
iNVENTX Creative Exhibition

SUSTAINAISSANCE IN PRACTICE: Quiet Materials, Loud Meaning

INKINERARY: 31 Journeys of Identity and Imagination

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Abstract

INKINERARY: 31 Journeys of Identity and Imagination is a visual narrative comprising 31 daily ink sketches produced during *Inktober 2024* as part of a self-initiated creative discipline. Responding to prompts such as backpack, remote, and violin, the work explores personal reflections, cultural references, and playful reinterpretations of memory and identity through a process of sustained daily drawing. Each sketch is photographed with a pen included for scale, documenting variations in visual style ranging from industrial design aesthetics to cartoon-based illustration, while also emphasising the material presence and tactile qualities of analogue sketching. This body of work responds to the theme *SUSTAINAISSANCE: Emotion. Expression. Identity* by positioning analogue sketching as a sustainable form of reflective creative practice within a digitally saturated environment. The project integrates traditional drawing with digital tools such as mobile photography and time-lapse video, demonstrating how low-tech and high-tech methods can coexist within contemporary creative workflows. *INKINERARY* presents drawing as a disciplined, routine-based activity that supports emotional engagement, creative continuity, and personal meaning-making, while functioning as a visual diary that documents the evolving relationship between identity, memory, and everyday visual expression.

Keywords: Identity; Visual diary; Creative sustainability; Analogue-digital fusion; Personal storytelling

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Artist Statement

Concept and Theme

My artwork is rooted in the rediscovery of a long-lost creative habit: daily sketching. Inspired by the global Inktober initiative, founded in 2009 by illustrator Jake Parker to encourage artists to improve their inking skills and cultivate positive drawing habits (Inktober, n.d.). I embarked on a personal journey throughout October 2024 to reconnect with ink as a fundamental design medium. The project, titled INKINERARY, presents 31 sketches responding to 31 themed prompts, each a stop along a reflective path of imagination, memory, culture, and play.

The work aligns with the spirit of SUSTAINAISSANCE by treating creativity as a sustainable emotional practice. In a time of digital saturation and overstimulation, this analogue-digital hybrid serves as a reminder that identity and expression can thrive through simple, consistent acts of mindful making. It is not just art—it is a restoration of self through ink, supported by the energy of a global movement and the encouragement of a small, local creative community.

Approach and Process

Each sketch was hand-drawn using pen and ink, then photographed with an Oppo Reno 5G phone, lightly retouched in Snapseed for clarity. A drawing pen is placed in each photo to suggest scale and tactile context, honouring the physicality of paper-based sketching. The sketches vary in style, influenced by my background in Interface Design: some rendered in clean industrial design lines, others as cartoonish self-portraits, and others still as cultural homages or whimsical interpretations.

This cross-style approach reflects both spontaneity and fluid identity, how mood, memory, and reference shape what we make. Several sketches link to short time-lapse videos via QR code, blending analogue drawing with digital reflection. These integrations are deliberate, showing that digital tools can support, not replace, sustainable creative habits.

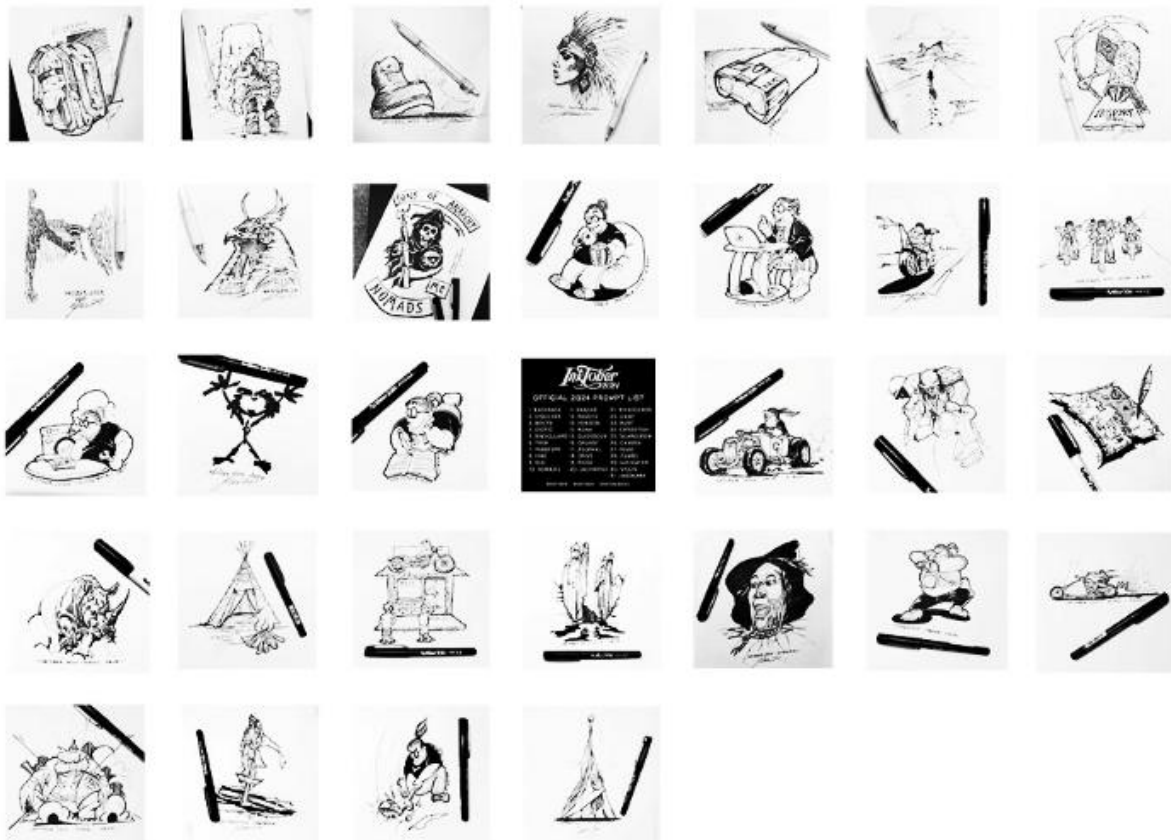


Figure 1. Layout of 31 Sketches.
 Medium: Ink Sketch Photography on Synthetic Paper with QR-Linked Time-Lapse Media.
 Dimensions: 120cm × 90cm (Mounted on Foam Board)

Meaning and Impact

INKINERARY functions as a visual diary that documents moments of humour, solitude, nostalgia, and observation. Several sketches are based on personal experiences, such as depictions of remote working or exaggerated emotional responses through symbolic imagery. Others draw from broader cultural and media references, including *Sons of Anarchy*, *The Lord of the Rings*, *Naruto*, *Pearl Jam*, and Indigenous visual motifs.

By connecting individual experience with shared cultural narratives, the project invites viewers to reflect on how creative routines contribute to the maintenance of identity and emotional well-being. The work encourages an appreciation of drawing as a sustained personal practice focused on process rather than outcome.

Materials and Techniques

- **Materials:** Pen and ink on paper; synthetic paper print mounted on foam board (120cm x 90cm) refer Figure 1,

- **Techniques:** Daily sketching, mobile photography (Oppo Reno11 5G), digital image tuning (Snapseed), grid layout,
- **Innovations:** QR-integrated time-lapse video for selected sketches.

These techniques highlight the sustainable fusion of low-tech tools and high-tech platforms. It is a resourceful approach, minimal materials, maximum reflection.

Artistic and Design Influences

My artistic language is shaped by my training in Interface Design, where visual clarity and conceptual communication are essential. I draw influence from sketching disciplines in industrial and character design, as well as from narrative cultures found in games, anime, cinema, and Indigenous symbolism.

Culturally, I have woven in nods to Native American and Egyptian iconography, blended with references to beloved subcultures; from Pirates of the Caribbean to Hacksaw Ridge. These are not just tributes; they are ways I reconnect with what has sustained my creativity since youth.

Conclusion

INKINERARY presents drawing as a reflective creative practice grounded in routine, observation, and personal engagement with everyday visual experiences. Through a series of daily sketches, the project demonstrates how simple tools, consistent processes, and self-directed creative discipline can support emotional expression, self-reflection, and identity formation over time. Rather than emphasising technical perfection or aesthetic refinement, the work highlights the role of drawing as a method of documenting lived experience, cultivating awareness, and maintaining creative continuity within everyday life.

Within the context of sustainability, *INKINERARY* suggests that creative practice itself can be understood as a renewable personal resource, sustained through habit, repetition, and long-term engagement with visual thinking. The project positions drawing not as a product-oriented activity, but as an ongoing reflective process that supports emotional resilience, imaginative exploration, and the continuous negotiation of personal identity.

References

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Authors' Bio

Muhammad Asyraf Mhd Pauzi, born in March 1983 in Bukit Mertajam, Penang, has shown a deep passion for art and design since childhood. From primary through secondary school, he was actively involved in art classes and competitions, laying a strong foundation for his creative journey. He enrolled in the Bachelor of Creative Multimedia (Interface Design) program at Multimedia University (MMU) in 2005 and later completed his Master's degree at the same institution in 2018. Currently, he serves as a design lecturer in the Interface Design Programme, Faculty of Creative Multimedia at MMU, where he teaches design process and continues to inspire creativity through both education and personal practice.