

selamat  
datang ke  
malaysia

WONG HOY CHEONG

JALAINI ABU HASSAN

ANURENDRA JEGADEVA

EMIL GOH

NADIAH BAMADHAJ

YEE I-LANN

SHARMIZA ABU HASSAN

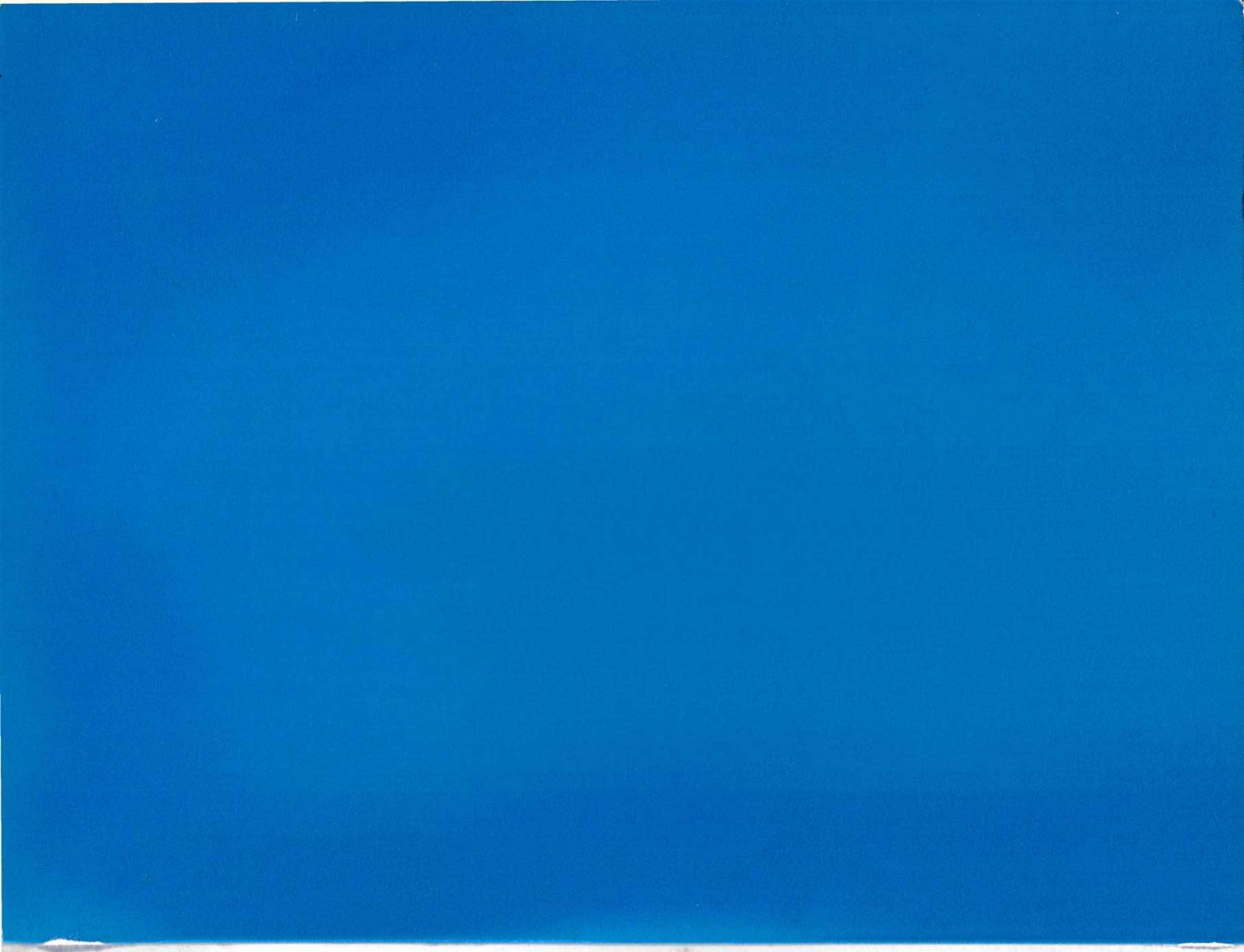
ROSLISHAM ISMAIL aka ISE

VINCENT LEONG

SHARON CHIN



VALENTINE  
WILLIE  
FINE ART



selamat  
datang ke  
malaysia



# Selamat Datang ke Malaysia. Welcome to Malaysia.

2

**Beverly Yong**

These warm words salute visitors and homecoming Malaysians alike on the arches that cross the highway as we drive out of KL International Airport. What is this place we are being welcomed to?

2007 marks the 50th anniversary of Merdeka, Malaysia's independence from British rule. To celebrate this, it has also been declared Visit Malaysia Year. It is a year for the world to come and see Malaysia, and a year for Malaysians to take a good look at themselves in the mirror.

At Independence in 1957, we were left with a legacy of colonial rule and its systems of law and government, a Malay culture of sultans and their courts, and kampung communities, indigenous tribal cultures with their own strong traditions <sup>(1)</sup>, a large migrant population of mainly Indians and Chinese, busy trading centres and vast tracts of agricultural estate growing mainly oil palm and rubber.

Today we are classed as a "developing nation", still building infrastructure at a furious rate, negotiating our place on the international stage. Our society is multi-ethnic, our culture a hybrid of tribal, Malay, Chinese, Indian, Western, Middle-Eastern and regional influences. Our official religion is Islam. We remain rich in natural resources, and can boast a Formula 1 circuit, once having the world's tallest building, and a former James Bond girl.

Malaysia is, of course, many other other things, and this modest travelling exhibition attempts to open a wider window, past the facade. Selamat Datang ke Malaysia is a cultural expo of sorts. It is an exhibition of contemporary Malaysian artists on Malaysia, on the one hand playing off the cliches and truisms in how we are asked



to present and think of ourselves, and on the other dismantling the structure of such prescriptions to reveal the fault-lines in such a presentation. For Malaysia is a complex idea, hard enough to grasp for her citizens let alone unsuspecting visitors.

The ten participating artists, all born after Independence in different parts of the country, come from diverse backgrounds. Many have studied abroad and returned to Malaysia to practice. (A number have studied in Australia, like generations of fellow Malaysians). Each has been both a participant and keen observer of the unfolding drama of our developing nation. Their works in the exhibition, many of them commissioned, take on various aspects of the Malaysian experience, giving insights into a nation's successes and failures, its contradictions and eccentricities, its growing pains.

Roslisham Ismail aka Ise would always be the first to fly the Malaysian flag. A true ambassador, Ise spends much of his time making friends from around the world, showing them how warm, open, witty, dynamic, gregarious Malaysians can be, whether bringing visitors around KL or getting to know the art folk in Sydney, where he spent three months on an Australian High Commission residency last year. His billboard "welcome" to Malaysia however is laced with precaution – he rips off the grandiloquent façade of ferris-wheels, twin towers and fireworks to reveal a little nation with a bit of a size complex, with its share of loansharks and con-men as well as would-be astronauts.

We do like a sense of our own monumentality and success, and it shows in our architecture. Nadiah Bamadhaj imagines our proud structures – the Palace of Justice in Putrajaya, our new administrative capital, the "welcome" arch that sits over the Federal Highway between Kuala Lumpur and the surrounding state of Selangor, a typical housing estate – in the open wilderness of the Faroe Islands (as far northwest as you could go from Malaysia). What do these structures mean? Nadiah Bamadhaj and Wong Hoy Cheong are two artists who have consistently explored Malaysia's socio-political history and its post-colonial condition. Wong Hoy Cheong's extensive research and work on the Malaysian subject has been a shaping force in local art, especially his *Of Migrants & Rubber Trees* which charts the modern history of immigration in Malaya and its contribution to the country's makeup. Ten years on, however, he takes a more direct, "experiential" approach to the subject, exploring the suburbia which so much of Malaysia's population, working and middle-class, including himself, inhabit. What have we built ourselves to live in? What sort of quality of life have we afforded ourselves?

It is not surprising that a number of the works here are about the Malaysian people. Yee I-Lann's and Vincent Leong's photographs and video respectively give clear messages about the diversity of our community, and the importance of coming together. Emil Goh came back to Kuala Lumpur for two weeks to document the special mix of English and various local dialects that is "Manglish", adopted by all races, at least in urban centres (you even hear it quite often in certain parts of Sydney, Melbourne and Perth). It is, however, crucial for the outsider to realise that such multi-racial togetherness is not or, perhaps, no longer the reality for most Malaysians. The groundwork for racial harmony has been laid poorly, designed to cater to the specific needs of specific communities rather than uniting them and emphasizing joint goals, and we continue to be dragged down by

racial politics. In his guide to the peculiarities of Malaysia, Anurendra Jegadeva tries to give context to these issues. Kam Raslan in the following article writes eloquently on all the ways in which we are divided.

All the works described so far employ direct imagery of Malaysia, in the form of video, photography, or illustration, and much of it is based on urban experience. Drawing-based works by Jalaini Abu Hassan and a sculptural installation by Sharmiza Abu Hassan come from deeper within the country, beginning with references from the Malay world, rich in its traditions of pantun <sup>(2)</sup>, its proverbs and legends, its rootedness in the land. In different ways both artists have developed a visual language and strategies out of local forms and references. Interestingly, Sharmiza Abu Hassan's work is a meditation on our attachment to our "homeland", and the idea of leaving for brighter shores.

The youngest artist in the group, Sharon Chin, is still negotiating an idea of Malaysia and learning how to engage with it. Pole Positions is about finding a place to stand, so she is at the base of the twin towers, a non-Muslim listening to the Muslim call to prayer.

"I was reading an interview with Chandra Muzaffar <sup>(3)</sup>, he was talking about how we need more bridge builders. I identify with that concept... I don't want to give my stand on religion, nothing grand like that, only to give a representation (mine) of my experience with the towers - just sitting and listening."

(1) In Peninsula Malaysia, the Orang Asli, made up of numerous different tribes, and in East Malaysia the Iban and Bidayuh in Sarawak, the Kadazan and Bajau in Sabah as well as many other smaller tribes, although Sabah and Sarawak only officially joined Malaya to form Malaysia in 1963.

(2) A Malay form of oral verse from the 15th Century or earlier, built up of an abab rhyming scheme, later adopted by the French and English - "pantoum".

(3) Dr Chandra Muzaffar, Malaysian political scientist, human rights activist and president of the International Movement for a Just World (JUST).



# A River Flows Through It

Kam Raslan

Quite a few years ago I had the good fortune to be able to fly over and around Kuala Lumpur in a helicopter, and things look very different from up there. On ground level you get used to the concrete, cars and roads of a modern metropolis but if you can ascend you discover that Kuala Lumpur is surrounded by jungle. It should be obvious, but you forget. From above you can see a stark fault-line between the ever expanding city and the jungle that in some directions stretches on and on. Years of continual logging have meant that the trees are smaller than they once were and who knows if there are any large animals still alive down there but many if not most of Malaysia's urban centres are still encircled in this way. It's clear from above that the city and the jungle have nothing in common, they are a threat to each other and it's hard to see how they are able to inhabit the same land. But with the tropical sun directly overhead the light glints on the element that binds the two together – the rivers. Despite the fissure on the land there is still something that flows through.

As a nation Malaysia would appear to have more apparent fissures than connections. It's split between an east and west, separated by the South China Sea. East Malaysia is split between Sabah and Sarawak. Western peninsular Malaysia (where the majority of us live) is also split between an east and west, separated by a jungle-covered mountainous spine. Our landscape is split between the urban and the jungle that still covers most of the country. As a people we're split racially between Malay, Chinese, Indian, Ceylonese, Iban, Kadazan, aboriginals, Nyonya, and a myriad of others, and each group in turn can be split into regional, ethnic or language sub-groups. We're split between the secular and the, er, not so secular. Our history can be split between post-colonial and colonial, the interpretations of which have split us from our memory (the pre-colonial is rarely mentioned).



And yet something has so far managed to bind us together, some unifying principle has kept us going in this grand experiment. It must be something like our rivers, the once essential element of our human and physical landscape that are now treated like glorified monsoon drains. They start in the mountains, flow through the jungle, emerge ignored through the towns and cities and then flow into the sea, which was once as much a part of the landscape as the land itself. Some kind of river must still be flowing through us. Well, most of us.

You won't find much landscape in Malaysian art. The homes of regular folk might have paintings of village scenes with coconut trees, water buffalo and rice fields, or there might be a Taiwanese waterfall complete with flashing lights for good luck, but even these are human landscapes. Artists have by and large searched in the urban landscape for the unifying principle even though the jungle can still be seen from most places. The jungle has been a resource and a hindrance in recent human history, filled with spirits, dangerous animals and disease. For the major races in present day Malaysia it is not wood that has created the landscape but metal. Gold, silver and above all tin ores washed down from the mountains and traded around the world have created cities where there was once nothing but those pesky trees in vast swathes of land that nobody owned. Now cars, motorcycles and the steel and glass of the Petronas Twin Towers (paid for with oil and gas that lie even deeper below the surface) are the obvious symbols of today's Malaysia. We live bright shiny lives smelted from this new landscape.

The gaps that lie between the various races have, perhaps, helped hold this strange split-up nation together. As long as people stay inside the box of whatever race they are apparently from then the contradictions can be understood and balance maintained. But there are always people who feel not entirely at home in the archetype of their skin. There are those who wonder what they are: Malay? Chinese? Indian? Malaysian? Other? And what does it mean to be Malay, or Chinese, Indian, or other? And in a nation that was created by globalized trade, commerce and industry, is there something else? And what about all the other people that make up this nation, with whom we may or may not share a language – who are they? Do we have anything in common with them?

When we look at the faces from the photo studio in Yee I-Lann's work we search for connections. Maybe they look like somebody we know, somebody we once were, maybe they look like us. They have come to this photo studio, these Malaysians of different backgrounds, to commemorate the same moments that we have had: birthdays, graduations, just because. They look just like us, we're just like them. We are connected. Except we're not entirely, we're all very different.

In this mixed-up, split-up landscape of Malaysia we search for our identity and our own space where we can be safe and at home. We're all so different and our artists must be our rivers.



WONG HOY CHEONG



Born in Penang in 1960, Wong Hoy Cheong is a member of the first Post-Independence generation of Malaysian artists. He studied abroad, returning from the USA in 1987 with a BA in English Literature from Brandeis, an MA in Education from Harvard and an MA in Fine Arts from University of Massachusetts, Amherst. He has

taken an objective approach to his role as an artist in Malaysia, making a broad sweep of the events and forces that have shaped the country. Working in a wide range of media, he has always sought to disturb our sense of security, reminding us of our past, re-inventing our history. More recently, he has explored the idea of intervening in other histories, often in site-specific projects. His art has been called "mischievous" – it is at once seductive and ironic. He has exhibited widely in Asia, Australia and Europe including solo exhibitions/projects at the National Art Gallery, Kuala Lumpur (2004 & 1996); Pitt Rivers Museum, Oxford (2004), Alexander Ochs Gallery, Berlin (2004), Kunsthalle, Vienna (2003); John Hansard Gallery, Southampton (2003); and Bluecoat Gallery, Liverpool (2002). He has also participated in numerous group exhibitions including the Guangzhou Triennial (2005), Liverpool Biennial (2004), 50th Venice Biennale (2003), ARS 01 (2001), Kwangju Biennale (2000), Cities on the Move (1997-1999) and the AsiaPacific Triennial (1996). In 2000 he took part in Poisonous Targets, an inaugural two-person show at Gallery 4A, Sydney. He has also been a vital part of the Malaysian arts community, as teacher, critic, curator, writer and artist.

Suburbia: Bukit Beruntung/Subang Jaya is a two-channel video projection filmed in two suburban locations near Kuala Lumpur, using two cameras, one mounted below the seat of a wheelchair and another mounted on top of a remote control toy car. It explores the psycho-social negotiations Malaysians make as we navigate through spaces that were developed for communities. While they both have auspicious names, Subang Jaya ("Jaya" = "Successful") has become a community sliced up and divided by highways, flyovers and tunnels and Bukit Beruntung ("Hill of Profits"), an ambitious project, is a failed dream.

Thanks to: MFX, Johnny Chuah, Andy Alias (post-production); Nazim Esa, Simon Loke, Vincent Leong (production).



SUBURBIA/BUKIT BERUNTUNG/SUBANG JAYA  
2006  
2 CHANNEL VIDEO PROJECTION  
5 MIN 51.5





JALAINI ABU HASSAN

Jalaini Abu Hassan or "Jai" (b. 1963, Selangor) took his BA in Fine Art at MARA, Institute of Technology in 1985, and was awarded a Malaysian Federal Scholarship to the UK, where he gained his MA from London's Slade School of Art. In 1994 he then went on to take his MFA at New York's Pratt Institute, graduating in 1994. On the one hand he is a contemporary artist with a rare commitment to drawing and painting, and the potential of its raw materials, constantly pushing the formal and technical possibilities of both traditional and experimental media. On the other, he works from a particular, personal experi-

ence – real as well as imagined, felt in the immediate present as well as remembered. His works make up a narrative alive with elements of traditional Malay and modern global culture, the natural and man-made environment, kampung and city life, the melting pot that is the Malaysian experience. Jai has exhibited in Malaysia, Singapore, the USA, the UK and also in Australia, Spain and Iraq. This year he is one of the artists representing Malaysia at the European Association of Fine Art 50th Anniversary Exhibition in Abbey-Pruem, Germany.

BATU GELIGA KUNING  
2007  
MIXED MEDIA ON PAPER  
150 X 127 CM



TANGKAL AZIMAT  
2006  
MIXED MEDIA ON CANVAS  
130 X 130 CM





Tangkal Azimat (bracelet of talismans) and Batu Geliga Kuning (yellow talismanic stone) form part of an ongoing exploration of legend, mysticism and superstition in the context of Malay life and culture. Batu Geliga refers to precious stones believed to possess magical and healing powers, and especially to the most powerful Batu Geliga of all which belongs to the Naga or dragon that inhabits Tasik (Lake) Cini in the state of Pahang, a Malay world legend which carries similarities to the dragon and its ball of flame in ancient and classical Chinese mythology. One of Jai's great interests is in the particularity and originality of forms, always drawn from the world around him - a firmly Malaysian lexicon of images, both for their intrinsic visual and material qualities but also their cultural references and their resonance in seen and felt experience.

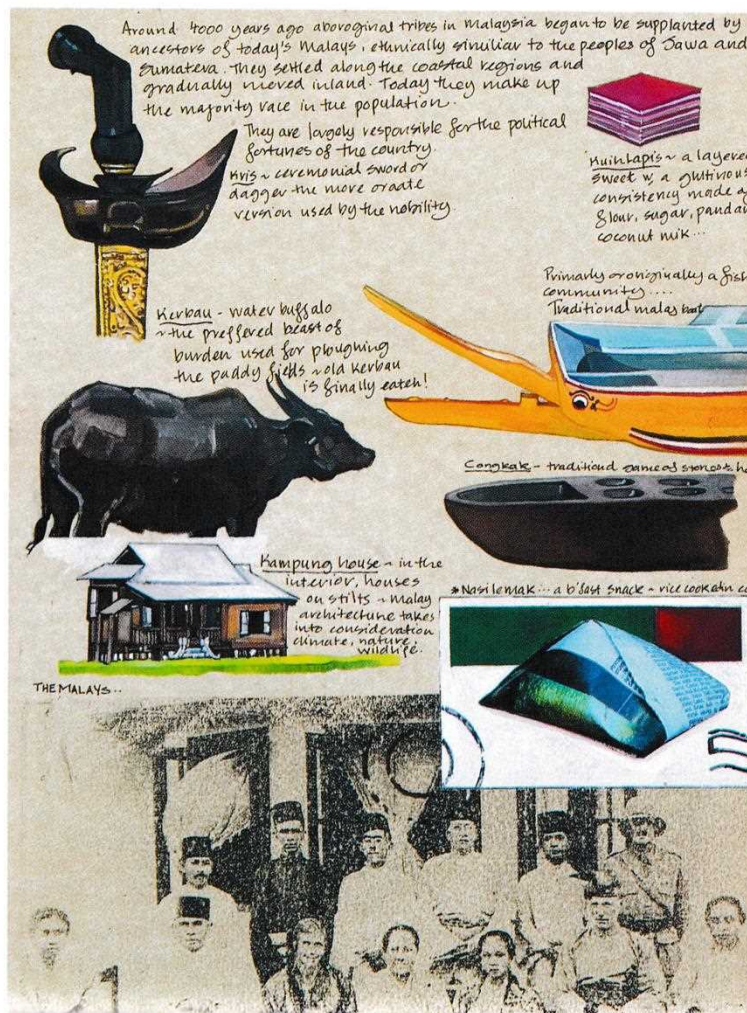
ANURENDRA JEGADEVA

Anurendra Jegadeva (b. 1965, Johor, Malaysia) began exhibiting in the early 90's and early in his career began to be recognised for his poignant portrayal of the working class Indian community. Moving to Melbourne in the late 90's to pursue an MFA in Fine

Art and then Doctoral studies in Art Theory and Practice at Monash University, he returned to Malaysia in 2005. A frank and powerful painter, he has worked consistently to forge an effective narrative approach to contemporary and historical themes, not being afraid to make use of his personal experiences and observations as a filter. He recently exhibited at LILA/PLAY: Contemporary Miniatures and New Art from South Asia at 45 Flinders Lane, Melbourne as part of Festival Melbourne 2006.



The Family Album Thesaurus was originally made in response to the many questions asked about the artist's home country when he moved to Melbourne. It is a personal compendium of particularities from Malaysia and its component communities, covering traditions, superstitions, cuisine, colloquialisms and potted histories, an essential guide for the bemused visitor, and a reminder to Malaysians of the things that join, and divide us.







EMIL GOH



Born in Malaysia in 1966, Emil Goh studied at Sydney College of the Arts and Goldsmiths College, London. As urban life in major metropolises moves on at a banal and accelerated velocity, he captures the fleeting moments and details we see out of the corner of our eyes that delight us, but escape our memory seconds after, picks out the extraordinary in the ordinary things we take for granted. Working in video, photography and public interactive projects, he constantly moves through different urban centres in Asia, Australia and Europe. He has exhibited most recently at SCAPE Public Art Biennale at Christchurch Art Gallery, New Zealand (2006), Charlottenborg Udstillingsbygning, Copenhagen (2005), Jakarta Video Art Festival (2005), Open Letter at Gallery 4a, Sydney (2005), Factory, Seoul (2004), and Busan Biennale (2004).



# ***Manglish for beginners!***

SuperManglish! Is a series of micro docs looking at details of contemporary urban Malaysian language, namely Malaysian English slang, something which is a direct result of the 'melting pot' that makes up Malaysian society. Made up of on-the-street interviews of what and how slang is used by Malaysians, the aim of this project was to "celebrate the ever-evolving nature of urban Malaysian patois". Thanks to Crystal Wu and Nazim Esa.



NADIAH BAMADHAJ

Nadiah Bamadhaj was born in Petaling Jaya, Selangor, Malaysia in 1968. After obtaining a BFA in sculpture and sociology from the University of Canterbury, New Zealand, she went on to work with non-governmental organizations on HIV/AIDS prevention and human rights advocacy. In 2002 she was awarded the Nippon Foundation's Asian Public Intellectuals fellowship. Her work attempts to uncover processes by which collective memories are lost or obscured, only to be replaced with new ones. She questions who places them there, and how these come to be naturalized. She has used video, drawing, installation, sculpture and photography, always underpinning her fine aesthetic sensibilities with intellectual rigor and in-depth research.

She recently took part in Building Conversations and Home Productions at Singapore Art Museum (2006), Rethinking Nordic Colonialism, A Postcolonial Exhibition Project in Five Acts, Act 3: Tórshavn, The Faroe Islands (2006), CP Biennale II in Jakarta (2005) and Home Works III, Forum on Cultural Practices at the Lebanese Association for Plastic Arts, Beirut (2005). Her recent work looks at architecture as historical documents and carriers of memory, which is the topic of her PhD research that began at Curtin University of Technology in 2006.

I BESTOW UPON YOU NO. 1  
2006  
DIGITAL PRINT ON PHOTOGRAPHIC PAPER  
74.5 X 114.5 CM

26





## BEYOND RECOGNITION

2006

VIDEO

12MIN 36S



Originally commissioned for the project Re-thinking Nordic Colonialism (2006), the video, Beyond Recognition, and series of digital prints, I Bestow Upon You, are a reflection on the cultural connotations of a colonial history, using literary text from Joseph Conrad's The Lagoon (1897), set in British Malaya, and architectural landmarks in Malaysia, (dis)placing them in the landscape of the remote Faroe Islands. In these works we are asked to consider an idea of Malaysia, and its meaning, out of place and out of time.

"I push this idea of 'continued colonialism' by incorporating these forms and texts into the Faroese landscape. The incongruity of the architectural forms and written text in the Faroese landscape acts as a metaphor for how the forms are perceived by me in their original state. And the imagined political colonization of the Faroese by Malaysia... is an attempt to reflect how I perceive the mechanizations of government in my own national... experience. Postcolonial departures are perceived as a continued colonization in different form, and – in this case – different spaces."

YEE I-LANN

Yee I-Lann (born 1971, Sabah) was one of the youngest participants of the 3rd Asia Pacific Triennial of Contemporary Art in Brisbane, Australia in 1999. She received her BA in Visual Arts from the University of South Australia, Adelaide and studied painting at Central St. Martins School of Arts in London. Her visual vocabulary is extensive – drawn from popular culture, urban landscapes and everyday objects. She handles this vocabulary with a deft virtuosity, skipping across traditional and invented media to create work that is at once poignant, poetic, nostalgic, humorous and engaged. Most recently she has participated in Thermocline of Art at ZKM Arts and Media Centre, Karlsruhe, Germany (2007), the Singapore Biennale (2006), Noordelicht Photofestival: Another Asia, Netherlands (2006), and Contemporary Commonwealth at the National Gallery of Victoria, Melbourne (2006).



The Malaysiana series was made in collaboration with Packard Studios, Malacca (established 1959), using their archive of studio photographs from 1977 to 1982. "These photo studios and the photographers that worked them, have become, with the sentimental passing of time, a very special kind of archivist of socio-cultural, socio-political heritage. The intimacy and the ordinariness of these studio photographs share with us secrets by having an integral innocence, 'authentic' histrionics, exploring ideas of identity and place, aspiration and desire. As a quiet semiotic of popular culture it delves into very private realms with its own set of rituals and reading patterns". Malaysiana gives us a story of a generation of Malaysians growing up, from our first birthday, through our coming of age, finding partners, making friends, growing a family.



**MALYSIANA: MENUJU KEJAYAAN**  
2002  
DIGITAL PRINT ON PHOTOGRAPHIC PAPER  
165 X 114 CM



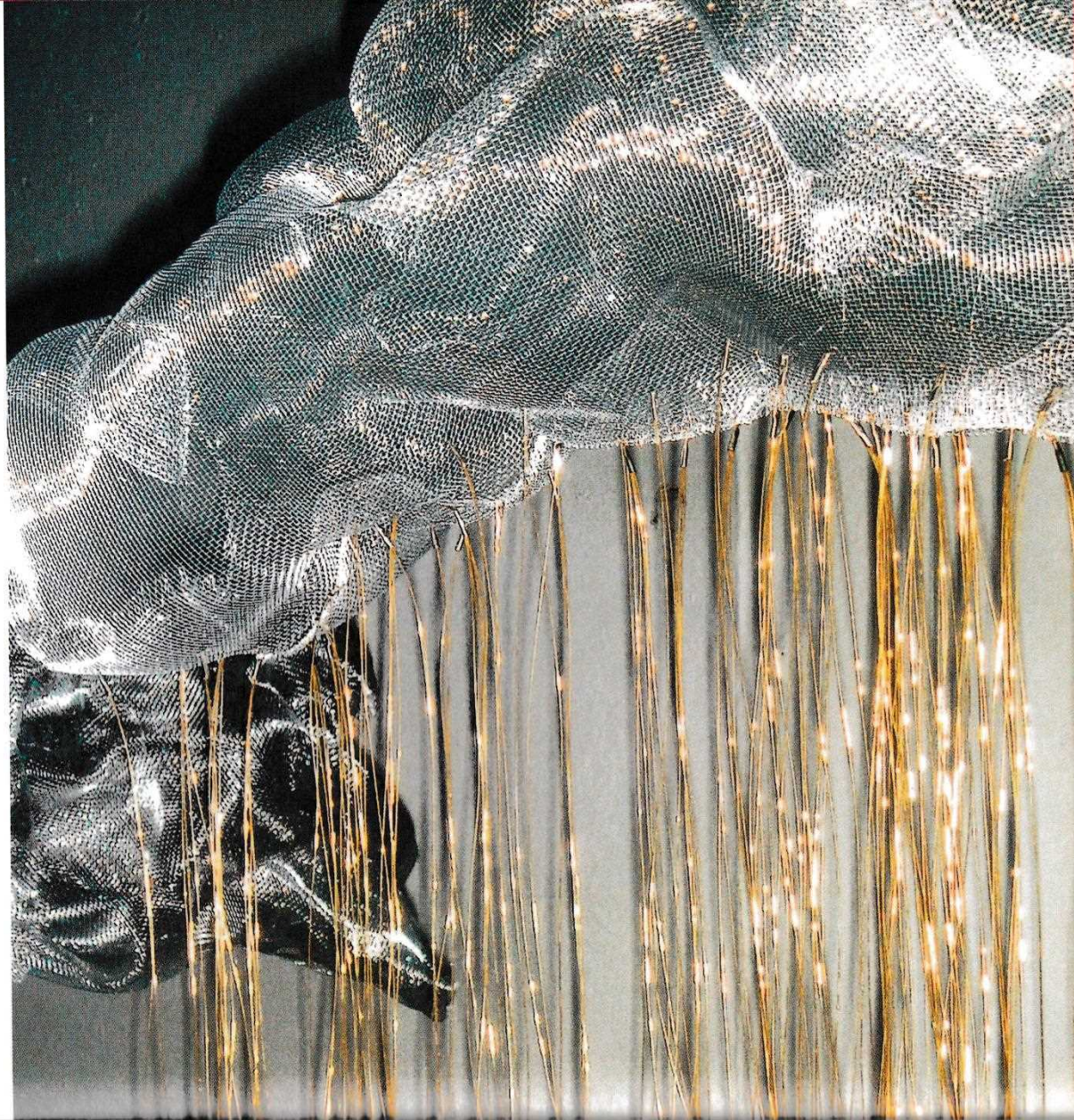


MALAYSIANA SERIES: RAKAN MUDA  
2002  
DIGITAL PRINT ON PHOTOGRAPHIC PAPER  
60 X 122 CM

SHARMIZA ABU HASSAN



Sharmiza Abu Hassan was born in Taiping, Perak, Malaysia in 1972. A graduate of MARA Institute of Technology (now UiTM) in 1994, she went on to gain her Masters in Creative Arts from Wollongong University in Australia in 2000 and is currently Head of the Fine Art Department at UiTM Shah Alam. Her work is deeply rooted in her experience as an artist, a wife, a mother and a Malaysian. She draws from childhood memory, Malay culture and legend, extending literary metaphor and traditional craft sensibilities into a contemporary approach often involving the use of found materials and objects in subtle and provocative sculptures and installations. Most recently she took part in Domestic Bliss at Sculpture Square, Singapore (2007) and the Gardens International Art Workshop, Jackowo, Warsaw (2005).



**HUJAN EMAS (IN PROGRESS)**

2007

ALUMINIUM, WIRE MESH AND ARTIFICIAL HAIR  
APPROX 150 X 170 (DIAM) CM

Hujan Emas originates from the Malay saying "Hujan Emas dinegeri orang, hujan batu dinegeri sendiri, lebih baik hujan batu"... ("in foreign countries it rains gold, in one's own country, it rains stones; it is better to have the rain of stones"). This mobile sculpture of wire mesh and blond hair gives shape to the proverb, asking whether the ancestral wisdom of the saying still holds for a younger generation of Malaysians, who may dream of seeking their fortunes on brighter shores.

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ROSLISHAM ISMAIL aka ISE

Born in 1972 in Kota Bharu, Kelantan and a graduate of Mara University of Technology (BA 1994-1997) Roslisham Ismail aka Ise is a conceptual artist whose work centres around his personal experience of urban communities and the culture of the populace. Perhaps Malaysia's most sociable contemporary artist, his interactive events celebrate dialogue and the meeting of cultures, while he also works with comic narratives and collected popular material. He took part in the Istanbul Biennale with Indonesian collaborative Ruang Rupa in 2005 and in 2006 was the Australian High Commission resident at the Gunnery Studios in Sydney, and held a solo exhibition at Gallery 4A. Ise is also co-founder and co-editor of Sentap, a quarterly art publication in Malaysia.

促销!

قافرن!  
هيت



A flawless



The Greatest

the Largest

The FIRST



The Tallest



THE TIME IS NOW.  
THE PLACE IS MALAYSIA.  
MALAYSIA WELCOMES THE WORLD.

The Biggest  
Welcome  
TOURIST



LADIES  
FREE ENTRY  
COMPLIMENTARY

attit

Beaches

dirty

due

to

poor



**THE EST**

2007

DURATRANS, LIGHTBOX

93 X 126 X 15 CM

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Ise's lighted billboards play off the types of advertisements flooding the international tourist market with proud images of Malaysia's achievements and latest attractions this Visit Malaysia Year 2007. He takes a swipe at a small nation's pretensions to grandeur, and some of our less proud achievements, pointing out that from a superficial height we fail to recognise and deal with real issues on the ground.

VINCENT LEONG

Vincent Leong was born in Kuala Lumpur in 1979. After two years at Cenfad Kuala Lumpur (1998-2000), he went on to Goldsmiths College, University of London (BFA 2000-2004). Iconoclast and saboteur, Leong's witty works in video, assemblage and site-specific installation pare down experiences to sets of structures and systems. He uses the ordinary and the popular to tackle general misconceptions of a larger cultural context. In 2006 he was invited to participate in the Asian Cultural Content Creation Centre workshop in Gwangju, Korea.



RUN, MALAYSIA, RUN

2007

ROTATING SINGLE CHANNEL VIDEO PROJECTION

5 MIN



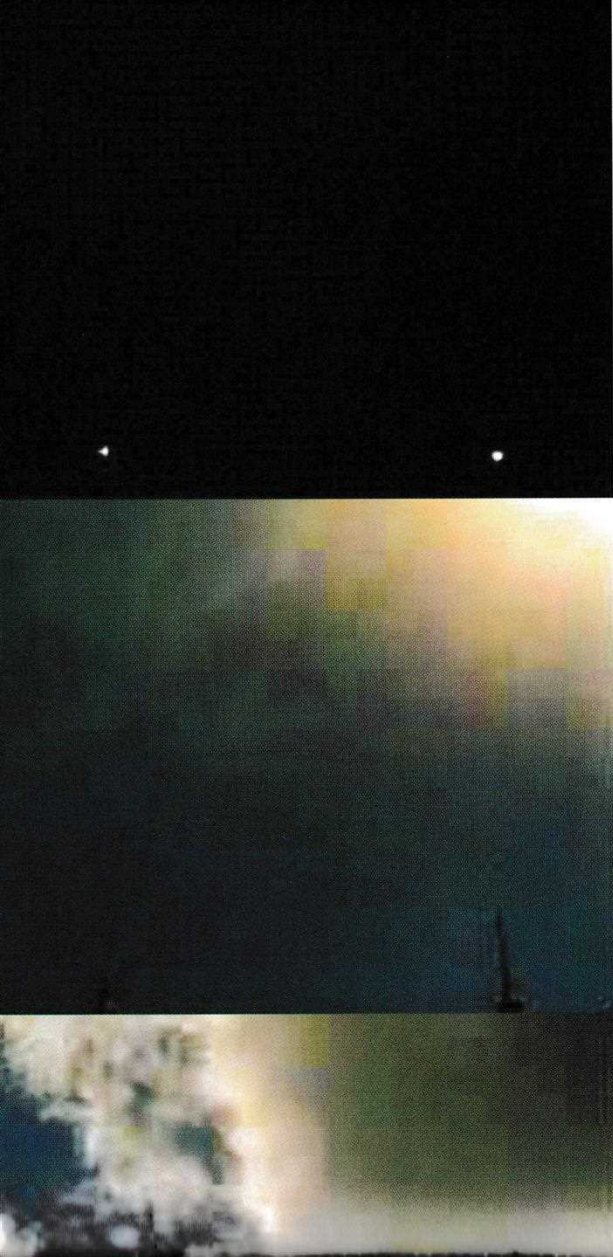


Run, Malaysia, Run is a single-channel video recording of a reenacted marathon run, participated by Malaysian men, women and children of different ethnicity. The video begins with a single runner, but accumulates more runners as the race progresses. The work highlights this community-based activity that is ubiquitous in Malaysia's attempt to promote an interracial society. Focusing on the act rather than the objective of the race, every participant strives towards a unified direction, but the end is irrelevant as the image is projected in circles around the room on a loop.

SHARON CHIN



Sharon Chin was born in Kuala Lumpur in 1980. Returning from studies in New Zealand and Australia (Elam School of Fine Arts, Auckland 2001, BFA Victorian College of the Arts, Melbourne 2003), this young artist has already made quite an impact on the Malaysian art scene. Working with text and sculpture especially in site-specific installations, her work looks at how we negotiate geography, history, human relations, and language in the contemporary imagination. Her most recent body of work, Fourth World, was shown at the Australian High Commission in Kuala Lumpur in 2006.



## POLE POSITIONS

2007

INSTALLATION WITH MOBILE PHONE VIDEO

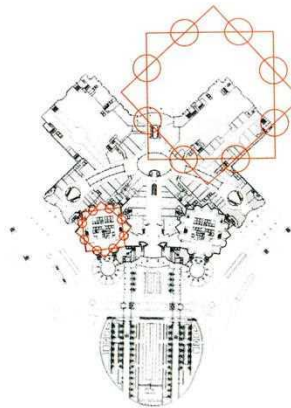
15 MIN

46

Pole Positions contemplates the experience of looking at the KL Twin Towers during the Muslim prayer call five times a day. "I wanted to do something with the Twin Towers, but not as iconic symbol. I wanted to translate, or 'transpose' the national monument onto a human scale, an experiential, sensual scale, without belittling it. I like that there is a lot below the pinnacles, just as there's a lot beneath the surface that we present to the world. I like that there is an infinite sky that changes infinitely — just as the azan is a time-marker of sorts, so is the color of the sky."



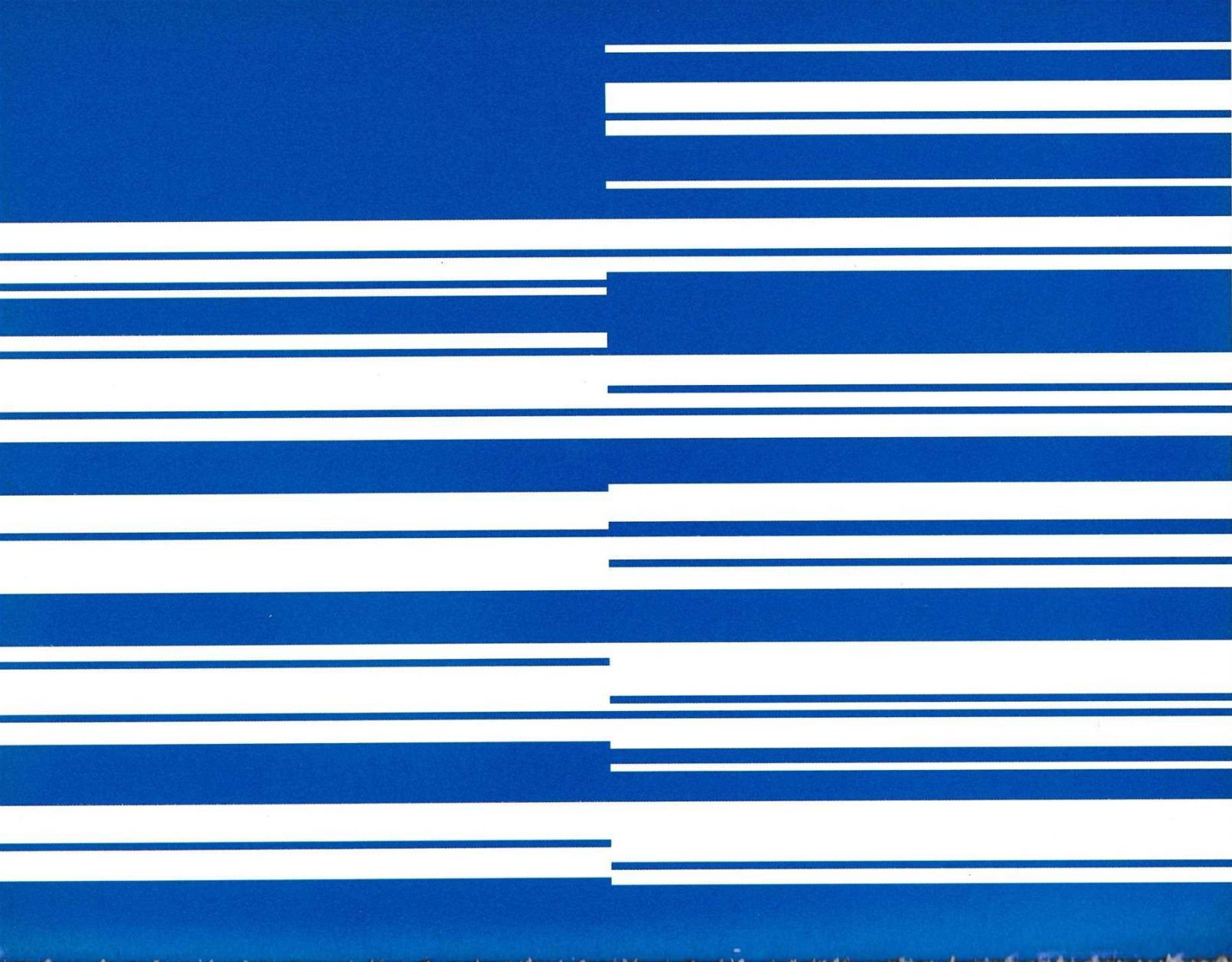
Proposal for Selamat Datang Malaysia  
Installation concepts



Top: Oriental carpet and floorplate design  
Bottom left: Layout plan of Petronas towers  
and surrounding site. Floorplate based  
on Islamic design principles, built up  
from two interlocking squares  
Bottom: Petronas towers, aerial view









Penjanabebas, the Association of independent power producers in Malaysia, is pleased to support Selamat Datang ke Malaysia, an international showcase of key Malaysian contemporary artists' work as the nation prepares to celebrate its 50th year of independence.

This exhibition also marks an important expansion of the Association's efforts to share and exchange knowledge and culture as incorporated in our charter, while the Association will remain committed to participating in rural electrification projects, research and development in energy efficiency and renewable energy programmes and in providing educational scholarships within Malaysia. Selamat Datang ke Malaysia, the first exhibition of contemporary Malaysian artists to travel to Australia, also marks our intention to expand our corporate social responsibility programme to the many territories in which our members now operate.

**PENJANABEBAS MEMBERS:**

ARL Tenaga Sdn Bhd  
Genting Sanyen Power Sdn Bhd  
Jimah Energy Ventures Sdn Bhd  
Kapar Energy Ventures Sdn Bhd  
Malakoff Corporation Berhad  
Port Dickson Power Berhad

Powertek Berhad  
Ranhill Powertron Sdn Bhd  
Teknologi Tenaga Perlis Consortium Sdn Bhd  
TNB Janamanjung Sdn Bhd  
YTL Power Generation Sdn Bhd

**exhibition dates**

**Gallery 4a, Asia-Australia Arts Centre**  
**30 june – 21 july 2007**

**Valentine Willie Fine Art, Kuala Lumpur**  
**22 august – 15 september 2007**

**ORGANISERS (FOR SYDNEY)**

GALLERY 4A  
 VALENTINE WILLIE FINE ART

**ORGANISERS (FOR KUALA LUMPUR)**

VALENTINE WILLIE FINE ART

**CURATOR**

BEVERLY YONG

**DESIGN**

GRAIN STUDIO

**COLOR SEPARATION**

UNICO SERVICES

**PRINTING**

PAKATAN TUSEN CETAK SDN BHD

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 Vivian Vidulich



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supported by

The Australian High Commission, Kuala Lumpur  
 Australia-Malaysia Institute



Australia -  
 Malaysia  
 Institute



**Gallery 4a**  
**Asia-Australia Arts Centre**  
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