

SILVERLENS
NEW YORK



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Yee I-Lann

at the roof
of the mouth

email

website

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INAUGURAL SHOW

8 September to 5 November 2022 | 505 W 24th Street, New York, NY



Yee I-Lann's practice has consistently spoken to urgencies in the contemporary world, from the vantage point of where she is from—mining personal story, southeast Asian cultures and histories, local knowledge, critical theory, and mass aesthetics and experience. She has been working collaboratively with her communities, embodying the culture and energy that allows art to be made under the most difficult circumstances.



Since 2018, Yee I-Lann, a native Sabahan living in the northwest Borneo city of Kota Kinabalu, has been collaborating with the inland community, Sabahan Dusun and Murut weavers, in the Keningau interior and with the sea community, Bajau Sama Dilaut weavers, from Pulau Omdal, Semporna to make *tikar* – woven mats. In the process, craft communities in the mountains and plains of Borneo bound to the tourist market have found opportunities for innovation, and a sea village community on the border between the Sulu and Celebes Seas has turned from fishing to weaving, in turn reducing pressure on the Coral Triangle.

A unique language of making has developed, bringing the weavers' skills, knowledge, and stories together with I-Lann's ideas and propositions. "This body of work claims and celebrates communities and their geographies, often at the peripheries, that give shape to the center", says I-Lann, often making strong statements calling for a politics of inclusion.

I-Lann explains the process: "Often when I ask the meaning of a motif, I am told instead what it feels like to weave it," she says. "There is a weave we accidentally invented, we named it "*Mansau ansau*". In the local language, Murut, it means "to keep journeying without knowing where you're headed." This feels like our journey the weavers and I have been on together."

Many languages meet for presentation: the digital pixel and the *tikar* weave, traditional and contemporary motifs, popular song, bodily gesture and sound, photographic image, and script. These position art-making and aesthetics as a means of bridging and understanding diverse experiences and stories.



Yee I-Lann sees the woven mat as architectural; it provides a platform that invites communal gathering and activation, where everyone sits together on the same level. Throughout the southeast Asian region, all mother tongues have a different name for the mat, but nevertheless, there is an unparalleled intimacy in the shared experience of the mat tied to everyday life and ritual. It is local, egalitarian, democratic, feminist. “The mat, to me, is a portal to story-telling and a way to discover and unroll other knowledges,” I-Lann says.





The show features a selection from her monumental piece *TIKAR/MEJA*, as well as a new body of photographic works, *Measuring Project, Chapters 1 – 7*. New weaves include three large scale *tikar*, two from the inland community that use bamboo as material, and one large vertical piece from the sea community of Malaysian and stateless women that use the *Pandanus* plant.

The first pieces that greet at the entrance of the exhibition are *Tukad Kad Sequence #2* facing a long wall of the complete photographic series, *Measuring Project, Chapters 1 – 7*.

The ***Tukad Kad Sequence #2 and #4*** are part of a body of seven *tikar* exploring architectural space as a meeting point between the personal and public, between new and old knowledges. Linguistics has played a major role in the research of the artist. One of the revelations I-Lann encountered was through a very foundational weave type called '*Tukad*'. In the Dusun and Murut languages, it means steps, as in stairs. She continues, "as we talk about this *Tukad* weave, one of the weavers, Siat, then later Julia, both from the inland Keningau district, referred to the texture "*tukad kad*" describing: "The ridges at the ceiling of your mouth - when they feel heat or acidity, they become more pronounced."

"*Tukad Kad*", then, is part of the cavity between the deeply private space inside our bodies and the external public space. It's the meeting of worlds so to speak—the trigger site at which you consume and expel, a corporeal threshold between public and private.



Working with the communities and learning different value systems, specifically, ways of measuring, triggered I-Lann to make the photographic series ***Measuring Project, Chapters 1 – 7***. Humbled by the weavers' use of their feet as measuring tools, and their cultural practice of step-counting Allom! Amata! / Life! Death!, she dove into re-seeing and re-learning value systems. A three-year project ensued. Heavily researching the meaning of symbols, objects, and cultural practices; combining these with her archive of over 20 years of images, her own personal heritage as part indigenous Kadazan and knowledge gleaned from story-telling by the weavers, led to this powerful series of photographs.



Known for over two decades for her photographic narratives on colonial history and post-colonial experience, I-Lann presents each chapter of photographs with a much deeper understanding of the search for repositioning power structures in a post-colonial reality. The mat became a portal for story-telling and a way to discover and unroll other knowledges.



At the end of the long hall, visible from the entrance of the gallery, is the large piece *Billboard*. Woven by the sea community in the vibrant colors that mimic the coral reef, this piece has the weavers at the foreground. Significant heritage motifs from Omadal island are prominently woven. The mat is a billboard for the *Balai Bikin**, a community hall, that is being built with proceeds from the sale of the work.

Balai Bikin* is a physical 'Making Hall' we are building together. Based on restorative and regenerative principles of a circular economy, we are self-funding the construction of a building to be built on the sea next to the weavers' water village. It will act as a community hall, a center for cultural collaboration and a site for this community to build their voice, pride and a sustainable income. The women weavers will be hiring their husbands to build this hall, financed by weavings such as this and through the sale of their *tepo* heritage mats under a basic principle of DIT, Do It Together. - **YIL

The show is completed by a selection of pieces from her **TIKAR/MEJA** series that has been shown in Manila, Kota Kinabalu, Hong Kong, Seoul, Basel, and now New York. This is the work that started the collaboration with the weavers.

Why the table? Traditionally in the southeast Asia region, all communities sat on mats on the ground, and had a tradition of mat-making. For I-Lann, the *tikar*, or *banig* in Tagalog, or mat, is intrinsically feminist, representing a communal, egalitarian power that comes from old knowledges, heritage, and culture. The table is a representation of administrative power and control – colonial, patriarchal, federal, state power. They are the opposite of the non-hierarchical, community-based, open platform of the *tikar*. **TIKAR/MEJA** forms a message from the people on the mat to the people at the table: The table can be rolled up, “eaten” by the mat. Like in a game of rock, paper, scissors.

Words by Isa Lorenzo and Beverly Yong





MARTHA ATIENZA

YEE I-LANN



The Tukad Kad Sequence #02

with weaving by Julitah Kulinting, S. Narty Raitom, Zaitun Raitom, Julia Ginasius, 2021

Split bamboo pus weave with kayu obol black natural dye, matt sealant

78.74h x 118.11w in • 200h x 300w cm

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The Tukad Kad Sequence #04

with weaving by Julitah Kulinting, S. Narty Raitom, Zaitun Raitom, Julia Ginasius, 2022

Split bamboo pus weave with kayu obol black natural dye, matt sealant

79.92h x 119.69w in • 203h x 304w cm

[email](#)

[whatsapp](#)

The Tukad Kad Sequence #2 and #4 is part of a body of seven *tikar* exploring architectural space as a meeting or trigger point between the personal and public, between new and old knowledges.

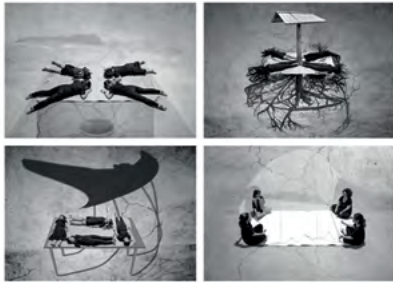
Tukad kad is a texture describing: “The ridges at the ceiling of your mouth - when they feel heat or acidity, they become more pronounced.” *Tukad Kad*, then, is part of the cavity between the deeply private space inside our bodies and the external public space. It’s the meeting of worlds— the trigger site at which you consume and expel, a corporeal threshold between public and private.

Within *The Tukad Kad Sequence*, the nagging “*giuk*” (worms) dance in memory and existence, old knowledge in my contemporary urban self. A dance between my indigenous Kadazan grandmother’s pixels of weave and worldviews and my digital pixels drawing from a cauldron of contrasts under the whirl of the ceiling fan, churned through the louvre pane windows, hauntings.



EXIT





Measuring Project: Chapters One to Seven, 2021-2022
Digital inkjet pigment print (Giclée) on Hahnemühle Photo Rag paper
dimensions variable
Edition of 8 + 2 AP

FULL SET
Edition 1
Edition 2

email

whatsapp



Measuring Project: Chapter One, 2021

Digital inkjet pigment print (Giclée) on Hahnemühle Photo Rag paper

11.69h x 16.54w in • 29.70h x 42w cm each

Edition of 8 + 2 AP

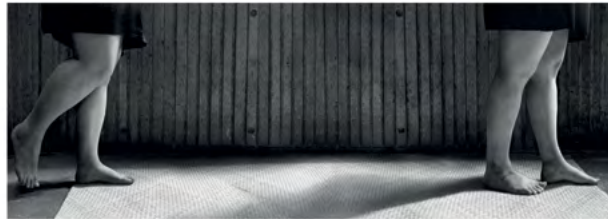
Editions 4 to 5

email

whatsapp



If *Measuring Project* is about re-seeing and re-learning value systems, *Chapter One* pulls back the curtain on an alternative alphabet of symbology. The mat is introduced as a physical and egalitarian space for coming together without hierarchy. Hair, a motif that runs throughout the artist's practice, becomes a structural root system, referring to a 'genetic memory' or ancestral knowledge passed down generationally through and by women. The shadow of the table looms above, a spectre of the chapters to come.



Measuring Project: Chapter Two, 2021

Digital inkjet pigment print (Giclée) on Hahnemühle Photo Rag paper

2 prints on top: 16.54h x 23.39w in • 42h x 59.40w cm each

bottom left: 11.69h x 33.07w in • 29.70h x 84w cm

bottom right: 11.69h x 16.54w in • 29.70h x 42w cm

Edition of 8 + 2 AP

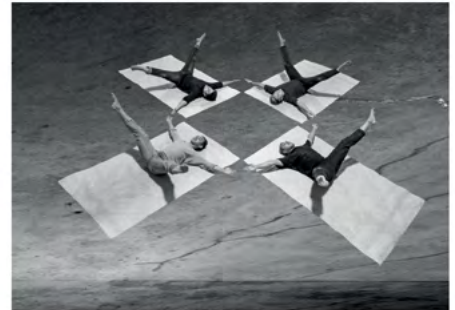
Editions 4 to 5

email

whatsapp



Chapter Two is a self-portrait of the artist and the only chapter in which she uses her own image. It reveals the origin story of *Measuring Project* itself, a three-year examination beginning when the divine knowledge of the weavers confronted her own systems. How do we measure distance, in inches or in steps? The alpha-numeric or the corporeal, and who decides? In one collage, she has woven an image of the back of her own head with bamboo, a quiet homecoming for I-Lann, the granddaughter of a Kadazan weaver.



Measuring Project: Chapter Three, 2021

Digital inkjet pigment print (Giclée) on Hahnemühle Photo Rag paper

1st and 4th: 16.54h x 23.39w in • 42h x 59.40w cm each

2nd and 3rd: 11.69h x 16.54w in • 29.70h x 42w cm each

Edition of 8 + 2 AP

Editions 4 to 5

email

whatsapp



Chapter Three introduces the image of the office chair overtaking the mat and ushering in the “realm of the table”. Tables, which did not exist in southeast Asia before the colonization by the Portuguese and Spanish, were mundane appliances of federal and state control, artifacts of colonialism through administration. “The violence of a table is more than the violence of a gun,” says I-Lann, “with a gun I may shoot you, but with a table I will design the knowledge of your children and your children’s children.”



Measuring Project: Chapter Four, 2022

Digital inkjet pigment print (Giclée) on Hahnemühle Photo Rag paper

2 prints on top: 16.54h x 23.39w in • 42h x 59.40w cm each

bottom: 11.69h x 33.07w in • 29.70h x 84w cm

Edition of 8 + 2 AP

Editions 4 to 5

email

whatsapp



Chapter Four is the climax, a battlespace collapsing table, mat, and hair. The table replaces other systems of value through colonization. In dominating the egalitarian, communal space of the mat, the divine feminine ancestral is robbed of “a seat at the table”. Images of the male body copied and contorted, a symbol of tireless labour, show the sweeping devastation of the man-on-man violence.



Measuring Project: Chapter Five, 2022

Digital inkjet pigment print (Giclée) on Hahnemühle Photo Rag paper

top: 16.54h x 23.39w in • 42h x 59.40w cm

bottom left: 11.69h x 33.07w in • 29.70h x 84w cm

bottom right: 16.54h x 11.69w in • 42h x 29.70w cm

Edition of 8 + 2 AP

Editions 4 to 5

email

whatsapp



Chapter Five is the haunting, showing quiet, individual casualties of a land and sea devastated by climate disaster and geo-politics. A figure appears three times, a stateless Bajau Laut woman photographed by I-Lann in 2007. Having been erased, she is a memory of the seas of Southeast Asia made visible. This photo, kept by the artist for 15 years, suggests the depth of her discursive archive of images, captured and methodically categorized for decades.



Measuring Project: Chapter Six, 2022

Digital inkjet pigment print (Giclée) on Hahnemühle Photo Rag paper

top: 11.69h x 33.07w in • 29.70h x 84w cm

bottom: 16.54h x 23.39w in • 42h x 59.40w cm

Edition of 8 + 2 AP

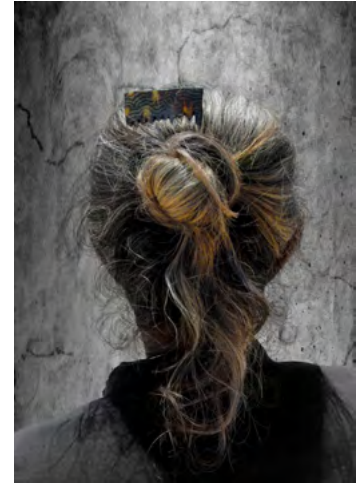
Editions 4 to 5

email

whatsapp



Chapter Six is the return of the mat, imagining an ancestral knowledge that forms the future. Inspired by Ursula Le Guin's essay "*The Carrier Bag Theory of Fiction*" (1986), I-Lann urges that in this epoch of social, political, and environmental crisis it is the feminine "carrier bag" (womb) that will save us. This epic value shift dismantles the rule of the phallic sword, gun, and pen. The mat is gathered to become a vessel that holds the community, all communities, all at once.



Measuring Project: Chapter Seven, 2022

Digital inkjet pigment print (Giclée) on Hahnemühle Photo Rag paper

16.54h x 23.39w in • 42h x 59.40w cm

Edition of 8 + 2 AP

Editions 4 to 5

email

whatsapp



Chapter Seven is a postscript and a nod to Ursula Le Guin's *Space Crone*, which asks the question who would represent humanity best when meeting The Aliens in outer space? Le Guin posits The Old Woman, invisible through life but witness to all human conditions. Here, she wears a turtle-shell hair clip. Turtles when hatched on a beach travel the world for 20–30 years. But when giving birth to the next generation, an inherent GPS system brings them back to the same beach on which they were born. An ancestral consciousness measures the way home.



MARTHA ATIENZA

Tiguanalipad (The protectors)

YEE I-LANN

At the roof of the mouth



Billboard

with Bajau Sama DiLaut Weavers Sanah binti Belasani, Kennuhong binti Gundasali, Roziah binti Jalaid, Darwisa binti Omar, Eraida binti Husin, 2022
Bajau Sama DiLaut Pandanus heritage weave with commercial dyes
188.5h x 75w in • 479h x 190w cm

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With some artworks, I-Lann is clearly the author, weaving her designs, politics and storytelling through the weavers hands. With this work, the weavers are at the foreground and I-Lann is as enabler. Here are significant heritage motifs from the community of weavers at Omadal Island. The motifs, read from bottom to top:

- papan lantai, planks of wood that crisscross forming the foundational architecture of their water villages;
- harunan motol, the boat's ladder
- sambulayang, the signature flag sails of their lepa houseboats
- divers' eye goggles worn when diving through the depths and
- kain pelikat - the top motif depicting shimmering light and play of the sea's watery surface.

Proceeds from the sale of Billboard will be used for the building of Balai Bikin.







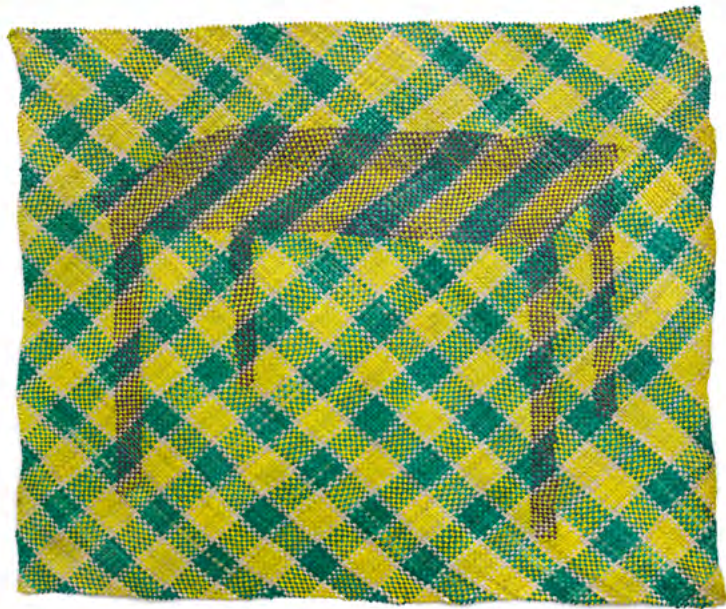
TIKAR/MEJA 5, 2018-2019

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

[email](#)

[whatsapp](#)



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

[email](#)

[whatsapp](#)



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

email

whatsapp

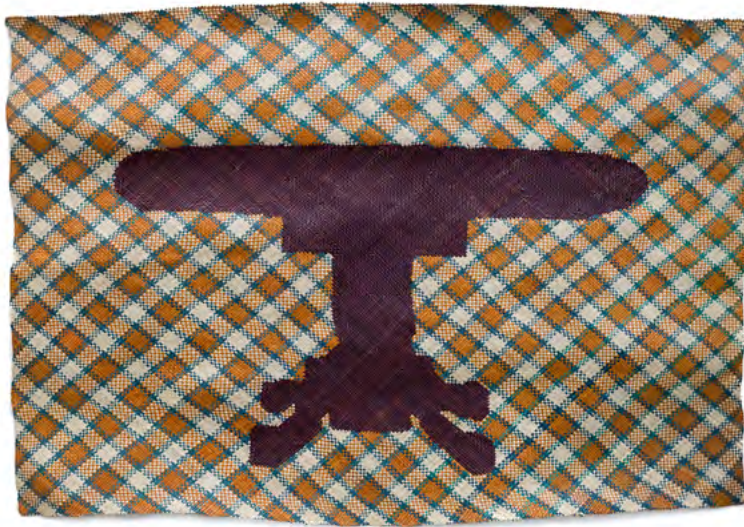


TIKAR/MEJA 10 2018-2019
Bajau Sama DiLaut Pandanus weave
with commercial chemical dye and matt sealant
40.94h x 57.87w in • 104h x 147w cm

Edition 1 of 2

email

whatsapp

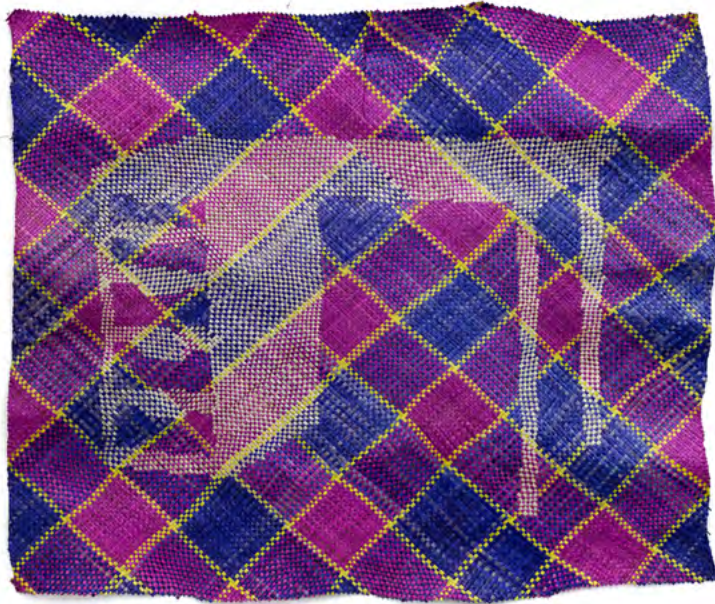


TIKAR/MEJA 13, 2018-2019
Bajau Sama DiLaut Pandanus weave
with commercial chemical dye and matt sealant
39.76h x 56.50w in • 101h x 143.50w cm

Edition 1 of 2

email

whatsapp

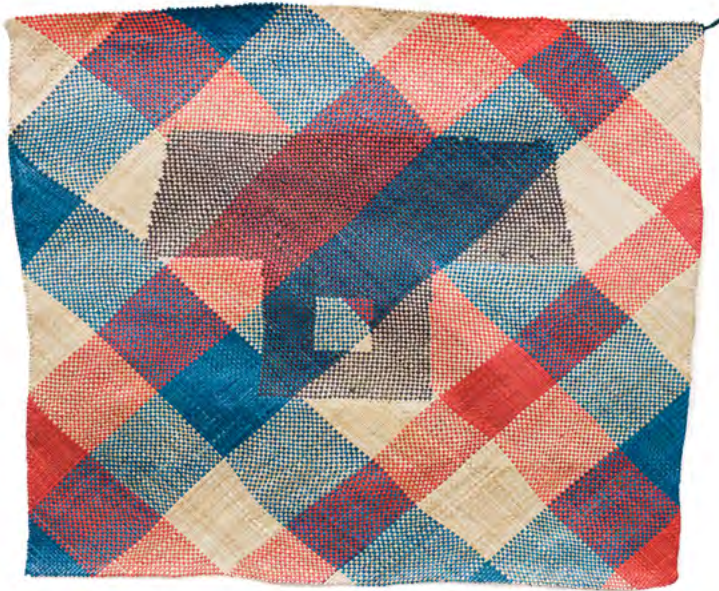


TIKAR/MEJA 15 2018-2019
Bajau Sama DiLaut Pandanus weave
with commercial chemical dye and matt sealant
38.58h x 46.46w in • 98h x 118w cm

Edition 1 of 2

[email](#)

[whatsapp](#)



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

[email](#)

[whatsapp](#)



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

[email](#)

[whatsapp](#)



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

[email](#)

[whatsapp](#)



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

email

whatsapp

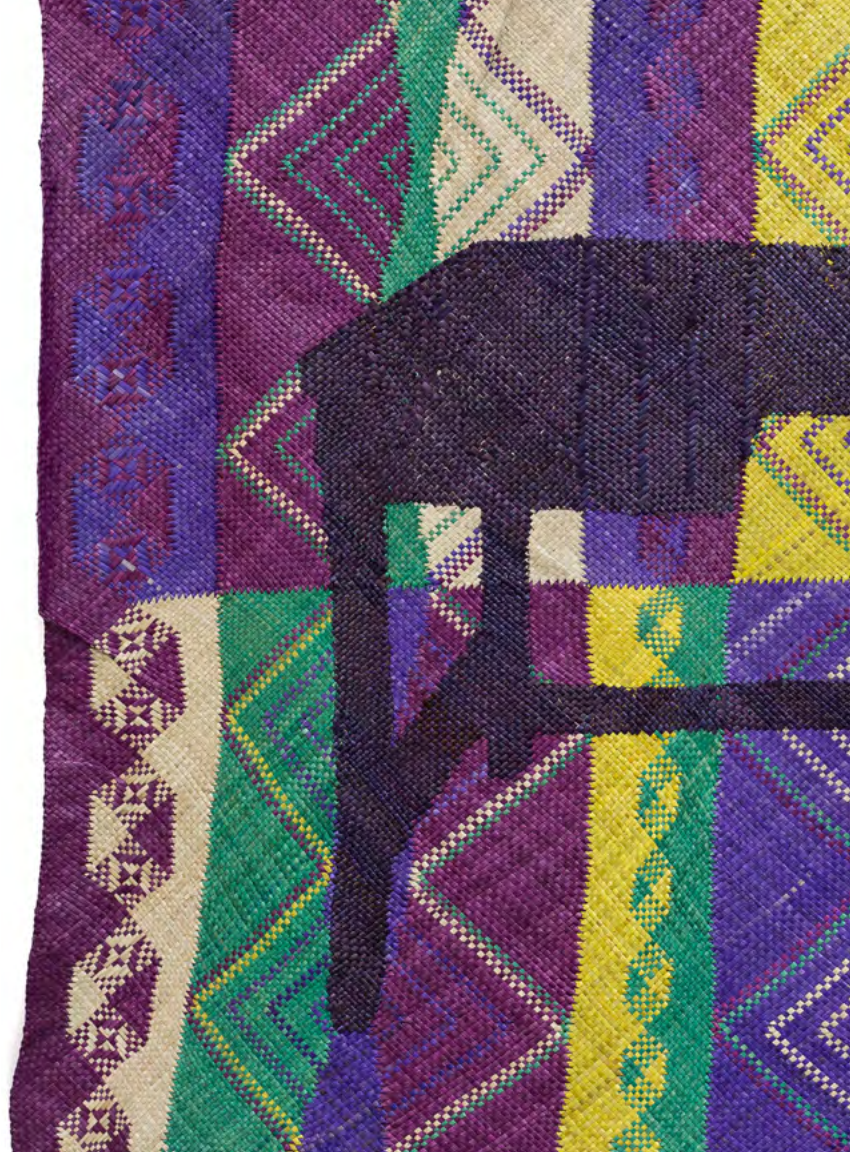
The table, in my imagery, represents colonial power and a kind of hard patriarchy.

All our communities had mat-making traditions and sat on the ground or floor. In pre-colonial times, there was no word for table because there were no tables in the Southeast Asian archipelago. Today, the Philippines Tagalog word for table is *mesa*, in Malay it's *meja* - coming from the Portuguese and Spanish word for table - *mesa*.

How do you colonise someone? Not through guns, but through administration. The violence of the table. I tell you what your land is, I tell you what your history is, what value is, I tell you who you are, therefore I have power over you and that's how I'm going to colonise your land, your language, your knowledge – you, and your children, and their children.

With the woven mat, *tikar*, I address how we share space. Weaving is an inheritance of coded rhythms shared amongst women, a language full of ideas reflecting a community's world views. I'm working with weavers who have lived at sea for centuries, with no paper identity but with rich knowledge and culture. The mat remembers feminist, egalitarian communities.

TIKAR/MEJA juxtaposes the power of the table against the power of the mat. A table on a mat is like a stone on paper in a game of rock-paper-scissors, when my open hand encloses your fist. To decolonise is to see the table and to see the mat. - YIL





SILVERLENS

www.silverlensgalleries.com

YEE I-LANN

Bio

Yee I-Lann (b. 1971, Kota Kinabalu, Sabah, Malaysia) lives and works in Kota Kinabalu. Her primarily photomedia-based practice, often situated at the shifting nexus of power, colonialism and neo-colonialism in Southeast Asia, explores the impact of historic memory in social experience, often with particular focus on counter-narrative 'histories from below'. In recent years, she has started working collaboratively with sea-based and land-based communities and indigenous mediums in Sabah, Malaysia.

Yee's selected recent solo exhibitions include *At The Roof Of The Mouth*, Silverlens Galleries, New York, USA (2022); *Picturing Power*, Minneapolis Institute Of Art, Minneapolis, USA (2022); *Until We Hug Again*, Center for Heritage, Arts and Textiles (CHAT), Hong Kong (2021); *Yee I-Lann & Collaborators: Borneo Heart*, Sabah International Convention Centre, Kota Kinabalu, Malaysia (2021); *ZIGAZIG ah!*, Silverlens, Manila, Philippines (2019); *Yee I-Lann: 2005-2016*, Ayala Museum, Manila, Philippines (2016). Among her selected groups exhibitions are the Bangkok Art Biennial, Bangkok, Thailand (2022); 4th International Istanbul Triennial, Istanbul, Turkey (2022); Aichi Triennale, Arimatsu, Nagoya City, Japan (2022); 10th Asia Pacific Triennial of Contemporary Art, Queensland Art Gallery/Gallery of Modern Art, Brisbane, Australia (2021); Indian Ocean Craft Triennial, John Curtin Gallery, Perth, Australia (2021); Asian Art Biennial, National Taiwan Museum of Fine Arts, Taichung City, Taiwan (2019); *SUNSHOWER: Contemporary Art from Southeast Asia 1980s to Now*, The National Art Center and Mori Art Museum, Tokyo, Japan (2017); Yinchuan Biennale, Yinchuan, China (2016); Jakarta Biennale, Jakarta, Indonesia (2015).



I-Lann has worked in art department and as a production designer in the Malaysian film industry since 1994 and between 2003-2008 established the production design department and lectured at Akademi Seni Budaya dan Warisan Kebangsaan (ASWARA). With her partner, rock n roll subculture archivist, musician and designer Joe Kidd they share KerbauWorks a cross-discipline project label and space. She is a Board member for Forever Sabah based in Sabah and a co-founding partner of Kota-K Studio in Tanjung Aru Old Town, Kota Kinabalu.

YEE I-LANN

Bio

b. 1971, Sabah, MY



TIKAR/MEJA 5, 2018-2019

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
Ilham Gallery Collection; Kuala Lumpur, Malaysia
Singapore Art Museum
National Art Gallery of Australia
National Gallery of Victoria, Australia
Queensland Art Gallery, Australia
Griffith University, Australia
Sherman Contemporary Art Foundation; Sydney, Australia
21st Century Museum of Contemporary Art, Kanazawa, Japan
Mori Art Museum, Japan
Minneapolis Institute of Art, USA
UBS Art Collection, UK
Kadist Foundation, France
Cornell University's Herbert F. Johnson Museum of Art collection

SOLO & TWO PERSON EXHIBITIONS

2022 *At the roof of the mouth*, Silverlens, New York
Art Basel, Silverlens, Basel, Switzerland
2021 *Yee I-Lann: Until We Hug Again*, MILL6CHAT, Hong Kong
Borneo Heart, Sabah International Convention Center, Kota Kinabalu, Malaysia
2020 *S.E.A. Focus*, Silverlens, Singapore
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
2014 *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

YEE I-LANN

Bio

- 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 & Khamal Hamdan*, Valentine Willie Fine Art, Kuala Lumpur, Malaysia
- 1992 *Contemporary Photography: Yee I-Lann & Sally Foster* Greenaway Art Gallery, Adelaide

SELECTED GROUP EXHIBITIONS

- 2022 *The Sea and The Jungle, Frieze Seoul*, COEX, Seoul, Korea
Aichi Triennale 2022: Still Alive, Aichi Arts Center, Japan
Shifting Orientations Manila - Cast but One Shadow: Afro Southeast Asian Affinities, Vargas Museum, Quezon City, Philippines
Aqua Paradiso, Asia Culture Centre, Gwangju, Korea
Futures/Impossible Present, A+ Works of Art, Kuala Lumpur, Malaysia
Art Basel Hong Kong
A+ Preferred, A+ Works of Art, Kuala Lumpur, Malaysia
Art Fair Philippines, Silverlens, Manila
- 2021 *10th Asia Pacific Triennial of Contemporary Art (APT10)*; QAGOMA, Brisbane, Australia
Art and Environmental Struggle, Herbert F. Johnson Museum of Art, Cornell University, Ithaca, NY, USA
Art Histories of a Forever War: Modernism Between Space and Home, Taipei Fine Arts Museum, Taiwan
As We Were, Seed Art Space, Singapore
Art Fair Philippines, Silverlens, Manila
Tonight the Air is Warm, Kristin Hjellegjerde Gallery, London
In Our Best Interests: Afro-Southeast Asian Affinities during a Cold War, ADM Gallery, Singapore
- 2020 *Encounter*, Asia Culture Center, Gwangju
The Consciousness Flows Within, Asia University Museum of Modern Art; Taichung City, Taiwan
2020 Asia Project - Looking for Another Family, National Museum of Modern and Contemporary Art, Korea
Love In The Time of Covid-19; GAG Projects, Greenaway Art Gallery; Adelaide, Australia
Art Basel Hong Kong; presented by Silverlens; Art Basel Online Galleries
KerbauWorks @ KeTAMU Tamu #002; Laman Seni; Kota Kinabalu, Sabah
- 2019 *The Body Politic and the Body*, Ilham Gallery, Kuala Lumpur, Malaysia

YEE I-LANN

Bio

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, a travelling exhibition

- Rockbund Art Museum, Shanghai, China
- Para Site, Hong Kong

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

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

2018 **Halal Haram**, Sisters In Islam, Cult Gallery, Kuala Lumpur, Malaysia

OzAsia Festival, Festival Center, Adelaide, South Australia

Pillars of Sabah, Kota Kinabalu, Sabah, Malaysia

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

The Horizon is Just an Illusion: New Thoughts on Landscape, OUR Art Projects, Kuala Lumpur, Malaysia

2017 **Sunshower: Contemporary Art from Southeast Asia 1980s to Now**, Mori Art Museum and National Art Center and Fukuoka Museum, Tokyo

Glorious: earthly pleasures and heavenly realms, Art Gallery of New South Wales, Australia

Di Mana (where are) Young, Malaysia National Art Gallery, Kuala Lumpur

On Attachments and Unknowns, Sa Sa Basaac, Phnom Penh

Converging Voices: Gender and Identity, Hofstra University Museum, Hempstead, New York

Outcasts: Women in the Wilderness, Wave Hill, Bronx, New York

Art Basel Hong Kong, Tyler Rollins Fine Art, Hong Kong

MAM Collection 004: Imagining the Unknown Stories, Mori Art Museum, Japan

Translación, Inaugural Exhibition, Silverlens, Manila

2016 **Artist and Empire: (En)countering Colonial Legacies**, National Gallery Singapore

BODY/PLAY/POLITICS, Yokohama Museum of Art, Japan

Yinchuan Biennale: For an Image, Faster Than Light, Museum of Contemporary Art Yinchuan, China

YEE I-LANN

Bio

- Era Mahathir*, Ilham Gallery, Kuala Lumpur
- The Road Not Taken*, Mind Set Art Center, Taiwan
- Love Me In My Batik; Modern Batik Art from Malaysia and Beyond*, Ilham Gallery, Kuala Lumpur
- 2015 *Sous la Lune / Beneath the moon*, Institute of Contemporary Art, Singapore
- Jakarta Biennale 2015: Neither Back Nor Forward: Acting In The Present*, Jakarta, Indonesia
- Picturing The Nation*, Ilham Gallery, Malaysia
- Open Sea: Artists from Singapore and South East Asia*, Musée d'Art Contemporain de Lyon, France
- On Sweat, Paper, Porcelain*, Curated by Kathleen Ditzig, CCS Bard Hessel Museum Center for Curatorial Studies, New York
- Art Basel Hong Kong*, Silverlens, Hong Kong
- Looking Ahead: 15 Malaysian Artists*, Fergana Art Space, Georgetown, Malaysia
- Art Fair Philippines*, Silverlens, Manila
- 2014 *Away From The Long Night*, Mind Set Art Center, Taipei
- Afterimage: Contemporary Photography from Southeast Asia*, Singapore Art Museum, Singapore
- Daegu Photo Biennale 2014: Origins, Memories & Parodies*, Daegu, South Korea
- Paris Photo*, Silverlens, Grand Palais, Paris
- THE ROVING EYE: Contemporary Art from Southeast Asia*, Arter, Istanbul
- Curators' Series #7. A Special Arrow Was Shot In The Neck...*, Curated by Natasha Ginwala and Vivian Zihel, David Roberts Art Foundation, London
- Art Basel Hong Kong*, Silverlens, Hong Kong
- Finding your place in the world: Asian Photomedia*, National Gallery of Australia, Canberra, Australia
- 2013 *Helutrans Collectors Series: Southeast Asia/Contemporary*, Artspace@Helutrans, Singapore
- Suspended Histories; Museum Van Loon*, Amsterdam, The Netherlands
- The (Post) Colonial Photostudio*, Northern Gallery for Contemporary Art, Sunderland, UK
- You are the company in which you keep*, Northern Gallery for Contemporary Art, Sunderland, UK
- Noorderlicht PhotoFestival 2013*, Old Sugar Factory, Groningen, The Netherlands
- Artissima: International Fair of Contemporary Art: Present Future*, presented by Publika@MAP, Italy
- Paris Photo*, Silverlens, Grand Palais, Paris France
- M50: Hari Malaysia 50th Anniversary*, MAP @ Publika, Kuala Lumpur, Malaysia
- Art of Memory: Contemporary Textile Expressions*, Jim Thompson Art Center, Bangkok, Thailand

YEE I-LANN

Bio

- ArtJog'13: Maritime Culture*, Taman Budaya Yogyakarta, Indonesia
- Welcome to the Jungle: Contemporary Art in Southeast Asia*, Yokohama Museum of Art, Japan
- Kuala Lumpur Triennial: Barricade*, MAPKL @Publika, Kuala Lumpur, Malaysia
- 2012 *Kembara Jiwa; Selasar Sunaryo*, Bandung & Taman Budaya, Yogyakarta, Indonesia
- Encounter: The Royal Academy in Asia*, Institute of Contemporary Art, Royal Academy in association with Fortune Cookie Projects & Institute of Contemporary Arts Singapore
- Women In-Between: Asian Women Artists 1984-2012*, Fukuoka Asian art Museum, Fukuoka, Japan
- Wawasan 2020: The Malaysian Dream*, VWFA Gallery, Singapore
- The Collectors Show: Chimera: Asian Contemporary Art from Private Collections*, Singapore Art Museum, Singapore
- 2011 *Medi(t)ation: 2011 Asian Art Biennial*, National Taiwan Museum of Fine Arts, Taichung
- Territories of the Real and Unreal*, Langgeng Art Foundation, Jogjakarta
- Inner Voices*, 21st Century Museum of Contemporary Art, Kanazawa
- Tanah Ayer: Malaysian Stories from the Land*, Selasar Sunaryo Art Space, Bandung
- Negotiating Home, History and Nation: Two decades of contemporary art in Southeast Asia 1991 - 2011*, Singapore Art Museum
- 2010 *Daegu Photo Biennale*, Asia Spectrum, Daegu Culture & Arts Center Daegu, South Korea
- 2009 *RE_view*, National Gallery of Victoria, Melbourne
- 4th Fukuoka Asian Art Triennale 2009 (FT4) Live and Let Live: Creators of Tomorrow*, Fukuoka Asian Art Museum, Fukuoka
- Dojima River Biennale 2009 Reflection: The World Through Art*, Dojima River Forum, Osaka
- Magnetic Power: ASEAN-Korea Contemporary Photography & Media Art Exhibition*, Hanbyukwon Gallery, Seoul
- A New Wave of Responsive Images, Contemporary Malaysian Photography: Tokyo Month of Photography*, Nikon Ginza Gallery, Tokyo
- Paradise is Elsewhere*, Ifa Gallery: Stuttgart & Berlin
- CUT09: Figure (New Photography from Southeast Asia)* a touring show to Valentine Willie Fine Art: Kuala Lumpur & Singapore; Manila Contemporary, Manila
- 2007 *Independence Project*, Galeri Petronas, Kuala Lumpur; Gertrude Contemporary Art Spaces (2008), Melbourne
- Out of the Mould*, Galeri Petronas, Kuala Lumpur
- New Nature*, Govett-Brewster Art Gallery, Palmerston North, New Zealand
- Thermocline of Art: New Asian Waves*, ZKM Museum of Contemporary Art, Germany

YEE I-LANN

Bio

- Between Generations: 50 Years Across Modern Art in Malaysia*, University Malaya, Kuala Lumpur; Muzium & Galeri Tuanku Fauziah, Universiti Sains Malaysia, Penang
- 2006 *1st Singapore Biennale 2006: Belief*, City Hall, Singapore
- Another Asia: Photographs from South and Southeast Asia*, Noorderlicht photofestival, Leewarden
- Holding Up Half the Sky - Malaysian Women Artists*, National Art Gallery, Kuala Lumpur
- Contemporary Commonwealth*, National Gallery of Victoria, Melbourne
- Common Ground*, Sharjah Art Museum, United Arab Emirates
- History and Beyond: Malaysian Photography from 1900 to the Present Day*, National Art Gallery, Kuala Lumpur
- Jejak Langkah*, National Art Gallery, Kuala Lumpur
- 2005 *Art ConneXions*, 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 & Berlin (2006)
- 2004 *Malaysian Art NOW*, National Art Gallery, Kuala Lumpur
- 2003 *Der Rest der Welt*, Neuffer Am Park, Pirmasens
- Things We Believe II*, Pruss & Ochs Gallery, Berlin
- 2002 *Identities - Who We Are*, National Art Gallery, Kuala Lumpur
- 2000 *Asia in Australia: Beyond Orientalism*, Global Arts Link, Queensland
- L'art dans le monde*, Paris-Musees, Paris
- Rupa Malaysia*, National Art Gallery, Kuala Lumpur
- 1999 *Through Our Eyes: Contemporary Malaysian Women Artists*, Galeri Petronas, Kuala Lumpur
- The Third Asia-Pacific Arts Triennial*, Queensland Art Gallery, Brisbane
- 1998 *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

- 2021 *Collaboration during COVID-19, Asia Pacific Triennial (APT10), QAGOMA*, Brisbane, Australia, Online, 5th Dec 2021
- Malaysia Design Archive presents A talk by Yee I-Lann: Flip the Table, Lift the Tikar, Kantata* @ The Zhongshan Building, 3rd Nov 2021.
- 與藝術家聊天: 于一蘭 *CHAT with Artist: Yee I-Lann, exhibition walkthrough with curator Mizuki Takahashi*, Online, 7th Oct 2021.
- Indian Ocean Craft Triennial (IOTA21 Perth) artist talks*, online Panelist Speaker, Online, 18th Sept 2021.

YEE I-LANN

Bio

Selvedge Magazine World Fair, 'Until We Hug Again' at CHAT Hong Kong, online exhibition presentation with curator Mizuki Takahashi, Online, 4th Sept 2021.

Kongres Kebudayaan Kebangsaan: Ke Mana Selepas 50 Tahun? online Panelist Speaker, organised by PUSAKA, Jurnal Suara Cendana Malaysia, Online, Friday 13th Aug 2021.

Before, And Beyond: Fajrina Razak & Yee I-Lann in conversation with Goh Sze Ying, online conversation organized by National Gallery Singapore, Online, 10th Aug 2021.

Sharing the Tikar: Local Matters Yee I-Lann with Isa Lorenzo and Jim Amberson, Art Basel OVR Conversations, Online, 19th June 2021.

Doing Theory in Southeast Asia: Keynote Speaker 2: Yee I-Lann; keynote address, organized by the Centre for Cultural Studies and MA in Intercultural Studies Program, The Chinese University of Hong Kong, Online, 28th May 2021.

Borneo Heart Sharing with Yee I-Lann and Collaborators featuring Lili Naming, Shahrizan Shah, Siat Yanau, Kak Sanah, Kak Roziah,

Kak Kinnuhong, Azizan Danial (Tagaps Dance Theatre) and Andy Chia, presented by Borneo Bengkel's BOR(NEO): The Project - Sharing Session #2, Online, 24th May 2021.

Power, Politics, Change & The Circular Economy: Topic 1: History of Sabah: Lecture by Yee I-Lann, Organised and Curated by Forever Sabah Institute, Mountain Top Sessions at KampOng Campus, Sabah, 28-29th Jan 2021.

2020 **Sharing Session: Sharing the Tikar**; online Panelist Speaker, organized by PORT-Ipoh & Ipoh International Art Festival.

Southeast Asia Art Watch: Malaysia, Panelist Speaker, S.E.A. Focus, Singapore

Local Matters: Martha Aienza and Yee I-Lann on Communities, the Environment, and Art, Panelist Speaker, Silverlens, Manila

PIVOT: The Southeast Asian Art World Beyond COVID-19: How will artists approach their practices? Panelist; 17 June 2020; Art & Market ZOOM

2019 **Tikar-A-Gagah: OUTBOUND Initiative**, National Gallery Singapore, Singapore

Art in Sabah: Challenges and Perspectives (Part 1); Panelist; Sabah Art Gallery; Kota Kinabalu, Sabah

Narratives in Malaysian Art: Walking the Talk: Art That Makes Malaysia, a panel discussion; Panelist;

HOM Art Trans, Kuala Lumpur, Malaysia

Karya Wanita Sabah Ke-12; Kupi Kupi Seni Bersama Yee I-Lann; Artist Talk; Sabah Art Gallery; Kota Kinabalu, Sabah

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

YEE I-LANN

Bio

- 2015 **APT8 Session 2 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
- 2009 **At the Top**, Burj Khalifa observation deck permanent exhibition, 5 screen multimedia installation commissioned by gsmprjct° in collaboration with Dain Said, Dubai
- 2008 **Kinabalu Series**, Borneo Research Council 9th Biennial International Conference, Kota Kinabalu
- 2007 **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, installation for ARCO '02 - Asian Party (Global Game) II, Cutting Edge Pavilion ARCO'02, Madrid
- 2001 **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
- 1997 **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 LabDNA multimedia experimental theatre event in collaboration with Nani Kahar, National Planetarium Kuala Lumpur

YEE I-LANN

Bio

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 / Trinini 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
Production Designer & Costume Designer, **Malaikat di Jendela**
Directed by Osman Ali, a Finas & Nuansa co-production, Malaysia, short film
- 2000 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

YEE I-LANN

Bio

- 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 Tenggara*
Directed by Teck Tan, Astro, Malaysia
- 1997 Art Director *Kuala Selangor XI*
Directed by Teck Tan, Astro (Malaysia, tele- mini series)

RESIDENCIES

- 2015 NTU CCA (Center for Contemporary Art) Residencies, Singapore
- 2012 Colonial Photography Workshop, Langgeng Art Foundation with Dr Alexander Supartono, Jogjakarta, Indonesia
- 2005 Goethe Institute Art ConneXions, Manila, Palawan, Sulu Sea, Philippines
- 2003 Poonindie Community Learning Centre, Multicultural Grant, Multicultural Society of South Australia, Port Lincoln, Eyre Peninsular, Australia
- 2003 First recipient of the Australian High Commission Visual Artist Residency Award (Malaysia); The Gunnery Studios, Woolloomooloo, Sydney, Australia

EDUCATION

- 2003 Australian Film Television and Radio School: Art Direction Short Course Certificate, Sydney
- 1993 Central Saint Martins School of Art: 'Drawing for Painting' Summer School Certificate, London
- 1992 University of South Australia Bachelor of Arts (Visual Arts); major in photography, minor in cinematography, Adelaide

PUBLICATIONS

- 2020 Asia Project-Looking for Another Family [Exhibition catalogue]. Exhibited at National Museum of Modern and Contemporary Art, Korea 22 May - 23 August 2020.
- Looking for Another Family. National Museum of Modern and Contemporary Art, Korea, 2020
- 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.

