



**YEE  
I-LANN**

ZIGAZIG ah!

## YEE I-LANN

Copyright © 2020 Silverlens Inc.

All rights reserved.

No part of this publication may be reproduced, stored in a retrieval system or transmitted in any form or by any means, electronic or otherwise, without the prior written consent of the above mentioned copyright holders, with the exception of brief excerpts and quotations used in articles, critical essays or research.

Text © Silverlens Inc. 2020

All rights reserved.

No part of this essay may be reproduced, modified, or stored in a retrieval system or retransmission, in any form or by any means, for reasons other than personal use, without written permission from the author.

# SILVERLENS

2263 Don Chino Roces

Avenue Extension

Makati City, Philippines 1231

T +632.88160044

F +632.88160044

M +63917.5874011

Tue-Fri 10am-7pm, Sat 10am-6pm

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

[info@silverlensgalleries.com](mailto:info@silverlensgalleries.com)

# YEE I-LANN

ZIGAZIG ah!





In 2018, Yee started working with weavers from Keningau in the Borneo interior and Pulau Omdal, Semporna, in the Sulu Sea. *ZIGAZIG ah!* is her first solo exhibition of new works emerging from these collaborations across her homeland, or tanahair (literally “earth water”).

For Yee, the mat is an object with many names: tikar in Malay, tikam in Kadazan, tepo in Sama DiLaut/Bajau Laut or banig in Tagalog. It is a shared everyday object, nearly always communally made, sold and used primarily by women. It demarcates space, is a site of gathering and conversation, work, performance, dreaming. Mats are often made for barter and trade. They become heirlooms, the patterns of their weave handed down through generations as a form of local knowledge. They can be assigned meaning through ritual; they map and tell stories of place, history, culture, environment, change and exchange. Laid down, they are activated for use; hung, they become symbolic objects.

Bringing her individual practice from the world of “contemporary art” into dialogue with the traditional craft practices and aesthetics of two specific communities, Yee pulls together different languages of art and plays on what is lost, or discovered, in translation.

The table, in Yee’s work, is a signifier of administrative power – colonial, patriarchal, federal. 60 Tikar Meja, or “Mat Table” woven using pandanus dyed in bold colours by the indigenous, semi-nomadic and stateless Bajau Sama DiLaut women of Pulau Omdal, speak (back) of a different kind of power.

Dusun Murut weavers in Keningau, using natural and blackened split bamboo plus weave worked with Yee to develop a pattern translating digital pixels into woven pixels, a language for the modern, connected world. In this language, we read messages pieced together from the lyrics of English karaoke favorites in Semporna and Keningau: lines about love, longing, abuse, betrayal, regret, beautiful lands and stormy seas, and, from the Spice Girls’ breakthrough 1996 hit, Wannabe, “zig-a-zig-ah”





# TIKAR/MEJA

YEE I-LANN with weaving from Bajau Sama DiLaut Weavers from Pulau Omadal, Sulu Sea, Semporna, Sabah by Adik Alisya, Adik Anidah, Pacik Anneh, Kak Budi, Adik Dawing, Adik Dayang, Adik Della, Kak Indah Jariah, Kak Kanuq, Kak Kuluk, Kak Nulbaya, Adik Nur Tasha, Kak Roziah, Kak Sanah, Kak Sitti Rasun, Kak Sulman and Pacik Tularan





**TIKAR/MEJA 1**, 2018- 2019

Bajau Sama DiLaut Pandanus weave with  
commercial chemical dye and matt sealant  
36.22h x 47.64w in (92h x 121w cm)

Edition 1 of 2 + IAP



**TIKAR/MEJA 2**, 2018- 2019

Bajau Sama DiLaut Pandanus weave with  
commercial chemical dye and matt sealant  
33.07h x 42.91w in (84h x 109w cm)

Edition 1 of 2 + IAP



**TIKAR/MEJA 3**, 2018- 2019

Bajau Sama DiLaut Pandanus weave with  
commercial chemical dye and matt sealant  
33.86h x 44.09w in (86h x 112w cm)

Edition 1 of 2 + IAP



**TIKAR/MEJA 4**, 2018- 2019

Bajau Sama DiLaut Pandanus weave with  
commercial chemical dye and matt sealant  
33.86h x 48.03w in (86h x 122w cm)

Edition 1 of 2 + IAP



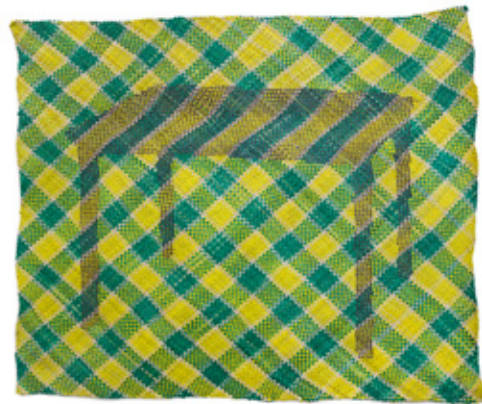


**TIKAR/MEJA 5**, 2018- 2019

Bajau Sama DiLaut Pandanus weave with  
commercial chemical dye and matt sealant

43.31h x 35.43w in (110h x 90w cm)

Edition 1 of 2 + IAP



**TIKAR/MEJA 6**, 2018- 2019

Bajau Sama DiLaut Pandanus weave with  
commercial chemical dye and matt sealant

37.60h x 44.09w in (95.50h x 112w cm)

Edition 1 of 2 + IAP



**TIKAR/MEJA 7**, 2018- 2019

Bajau Sama DiLaut Pandanus weave with  
commercial chemical dye and matt sealant

33.07h x 42.91w in (84h x 109w cm)

Edition 1 of 2 + IAP



**TIKAR/MEJA 8**, 2018- 2019

Bajau Sama DiLaut Pandanus weave with  
commercial chemical dye and matt sealant

28.35h x 46.06w in (72h x 117w cm)

Edition 1 of 2 + IAP



**TIKAR/MEJA 9**, 2018- 2019

Bajau Sama DiLaut Pandanus weave with  
commercial chemical dye and matt sealant

36.22h x 40.16w in (92h x 102w cm)

Edition 1 of 2 + 1AP



**TIKAR/MEJA 10**, 2018- 2019

Bajau Sama DiLaut Pandanus weave with  
commercial chemical dye and matt sealant

40.94h x 57.87w in (104h x 147w cm)

Edition 1 of 2 + 1AP

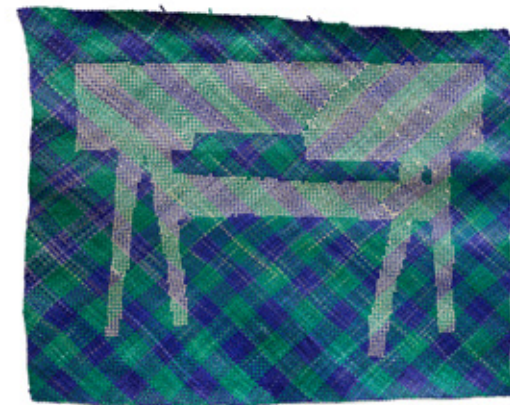


**TIKAR/MEJA 11**, 2018- 2019

Bajau Sama DiLaut Pandanus weave with  
commercial chemical dye and matt sealant

34.25h x 62.99w in (87h x 160w cm)

Edition 1 of 2 + 1AP



**TIKAR/MEJA 12**, 2018- 2019

Bajau Sama DiLaut Pandanus weave with  
commercial chemical dye and matt sealant

38.19h x 46.85w in (97h x 119w cm)

Edition 1 of 2 + 1AP





**TIKAR/MEJA 13**, 2018- 2019

Bajau Sama DiLaut Pandanus weave with  
commercial chemical dye and matt sealant  
39.76h x 56.50w in (101h x 143.50w cm)

Edition 1 of 2 + IAP



**TIKAR/MEJA 14**, 2018- 2019

Bajau Sama DiLaut Pandanus weave with  
commercial chemical dye and matt sealant  
34.65h x 48.82w in (88h x 124w cm)

Edition 1 of 2 + IAP



**TIKAR/MEJA 15**, 2018- 2019

Bajau Sama DiLaut Pandanus weave with  
commercial chemical dye and matt sealant  
38.58h x 46.46w in (98h x 118w cm)

Edition 1 of 2 + IAP



**TIKAR/MEJA 16**, 2018- 2019

Bajau Sama DiLaut Pandanus weave with  
commercial chemical dye and matt sealant  
45.67h x 45.67w in (116h x 116w cm)

Edition 1 of 2 + IAP





**TIKAR/MEJA 17**, 2018- 2019

Bajau Sama DiLaut Pandanus weave with  
commercial chemical dye and matt sealant

38.19h x 49.61w in (97h x 126w cm)

Edition 1 of 2 + IAP



**TIKAR/MEJA 18**, 2018- 2019

Bajau Sama DiLaut Pandanus weave with  
commercial chemical dye and matt sealant

38.98h x 51.18w in (99h x 130w cm)

Edition 1 of 2 + IAP



**TIKAR/MEJA 19**, 2018- 2019

Bajau Sama DiLaut Pandanus weave with  
commercial chemical dye and matt sealant

48.43h x 57.09w in (123h x 145w cm)

Edition 1 of 2 + IAP



**TIKAR/MEJA 20**, 2018- 2019

Bajau Sama DiLaut Pandanus weave with  
commercial chemical dye and matt sealant

38.58h x 46.85w in (98h x 119w cm)

Edition 1 of 2 + IAP



**TIKAR/MEJA 21**, 2018- 2019

Bajau Sama DiLaut Pandanus weave with  
commercial chemical dye and matt sealant  
35.83h x 43.31w in (91h x 110w cm)

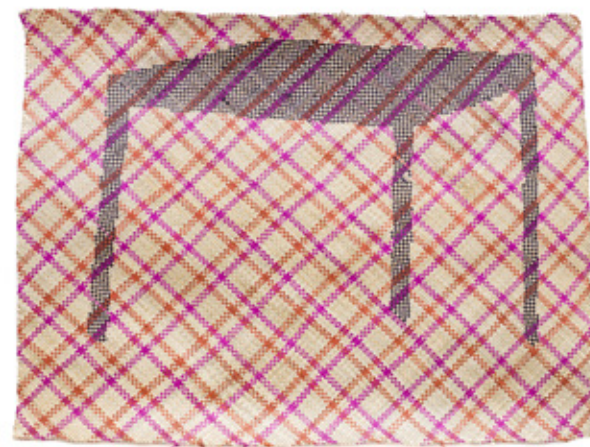
Edition 1 of 2 + IAP



**TIKAR/MEJA 22**, 2018- 2019

Bajau Sama DiLaut Pandanus weave with  
commercial chemical dye and matt sealant  
30.31h x 40.55w in (77h x 103w cm)

Edition 1 of 2 + IAP



**TIKAR/MEJA 23**, 2018- 2019

Bajau Sama DiLaut Pandanus weave with  
commercial chemical dye and matt sealant  
30.71h x 41.34w in (78h x 105w cm)

Edition 1 of 2 + IAP



**TIKAR/MEJA 24**, 2018- 2019

Bajau Sama DiLaut Pandanus weave with  
commercial chemical dye and matt sealant  
43.31h x 27.56w in (110h x 70w cm)

Edition 1 of 2 + IAP





**TIKAR/MEJA 25**, 2018- 2019

Bajau Sama DiLaut Pandanus weave with  
commercial chemical dye and matt sealant

34.25h x 41.73w in (87h x 106w cm)

Edition 1 of 2 + 1AP



**TIKAR/MEJA 26**, 2018- 2019

Bajau Sama DiLaut Pandanus weave with  
commercial chemical dye and matt sealant

35.83h x 43.31w in (91h x 110w cm)

Edition 1 of 2 + 1AP



**TIKAR/MEJA 27**, 2018- 2019

Bajau Sama DiLaut Pandanus weave with  
commercial chemical dye and matt sealant

37.01h x 42.13w in (94h x 107w cm)

Edition 1 of 2 + 1AP



**TIKAR/MEJA 28**, 2018- 2019

Bajau Sama DiLaut Pandanus weave with  
commercial chemical dye and matt sealant

34.65h x 44.09w in (88h x 112w cm)

Edition 1 of 2 + 1AP





**TIKAR/MEJA 29**, 2018- 2019  
Bajau Sama DiLaut Pandanus weave with  
commercial chemical dye and matt sealant  
29.92h x 41.73w in (76h x 106w cm)  
Edition 1 of 2 + IAP



**TIKAR/MEJA 30**, 2018- 2019  
Bajau Sama DiLaut Pandanus weave with  
commercial chemical dye and matt sealant  
40.55h x 59.06w in (103h x 150w cm)  
Edition 1 of 2 + IAP



**TIKAR/MEJA 31**, 2018- 2019  
Bajau Sama DiLaut Pandanus weave with  
commercial chemical dye and matt sealant  
48.03h x 57.87w in (122h x 147w cm)  
Edition 1 of 2 + IAP



**TIKAR/MEJA 32**, 2018- 2019  
Bajau Sama DiLaut Pandanus weave with  
commercial chemical dye and matt sealant  
35.43h x 47.64w in (90h x 121w cm)  
Edition 1 of 2 + IAP



**TIKAR/MEJA 33**, 2018- 2019

Bajau Sama DiLaut Pandanus weave with  
commercial chemical dye and matt sealant

35.04h x 42.52w in (89h x 108w cm)

Edition 1 of 2 + IAP



**TIKAR/MEJA 34**, 2018- 2019

Bajau Sama DiLaut Pandanus weave with  
commercial chemical dye and matt sealant

38.19h x 47.24w in (97h x 120w cm)

Edition 1 of 2 + IAP



**TIKAR/MEJA 35**, 2018- 2019

Bajau Sama DiLaut Pandanus weave with  
commercial chemical dye and matt sealant

38.19h x 49.21w in (97h x 125w cm)

Edition 1 of 2 + IAP



**TIKAR/MEJA 36**, 2018- 2019

Bajau Sama DiLaut Pandanus weave with  
commercial chemical dye and matt sealant

31.10h x 41.34w in (79h x 105w cm)

Edition 1 of 2 + IAP





**TIKAR/MEJA 37**, 2018- 2019

Bajau Sama DiLaut Pandanus weave with  
commercial chemical dye and matt sealant  
30.41h x 46.85w in (77.25h x 119w cm)

Edition 1 of 2 + IAP



**TIKAR/MEJA 38**, 2018- 2019

Bajau Sama DiLaut Pandanus weave with  
commercial chemical dye and matt sealant  
27.56h x 44.88w in (70h x 114w cm)

Edition 1 of 2 + IAP



**TIKAR/MEJA 39**, 2018- 2019

Bajau Sama DiLaut Pandanus weave with  
commercial chemical dye and matt sealant  
35.83h x 55.12w in (91h x 140w cm)

Edition 1 of 2 + IAP



**TIKAR/MEJA 40**, 2018- 2019

Bajau Sama DiLaut Pandanus weave with  
commercial chemical dye and matt sealant  
35.83h x 55.12w in (91h x 140w cm)

Edition 1 of 2 + IAP





**TIKAR/MEJA 41**, 2018- 2019  
Bajau Sama DiLaut Pandanus weave with  
commercial chemical dye and matt sealant  
33.46h x 50.39w in (85h x 128w cm)  
Edition 1 of 2 + IAP



**TIKAR/MEJA 42**, 2018- 2019  
Bajau Sama DiLaut Pandanus weave with  
commercial chemical dye and matt sealant  
38.98h x 47.24w in (99h x 120w cm)  
Edition 1 of 2 + IAP



**TIKAR/MEJA 43**, 2018- 2019  
Bajau Sama DiLaut Pandanus weave with  
commercial chemical dye and matt sealant  
35.43h x 46.06w in (90h x 117w cm)  
Edition 1 of 2 + IAP



**TIKAR/MEJA 44**, 2018- 2019  
Bajau Sama DiLaut Pandanus weave with  
commercial chemical dye and matt sealant  
36.22h x 48.82w in (92h x 124w cm)  
Edition 1 of 2 + IAP



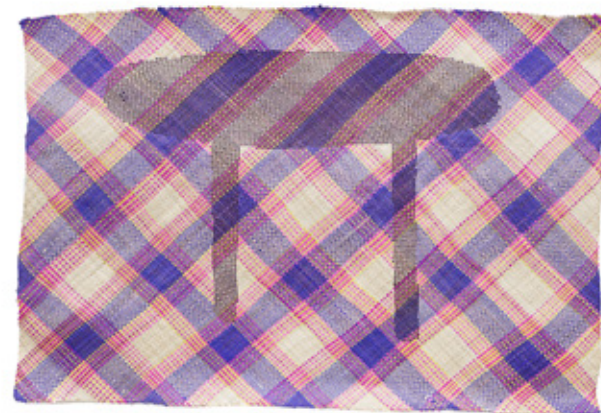
**TIKAR/MEJA 45**, 2018- 2019  
Bajau Sama DiLaut Pandanus weave with  
commercial chemical dye and matt sealant  
50h x 37.80w in (127h x 96w cm)  
Edition 1 of 2 + IAP



**TIKAR/MEJA 46**, 2018- 2019  
Bajau Sama DiLaut Pandanus weave with  
commercial chemical dye and matt sealant  
38.58h x 51.97w in (98h x 132w cm)  
Edition 1 of 2 + IAP



**TIKAR/MEJA 47**, 2018- 2019  
Bajau Sama DiLaut Pandanus weave with  
commercial chemical dye and matt sealant  
33.46h x 48.82w in (85h x 124w cm)  
Edition 1 of 2 + IAP



**TIKAR/MEJA 48**, 2018- 2019  
Bajau Sama DiLaut Pandanus weave with  
commercial chemical dye and matt sealant  
33.07h x 47.24w in (84h x 120w cm)  
Edition 1 of 2 + IAP





**TIKAR/MEJA 49**, 2018- 2019  
Bajau Sama DiLaut Pandanus weave with  
commercial chemical dye and matt sealant  
29.13h x 42.52w in (74h x 108w cm)  
Edition 1 of 2 + IAP



**TIKAR/MEJA 50**, 2018- 2019  
Bajau Sama DiLaut Pandanus weave with  
commercial chemical dye and matt sealant  
37.40h x 48.03w in (95h x 122w cm)  
Edition 1 of 2 + IAP



**TIKAR/MEJA 51**, 2018- 2019  
Bajau Sama DiLaut Pandanus weave with  
commercial chemical dye and matt sealant  
37.40h x 47.24w in (95h x 120w cm)  
Edition 1 of 2 + IAP



**TIKAR/MEJA 52**, 2018- 2019  
Bajau Sama DiLaut Pandanus weave with  
commercial chemical dye and matt sealant  
36.22h x 48.03w in (92h x 122w cm)  
Edition 1 of 2 + IAP



**TIKAR/MEJA 53**, 2018- 2019  
Bajau Sama DiLaut Pandanus weave with  
commercial chemical dye and matt sealant  
32.68h x 43.31w in (83h x 110w cm)  
Edition 1 of 2 + IAP



**TIKAR/MEJA 54**, 2018- 2019  
Bajau Sama DiLaut Pandanus weave with  
commercial chemical dye and matt sealant  
33.86h x 47.24w in (86h x 120w cm)  
Edition 1 of 2 + IAP



**TIKAR/MEJA 55**, 2018- 2019  
Bajau Sama DiLaut Pandanus weave with  
commercial chemical dye and matt sealant  
32.28h x 45.28w in (82h x 115w cm)  
Edition 1 of 2 + IAP



**TIKAR/MEJA 56**, 2018- 2019  
Bajau Sama DiLaut Pandanus weave with  
commercial chemical dye and matt sealant  
34.65h x 42.52w in (88h x 108w cm)  
Edition 1 of 2 + IAP





**TIKAR/MEJA 57**, 2018- 2019

Bajau Sama DiLaut Pandanus weave with  
commercial chemical dye and matt sealant  
32.87h x 38.98w in (83.50h x 99w cm)

Edition 1 of 2 + IAP



**TIKAR/MEJA 58**, 2018- 2019

Bajau Sama DiLaut Pandanus weave with  
commercial chemical dye and matt sealant  
31.89h x 42.91w in (81h x 109w cm)

Edition 1 of 2 + IAP



**TIKAR/MEJA 59**, 2018- 2019

Bajau Sama DiLaut Pandanus weave with  
commercial chemical dye and matt sealant  
33.46h x 43.70w in (85h x 111w cm)

Edition 1 of 2 + IAP



**TIKAR/MEJA 60**, 2018- 2019

Bajau Sama DiLaut Pandanus weave with  
commercial chemical dye and matt sealant  
32.68h x 46.06w in (83h x 117w cm)

Edition 1 of 2 + IAP







ITS LATE IN THE EVENING SHE WONDERING WHAT CLOTHES TO WEAR  
SHE PUTS ON HER MAKEUP AND BRUSHES HER LONG BLONDE HAIR  
AND THEN SHE ASKS ME DO I LOOK ALL RIGHT AND I SAY YES YES  
LOOK WONDERFUL TONIGHT I AM SAILING I AM SAILING HOME AGAIN  
CROSS THE SEA I AM SAILING STORMY WATERS TO BE NEAR YOU TO  
BE FREE WHOA WHOA YEAH YEAH I LOVE YOU MORE THAN I CAN SAY  
ILL LOVE YOU TWICE AS MUCH TOMORROW WHOA OH LOVE YOU MORE  
THAN I CAN SAY I WANT TO KNOW HAVE YOU EVER SEEN THE RAIN I  
WANT TO KNOW HAVE YOU EVER SEEN THE RAIN COMING DOWN ON A  
SUNNY DAY I CANT LIVE IF LIVING IS WITHOUT YOU I CANT LIVE I  
CANT GIVE ANYMORE CANT LIVE IF LIVING IS WITHOUT YOU I CANT  
GIVE I CANT GIVE ANYMORE MAYBE I DIDNT TREAT YOU QUITE AS  
GOOD AS I SHOULD HAVE MAYBE I DIDNT LOVE YOU QUITE AS OFTEN  
AS I COULD HAVE LITTLE THINGS I SHOULD HAVE SAID AND DONE I  
JUST NEVER TOOK THE TIME YOU WERE ALWAYS ON MY MIND YOU  
WERE ALWAYS ON MY MIND YO ILL TELL YOU WHAT I WANT WHAT I  
REALLY REALLY WANT SO TELL ME WHAT YOU WANT WHAT YOU  
REALLY REALLY WANT I WANNA I WANNA I WANNA I WANNA I WANNA  
REALLY REALLY REALLY  
WANNA ZIGAZIG AH

*"whoa whoa yeah yeah", 2019*

Split bamboo pus weave, black natural dye and matt sealant

87h x 125w in (220.98h x 317.50w cm)

with weaving by Lili Naming, Siat Yanau and Mohamad Shahrizan Bin Juin

SHE'S GOT A SMILE IT SEEMS TO ME REMINDS ME OF CHILDHOOD MEMORIES WHERE  
EVERYTHING WAS AS FRESH AS THE BRIGHT BLUE SKY SOMETHINGS GOTTEN HOLD OF  
MY HAND DRAGGING MY SOUL TO A BEAUTIFUL LAND SOMETHING HAS INVADED MY  
NIGHT PAINTING MY SLEEP WITH A COLOUR SO BRIGHT CHANGING THE GREY AND  
CHANGING THE BLUE SCARLET FOR ME AND SCARLET FOR YOU EVERYTHING YOU  
WANTIN CONNA BE THE MAGIC STORY YOUVE BEEN TOLD AND YOU'LL BE SAFE UNDER  
MY CONTROL JUST LET ME IN OOH JUST LET ME IN FLY ME TO THE MOON LET ME  
PLAY AMONG THE STARS LET ME SEE WHAT SPRING IS LIKE ON JUPITER AND MARS  
IN OTHER WORDS HOLD MY HAND IN OTHER WORDS BABY KISS ME OH YOU TO ME ARE  
EVERYTHING THE SWEETEST SONG THAT I COULD SING OH BABY OH BABY TO YOU I  
GUESS IM JUST A CLOWN WHO PICKS YOU UP EACH TIME YOU'RE DOWN OH BABY OH  
BABY SHE SAYS WEVE GOT TO HOLD ON TO WHAT WEVE GOT IT DOESNT MAKE A  
DIFFERENCE IF WE MAKE IT OR NOT WEVE GOT EACH OTHER AND THATS A LOT FOR  
LOVE WELL GIVE IT A SHOT SO YOU THINK YOU CAN STONE ME AND SPIT IN MY EYE  
SO YOU THINK YOU CAN LOVE ME AND LEAVE ME TO DIE OH BABY CANT DO THIS TO  
ME BABY JUST GOTTA GET OUT JUST GTTA GET RIGHT OUTTA HERE HELLO FROM  
THE OUTSIDE AT LEAST I CAN SAY THAT IVE TRIED TO TELL YOU IM SORRY FOR  
BREAKING YOUR HEART BUT IT DONT MATTER IT CLEARLY DOESNT TEAR YOU APART  
ANYMORE NEAR FAR WHEREVER YOU ARE I BELIEVE THAT THE HEART DOES GO ON  
ONCE MORE YOU OPEN THE DOOR AND YOU'RE HERE IN MY HEART AND MY HEART  
WILL GO ON AND ON PA DA DA DA DAM NO SPOILER PLEASE PA DA DA DA DAM

*"hello from the outside", 2019*

Split bamboo pus weave, black natural dye and matt sealant

88.58h x 143.31w in (225h x 364w cm)

with weaving



**3 hovering Louvres, 2019**

Split bamboo pus weave, black natural dye and matt sealant

76h x 126w in (193.04h x 320.04w cm)

with weaving by Julitah Kulinting, S. Narty Binti Raitom and Julia Binti Ginasius

**SAYANG, 2018**

Split bamboo pus weave, black natural dye and matt sealant

67.50h x 51.50w in (171.45h x 130.81w cm)

with weaving by Julitah Kulinting and Lili Naming







ITS LATE IN THE EVENING SHE WONDERING WHAT CLOTHES TO WEAR  
SHE PUTS ON HER MAKEUP AND BRUSHES HER LONG BLONDE HAIR  
AND THEN SHE ASKS ME DO I LOOK ALL RIGHT AND I SAY YES YES  
LOOK WONDERFUL TONIGHT I AM SAILING I AM SAILING HOME AGAIN  
CROSS THE SEA I AM SAILING STORMY WATERS TO BE NEAR YOU TO  
BE FREE WHOA WHOA YEAH YEAH I LOVE YOU MORE THAN I CAN SAY  
ILL LOVE YOU TWICE AS MUCH TOMORROW WHOA OH LOVE YOU MORE  
THAN I CAN SAY I WANT TO KNOW HAVE YOU EVER SEEN THE RAIN I  
WANT TO KNOW HAVE YOU EVER SEEN THE RAIN COMING DOWN ON A  
SUNNY DAY I CANT LIVE IF LIVING IS WITHOUT YOU I CANT LIVE I  
CANT GIVE ANYMORE CANT LIVE IF LIVING IS WITHOUT YOU I CANT  
GIVE I CANT GIVE ANYMORE MAYBE I DIDNT TREAT YOU QUITE AS  
GOOD AS I SHOULD HAVE MAYBE I DIDNT LOVE YOU QUITE AS OFTEN  
AS I COULD HAVE LITTLE THINGS I SHOULD HAVE SAID AND DONE I  
WERE ALWAYS ON MY MIND YOU WERE ALWAYS ON MY MIND YOU  
REALLY REALLY WANT SO TELL ME WHAT YOU WANT WHAT I  
REALLY REALLY WANT I WANNA I WANNA I WANNA I WANNA I WANNA  
WANNA ZIGAZIG AH

# YEE I-LANN

Born in Kota Kinabalu in 1971, Yee I-Lann currently lives and works in Kota Kinabalu in the Malaysian Borneo state of Sabah. Her primarily photomedia-based practice engages with archipelagic Southeast Asia's turbulent history with works addressing issues of colonialism and neo-colonialism, power, and the impact of historical memory in social experience, often with particular focus on counter-narrative "histories from below". She employs a complex, multi-layered visual vocabulary drawn from historical references, popular culture, archives, and everyday objects. She has in recent years started working collaboratively with sea-based and land-based communities and indigenous mediums in Sabah. She is a co-founding associate of *The Ricecooker Archives: Southeast Asian Rock 'n' Roll Treasury* with her partner Joe Kidd and has worked as a production designer in the Malaysian film industry. She is currently a Board member for *Forever Sabah and Tamparuli Living Arts Center (TaLAC)*, both based in Sabah.

## PUBLIC AND CORPORATE COLLECTIONS

Sabah Art Gallery, Malaysia  
National Visual Art Gallery, Malaysia  
Bank Negara Collection, Malaysia  
Khazanah Art Collection, Malaysia  
Petronas Art Collection, Malaysia  
Universiti Sains, Malaysia  
Singapore Art Museum  
National Art Gallery of Australia  
National Gallery of Victoria, Australia  
Queensland Art Gallery, Australia  
Griffith University, Australia  
21<sup>st</sup> Century Museum of Contemporary Art, Kanazawa, Japan  
Mori Art Museum, Japan  
Minneapolis Institute of Art, USA  
UBS Art Collection, UK  
Kadist Foundation, France

## SOLO & TWO PERSON EXHIBITIONS

2019 **ZIGAZIG** *ah!*, Silverlens, Manila  
*Through Rose-Coloured Glasses*, NorthPark Center, Dallas, USA  
2016 **Yee I-Lann: 2005-2016**, Curated by Isa Lorenzo, Ayala Museum, Manila  
*Like The Banana Tree At The Gate*, MSAC Gallery, Taipei  
*Like The Banana Tree At The Gate*, Tyler Rollins Fine Art, New York  
*Tabled*, Silverlens, Gillman Barracks, Singapore  
**Yee I-Lann: Picturing Power**, Tyler Rollins Fine Art, New York  
2011 **Fluid World**, MSAC Gallery, Taipei, Taiwan  
*Fluid World*, Contemporary Art Centre of South Australia  
2010 **Boogeyman**, Black Box, MAP, Kuala Lumpur  
2008 **Sulu Stories**, Kathmandu Gallery, Bangkok  
*Kinabalu*, Greenaway Art Gallery, Adelaide  
2003 **Horizon**, Valentine Willie Fine Art, Kuala Lumpur  
2002 **Malaysiana: New Works by Yee I-Lann & Sidney Tan**, Valentine Willie Fine Art, Kuala Lumpur  
2000 **Goldfish & Football: Yee I-Lann & Yusof Majid**, Valentine

Willie Fine Art, Kuala Lumpur  
1997 **Con + Fuse: Yee I-Lann & Kamal Sabran**, Valentine Willie Fine Art, Kuala Lumpur  
1992 **Contemporary Photography: Yee I-Lann & Sally Foster**, Greenaway Art Gallery, Adelaide

## SELECTED GROUP EXHIBITIONS

2020 **S.E.A. Focus**, Silverlens, Singapore  
2019 **The Body Politic and the Body**, Ilham Gallery, Kuala Lumpur, Malaysia  
**Tikar-A-Gagah: OUTBOUND Initiative**, National Gallery Singapore, Singapore  
**Para Site's Annual Fundraising Auction**, Hong Kong  
**Asian Art Biennial: The Strangers from beyond the Mountain and the Sea**, National Taiwan Museum of Fine Arts, Taichung City, Taiwan  
**Fracture/Fiction: Selections from the ILHAM Collection**, Ilham Gallery, Kuala Lumpur, Malaysia  
**An Opera For Animals**, Rockbund Art Museum, Shanghai, China  
**Rasa Sayang**, A+ Works of Art, Kuala Lumpur, Malaysia  
**Sunshower: Contemporary Art from Southeast Asia 1980 to Now**, Kaohsiung Museum of Fine Arts, Taiwan  
**Tikar Gergasi**, Tun Sakaran Museum, Lepa Regatta, Sabah, Malaysia  
**Art Basel Hong Kong**, Silverlens, Hong Kong  
**An Opera For Animals**, Para Site, Hong Kong  
**State of Motion 2019: A Fear of Monsters**, Asian Film Archive, Singapore  
**Taipei Dangdai Art & Ideas**, presented by Silverlens, Taipei, Taiwan  
**Rethinking Editions**, OUR Art Projects, Kuala Lumpur, Malaysia  
**Halal Haram**, Sisters In Islam, Cult Gallery, Kuala Lumpur, Malaysia  
**OzAsia Festival**, Festival Center, Adelaide, South Australia  
**With Gratitude**, Sabah Art Gallery, Kota Kinabalu, Malaysia  
**Art Basel**, Silverlens, Hong Kong  
**Art Fair Philippines**, Silverlens, Manila  
**Shared Coordinates**, Silverlens, The Arts House, Singapore



2017	<p><i>The Horizon is Just an Illusion: New Thoughts on Landscape</i>; OUR Art Projects, Kuala Lumpur, Malaysia</p> <p><i>Sunshower: Contemporary Art from Southeast Asia 1980s to Now</i>, Mori Art Museum and National Art Center and Fukuoka Museum, Tokyo</p> <p><i>Glorious: earthly pleasures and heavenly realms</i>, Art Gallery of New South Wales, Australia</p> <p><i>Di Mana (where are) Young</i>, Malaysia National Art Gallery, Kuala Lumpur</p> <p><i>On Attachments and Unknowns</i>, Sa Sa Basaac, Phnom Penh</p> <p><i>Converging Voices: Gender and Identity</i>, Hofstra University Museum, Hempstead, New York</p> <p><i>Outcasts: Women in the Wilderness</i>, Wave Hill, Bronx, New York</p> <p><i>Art Basel Hong Kong</i>, Tyler Rollins Fine Art, Hong Kong</p> <p><i>MAM Collection 004: Imagining the Unknown Stories</i>, Mori Art Museum, Japan</p> <p><i>Translaci3n</i>, Inaugural Exhibition, Silverlens, Manila</p>	2014	<p><i>Looking Ahead: 15 Malaysian Artists</i>, Fergana Art Space, Georgetown, Malaysia</p> <p><i>Art Fair Philippines</i>, Silverlens, Manila</p> <p><i>Away From The Long Night</i>, Mind Set Art Center; Taipei</p> <p><i>Afterimage: Contemporary Photography from Southeast Asia</i>, Singapore Art Museum, Singapore</p> <p><i>Daegu Photo Biennale 2014: Origins, Memories &amp; Parodies</i>, Daegu, South Korea</p> <p><i>Paris Photo</i>, Silverlens, Grand Palais, Paris</p> <p><i>THE ROVING EYE: Contemporary Art from Southeast Asia</i>, Arter, Istanbul</p> <p><i>Curators' Series #7. A Special Arrow Was Shot In The Neck...</i>, Curated by Natasha Ginwala and Vivian Zisherl, David Roberts Art Foundation, London</p> <p><i>Art Basel Hong Kong</i>, Silverlens, Hong Kong</p> <p><i>Finding your place in the world: Asian Photomedia</i>, National Gallery of Australia, Canberra, Australia</p> <p><i>Helutrans Collectors Series: Southeast Asia/Contemporary</i>, Artspace@Helutrans, Singapore</p> <p><i>Suspended Histories; Museum Van Loon</i>, Amsterdam, The Netherlands</p> <p><i>The (Post) Colonial Photostudio</i>, Northern Gallery for Contemporary Art, Sunderland, UK</p> <p><i>You are the company in which you keep</i>, Northern Gallery for Contemporary Art, Sunderland, UK</p> <p><i>Noorderlicht PhotoFestival 2013</i>, Old Sugar Factory, Groningen, The Netherlands</p> <p><i>Artissima: International Fair of Contemporary Art: Present Future</i>, presented by Publika@MAP, Italy</p> <p><i>Paris Photo</i>, Silverlens, Grand Palais, Paris France</p> <p><i>M50: Hari Malaysia 50th Anniversary</i>, MAP @ Publika, Kuala Lumpur, Malaysia</p> <p><i>Art of Memory: Contemporary Textile Expressions</i>, Jim Thompson Art Center, Bangkok, Thailand</p> <p><i>ArtJog'13: Maritime Culture</i>, Taman Budaya Yogyakarta, Indonesia</p> <p><i>Welcome to the Jungle: Contemporary Art in Southeast</i></p>	2012	<p><i>Asia</i>, Yokohama Museum of Art, Japan</p> <p><i>Kuala Lumpur Triennial: Barricade</i>, MAPKL @Publika, Kuala Lumpur, Malaysia</p> <p><i>Kembara Jiwa; Selasar Sunaryo</i>, Bandung &amp; Taman Budaya, Yogyakarta, Indonesia</p> <p><i>Encounter: The Royal Academy in Asia</i>, Institute of Contemporary Art, Royal Academy in association with Fortune Cookie Projects &amp; Institute of Contemporary Arts Singapore</p> <p><i>Women In-Between: Asian Women Artists 1984-2012</i>, Fukuoka Asian art Museum, Fukuoka, Japan</p> <p><i>Wasawan 2020: The Malaysian Dream</i>, VWFA Gallery, Singapore</p> <p><i>The Collectors Show: Chimera: Asian Contemporary Art from Private Collections</i>, Singapore Art Museum, Singapore</p> <p><i>Medi(t)ation: 2011 Asian Art Biennial</i>, National Taiwan Museum of Fine Arts, Taichung</p> <p><i>Territories of the Real and Unreal</i>, Langgeng Art Foundation, Jogjakarta</p> <p><i>Inner Voices</i>, 21st Century Museum of Contemporary Art, Kanazawa</p> <p><i>Tanah Ayer: Malaysian Stories from the Land</i>, Selasar Sunaryo Art Space, Bandung</p> <p><i>Negotiating Home, History and Nation: Two decades of contemporary art in Southeast Asia 1991-2011</i>, Singapore Art Museum</p> <p><i>Daegu Photo Biennale</i>, Asia Spectrum, Daegu Culture &amp; Arts Center Daegu, South Korea</p> <p><i>RE_view</i>, National Gallery of Victoria, Melbourne</p> <p><i>4th Fukuoka Asian Art Triennale 2009 (FT4) Live and Let Live: Creators of Tomorrow</i>, Fukuoka Asian Art Museum, Fukuoka</p> <p><i>Dojima River Biennale 2009 Reflection: The World Through Art</i>, Dojima River Forum, Osaka</p> <p><i>Magnetic Power: ASEAN-Korea Contemporary Photography &amp; Media Art Exhibition</i>, Hanbyukwon Gallery, Seoul</p> <p><i>A New Wave of Responsive Images, Contemporary Malaysian Photography: Tokyo Month of Photography</i>, Nikon Ginza Gallery, Tokyo</p> <p><i>Paradise is Elsewhere</i>, Ifa Gallery: Stuttgart &amp; Berlin</p> <p><i>CUTO9: Figure (New Photography from Southeast Asia)</i></p>	2007	<p>a touring show to Valentine Willie Fine Art: Kuala Lumpur &amp; Singapore; Manila Contemporary, Manila</p> <p><i>Independence Project</i>, Galeri Petronas, Kuala Lumpur; Gertrude Contemporary Art Spaces (2008), Melbourne</p> <p><i>Out of the Mould</i>, Galeri Petronas, Kuala Lumpur</p> <p><i>New Nature</i>, Govett-Brewster Art Gallery, Palmerston North, New Zealand</p> <p><i>Thermocline of Art: New Asian Waves</i>, ZKM Museum of Contemporary Art, Germany</p> <p><i>Between Generations: 50 Years Across Modern Art in Malaysia</i>, University Malaya, Kuala Lumpur; Muzium &amp; Galeri Tuanku Fauziah, Universiti Sains Malaysia, Penang</p> <p><i>1st Singapore Biennale 2006: Belief</i>, City Hall, Singapore</p> <p><i>Another Asia: Photographs from South and Southeast Asia</i>, Noorderlicht photofestival, Leewarden</p> <p><i>Holding Up Half the Sky - Malaysian Women Artists</i>, National Art Gallery, Kuala Lumpur</p> <p><i>Contemporary Commonwealth</i>, National Gallery of Victoria, Melbourne</p> <p><i>Common Ground</i>, Sharjah Art Museum, United Arab Emirates</p> <p><i>History and Beyond: Malaysian Photography from 1900 to the Present Day</i>, National Art Gallery, Kuala Lumpur</p> <p><i>Jejak Langkah</i>, National Art Gallery, Kuala Lumpur</p> <p><i>Art ConneXions</i>, a touring exhibition by the Goethe-Institute, Valentine Willie Fine Art, Kuala Lumpur; Art Pavilion, Manila; Australian Center for Photography, Sydney; RMIT Gallery, Melbourne; Museum Nasional Indonesia, Jakarta (2006); Fine Art Museum, Hanoi (2006); Ifa Gallery, Stuttgart &amp; Berlin (2006)</p> <p><i>Malaysian Art NOW</i>, National Art Gallery, Kuala Lumpur</p> <p><i>Der Rest der Welt</i>, Neuffer Am Park, Pirmasens</p> <p><i>Things We Believe II</i>, Pruss &amp; Ochs Gallery, Berlin</p> <p><i>Identities - Who We Are</i>, National Art Gallery, Kuala Lumpur</p> <p><i>Asia in Australia: Beyond Orientalism</i>, Global Arts Link, Queensland</p> <p><i>L'art dans le monde</i>, Paris-Musees, Paris</p> <p><i>Rupa Malaysia</i>, National Art Gallery, Kuala Lumpur</p> <p><i>Through Our Eyes: Contemporary Malaysian Women</i></p>
2016	<p><i>Artist and Empire: (En)countering Colonial Legacies</i>, National Gallery Singapore</p> <p><i>BODY/PLAY/POLITICS</i>, Yokohama Museum of Art, Japan</p> <p><i>Yinchuan Biennale: For an Image, Faster Than Light</i>, Museum of Contemporary Art Yinchuan, China</p> <p><i>Era Mahathir</i>, Ilham Gallery, Kuala Lumpur</p> <p><i>The Road Not Taken</i>, Mind Set Art Center, Taiwan</p> <p><i>Love Me In My Batik; Modern Batik Art from Malaysia and Beyond</i>, Ilham Gallery, Kuala Lumpur</p>	2013	<p><i>Sous la Lune / Beneath the moon</i>, Institute of Contemporary Art, Singapore</p> <p><i>Jakarta Biennale 2015: Neither Back Nor Forward: Acting In The Present</i>, Jakarta, Indonesia</p> <p><i>Picturing The Nation</i>, Ilham Gallery, Malaysia</p> <p><i>Open Sea: Artists from Singapore and South East Asia</i>, Musée d'Art Contemporain de Lyon, France</p> <p><i>On Sweat, Paper, Porcelain</i>, Curated by Kathleen Ditzig, CCS Bard Hessel Museum Center for Curatorial Studies, New York</p> <p><i>Art Basel Hong Kong</i>, Silverlens, Hong Kong</p>	2010	<p><i>2009</i></p>	2005	<p><i>2004</i></p> <p><i>2003</i></p> <p><i>2002</i></p> <p><i>2000</i></p>
2015							

1998 *Artists*, Galeri Petronas, Kuala Lumpur  
**The Third Asia-Pacific Arts Triennial**, Queensland Art Gallery, Brisbane  
*space bar installation curated by LabDNA*, NN Gallery, Kuala Lumpur  
*re/form: art law justice*, Griffith University and other venues, Queensland  
1996 **Malaysian Contemporary Photography**, National Art Gallery, Kuala Lumpur  
1994 **Knowing the Sensorium**, Institute of Modern Art, Brisbane  
**And Four Come Home**, Sabah State Art Gallery, Kota Kinabalu

#### SPECIAL PROJECTS & OTHER ACTIVITIES

2020 **Southeast Asia Art Watch: Malaysia**, Panelist Speaker, S.E.A. Focus, Singapore  
**Local Matters: Martha Atienza and Yee I-Lann on Communities, the Environment, and Art**, Panelist Speaker, Silverlens, Manila  
2019 **OUTBOUNDS** series, National Gallery of Singapore, Singapore  
2018 **Art and Action: Contemporary Art and Discourse in Southeast Asia**, Panelist Speaker, LASALLE College of the Arts, Singapore  
**Textile Heritage Now and Future**, Panelist Speaker, Centre for Heritage, Arts, and Textile (CHAT), Hong Kong  
**Art Basel Conversations: 'Ethnography': Contemporary Representations**, Panelist Speaker, Hong Kong  
**Art Fair Philippines**, Speaker, Manila  
2015 **APT8Session2 Vital Signs Roundtable**, Conference Speaker, Brisbane  
**Residency: Center for Contemporary Art**, Singapore  
**Fergana Art: Artist Talk Series #2: Yee I-Lann**, Whiteaways, Georgetown, Penang  
**ArtTalk At The Asylum: Yee I-Lann**; Cracko Art Group, Asylum Studio, Kota Kinabalu, Sabah  
2014 **'In Ismail's Shadow' Public Talk, Unpack-Repack: A Tribute to Ismail hashim (1940 – 2013)**, Presented by Fergana Art, Georgetown, Penang

2013 **Singapore Biennale 2013**, Co-Curator, Singapore  
2012 **Wild Place**, Commissioned essay for the Guggenheim Museum *UBS Map Global Art Initiative*  
**Love Me In My Batik**, Commissioned essay for Narratives in Malaysian Art,  
Volume I: Imagining Identities  
(Eng. edition): ISBN 978 967 10011 1 0  
Naratif Seni Rupa Malaysia, Jilid 1: Menanggapi Identiti  
(BM edition): ISBN 978 967 10011 2 7  
Published by: RogueArt  
**Bonding With Gaya Street**, Creative Director, a community heritage street exhibition by North Borneo History Enthusiasts, Kota Kinabalu, Sabah  
**At the Top**, Burj Khalifa observation deck permanent exhibition, 5 screen multimedia installation commissioned by gsmprjct\* in collaboration with Dain Said, Dubai  
**Kinabalu Series**, Borneo Research Council 9th Biennial International Conference, Kota Kinabalu  
**Malaysiana**, installation for *Malaysia Now* at Asia House, London  
2006 **Global Photography Now**, Speaker, Tate Modern, London  
2002 **Matching Patterns**, installation for opening exhibition of Singapore Esplanade Entertainment Centre, Singapore  
**Buy Me**, installayion for ARCO '02 – Asian Party (Global Game) II, Cutting Edge Pavilion ARCO'02, Madrid  
**BUY**, by LabDNA, Substation Gallery, Singapore  
**Conversations with Tea**, Curated by Judy Freya Sibayan, Nomad-Scapular Gallery, Manila  
1998 **devil's advocate** by LabDNA, Asia Pacific People's Assembly, Kuala Lumpur  
**space bar**, installation by LabDNA NN Gallery Kuala Lumpur  
**July 4th Suburbia Panics**, rave party by LabDNA Kapitan's Restaurant & Bar Kuala Lumpur  
**August 31st Urban Paranoia**, rave party by LabDNA, Rooftop Menara IMC, Kuala Lumpur  
**October 18th Blue Skies**, rave party by LabDNA, Pudu Prison, Kuala Lumpur

1996 **To Catch A Cloud**, by LabDNAmultimedia experimental theatre event in collaboration with Nani Kahar, National Planetarium Kuala Lumpur  
**FILM & TELEVISION (SELECTED PROJECTS)**  
2014 Set Decorator Season 1: Episodes 1-4, **Indian Summers**  
Directed by Anand Tucker, New Pictures & Biscuit Films, a Channel 4 (UK) & PBS (US) co-production, TV Series  
2010 Production Design Consultant, **Bunohan**  
Directed by Dain Said, Apparat Films, Independent Feature Film  
2008 Production Designer, **Karaoke**  
Directed by Chris Chong Chan Fui, Tanjung Aru Pictures, independent feature film  
Production Designer, **Senandong Malam**  
Directed by Dain Said & Al-Jafree Yusop, Astro Prima / Trini Media, Malaysia, telemovie  
Production Designer, **Block B**  
Directed by Chris Chong Chan Fui, independent experimental film & sound project  
2006 Production Designer, **Dukun**  
Directed by Dain Said, Astro Shaw Films, Malaysia, feature film  
2005 Production Designer, **Rain Dogs**  
Directed by Ho Yuhang, Paper Heart Films & Focus First Cuts, Malaysia, feature film  
Production Designer, **Gol & Gincu**  
Directed by Bernard Chauly, Red Films, Malaysia, feature film  
2004 Production Designer, **Surat Untuk Bulan**  
Directed by Osman Ali, Audio One Productions, Malaysia  
2002 Production Designer, **Home Run**  
Directed by Jack Neo, Raintree Pictures, Singapore / Malaysia, feature film  
Production Designer, **Disney Buzz**  
Directed by Sherman Xavier, The Disney Channel, Malaysia  
2001 Production Designer, **Embun**  
Directed by Erma Fatima, a Filem Negara/Finas co-production, Malaysia, feature film

2000 Production Designer & Costume Designer, **Malaikat di Jendela**  
Directed by Osman Ali, a Finas & Nuansa co-production, Malaysia, short film  
2nd Unit Art Director (Sarawak, Malaysia), **The Sleeping Dictionary**  
Directed by Guy Jenkin, New Line Cinema  
Art Director, **Lips to Lips**  
Directed by Amir Muhamad, Malaysia, independent feature film  
Set Decorator (Malaysia & Singapore), **The Lost Empire**  
Directed by Peter MacDonald, Hallmark Entertainment  
1999 Production Designer, **Spinning Gasing**  
Directed by Teck Tan, Niche Film & Spinning Gasing Films, Malaysia, feature film  
Prop Buyer (Malaysia), **Anna and the King**  
Directed by Andy Tennant, Twentieth Century Fox  
1998 Prop Buyer (Malaysia) **Entrapment**  
Directed by Jon Amiel, Twentieth Century Fox  
Production & Costume Designer, **Bukak Api**  
Directed by Osman Ali, a Pink Triangle Production, Malaysia  
Art Director **Pulau Tenggol**  
Directed by Teck Tan, Astro, Malaysia  
1997 Art Director **Kuala Selangor XI**  
Directed by Teck Tan, Astro (Malaysia, tele- mini series)

#### PUBLICATIONS

Artist and Empire: National Gallery Singapore. 2016  
Revision: MSAC 5th Anniversary Sepcial Presentaion. Andre Lee. 2015.  
Still Moving: After Image. Singapore Art Museum. 2014.  
Art In Review. The New York Times. 2014.  
Helu-Trans Collection Series: Southeast Asia Contemporary. Helu-trans. 2014.  
Contemporary Photography in Asia. Prestel Publishing. 2013.  
Marcel Duchamp in South-East Asia. Equator Arts Projects. 2012.  
Mediation. National Taiwan Museum of Fine Arts. 2011.  
Another Asia: Noorderlight. Stitching Aurora Borealis. 2006.





photo courtesy of Yee I-Lann

## **ABOUT SILVERLENS**

Through its artist representation, institutional collaborations, art consultancy, and exhibition programming including art fairs and gallery partnerships, **SILVERLENS** aims to place its artists within the broader framework of the contemporary art dialogue. Its continuing efforts to transcend borders across art communities in Asia have earned it recognition from both artists and collectors as one of the leading contemporary art galleries in Southeast Asia. **SILVERLENS** was founded by Isa Lorenzo and Rachel Rillo in 2004.