



OUT OF THE MOULD

The Age of Reason

artworks by ten Malaysian
new generation women artists
karya seni oleh sepuluh orang seniman
wanita generasi baru Malaysia

of her own childhood. The work which consists of five horses is made more meaningful by the choice of materials that are powerful reference marks to the vulnerability of children.

Homemade examines the way ordinary everyday objects and ordinary materials can invoke different perspectives and meanings. Bibi Chew is an astute editor of her sources with her ability to create a seamless and exotic world of unusual juxtapositions from the most unassuming materials. The unconventional use of traditional cloth coffee strainers reconstructed into freestanding sculptures repeats Bibi's vocabulary, which from the start has been based on the use of unconventional materials. What is offered here is beyond the realm of tangible objects but rather an ungraspable sensual experience of smell and aroma. As such Bibi literally returns the material to its original source. Visually arresting, each of the six mannequins invites close reading into its individual form that challenges our assumptions on issues of identity within the Malaysian context.

For Yee I-Lann, the question of identity and place poses numerous questions that leave her commitment to the traditional role and authority of women in her native state of Sabah unchallenged. The categories of media have never inhibited I-Lann from exploring new possibilities as it is her digitally produced artworks that interest her and vitalize her content.

In *Kinabalu Series* the edginess of her vocabulary points to the fear that stalks a social environment of Sabah threatened by indiscriminate redevelopment and extensive ecological change and the increasing vulnerability of its inhabitants. To express its physical and psychological impact, I-Lann uses a variety of elemental materials, which are particularly important to the evocation of her cultural memory. The transformation of her imagery is the central part of I-Lann's concerns for her own Kadazandusun cultural inheritance in the face of consumerism and capitalism.

The documentary presented in **Out of the Mould: The Age of Reason** is an attempt to mainstream the discussion of recent feminist art practice and the twisting contours of art and its social role. And on that note, there is melancholy and sentiment of course, but it is one of choice rather than sentiment.

keimbangan sendiri sebagai seorang kanak. Siri mainan yang berterus kanak-kanak beliau sendiri. Karya bermakna lagi oleh pilihan bahan kanak-kanak mudah terdedah.

Homemade meneliti cara barang perspektif dan makna. Bibi Chew mewujudkan dunia eksotik dan luar biasa. Penggunaan penapis k semula arca-arca yang bebas penggunaan bahan-bahan yang ti adalah di luar kawasan barang ke tidak boleh disambar. Bibi betul-dipandang, setiap satu dari enam masing yang mencabar anggapan

Bagi Yee I-Lann, persoalan identiti tidak mencabar komitmen beliau kelahirannya, Sabah. Kategori-ka menerokai kemungkinan-kemur digital adalah yang digemarinya *Series* kegelisahan tatabahasa bel sosial Sabah yang diancam oleh yang besar dan sifat semakin mu dan psikologi, I-Lann menggunakan menimbulkan kenangan kebudaa keimbangan I-Lann mengenai v konsumerisme dan kapitalisme.

Dokumentari yang dipersembahkan percubaan untuk mengutamakan yang bengkok-bengkok dan per melankolia dan sentimen, tetapi k



YEE I-LANN

The "Kinabalu series" explores the eroded spiritual power of the Kadazandusun woman and her shifting relationship to her land. Mt Kinabalu is the only fixture in Sabah's dramatically changing environment and the final resting place of ancestors. "Huminodun" is in respect to the Kadazandusun creation story where woman created the earth and padi and thus cultivated her community. "Anak Negeri" is my self portrait, family sitcom and museum *diorama*. As a Vision 2020 Malaysian, I try and find my place, balanced with an inheritance I have from my Kadazan grandmother, as the oil palms spread and we, like the harvest and the landscape, become homogenized. "Kopivosian" is modern Sabah - a huge oil palm estate, a factory for Putrajaya. The "Kinabalu series" is my lament for Sabah.

1. ANAK NEGERI • Digital print on Kodak Endura Paper • 107 x 204.5cm • 2007
ANAK NEGERI • Cetakan digital di atas kertas Kodak Endura • 107 x 204.5cm • 2007
2. HUMINODUN • Digital print on Kodak Endura Paper • 107 x 204.5cm • 2007
HUMINODUN • Cetakan digital di atas kertas Kodak Endura • 107 x 204.5cm • 2007
3. KOPIVOSIAN • Digital print on Kodak Endura Paper • 107 x 204.5cm • 2007
KOPIVOSIAN • Cetakan digital di atas kertas Kodak Endura • 107 x 204.5cm • 2007

'Siri Kinabalu' meneroka kuasa rohaniah wanita Kadazandusun yang terhakis hubungannya yang berubah-ubah dengan tanahnya. Gunung Kinabalu merupakan satu mercu tanda yang tetap dalam persekitaran Sabah yang sedang berubah dramatik, dan tempat persemadian nenek moyang.

"Huminodun" adalah mengenai mitos penciptaan Kadazandusun di mana wanita bumi dan padi dan seterusnya menanam komunitinya. "Anak Negeri" merupakan diri saya, cerita keluarga dan *diorama* muzium. Sebagai seorang Malaysia dalam Vision 2020, saya cuba mencari tempat sendiri dan mengimbangkan warisan dari nenek moyang sementara kelapa sawit semakin meluas dan kita, seperti tuaian dan pemanca, semakin homogen. "Kopivosian" menggambarkan Sabah yang moden – sebuah negara kelapa sawit yang luas, sebuah kilang untuk Putrajaya. "Siri Kinabalu" merupakan saya untuk Sabah.





