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易 伊 蓮

流動的世界

Yee I-Lann : Fluid World

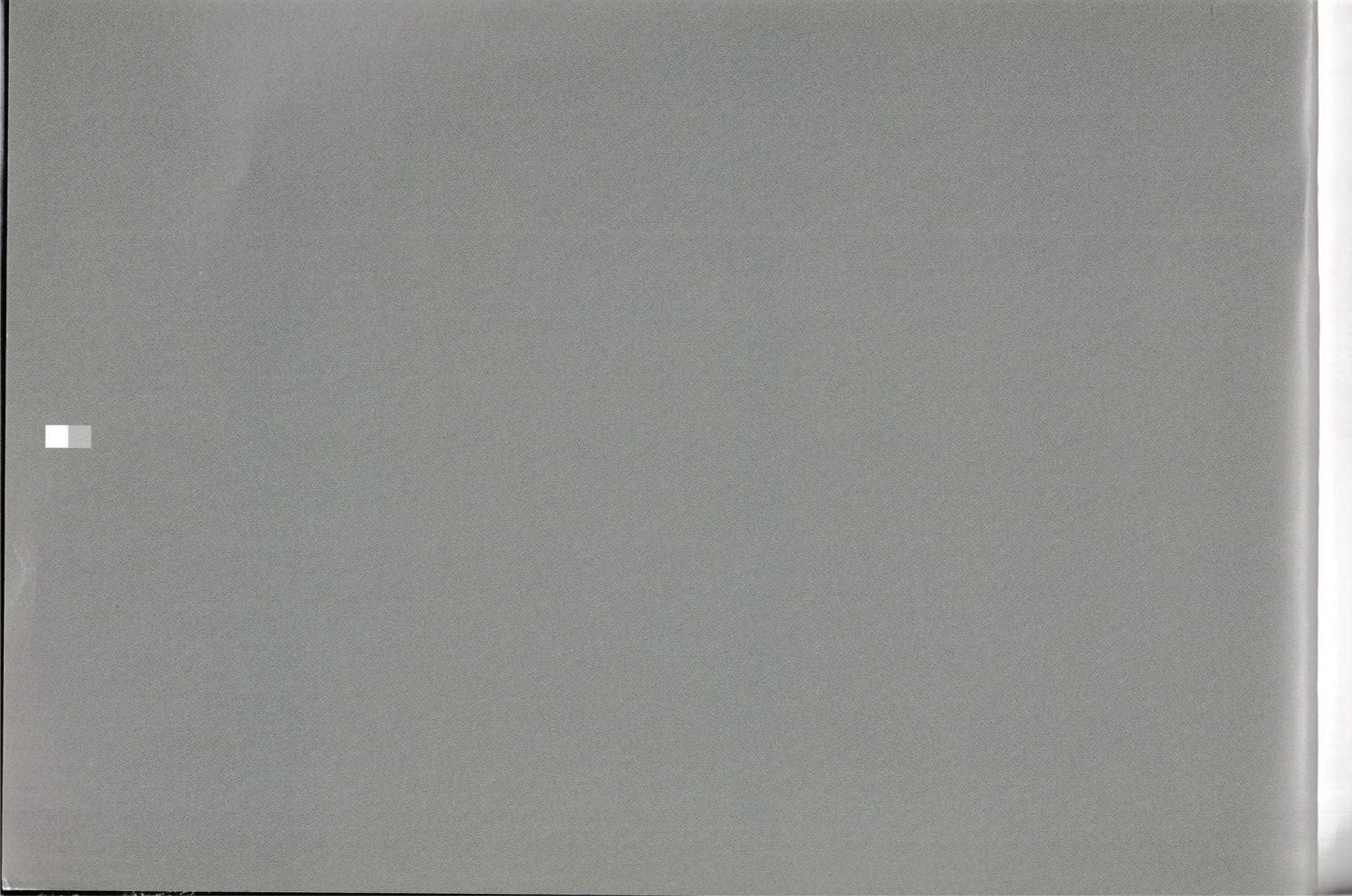




流動的世界

易 伊 蓮 · 個 展

Yee I-Lann : Fluid World



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【序】

流動的不只是鄉愁

文／李政勇

安卓藝術很榮幸推出馬來西亞藝術家易伊蓮（Yee I-Lann）在台灣的首次個展「流動的世界」（Yee I-Lann: Fluid World）。1971年出生於馬來西亞沙巴（Sabah）的伊蓮，父親具有中國與卡達山族人的血統（Chinese-Kadazan），母親為紐西蘭籍，混合的出生血統加上求學過程中從大馬到南澳的多元背景，皆使她的創作不斷朝向一種身分認同的方向鑽研。

伊蓮的創作語彙相當廣闊，流行文化、都市景觀和日常生活皆為其取材對象與靈感來源，而她透過攝影、電影和裝置媒材的運用，在傳統文化和新媒材的對話中不斷考掘與思索，以兼具詩意、鄉愁與幽默的視覺圖像爬梳東南亞海域裡複雜交錯的文化景觀，以一種女性的獨特視角和手法回應區域內向來由男性主宰的歷史。

伊蓮的作品，視覺上也經常流動著一股詩意與懷舊的氛圍，但在這股鄉愁之外的卻是她對生長地區既廣且深的文化關懷與探索，不論是過去一個世紀裡，這個區域居民的遷徙與文化交流，或是隨遷徙而來的各種衝突與交錯。從「地平線」（Horizon）、「蘇路故事」（Sulu Stories）、「京那巴魯」（Kinabalu）到「大人物」（The Orang Besar）系列，伊蓮由橫向到縱向的創作溯源，已對東南亞海域裡流動和交錯的歷史賦予最佳註解。

伊蓮勇於探索文化身分的創作，讓我們從藝術當中重新省思了橫隔在人類社會裡的種族、階級、性別與文化的各種歧異，並對同屬海島文化且經歷過殖民時代的台灣人具有另一層深切意義。

[Preface]

Beyond nostalgia, there are other feelings triggered

By Andre Lee

MSAC is honor to present a major solo exhibition, *Yee I-Lann: Fluid World*, by the international Malaysian artist Yee I-Lann in Taiwan. I-Lann was born in 1971 at Sabah, Malaysia. Her father is Chinese-Kadazan and her mother is New Zealander. She inherits her parent's blended legacy and pursues the education from Malaysia and South Australia. Her mixed culture background results her works always related to identity exploration.

I-Lann has spoken of her works via pop culture, city landscape, and daily life. She explores the dialogue between traditional culture and new media via photograph, film, and installation, creating a beautiful visual graphic with infinite nostalgia and a sense of humor to interpret complex culture in the Southeast Asian archipelago. Her works express a unique feminine angle which responds the region history that has long been dominated by male.

Observing I-Lann's works, viewers can feel an aura of poetry and retrospection. Besides that, the works are involving with her profound concerns for interwoven culture of her motherland. For less than a century ago, the world of its denizens and traffic of its cultures weaved a different pattern of migration and mobility. From *Horizon*, *Sulu Stories*, *Kinabalu*, to *the Orang Besar Series*, I-Lann's creation includes both horizontal and vertical dimension of the body of research which has already annotated the fluid and interwoven culture in the Southeast Asian archipelago.

I-Lann explores cultural identity through her creation which makes us to rethink the issue of race, class, sexuality, and culture difference. I believe it is much more meaningful for our Taiwanese who are sharing similar island and colonized culture with this Malaysian artist.

公海的反抗

文／Simon Soon
譯／朱桂榕

馬來西亞藝術家易伊蓮以藝術作為探索的工具，同時詮釋自己廣泛的興趣，不論是政治的影響、個人及整體的經驗、東南亞群島海域間交織的文化與馬來西亞共同記憶等等，都成為伊蓮創作的靈感來源。在「流動的世界」展覽中，「大人物系列」氣勢磅礴的揭開了序幕，長久以來伊蓮考究東南亞海域交錯複雜的社會問題，娓娓道出存在已久的歷史貿易系統、社會高低階級與男性宰制的海盜抗爭。展覽另外展出伊蓮較早期「京那巴魯系列」與《馬來西亞那》裝置，這兩件作品在敘述東南亞風土的故事外，也檢視與回應了大馬土地上特殊的文化大熔爐之背景。

東南亞聯邦體系下的文化組成總是個難以啟齒的禁忌，伊蓮不僅大膽觸碰並勇敢回應。新加坡從合併到離開馬來西亞聯邦，紛擾不斷，同根同源的文化非但沒能緊繫兩國關係，反而加劇互相排斥。相較於其他大國堅定的國家歷史認同，馬來西亞與新加坡似乎風雨欲搖；泰國、印尼、菲律賓與越南的歷史命運凝聚了人民的力量，加深了彼此的認同，但由馬來人與中國移民組成的星馬因種族造成

的分野，反而形成了一個無法修復的裂痕，也阻隔了這一塊土地的相連。過去一個世紀的時間裡，這個世界中居民的遷移與文化交流，如同《大人物系列：風起雲湧的海上遷移》，水牛們在海中載浮載沉的影像，編織出專屬於這個海域有關遷徙與流動的多樣化圖騰。

於是乎伊蓮在近期對於一系列作品發表的聲明中，表示這系列的創作實則為製圖練習與嘗試。《大人物系列：流動的世界》中，伊蓮抹去大片土地面積創造了緩衝的空白，取而代之在畫面中央置入充滿故事的海洋。在此海洋不是分割陸地的角色，而是運輸交通的通衢。大人物的世界建基於水上，海洋理所當然地替代了陸地成為文化、思想與經濟交流的媒介。「大人物系列」首次曝光於伊蓮吉隆坡的個展「怪物」(Boogeyman)，「怪物」一展無疑是伊蓮對東南亞政治社會歷史迷戀的頂峰，提出她對於馬來西亞身分或者東南亞海域歷史的深度省思。相較於之前的影像輸出作品，「大人物系列」帶著更加陰沉與詭譎的敘事語彙，一如海上漫天而來的密佈烏雲，一步步逼近畫面中那些有如雜技小丑的航海人群。

「怪物」一詞意指那些想像中、沒有固定型態的生物，牠們隱沒在黑暗之中，彷彿不時會從衣櫃中躍而出，驚嚇年幼的孩子。Boogeyman 源自於“Bugis-man”，Bugis-man 指早期出沒於歐洲與東南亞海上貿易的航線中，一群擁有 Bugis 傳統的海盜戰士，他們會攻擊並且掠奪國外的商船。《大人物系列：海盜帝國與

其輝煌事業》講述了這段航海戰士作為掠奪者的輝煌歷史。向為兵家必爭之地的東南亞海域，其豐富的天然資源不僅經常引來海盜劫掠，也招致伊斯蘭與西方世界對此區域的宰制。Bugis-man 作為雇傭者的武力，同時也是一股對抗歐洲入侵當地本土貿易網絡的勢力，他們擁有著非一般海盜的使命。對於來自西方世界的歐洲人來說，這些航海戰士就是恐怖的海盜，因此怪物（“bogeyman”或“boogeyman”）一詞自此被廣泛的運用在海盜上。這群海盜戰士們揭開了這個地區間權力的抗衡與其和當代的共鳴；而他們在海洋中的起落也注定了權力在這塊特定區域中不斷反覆消長的命運。

伊蓮在《大人物系列》中將現代民主模式套用在傳統的權力模式之上。The Orang Besar 作為大人物解（可以與 “Orang Kaya” 或 “rich person” 互換使用），追溯到幾世紀以前，大人物存在於東南亞群島中，主導了當地社會、政治與經濟。伊蓮在系列作品中用圖像描繪了歷史，表現出大人物們的深遠影響，以及他們是如何在社會結構、政治本體與現代社會中的區域經濟與社會體系裡扮演要角。他們是扮演平民百姓與領導中心（蘇丹）之間的中介角色。傳統的權力同樣來自於人民的支持，所以追隨者的多寡決定了蘇丹的勢力大小，累積愈多可支配的人力就得以在政治體系紮根或是與中央政府相抗衡。

以數人頭來衡量政治實力的方式同樣存在於現今民主的馬來西亞之

中。《大人物系列：以樹根起頭的長布》中，伊蓮用不接續方式串簇而成的人體金字塔，叢聚平行樹立在海平面上，如同流漫於今日政治分贓制度中脆弱且岌岌可危的同盟關係。「YB 系列」反映了存於馬來西亞已久的政治分贓制度問題，伊蓮運用一張張裁切得宜的胸花近照排成一列，光鮮亮麗的外表暗諷了虛無的內在。胸花在很多重要場合中象徵著 VIP（非常重要之人），多樣花朵與藤蔓花紋的構圖隱喻了那些多餘的重要組織代表。作品中散發著政治遊戲裡人物間虛與委蛇的故事，隱隱約約拼湊出殘存於馬來西亞社會中的政治分贓制度，時至今日是如何的發揮其影響力。

伊蓮的最新創作結合數位影像輸出與絹印蠟染布料，將創作語彙向前推進了一大步。此專屬於女性傳統工藝的蠟染，經伊蓮巧妙的運用使女性得以在由男性宰制的社會中發聲，展現在權力拉扯中另一面的優勢地位。更重要的是，這種透過絹印蠟染的敘事方式將鮮為人知的蠟染工藝推向了世界。單獨用於裝飾性用途的蠟染布料圖騰往往失去其文化語彙，其實傳統上蠟染衣物的基礎圖樣主題代表了爪哇貴族生活中的特殊事件，包括戰爭、出生、婚姻與死亡。雖然我們現在也可以看到蠟染主題跟現代相連結，例如羽毛球拍乃成為一個主題，被用來慶祝馬來西亞在「湯瑪斯盃」（Thomas Cup）中獲勝，蠟染因此隨著時間的遷移也記錄了馬來西亞的文明進程。

伊蓮利用縫紉發揮了蠟染布料長度的彈性，創造出綿延無際的地平

線。策展人 Beverly Yong 曾在 2008 年的《PhotoArtAsia》雜誌中表示，伊蓮的遼闊視野起源於「馬來西亞那系列」。這系列的作品中，她收集攝影工作室的照片，根據類型與馬來西亞過去的慶典整齊排列，用反思過去的方式重現這些古老的照片，不論是對於文化或社會都極具意義。排列著大量匿名者的相片道盡了伊蓮濃濃的鄉愁，彷彿邀請我們進入一個以深色調為基底的場景，讓我們被照片中衣著相似的人們混淆了視線。如此重複圖像與情感渲染將每個私密的時刻轉載到國家認同的層面，連續性的文化表達與個人的照片形成了水平聯結，讓這件作品宏觀的提升到世界的層次。

伊蓮在澳洲求學的期間徹底提升了自己的視野，從南澳返回大馬期間創作的「地平線系列」，以澳洲的遼闊土地為背景記錄了前任馬來西亞行政首長 Mahathir Mohamad 所提出的「願景 2020」(Vision 2020) 政治口號^(註)，同樣的題材被延續到《蘇路故事》之中，講述在蘇路島上，所發生於馬來西亞人與菲律賓人間的社會文化故事。2007 年的「京那巴魯系列」，共計三件作品，分別呈現了血緣的傳承 (Huminodun)、家庭的圖像 (Anak Negeri) 與馬來西亞州環境的變遷 (Kopivosian)。屹立在沙巴的京那巴魯山是東南亞的最高峰，高聳佇立著看盡周邊環境的起伏，伊蓮將地平線環繞著山繪成一圈，從平行的視角觀看故鄉同時逐步修正之前對於地平線無窮橫向延伸的概念。這樣環繞的概念啟發伊蓮在「大人物系列」使用蠟染結合以往的影像輸出，也指引伊蓮將身體語言融

入她動人的攝影作品之中。在敘事的範圍內用時尚的方式妝點，這種情況下，地平線透過空間概念在伊蓮的創作中被充分的展現，被分化到形式上相當個人的層面。

易伊蓮的溯源考掘、數位影像輸出與絹印版畫，展現了流動於區域間豐富的視覺表現，每一個表現都夾藏了歷史的考究與象徵。本展「流動的世界」呈現出多樣化的語彙去詮釋並且標記了東南亞的歷史、政治抗爭與時代環境的改變；伊蓮的創作提點了我們，處於歷史洪流裡文化身分認同的重要，取法過去同時也牢記自然循環的本性，以及時至今日持續在發生的社會重組與權力配置。

註：「願景 2020」是 1991 年由馬來西亞前任首相 Tun Dr. Mahathir Mohamad 在第六次議會提案時提出的政策願景，冀望馬國能在 2020 年成為自給自足的工業系統與經濟體。為了要達成願景目標，Mahathir 認為需要在 30 年間達到百分之七的年度經濟成長率，這樣就可以在 2020 年達成 1990 年國內生產總值（馬幣 1,150 億）的八倍之多，也就是馬幣 9,200 億。

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High Seas of Resistance

By Simon Soon

Malaysian artist Yee I-Lann has spoken of her work as a means of probing and interpreting her myriad fields of interest. These threads of inquiry range from the impact of political structures, collective and individual experience, the cultural nexus of the Southeast Asian archipelago's seas, as well as Malaysia's communal memory. In *Fluid World* I-Lann explores the interwoven concerns around notions of historical trade, social hierarchy, piracy and resistance in her latest body of work the *Orang Besar series*. This theatre of Southeast Asia is then set against the backdrop of her earlier practice in the *Kinabalu series* and *Malaysiana* Installation that examines particular and hybrid notions of culture.

I-Lann's practice articulates a long realised conclusion that solely addressing the cultural make up of the specific nation-states of Southeast Asia is an untenable lens for reaching into the socio-historical psyche of the region. This may have stemmed from the marginality and constructedness of modern Malaysia and Singapore. Buffeted by larger countries with a seemingly much more confident assertion of their national and historical identities, Malaysia and Singapore seem newly minted. Thailand, Indonesia, the Philippines, Vietnam, all have a sense of historical destiny that has been more successfully moulded into a language of national aspiration. Whereas, the multi-cultural realities of a federated

Malaysia and the Chinese immigrant community that makes up the majority of Singapore germinated a pocket stream of awareness that its immediate borders are never as fixed or as certain as we imagine them to be. For less than a century ago, the world of its denizens and the traffic of its cultures, like the buffaloes that wade across the dark waters in *A Rousing Account of Migration in the Language of the Sea*, weaved a different pattern of migration and mobility.

Therefore one of the most important statements made in her recent works is a cartographical exercise. In her piece *Fluid World*, the erased land mass creates a relief that places the sea at the center of its narrative. Instead of thinking of oceans as dividing bodies of water, they are seen as conduits of traffic. The world of the Orang Besar is not found on dry land but on the waterways that brought different cultures, ideas and economies into contact. The *Orang Besar series* first presented in her 2010 Kuala Lumpur, solo show Boogeyman, can be seen as a culmination of the artist's long-held fascination with the socio-political history of Southeast Asia, its shifting borders, maritime traffic, shared heritage and political structures. But like the dark grey clouds that loom across the seascapes where much of her acrobatic seafarers are set in, the series mark a turn towards a darker and more ominous narrative compared to Yee I-lann's previous digital photographs.

The term 'boogeyman' describes a mythical monster in popular imagination, a shapeless creature that jumps out of the closet at night to frighten little children. One popular argument for the origin of the term associates it with the 'Bugis-Man', a mercenary group of sea warriors of Bugis ethnic origin who roamed local seas raiding foreign trade ships during the early years of European trade in Southeast Asia. The work *Empire of Privateers and Their Glorious*

Ventures illustrates their seafaring careers as privateers of the nobles or Orang Besar. They were swords for hire so to speak, a resistance force available to combat against European incursion and disruption of local trade network.

The *Orang Besar series* casts the modern democratic processes of a country in light of its traditional power structure. The literal translation of 'Orang Besar' is 'Big Person', a common term dating back centuries and used throughout the Southeast Asian archipelago to denote a person of elite socio-political-economic standing in a community. I-Lann's series illustrates the social structure of this specific group, its body politic, and how it continues to be a major character in the region's political and economic nature in modern society. The Orang Besar as the big person (also interchangeable with the term Orang Kaya or the rich man) stood as the mediating agent between the apex (represented by the Sultan) and the common man. The measure of his influence or power was not an account of his worldly wealth, but by the number of persons dependent on him. This control over a sizeable population gave him a prized labour force through which he may realise various undertakings and sought a political base or leverage against the competitive intrigues of the court.

This traditional system of measuring political power in terms of headcounts flavors today's democracy in the region. Looking at the unstable clusters of human pyramid that narrates *Kain Panjang with Parasitic Kepala*, one draws parallel between the huddled formation and the kind of volatile and shaky alliances that spill over into today's politics of patronage. The question of patronage is something that reverberates strongly in Malaysian culture today and I-Lann's kitschy homage/satire of this culture plays out in the *YB series*, tightly cropped photographs of flower brooches that are normally pinned

onto the shirt of important politicians who attend a particular event in the capacity of a VIP. The florid and arabesque portraits of different plant lives seem to suggest an organic representation of excesses. There is an element of ostentation and camp in these photos when viewed in the context of how patronage has continued to exist in Malaysian society.

But what makes the *Orang Besar series* a remarkable leap from the vocabulary of Yee I-Lann's previous exploration of digital photograph is her ability to combine the former with batik. As a textile tradition commonly associated to the region, the batik medium carries a potentially subaltern agency. Because batik production is traditionally recognised as a women's craft, this inscription lends a female commentary that is able to throw into relief the negotiation of power from an alternative vantage point. More importantly, this method of storytelling draws upon the narrativity of batik, which is seldom acknowledged or recognised. Popular assumption that visual pattern of the batik is solely ornamental fails to acknowledge the coded vocabulary that batik carries. Traditionally, each motif symbolises specific events in Javanese courtly life – war, birth, marriage, and death. Though we also find how in its modern usage, such as the badminton racket became a motif to commemorate Malaysia's victory in the Thomas Cup, how batik documents our modernity.

It is also through the batik's very materiality, its measurement of length that I-Lann is able to rechart her horizon in sartorial terms. Curator Beverly Yong identified, in an article for *Photo.Art.Asia* magazine in 2008, the genesis of the horizon to I-Lann's *Malaysiana series*. In these works, the artist collected studio portraits from the archive of a photo studio and arranged them according to typologies that celebrated various rites of passages in Malaysia.

Presented as the *Malaysiana* Installation in this exhibition, the cultural and social significance of studio photography as reflective of a particular period in Malaysian popular history is reactivated as what I-Lann calls a 'social billboard of ourselves'. This assembly of photographs overwhelms by sheer number and anonymity. It draws apart the curtain of nostalgia, inviting us to dwell on its sepia tinted surface, the cloths of the sitters and the backdrops that provide a collective bind. In this theatre of sentimentality and repetition, we also find ourselves speaking across the gulf of time to recover the ever present and haunting question about Malaysian identity. Moreover, the grid-like effect of her arrangement achieved a kind of uniformity in the way the backdrop, the linoleum floor and the baseboard connect and unify all these different studio portraits, transforming seemingly private moments, into a national narrative. This continuity weaves a horizontal connection among the individual photographs, absorbing and collapsing the particular into the universal.

I-Lann was then able to fully explore the concept of the horizon during her residency in South Australia, returning to produce the *Horizon series*, which chronicles the Malaysian dream of the then popular slogan Vision 2020 of former Prime Minister Mahathir Mohamad against the vast expanse of the Australian landscape. This was followed by an alternative account to the Malaysian and Filipino narrative of their territories through the staging of Sulu region's socio-cultural drama in her sequel, *Sulu Stories*. The *Orang Besar series* takes off from her more recent development of the horizon beginning with the *Kinabalu series* made in 2007, included in this exhibition. Mount Kinabalu, the highest mountain in Southeast Asia, stands as a fixture in the dramatically changing environment around it. In all three photographic works, which comprise the series, the mountain looms over its subjects – a legendary female

deity (*Huminodun*), a family portrait (*Anak Negeri*) and a dystopic vision of the Malaysian state (*Kopivosian*). Each of these photographs form a horizon belt that surrounds the mountain, offering in this instance a paralactic view of her homeland as well as revising her previous notion of the horizon as an infinite lateral spread.

This act of encircling, further developed in I-Lann's use of batik in *Orang Besar*, also indexes the body politics that come to play within her photographic tableau. As an article of fashion, it wraps around the body enveloping the wearer within its narrative. It seems that in this instance that the spatial coordinates through which the horizon has been utilised in I-Lann's practice is atomised onto a level that is sartorially personal.

Yee I-Lann's body of research, her photo media and photo mediated batik present a 'fluid' construct of the region through multiple strategies of visual presentation layered with historical research and symbolism. 'Fluid World' in turn presents a multi-textual interpretation marking the converging histories of Southeast Asia as well as its sites of resistance and change. Mediated by shifting time, identities and a need to reactivate forgotten histories I-Lann prompts us to not only remember the past but the cyclical nature of humanity, social constructs and the manipulation of power and control that continue to unfold today.

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Simon Soon is currently completing a PhD in art history at the University of Sydney. His research focuses on Southeast Asia modern and contemporary art.

■ 2011

M a l a y s i a n a
馬 來 西 亞 那

易伊蓮與 Tam Hong Lam 共同合作之現場裝置
Yee I-Lann in collaboration with Mr Tam Hong Lam
《透過玫瑰色濾鏡》

Through Rose-Coloured Glasses

2002

馬來西亞國家美術館藏 Collection of National Art Gallery, Malaysia

《馬來西亞那》裝置為安卓藝術「易伊蓮個展」的現地製作
'Malaysiana' 2011 installation, MSAC, Taipei
尺寸依場地決定 Dimensions Variable

2011

◎由衷感謝帕卡德攝影工作室和 Tam Kwong Win 先生之協助
Many thanks to Pakard Photo Studio and Mr Tam Kwong Win





2010

The Orang Besar Series

大 人 物 系 列

「大人物系列」是以影像輸出結合蠟染布料的系列創作。Orang Besar 直譯為大人物，這些大人物過去存在於東南亞群島之中，同時在社會政治經濟體內擁有主導地位。伊蓮此系列作品以圖像描繪了歷史，表現出大人物的深遠影響，以及他們是如何在社會結構、政治本體、現代社會的區域經濟與社會體系裡扮演要角。

The *Orang Besar Series* is Yee I-Lann's new works in photo-media and photomediated batik. The literal translation of "Orang Besar" is "big person", a common term dating back centuries and used throughout the Southeast Asian archipelago to denote a person of elite socio-political-economic standing in a community. The series illustrates the social structure of the "Orang Besar", the body politic, and how this continues to be a major character in the region's political and economic nature in modern society.

《大人物系列：流動的世界》

The Orang Besar Series: Fluid World

絹印版畫

Direct digital mimaki inkjet print with acid dye,
batik crackle Japanese Ai natural indigo dye on
100% silk twill

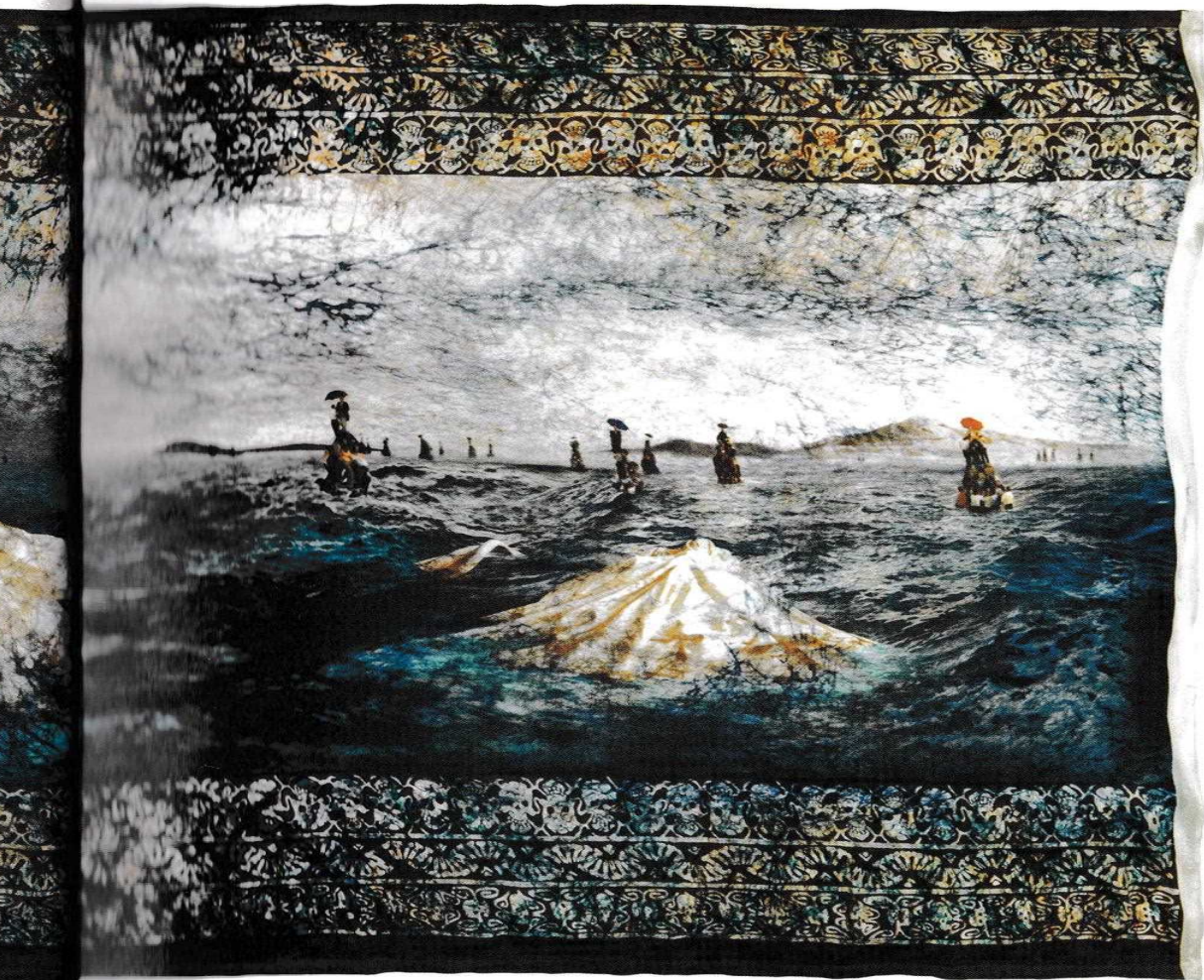
129.5 × 284 cm

2010









《大人物系列：海盜帝國與其輝煌事業》
*The Orang Besar Series: Empires of
 Privateers and Their Glorious Ventures*

絹印版畫

Direct digital mimaki inkjet print with
 acid dye, batik chop Remazol Fast Salt
 dyes on 100% silk twill

132 × 400 cm

2010

《大人物系列：以樹根起頭之長布》

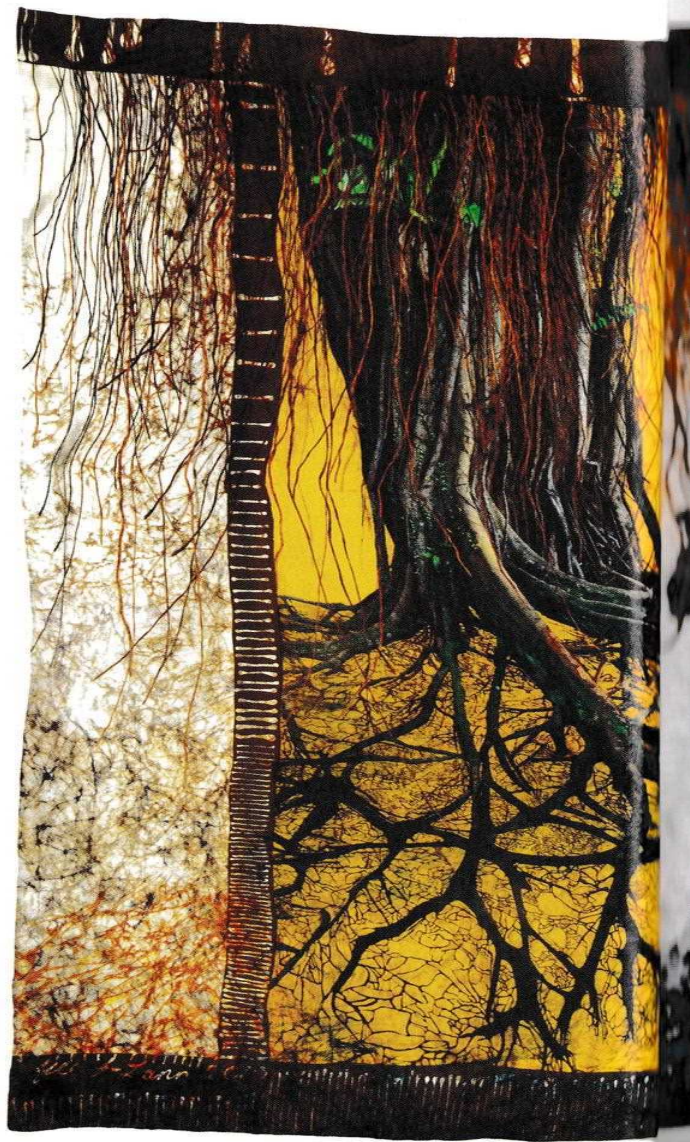
The Orang Besar Series: Kain Panjang with Parasitic Kepala

絹印版畫

Direct digital mimaki inkjet print with acid dye, batik canting Remazol Fast Salt dyes on 100% silk twill

106.7 × 234 cm

2010









《大人物系列：以豬籠草起頭之長布》

The Orang Besar Series: Kain Panjang with Carnivorous Kepala

絹印版畫

Direct digital mimaki inkjet print with acid dye, batik canting
Remazol Fast Salt dyes on 100% silk twill

106.7 × 234 cm

2010

《大人物系列：以含羞草起頭之長布》

The Orang Besar Series: Kain Panjang with Petulant Kepala

絹印版畫

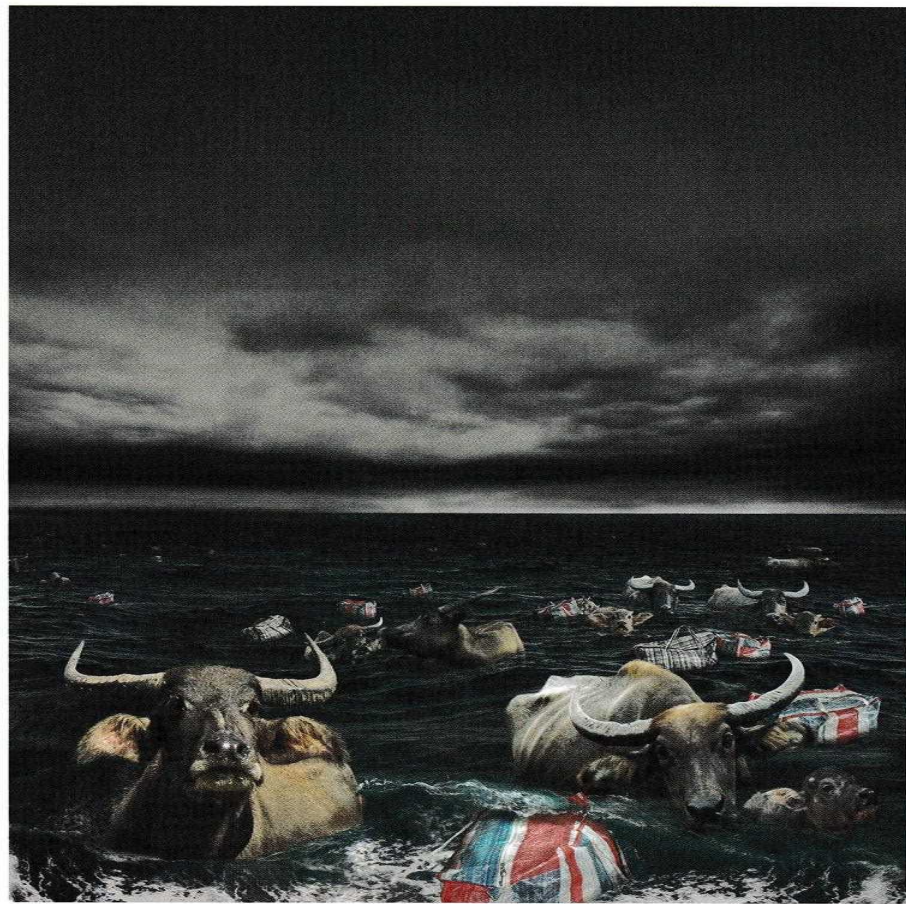
Direct digital mimaki inkjet print with acid dye, batik
canting Remazol Fast Salt dyes on 100% silk twill

106.7 × 234 cm

2010









《大人物系列：風起雲湧的海上遷移》

*The Orang Besar Series: A Rousing Account of
Migration in the Language of the Sea*

數位輸出、柯達世尊相紙

Digital C-type print

61 × 61 cm × 3 (triptych)

2010

《大人物系列：偉大的沖閣遊戲》
*The Orang Besar Series: The Great
Game of Congkak*

數位輸出、柯達世尊相紙

Digital C-type print

50 × 150 cm

2010







《大人物系列：YB1-10》

The Orang Besar Series: YB1 - 10

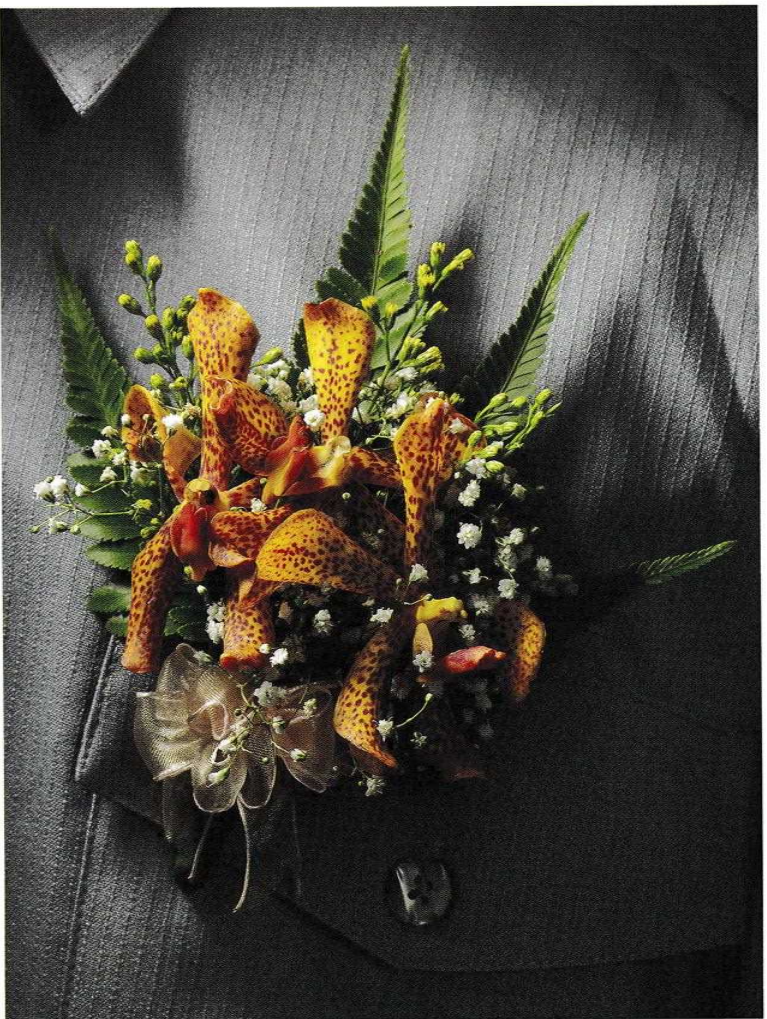
數位輸出、柯達世尊相紙

Digital C-type prints

35 × 26 cm each

2010







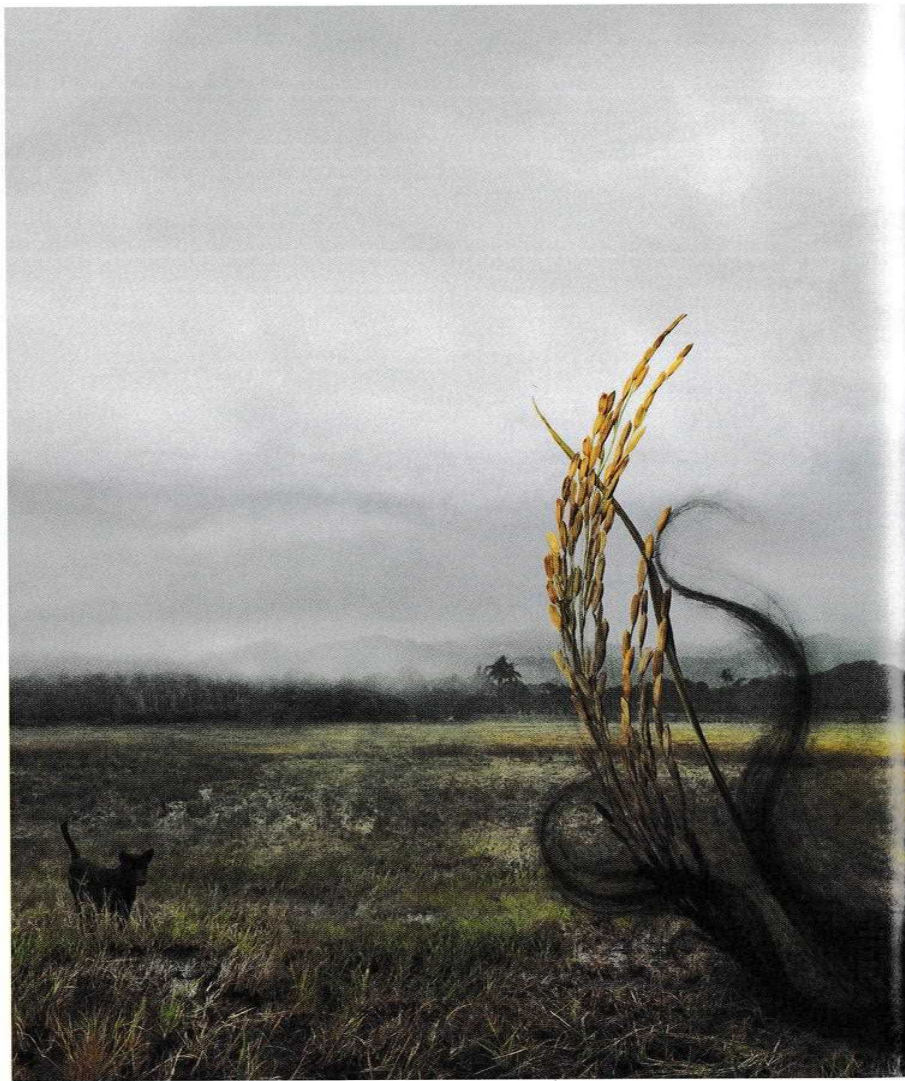
■ 2007

Kinabalu Series

京 那 巴 魯 系 列

京那巴魯是位於馬來西亞沙巴州的第一高峰，有神山的美譽。這個系列透過平行與隱喻的影像表現沙巴地理的變遷，娓娓道出這塊土地上傳承、記憶與認同的議題，同時也探討了侵蝕卡達山族女人傳統精神的力量和她們與土地間不斷變動的關係。京那巴魯系列純粹的展現了長久以來伊蓮關注的焦點—故鄉沙巴州與馬來西亞中央政府的關係。

The *Kinabalu Series* attempts to draw on parallels and metaphors within Sabah's changing landscape to address ideas of inheritance, memory, and identity. It explores the eroded traditional spiritual power of the Kadazan-Dusun woman and her shifting relationship to her land. The *Kinabalu Series* is essentially about Sabah state and federal Malaysia relations, a subject of great interest to I-Lann.





《京那巴魯系列：Huminodun》

Kinabalu Series: Huminodun

數位輸出、柯達世尊相紙

Digital C-type print

106 × 205 cm

2007

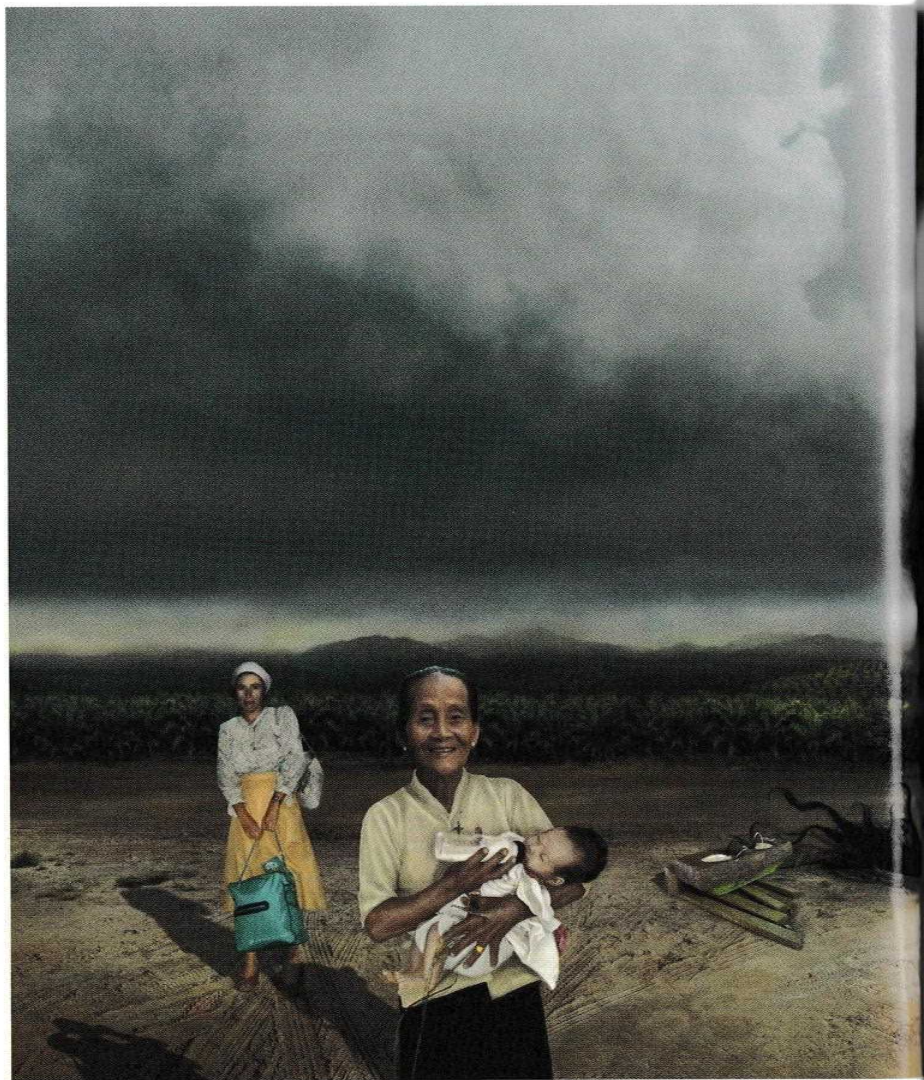
《京那巴魯系列：國家之子》
Kinabalu Series: Anak Negeri

數位輸出、柯達世尊相紙

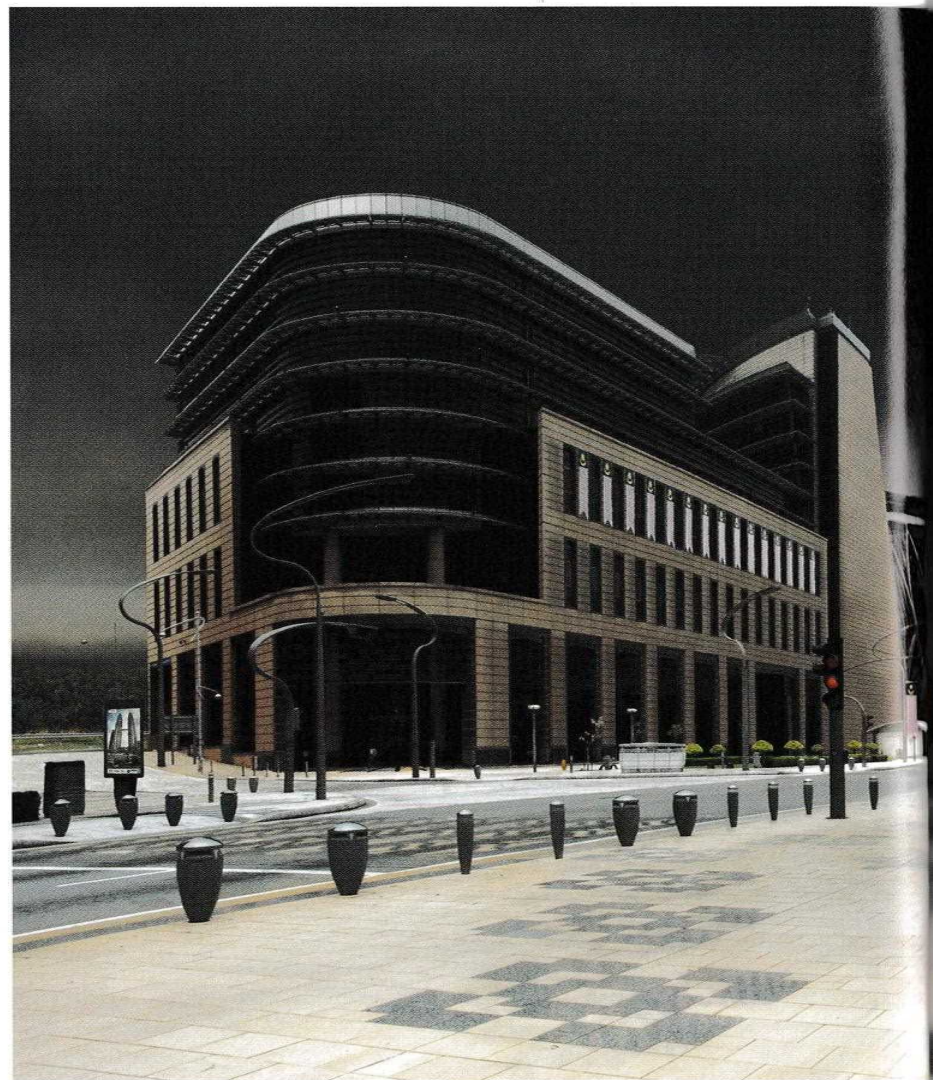
Digital C-type print

106 × 205 cm

2007









《京那巴魯系列：問候》

Kinabalu Series: Kopivosian

數位輸出、柯達世尊相紙

Digital C-type print

106 × 205 cm

2007

■ 2002 ～ 2005

Barlier Works

早 期 作 品

《蘇路故事：從前有一個國王》

Sulu Stories: Ann Hambuuk Sultan

數位輸出、柯達世尊相紙

Digital C-type print

61 × 61 cm

2005

"Gen. Hancock Station"



"The Light House"



《蘇路故事：如日中天》

Sulu Stories: High Noon

數位輸出、柯達世尊相紙

Digital C-type print

61 × 61 cm

2005



《地平線：在布特拉札也的棕櫚樹》

Horizon: In the Palm of Putrajaya

數位輸出、柯達世尊相紙

Digital C-type print

45.5 × 183 cm

2003



《馬來西亞那：生日快樂》

Malaysiana: Hari Jadi

數位輸出、柯達世尊相紙

Digital C-type print

165 × 114 cm

2002





《馬來西亞那：家》

Malaysiana: Tempat Duduk

數位輸出、柯達世尊相紙

Digital C-type print

165 × 114 cm

2002





《馬來西亞那：朋友》

Malaysiana: Member - Member

數位輸出、柯達世尊相紙

Digital C-type print

165 × 114 cm

2002





《馬來西亞那：冀求成功》
Malaysiana: Menuju Kejayaan

數位輸出、柯達世尊相紙

Digital C-type print

165 × 114 cm

2002





《馬來西亞那：團結的力量》

Malaysiana: Bersatu Padu

數位輸出、柯達世尊相紙

Digital C-type print

165 × 114 cm

2002





易伊蓮

1971 出生於馬來西亞沙巴

1992 南澳阿德雷德大學視覺藝術學士

伊蓮目前一邊從事藝術創作，一邊擔任劇情片電影的藝術設計，她同時也任教於吉隆坡國家藝術學院（National Arts Culture and Heritage Academy）的電影系。

個展

2011 「流動的世界」易伊蓮個展，安卓藝術，台北，台灣

「易伊蓮：流動的世界」，南澳當代藝術中心，澳洲

2010 「怪物」，黑盒子，MAP，吉隆坡

2008 「蘇路故事」，卡斯曼度畫廊，曼谷

2007 「京那巴魯」，昆德爾威畫廊，阿德雷德，澳洲

2003 「地平線」，Valentine Willie Fine Art，吉隆坡

聯展

2011 「內在之聲」，金澤 21 世紀當代藝術博物館，日本

2009 「RE_VIEW」，國立維多利亞畫廊，墨爾本

「第四屆福岡亞洲藝術三年展 2009：明日創造者」，福岡亞洲美術館，日本

「磁力：東南亞國家聯盟－韓國當代攝影與新媒體藝術展」，Hanbyukwon Gallery，首爾

「影像新浪潮，當代馬來西亞攝影：東京攝影月」，尼康銀座畫廊，東京

「處處是天堂」，藝法畫廊，斯圖加特、柏林

「CUT09：形像（東南亞新攝影）」，Valentine Willie Fine Art 巡迴展，吉隆坡、新加坡

2007-08 「獨立計畫」，佩托納斯畫廊，吉隆坡；Gertrude 當代藝術空間，墨爾本

「模型之外」，佩托納斯畫廊，吉隆坡

「新自然」，高文－布雷斯特藝廊，北帕麥斯頓，紐西蘭

「藝術溫躍層：亞洲新浪潮展」，ZKM 新媒體藝術中心，卡爾斯魯，德國

「Selamat Datang Ke Malaysia」，4A 畫廊，雪梨；Valentine Willie Fine Art，吉隆坡

「廣播亞洲：諾德里西特國際攝影節選作」，朗漢斯畫廊，布拉格

2006 「信念：第一屆新加坡雙年展 2006」，新加坡

「另一個亞洲：南亞與東南亞攝影」，諾德里西特國際攝影節，呂戈登，荷蘭

「當代聯邦」，維多利亞國家畫廊，墨爾本

「共同基礎」，沙迦藝術博物館，阿拉伯聯合大公國

2005-06 「藝術連線，哥德學院巡迴展」，Valentine Willie Fine Art，吉隆坡；藝閣，馬尼拉；澳洲攝影中心，雪梨；RMIT 畫廊，墨爾本；印尼國立美術館，雅加達；河內美術館；藝法畫廊，斯圖加特、柏林

2004 「當今馬來西亞藝術」，國立藝廊，吉隆坡

2003 「其餘的世界」，Neuffer Am Park，皮爾瑪斯森

「我們所相信的事物 II」，普魯斯和奧克斯畫廊，柏林

2000 「澳洲的亞洲：超越東方」，全球藝術連線，昆士蘭

「世界裡的藝術」，巴黎博物館，巴黎

1999 「超越未來：第三屆亞太當代藝術三年展」，昆士蘭藝廊，布里斯本

特殊計畫與相關活動

2009 《在頂端》迪拜塔觀景台，杜拜，永久展示：五螢幕多媒體裝置，由 gsmprjct[®] 委託製作，Dain Said 協力合作

2007 《馬來西亞那》裝置，亞洲館的「當今馬來西亞」，倫敦

2002 《圖像配對》裝置，新加坡海濱娛樂中心開幕展，新加坡

《購買我》裝置，ARCO'02 亞洲舞會（全球遊戲）II，前衛館，馬德里

2001 《BUY by LabDNA》，郵政分局，新加坡

1998 《labDNA 的空白鍵裝置》，NN 畫廊，吉隆坡

公共與私人蒐藏

葛里菲斯大學，澳洲

馬來西亞國家美術館，馬來西亞

佩托納斯藝術蒐藏，馬來西亞

沙巴藝廊，馬來西亞

瑞士銀行藝術蒐藏

森美術館，日本

國立維多利亞畫廊，澳洲

昆士蘭藝廊，澳洲

新加坡藝術博物館，新加坡

馬來西亞理科學大學，馬來西亞

Yee I-Lann

- 1971 Born in Kota Kinabalu, Sabah, Malaysia
 1992 BA, Visual Arts from the University of South Australia, Adelaide
 1992-now Also a production designer for feature films, she straddles the South China Sea spending time between her hometown in Kota Kinabalu and Kuala Lumpur.

Solo Exhibitions

- 2011 "Yee I-Lann: Fluid World", MSAC, Taipei, Taiwan
 "Yee I-Lann: Fluid World", The Contemporary Art Centre of South Australia, Australia
 2010 "Boogeyman", Black Box, MAP, Kuala Lumpur
 2008 "Sulu Stories", Kathmandu Gallery, Bangkok
 2007 "Kinabalu", Greenaway Art Gallery, Adelaide, Australia
 2003 "Horizon", Valentine Willie Fine Art, Kuala Lumpur

Group Exhibitions

- 2011 "Inner Voices", 21st Century Museum of Contemporary Art, Kanazawa, Japan
 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
 "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
 2007-08 "The Independence Project", Galeri Petronas, Kuala Lumpur; Gertrude Contemporary Art Spaces, 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, Karlsruhe, Germany
 "Selamat Datang Ke Malaysia", Gallery 4A, Sydney; Valentine Willie Fine Art, Kuala Lumpur
 "Air Asia: Selected Works From The Noorderlicht Photofestival", Langhans Gallery, Prague

- 2006 "Belief: 1st Singapore Biennale 2006", Singapore
 "Another Asia: Photographs from South and Southeast Asia", Noorderlicht Photofestival, Leeward, Holland
 "Contemporary Commonwealth", National Gallery of Victoria, Melbourne
 "Common Ground", Sharjah Art Museum, United Arab Emirates
 2005-06 "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; Fine Art Museum, Hanoi; Ifa Gallery, Stuttgart & Berlin
 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
 2000 "Asia in Australia: Beyond Orientalism", Global Arts Link, Queensland
 "L'art dans le monde", Paris-Musees, Paris
 1999 "Beyond the Future: The Third Asia-Pacific Arts Triennial", Queensland Art Gallery, Brisbane

Special Projects & Other Activities

- 2009 "At the Top" Burj Khalifa Observation Deck, Dubai, permanent exhibition: 5-screen multimedia installation commissioned by gsmprjct in collaboration with Dain Said
 2007 "Malaysiana" installation for "Malaysia Now" at Asia House, London
 2002 "Matching Patterns" installation for opening exhibition of Singapore Esplanade Entertainment Centre, Singapore
 "Buy Me" installation at ARCO' 02 – Asian Party (Global Game) II, Cutting Edge Pavilion ARCO' 02, Madrid
 2001 "BUY by LabDNA", The Substation, Singapore
 1998 "Spacebar" installation by labDNA, NN Gallery, Kuala Lumpur

Public & Corporate Collections

- | | |
|------------------------------|-------------------------------|
| Griffith University | National Art Gallery Malaysia |
| National Gallery of Victoria | Petronas Art Collection |
| Queensland Art Gallery | Sabah Art Gallery |
| Singapore Art Museum | UBS Art Collection |
| Universiti Sains Malaysia | Mori Art Museum |

4384

「流動的世界」易伊蓮個展

Yee I-Lann : Fluid World

2011.08/27~09/18

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A dark, atmospheric photograph of a boat on a stormy sea. The sky is filled with heavy, dark clouds, and the water is dark and choppy. The boat, which has a textured, scale-like hull, is visible in the lower right corner. The overall mood is somber and dramatic.

Yee I-Lann : Fluid World