

# ILHAM

17 MAY — 23 OCTOBER 2022

# ART SHOW

# 2022

**AZIZAN PAIMAN AZZAHA IBRAHIM BLANKMALAYSIA  
CC KUA CHANG YOONG CHIA CHENG YEN PHENG  
CHONG YAN CHUAH DHAVINDER SINGH DIPALI GUPTA  
EDDIE WONG ENSKU IMAN HAFFENDI ANUAR  
HARIS ABADI HASANUL ISYRAF IDRIS HOO FAN CHON  
IVAN LAM IZAT ARIF KAMAL SABRAN KIM  
KUMPULAN UKIR KITE' KELAB KEBUDAYAAN MAH MERI  
LEON LEONG MIMI ASLINDA MINSTREL KUIK  
PANGROK SULAP SAMSUDIN WAHAB SHARON CHIN  
TAN KIAN MING TAN ZI HAO TETRIANA AHMED FAUZI  
TIN & THEYVAPAALAN S JAYARATNAM YEOH CHOO KUAN**

ILHAM 

**W**e are delighted to present the inaugural ILHAM Art Show, a triennial exhibition platform initiated to give artists in Malaysia the opportunity to experiment and make new work.

When we announced the inception of the ILHAM Art Show, the country was under its second lockdown as a result of the coronavirus pandemic. With museums and galleries closed for extended periods, it felt more important than ever to introduce a programme that would support contemporary artists and stimulate public discussion in Malaysia.

It was important to us that the application process for our first open call exhibition be as inclusive as possible, open to all artists based in Malaysia, regardless of gender, nationality, experience, or media. We received over 360 applications from a diverse group of artists. The applications were reviewed by a selection panel comprising myself, Shabbir Hussain Mustafa, Senior Curator, National Gallery Singapore, and Zoe Butt, former Artistic Director, The Factory Contemporary Arts Centre, Vietnam.

In September 2021, we announced the 31 artists selected to be part of the inaugural ILHAM Art Show 2022. The list was inter-generational, with both emerging and

established artists and collectives. Each artist was awarded an art production grant to be put towards the making of their proposed work. We wanted the process to support the making of new work, particularly work that was experimental, to enable artists to envision the kinds of works that they may not have had the opportunity to pursue in the past.

Over the last few months, we have had the privilege of visiting the artists in their studios all over the country. When the rising COVID numbers and the various flood disasters prevented us from doing in situ visits, we relied on technology to continue our discussions on Zoom instead. It has been deeply gratifying to see those initial proposals on paper, slowly develop into these exciting artworks that now occupy the gallery space and wider building.

The ILHAM Art Show is all about process and the act of making. It is also about ideas and concepts. In view of this, we commissioned a group of writers—Aminah Ibrahim, Denise Lai, Ellen Lee, Kat Rahmat, Sheau Yun Lim, Samantha Cheh, and Khat Mirzan—to interview the artists. Their texts, edited by Lee Weng Choy, are available online on our website [www.ilhamgallery.com/resource-centre/ilham-artshow-2022/](http://www.ilhamgallery.com/resource-centre/ilham-artshow-2022/)

The ILHAM Art Show 2022 includes works that explore complex narratives, from the personal to the political, from the historical to the conceptual. The works which incorporate traditions and technologies, both old and new, address various subjects from contested histories, migration, and concepts of time to imagined worlds, rituals of healing, and connections to culture and land.

These works remind us of the power of art, and the importance of diverse stories and voices shaping our national narratives so that they are more representative of the whole. Art can help us make sense of the past, articulate the challenges ahead, and unite us in a sense of shared experience. We take comfort in the fact that the work *Hatat Yut* by the Kumpulan Ukir Kite' Kelab Kebudayaan Mah Meri stands front and centre in our exhibition space. We hope that this powerful traditional ritual to expel COVID, and other negative ills plaguing our nation, will bring us healing and peace as we take our first tentative steps into the future.

**Rahel Joseph**  
Gallery Director



**K**ami berbesar hati mempersembahkan **ILHAM Art Show yang pertama dalam siri pameran tiga tahun sekali, sebagai usaha memberi peluang kepada para artis di Malaysia bereksperimen dan membuat karya baharu.**

Apabila kami mengumumkan permulaan ILHAM Art Show, negara berada di bawah sekatan pergerakan kali kedua akibat pandemik coronavirus. Dengan tertutupnya muzium dan galeri beberapa lama, ianya menjadi lebih penting daripada sebelumnya untuk memperkenalkan program yang akan menyokong artis kontemporari dan merangsang perbincangan awam di Malaysia.

Juga penting bagi kami proses permohonan menyertai ILHAM Art Show, pameran panggilan terbuka kami yang pertama, harus inklusif seberapa bolehnya, terbuka kepada semua artis yang bertempat di Malaysia, tanpa mengira jantina, kewarganegaraan, pengalaman atau media. Kami menerima lebih 360 permohonan daripada berbagai jenis artis. Permohonan disemak oleh panel pemilihan yang terdiri daripada saya, Shabbir Hussain Mustafa, Kurator Kanan, Galeri Nasional Singapura, dan Zoe Butt, bekas Pengarah Artistik, The Factory Contemporary Arts Centre, Vietnam.

Pada September 2021, kami mengumumkan 31 orang artis yang dipilih. Senarainya adalah antara generasi, mengandungi artis serta kolektif yang baru muncul dan juga yang mapan. Setiap artis diberi geran pembuatan seni untuk menampung kos pembikinan karya yang dicadangkan. Kami mahu proses ini menyokong ciptaan karya baharu, terutama sekali karya yang bersifat eksperimen, membolehkan si artis membayangkan jenis karya yang mungkin ia tidak berpeluang mencipta sebelum ini.

Selama beberapa bulan lepas, kami telah berpeluang melawat artis di studio mereka di merata negara. Apabila bilangan kes COVID meningkat dan pelbagai bencana banjir menghalang, kami berbincang menerusi Zoom di komputer. Memang kami teruja berpeluang melihat sendiri cadangan awal mereka dijelmakan menjadi karya yang menarik dalam ruang galeri.

Sememangnya ILHAM Art Show adalah mengenai proses pengkaryaan. Ianya juga mengenai idea dan konsep. Sehubungan dengan itu, kami telah menugas sekumpulan penulis—Aminah Ibrahim, Denise Lai, Ellen Lee, Kat Rahmat, Sheau Yun Lim, Samantha Cheh, dan Khat Mirzan—berwawancara dengan para artis. Teksnya, yang disunting oleh Lee Weng Choy, boleh dibaca dalam talian di laman web kami [www.ilhamgallery.com/resource-centre/ilham-artshow-2022/](http://www.ilhamgallery.com/resource-centre/ilham-artshow-2022/)

ILHAM Art Show 2022 merangkumi karya yang meninjau naratif yang kompleks, yang peribadi dan yang berunsur politik, dari segi sejarah mahupun konsep. Karya yang menggabung tradisi dan teknologi, lama dan baharu, menangani pelbagai subjek seperti sejarah yang dipertikaikan, penghijrahan, konsep masa dan dunia khayalan, adat penyembuhan, dan hubungan dengan budaya dan tempat.

Karya-karya ini mengingatkan kita tentang kuasa seni dan betapa pentingnya pelbagai cerita dan suara yang membentuk naratif negara mewakili kita keseluruhannya. Seni boleh membantu kita memahami masa lampau, menjelaskan cabaran yang akan datang dan menyatukan kita dalam pengalaman yang terkongsi. Kami selesa dengan kedudukan karya Hatat Yut oleh Kumpulan Ukir Kite' Kelab Kebudayaan Mah Meri di depan dan tengah ruang pameran. Kami berharap upacara tradisional untuk mengusir coronavirus dan segala gejala negatif yang melanda negara kita akan menawar sembuh dan damai kepada kita semua, sambil kita mulakan langkah baharu ke hadapan.

**Rahel Joseph**  
Pengarah Galeri

# MAIN GALLERY AT LEVEL 5

TAN ZI HAO

HOO FAN CHON

CHENG YEN PHENG

TETRIANA AHMED FAUZI

AZZAHA IBRAHIM

SHARON CHIN

Work located  
throughout the Gallery

HASANUL ISYRAF IDRIS

HAFFENDI ANUAR

SAMSUDIN WAHAB

BLANKMALAYSIA

CHONG YAN CHUAH

MIMI ASLINDA

DIPALI GUPTA

Work also located  
at the Gift Shop

CC KUA

KUMPULAN UKIR  
KITE' KELAB  
KEBUDAYAAN  
MAH MERI

KAMAL SABRAN

IVAN LAM

HARIS ABADI

GALLERY  
ENTRANCE



KIM

DIPALI GUPTA  
Work also located  
at the Gift Shop

DHAVINDER SINGH

Work also located  
at the Ground Floor  
Gallery Lift Lobby

PANGROK SULAP

AZIZAN PAIMAN

IZAT ARIF

CHANG YOONG CHIA

TIN & THEYVAPAALAN  
S JAYARATNAM

EDDIE WONG

MINSTREL KUIK

LEON LEONG

TAN KIAN MING

YEOH CHOO KUAN

ENGKU IMAN

# AZIZAN PAIMAN

ALP

2022

Mixed media

132 x 246 x 109 cm



*ALP* is a fictional story that revolves around a historical account of an incident in the Nusantara archipelago. It tells of a *dewa* (demigod) who cherished peace and prosperity and taught his followers about 'RASA' (feeling, essence and sensibility). He emphasised that in this life we need to balance all the 'RASAs' that exist so that we may sustain life devoid of envy and avarice. He also taught that the boundaries of 'RASA' should not be limited or controlled as a result of racial hatred. The thought and practice of this *dewa* brought prosperity to his country.

However, after the *dewa* vanished from this earthly realm, a group of individuals who had mastered the art of speech began to construct ideologies to form new positions of power. Over time, the philosophy of prosperity and coexistence upheld by the *dewa* was no longer implemented. These individuals succeeded in convincing society, and eventually their land was broken up into 13 parts of 'RASA'. Their speech is now used as capital to consolidate new positions of power.

*ALP* is an acronym for "A"ir "L"iur "P"... [the Saliva of P...] ('P' is a subjective word and can be associated with an interpretation that is not absolute in reasoning; P... could be the first letter for the Malay nouns for preacher, thief, traitor, musician, and so on).

The concept of this artwork is derived from the idiom, "*HANYA BERMODALKAN AIR LIUR*" (by the mere strength of their saliva they can influence a group of people to consolidate power)".

*ALP* merupakan suatu cerita fiksi yang berkisarkan sejarah lampau mengenai peristiwa yang berlaku di kepulauan Nusantara. Ia berkenaan

seorang dewa yang begitu menyayangi kemakmuran serta kedamaian dan mengajar pengikutnya berkenaan 'RASA'. Beliau menegaskan dalam kehidupan ini kita perlulah mengimbangi segala 'RASA' yang ada supaya kita dapat melangsungkan kehidupan tanpa mempunyai hasad dengki dan tamak haloba. Beliau juga mengajar agar sempadan 'RASA' ini janganlah dikepong atau dikawal hasilnya berlandaskan kebencian pada sesuatu kaum. Amalan yang dibawa oleh dewa ini telah memakmurkan negaranya itu.

Walau bagaimanapun setelah dewa itu ghaib di muka bumi ini, segelintir individu yang petah berkata-kata telah mula membina ideologi bagi membentuk posisi kuasa baru. Akhirnya falsafah kemakmuran kehidupan bersama yang telah diterapkan oleh dewa itu tidak lagi diaplikasi. Individu-individu ini telah berjaya meyakinkan masyarakat dan akhirnya tanah itu telah dipecahkan kepada 13 bahagian sempadan 'RASA'. Percakapan mereka sudah digunakan sebagai modal bagi membentuk posisi kuasa baru.

*ALP* merupakan akronim kepada "A"ir "L"iur "P"... ('P...' merupakan suatu perkataan yang bersifat subjektif dan ia boleh dikaitkan dengan pembacaan yang tidak bersifat mutlak taakulannya; boleh jadi P... itu pemula kepada kata nama pendakwah, pencuri, perendhaka, pemuzik dll).

Idea karya ini dibentuk dari kata bidalan 'HANYA BERMODALKAN AIR LIUR' sahaja mereka dapat mempengaruhi sekelompok masyarakat bagi membentuk kuasa.

Azizan Paiman (b. 1970) is based in Seri Manjung in Perak, Malaysia. He received a BA in Fine Art from Universiti Teknologi MARA (UiTM) in 1995 and an MA in Fine Art from Manchester Metropolitan University, UK, in 2001. Paiman's art plays with social mores, politics, gender issues and current events, with a focus on Malaysian contemporary life. His artworks are inspired by the rapid, intense industrial changes that Malaysia has undergone over the years. He calls himself 'a back-dated reporter'. His works have been exhibited at the 1st Fukuoka Asian Art Triennial (1999), the 5th Asia-Pacific Triennial of Contemporary Art (2006), the 5th Singapore Biennale (2016) and most recently, the Venice Biennale (2022).

Azizan Paiman (l. 1970) bertempat di Seri Manjung, Perak, Malaysia. Beliau berkelulusan ijazah Sarjana Muda Seni Halus Universiti Teknologi MARA (UiTM) 1995 dan Ijazah Sarjana Seni Halus Manchester Metropolitan University, UK, 2001. Karya beliau menyentuh adat resam, politik, isu jantina dan peristiwa semasa kehidupan di Malaysia, selain melihat perubahan perindustrian yang pesat di Malaysia setakat ini. Dia menggelar dirinya 'wartawan yang ketinggalan zaman'. Karyanya telah dipamerkan di Triennial Seni Asia Fukuoka Pertama (1999), Triennial Seni Kontemporari Asia-Pasifik ke-5 (2006), Biennale Singapura ke-5 (2016) dan yang terbaru, di Biennale Venice (2022).

## AZZAHA IBRAHIM

### After Monsoon

2022

Single channel video

Duration: 5 min 48 sec



*After Monsoon* explores the natural life that exists between the land and sea, specifically, during the monsoon season which occurs every year on the east coast of Kelantan. There is a close, almost contradictory relationship between land and sea, humanity and waste. The debris that the sea washes up during this season is the result of waste originating from human beings, and nature itself. The artist has collected some of these objects including the wreckage of a boat, a skull and bones, a doll, bottles, slippers and other various waste, and transformed them into artefacts, with their original meaning deconstructed and then reconsolidated. The work also reflects on how waste that washes ashore during the monsoon season has impacted the lives of those who live there, including young children.

*After Monsoon* menelusuri kehidupan semula jadi yang wujud di antara darat dan laut, khususnya ketika musim tengkujuh yang berlaku setiap tahun di pantai timur Kelantan. Wujud hubungan rapat, namun berlawanan, antara darat dan laut, kemanusiaan dan sisa buangan. Puing yang dibawa oleh arus laut ke pantai datangnya dari sisa buangan manusia dan alam. Artis mengumpulkan beberapa objek termasuk sisa tinggalan bot, tengkorak dan rangka, patung, botol, selipar dan bermacam lagi bahan buangan, dan dijadikan sebagai artifak, di mana makna asalnya telah diceraikan, kemudian disatukan semula. Karya ini juga sebuah cerminan bagaimana sisa buangan yang hanyut ke pantai semasa musim tengkujuh memberi pengaruh kepada kehidupan di sekitarnya, termasuk anak-anak kecil.

Azzaha Ibrahim (b. 1975) is an artist and architect. He obtained his Dip.Arch at Universiti Teknologi Malaysia and has been an independent researcher focused on Malaysian heritage and ASEAN architecture since 1998. His ongoing research on architecture, which revolves around heritage, conservation and anthropology, informs his artistic practice. He works across a range of mediums including painting, photography, video, and installation art.

Azzaha Ibrahim (l. 1975) seorang artis dan arkitek. Beliau mempunyai ijazah Dip.Arch Universiti Teknologi Malaysia dan merupakan penyelidik bebas yang memberi tumpuan pada warisan Malaysia dan seni bina ASEAN sejak 1998. Kajiannya yang berterusan mengenai seni bina, yang berkisarkan warisan, pemuliharaan dan antropologi mempengaruhi amalan seninya. Pengkaryaan merentas bahantara seperti lukisan, fotografi, video dan instalasi seni.



This artwork is a tool to re-examine various temporal narratives and their porous boundaries to each other within the context of Southeast Asia. It physically engages the viewer to be active agents of remembering through temporal cues encapsulated by textures, layers, erasures and repair.

The projected 10-minute looped video combines colonial images from archives in the public domain with the artist's own archive— weaving past and present, state-sanctioned and personal narratives together to demonstrate the complexity of Southeast Asian histories and our own reconstruction of the present. It is in the act of navigating these elements which combines various temporal signs with the viewer's own experiences that creates a new and original composite interpretation.

Karya ini merupakan alat memeriksa semula pelbagai naratif masa dalam konteks Asia Tenggara dan sempadannya yang longgar terhadap satu sama lain. Secara fizikal ia melibatkan khalayak sebagai agen peringatan yang aktif menerusi isyarat masa yang diselaputi oleh tekstur, lapisan, pemadaman dan baik pulih.

Video 10 minit berulang menggabungkan imej-imej kolonial dari arkib awam bersama-sama arkib milik artis— masa lampau dan masa sekarang dijalin bersama-sama naratif negara dan naratif peribadi dalam mempamerkan kerumitan sejarah Asia Tenggara dan pembangunan semulanya pada ketika ini. Tindakan mengemudi elemen-elemen menggabungkan pelbagai isyarat sementara bersama-sama pengalaman mereka sendiri dan menghasilkan komposit tafsiran baru dan asli.



*Blankmalaysia (b. 1988) is a multidisciplinary artist interested in the temporal models of history through the genealogy of objects. His works, which examine the spatial-temporal aspects and historical nature of things, range from sculpture to digital works. He is based in Kuala Lumpur and is currently pursuing a Master of Visual Arts at Universiti Malaya.*

*Blankmalaysia (l. 1988) seorang artis pelbagai disiplin yang berminat melihat perjalanan sejarah melalui genealogi objek. Karya beliau yang mengkaji unsur ruang-masa dan sejarah sesuatu, terdiri daripada karya arca hinggalah yang digital. Beliau bertempat di Kuala Lumpur dan kini sedang mengikuti pengajian Sarjana Seni Visual di Universiti Malaya.*

**Everybody Has A Chance**

2022

Colour pencil on paper and  
coloured pencils

Dimensions variable



All coloured pencils are equally long when they are new, but none are equally short after a while. As an artist who paints and draws mostly, consciously or not, I've always picked certain favourite colours for my drawings; and somehow feel bad for those less favoured. I have a box of coloured pencils that has existed for more than 10 years. As you can imagine — some are really long, and some are really short now. In this work, I have aimed to make them equally short; so that the less used ones can have a chance to show themselves. The whole purpose is not showing how 'well' I can compose a picture, but how I can help the coloured pencils to show themselves.

Setiap satu pensel warna yang baru dibeli memiliki panjang yang sama, tapi tidak semuanya akan digunakan dengan kerap. Sebagai artis yang meluangkan waktunya melukis, saya mempunyai pilihan warna tersendiri; dan berasa serba salah terhadap warna yang jarang digunakan. Saya memiliki sekotak pensel warna yang telah digunakan sejak 10 tahun yang lalu. Seperti yang anda bayangkan — ada yang panjang, dan ada yang pendek kerana kerap digunakan. Untuk karya ini, saya bercadang untuk menjadikan kesemua pensel ini sama pendek; memberi peluang kepada pensel yang jarang digunakan untuk menonjol. Tujuan utama karya ini bukan untuk menunjukkan betapa mahirnya saya menghasilkan komposisi gambar, sebaliknya untuk membantu pensel-pensel warna ini untuk menonjolkan diri mereka.

CC Kua (b. 1991) is a Kuala Lumpur-based visual artist born in Sungai Petani, Kedah. CC obtained a BA (Hons) in Graphic Design and Illustration at The One Academy (degree conferred by the University of Hertfordshire), before pursuing her Master of Fine Arts degree at Tainan National University of the Arts, Taiwan. She focuses on contemporary drawing and painting, and her artworks are inspired by the mundane moments in daily life, as well as her dreams.

CC Kua (l. 1991) seorang pelukis yang dilahirkan di Sungai Petani, Kedah, dan kini bertempat di Kuala Lumpur. Dia memperolehi kelayakan Sarjana Muda (Kepujian) Reka Bentuk dan Ilustrasi Grafik daripada The One Academy (ijazah Universiti Hertfordshire), sebelum mengikuti pengajian Sarjana Seni di Universiti Kesenian Nasional Tainan di Taiwan. Tumpuan beliau ialah lukisan kontemporari, dan ilhamnya ialah detik-detik kehidupan seharian, selain impiannya.

# CHANG YOONG CHIA

## A Leaf Through History: Family Tree

2022

Batik, remazol dye on cotton cloth,  
wooden rods and rubber tapping knives  
Dimensions variable



“The most popular motifs are leaves and flowers. Malaysian batik depicting humans or animals are rare because Islamic norms forbid animal images as decoration. However, the butterfly theme is a common exception.”

I come across this phrase on many occasions. However, through my exploration of batik in Indonesia and Japan, and my month-long residency in Kelantan to learn the craft, I discovered there is a rich tradition as well as experimentation on batik. With this series of batik work, I hope to explore alternative motifs as a way to understand the history of cash crop plantations in this country. It is a glimpse into the landscape of profit, invasion, colonialism, exploitation as well as migration. And when unprofitable crops are replaced by newer ones, the ground beneath us is overturned and everything that came before is covered in dirt, while we live on the surface of things and pretend Malaysia is all leaves, flowers and butterflies.

Malaysia was once the largest natural rubber producer in the world. The latex flowing out of the skin of the rubber trees is like the wax of the batik, which is paramount in forming the patterns on the cloth, but is removed once it has served its purpose, like the rubber tappers. I want to re-build a rubber plantation out of batik cloth and rubber tapping knives; a monument for forgotten rubber tappers. A monument for forgotten Malaysia.

“Motif paling popular ialah daun dan bunga. Jarang batik Malaysia menggunakan manusia dan haiwan kerana norma Islam melarang penggunaan imej haiwan sebagai hiasan. Walau bagaimanapun, tema rama-rama secara umumnya terkecuali.”

Banyak sudah saya temui ayat sebegini. Walaupun begitu, pengalaman meneroka batik di Indonesia dan Jepun, dan residensi mempelajari seni batik selama sebulan di Kelantan menemukan saya kepada tradisi yang kaya serta penuh eksperimentasi. Melalui siri batik ini saya berharap dapat meneroka motif-motif alternatif dalam usaha memahami sejarah perladangan negara. Ia sekilas pandang kepada landskap keuntungan, penjajahan, kolonialisme, eksploitasi dan juga migrasi. Tanaman yang tidak menguntungkan diganti baharu, dan tanah yang kita pijak dikambus dan segala yang ada sebelum ini berlumur kotoran, namun kita hidup di atas permukaan berpura-pura Malaysia indah seperti daun, bunga dan rama-rama.

Malaysia pernah menjadi pengeluar getah terbesar di dunia. Getah yang mengalir keluar dari kulit pokok seperti lilin batik, penting untuk menghasilkan corak pada kain, tetapi dibuang sebaik sahaja ia memenuhi tujuannya, sama nasib seperti penoreh getah. Saya ingin membina semula ladang getah menggunakan kain batik dan pisau toreh getah; sebuah monumen untuk penoreh getah. Monumen untuk Malaysia yang dilupakan.

*Chang Yoong Chia (b. 1975) graduated from the Malaysian Institute of Art in 1996 with a Diploma of Fine Art in Painting. He explores different kinds of materials with the sensibility of a painter. He focuses on his home country of Malaysia where ethnicity, religion and history are intricately mixed, channeling local personal narratives into his art. Materials play an important role in Yoong Chia's art as he believes that each of these materials has different characteristics and carries different symbolisms. He believes that found objects are able to conjure up new interpretations when transformed in an almost alchemical fashion into artworks.*

*Chang Yoong Chia (l. 1975) seorang lulusan Institut Seni Malaysia 1996 dengan Diploma Seni Halus dalam Lukisan. Yoong Chia bermain dengan berbagai bahan dalam kepekaannya sebagai seorang pelukis. Dia memberi tumpuan pada Malaysia negara asalnya di mana bangsa, agama dan sejarah rumit bercampur, sambil menyalur naratif peribadi tempatan ke dalam seninya. Bahan memainkan peranan penting dalam seninya, kerana pada beliau setiap bahan mempunyai ciri dan simbolisme yang berbeza, dan bahan-bahan jumpaan juga mampu memberi tafsiran baharu dalam alkimia gubahan karya seni.*

## CHENG YEN PHENG

**When the Land Tortoise  
Meets the Sea Turtle Test Fly:  
I Believe I Can Fly**  
2022  
Mixed media  
Dimensions variable

Yen Pheng has channelled her interest in community-based work through a project entitled *When the Land Tortoise Meets the Sea Turtle* in which she investigates the relationship between the famous kites of Terengganu and the monsoons, and how they link to the way of life of the local people who live there.

“Through *wau*-making, I figured that the mere act of creation was not equal to the experience of flying the *wau*. You could make a flyable *wau* but you might not know how to fly it. In the process of testing a *wau* to fly, there are often more failed attempts than successful ones. Despite the failures, each test is a valuable and precious experience.”

Yen Pheng menyalurkan minatnya terhadap karya berasaskan komuniti menerusi projek yang bertajuk *When the Land Tortoise Meets the Sea Turtle* di mana beliau menyelidik hubungan antara wau Terengganu dan tengkujuh, dan bagaimana keduanya berhubung kait dengan cara kehidupan masyarakat setempat.

“Dalam penghasilan wau, saya fikir pengalaman membuat tidak sama dengan pengalaman menerbangkannya. Anda boleh menghasilkan wau yang boleh terbang tapi mungkin tidak tahu cara untuk menerbangkannya. Dalam proses percubaan menerbangkan wau, lebih banyak yang gagal daripada yang berjaya. Walaupun begitu, setiap percubaan itu satu pengalaman yang amat berharga.”



Cheng Yen Pheng (b. 1982) approaches painting from multiple perspectives. Her practice has evolved from the controversial ABU work which she created for the National Art Gallery Malaysia's *Bakat Muda Sezaman* (Young Contemporaries) 2014, to the mixed media works that she is known for today. Despite the variety of mediums, she remains focused on storytelling using 2D forms, while adopting natural materials, from roots to handmade Mulberry paper. She was awarded the main prize at the UOB Painting of the Year Malaysia 2019.

Chen Yen Pheng (l. 1982) mendekati lukisan dari pelbagai perspektif. Perkaryanya telah berubah daripada karya kontroversi yang bertajuk ABU dalam Pameran *Bakat Muda Sezaman Balai Seni Lukis Negara* 2014, kepada karya media campuran yang kini dikaitkan dengannya. Namun, walau apa pun bahantaranya, dia tetap bercerita menerusi bentuk 2D, sambil mengguna bahan semula jadi, daripada akar kayu mahupun kertas Mulberry buatan tangan. Beliau penerima anugerah utama 'UOB Painting of the Year (Malaysia)' 2019.

## CHONG YAN CHUAH

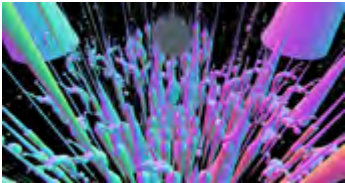
### Atl-Aequus and the Five Phases

2022

Interactive Digital Installation

(UE5 Game Engine)

<http://aequus.io>



Since returning to Malaysia, I've been learning about my Chinese-Malaysian heritage through the esoteric rituals practised by my parents and their friends within the local Buddhist community. This rediscovery has led me to contemplate aspects of identity and the various methodologies that work to propagate mythologies. *Atl-Aequus and the Five Phases* is a video game, where audience members can take turns exploring the mythological world, interacting with surreal landscapes and future artefacts/digital installations as if they are time travellers teleporting to a mythical perspective of Earth. In this rendition of Earth, I experiment with the temporal dimension by envisioning a society abundant with future mythologies and prospective artefacts without the constraints of location-specific (dependent) culture, ethnicity and spiritual identity that we are familiar with today. The focus of the work is on myth-making by reconfiguring symbols and allegories of the past in order to create its future lineage. I acknowledge that future utopias cannot exist in a vacuum as my identity and subjective experiences as an artist shape the overall rendering of this world. Therefore, my family's roots in Buddhism, particularly the elemental practice of the five phases (Wood, Fire, Earth, Metal and Water), as well as the framework of collective memories, traditions, and time may come to light in this exploration.

Sejak kembali ke Malaysia, saya mempelajari tentang warisan Cina-Malaysia saya menerusi amalan esoterik yang diamalkan oleh ibu bapa saya dan rakan-rakan komuniti agama Buddha. Ini telah membawa saya merenung aspek identiti dan pelbagai metodologi dalam membentuk sebuah mitologi. *Atl-Aequus and the Five Phases* ialah sebuah permainan video, di mana khalayak akan bergilir-gilir meneroka alam mitos, berinteraksi dengan landskap surreal dan artifak masa depan/instalasi digital seperti seorang pengembara masa yang merentas jarak ke perspektif mitos Bumi. Dalam persembahan Bumi ini, saya bereksperimen dengan dimensi sementara dengan menggambarkan masyarakat yang memiliki mitos masa hadapan dan artifak akan datang tanpa kekangan budaya, etnik dan identiti rohani yang bersifat khusus-lokasi (bersandar) seperti kebiasaan kita hari ini. Fokus karya ini tertumpu pada penghasilan mitos menerusi penyusunan semula simbol dan kiasan masa lalu demi menciptakan jalur masa depannya. Saya sedar utopia masa hadapan tidak boleh wujud di dalam vakum kerana identiti dan pengalaman subjektif saya sebagai artis mempengaruhi penghasilan dunia ini. Justeru, akar agama Buddha keluarga saya, terutama lima fasa (Kayu, Api, Tanah, Besi dan Air), dan juga bingkai memori kolektif, tradisi dan masa mungkin akan muncul dalam penerokaan ini.

**Chong Yan Chuah (b. 1992) is a multidisciplinary artist currently working in Kuala Lumpur. His body of work encompasses various mediums ranging from digital art, drawing and painting, to sculpture and installation. With his architectural background, his main interest lies at the intersection between the physical environment in which we live, and the fictional worlds that he creates, challenging the perception of space, reality and experience. Chong Yan studied architecture at Newcastle University, and at the Architectural Association School of Architecture in London, UK.**

*Chong Yan Chuah (l. 1992) seorang artis pelbagai disiplin yang bekerja di Kuala Lumpur. Karyanya merangkumi beberapa bahantara seperti seni digital, lakaran, catan, arca dan instalasi seni. Dengan latar belakangnya dalam seni bina, minat utamanya terletak di pertemuan antara persekitaran fizikal kehidupan kita, dan dunia khayalan yang diciptanya, sambil mencabar pemahaman ruang, realiti dan pengalaman. Chong Yan belajar seni bina di Universiti Newcastle, dan di Architectural Association School of Architecture di London, UK.*

## DHAVINDER SINGH

### Jaga Life

2022

**Charpoy bed** (located at the Ground Floor Gallery Lift Lobby),  
**time recorder, card holder**  
**and mini motor siren** (located in the Gallery)  
Dimensions variable

*Jaga Life* is a testament to the forgotten labour of Sikh night watchmen and factory life in a rapidly changing society.

Dhavinder presents an extension of his experiences growing up in industrial Chan Sow Lin, where his grandparents worked as night watchmen, appropriating two significant objects to Dhavinder's memory—his grandmother's *charpoy* (rope bed) and a time recorder.

The time recorder, an important part of factory life, indicated when it was time for the workers to clock in and out.

Similarly, the *charpoy* functioned as an indicator of time for the night watchmen whose shift starts when the workday ends.

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*Jaga Life* ialah sebuah peringatan terhadap kerja-kerja mengawal keselamatan masyarakat Sikh dan kehidupan di kilang yang luput akibat perubahan masyarakat yang pesat.

Dhavinder mempersembahkan lanjutan pengalaman beliau semasa membesar di kawasan industri Chan Sow Lin, di mana datuk dan neneknya bekerja sebagai pengawal keselamatan atau jaga, dengan menggunakan semula dua objek penting dalam memorinya—*charpoy* (katil tali) milik neneknya dan perekod masa.

Perekod masa, bahagian terpenting dalam kehidupan di kilang, menunjukkan masa keluar dan masuk pekerja.

*Charpoy* pula berfungsi sebagai petunjuk masa bermula dan berakhir giliran bekerja pengawal keselamatan.



Dhavinder Singh (b. 1983) is a Kuala Lumpur-based artist whose art practice deals with the repurposing and reconfiguring of materials. Trained in fine art at the Malaysian Institute of Art (MIA) and the Cardiff School of Art & Design, UK, Dhavinder finds himself still testing the parameters of his practice and the mediums he engages with. In his body of work, he tends to express a visual metaphor of his reaction towards a particular space and subject matter. Bearing witness to the overdevelopment of Kuala Lumpur in the last few decades, Dhavinder's deep affinity for the industrial area of Kuala Lumpur in which he grew up—Chan Sow Lin—features prominently in his work.

Dhavinder Singh (l. 1983) seorang artis yang bertempat di Kuala Lumpur. Amalan seninya bertujuan memikir semula tujuan dan bentuk bahan. Dilatih dalam bidang seni halus di Institut Seni Malaysia (MIA) dan Sekolah Seni dan Reka Bentuk Cardiff, UK, Dhavinder mendapati dirinya masih menimbang parameter amalannya dan bahantara yang digunanya. Dalam pengkaryanya, dia cenderung memilih metafora visual untuk menggambarkan reaksinya terhadap ruang dan subjek. Menjadi saksi kepada pembangunan Kuala Lumpur sejak beberapa tahun yang lalu, beliau tertarik dengan sebuah kawasan perindustrian Kuala Lumpur di mana dia membesar. Kawasan ini—Chan Sow Lin—jelas tertonjol dalam karyanya.

## DIPALI GUPTA



Dipali Gupta (b. 1977) is an artist whose work is an exploration of societal constructs from the domain of the feminine. Influenced by Foucauldian biopolitics, religious habituations, socio-political constructs, and psychosomatic effects, Dipali's art practice questions the normative and endeavours to reclaim space by defying myths of domestication, reproduction, spectatorship, self and identity. Set among Deleuzian societies of control, her practice subverts notions of patriarchy, androcentricity and binarism. Dipali's multi-disciplinary approach layers concepts with artistic and social canons, often re-appropriating less significant genres. Her research interests focus on feminist theory, post humanism, the body and identity politics. She graduated from LASALLE College of the Arts, Singapore and Goldsmiths, University of London, and currently lives in Kuala Lumpur.

### **Membawang (Gossip) I**

Duration: 5 min 43 sec

Located in the Gift Shop

### **Membawang (Gossip) II**

Duration: 5 min 12 sec

Located in the Gallery

### **Membawang (Gossip) III**

Duration: 4 min 39 sec

Located in the Gallery

2022

Single channel video

*Dipali Gupta (l. 1977) seorang artis yang mengkaji binaan masyarakat dari sudut fahaman kedudukan wanita. Dipengaruhi fahaman Foucault tentang biopolitik, kelaziman dalam agama, pembinaan sosio-politik, dan kesan psikosomatik, karya Dipali mempersoalkan apa yang normatif dan berusaha untuk menuntut semula ruang dengan mencabar mitos domestikasi, reproduksi, penonton, diri dan identiti. Muncul di kalangan masyarakat kawal Deleuze, amalannya mematahkan tanggapan patriarki, androsentrik dan binarisme. Pendekatan Dipali yang berbilang disiplin melapiskan konsep dengan kanun-kanun artistik dan sosial, selalunya mengambil balik genre-genre yang tidak begitu penting. Minat penyelidikannya tertumpu kepada teori feminis, pasca humanisme, badan dan politik identiti. Beliau adalah lulusan Kolej Seni LASALLE, Singapura dan Goldsmiths, University of London, dan kini menetap di Kuala Lumpur.*

*Membawang* means gossip in Malay and *makcik bawang* literally means 'onion aunties' who gather around the kitchen to prepare food and 'gossip'. Historically, 'gossip' has been an integral part of the devaluation of women's personalities and work, especially domestic work which we today identify as invisible labour. This video work aims to reclaim the term 'gossip' as an initiator of memory and producer of acquired knowledge and wisdom, creating collective identities. It is an attempt to subvert the patriarchal construction of female stereotypes (as malicious, envious and weak) and reflectively foreground feminine experiences and practices.

Using the tropes of 'Gossip', this moving image collage reveals and unfolds region-specific stories, anecdotes, rumours and tales that portray female subjectivity through the female gaze. Incorporating the less significant genre of the poor image, peppered with local dialects and visually juxtaposed with found cinematic clips, these so called 'gossips' transmit accounts of empathy, intuition, the erotic, cyborg identities, failures, experimentation and solidarity as seen through a feminine lens.

'Membawang' membawa maksud gosip dan 'makcik bawang' pula merujuk kepada sekumpulan wanita yang berkumpul di dapur sambil menyediakan makanan dan bergosip. Dalam sejarah, 'gosip' telah menjadi bahagian penting dalam merendahkan keperibadian wanita dan kerja mereka, terutama sekali kerja-kerja domestik yang kita kenal pasti sebagai buruh tak nampak. Video ini bertujuan untuk menuntut semula istilah 'gosip' sebagai pemula memori dan penghasil pengetahuan dan kebijaksanaan, yang membentuk identiti kolektif. Ia sebuah usaha menubuhkan konstruksi patriarkal terhadap stereotaip wanita (sebagai berniat jahat, dengki dan lemah) dan sebuah renungan untuk mengangkat pengalaman dan amalan feminin.

Dengan menggunakan trop 'gosip', kolaj imej bergerak ini mendedahkan dan membuka lipatan cerita-cerita khusus serantau, anekdot, khabar angin dan kisah yang mempamerkan subjektiviti menerusi pandangan wanita. Mengambil pendekatan genre imej yang kurang menyerlah, bersama dialek tempatan dan diatur seiring dengan klip-klip sinematik jumpaan, 'gosip' di sini membawa sifat empati, intuisi, erotik, identiti cyborg, kegagalan, eksperimentasi dan solidariti dari kaca mata wanita.

## Portrait of the Jungle People

/ 山芭佬 (San-Ba-Lou)

2022

Single channel video

Duration: 15 min



“Since I was a child attending the Ching Ming Festival, I knew that my grandfather’s portrait on his gravestone was wrong. I later learnt that his tomb was empty. All we knew about him was that he left his family and ‘entered the jungle’ to fight the British. We call him a ‘jungle person’ — *San-ba-lou*, a Cantonese term used to describe the communist guerrillas. As a member of the MCP, he likely died at the hands of the British colonial forces. And without a photograph, nor records of the man, we may never know whose portrait is on the tombstone.”

*Portrait of the Jungle People* explores both the artist’s family history and the family ‘rhizome’ to honour the offshoots who can neither be traced nor mapped through a series of fragmented narratives and post-memories. The art combines neural networks with language processing models to generate images from text. By combining the predictions of the two models, the artists can use common phrases (prompts) to paint pictures of its underlying concepts, walking through the latent space formed by the training archives’ speculative, fabricated visions.

The work is about the ways in which humans and machines make sense of each other, and how this process transitions between co-construction of indigeneity, identity and myth. It emerges from a conflation of machine learning algorithms and postcolonial discourse, presenting the Malaysian-Chinese narrative as fluid and hallucinatory.

“Saya menyambut perayaan Ching Ming sejak kecil, dan saya tahu potret yang ada di batu nisannya bukan gambar sebenar datuk saya. Saya juga dapat tahu kemudiannya bahawa kuburnya kosong. Apa yang kami tahu, Datuk keluar meninggalkan keluarga dan ‘duduk di dalam hutan’ untuk menentang kolonial British. Kami memanggilnya ‘orang hutan’ - San ba lou, sebutan Kantonis untuk gerila Komunis. Sebagai ahli PKM (Parti Komunis Malaya), barangkali Datuk dibunuh oleh pihak British. Tanpa gambarnya, atau juga rekod tentangnya, kita tidak akan tahu potret siapakah yang berada di batu nisan tersebut.”

*Potret Orang Hutan* meneroka sejarah keluarga artis dan juga ‘rizom’ keluarganya demi memperingati tunas susur yang tidak dapat dijejaki atau dipetakan menerusi siri naratif dan pasca-memori. Karya ini menggabungkan jaringan neural bersama model pemprosesan bahasa untuk menghasilkan imej dari teks. Dengan menggabungkan jangkaan kedua model ini, artis dapat menggunakan perkataan biasa (prompt) untuk mengungkapkan konsep dasar, menerusi ruang yang tersembunyi yang dibentuk oleh visi arkhiv latihan yang bersifat spekulatif dan fabrikasi.

Karya ini sebuah usaha di mana manusia dan mesin cuba saling memahami, dan bagaimana proses ini beralih antara pembangunan bersama yang melibatkan keperibumian, identiti dan mitos. Ia datang dari percampuran antara algoritma pembelajaran mesin dan wacana pascakolonial, mempersembahkan naratif Cina-Malaysia sebagai bersifat cair dan halusinasi.

Eddie Wong (b.1982) is an interdisciplinary artist and researcher. He earned an MA in Computational Arts from Goldsmiths, University of London, in 2018–2020. His work spans a diverse range of media, including writing and computational creations; his research explores the interplay between narrative, contemporary issues, and data surveillance through machine learning, video art and installation. In his practice, Eddie uses mythotechnesis (machine-fictioning) as a method to delve into personal memories, probing postcolonial conditions, and traumatic historical aspects of his own cultural heritage.

Eddie Wong (l. 1982) seorang artis pelbagai disiplin dan penyelidik, dengan ijazah Sarjana dalam Seni Komputeran (2018–2020) daripada Goldsmiths, University of London. Karya beliau merangkumi pelbagai medium, termasuk penulisan dan ciptaan pengiraan. Penyelidikannya mengkaji hubungan antara naratif, isu-isu kontemporari, dan pengawasan data melalui pembelajaran mesin, video dan instalasi seni. Dalam karyanya, Eddie menggunakan mythotechnesis (machine-fictioning) sebagai kaedah untuk menerokai kenangan peribadi dan kolektif, menyelidik keadaan pascakolonial, serta unsur-unsur dahsyat dalam sejarah warisan budayanya sendiri.



## Tanah Niat

2022

Air dried clay on board

100 × 100 cm

Non-verbal communication is often overlooked as a tool of social function. Laughter is not just a physical reaction to something that's funny, it signals a way to connect without language. This work illustrates the phonetics of laughter using one letter from the Arabic Hijaiyah alphabets. In Malaysia, the Arabic script is believed to be sacred. The artist playfully brings together non-verbal communication in sacred script, with intent to demonstrate that these two conflicting elements are, in fact, interconnected. The artist actively rejects existing prejudices that arise from socially acceptable cultural standards.

Fungsi sosial komunikasi tanpa lisan selalu sahaja terlepas dari pandangan kita. Ketawa bukan sahaja reaksi fizikal terhadap perkara yang lucu, malah ia juga cara kita berhubung tanpa menggunakan bahasa. Karya ini menggambarkan fonetik ketawa dengan menggunakan satu huruf Hijaiyah Arab. Di Malaysia, skrip bahasa Arab diterima sebagai sesuatu yang suci. Di sini artis secara berseloroh ingin membawa komunikasi tanpa lisan dalam skrip suci, bertujuan menunjukkan bahawa dua elemen berlawanan ini sebenarnya berkaitan antara satu sama lain. Artis secara aktif menolak prejudis yang timbul dari standard budaya yang diterima sosial.



Engku Iman (b. 1990) is an independent creative designer and art director, specialising in graphic and layout design. Finding inspiration in the rich cultural heritage of her Malay lineage, she challenges stereotypes through a mix of new and old media, producing pieces that serve as thought crushers and conversation starters. Engku Iman is an architecture graduate who uses space to convey stories and emotions.

Engku Iman (l. 1990) seorang pereka kreatif bebas dan pengarah seni, yang berkepakaran dalam reka bentuk grafik dan reka letak. Mendapat inspirasi daripada warisan budaya Melayu yang kaya, dia mencabar stereotaip dengan menggabung media baharu dan lama untuk menghasilkan rekaan yang mendorong fikiran dan mencetus perbualan. Beliau seorang graduan seni bina yang menggunakan ruang untuk bercerita dan menyentuh emosi.

**Sites**  
22022  
Mixed media  
Dimensions variable



Haffendi Anuar (b. 1985) initially studied at Rhode Island School of Design in Providence, USA before completing his BFA at Central Saint Martins College of Art and Design, UK. He also obtained an MFA at the Ruskin School of Art, Oxford University. His current work focuses on 'kain pelikat', a plaid tubular 'male-skirt' sometimes worn domestically as an informal labour uniform in parts of the global South. Contextualised within his childhood memories, his research into the iconography of the garment encompasses family photos, archival photographs, Internet images and texts on Malaysia written by colonial writers researching the fabric's origin, social utilisation, visual patterns and formal structure. From the materials gathered, he reimagines the fabric as 'constructions', drawing inspiration from man-made and animal-made architecture. His process combines collage, dyeing, painting, image transfer and sewing.

*Haffendi Anuar (l. 1985) mula belajar di Rhode Island School of Design, Providence, USA, sebelum mendapat ijazah BFA daripada Central Saint Martins College of Art and Design dan MFA daripada Ruskin School of Art, Oxford University, England. Karyanya kini tertumpu pada 'kain pelikat'. Dengan berkonteks kenangan zaman kanak-kanaknya, kajiannya tentang ikonografi pakaian ini meliputi foto keluarga, gambar arkib, imej di Internet dan teks tentang Malaysia yang ditulis oleh penulis kolonial yang mengkaji asal-usul dan peranan sosial fabrik ini, serta corak dan struktur visualnya. Daripada bahan yang dikutip, dia membayangkan semula fabrik ini sebagai 'binaan' yang diilhamkan daripada seni bina buatan manusia dan haiwan. Proses karyanya merangkumi kolaj, celupan warna, lukisan, pindahan imej dan jahitan.*

*Sites* is a sculptural installation that reimagines the definition of architecture as being intimate, fragile, layered, temporal, bodily, and created by both human and non-human beings. This idea of architecture is also explored within the notion of identity and place, where it can be also read as a shifting framework of relations in the world, the architecture of power, verticality, the subjugations of history, and of the movements of bodies and objects. With the artist's current research in the everyday garment of the *kain pelikat*, its value in the colonial history and contemporary Malaysia, *Sites* considers the garment an expanded architectural structure, a fictional malleable safe space for the projection of another way of living, of reimagined histories, and the layering of time in space.

"The memory of being enveloped in my father's *kain pelikat* as a child was the initial catalyst for me to explore the significance of this garment in relation to me, my family and cultural identity. I vaguely remember the stillness being inside the soft cylindrical form, the light piercing through fabric like a delicate screen and the folds of the cloth's body breaking the garishly coloured geometric shapes of the checked patterns into peculiar wavy forms. In there, it's an overturned world in which two and three dimensionalities collide".

*Sites* merupakan instalasi arca yang membayangkan semula definisi seni reka sebagai bersifat intim, rapuh, berlapis, waktu, bertubuh dan dihasilkan oleh manusia dan bukan manusia. Idea seni reka juga diterokai dengan tanggapan identiti dan tempat, di mana ia juga boleh dibaca sebagai anjakan bingkai terhadap hubungan-hubungan sejarah, dan pergerakan tubuh dan objek. Melalui kajian terkini artis terhadap kain pelikat, nilainya dalam sejarah kolonial dan kontemporari Malaysia, *Sites* mempertimbangkan pakaian sebagai lanjutan struktur seni bina, ruang selamat rekaan yang mudah disesuaikan untuk unjuran gaya hidup yang lain, dari sejarah yang dibayangkan semula dan lapisan masa di dalam ruang.

"Memori dibedung oleh kain pelikat bapa semasa kecil adalah katalis terawal saya meneroka kepentingan pakaian ini dalam hubungan diri, keluarga dan identiti budaya. Ingatan samar rasa tenang dibaluti bentuk silinder lembut, tembusan cahaya menerusi fabrik seperti skrin halus dan lipatan kain yang mematahkan geometri bercorak petak menjadi bentuk beralun yang pelik. Di sana, ia sebuah dunia yang diterbalikkan di mana dua dan tiga dimensi bertembung".

**Surrender**  
2022  
Mixed media  
Dimensions variable



*Surrender* was inspired by the 'White Flag Campaign', a social campaign initiated by Malaysians during the pandemic lockdowns to enable low-income families struggling with finances to ask for help by waving white flags. The white flag movement, which saw insensitive commentary by politicians as well as heated social media debate, raised issues of economic disparity, political motivations, and humanitarian efforts in our society. The work also reflects on the changes in society during the COVID pandemic, with people forced to engage with each other virtually and the implementation of physical distancing and borders changing their relationship with public spaces. The concept of space is a central idea in this installation, and as we encounter the graceful movement of the virtual white flag, are we willing to surrender our position?

*Surrender* diilhamkan dari 'Kempen Bendera Putih', sebuah kempen sosial yang dimulakan oleh rakyat Malaysia sewaktu perintah berkurung pandemik sebagai usaha menggerakkan keluarga berpendapatan rendah meminta pertolongan dengan mengibarkan bendera putih. Gerakan bendera putih menimbulkan komentari tidak sensitif daripada ahli politik dan juga perbincangan hangat, menaikkan isu ketidakseimbangan ekonomi, motivasi politik dan usaha kemanusiaan dalam masyarakat. Karya ini juga menjadi cerminan kepada perubahan masyarakat ketika pandemik COVID, di mana kita terpaksa berhubung sesama sendiri secara maya dan pelaksanaan penjarakan sosial dan sempadan mengubah hubungan kita dengan ruang awam. Konsep ruang menjadi idea utama dalam instalasi ini, dan dalam pertembungan kita dengan gerakan bendera putih secara maya, adakah kita sanggup untuk menyerahkan kedudukan kita?

Haris Abadi (b. 1982) holds a Master's degree in Fine Art & Technology from Universiti Teknologi MARA (UiTM). While he hails from the east coast state of Kelantan where cultural heritage and traditional activities are still preserved, his practice gravitates towards new media and sculpture. His interest in animation and motion graphics drew him to study the elements of traditional shadow puppetry, and Haris has incorporated these elements, such as the Pohon Beringin (Tree of Life), into his new media works.

Haris Abadi (l. 1982) berkelulusan Ijazah Sarjana Seni Halus & Teknologi daripada Universiti Teknologi MARA (UiTM). Walaupun asalnya dari Kelantan di mana warisan budaya dan aktiviti tradisional masih dikekalkan, pengkaryanya cenderung kepada media dan arca baharu. Minatnya dalam animasi dan grafik bergerak mendorongnya untuk mengkaji wayang kulit tradisional, dan dia pernah memasukkan unsur-unsur seperti Pohon Beringin (Pokok Kehidupan) ke dalam karya medianya.

# HASANUL ISYRAF IDRIS

**Quarry**  
2022  
Graphite on cotton paper  
and fiberglass sculptures  
Dimensions variable

*Quarry* is based on Hasanul's personal experience dealing with the loss of three family members to COVID-19. While driving to his hometown to attend the funerals, the passing landscape reminded him of the hill near his childhood home which had a granite quarry where his father used to work as a security guard. With *Quarry*, the artist wanted to make an image of a graphite hill as a symbol of grandeur, a monument to memorialise his hometown. At the foot of the hill are three heads made of resin and coated with graphite that are made in the image of the artist. The heads symbolise the separation of body from mind, memory and thoughts. The artist uses graphite because of its reflective and refractive qualities. One of the cheapest minerals on earth, he wanted to elevate this simple substance by using it to create something valuable and precious, as a way of honouring his father's life and many sacrifices.

*Quarry* adalah karya berdasarkan pengalaman peribadi Hasanul menghadapi kehilangan tiga ahli keluarganya akibat COVID-19. Ketika memandu ke kampung halamannya untuk menghadiri majlis pengebumian, landskap yang dilalui mengingatkannya kepada bukit yang berhampiran rumahnya ketika kecil yang juga kuari granit tempat bapanya bekerja sebagai pengawal keselamatan. Artis ingin menghasilkan imej bukit grafit sebagai simbol kemegahan, monumen memperingati kampung halamannya. Di kaki bukit terdapat tiga kepala yang diperbuat daripada resin dan disalut dengan grafit yang menyerupai wajah artis. Kepala ini melambangkan terpisahnya tubuh dan minda, ingatan dan fikiran. Artis menggunakan grafit kerana kesan pantulan dan biasan. Ia tergolong sebagai mineral yang termurah di bumi, dan artis ingin mengangkat bahan ini dengan menghasilkan sesuatu yang bernilai dan berharga, sebagai suatu cara untuk memberi penghormatan kepada hidup dan pengorbanan ayahnya.



**Hasanul Isyraf Idris (b. 1978) was trained at Universiti Teknologi MARA, Perak, and is based in Penang. His practice spans a variety of media, including painting, drawing, installation, video work and sculpture. His works typically manifest a fictional, surreal iconography drawn from personal invention, as well as a melange of pop cultural references, such as comic books, science fiction, street art, and film. He personifies his personal struggles as an artist with strange characters that inhabit his invented universes.**

*Hasanul Isyraf Idris (l. 1978) dilatih di Universiti Teknologi MARA, Perak, dan bertempat di Pulau Pinang. Amalannya merangkumi pelbagai media, termasuk catan, lakaran, instalasi seni, karya video dan arca. Biasanya karya beliau berunsur ikonografi khayalan ciptaan sendiri, di samping pelbagai rujukan kepada budaya pop, seperti buku komik, fiksiyen sains, seni jalanan dan filem. Dia mempersonifikasikan perjuangannya sebagai seorang artis melalui watak-watak aneh yang mendiami alam khayalannya.*

## HOO FAN CHON

### I Enjoy Being a Girl

2022

Single channel video

Duration: 37 min 15 sec



This photo-video essay is part of an on-going project, “Anita & Ava—Photography as a Self-Restorative Tool”, which looks at how two childhood friends explored their gender identity through photography, as they transitioned into adulthood. Fan Chon originally found this series of photographic portraits in an antique shop in Penang. The portraits were of the late Ava Leong taken in the 1950s and 1960s in which she self-restored from an adolescent boy to a woman. After the artist got in touch with Ava’s surviving lifelong friend, Anita, the collection expanded and he carried out a series of interviews with Anita to gather background information on these photographs. A compilation of Anita’s voices is used as the foundation of this video essay. These audio clips are juxtaposed with a selection from Ava and Anita’s photographic collection that reveals their 70-year friendship, their journey of self-discovery through studio photography and other social activities, Anita’s working experience as a school lab technician and her life onstage as a female impersonator. This work intends to give us a glimpse of a time when they, together with their peers from the transgender community, were allowed to explore their sense of self while contributing to a lively cosmopolitan artistic culture in Malaysia.

Esei foto-video ini sebahagian daripada projek yang masih berjalan, “Anita & Ava—Fotografi sebagai Alat Pemulihan Kendiri”, yang melihat bagaimana dua sahabat dari kecil meneroka identiti jantina menerusi fotografi, di saat-saat mereka beralih menjadi dewasa. Pada asalnya Fan Chon menjumpai siri foto potret ini di sebuah kedai antik di Pulau Pinang. Potret-potret ini yang memperlihatkan mendiang Ava Leong diambil sekitar tahun 1950-an dan 1960-an di mana beliau menjalankan pemulihan diri dari seorang remaja lelaki kepada seorang wanita. Setelah artis berhubung dengan Anita, rakan baik Ava, koleksi ini semakin bertambah dan Fan Chon menemu ramah Anita untuk mengumpul maklumat latar belakang kepada foto-foto ini. Himpunan suara Anita digunakan sebagai asas untuk esei video ini. Klip-klip audio ini didampingkan bersama pilihan fotografi dari koleksi Ava dan Anita yang menyingkap 70 tahun persahabatan mereka, perjalanan mencari diri menerusi fotografi studio dan aktiviti sosial yang lain, pengalaman kerja Anita sebagai pembantu makmal dan kehidupan pentas meniru gaya wanita. Karya ini bertujuan memberi kita sekilas pandang terhadap kehidupan mereka bersama-sama rakan dari komuniti transgender, yang diberi peluang untuk meneroka perasaan diri di samping menyumbang kepada budaya kesenian kosmopolitan di Malaysia.

Hoo Fan Chon (b. 1982) is a visual art practitioner who currently resides in George Town, Penang. He completed his BA in Photography at the London College of Communication, UK, in 2010. His works involve investigating the process of cultural translation, taste as a cultural and social construct, and how our value systems fluctuate as we migrate from one culture to another. His research studies the familiar yet foreign aspects of material culture, the making of cultural symbols and vernacular visual practices, reinterpreting them within contemporary socio-cultural contexts through artwork fabrication, exhibition making, self-published zines, workshops and presentations.

Hoo Fan Chon (l. 1982) seorang pelukis yang tinggal di George Town, Pulau Pinang. Beliau menerima Ijazah Sarjana Muda Fotografi daripada London College of Communication, UK, pada tahun 2010. Karya beliau merujuk kepada proses terjemahan budaya, cita rasa sebagai binaan sosiobudaya, serta bagaimana sistem nilai kita berubah sambil kita berhijrah dari satu budaya ke budaya lain. Penyelidikannya mengkaji unsur budaya material yang biasa tetapi sebenarnya asing, pembentukan simbol budaya dan amalan visual vernakular, simbol menginterpretasikan semula dalam konteks sosiobudaya kontemporari melalui pengkaryaan seni, pameran, zine terbitan sendiri, bengkel dan pembentangan fikiran.

## Unforgettable X

2022

Fabric tapestry

219 × 213 cm; 243 × 222 cm

*Unforgettable X* is Ivan's tribute to his late grandmother and his attempt to deal with her loss. His grandmother, who was born in Guangzhou, China, worked as a seamstress in a factory in Ipoh for most of her life to provide for her seven children. She often brought leftover material home to make patchwork quilt blankets for all her grandchildren. For this work, Ivan has 'collaborated' with his late grandmother by pairing the quilt she made him when he was twelve years old, with his own quilt blanket made from various paint-splattered t-shirts he used to wear while working in his studio throughout his artistic practice.

*Unforgettable X* ialah sebuah penghargaan Ivan buat mendiang neneknya dan usaha beliau dalam menghadapi kehilangannya. Neneknya dilahirkan di Guangzhou, China, dan bekerja sebagai tukang jahit kilang di Ipoh sepanjang hidupnya untuk menyara tujuh orang anaknya. Beliau selalu sahaja membawa balik kain yang terbuang untuk dijadikan selimut sulaman untuk semua cucunya. Untuk karya ini, Ivan 'berkolaborasi' bersama mendiang neneknya dengan menyesuaikan selimut yang dihasilkan oleh nenek untuknya ketika Ivan berumur dua belas tahun, dan juga selimut yang dijahit oleh Ivan sendiri dengan menggunakan baju berlumuran cat yang dipakai untuk kerja-kerja di studio sepanjang praktik seninya.



Ivan Lam (b. 1975) received his BA at Maine College of Art, USA, before completing an MA in International Contemporary Art and Design Practice at the University of East London, UK. His trademark use of resin imbues his paintings with a technical ingenuity that transforms the narrative of the work, adding hyper-reality to the natural, distance to the familiar, pragmatism to pathos. Other dualities and dichotomies abound within his paintings and conceptual works, underpinning his inquiries on popular culture, current affairs, art history, and autobiography. Ivan's recent works raise questions around authorship, the role of the artists, and the nature of art. His works have been shown at the Karachi Biennale and the Venice Biennale.

Ivan Lam (l. 1975) menerima ijazah BA daripada Maine College of Art, USA, dan MA daripada University of East London dalam Amalan Seni dan Reka Bentuk Kontemporari Antarabangsa. Penggunaan resin memberikan lukisannya kepintaran teknikal yang mengubah naratif karya, meningkatkan unsur realiti pada yang semula jadi, menjauhkan apa yang biasa, dan membiasakan kesedihan. Konsep lawanan atau pasangan dikotomi kerap muncul dalam lukisan dan karya konseptualnya, mengiringi penyoalanan budaya popular, hal semasa, sejarah seni dan autobiografi. Karyanya terkini menyoal hal pengkaryaan, peranan artis, dan sifat kesenian. Dia pernah mempamer di Biennale Karachi dan Biennale Venice.

## Balada Darah Eksotika (BDE) – (Exotic Blood Ballad)

2022

Mixed media and single channel video

Dimensions variable



*Balada Darah Eksotika* or *BDE* serves as both a tribute as well as a suggested alternative to the numerous monumental steel *keris* sculptures which can be found as large-scale affirmations at national stadiums, roundabouts, intersections and former royal provinces. These monuments, which are either heavily decorated with intricate markings or created using minimalist steel craftsmanship, are usually placed strategically in public spaces to reinforce a sense of belonging as well as to serve as a reminder of our heritage.

*Balada Darah Eksotika* consists of a contemporary *Tiang Seri* in the form of a hollow plaster Roman Doric column inscribed with the words from the song *Mentera Semerah Padi* by M. Nasir, two videos positioned on a steelyard balance which imagines political stability, and black roosters as symbols of strength and humility.

*Balada Darah Eksotika* atau *BDE* merupakan sebuah penghargaan dan juga cadangan alternatif kepada perlambangan besi monumental keris yang banyak dijumpai dalam skala besar sama ada di stadium negara, mahupun bulatan, persimpangan dan juga bekas daerah-daerah diraja. Monumen sedemikian selalunya disertai dengan ukiran yang indah atau dihasilkan dengan kraf besi minimalis, dan biasanya diletakkan secara strategik di ruang awam, untuk memperkukuhkan perasaan kekitaan dan juga mengingatkan kepada warisan kita.

*Balada Darah Eksotika* terdiri daripada *Tiang Seri* dalam bentuk kolum geronggang campuran kapur Roman Doric yang tertulis dengan perkataan dari lagu *Mentera Semerah Padi* oleh M. Nasir; dua buah video diletakkan di atas dacing yang membayangkan kestabilan politik; dan ayam hitam sebagai simbol kekuatan dan rendah hati.

Izat Arif (b. 1986) is an artist based in Kuala Lumpur whose works range from drawings, and installations to videos, and objects. In Izat's work, power structures are given their own personal identities, with him cheekily role-playing the characters of some of our puppet masters in property development, bureaucracy, and art criticism.

Izat Arif (l. 1986) artis bertapak di Kuala Lumpur yang menghasilkan karya dari lukisan dan instalasi ke video dan objek. Dalam karyanya, struktur kuasa diberikan identiti peribadi, dan beliau memegang watak orang-orang besar di dalam pembangunan hartanah, birokrasi dan kritikan seni.

# KAMAL SABRAN

## MACHINE (NOT) LEARNING

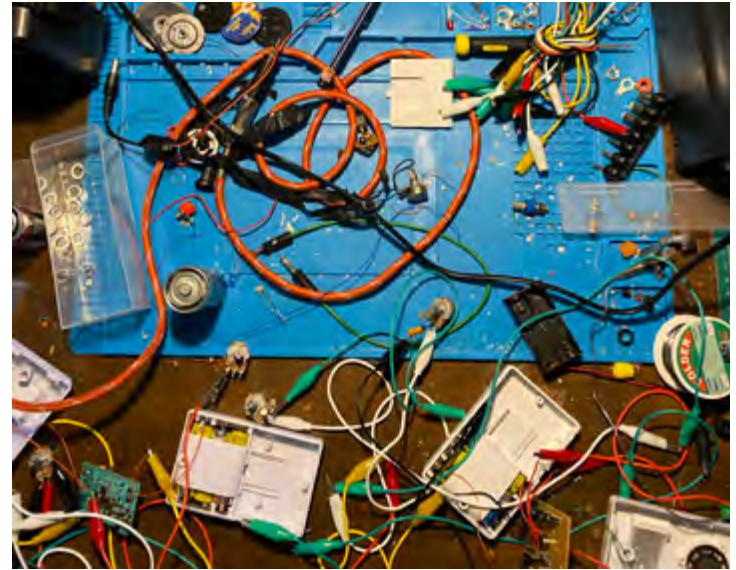
2022

DIY, Circuit bending and modified electronics

Dimensions variable

“As artificial intelligence (A.I.) becomes more powerful, it has the potential to control and eliminate creativity while also destroying our ability to think and act like a human being. To counteract this, we should embrace imperfection, to celebrate failure in its true human sense”. *Machine (Not) Learning* critiques the use of artificial intelligence in the creation of art by creating an anti-A.I system. This sound machine responds to the environment by exploring electronic art, circuit bending, and radio hacking. Kamal imitates the ‘machine learning’ algorithmic system in A.I by creating a chaotic sound art installation system that responds to environmental input such as human presence. Through speakers and monitors, this artwork generates random sound and abstract visual patterns. This hand-built “art machine” is interactive and imperfectly alive, thanks to its all-analogue, hand-wired, and low-tech concept.

“Sedang kecerdasan buatan (A.I) semakin berkuasa, ia memiliki potensi untuk mengawal dan menyingkirkan kreativiti di samping memusnahkan kebolehan kita untuk berfikir dan bertindak seperti manusia. Untuk mengatasi perkara ini, kita harus menerima ketidaksempurnaan, untuk meraikan kegagalan dalam rasa kemanusiaan yang sebenar.” *Machine (Not) Learning* mengkritik penggunaan kecerdasan buatan dalam penghasilan seni dengan mencipta sebuah sistem anti-A.I. Mesin bunyi ini bertindak balas terhadap persekitaran dengan meneroka seni elektronik, memintas litar dan menggodam radio. Kamal meniru sistem algoritma ‘pembelajaran mesin’ dalam A.I. dengan menghasilkan instalasi seni bunyi huru hara yang bertindak balas dengan input dari persekitaran seperti kehadiran manusia. Karya ini menghasilkan bunyi rawak dan corak visual abstrak menerusi pembesar suara dan monitor. “Mesin seni” buatan tangan ini bersifat interaktif dan hidup dalam ketidaksempurnaan, terima kasih kepada konsep analog, sambungan wayar dan teknologi rendahnya.



Kamal Sabran (b. 1977) is an artist-researcher based in Perak. He has a PhD in Art and Design (New Media) from Universiti Teknologi MARA (UiTM). His practice is interdisciplinary and exists at the intersection of art, science and technology. His artworks include experimental music, performance art, and electronic installations. He won the ‘Best New Media Artist Award’ (Young Contemporaries) from the National Art Gallery in 2004 and was the Artist-In-Residence at the National Space Agency, Malaysia, in 2005. He is also the founder of an experimental music/sound art collective known as ‘Space Gambus Experiment’ as well as the Ipoh Experimental Art School, a creative space focusing on producing experimental art projects.

Kamal Sabran (l. 1977) seorang artis-penyelidik bertempat di Perak. Beliau mempunyai PhD dalam Seni dan Reka Bentuk (Media Baharu) daripada Universiti Teknologi MARA (UiTM). Amalannya bersifat antara disiplin dan terletak di persimpangan seni, sains dan teknologi. Karyanya termasuk muzik eksperimental, seni persembahan dan instalasi elektronik. Beliau pemenang ‘Anugerah Artis Media Baharu Terbaik’, Balai Seni Lukis Negara 2004, dan pernah menjadi Artis Residen di Agensi Angkasa Negara, Malaysia pada tahun 2005. Beliau juga pengasas kolektif muzik/seni bunyian eksperimental yang dikenali sebagai ‘Space Gambus Experiment’ serta Ipoh Experimental Art School, sebuah ruang kreatif yang tertumpu kepada projek seni eksperimental.



**Skin Time 1119**

2022

Single channel video

Duration: 8 hrs

*Skin Time 1119* is the work of artist Kim. Kim marks different time numbers on her skin and takes photos of the time marks on her skin to form 'skin time'. The length of the work is determined by the opening times of the gallery (11AM to 7PM), and the work contains one-minute single stop-motion pictures constituting 480 frames and 8 hours of stop-motion video. The work is played synchronously according to real time, so the work functions like a clock as a reminder of the external reality. During the pandemic, the experience of being isolated at home gave the artist a new perspective on time.

Magnified body/skin displays are rarely seen in Malaysia's public spaces, and the gaze on unfamiliar skin is usually hurried and oblique. This work makes the skin, which originally had a certain degree of privacy, suddenly become public.

*Skin Time 1119* ialah sebuah karya hasil nukilan artis Kim. Kim menandakan angka pada kulitnya dan mengambil gambar setiap angka tersebut untuk membentuk 'masa kulit'. Panjang karya ini ditentukan oleh masa lawatan galeri (11 pagi hingga 7 malam), dan mengandungi satu minit gambar henti gerak dari 480 bingkai dan lapan jam video henti gerak. Karya ini dimainkan serentak dengan masa sebenar, jadi ia berfungsi seperti jam yang mengingatkan tentang realiti luar. Pengalaman mengasingkan diri di rumah sewaktu pandemik memberikan artis perspektif baharu terhadap masa.

Mempamerkan tubuh/kulit di ruang awam jarang ditemui di Malaysia, dan biasanya pandangan terhadap kulit berlaku secara tergesa-gesa dan serong. Karya ini menjadikan kulit, yang berkadaran rahsia, kini menjadi umum.



Kim is an Asian expatriate living in New York, USA. He was once stateless due to his identity. Kim's creation is mainly in the form of video, and most of his works explore the dialogue between the body and time. Kim is an artist avatar created by @chongkimchiew (b.1975), who explores the international stereotyping of Asian names. Since 2013, Chong Kim Chiew has started to create different 'avatar' artists in addition to his own creative vein. These nine avatars are separate from the mother of 'Chong Kim Chiew', and are independent of the creative context of 'Chong Kim Chiew', forming their own systems, names and identities. The creation of avatars has led to the development of a multicentre/de-centred dialogue that questions authorship.

Kim seorang ekspatriat Asia yang tinggal di New York, USA, yang pernah pada suatu ketika tidak bernegara kerana identitinya. Karya Kim kebanyakannya berbentuk video, dan berkaitan dialog antara badan dan masa. Kim ialah artis avatar yang dicipta oleh @chongkimchiew (l. 1975), yang meneroka stereotaip antarabangsa nama orang Asia. Sejak 2013, Chong Kim Chiew mula mencipta 'avatar' selain urat kreatifnya sendiri. Sembilan 'avatar' ini terpisah daripada ibu 'Chong Kim Chiew', dan bebas daripada konteks kreatif 'Chong Kim Chiew', sambil membentuk sistem, nama dan identiti mereka sendiri. Penciptaan avatar telah membawa kepada pembentukan dialog jenis 'multicentre/de-centre' yang mempersoalkan kepengarangan.

## KUMPULAN UKIR KITE' KELAB KEBUDAYAAN MAH MERI

**Hatat Yut**  
2022  
Mixed media  
Dimensions variable



Kumpulan Ukir Kite' Kelab Kebudayaan Mah Meri is a group of woodcarvers from the Mah Meri indigenous tribe representing the Mah Meri Cultural Club. The three sculptors participating in this exhibition have gained their generational carving skills through their ancestors. The sculptures and masks of Mah Meri have gained recognition with the 'UNESCO – Seal of Excellence for Handicraft'.

*Kumpulan Ukir Kite' Kelab Kebudayaan Mah Meri merupakan kumpulan pengukir kayu daripada suku Orang Asli Mah Meri yang mewakili Kelab Kebudayaan Mah Meri. Ketiga-tiga pengukir yang menyertai pameran ini telah memperoleh kemahiran ukiran melalui nenek moyang mereka. Arca dan topeng Mah Meri telah mendapat pengiktirafan 'UNESCO – Seal of Excellence for Handicraft'.*

*Hatat Yut* means 'send off' in the Mah Meri language. The Mah Meri community believe that all negative events, illnesses and disasters which occur in the world stem from evil spirits. When the COVID-19 pandemic hit the country, the Mah Meri community suffered the loss of significant members of their community. Due to the pandemic, funeral rites could not be held. For this project, the woodcarvers from the Kumpulan Ukir Kite' Kelab Kebudayaan Mah Meri have built a *sampan* carved from Nyireh Batu wood. Incorporated into the *sampan* are small carvings representing those who died during the pandemic. Carvings in the shape of animals and food are included, as their resource during their 'return journey'. The ritual of healing with the removal of illnesses using *sampans* is known as *Buang Sakat* and is still practised within the Mah Meri community today. However, they have titled this work *Hatat Yut* as a symbol of respect to all those who have left them as a result of the pandemic. The *sampan* is also symbolic of the 'sending off' of the COVID-19 virus with the hope that the pandemic will come to an end.

*Hatat Yut* bermakna menghantar pulang dalam bahasa Mah Meri. Masyarakat Mah Meri percaya bahawa segala perkara negatif, penyakit dan bencana di dunia ini berpunca dari semangat jahat. Apabila pandemik COVID-19 melanda negara, komuniti Mah Meri kehilangan beberapa orang ahli. Majlis pengebumian tidak dapat dilaksanakan akibat pandemik. Untuk projek ini, para pengukir dari Kumpulan Ukir Kite' Kelab Kebudayaan Mah Meri membina sebuah *sampan* yang diperbuat daripada kayu Nyireh Batu. Ukiran kayu kecil yang mewakili mereka yang terkorban semasa pandemik disertakan bersama *sampan*. Ukiran berbentuk haiwan dan makanan turut disertakan sebagai bekalan untuk perjalanan pulang mereka. Kepercayaan membuang dan membuang penyakit menggunakan *sampan* dikenali sebagai 'buang sakat' dan masih diamalkan di kalangan masyarakat Mah Meri hari ini. Walau bagaimanapun, mereka menamakan karya ini *Hatat Yut* sebagai tanda penghormatan kepada yang meninggalkan mereka akibat pandemik. *Sampan* juga sebagai simbolik 'menghantar pulang' virus COVID-19 dengan harapan agar pandemik segera berakhir.

# LEON LEONG

## Stilt Houses – The Floating World of Kampung Baru

2022

Gouache on eggwash paper mounted on wooden house structure

241.6 × 368 × 275.8 cm



Leon Leong (b. 1971) is an artist and author based in Kuala Lumpur. His work typically responds to man's relationship with the built environment and explores the broader themes of people, place and history. This interest stemmed from his growing up as a son of a diaspora in a multiracial country, later years lived in the West and the Middle East only heightened this sensitivity. Home is a recurring motif as he rethinks the deep interconnectedness of societies and tribes. A combination of social commentary and creative storytelling, his work interweaves fact and fiction, documentation and memory to construct narratives. His artworks have been exhibited at Kuala Lumpur Biennale (2018) and his fiction has won international awards. He received his BS in Communication from The University of Texas at Austin, USA.

*Leon Leong (l. 1971) seorang artis dan penulis bertempat di Kuala Lumpur. Karyanya menyentuh hubungan manusia dengan persekitaran binaan dan meliputi tema luas kemanusiaan, tempat dan sejarah. Minat ini berpunca daripada pengalamannya membesar sebagai anak diaspora di negara berbilang kaum, dan kehidupan kemudiannya di Barat dan Timur Tengah yang menokok lagi kepada perasaannya. Rumah adalah motif yang berulang dalam dia memikirkan semula hubungan antara masyarakat dan suku kaum. Dalam gabungan ulasan sosial dan penceritaan kreatif, karyanya dijalin fakta dan fiksiyen, dokumentasi dan memori untuk membina naratif. Karyanya telah dipamerkan di Biennale Kuala Lumpur (2018) dan fiksiennya telah memenangi anugerah antarabangsa. Beliau pemegang ijazah BS dalam Komunikasi daripada University Texas di Austin, USA.*

Created as a Malay enclave in the city centre some 120 years ago and covering an area of 120 hectares, Kampung Baru is one of the most fascinating neighbourhoods in Kuala Lumpur. Recent mega redevelopment plans, however, have raised questions about its 'village' identity. *Stilt Houses – The Floating World of Kampung Baru* aims to chronicle Kampung Baru's history and the momentous changes it faces at this critical juncture. Adopting the form of the Indo-Persian miniature—a genre that once served as 'history painting' in parts of Asia, and a reference to the religio-cultural background of Kampung Baru's early settlers—the vignettes of Kampung Baru collapse time and space, bringing together multiple narratives within the same picture plane to narrate significant events that have shaped the enclave. The installation is a wooden structure that forms the foundation of indigenous architecture; its *tanggam* joinery is a tribute to the ingenuity of this traditional craft and symbolic of the *gotong-royong* spirit that holds together communities.

Kampung Baru yang dijadikan penempatan masyarakat Melayu di pusat ibu kota 120 tahun yang lalu meliputi kawasan seluas 120 hektar, dan merupakan kejiranan paling menarik di Kuala Lumpur. Walau bagaimanapun, pelan pembangunan mega mutakhir ini menimbulkan persoalan tentang identiti kampung tersebut. *Stilt Houses – The Floating World of Kampung Baru* bertujuan untuk memabadkan sejarah Kampung Baru dan perubahan penting yang dihadapinya pada persimpangan yang kritikal ini. Mengambil bentuk dari catatan miniatur Indo-Parsi, genre yang pernah ditabalkan sebagai 'lukisan sejarah' di sebahagian benua Asia, dan juga rujukan kepada latar agama dan budaya penempatan awal Kampung Baru—vignet Kampung Baru menerobos masa dan tempat, membawa bersama pelbagai naratif di dalam gambar yang sama yang menceritakan pelbagai perkara penting dalam pembentukannya. Instalasi ini ialah struktur kayu yang menjadi asas seni bina tempatan; ikatan *tanggam* merupakan sebuah penghargaan kepada kebijakan tradisi kraf tersebut dan tanda semangat *gotong-royong* yang menyatukan masyarakat.

## Aiyier Di Aiyier Tarjun Lambah Anai Taruih Mangalier (Air Di Air Terjun Lembah Anai Terus Mengalir)

2022

Fabric

108 × 140 cm

Mimi was born in Malaysia to Indonesian parents who migrated in the 1980s from Padang, Sumatera. She applied for a fine art course at a local university but was rejected because of her non-Bumiputera status, which made her question her sense of identity and belonging. In *Aiyier Di Aiyier Tarjun Lambah Anai Taruih Mangalier (Air Di Air Terjun Lembah Anai Terus Mengalir)*, Mimi uses scraps of fabric material from her parents' hijab factory to recreate a family portrait taken in front of the famous Air Terjun Lembah Anai in Padang, Indonesia. The use of the material signifies the family's livelihood and struggles over the years, her strong connection to her Minangkabau heritage, as well as the sacrifices her parents made in coming to Malaysia over 30 years ago. As part of a new generation born in Malaysia to migrant parents, she feels very strongly about her dual identity as a Malaysian with strong Minangkabau roots.

Mimi dilahirkan di Malaysia kepada ibu bapa warga Indonesia yang berpindah dari Padang, Sumatera pada tahun 1980-an. Beliau memohon untuk melanjutkan pengajian dalam kursus seni di universiti tempatan namun ditolak disebabkan status bukan Bumiputera. Ini membuatkan beliau menyoal identiti dan rasa termiliknya. Dalam *Aiyier Di Aiyier Tarjun Lambah Anai Taruih Mangalier (Air Di Air Terjun Lembah Anai Terus Mengalir)*, Mimi menggunakan cebisan bahan fabrik dari kilang hijab milik ibu bapanya untuk menghasilkan potret keluarga yang diambil di hadapan Air Terjun Lembah Anai yang terkenal di Padang, Indonesia. Penggunaan bahan ini menandakan kehidupan dan kepayahan hidup keluarganya sekian lama, ikatan kuat dengan warisan Minangkabau, dan juga pengorbanan ibu bapa merantau ke Malaysia sejak 30 tahun yang lalu. Sebagai generasi yang lahir dari keluarga pendatang, perasaan terhadap dwi identiti begitu kuat sebagai warga Malaysia berketurunan Minangkabau.



Mimi Aslinda (b. 1999) is a graduate of The One Academy of Communication Design with a Diploma in Fine Art. Mimi's works focus on the narrative of her culture and the struggle she faces in Malaysia with her ethnic identity, as her parents are originally from Minangkabau, Indonesia. Materials are really important to her, as the main medium she uses is the leftover fabric of her family's business.

Mimi Aslinda (l. 1999) memegang Diploma Seni Halus daripada The One Academy of Communication Design. Karya beliau bertumpukan naratif budayanya dan cabaran yang dihadapi di Malaysia akibat identiti etnik ibu bapanya yang berasal dari Minangkabau, Indonesia. Bahan amat penting dalam pengkaryanya, kerana apa yang diguna ialah sisa kain daripada perniagaan keluarganya.

# MINSTREL KUIK

## A House in Motion: Repair, Restore, Reimagine, Rebuild

2022

Mixed media installation

90 × 180 × 150 cm (3 pieces)



A house and its periphery may define the boundaries of our thoughts, actions and sense of freedom. In Malaysian politics, the house of the people is in jeopardy. Behind closed doors, the pliable space of our imagination is diminishing each day. Locked collectively in seclusion, we urgently search for recognisable patterns in history and our personal stories. We learn to look in and out. We want guidance. Now more than ever, we need to reimagine our broken house.

In Malaysian society, power relations have never ceased to reinforce the role of the national leaders as builders, and the individuals as dwellers who have to divide their life between different spaces assigned by the state apparatuses. In the past decade marked by three general elections (2008, 2013 and 2018), I have experienced the strained interplay between the collective psyche and the Malaysian political machination which is characterised by, on one hand, the racialised political party system that divides the nation, and on the other, the strategies of nation-building like the Merdeka themes that seek to unify a broken nation in the aftermath of the 13 May 1969 riots. By channelling my age-old electoral anxieties into a parallel study of visual forms, my belief that art can overcome the fragmented sense of being, remains unchanged.

This work is an active space for the viewers to dwell in and on. It is a meeting place to recalibrate our own footing at a time when the 'new' Malaysia is haunted by its old problems, and the global pandemic changes our perception of boundaries embedded in the dichotomy of society and personal agency.

Rumah dan segala di pinggirannya menandai sempadan pemikiran, tindakan dan rasa kebebasan kita. Dalam politik Malaysia, rumah rakyat berada di ambang bahaya. Di sebalik pintu tertutup, ruang lentur imaginasi kita semakin hari semakin mengecil. Bersama-sama terkurung dalam keterasingan, kita terdesak untuk mencari corak-corak yang dikenali dalam sejarah dan kisah peribadi kita. Kita belajar melihat, ke dalam dan ke luar. Kita mahukan petunjuk. Kini, lebih dari sebelumnya, kita perlu membayangkan semula rumah kita yang telah rosak.

Dalam masyarakat Malaysia, hubungan kuasa tidak henti menegaskan peranan pemimpin negara sebagai pembina, dan individu sebagai penghuni yang dibahagikan kehidupannya seperti yang ditetapkan oleh apparatus negara. Dekad yang lalu ditandai dengan tiga pilihan raya umum (2008, 2013 dan 2018), dan saya sendiri mengalami ketegangan saling tindak antara psike kolektif dan alatan politik Malaysia bercirikan sistem politik berdasarkan kaum yang memecah belahkan negara dan strategi bina negara yang menggunakan tema Merdeka untuk menyatukan negara yang berpecah-belah selepas rusuhan 13 Mei 1969. Keresahan saya terhadap pilihan raya disalurkan kepada kajian perbandingan dalam bentuk seni, dan keyakinan saya terhadap kemampuan seni untuk mengatasi keretakan rasa keberadaan, kekal tidak berubah.

Karya ini adalah sebuah ruang aktif untuk pengunjung mengamati dalaman dan luarannya. Ia sebuah tempat pertemuan untuk menyesuaikan semula tempat kita, di saat Malaysia dihantui oleh masalah lama dan pandemik global yang menukarkan pandangan tentang sempadan yang wujud dalam dikotomi antara masyarakat dan agensi peribadi.

*Minstrel Kuik (b. 1976) is a Chinese Malaysian artist born in Pantai Remis, Perak. After earning a Bachelor of Fine Arts in western painting in Taiwan, she obtained her Master's degree in photography in Arles, France. In response to the complexity of our contemporary living conditions, Minstrel has slowly carved out her cross-disciplinary practice since 2014, focusing on the embodiment of experience through material and form. In terms of working methods, she continues to find guidance through the daily interactions between body, memory and material.*

*Minstrel Kuik (l. 1976) dilahirkan di Pantai Remis, Perak, dan berijazah Sarjana Muda Seni Halus (lukisan barat) di Taiwan, dan Sarjana (fotografi) di Arles, Perancis. Dalam menangani kehidupan kontemporari kita yang kompleks, Minstrel dengan perlahan sejak 2014 membentuk amalnya yang merentas disiplin, dan yang bertumpukan penjelmaan pengalaman dalam bahan dan bentuk. Beliau terus berkarya berpandukan interaksi harian antara badan, ingatan dan bahan.*

## PANGROK SULAP

### Cahaya Kehidupan (Living Light)

2022

Woodcut, offset ink print on  
black out cotton

128 × 274 cm

*Cahaya Kehidupan* is a collaborative work by the collective Pangrok Sulap and the community of Penulungan Village in Ranau, located 183 kilometres from Kota Kinabalu. The work, which came out of several workshops at the village, reflects the community's historical narratives, its ethnic heritage, its agriculture, and the art and culture of Penulungan Village. The production of this work includes carving on MDF boards, colouring using special ink, stretching fabric, and printing manually using feet. This collaborative project was initiated by Pangrok Sulap as an alternative way to fund a Piko Hidro Project in the rural area of Sabah which will help improve the lives of those who live in the village and the surrounding areas.

*Cahaya Kehidupan* adalah sebuah karya kolaborasi antara kolektif seni Pangrok Sulap dan masyarakat Kampung Penulungan, Ranau yang terletak 183 kilometer dari Kota Kinabalu. Karya ini, yang terhasil dari beberapa buah bengkel di kampung, mencerminkan naratif sejarah masyarakat, warisan etnik, pertanian dan seni dan budaya Kampung Penulungan. Kerja-kerja untuk menghasilkan karya ini termasuk mengukir papan MDF, mengenakan warna menggunakan dakwat khas, menegangkan kain dan cetakan menggunakan pijakan kaki. Projek kolaborasi ini dimulakan oleh Pangrok Sulap sebagai jalan alternatif untuk mendanai Projek Hidro Piko di kawasan pedalaman Sabah yang dijangka meningkatkan mutu kehidupan penduduk kampung dan kawasan di sekelilingnya.



Pangrok Sulap is a Malaysian collective of artists, musicians and social activists with a mission to empower rural marginalised communities through art. Founded in 2010 by Rizo Leong, Gindung McFедыdy Simon and Jerome Manjat, 'Pangrok' is the local pronunciation of 'punk rock', and 'Sulap' is a hut or a resting place usually used by farmers in Sabah, Borneo. Since 2013, woodcut prints have become the Collective's main tool to spread social messages, through large-scale exhibition works as well as handmade merchandise. A strong element of Pangrok Sulap's process is community participation. The Collective collaborates with community members to collect indigenous narratives and experiences to spread awareness through their artworks.

Pangrok Sulap ialah sebuah kolektif artis, pemuzik dan aktivis sosial Malaysia dengan misi untuk memperkasakan komuniti terpinggir luar bandar melalui seni. Diasaskan pada 2010 oleh Rizo Leong, Gindung McFедыdy Simon dan Jerome Manjat, 'Pangrok' ialah sebutan tempatan 'punk rock', dan 'Sulap' ialah pondok atau tempat berehat yang biasanya digunakan oleh petani di Sabah, Borneo. Sejak 2013, kolektif ini telah menumpukan usaha kepada cetakan kayu untuk menyebarkan mesej sosialnya, melalui pameran karya bersaiz besar serta barang buatan tangan. Elemen utama dalam proses Pangrok Sulap ialah penyertaan masyarakat. Kolektif ini bekerjasama dengan ahli komuniti dalam mengumpul naratif dan pengalaman Orang Asal untuk menyebar kesedaran melalui karya seni mereka.

## Ibu-Pegun (Mother-Still)

2022

Mixed media

200 × 140 × 132 cm



Samsudin Wahab (b. 1984) obtained a Bachelor's degree in Fine Arts (Honours) from Universiti Teknologi MARA, Shah Alam, in 2007. He is the co-founder of Chetak 12 and Studio Tikus. His current practice includes sculpture, performance, video, and installation made in response to media coverage of global political events, often mixing reported realities with his vivid imagination.

*Samsudin Wahab (l. 1984) menerima ijazah Sarjana Muda Seni Halus (Kepujian) daripada Universiti Teknologi MARA pada tahun 2007. Beliau adalah pengasas bersama Chetak 12 dan Studio Tikus. Karyanya kini termasuk arca, persembahan, video dan instalasi seni yang dibuat sebagai reaksi kepada liputan media mengenai peristiwa politik global, selalunya mencampurkan realiti yang dilaporkan dengan imajinasinya yang jelas dan berkesan.*

*Untung sabut timbul, untung batu tenggelam...*

According to this Malay proverb, our life depends on personal luck and good fortune. If we are lucky like *sabut* (coconut coir), we are able to float above any misfortune. If we are like *batu* (stone), however, we will have to contend with misfortune and just hope that the bad luck will eventually fade away. It is about having the right opportunity at the right time. With the COVID-19 pandemic, this proverb rings true in terms of our own ability to navigate socio-economic and health issues. It also depends on our personal survival skills and how the government plays its role in handling this crisis. As it is not clear how this catastrophe originated nor when it will end, we have to be optimistic in facing daily life and be as patient as a mother who calmly faces daily chaos in her life. In this work, Samsudin has used a woman's head (the mother) as a symbol of calm and hope. This standing sculpture is made of coconut coir. He chose it as the main medium because apart from representing the proverb, the medium itself has its own natural texture and scent that can trigger memories and emotions.

*Untung sabut timbul, untung batu tenggelam...*

Menurut peribahasa Melayu ini, kehidupan kita bergantung pada tuah dan nasib baik. Jika kita menurut resam sabut, kita akan dijauhi dari segala musibah. Namun jika kita mengikut resam batu, kita harus bersabar dengan nasib buruk dan berharap ia akan berlalu. Ia berkenaan peluang di masa dan ketika yang tepat. Dengan keadaan pandemik COVID-19 yang melanda, peribahasa secara tepat menyatakan keupayaan kita untuk mengemudi isu-isu sosio-ekonomi dan kesihatan. Ia bergantung kepada kebolehan ikhtiar hidup kita dan bagaimana kerajaan memainkan peranannya dalam menangani krisis ini. Oleh kerana asal usul dan bila berakhirnya bencana ini tidak jelas, kita harus bersikap optimistik menghadapi hari-hari mendatang dengan sabar, seperti ibu yang menghadapi cabaran kehidupan sehariannya. Dalam karya ini, Samsudin menggunakan kepala wanita (ibu) sebagai tanda ketenangan dan harapan. Arca ini diperbuat daripada sabut kelapa. Selain mewakili peribahasa, bahan utama pilihan artis juga memiliki tekstur dan aroma semula jadi yang dapat mencetuskan memori dan emosi.

## SHARON CHIN

### Rich Country

2022

Intaglio prints with Tetra-Pak milk cartons

7.5 × 9 cm (300 pieces)

Sharon Chin's site-specific installation consists of 300 small intaglio prints, depicting 30 different soil microorganisms, such as bacteria, nematodes, rotifers, and fungi. The prints are made using drypoint technique on recycled Tetra Pak milk cartons, and are scattered in between and around other artworks in the exhibition. A handful of living soil—as opposed to depleted soil—contains billions of microorganisms constantly exchanging matter, energy, and information. By creating an installation that can only be realised in the company of other artworks, Sharon gives form to the invisible relationships that sustain life on earth. In her words: 'Long life to the rich country beneath—and between—us!'

Instalasi bertapak khusus (site-specific) Sharon Chin melibatkan 300 cetakan intaglio kecil, yang menggambarkan 30 mikroorganisma tanah, seperti bakteria, nematod, rotifera dan kulat. Cetakan dibuat dengan gurisan 'drypoint' pada karton susu Tetra Pak kitaran semula, dan ditempatkan sekitar karya lain dalam pameran. Segenggam tanah hidup—berbanding tanah mati—mengandungi berbilion mikroorganisma yang sentiasa bertukaran bahan, tenaga dan informasi. Dengan instalasi yang hanya boleh dijadikan dalam suasana karya seni lain, Sharon memberi bentuk kepada hubungan ghaib yang memberi nyawa di bumi. Dalam kata beliau: 'Panjanglah umur negara di bawah—dan di antara—kita!'



Sharon Chin (b. 1980) grew up in the Klang Valley, before moving to Port Dickson in 2011. Sharon lives there with her partner, two cats, and an overgrown garden. Her work includes printmaking, illustration, installation, and collaborative performance projects, and has been shown in Malaysia and around the world. She participated in the Singapore Biennale (2013, 2019) and the Asia Pacific Triennial of Contemporary Art (Brisbane, 2015).

Sharon Chin (l. 1980) membesar di Lembah Klang, sebelum berpindah ke Port Dickson pada 2011 di mana beliau tinggal bersama pasangannya, dua ekor kucing dan taman yang sudah penuh. Karyanya termasuk cetakan, ilustrasi, instalasi seni dan projek persembahan bersama. Beliau telah bergiat di dalam dan di luar negara, termasuk di Singapore Biennale (2013, 2019) dan Asia-Pacific Triennial of Contemporary Art (Brisbane, 2015).



## TAN KIAN MING

### The Ancestor

2022

Aluminium foil

Dimensions variable



Tan Kian Ming (b. 1991) graduated from Goldsmiths, University of London with an MFA in Fine Art in 2020. In his work, Kian examines the interplay between folk customs and contemporary religious issues through installation, video and painting. His practice includes a series of rubbing project works with various ancient tombstones, and war monuments that delve into personal and collective memories, probing postcolonial condition, immigration, and the ambiguous position of the Chinese diaspora. His works poetically deal with the reconstruction of monumental spatiality, home and displacement.

*Tan Kian Ming (l. 1991) adalah lulusan Goldsmiths, University of London dengan ijazah MFA (seni halus) tahun 2020. Beliau mengkaji interaksi antara resam rakyat dan isu agama kontemporari melalui instalasi seni, video dan lukisan. Karyanya termasuk sebuah siri projek cetak gosok batu nisan purba, dan tugu peringatan perang yang mendalami memori peribadi dan kolektif, bagi mengkaji keadaan pascakolonial, penghijrahan, dan kedudukan diaspora Cina. Karyanya merujuk secara puitis kepada pembinaan semula ruang monumen, kediaman dan pemindahan.*

In *The Ancestor*, Kian Ming seeks to examine the hidden narratives of his family's diasporic displacement. In this work, he locates the ancestral tombstone of his great-grandfather, who came from mainland China as a migrant. He utilises the idea of physical contact by documenting the text and texture of the tombstone by making a rubbing, much like rubbings of commemorative brass plates. He then transforms it into the same size sculpture of the original with all of the details of the structure. As a fourth-generation Malaysian Chinese, the artist has kept the surname and the place-name of ancestral residence (Fujian/ Hokkien) from his great-grandfather. Nonetheless, he does not share a blood relation to him because his great-grandfather adopted his grandfather, and his father was adopted by his grandfather, which means Kian Ming is the first generation who has a blood relation to the former generation. While his family history is very blurred and uncertain, it has inspired the artist to question and explore fragmented parts of his Chinese identity. In this work, Kian Ming examines his family narratives as well as issues of diasporic displacement, child adoption and Chinese migration to Southeast Asia.

Dalam *The Ancestor*, Kian Ming berhasrat untuk menyiasat naratif tersembunyi ketersingkirkan diaspora keluarganya. Dalam karya ini, beliau menjejaki kubur moyangnya, migran berasal dari tanah besar China. Beliau menggunakan sentuhan fizikal sebagai kaedah dokumentasi teks dan menepak tekstur batu nisan menggunakan kaedah gosokan: seperti gosokan ke atas piring peringatan besi loyang. Beliau kemudian menukarkan ia kepada arca yang bersaiz sama seperti yang asli bersama segala butiran strukturnya. Lahir dalam generasi keempat masyarakat Cina Malaysia, beliau mengekalkan nama keluarga dan nama tempat nenek moyang (Fujian/Hokkien) dari sebelah moyangnya. Walau bagaimanapun, beliau tidak berkongsi pertalian keturunan yang sama kerana moyangnya mengambil datuknya sebagai anak angkat, dan bapanya menjadi anak angkat datuknya. Ini bermakna Kian Ming ialah generasi pertama yang mempunyai pertalian darah dengan generasi sebelumnya. Walaupun asal usul keluarganya tidak jelas, ia telah memberi inspirasi kepada artis untuk membangkitkan persoalan dan meneroka pecahan identiti Cinanya. Dalam karya ini, Kian Ming menyiasat ketersingkirkan diaspora, anak angkat dan migrasi masyarakat Cina ke Asia Tenggara.

# TAN ZI HAO

## The Mercurial Inscription

2022

Video animation, aluminium,  
touch sensor

Dimensions variable



Dated to the 14th century, the Terengganu Inscription Stone is known to be a foundational evidence of Malay-Islamic civilisation. The stone was discovered after a flood in 1887, revealing itself half-buried in a river near Kuala Berang. According to local accounts, a spot on the stone was worn smooth as it was originally placed as a step before a mosque, upon which worshippers washed their feet before prayers. Due to the “constant friction of bare feet”, as colonial officer H. S. Paterson relayed, part of the inscription was effaced. Navigating the friction of contact and the stability of matter, the work looks askance at foundationalism in national history writing. The interactive work comprises a video animation and an aluminium sculpture that is based on what scholar Syed Muhammad Naquib al-Attas has claimed to be the lost upper part of the Terengganu Inscription Stone (Fig. I and Fig. II).

The overall incompleteness and incomprehensibility of the stone — weathered by water, smoothed by feet, compounded by Sanskritic terms with Hindu-Buddhist overtones — surrender the Jawi script to hermeneutic open-endedness. Despite these irregularities, the stone is always cast in the superlative: the oldest, the earliest, the most historic. Historians, too, claim that they are “the first” who could “settle once and for all” the muddled work of hermeneutics. In due time, what one read as the “correct date” of the stone is corrected again by another. Yet, the history of reading correctly is bound to the correction of time. *The Mercurial Inscription* sets in motion all that we have set in stone. Like the flooding, like the washing of feet, reading robs the stone of all its iconic stability.



Image credit:  
Syed Muhammad Naquib al-Attas,  
*The Correct Date of the Terengganu  
Inscription* (Kuala Lumpur: Muzium  
Negara, 1970), p. 13.

Batu Bersurat Terengganu yang bertarikh 14 Masihi dikenali sebagai bukti asas peradaban Melayu-Islam. Batu ini dijumpai separuh tertanam di dalam sungai berdekatan Kuala Berang selepas banjir pada tahun 1887. Menurut sumber tempatan, ada bahagian yang terhakis pada batu tersebut kerana ia digunakan sebagai tempat pijak sebelum masuk ke dalam masjid, tempat orang membasuh kaki sebelum beribadat. Pegawai kolonial H.S. Paterson menyatakan bahawa sebahagian daripada inskripsi terpadam akibat “dipijak secara berterusan dengan berkaki ayam”. Berpandukan pergeseran dan kestabilan bahan, karya ini meragui asas penulisan sejarah negara. Karya interaktif ini terdiri dari video animasi dan arca aluminium bahagian atas batu bersurat yang hilang berdasarkan perakuan cendekiawan Syed Muhammad Naquib al-Attas (Raj. I dan Raj. II).

Sifat Batu Bersurat Terengganu yang tidak sempurna dan sukar difahami —dimakan air, dibentur oleh kaki, ditambah lagi dengan istilah Sanskrit yang berbaur Hindu-Buddha—menyerahkan skrip Jawi kepada keterbukaan hermeneutik. Walaupun ada yang tidak kena, batu ini selalu sahaja diangkat tinggi: sebagai yang tertua, terawal, paling bersejarah. Sejarahwan juga memperukui merekalah orang “yang pertama” yang mampu untuk “menyelesaikan segala” kecelaruan dalam hermeneutik. Dalam masa yang sama, apa yang dibaca sebagai “tarikh sebenar” batu kemudian diperbetulkan semula oleh yang lain. Namun, membaca sejarah dengan betul dihambat oleh pembetulan masa. *The Mercurial Inscription* menggerakkan apa yang terkandung di dalam batu ini. Banjir, membasuh kaki, dan pembacaan meragut kestabilan ikonik batu tersebut.

Tan Zi Hao (b. 1989) is an artist, writer and researcher. Most of his artworks are conceived with an ideological intention to challenge essentialism by privileging the assemblage. Zi Hao recently completed his PhD in Southeast Asian Studies at the National University of Singapore, undertaking fieldwork research on animal imagery in the Islamic art of Cirebon, West Java. He has been published in academic journals such as *Indonesia and the Malay World*, *Inter-Asia Cultural Studies*, among others. His recent exhibitions include *Synthetic Conditions* (UP Vargas Museum, Philippines, 2022) and *Phantasmopolis: Asian Art Biennial* (National Taiwan Museum of Fine Arts, Taiwan, 2021).

Tan Zi Hao (l. 1989) seorang artis, penulis dan penyelidik. Kebanyakan karyanya dibuat dengan niat ideologi untuk mencabar esensialisme dengan memberi keistimewaan kepada himpunan. Beliau kini memegang ijazah PhD dalam Pengajian Asia Tenggara daripada Universiti Nasional Singapura, susulan penyelidikan kerja lapangan mengenai imejan haiwan dalam seni Islam di Cirebon, Jawa Barat. Penulisan beliau telah diterbitkan dalam jurnal akademik seperti *Indonesia and the Malay World*, dan *Inter-Asia Cultural Studies*: Pameran bahunya termasuk *Synthetic Conditions* (Muzium Vargas, Universiti Filipina, 2022), *Phantasmopolis: Asian Art Biennial*, Muzium Seni Halus Nasional Taiwan, 2021.

# TETRIANA AHMED FAUZI

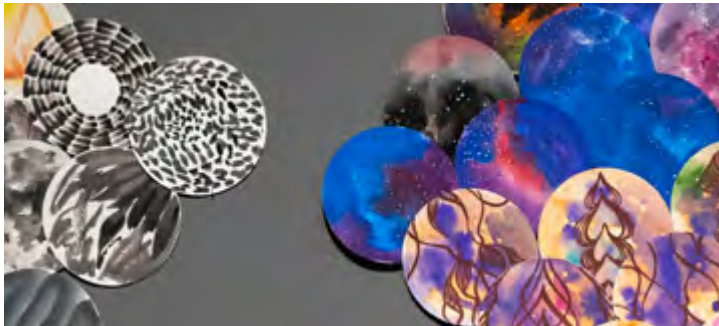
## Evil Begone, Keep and Tend to Yours

Truly

2022

Mixed media on paper

Dimensions variable



Tetrianah Ahmed Fauzi (b. 1979) graduated with a BA in Fine Art from UiTM (2002), followed by an MA in Drawing from Camberwell College of Art (2008) and a Professional Doctorate in Fine Art from University of East London (2012), UK. She teaches drawing and painting at the School of the Arts, USM and is a practising artist. Tetrianah is interested in feminine aesthetics with craft workmanship and embellishment. Her creative practice includes the materiality of acrylic medium, calming drawing processes, patterns, exploration of craft and textured material as well as floral motif on fabric. She is currently exploring drawing and painting which can potentially bring therapeutic benefits.

*Tetrianah Ahmed Fauzi (L. 1979) berkelulusan Sarjana Muda Seni Halus daripada UiTM (2002), dan MA dalam bidang Lukisan daripada Camberwell College of Art (2008), serta ijazah Kedoktoran Profesional Seni Halus, University of East London, UK (2012). Beliau kini mengajar catan dan lukisan di Pusat Pengajian Seni USM, Pulau Pinang, di samping menghasilkan karyanya sendiri. Tetrianah cenderung kepada estetika kewanitaannya, kerja kraf dan hiasan, menggabungkan bahan cat akrilik, proses melukis corak dan ragi yang menenangkan, bermain dengan kraf dan jalinan serta motif bunga pada fabrik. Beliau kini sedang mengkaji bagaimana lukisan dan lakaran boleh memberi faedah terapeutik.*

COLLABORATORS: Nur Adlina Binti Zalizan, Khairanee Binti Iro Iswono, Pooja S Yavanathan, Punithalechumy Sivakumar, Tacayani Thana Sanderan, Dhilliban Saravanan, Thibashini Purushothaman, Ong Pei Yee, Noor Hafizah Rosli, Putri Intan Sari, Nor Fatimah Yusof, Nurshafiqah Shuhada, Hasanul Isyraf Idris, Doa Hasanul Isyraf, Ngu Mei Chui

This installation is a compilation of abstract drawings on small round pieces of paper arranged in such a way as to create an 'undulating landscape' pattern. Some of the drawings were developed during an art therapy course at Universiti Sains Malaysia (USM) with part of it done with USM students as process-based artwork. The act of scribbling and making marks on paper repetitiously requires a relaxing focus which can take us temporarily away from the troubles of our mind. This psychomotor movement when combined with creating visually pleasing colours, textures and images can be emotionally rewarding. This artistic process helped me during some of the most distressing moments in my life. The textures are abstractions from random subjects such as rain, water ripples, clouds and patterns which are mostly nature-related. Arranging the drawings in an alternating sequence creates a pattern illusion which is also part of the calming drawing process and I hope their therapeutic properties extend to those who view them. I have given this installation a chant-like title because in the process of making these drawings, I infused the paper with the aromatherapy of the Ylang ylang (Kenanga) flower. According to Malay traditional beliefs, the Ylang ylang flower has the property to prevent dark magic, as symbolic to the healing process.

Instalasi ini merupakan kompilasi lukisan-lukisan abstrak di atas kepingan kertas kecil yang disusun rapi untuk menghasilkan corak 'landskap beralun'. Sebahagian dari lukisan ini dihasilkan bersama pelajar sewaktu kelas terapi di Universiti Sains Malaysia (USM) sebagai karya seni berasaskan proses. Mencoreng dan membuat tanda di atas kertas berulang kali memerlukan fokus yang dapat menjauhkan kita dari memikirkan masalah. Apabila pergerakan psikomotor digabungkan bersama warna-warna yang menyenangkan, tekstur dan imej memberi kesan emosi yang baik. Proses artistik ini membantu saya menghadapi waktu sukar dalam hidup. Tekstur dibentuk dari proses abstrak subjek-subjek rawak seperti hujan, riakan air, awan dan corak alam semula jadi. Susunan lukisan secara berselang-seli membentuk ilusi corak yang juga sebahagian dari proses melukis yang menenteramkan, dan saya berharap sifat terapinya mempengaruhi sesiapa yang melihat. Saya memberikan tajuk seperti canta kerana proses menghasilkan lukisan ini menggunakan kertas yang dicampur dengan aroma bunga Kenanga. Menurut kepercayaan Melayu tradisional, bunga Kenanga dapat menghalang dari sihir, sebagai simbolik kepada proses pengubatan.

# TIN & THEYVAPAALAN S JAYARATNAM

## தண் ணீர் THANNIR

2022

Single channel video projected  
on mixed media sculpture  
Dimensions variable



Tin (b. 1998) & Theyvapaalan S Jayaratnam (b. 1992) are multidisciplinary artists working in theatre, photography and film. They both graduated in Performance and Media from Sunway University. Their explorations include performative rituals of bodies in a space and their observations of the world captured through camera. They gravitate towards themes that include liminality, forging meaning to form new identities, the queer body experience, death, water and a Warholian spirit. They debuted on the professional stage together in *Japanese Cucumber* (2018), a performance art piece with *The Human Exhibit by Twenty20Two*. The pair also continued to create together in *SIX* (2019), a theatre piece dissecting the relationship between the death of one's father and the pausing of time.



*Tin (l. 1998) & Theyvapaalan S Jayaratnam (l. 1992) adalah dua orang artis pelbagai bidang dalam teater, fotografi dan filem. Kedua mereka adalah lulusan Seni Persembahan dan Media daripada Universiti Sunway. Karya mereka termasuk upacara per-sembahan badan dalam ruang dan pemerhatian dunia melalui tangkapan kamera. Mereka cenderung kepada tema yang merangkumi liminality atau keadaan 'perantaraan', menjalin makna untuk membentuk identiti baharu, pengalaman badan yang 'queer', kematian, air dan semangat Warhol. Pertama kali mereka bersama atas pentas profesional ialah dalam Timun Jepun (Japanese Cucumber, 2018), sebuah karya seni persembahan dengan 'The Human Exhibit by Twenty20Two'. Pasangan ini juga terus berkarya bersama dalam SIX (2019), sebuah karya teater yang mendedah hubungan antara kematian seorang bapa dan masa yang terhenti.*

தண் ணீர் THANNIR is a meditation on water and death presented through modules of video essays/poetic films. The interactive work steers on the issues of the death of A. Ganapathy on 18 April 2021 while in police custody and the space around Sritharan's motorcycle workshop in Batu Caves where A. Ganapathy was arrested. For the ILHAM Art Show, Tin and Theyvapaalan investigate an event that seems to be almost a fixed pattern of abuse and erasure of a specific body type: the dark-skinned Dravidian body in Malaysia by creating distance and drawing from it, elements to manipulate and create with. Through the physicality of water—its fluidity and shape-morphing properties—the work captures the juxtaposition between the rigid dimensions of the standard police lock-up in Malaysia seen as a liminal space filled with uncertainties including the possibilities of death against an element that is boundless in form, and crucial to our experience as biological creatures.

THANNIR was made in collaboration with Syamsul Azhar (media designer) and Fahmi Sani (artisanal woodworker).

THANNIR ialah meditasi air dan kematian yang dipersembahkan menerusi modul video esei / filem puitis. Karya interaktif ini menelusuri isu kematian A. Ganapathy pada 18 April 2021 semasa dalam tahanan dan ruang di sekitar bengkel motosikal Sritharan di Batu Caves, tempat A. Ganapathy ditahan. Untuk Pameran Terbuka ILHAM, Tin dan Theyvapaalan meniyasat kejadian yang seakan memiliki corak penderaan dan pepadaman jenis tubuh khusus: tubuh berkulit gelap Dravidian di Malaysia dengan mencipta jarak dan menggunakannya untuk tujuan manipulasi. Menerusi fizikal air—sifatnya yang cair dan boleh ubah—karya ini menangkap atur banding antara dimensi tegar lokap polis di Malaysia, yang dilihat sebagai ruang sementara yang penuh dengan ketidakpastian termasuk kemungkinan kematian, dengan unsur yang tidak terbatas bentuknya, yang penting buat pengalaman kita sebagai makhluk biologi.

THANNIR dihasilkan dengan kerjasama Syamsul Azhar (pereka media) dan Fahmi Sani (tukang kayu).

# YEOH CHOO KUAN

## A Thousand Ways

2022

Video installation

Duration: 4 min

I used to visit my neighbourhood temple regularly when I was a young boy. There was a ritual at the temple where believers would kowtow rapidly for a thousand times while counting under their breath. While it might have looked amusing, it left me with an impression which lingers until today. Why a total of a thousand? Where and whom did each 'kowtow' reach? *A Thousand Ways* is a video installation which tries to access those moments in time, and explore them from a virtual transcendental perspective. In the work, I have constructed moving images of ritualistic movements in painted abstract landscapes, composed sound with verbal counting from one to a thousand, as well as created a meta-projection of screen on screen, screen over screen, and screen behind screen. This is a formal experimentation with simultaneity that allows a different space to be laid out, and to play with the notion of relation between actual, imaginary and virtual planes.

Saya selalu melawat tokong di kawasan kejiranan semasa kecil dahulu. Terdapat ritual yang diamalkan di tokong ini di mana penganutnya akan bersujud 'kowtow' sebanyak seribu kali sambil mengira dalam nafas mereka. Walau ia nampak seperti perkara yang menarik, ia juga meninggalkan tanggapan yang masih timbul sehingga ke hari ini. Mengapa seribu kali? Ke mana dan kepada siapa setiap 'kowtow' ini dipersembahkan? *A Thousand Ways* ialah sebuah instalasi video yang cuba untuk mencapai momen di dalam masa dan meneroka dari perspektif transendental maya. Dalam karya ini, saya membina imej bergerak dari ritual dalam lukisan landskap abstrak, bersama komposisi runut bunyi dengan kiraan lisan dari satu sehingga seribu, dan juga penayangan-meta di skrin atas skrin, skrin dengan skrin dan skrin di belakang skrin. Eksperimentasi formal bersama sifat serentak yang membuka ruang berlainan, dan bermain dengan tanggapan terhadap hubungan antara hakiki, imajinasi dan maya.



*Yeoh Choo Kuan (b. 1988) lives and works in Kuala Lumpur, Malaysia. In 2010, he received a Diploma in Fine Arts from Dasein Academy of Art. Yeoh's practice articulates the tension between a spiritual élan and the magnetism of desire, violence and flesh. While abstract painting is the foundation of his practice, he has shifted to conceptual installation. Biographical, psychological and emotional elements mark his points of departure, leading to visual reflections on our shared socio-political realm.*

*Yeoh Choo Kuan (l. 1988) tinggal dan bekerja di Kuala Lumpur. Pada tahun 2010, beliau menerima Diploma Seni Halus daripada Akademi Seni Dasein. Karya Yeoh bermain dengan ketegangan di antara jiwa rohaniyah dan nafsu jasmaniah. Daripada lukisan abstrak sebagai asas amalannya, dia telah beralih kepada instalasi konseptual. Unsur biografi, psikologi dan emosi merupakan titik tolaknya, yang membawa kepada renungan visual tentang alam sosio-politik kita.*

# ILHAM ART SHOW 2022

## SELECTION PANEL



Courtesy of Kai Khaid

**RAHEL JOSEPH**  
*Director*  
ILHAM Gallery



**SHABBIR HUSSAIN MUSTAFA**  
*Senior Curator*  
National Gallery Singapore



Courtesy of Lê Thành Tín

**ZOE BUTT**  
*Former Artistic Director*  
The Factory Contemporary  
Arts Centre, Vietnam

## FIND OUT MORE

For longer texts on the participating artists, please go to [www.ilhamgallery.com/resource-centre/ilham-artshow-2022/](http://www.ilhamgallery.com/resource-centre/ilham-artshow-2022/) to find out more about the processes and ideas behind their works.

## EXHIBITION PROGRAMMES

For more information about the exhibition programmes, please go to [www.ilhamgallery.com/programmes](http://www.ilhamgallery.com/programmes).

## KETAHUI LEBIH LANJUT

Sila ke pautan [www.ilhamgallery.com/resource-centre/ilham-artshow-2022/](http://www.ilhamgallery.com/resource-centre/ilham-artshow-2022/) untuk penulisan tentang artis yang terlibat dan ketahui lebih lanjut tentang proses dan idea di sebalik karya-karya mereka.

## PROGRAM PAMERAN

Untuk maklumat lanjut tentang program pameran, sila ke pautan [www.ilhamgallery.com/programmes](http://www.ilhamgallery.com/programmes).

## VISITOR GUIDELINES

To protect the artworks from damage, we ask that visitors please refrain from touching any of the artworks on display.

Food and drinks are not allowed in the gallery.

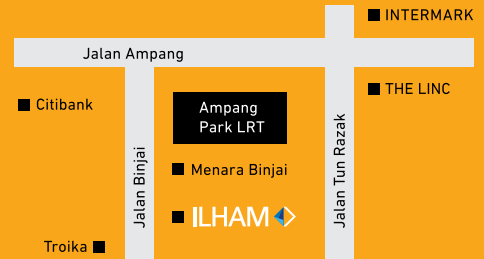
While we do not allow flash, we do encourage photography in the gallery! Please instagram your favourite artwork with the hashtag **#ilhamgallerykl**—so we can share it on our page as well.

## GARIS PANDUAN UNTUK PENGUNJUNG

*Bagi mengelak karya-karya seni daripada ditimpa kerosakan, kami meminta para pengunjung untuk tidak sesekali menyentuh sebarang karya yang dipamerkan.*

*Makanan dan minuman tidak dibenarkan dibawa masuk ke dalam galeri.*

*Walaupun kami tidak membenarkan penggunaan denyar (flash) kamera, namun kami menggalakkan orang ramai mengambil gambar di dalam galeri kami! Sila labelkan imej instagram mana-mana karya yang anda gemari dengan **#ilhamgallerykl**—agar kami dapat juga berkongsi imej tersebut di laman web kami.*



# ILHAM

Levels 3 & 5, Ilham Tower  
No. 8, Jalan Binjai  
50450 Kuala Lumpur, Malaysia.

Opening hours:  
Tue – Sat 11am – 7pm  
Sun 11am – 5pm  
Closed on Mondays  
and public holidays.

Waktu buka:  
Selasa – Sabtu 11pg – 7ptg  
Ahad 11pg – 5ptg  
Tutup pada setiap Isnin  
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