

**MEDIA RELEASE**

**ILHAM Gallery and Singapore Art Museum Present *The Body Politic and the Body***  
*Featuring Malaysian artists, this collaborative exhibition opens at ILHAM Gallery in*  
*Kuala Lumpur, Malaysia from 8 December 2019 and runs until 12 April 2020*



Ahmad Fuad Osman, *Recollections of Long Lost Memories* (slide), 2007, Collection of SAM, Image courtesy of the Artist

**Kuala Lumpur, 6 December 2019** – ILHAM Gallery and Singapore Art Museum (SAM) present ILHAM x SAM Project: *The Body Politic and the Body* from 8 December 2019 to 12 April 2020 at ILHAM Gallery in Kuala Lumpur. The first collaboration between ILHAM Gallery and SAM, it explores the many facets of contemporary art and its genealogies in Malaysia. *The Body Politic and the Body* is conceived as a dialogue between works and features 7 artworks from SAM's collection, alongside a new commission, artwork adaptations and loans from Malaysian artists.

As the title suggests, the body is central to the exhibition, which explores the tension between the socio-political body of Malaysian society, imagined as a collective entity, and the individual, subjective body. From SAM's collection, the exhibition includes *Recollection of*

*Long Lost Memories* by **Ahmad Fuad Osman**, **Bayu Utomo Radjikin's** *Lang Kacang, Dalam* by **Simryn Gill**, *The Voyage* by **Mohammad Din Mohammad**, *Quiet Rooms* by **Nadiah Bamadhaj**, **Redza Piyadasa's** iconic work *May 13, 1969*, and *The Grand Phantom Narrates* by **Yap Sau Bin**.

Presented in relation to these collection works within the exhibition is a commission of a performance piece by **Chia Chuyia**, as well as works on loan by **chi too**, **Hasanul Isyraf Idris**, **Wong Hoy Cheong** and **Yee I-Lann**. They imagine the anxieties and subjectivities of the singular body as it is experienced in contemporary Malaysia, extending and engaging with convergent and divergent aesthetic expressions.

“SAM is pleased to collaborate with ILHAM Gallery on *The Body Politic and the Body* exhibition where artworks from our collection will be brought into conversation with other works by Malaysian artists. We hope that this exhibition will generate critical and reflexive discourse about Malaysia's art history as well as the relationship between art and society today. We look forward to the exhibition becoming an enabler for dialogue between artists, between works of art, and between audiences and communities,” says Eugene Tan, Director of SAM.

“We are delighted to collaborate with Singapore Art Museum to present this important exhibition which brings together some of our country's most iconic artworks for audiences here in Malaysia. This exhibition also gives us the opportunity to develop a partnership with SAM, Singapore's leading contemporary art museum as part of our commitment to building long-lasting relationships with national and regional institutions. We hope that the exhibition and accompanying symposium and film programme will initiate deeper and more thoughtful conversations about Malaysian art,” says Rahel Joseph, Gallery Director, ILHAM.

This collaborative project seeks to reflect the broad landscape of art-making in Malaysia today, as well as address the lineages of those art historical trajectories. In this spirit, the exhibition is accompanied by the symposium, “Main Rupa dan Tubuhnya: Bodily Forms of Play Contemporary Visualities in Malaysia | Budaya Visual Semasa Malaysia”, which will take place from 22 to 23 February 2020. The symposium will provide a critical space to examine

the ecology of contemporary visuality in Malaysia. Over the course of several panels, participants will address issues and present projects relating to bodies of knowledge in Malaysian art history and visual studies. The exhibition will also contain an extensive reading zone, created specially for students, made up of publications and articles relating to modern and contemporary art in Malaysia.

To complement the exhibition, a selection of experimental short videos curated by **Kok Siew-Wai**, titled *Portraits.Stories.Beneath*, will be featured. This moving image component will showcase works that explore the unreliability of first impressions and changing perceptions of physical appearances, the phenomenon of narratives, and works which take a closer look at the unseen realities hidden under external appearances. There will also be a second moving image programme which will be screened on 22 and 29 March 2020. These programmes serve to further the thematic engagements and reflections explored in the exhibition and symposium.

*The Body Politic and the Body* will be on at ILHAM Gallery from 8 December 2019 to 12 April 2020. Admission to the exhibition is free.

For more information, please refer to the following annexes:

**Annex A: Artwork Information and Description**

**Annex B: Artist Biographies**

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### **About ILHAM Gallery**

ILHAM is a public art gallery committed to supporting the development, understanding and enjoyment of Malaysian modern and contemporary art within a regional and global context.

ILHAM aims to appeal to a diverse audience and serve as a resource for those who are engaged in the arts and those for whom art is a new experience.

Through our exhibitions and public programmes, we seek to bring people into closer contact with the art, the artists and their ideas.

### **About the Singapore Art Museum**

Singapore Art Museum is a contemporary art museum which focuses on art-making and art-thinking in Singapore, Southeast Asia and Asia, encompassing a worldwide perspective on contemporary art practice. SAM advocates and makes accessible interdisciplinary contemporary art through research-led and evolving curatorial practice. Since it opened in January 1996, SAM has built up one of the most important collections of contemporary art from the region. It seeks to seed and nourish a stimulating and creative space in Singapore through exhibitions and public programmes, and to deepen every visitor's experience. These include outreach and education, research and publications, as well as cross-disciplinary residencies and exchanges.

SAM occupies two buildings: the old St Joseph's Institution on Bras Basah Road, built in 1855 and now a National Monument; and SAM at 8Q, a conservation building across the road on Queen Street that was the old Catholic High School. The museum buildings are currently closed for a major building revamp, with museum programming continuing at partner venues until the buildings re-open.

SAM is the organiser of the Singapore Biennale in 2011, 2013, 2016 and 2019. SAM was incorporated as a Company Limited by Guarantee on 13 November 2013, operating under the Ministry of Culture, Community and Youth. To find out more, visit [www.singaporeartmuseum.sg](http://www.singaporeartmuseum.sg)

**Annex A: Artwork Information and Description**

<Artwork images available for download here: <https://bit.ly/2OJJV26>>

Artwork Information	Description
<p><b>Ahmad Fuad Osman</b> <i>Recollections of Long Lost Memories</i> 2007 71 slide projections Dimensions variable Collection of Singapore Art Museum</p>	<p>Occasioned by Malaysia’s 50th anniversary in 2007, <i>Recollections of Long Lost Memories</i> consists of a series of historical photographs in which the artist has intervened. He refers to these images as “false memories”. A bearded figure, often donning sunglasses and a hat, is inserted into the sepia-hued and black-and-white tableaux, lending a sense of critical satire to the proceedings. The artist was inspired by the Merdeka celebrations to re-examine the history of his country, and realised important historical events and episodes had either been forgotten or were not known; even history books that he consulted presented a skewed version of things. In characteristically waggish fashion, the artist observes: “Some of the events are not mentioned in the (mainstream) history books and some not in the way it happened. So why can’t I play with history?”</p>
<p><b>Bayu Utomo Radjikin</b> <i>Lang Kacang</i> 1991 Mixed media installation 141 x 104 x 120 cm Collection of Singapore Art Museum</p>	<p>Bayu Utomo Radjikin’s armless figure, which evokes the titular Orang Ulu warrior, tilts its head up and its torso forward, its mouth open in a soundless scream of warlike bellicosity or existential trauma. As the artist recounts, his interest in the culture of the Orang Ulu was piqued by a class trip to Sarawak during his student days. Its anatomy—assembled from fragments of industrial materials such as metal sheets, chains and cement—and its expression of anguish, perhaps stand as a response to the conditions of capitalist modernity facing Malaysia’s tribal communities, but also represent the artist’s personal reaction to events happening in the world around him then, such as the Gulf War. The warrior’s visage was modelled on Bayu’s own.</p>
<p><b>Chia Chuyia</b> <i>Trace and Memory</i> 2019 Performance and relics Dimensions variable Singapore Art Museum commission</p>	<p>Artist Chia Chuyia has lived outside of her home country since the late 1990s, first in Singapore and, currently in Sweden, where she is based. <i>Trace and Memory</i> is an autobiographical performance based on memories of her childhood in Sekinchan, a small coastal town in Selangor where fishing and rice farming were the primary economic activities in the 1970s. As a performative gesture, Chia imprints the silhouette of her body on a bed of padi stalks, channelling the memory of rice in her early life in deeply sensorial, corporeal ways. As she puts it, these are “traces left behind, where one’s roots can never be erased and stays with time, following the flow of nature and remaining as withered traces and as part of the exhibition.”</p>



<p><b>chi too</b> <i>13/05/1969, Reformasi, Bersih 2.0 (tentative working titles)</i> from the 'Bukan Budaya Kita' series Road marking paint and bitumen on canvas Various dimensions Collection of the Artist</p>	<p>The 'Bukan Budaya Kita' series is chi too's attempt to engage with the history of civil disobedience in Malaysia, ranging from the race riots of May 13, 1969, to the more recent Bersih rallies. The phrase "bukan budaya kita", or "not our culture", was the former government's response to mass movements. Here, he has alluded to instances of street demonstrations by representing not its human participants, but the street itself: the paintings are recreations of road surface markings at specific geographical locations associated with the titular events. As the artist puts it, "My experience with civil disobedience is on streets and every time I find myself in one, I recognise that we are on a street, occupying it ... there lies the power of our action."</p> <p>Locations: <i>13/05/1969</i> Junction of Jalan Tuanku Abdul Rahman and Jalan Pahang, Kuala Lumpur</p> <p><i>Reformasi</i> Near 24, Leboh Pasar Besar, Kuala Lumpur</p> <p><i>Bersih 2.0</i> Junction of Jalan Pudu and Jalan Tun Perak, Kuala Lumpur</p>
<p><b>Simryn Gill</b> <i>Dalam</i> 2001 260 chromogenic colour prints 31.8 x 31.8 cm (each) Collection of Singapore Art Museum</p>	<p><i>Dalam</i> is Malay for 'deep' or 'within'. Adopted as title, it frames a suite of 260 photographic images that emerged from Simryn Gill's travels across Peninsular Malaysia. Over an eight-week period, Gill went into the homes of strangers requesting to take a single photograph of their living spaces. Location is significant in Gill's works, both in shaping one's experience, and being marked by the acts of individuals and circumstance. With <i>Dalam</i>, Gill presents an expansive yet uncannily intimate survey of a contained geography through its interior spaces. Read together, these photographs hold the traces of the people who inhabit and activate these living rooms, as much as they also ask if these interiors might collectively serve as a reflection of a people.</p>
<p><b>Hasanul Isyraf Idris</b> <i>HOL (Higher Order Love) Chapter 2.3, Wound: Environment of Naga and Doubt</i> 2017 40 mixed media on paper panels 61 x 91.5 cm (each) Collection of the Artist</p>	<p>Here, Hasanul retells the stories and histories of Pulau Pangkor, an island off the coast of Perak, where he spent his childhood. He imagines surreal tableaux both factual and fantastical, personal and political. Landscapes include the alluvial plains of the island, and feature the horseshoe crabs and mudskippers of his youthful memories, which, in one particular scene, are paired with a traditional Malaysian snack, pulut udang, which his late mother used to sell. Elsewhere, he pays tribute to his father's various professions through the years, which reflect the island's shifting economic fortunes. Figures in hazmat suits recur throughout the series, a reference to the visuals of science textbooks. (The artist was once a science teacher.) Hasanul remarks: "A small family unit is the foundation of a society, they shape a nation's social and political situation. Through these drawings, I reflect on ... a family's lineage."</p>

<p><b>Mohammad Din Mohammad</b> <i>The Voyage</i> 1994 Wooden staff (tungkod) mounted with horsehair, jute twine, wayang klitik, partially gilded bull horns, barong bell 110.7 x 82 x 20 cm Collection of Singapore Art Museum</p>	<p>Mohammad Din was particularly interested in extending the life of cultural objects, especially by carefully recomposing them as a vivid celebration of the syncretic heritage and esoteric knowledge systems of the Malay world. Many of the objects and artefacts he – together with his wife and fellow artist Jamidah Jalil – collected over several decades found their way into his artworks. These include Javanese stabbing and slashing knives (keris) to wayang kulit (shadow puppets), rare coins, talismans and fabrics. A selection of these collected objects and artefacts are assembled in <i>The Voyage</i>. Fused together, the assemblage refers to a spiritual journey into mystic knowledge.</p>
<p><b>Nadiah Bamadhaj</b> <i>Quiet Rooms</i> 2009 Charcoal on paper 250 x 600 cm (installation size) Collection of Singapore Art Museum</p>	<p><i>Quiet Rooms</i>, which is rendered in Nadiah Bamadhaj’s characteristic technique of charcoal on paper collage, is a deeply autobiographical work. It stems from a period in the artist’s life when she was living in a suburban village in Yogyakarta, Indonesia, and attempting to start a family with her husband. The iconography of the piece suggests the emotional turbulence and social discomfort experienced by the young couple: the portrait of the wife is both silenced and immobile, while a similar reference to silence is found in a closed mouth replacing an ovary on a diagram of a uterus. The idea of surveillance is conveyed by a Javanese house with a pair of loudhailers, implying observation and gossip within the village.</p>
<p><b>Redza Piyadasa</b> <i>May 13, 1969</i> 1970, reconstructed 2006 Acrylic on plywood and mirror 183 x 123 x 123 cm Collection of Singapore Art Museum</p>	<p>Redza Piyadasa’s <i>May 13, 1969</i> consists of a black sarcophagus, painted with the colours of the Malaysian flag, and positioned upright on a mirror. Embodying the nation and the body politic, the work utilises the language of installation art to interrogate issues of socio-historical urgency. The title is a reference to the race riots of 1969 in Kuala Lumpur, which resulted in the implementation of the New Economic Policy (NEP), a turning point in Malaysia’s post-independence history. The work was first shown in an exhibition in 1970, and was then accompanied by the text of a poem, Usman Awang’s <i>Kambing Hitam (Sebelum dan Sesudah 13 Mei)</i>. As if in a gesture of mourning for his country, Piyadasa incinerated the piece the year after. Presented at this exhibition is a recreation of the artwork from 2006.</p>
<p><b>Wong Hoy Cheong</b> <i>Tapestry of Justice</i> 1998–2004 Thumbprints, petals of flowers and leaves 2010 x 89 cm Collection of the Artist</p>	<p>Wong Hoy Cheong is deeply engaged with issues that reflect the historical and social trajectories of Malaysia’s post-war development. <i>Tapestry of Justice</i> was developed during the Reformasi movement in the late 1990s, beginning life simultaneously as a work of art and as a petition against the Internal Security Act (ISA). Wong approached friends and strangers, asking them for their thumbprints as support for the repeal of the ISA. He was interested in the connotations of thumb-printing as a signifier of criminal activity, and as the most reliable form of identity (before DNA sequencing). Photocopies of thousands of thumbprints, collected in various countries over a six-year period, are connected by leaves and petals of plants such as the hibiscus—Malaysia’s bunga raya—rose, and beech.</p>

<p><b>Yap Sau Bin</b> <i>The Grand Phantom Narrates</i> 2004 Mixed media installation Various dimensions Collection of Singapore Art Museum</p>	<p><i>The Grand Phantom Narrates</i> forms a loose trilogy with <i>Youthful Contention not ( ) Parental Eclipse. and ... Who Gave Birth to the Great White One ...</i> These works, which were all finalists in the Bakat Muda Sezaman competition organised by the National Art Gallery, Malaysia, mark the beginning of Yap Sau Bin's practice as a conceptually-driven artist. They are primarily concerned with the interrogation of socio-political and institutional contexts, especially those in which hierarchies of power are operative. <i>Grand Phantom</i> is Yap's response to the momentous resignation of Mahathir Mohamad as prime minister of Malaysia in 2003. The installation suggests how institutional power—whether cultural, as with the museum, or political, as with the prime ministership—shapes and influences individual subjectivity.</p> <p><i>Artist's Statement:</i> was told by a friend not to be afraid of ghost ghost of the great ones thought we were talking 'bout Hegel or Heidegger then - I thought he had retired for good, from politics, of the meaningful - I suppose it's the vision of the menacing phantom which lingers - ah! that's the great Post Modern Artescape! the narrative of the perfect-visionary continues, stays on, unchallenged, whitewashed - hey P.M.'s here to stay Here lies the ghost of the Grand Narrative Here lies the ghost of the Great Narrator</p>
<p><b>Yee I-Lann</b> <i>Kerbau</i> 2007 PVC tarpaulin 258 x 920 cm Collection of the Artist</p>	<p><i>Kerbau</i> is Sabahan artist Yee I-Lann's tribute to the water buffalo, the once ubiquitous beast of burden familiar to the pastoral and agrarian landscapes of Southeast Asia, and now an uncommon sight in Malaysia. The artist regards its disappearance as a sign of shifting cultural and socio-economic realities. The animal, as an integral aspect of traditional ways of life in the country, stands here not as a measure of an individual's wealth, but, in the artist's words, "as a measure and value of transformation." The herd of buffalo evokes the sight of a mass of people on the street, a reference to popular demonstrations of recent years, which were condemned by the then-government as "bukan budaya kita", or "not our culture". The kerbau remains, in Yee's vision, resolutely and obstinately part of Malaysian culture.</p>



**Annex B: Artist Biographies**

Artist	Biography
<b>Ahmad Fuad Osman</b>	Ahmad Fuad Osman (b. 1969, Kedah, Malaysia) graduated from Universiti Teknologi MARA (UiTM). A founding member of the seminal MATAHATI collective, his practice embraces critical socio-political themes such as power, identity politics and historical amnesia. He works across a variety of media, including painting, installation, video and sculpture. His works are in the collections of institutions such as the National Art Gallery, Malaysia, Petronas Gallery, Kuala Lumpur and Singapore Art Museum. He has exhibited in various countries, and was most recently in the Sharjah Biennial (2019) and the Singapore Biennale (2016). He lives and works in Bali, Indonesia and Kuala Lumpur, Malaysia.
<b>Bayu Utomo Radjikin</b>	Bayu Utomo Radjikin (b. 1969, Sabah, Malaysia) graduated from Universiti Teknologi MARA (UiTM) in 1991. A founding member of the seminal artists' collective, MATAHATI, his practice utilises a range of mediums, from painting to sculpture, to focus on issues of personal and communal identity. His solo exhibitions include those at the The Substation (Singapore, 2011) and Wei-Ling Gallery (Kuala Lumpur, 2007). Bayu is the founder of independent art space, HOM Art Trans, which promotes contemporary talent from Malaysia and the region. He is also a member of the Malaysian figurative artists' collective, The F Klub, and founder of CHETAK 12, a printmaking collective. He lives and works in Kuala Lumpur, Malaysia.
<b>Chia Chuyia</b>	Chia Chuyia (b. 1970, Selangor, Malaysia) works across painting, installation, performance art and digital media, focusing on global issues concerning the environment and the future of food. Her work expresses meaning through action, examining perspectives on how body language and gestures in different contexts communicate with the viewer. Her practice also encompasses collaborative projects; she was a co-founder of the performance art collective, Communication Laboratory/ComLab Sweden, which initiates and organises performances in public spaces. Chia has participated in festivals, exhibitions and art activities in more than 35 countries across the globe, including the Singapore Biennale (2016). She lives and works in Gothenburg, Sweden.
<b>chi too</b>	chi too (b. 1981, Kuala Lumpur, Malaysia) is a self-taught, multidisciplinary artist. Trained in mass communication and sound engineering, his practice is characterised by the use of humour and satire, vacillating between the high-minded and the frivolous, and the social and the personal. He has held five solo exhibitions to date, including shows at OUR ArtProjects (Malaysia, 2018), Lostgens Contemporary Art Space (Malaysia, 2012) and Art Lab AKIBA (Japan, 2012). He has participated in the Aichi Triennale (2015) and the Singapore Biennale (2013), and has been an artist-in-residence at the NTU Centre for Contemporary Art, Singapore (2017). He lives and works in Kuala Lumpur, Malaysia.

<p><b>Simryn Gill</b></p>	<p>Simryn Gill (b. 1959, Singapore) incorporates photography, writing, drawing, and making and modifying objects within her practice, with an attention to the acts of collecting and the material of text. Gill's works have been exhibited in both solo and group exhibitions at numerous institutions, including the NTU Centre for Contemporary Art Singapore; Museum of Contemporary Art, Sydney; Metropolitan Museum of Art, New York; Tate Modern, London, and Solomon R. Guggenheim Museum, New York. Her work was shown at documenta 12 (2007) and documenta 13 (2012) in Kassel, Germany. Gill represented Australia at the 55th Venice Biennale in 2013. She lives and works in Port Dickson, Malaysia and Sydney, Australia.</p>
<p><b>Hasanul Isyraf Idris</b></p>	<p>Hasanul Isyraf Idris (b. 1978, Perak, Malaysia) was trained at Universiti Teknologi MARA (UiTM), Perak. His practice spans a variety of media, including painting, drawing, installation and sculpture. His works typically manifest a fictional iconography drawn from personal invention as well as from a melange of pop culture references, such as comic books, science fiction, street art and film. He was a finalist in the Bakat Muda Sezaman (Young Contemporaries) Awards in 2007, and has shown his work in Malaysia, Singapore, Brunei, India and Switzerland. He lives and works in Penang, Malaysia.</p>
<p><b>Mohammad Din Mohammad</b></p>	<p>Mohammad Din Mohammad (1955–2007) was born in Malacca, Malaysia, but moved to Singapore as a young child. He was trained in painting at the Nanyang Academy of Fine Arts, from which he graduated in 1976. A painter, sculptor and traditional healer, he developed a body of work that was heavily influenced by Sufism, Malay traditions and the martial arts of silat. For Mohammad Din, confluence could be found in art and healing, with many of his artworks operating also as amulets, having talismanic and healing properties. He has been featured in numerous exhibitions worldwide, including those in Malaysia, Turkey, France and China. He enjoyed his first solo exhibition in 1978, and was the subject of a posthumous exhibition, 'Archives &amp; Desires: Selections from the Mohammad Din Mohammad Collection' (2008) at the National University of Singapore Museum. His works are in the collection of the Singapore Art Museum and National Art Gallery, Malaysia.</p>
<p><b>Nadiah Bamadhaj</b></p>	<p>Nadiah Bamadhaj (b. 1968, Selangor, Malaysia) was trained as a sculptor at the University of Canterbury in New Zealand, and today works in a range of media, including drawing, video and digital images. She has also worked in non-governmental organisations for HIV/AIDS prevention and human rights advocacy. In 2002, she was awarded the Nippon Foundation's Asian Public Intellectuals Fellowship, and spent her fellowship period in Yogyakarta, Indonesia. Her artwork continues to focus on the social intricacies of Yogyakarta's society, using myth, architecture, and dwelling to articulate her observations. She has held solo and group exhibitions in the UK, Hong Kong, Malaysia and Singapore. She lives and works in Yogyakarta, Indonesia.</p>
<p><b>Redza Piyadasa</b></p>	<p>Redza Piyadasa (1939–2007) was a Malaysian artist, art critic and art historian. Born into a Sinhalese family in Pahang, he studied at the Hornsey College of Art in London on a Malaysian government scholarship and, upon his return, embarked on a life-long teaching career. As an artist, he was influential in the New Scene movement of the 1970s, and is credited with introducing conceptual art to Malaysia. He was a recipient of the Australian Cultural Award (1987) and the Prince Claus Award (1998), and a co-founder of the Five Arts Centre. His work was the subject of a retrospective exhibition at the National Art Gallery Malaysia in 2001.</p>

<p><b>Wong Hoy Cheong</b></p>	<p>Wong Hoy Cheong (b. 1960, Penang, Malaysia) received his education at Brandeis University, Harvard University and the University of Massachusetts, Amherst. His multidisciplinary practice is concerned with the retrieval of marginalised narratives, interrogating themes of ethnicity and power, and migration and post-coloniality, reflecting the cross-cultural history of Malaysia. In 2011, Wong was awarded the Rockefeller Foundation Bellagio Creative Fellowship. He has been the subject of solo exhibitions at the National Art Gallery (Malaysia, 1996 and 2004), National University of Singapore Museum (2008) and Eslite Gallery (Taipei, 2010). His work was recently included in the Biennale of Sydney (2018) and the Folkestone Triennial (2017). He lives and works in Kuala Lumpur and Penang, Malaysia.</p>
<p><b>Yap Sau Bin</b></p>	<p>Yap Sau Bin (b. 1974, Kuala Lumpur, Malaysia) is one of the founders of the Malaysian collective Rumah Air Panas. Educated in Canada, Malaysia and the UK, he returned to Malaysia permanently in 1998, where he began his career as an artist and teacher. His practice encompasses installation, performance, writing and curatorial work. A three-time finalist of the Bakat Muda Sezaman (Young Contemporaries) awards series, his work has been featured in the 8th Havana Biennale (2006) and the Shenzhen &amp; Hong Kong Bi-City Biennale of Urbanism &amp; Architecture (Shenzhen, 2007). He most recently curated BRANDNEW 2019, organised by the Bangkok University Gallery. He lives and works in Kuala Lumpur, Malaysia.</p>
<p><b>Yee I-Lann</b></p>	<p>Yee I-Lann (b. 1971, Sabah, Malaysia) graduated from the University of South Australia, Adelaide. Her photomedia-based practice speculates on issues of culture, power, and the role of historical memory, often with a focus on shared regional histories as well as Borneo. Yee has enjoyed retrospective exhibitions at the Contemporary Art Centre of South Australia (Adelaide, 2011) and at the Ayala Museum (Manila, 2016). Her work has been included in the Asia-Pacific Triennial of Contemporary Art (Brisbane, 1999 and 2015), the Fukuoka Asian Art Triennale (2009) and the Singapore Biennale (2006). She lives and works in Kota Kinabalu, Malaysia.</p>

### Annex C: Exhibition Venue and Dates

**Dates:**

8 Dec 2019 to 12 Apr 2020

**Address:**

ILHAM Gallery, Level 3 & 5, ILHAM Tower, No 8, Jalan Binjai, 50450 Kuala Lumpur

**Opening Hours:**

Tuesday – Saturday (11am – 7pm), Sundays (11am – 5pm)

Closed on Mondays and Public Holidays

Free admission

### Annex D: Programmes

Programme	Date and Venue	Details
<i>Trace and Memory</i> (2019) Performance by Chia Chuyia	8 Dec 2019, 11am ILHAM Gallery	<i>Trace and Memory</i> is an autobiographical performance based on memories of her childhood in Sekinchan, a small coastal town in Selangor where fishing and rice farming were the primary economic activities in the 1970s. As a performative gesture, Chia imprints the silhouette of her body on a bed of <i>padi</i> stalks, channeling the memory of rice in her early life in deeply sensorial, corporeal ways.
Symposium: "Main Rupa dan Tubuhnya: Bodily Forms of Play Contemporary Visualities in Malaysia   Budaya Visual Semasa Malaysia"	22 to 23 Feb 2020 ILHAM Gallery	The symposium will provide a critical space to examine the ecology of contemporary visuality in Malaysia. Over the course of several panels, participants will address issues and present projects relating to bodies of knowledge in Malaysian art history and visual studies.
Moving Image Programme: <i>Portraits.Stories.Beneath</i>	8 Dec 2019 to 12 Apr 2020 ILHAM Gallery	A selection of experimental short videos curated by Kok Siew-Wai. This moving image component will showcase works that explore the unreliability of first impressions and changing perceptions of physical appearances, the phenomenon of narratives, and works which take a closer look at the unseen realities hidden under external appearances.
Programme Screening	22 Mar 2020 29 Mar 2020	Screening of an experimental film programme curated by Kok Siew-Wai. More information will be available closer to date.