



horizon

yee i-lann

VALENTINE
WILLIE
fine ART



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HORIZON
Yee I-Lann

(South Australia, 2003)

I love the open desert. I love having so much space. I love stretching my eyes to a distant distant point that's not interrupted by a tree, a building or a hill. I love that huge sky that gets heavier and heavier the longer I look at it and it lightly embraces me with all the knowledge and possibility of the universe. I love the disc of the earth, the horizon that circles me, marks me and places me Here. At this point. Here. I love having perspective. I am the center of the universe and this is my proof, everything stems from me. I can see it, it is real; it is true.

And then I take a step and everything changes, the horizon moves with me, stalking me yet running away with its continuous line; it's joining and separating, suffocating me. It teases me, questions me, challenges me and always my here, my perspective, changes and I am lost uncertain confused at the center of this disc that won't let me think, that won't let me be. The sky in concert with the horizon seals my escape, joining and separating. It denies its own existence as it denies mine. I have no mine. It is all illusion, it is not real but it is still true.

Cover left: *Welcome, 2003, black and white digital print on Kodak professional paper, 18" x 18"*

Cover right: *Lagenda, 2003, black and white digital print on Kodak professional paper, 18" x 18"*

3: *Fencing, 2003, black and white digital print on Kodak professional paper, 18" x 36"*



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(Kuala Lumpur, October 2003)

During my recent stay in Australia I became obsessed with the horizon line. I found myself surrounded by this circular continuous line that separated the red disc of earth I stood on from a cloudless blue sky above. There were a few shrubby bushes, the straight road that divided the world in half, my sister's 'Ute' and me. That was it. Nothing. Yet everything. I would swing from feeling deliriously happy and free to feeling claustrophobic, lost and fearful of such space, of such unknown. And always my eye would stretch to that horizon line...

Back home in Kuala Lumpur and in Sabah I had become used to having my vision restricted by all manner of 'everything' — a building, a monument, a mountain. The obstacles, physical and metaphoric, affected my perspective and influenced my vision, which rarely stretched to see the horizon. I had also become used to being cocooned in the safety of these obstacles, trapped. I would not get carried away and fall off the edge of the world. I would be saved by fencing.

So I took photographs of the Horizon, of the Unknown, to try and know it. The ground appeared closer in my photographs than in others I had seen then I realized this was because I am short and the horizon line teases. I realized the horizon only had significance when it had a referent.

4: In the Palm of Putrajaya, 2003, black and white digital print on Kodak professional paper, 18" x 72"

5: Haus, 2003, black and white digital print on Kodak professional paper, 18" x 18"

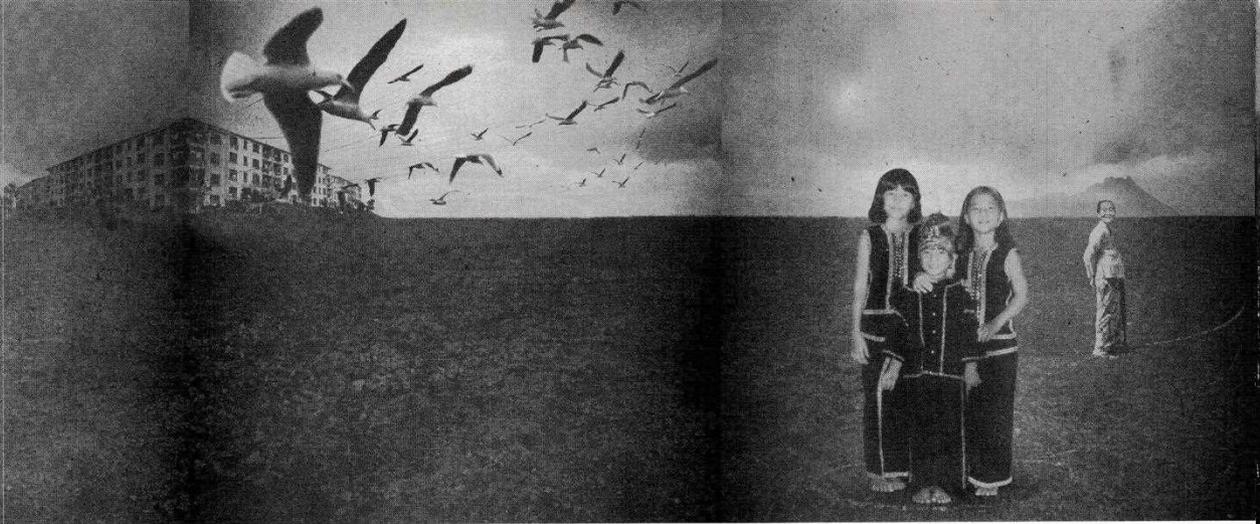


I would use photographs to surrender the horizon to the 'hyperreal'; the image would become my accomplice. I would put a horizon back into our landscape and see what it would tell us. Culture and society are a flux of undifferentiated images and signs. I would celebrate our kitsch and make 'referents' for The Line. I would stitch fragments together, heal wounds, join the imaginary with the symbolic. Other people would become complicit in the simulacrum as they knew what I knew and we would together tame the horizon and give it meaning. The model of the horizon would be reality and easily read. We would together tie it down, keep it still, fence it, define it, so We could have some perspective over it and The Great Unknown would become screened, indexed, put in its place and Known to all. Time and space could be dislocated and it would have to be imprecise enough so as to be as communal as possible, democratized, user friendly. It would be death to the Unknown and we wouldn't 'fall off'. Ha!

But the Horizon would win. I would be another obstacle playing my role telling my true fictitious stories with the duplicity of repeated images and rehearsed staging. I would've looked for a metaphor that I could hold, see, where my perspective was solidly in the middle of the world but I would find nothing but another fence. The horizon denies its own existence as it does mine; its rhetoric a circular logic that teases between the epic and the inconsequential. There would always be another horizon, a new perspective. I would've played straight into its game.



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In 2003, the Australian High Commission Kuala Lumpur established a residency for a Malaysian artist, a unique exchange program placing a Malaysian artist for a period of three to four months in Australia each year. The purpose of the residency is to promote cultural understanding and to encourage cross-cultural links between Malaysia and Australia, increasing the visibility of Malaysian art in Australia and encouraging further partnerships between Australian and Malaysian individuals and organisations.

Yee I-Lann was the first recipient of this residency program and was artist in residence at the Gunnery Studios in Sydney, Australia from 5 February – 26 April 2003. The studios are part of the Gunnery Visual Arts Centre which was opened by the NSW Ministry of Arts in 1992. This residency is supported by the New South Wales Ministry of Arts in Australia and the Malaysia-Australia Foundation.

6: Flat, 2003, black and white digital print on Kodak professional paper, 18" x 72"

7: Layang Layang Putus Tali, 2003, black and white digital print on Kodak professional paper, 18" x 18"

8: Anak Kinabalu, 2003, black and white digital print on Kodak professional paper, 18" x 18"



YEE I-Lann

Born: 1971, Kota Kinabalu, Sabah, Malaysia

EDUCATION

- 1992 University of South Australia (Adelaide, Australia): Bachelor of Arts (Visual Arts)
Central St. Martins School of Arts (London, UK): Painting Certificate
2003 Australian Film Television & Radio School (Sydney, Australia): Art Direction Short Course Certificate

ARTIST IN RESIDENCE PROGRAMS

February–May 03

Gunnery Studios, Sydney, Australia, Australian High Commission (Malaysia) Artist Residency Award

May–July 03

Poonindie Community Learning Centre, Eyre Peninsula, South Australia, Multicultural Grant, Multicultural Society South Australia

SELECTED EXHIBITIONS

2003

Games People Play, curated by Laura Fan, Rimbun Dahan, Kuang, Malaysia

Der Rest der Welt (The Rest of the World), curated by Alexander Ochs Neuffer Am Park, Pirmasens, Germany

2002

Matching Patterns, rooftop linoleum installation 2002, curated by Valentine Willie, opening exhibition for Singapore Esplanade Entertainment Centre launch, Singapore



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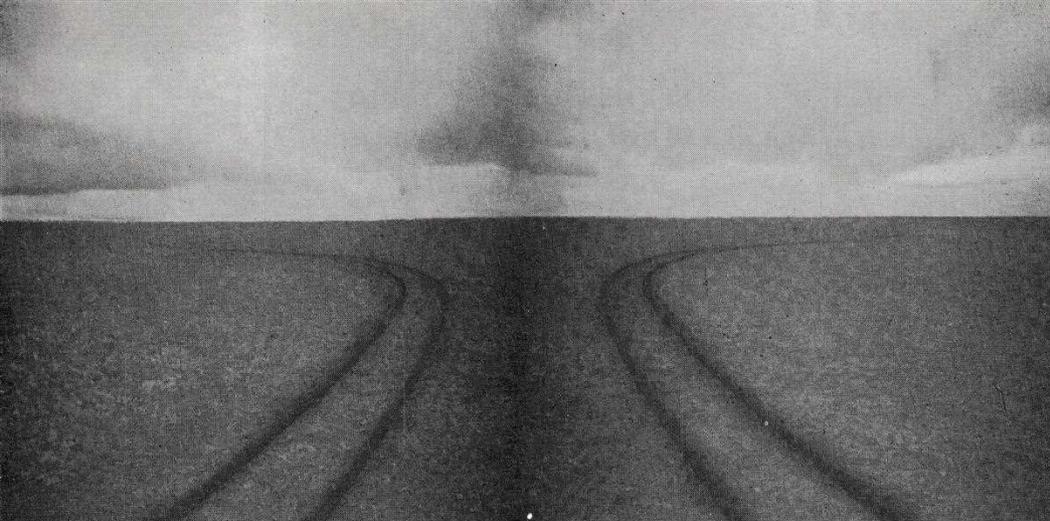
Malysiana, curated by Beverly Yong Valentine Willie
Fine Art, Kuala Lumpur, Malaysia
Things We Believe II, curated by Alexander Ochs, Pruss
& Ochs Gallery, Berlin, Germany
Frankfurt Art Fair 2002, hosted by Pruss & Ochs
Gallery, Frankfurt, Germany
Through Rose-Coloured Glasses, photo installation,
Identities – Who We Are curated by Valentine Willie,
National Art Gallery, Kuala Lumpur, Malaysia
*Buy Me, handbag Installation, ARCO 02 – Asian Party
(Global Game) II*, curated by Hou Hanru, Cutting Edge
Pavilion, ARCO02, Madrid, Spain

2001
BUY printed plastic bags installation, curated by
labDNA, Substation Gallery, Singapore
conversations with tea, curated by Judy Freya Siberan,
Nomad-Scapular Gallery, Manila, Philippines
Touch, curated by Laura Fan, Rimbun Dahan, Kuang,
Malaysia
Headlights, curated by Beverly Yong, Valentine Willie
Fine Art, Kuala Lumpur, Malaysia

2000
Asia in Australia: Beyond Orientalism, curated by
Morris Low Global Arts Link, Queensland, Australia
Lart dans le monde, curated by Paris-Musees,
Paris, France
Rupa Malaysia, curated by Redza Piyadasa,
National Art Gallery, Kuala Lumpur, Malaysia
Generations, curated by Beverly Yong, Valentine
Willie Fine Art, Kuala Lumpur, Malaysia
goldfish & football, curated by Beverly Yong,
Valentine Willie Fine Art, Kuala Lumpur, Malaysia

9: *Pohon*, 2003, black and white digital print on Kodak professional paper, 18" x 90"

10: *Putar Alam*, 2003, black and white digital print on Kodak professional paper, 18" x 18"



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1999

Through Our Eyes – Contemporary Malaysian Women Artists, curated by Laura Fan, Galeri Petronas, Kuala Lumpur, Malaysia

The Third Asia Pacific Arts Triennale, Queensland Art Gallery, Brisbane, Australia

1998

devil's advocate, curated by LabDNA, Asia Pacific Peoples Assembly, Kuala Lumpur, Malaysia

space bar installation, curated by LabDNA, NN Gallery, Kuala Lumpur, Malaysia

re/form: art law justice, curated by Beth Jackson, touring exhibition, Queensland, Australia

1997

Con + Fuse, curated by Valentine Willie, Valentine Willie Fine Art, Kuala Lumpur, Malaysia

1996

Malaysian Contemporary Photography, curated by Wairah Marzuki, National Art Gallery, Kuala Lumpur, Malaysia

1994

Knowing The Sensorium, curated by Beth Jackson, Institute of Modern Art, Brisbane, Australia
and four come home, curated by Valentine Willie, Sabah State Art Gallery, Kota Kinabalu, Malaysia

1993

Contemporary Photography, curated by Paul Greenaway, Greenaway Art Gallery Adelaide, Australia

11: *The Malaysian Dilemma*, 2003, black and white digital print on Kodak professional paper, 18" x 36"

10: *Blackboard*, 2003, black and white digital print on Kodak professional paper, 18" x 18"

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