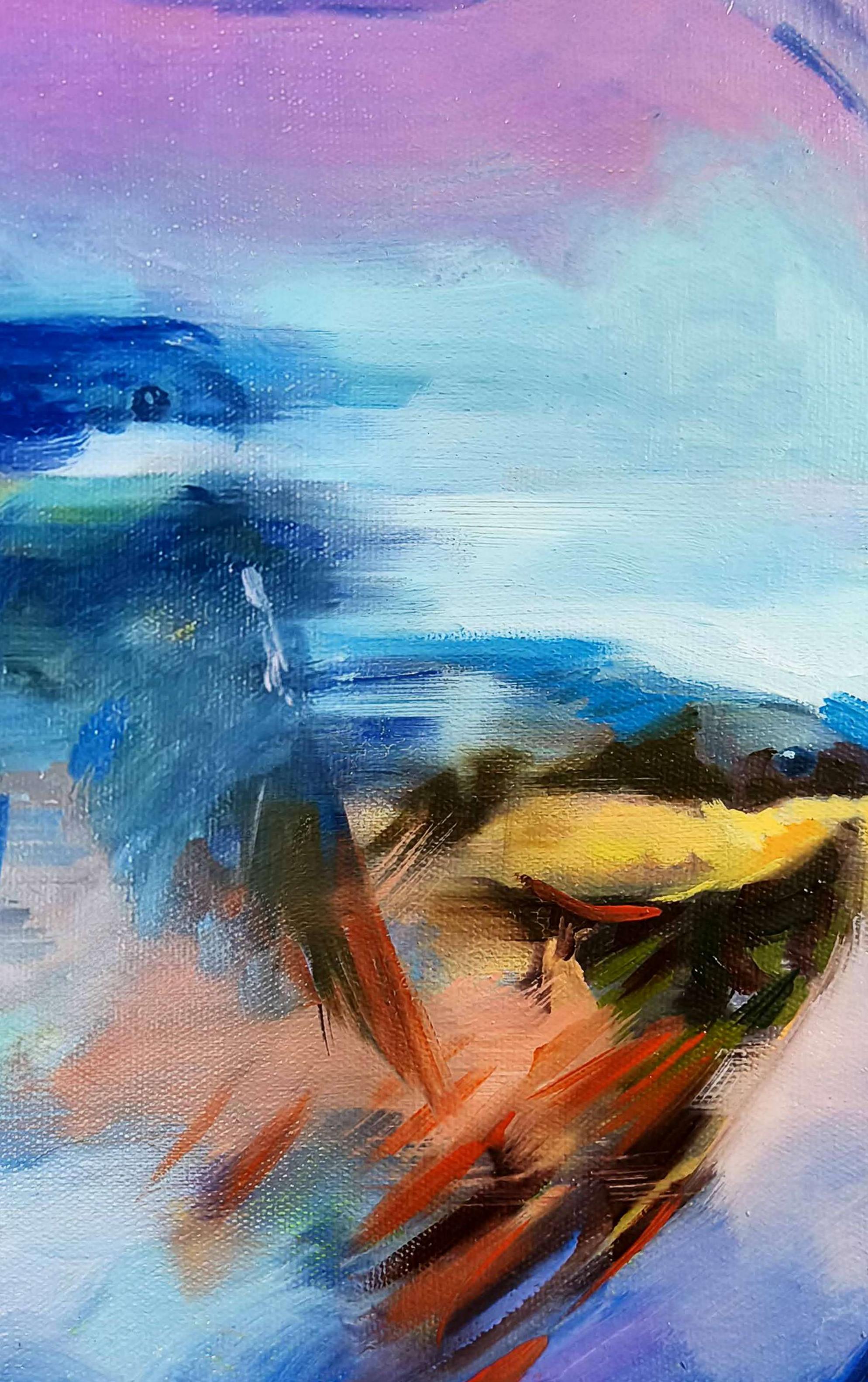
The cactus is not depicted as naturally invincible, but as something intentionally structured to survive. Its form suggests protection through design rather than aggression, framing resilience as an act of care rather than defence. The bloom at the top becomes a quiet affirmation: that even in restrictive or hostile conditions, growth remains possible when the mind is consciously nurtured.

This work functions as both a personal reflection and a universal proposition. It asks viewers to consider their own inner landscapes, what they choose to consume, what they allow to take root, and how these choices shape who they become. Growth, in this context, is not accidental. It is cultivated.

**Aimi Athika**

**Dialogue II**  
Oil on canvas, 36 x 46.6 cm, 2026





## **Aimi Athika**

I see nature as something exciting when observed from an internal space. My home reflects my inner world, while the external environment is constantly changing. I create work based on the world that exists between these two realms.

I am someone who enjoys being at home, yet at the same time I am drawn to observe the world beyond the window. The window itself tells many stories, whether it is a car window, an airplane window, or any other type of window. It is like watching a film that I need to interpret myself.

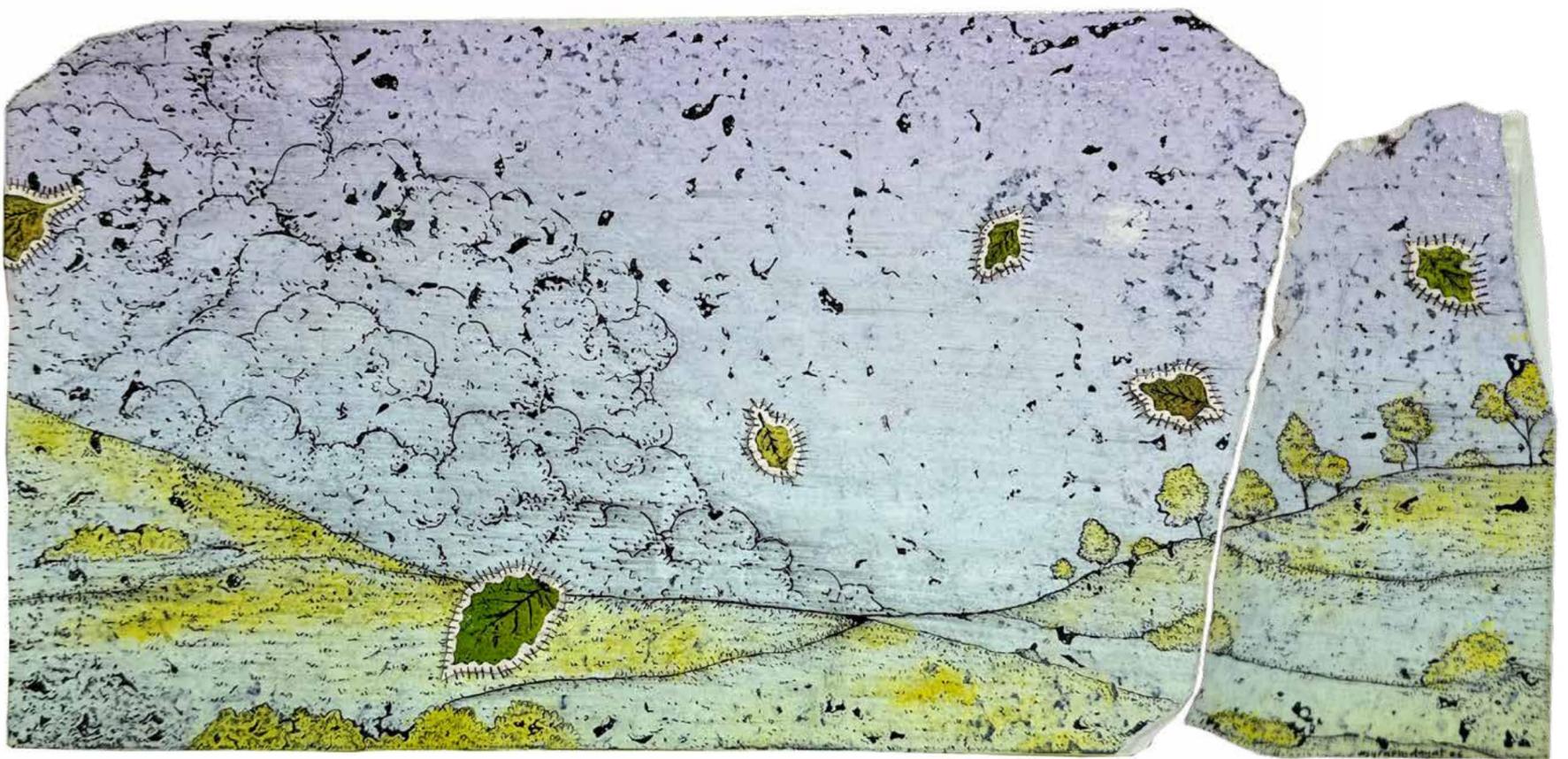
Sometimes I need to stay and wait to witness an exciting moment, hoping to capture it in a photograph but by the time I am ready, the moment has already passed. This fleeting quality reminds me that the experience itself, rather than its record, is what matters most.

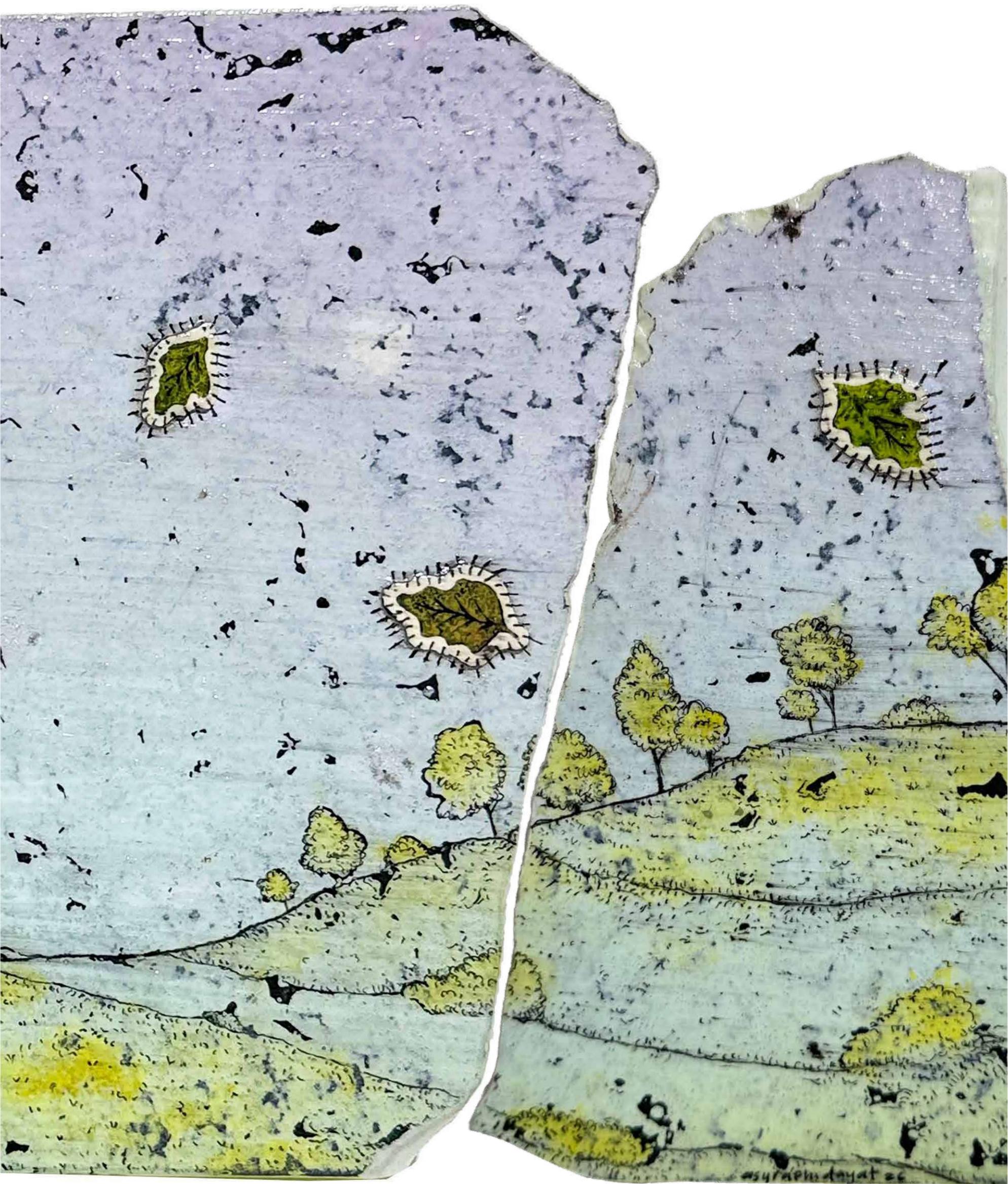
My work is not solely about the subject; it arises from engaged interpretation and my own emotional experience, creating another dimension that exists between perception, imagination, and inner experience.

# Asyraf Hidayat

## Fracture as passage

Linocut, patches and ink on ceramic,  
40 x 20 cm, 2026





# Asyraf Hidayat

This artwork reflects the idea of the journey of life as a continuous yet fragile passage one shaped by movement, pause, rupture, and renewal. The landscape unfolds quietly across the ceramic surface, suggesting a path that stretches forward without a clear beginning or end. Rolling hills, drifting clouds, and scattered organic forms evoke moments encountered along life's journey, memories, experiences, and traces that remain embedded within the terrain of time.

The landscape is intentionally devoid of human figures. Instead, it functions as a metaphorical space an inner landscape where the viewer may project their own experiences of growth, transition, and reflection. The gentle horizon line suggests continuity, while subtle shifts in texture and tone hint at unseen struggles beneath an outward calm.

The crack that divides the ceramic surface is central to the work's meaning. It represents moments in life when continuity is interrupted periods of loss, change, separation, or internal conflict. The ceramic breaks, yet does not collapse. One fragment shifts away from the main body, mirroring how life often pulls us between different phases, identities, or emotional states. Despite the separation, the two parts remain visually connected, suggesting that no chapter of life is ever truly detached from the whole.

In using ceramic a material both resilient and vulnerable the work acknowledges the delicate balance between strength and fragility within the human experience. The crack is not an ending, but a record of passage. It marks where pressure was applied, where transformation occurred, and where the object and the self continued to exist despite rupture.

Ultimately, this artwork presents the journey of life not as a smooth or linear path, but as one shaped by fractures, pauses, and moments of quiet endurance. The landscape holds these traces gently, inviting reflection on how we move forward while carrying the marks of where we have been.

# Farhan Rizuwan

**Saat Bersandar (A Moment of Leaning Back)**  
Meranti wood, oil based paint & 2K clear coat,  
75 x 66 x 62 cm, 2026





## Farhan Rizuwan

In this artwork titled "Saat Bersandar" (A Moment of Leaning Back), I explore the quiet space between stillness and internal movement, between rest and restlessness. Though it is just a chair, it has been reshaped to embody a human-like gesture, as if it's leaning back in contemplation. The posture of the chair doesn't only suggest comfort but also carries a subtle emotional weight, like someone lost in thought much like how we often find ourselves when sitting alone, deep in our own minds.

This piece is a reflection on the true meaning of comfort. Is comfort merely about physical rest, or does it also require peace of mind? Sometimes, we sit down to relax, but our thoughts and emotions continue to race, searching for clarity. This chair represents that very feeling while its form appears calm, its posture conveys a sense of quiet reflection, or perhaps unease. It invites the audience to reflect on their own moments of rest, and to ask themselves. Are you truly resting, or quietly carrying something within?

Fazreen Sukri

Remnants of 'Bahasa'

Acrylic on Plaster of Paris, 85 x 72 cm, 2026





## Fazreen Sukri

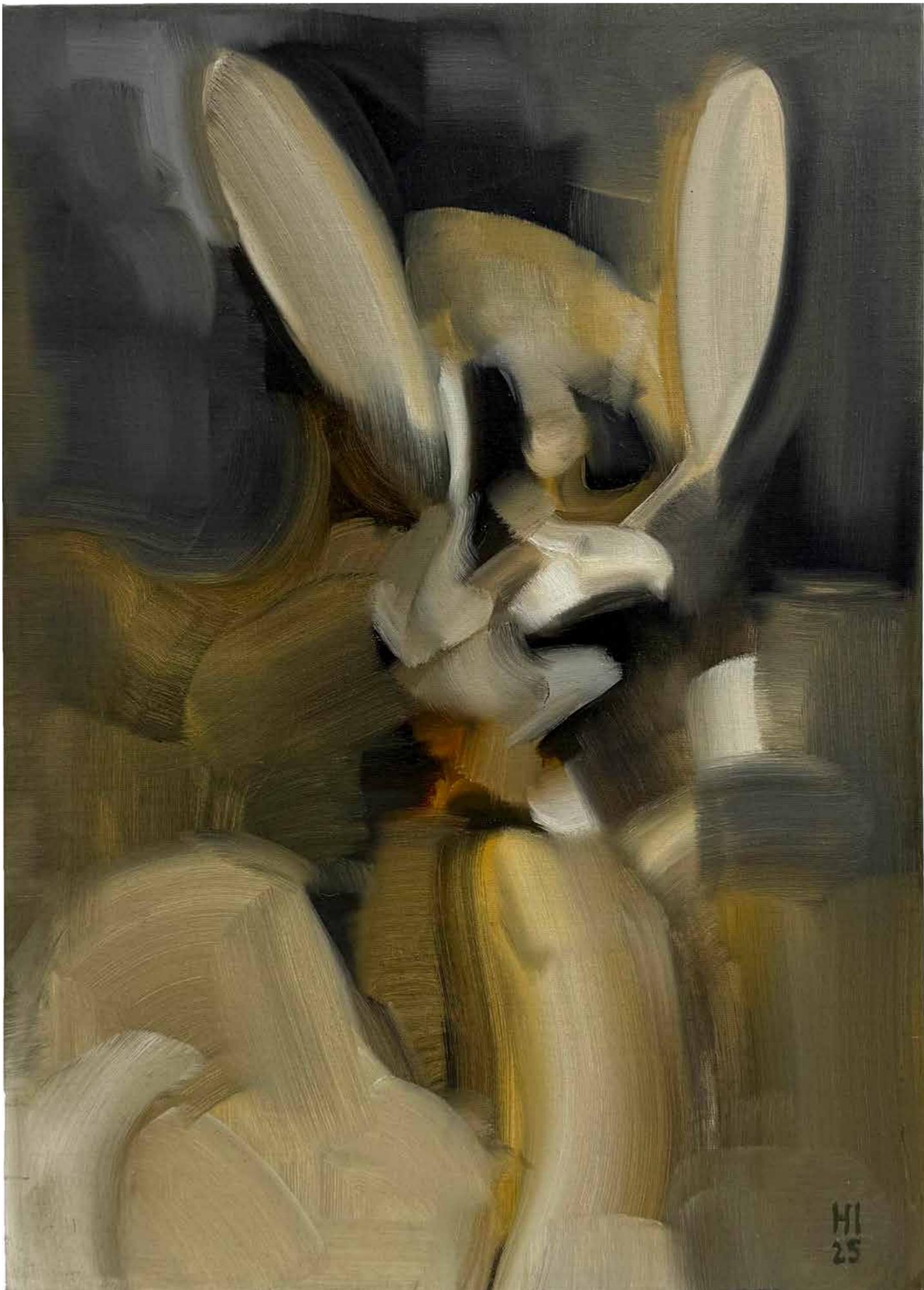
This work explores language as something fragile and impermanent. Using plaster of paris, I carve into the surface as if language were a physical material that is capable of cracking, eroding, and disappearing.

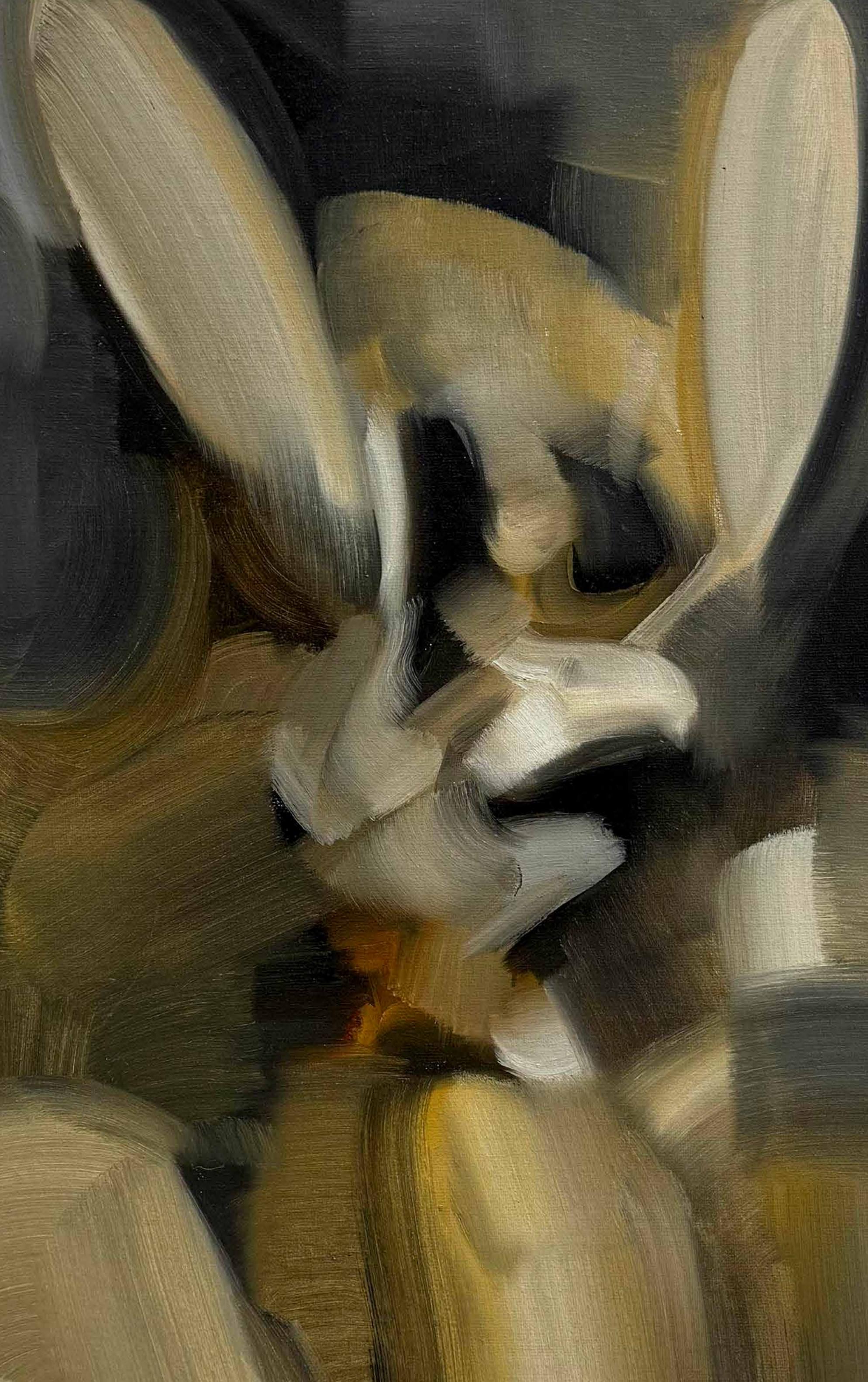
The lines and scribbling marks resemble fragments of an ancient writing system, inspired from cuneiform artefacts. They are not meant to be read, but to exist as traces of a language that once held meaning.

Rooted in my experience with the Malay language and its role as our national language, this work reflects on how our language system can slowly crumble through neglect of 'moving forward'. I'm questioning our role as a Malaysian in preserving the way we speak and write before it becomes history.

Haslin Ismail

**Becoming (After the Body)**  
Oil on canvas, 50 x 71 cm, 2025





## Haslin Ismail

'Becoming (After the Body)' explores transformation as a psychological state rather than a physical event. The figure is neither forming nor dissolving, but held in a suspended condition where identity loosens and the body no longer functions as a stable boundary. Through muted tones and obscured gestures, the work resists recognition, allowing presence to emerge as something uncertain and fragile. This painting considers becoming as an aftermath, what remains when the body can no longer contain the self, and transformation persists without resolution.

**Hazim Jaffry**

**NPC (Non Playable Character)**  
Meranti and acasia wood, 27 x 26 x 37 cm, 2025





## Hazim Jaffry

NPC berdasarkan pemerhatian saya terhadap seorang individu awam yang sering saya lihat di kawasan tempat saya lepak bersama rakan-rakan. Dia bertopi hijau dan berbaju putih, berpakaian kemas dan bergaya seperti seorang artis atau rapper. Penampilannya membuatkan saya melihatnya seolah-olah hidup dalam dunianya sendiri, terpisah sedikit daripada realiti sekeliling. Dari sudut pandangan saya sebagai pemerhati, gaya itu kelihatan seperti satu watak yang sedang dimainkan. NPC bukan satu penghinaan, tetapi refleksi tentang bagaimana identiti hari ini banyak dibentuk melalui imej, pengaruh visual, dan keinginan untuk dilihat dengan cara tertentu.

### Translation

*NPC is based on my observation of a member of the public I often see around the place where I hang out with friends. He wears a green cap and a white shirt, always neat and stylish, almost like an artist or a rapper. His appearance makes me see him as if he's living in his own world, slightly detached from the reality around him. From my point of view as an observer, the style feels like a character being performed. NPC isn't meant as an insult, but rather a reflection on how identity today is often shaped by image, visual influence, and the desire to be seen in a certain way.*

# Irsyad Maktar

## Molecular Remembrance

Merbau wood, aluminium, stainless steel rod,  
cable, bolt and clear wood finish,  
29 x 41 x 43 cm, 2025





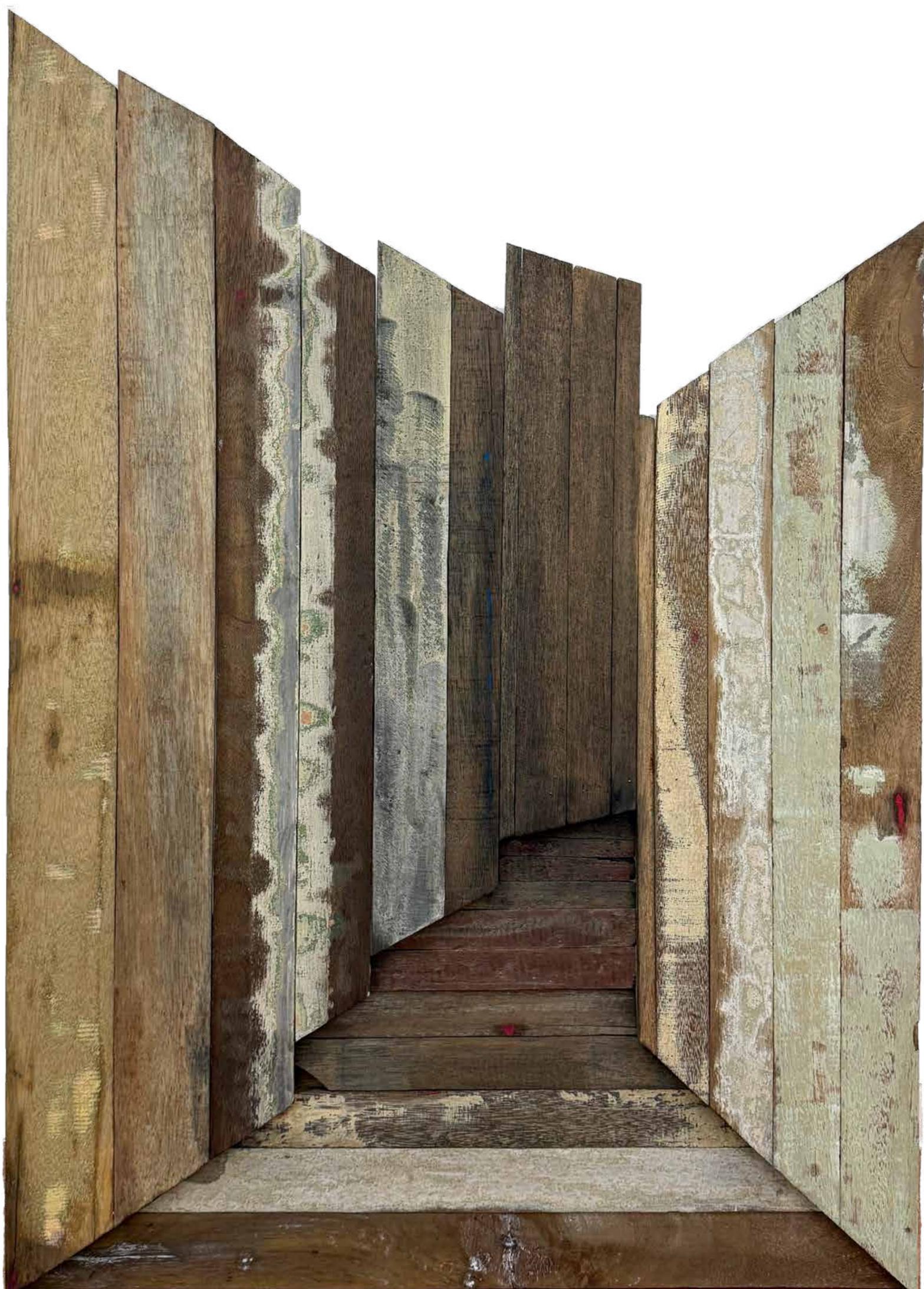
## Irsyad Maktar

This sculpture is based on a modular idea inspired by molecular structures, where strength comes from repetition, connection, and balance. Made from repeated small pieces, it shows that resilience does not come from one solid part, but from the way many small parts work together. Each piece supports the whole, showing how a system becomes strong when its parts cooperate.

As a Malay-Muslim, I work with mindfulness, remembering Allah as I connect each wooden piece. The repeated assembly becomes both a physical and spiritual practice. Through trial and error, I find ways to make the structure strong, paying attention to supporting parts—like the spine in the human body, where balance and alignment are key to strength.

Saharudin Ali

Renggang  
Meranti wood, 64 x 97.5 cm, 2025





## Saharudin Ali

The artworks wood assemblage on plywood, which into themes of life's journey and introspection, space, colour ,evoking a sense of nostalgia and longing through their tactile materiality.

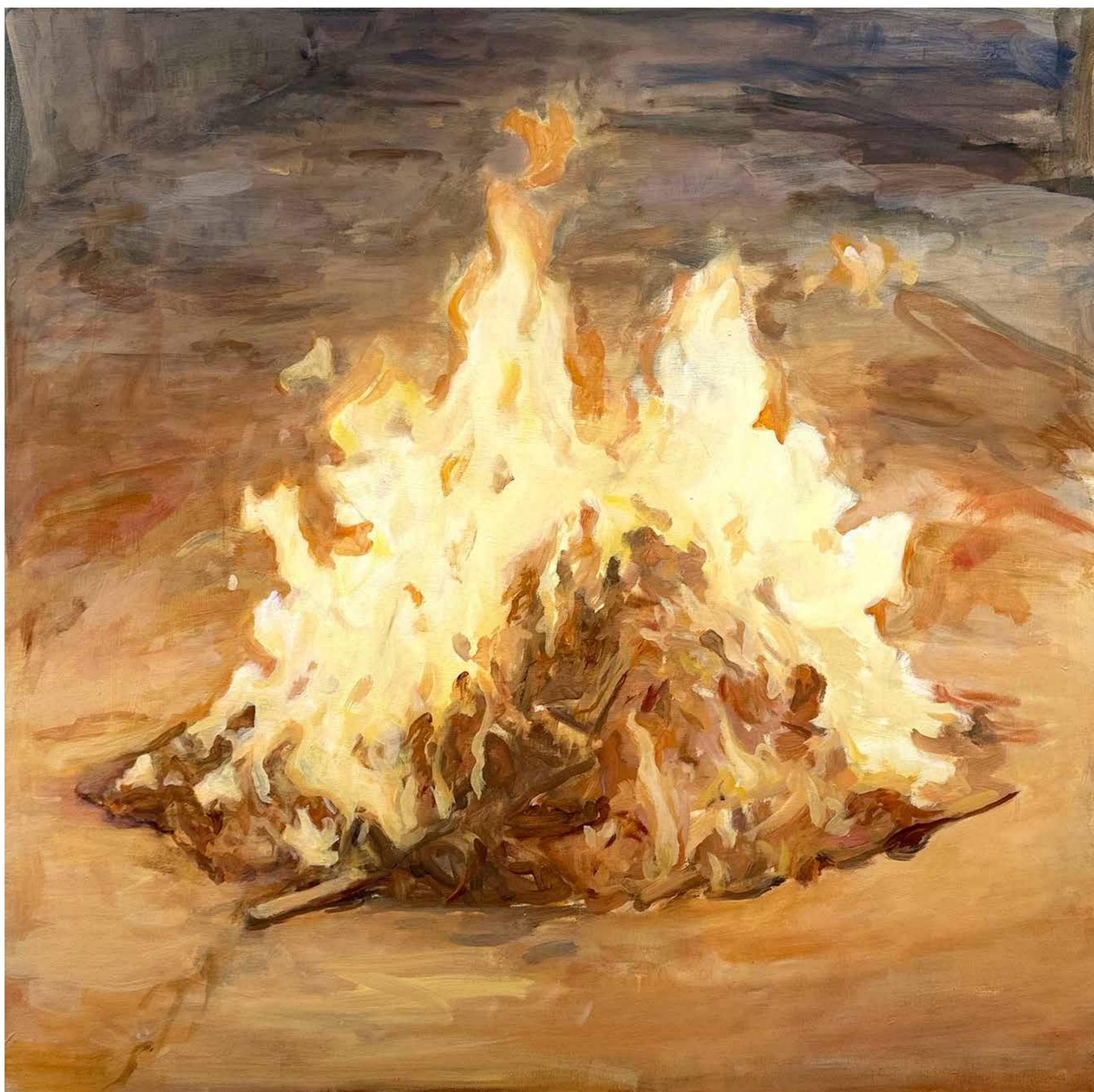
The use of wood assemblage not only acts as a medium but also symbolises resilience and endurance, mirroring existential philosophy's focus on the human condition and the passage of time. This connection to traditional wooden houses evokes memories of simpler time and communal living, fostering a sense of longing for the lost intimacy and warmth of bygone eras. The artwork elicits emotional responses and contemplation within contemporary art contexts. The physicality of the wood, with its inherent strength and amidst life's challenges. Furthermore, the use of wood, commonly associated with construction, invokes symbols of patriarchal protection and safety .

In traditional societies, wood has been a foundational material in building homes and shelters, representing security and stability. The artwork, through its use of this material, subtly references these protective and nurturing also challenging and expanding on the patriarchal narrative by imbuing the wood with personal and existential significance.

Tikwei

Fire

Oil on canvas, 90 x 90 cm, 2025





## Tikwei

This work depicts the burning of joss paper. To me, the act of combustion is an inherent form of mourning—an irreversible process where things gradually fade into nothingness.

By decontextualizing this act from its original cultural and religious frameworks and placing the fire within an unidentified, vacuum-like space, the burning ceases to be a violent motion. Instead, it transforms into a quiet, enduring state of being.

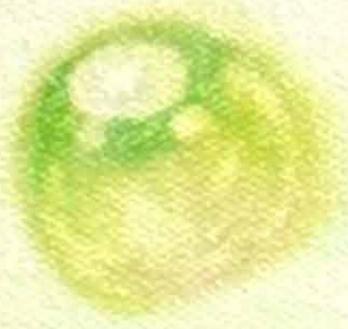
The core of mourning lies in this transformation of matter into ash. I do not seek to present grief as an explosive emotional outburst; rather, I aim to sustain it within a restrained and continuous tension. In this space, mourning is allowed to persist indefinitely, unfolding in a state of perpetual occurrence without conclusion.

# Tofu Szeyu

## Cocooned

Oil on canvas, 30 x 60 cm, 2025





## Tofu Szeyu

In Chinese there is an idiom called “作茧自缚”, it describes a silkworm spinning a cocoon as a protective outer layer that wraps itself up. Figuratively, it refers to how one’s own actions, thoughts or defenses can turn into self-limitation that is trapping themselves, restricting growth, perception and space to evolve.

In this work, the character’s spiraling, twisted ears symbolize the refusal or inability to listen. It reflects a state of emotional closure, where listening becomes selective with unopenedness. The spiral represents an inner loop of a mind circling its own voice, restrictive beliefs and justifications. The egoic mind is unable to receive and accept what exists beyond itself.

Conflict and deep misunderstanding often happen in relationships. When we shut our ears and close our hearts, we are also quietly closing the door to access deep connections. If we are trapped in the mind and spiraling in our own thoughts and narratives, we lose the capacity to truly see others as who they are.

The true barrier between people is never the words, culture or language, it is the unwillingness to understand.

What we come to trust most is often not truth, but what feels familiar to us. When defensiveness, doubt, bias and anxiety are disguised as familiarity, we repeatedly and unconsciously choose the familiar voice over openness.

Our “cocoon” is built in the name of protection, yet it is spun from fear. When our unease earns our trust, choosing our own thoughts makes us feel “safer”, and self-protection is mistaken for clarity. Over time, unease is not just an emotion, it dangerously shapes the way we perceive the world.

The work invites reflection on the cocoons we weave for ourselves, and questions whether our form of “protection” has softly turned into imprisonment.



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