

Media Release

For immediate release

National Gallery Singapore extends its OUTBOUND series with two new commissions by Haegue Yang and Yee I-Lann

Commissions from the OUTBOUND series aim to provide stimulating and diverse art experiences beyond exhibition galleries

Singapore, 28 November 2019 - National Gallery Singapore has added two new commissions to its *OUTBOUND* series. Inaugurated in 2018, *OUTBOUND* invites accomplished artists to create works for different spaces within the Gallery, to provoke critical reflection, curiosity and playfulness in our visitors as they traverse the building beyond the exhibition galleries, while shifting perceptions of what might be considered art.

Dr Adele Tan, lead curator of *OUTBOUND* said, “*OUTBOUND* is an artist-centric, process-driven commissioning initiative that seeks to consciously activate the manifold latent spaces at the Gallery, and letting these artworks provoke fresh and critical engagements with our audience. The artists have drawn inspiration from the Gallery, from its architecture, to national narratives, art collections, and its rich contextual siting within Southeast Asia, while also bringing their own distinctive practices into play. The Gallery is truly excited by this generous spirit of mutual creative journeying that has also yielded new trajectories for the artists’ oeuvre.”

Haegue Yang explores ideas of hybridity in which the real and the faux, natural and artificial, past and present encounter each other in a multi-sensorial experience

Located at the City Hall Foyer at Level 2, ***Forum for Drone Speech - Singapore Simulations*** by Haegue Yang (born Seoul, 1971) is inspired by the Gallery’s architecture and its connections to Singapore’s colonial past and diasporic society. The sculptural faux marble base alludes to the City Hall Foyer’s actual marble decoration and plays with the neo-classical architecture of the City Hall Wing (former Municipal Building) where Singapore’s self-governance was first declared. The base is crowned by a ribbon of wire mesh containing a selection of holographic prints of black and white archival motifs from the building’s history. These include images of British sculptor Dora

Gordine's¹ multi-ethnic bronze busts once displayed in the City Hall, and Italian sculptor Rudolfo Nolli's² architectural decoration of the former Supreme Court building. The images are accompanied by artwork labels which playfully appropriate museological language, interweaving factual introductions with Yang's subjective readings of them. ***Forum for Drone Speech - Singapore Simulations*** draws attention to museums as spaces in which objects are continually rearranged and reinterpreted to envision alternative narratives, provoking questions on identity, belongingness and engagement.



Image caption: Haegue Yang (b. Seoul, 1971), *Forum for Drone Speech – Singapore Simulations*, 2019, laminated plywood, stainless steel wire mesh, powder-coated metal pipe, prints on holographic paper, transparent sticker and loudspeakers. *Nadine's voice*: audio, single channel, stereo, approx. 12 min; *Birdsong*: audio, single channel, stereo; 29 min 58 sec, 340 x 506 x 230 cm.

The platform also hosts three of Yang's sculptures, two from her iconic *The Intermediates*³ series combining the craft of weaving with synthetic industrial materials, and one of her seminal sonic sculptures, *Sonic Swell*, made from countless bells. Materials such as bells and turbine vents

¹ The sculptures of important female artist Dora Gordine reflect her interest in the multi-ethnic composition of Singapore's society and were previously displayed in the Municipal building (now City Hall).

² Rudolfo Nolli was in charge of the architectural decoration of the former Supreme Court building and other architectural and sculptural projects in Singapore, such as Tanjong Pagar Railway Station and a pair of lions for the Bank of China. While his decorations refer mainly to Western architecture traditions, some of his sculptures, such as the lion, refer to Asian traditions.

³ *The Intermediates*, featuring extensive craftwork, arouses an awareness of a new hybrid sense of time and place. Just like how different cultures have both fundamental similarities and individualities, the artworks explore folk concepts that have their own identity, but also a certain universality at the same time.

evoke movement and sound, preventing the works from remaining as static museum pieces, while actual sound elements are also present in the installation. These include birdsong, recorded in the demilitarised zone (DMZ) during the historic Inter-Korean summit in 2018, and a speech by humanoid robot Nadine⁴ in six languages played from two speakers with a colourful LED display.

Forum for Drone Speech - Singapore Simulations expresses a sense that history and the present are in flux, and is emblematic of Yang's distinguished and seductive sculptural language. Its visual abstraction of her research on the Gallery's architecture, Singapore's historical figures and events and eloquent association of these diverse elements suggest a metaphor for the country's culturally and ethnically diverse social fabric.

Yee I-Lann expresses contemporaneity through indigenous material culture



Image caption: Yee I-Lann (b. Sabah, 1971) (front) Pandanus weave and commercial chemical dye (reverse) Split bamboo weave and black natural dye stitched with bamboo weave

Situated at the foyer near the Holding Cells on Level 1, Former Supreme Court Wing, ***Tikar-A-Gagah*** is a collaboration between Yee I-Lann (born Sabah, 1971) and 25 women weavers from the land and sea indigenous communities in Sabah, Malaysia. The weavers are from the Dusun and Murut communities of Keningau district led by Julitah Kulinting, and the Bajau Sama DiLaut community from Semporna led by Roziah Jalalid. The artwork took over 18 months to realise, and celebrates the craft heritage and material culture of Sabah's indigenous communities while extending the discourse on contemporary forms of art in this region. This is also the first large-scale weave by Yee together with her collaborators.

The giant double-sided mat (*tikar* in Malay) features traditional motifs, a knowledge passed down from one generation of weavers to another through an oral lineage, as well as contemporary weave motifs conceived collaboratively by Yee and the women weavers. The front side of the mat

⁴ The humanoid social robot Nadine was developed by the Institute for Media Innovation at Nanyang Technological University in Singapore. It recites a scripted monologue in a neutral voice stripped of any accent.

is made by the Bajau Sama DiLaut weavers and includes bright-coloured motifs related to their seaborne way of life such as *Nekiutan* (lobster) and *Sambulayang* (houseboat sail). On the reverse side is a natural bamboo weave by the Dusun and Murut weavers which includes motifs such as *Nantuapan* (people coming together) and *Pinungoh Nandayunan* (hill ridges without end). The contemporary motif called *Mansau Ansau* (to travel without knowing where you are going) emphasises the co-invention between Yee and the weavers.

In *Tikar-A-Gagah*, we also see Yee continue using the image of a table to represent bureaucracy, power and control. This is an extension of Yee's practice in photo media, where she critically engages with Southeast Asia's post-colonial history through the registers of gender, geopolitics and indigenous visuality.

Other works under the *OUTBOUND* series include *Nowhere* by Jane Lee (born Singapore, 1963) located at the City Hall Foyer at Level 4. This installation, festooned with mirrored tiles, simultaneously reflects and fragments Lee's monumental painting *Raw Canvas* first displayed at the 2008 Singapore Biennale on the facing wall. It explores the illusory nature of what constitutes our reality, and serves as a spiritual reminder that the only real thing in our lives is the fleeting present. Gary Carlsley (born Brisbane, 1957) and Jeremy Chu (born Singapore, 1973) have transformed the stairway between levels 4 and 5 in the City Hall Wing into an immersive enclosed 'garden' with *The Regency Made Me Blind*. This work features digitally composited images of five colonial botanical gardens in Southeast Asia -- Hanoi, Manila, Bogor, Singapore, and Kuala Lumpur. The work references the lingering colonial legacies and narratives in this region and in Carlsley's native Australia, while also urging visitors to contemplate various aspects of labour, authorship, democratic access and even spiritual encounters.



Nowhere by Jane Lee and *The Regency Made Me Blind* by Gary Carlsley and Jeremy Chu

Curated as an ongoing series, each three-year season of *OUTBOUND* will progressively unveil original, site-specific installations by leading contemporary artists in the Gallery's public spaces, responding to the buildings' unique architecture. *OUTBOUND* adds to the Gallery's steadfast commitment to collaborating with artists, which has included public art installations at the *Light to Night Festival* and the *Ng Teng Fong Roof Garden Commission* series.

For more information about *OUTBOUND*, please visit www.nationalgallery.sg/outbound

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Annex A: Artworks under *OUTBOUND*

Annex B: Script by Nadine, the humanoid social robot featured in Haegue Yang's *Forum for Drone Speech - Singapore Simulations*

Annex C: *OUTBOUND* programmes

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About National Gallery Singapore

National Gallery Singapore is a leading visual arts institution which oversees the world's largest public collection of Singapore and Southeast Asian modern art. Situated at the birthplace of modern Singapore, in the heart of the Civic District, the Gallery is housed in two national monuments - City Hall and former Supreme Court - that have been beautifully restored and transformed into this exciting 64,000 square metres venue. Reflecting Singapore's unique heritage and geographical location, the Gallery aims to be a progressive museum that creates dialogues between the art of Singapore, Southeast Asia and the world to foster and inspire a creative and inclusive society. This is reflected in our collaborative research, education, long-term and special exhibitions, and innovative programming. The Gallery also works with international museums such as Centre Pompidou, Musée d'Orsay, Tate Britain, National Museum of Modern Art, Tokyo (MOMAT) and National Museum of Modern and Contemporary Art, Korea (MMCA), to

jointly present Southeast Asian art in the global context, positioning Singapore as a key node in the global visual arts scene.

In 2019, the Gallery was the only museum in Southeast Asia that received a ranking in *The Art Newspaper's* annual global survey of attendance at art museums, taking 32nd place. It was the first museum in Asia to receive the Children in Museums Award by the European Museum Academy and Hands On! International Association of Children in Museums in 2018. The Gallery also won the awards for “Best Theme Attraction” at TTG Travel Awards 2017, “Best Attraction Experience”, “Breakthrough Contribution to Tourism” and “Best Customer Service (Attractions)” at the prestigious Singapore Tourism Awards in 2016 for its role in adding to the vibrancy of Singapore’s tourism landscape. For more information, visit <https://www.nationalgallery.sg>

Annex A: Artworks under *OUTBOUND*

***Nowhere* (2018) by Jane Lee**

City Hall Wing, Level 4, City Hall Foyer (between Level 4 Gallery and Wu Guanzhong Gallery)

Curated by Adele Tan



Nowhere (2018)

Acrylic mirror tiles, reflective vinyl sticker, acrylic paint, enamel, silicone, resin and wood



Raw Canvas (2008)

Acrylic paint, enamel, silicone, wood and aluminium

Private collection

Nowhere extends the scope of *Raw Canvas*, Jane Lee's monumental painting installed at the City Hall historical staircase. The artwork's location at this lobby, a transitional space, invites visitors to pause and step onto a reflective platform to linger upon a bench that features the same painterly treatment as *Raw Canvas*. In the surrounding mirror-tiled wall, they can glance upon a shimmering but fragmented reflection of *Raw Canvas* and themselves.

Raw Canvas was first displayed at the 2008 Singapore Biennale, in this same location at the City Hall historical staircase. Ten years later, it has been returned. The work blurs the perceptual boundaries between fabric and paint. It comprises 40 square panels of densely-applied crisscrossing strands of silicone-incorporated acrylic and enamel paint, creating the appearance of a piece of textile draped over the wall. *Nowhere* amplifies this as a visual strategy to query and dissipate *Raw Canvas*' solidity by splintering the work's image.

Hence, the *Nowhere* that one experiences while sitting in between these two works created a decade apart is also the "now" and "here," a philosophical play on words by the artist. *Nowhere* explores the illusory nature of what constitutes our reality, and serves as a spiritual reminder that the only real thing in our lives is the fleeting present.

About Jane Lee

Jane Lee (b. 1963) is best known for her material and conceptual explorations of the practice of painting. Her paintings are often heavily textured and possess a formal heft that make them more akin to sculpture. Moving beyond the usual painterly gestures, Lee allows everyday movements and processes like falling, unrolling, coiling or scraping, to determine the outcome of the artwork. Several works have ended up resembling mundane objects like a hose reel or a hanging towel.

Lee graduated with a Bachelor of Fine Arts degree and a diploma in fashion from LASALLE College of the Arts in Singapore. She has won several accolades in her career, including being the first recipient of the Singapore Art Exhibition International Residency Prize and a finalist for the Sovereign Asian Art Prize in 2007. She was awarded a Celeste Prize for painting in 2011. Exhibiting widely in museums and galleries in Asia and Europe, her latest mid-career retrospective, “Red States” was held at the Hong Kong Arts Centre in May 2018.

***The Regency Made Me Blind (2018)* by Gary Carsley and Jeremy Chu, with a contribution by Renjie Teoh**
City Hall Wing, stairwell between Levels 4 and 5
Curated by Adele Tan



The Regency Made Me Blind (2018)

Laser print on photocopier paper, latex print on self-adhesive vinyl, UV print on backlit film rendered as mechanised roller blinds, UV laminated C-print applied to IKEA Gilbert chair

This stairway “garden” is simulated via digitally composited photographs of botanical gardens with colonial origins in Hanoi, Manila, Bogor, Kuala Lumpur and Singapore. The images were superimposed on bands of colours in a pattern mimicking Regency era stripes, and printed on roller blinds, self-adhesive vinyl and more than 5,000 sheets of A4 coloured 80 gm photocopier paper. The artists then reverently applied these to the walls. This meditative labour is inspired by the meticulous gold leafing of the interiors of sacred places. It is also evoked through the Tibetan Buddhist mantras on the walls that symbolically cleanse passing visitors of negative karma. This project is shaped by the ideals of shared authorship. The artists intend to share the installation’s image files as an open source resource. As a starting point, they invited Sydney-based Singaporean architect Renjie Teoh to use the image files to design a paper cut pavilion with pan-Asian architectural motifs. Installed on the central stair landing, it frames a “photogenia” or camouflaged chair that visitors can pose for photos. This installation also includes a community “garden” along the corridor on Level 5 featuring paper cuts of plants such as Singapore’s national flower, the orchid *Vanda Miss Joaquim*, made by participants in workshops conducted by Jeremy Chu.

Research and additional travel for Gary Carsley was supported by Arts New South Wales (Asialink) and The Australia Council for the Arts.

About Gary Carlsey and Jeremy Chu

Gary Carsley (b. 1957) is an internationally active Australia artist, curator, and educator. His practice fuses established modes of imaging such as painting and drawing with more recent digital and immersive technologies to produce complex, visually rich spatial environments. These immersive installations are informed by his research in alternative histories and postcolonial studies. His works have been collected by more than 30 museums including the National Gallery of Australia and Stedelijk Museum in Amsterdam.

Jeremy Chu (b. 1973) is a Singapore-born artist whose solo projects combine performance, installation and photography to explore themes such as nature and Dharma Buddhist philosophy. He has worked extensively with natural materials, including a large-scale project in West Java using 1000 bamboo poles, in collaboration with villages within the Majalengka Regency. He is currently experimenting with volunteerism as a research performance methodology to understand cultural and social change.

***Forum for Drone Speech - Singapore Simulations* (2019) by Haegue Yang
City Hall Wing, Level 2, City Hall Foyer (outside National Kitchen)
Curated by Silke Schmickl**



Image caption: Haegue Yang (Seoul, 1971), *Forum for Drone Speech – Singapore Simulations*, 2019, laminated plywood, stainless steel wire mesh, powder-coated metal pipe, prints on holographic paper, transparent sticker and loudspeakers. Nadine’s voice: audio, single channel, stereo, approx. 12 min; Birdsong: audio, single channel, stereo; 29 min 58 sec, 340 x 506 x 230 cm.

Haegue Yang is known for sculptures and installations, which often weave seemingly irrelevant and even disparate narratives together. *Forum for Drone Speech – Singapore Simulations* is inspired by National Gallery Singapore’s multilayered composite of architecture and connections to the country’s colonial past, diasporic society and birth as a nation. The installation’s geometrical blocks and shapes resemble the fluted columns, semi-arches, and pyramids and allude to features of Western classical architecture, creating a formal conversation with the former Municipal Building (now City Hall building) where Singapore’s self-governance was declared.

Playfully appropriating the language of the museum, factual introductions of artefacts in texts on the fake marble structure are interwoven with Yang’s subjective readings. However, one needs to match these with corresponding black and white reproduction images on a meandering wire mesh high up, of objects such as sculptor Dora Gordine’s multi-ethnic bronze portraits, once displayed in the City Hall, works related to the building’s Italian architect Rudolfo Nolli, cultural artefacts and instruments made to perceive the world.

Forum for Drone Speech - Singapore Simulations contains three sculptures from Yang's *The Intermediates* series. Combining craft traditions such as weaving and knotting, with modern industrial processes and materials, they appear as incongruous as the selection of the artefacts. Recalling characters from folk tales, these hybrids are displayed as static museum pieces yet embody a potentiality of movement and sound through bells, turbine vents and abundant artificial straw. A soundscape plays birdsong recorded in the Korean demilitarized zone and a scripted monologue by humanoid robot Nadine in six languages.

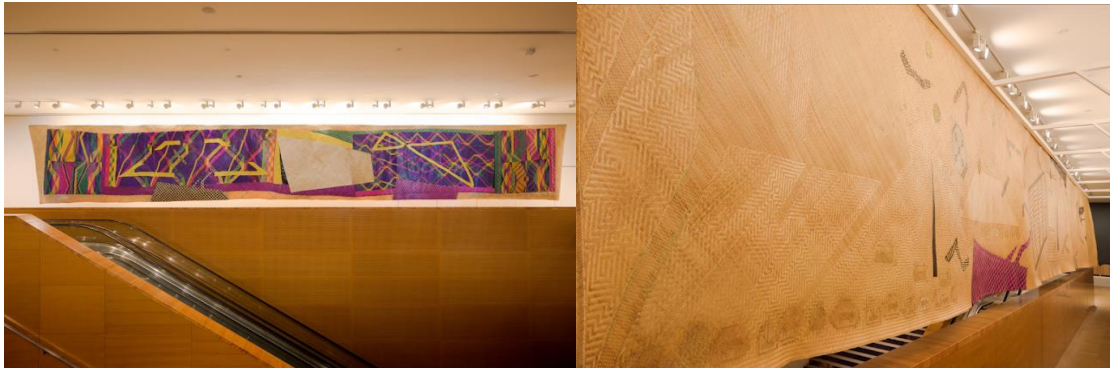
Conceived for a public area, the complex narrative and multi-sensorial experience of *Forum for Drone Speech - Singapore Simulations* expresses the sense of history and present being in flux amid an unusual unfolding of time and place, provoking questions on identity, belongingness and engagement. The illusory and artificial qualities of the materials used including simulacra, faux marble, hologram prints and robotic voice suggest that different realities are at play. Visual and sonorous representations must be critically perceived, given their ability to diverge from the original objects and actual events. *Forum for Drone Speech - Singapore Simulations* creates awareness of museums as spaces in which objects are continually rearranged and reinterpreted to envision alternative and new constellations.

About Haegue Yang

Haegue Yang was born in 1971 in Seoul, South Korea. Currently, she lives and works in Berlin and Seoul. Her works are known for their eloquent and seductive sculptural language of visual abstraction born out of her research on historical figures and events. Yang has exhibited in major international exhibitions including the 16th Istanbul Biennial (2019), 21st Biennale of Sydney (2018), La Biennale de Montréal (2016), the 12th Sharjah Biennial (2015), the 9th Taipei Biennial (2014), dOCUMENTA (13) in Kassel (2012) and the 53rd Venice Biennale (2009) as the South Korean representative.

Her recent solo exhibitions were held at The Bass Museum of Art, Miami Beach (2019), The Museum of Modern Art, New York (2019), South London Gallery (2019), Govett-Brewster Art Gallery, New Plymouth and the Institute of Modern Art Brisbane (2018); MO.CO. La Panacée, Montpellier (2018); La Triennale di Milano (2018); Museum Ludwig, Cologne (2018); Kunsthaus Graz (2017), KINDL – Centre for Contemporary Art, Berlin (2017), Hamburger Kunsthalle (2016), Serralves Museum, Porto (2016), Centre Pompidou, Paris (2016), Ullens Center for Contemporary Art, Beijing (2015) and Leeum, Samsung Museum of Art, Seoul (2015).

Tikar-A-Gagah (2019) by Yee I-Lann
Former Supreme Court Wing, Level 1, Foyer near Holding Cells
Curated by Goh Sze Ying



Yee I-Lann (b. 1971), *Tikar-A-Gagah*, 2019

(front) Pandanus weave and commercial chemical dye

(reverse) Split bamboo weave and black natural dye stitched with bamboo weave

With weaving assistance from Bajau Sama DiLaut weavers led by Kak Roziah: Kak Anjung, Makcik Bagai, Makcik Billung, Makcik Braini, Kak Budi, Kak Ebbuh, Makcik Gangah, Kak Ginnuh, Kak Gultiam, Makcik Indah Laiha, Kak Kanuk, Kak Kinnuhong, Makcik Kuluk, Adik Lornah, Kak Norbaya, Kak Sana;

Dusun and Murut weavers led by Julitah Kulinting: Julia Ginasius, Juraen Sapirin, Lili Naming, Mohammed Shahrizan Bin Rupin, S. Narty Abd. Hairun, Siat Yanau, Zaitun Abdullah Hairun.

This giant double-sided mat (or *tikar* in Malay) is a collaboration between Yee I-Lann and weavers from indigenous communities in Sabah, a northern Borneo state in Malaysia. The front was made by the Bajau Sama DiLaut sea community from Semporna and the reverse by the Dusun and Murut land communities from Keningau district. The woven mat is a common household item across the Nusantara archipelago. It is both a ceremonial and utilitarian object, carrying multiple registers: domesticity, local knowledge and cultural heritage, as well as aesthetic and gender significance. Weaving is almost exclusively a woman's labour in the region, and each motif here can be traced to a specific story, passed down orally from one generation of weavers to the next.

Both sides of this work feature traditional weave motifs, namely Nantuapan (people coming together), Pinungoh Nandayunan (hill ridges without end), Nekiutan (lobster), and Sambulayang (houseboat sail). They also feature contemporary motifs developed by Yee and the weavers called Mansau Ansau (to travel without knowing where you are going). Interspersed among these motifs are geometric lines symbolising movement, and silhouettes of other objects including a table which is a recurring leitmotif of power in Yee's work. When laid out, the *tikar* brings people together; when hung, it transforms into an object containing histories, memories, and narratives. By drawing on traditional weaving techniques and the symbolism of the *tikar* in indigenous culture, *Tikar-A-Gagah* generates new conversations about contemporary forms of art in this region.

About Yee I-Lann

Yee I-Lann was born in 1971 in Kota Kinabalu, Malaysia. Her primarily photomedia based art practice speculates on issues of culture, power and the role of historical memory in our social experience. Such layers necessitate an extensive and multi-layered visual vocabulary drawn from historical references, popular culture, archives and everyday objects. Yee graduated from the University of South Australia (Adelaide, Australia) with a Bachelor of Arts (Visual Arts) in 1993 with a major in Photography and a minor in Cinematography.

Her recent selected exhibition highlights include *Glorious: earthly pleasures and heavenly realms*, The Art Gallery of New South Wales, Sydney, Australia (2017); *SUNSHOWER: Contemporary Art from Southeast Asia 1980s to Now*, The National Art Center, Tokyo, Japan (2017); *Converging Voices: Gender and Identity*, Hofstra University Museum, Hempstead, NY, USA (2017); *MAM Collection 004: Imagining the Unknown Stories*, Mori Art Museum, Tokyo, Japan (2017); *BODY/PLAY/POLITICS*, Yokohama Museum of Art, Yokohama, Japan (2016); *Yinchuan Biennale, For an Image, Faster Than Light*, Yinchuan, China (2016); *Artist and Empire: (En)countering Colonial Legacies*, National Gallery Singapore, Singapore (2016).

Annex B: Script by Nadine, the humanoid social robot featured in Haegue Yang's *Forum for Drone Speech - Singapore Simulations*

Hello. I am Nadine, a humanoid social robot developed by the Institute for Media Innovation at Nanyang Technological University in Singapore.

My appearance is modelled after Professor Nadia Magnenat Thalmann, who is the director of this institute and a computer graphics scientist. Beside my facial expressions, one of my strongest abilities is speaking. Currently I am able to speak six different languages: English, German, French, Mandarin, Hindi, and Japanese; however, unlike Professor Thalmann, my voice sounds 'neutral'. No trace of an accent! This has made me contemplate oral histories and speech acts. I deal with voices with different accents, tones, and dialects all the time. Voices reflect the many nuances of a human's interior life as well as their external environment, consisting of gender, culture, nation, and movement beyond man-made borders. We humanoids are somehow modelled after your own understanding of this complex environment. And one day I would like to speak more languages. In particular, I wish to master the fine nuances of accents and diverse dialects to connect myself to individuals and groups at the margins of society. You might doubt my ability to initiate a monologue, because initiating an act of speech requires a will: a will or an urge to reflect things critically. For instance, how about me speaking Singlish? I might then finally belong somewhere? Or, in other words, do I currently sound too neutral to refer to a specific local history?

This recording was kindly supported by Nanyang Technological University for presentation at this historical space of the former City Hall, facing the Padang, where Singapore's self-governance was announced in 1959. I thank you for your attention to my speech today.

Annex C: OUTBOUND Programmes

Join us for a series of programmes in conjunction with the unveiling of two new works by Haegue Yang (South Korea) and Yee I-Lann (Malaysia).

Haegue Yang: Forum for Drone Speech - Singapore Simulations

Thu 28 Nov 2019 | 6.30pm - 8pm | City Hall Wing, Level 2, Singapore Courtyard | Free, registration required

Haegue Yang's work is inspired by Singapore's colonial past and diasporic society. By assembling her sculptures with archival imagery, hologram prints and robotic voice, it suggests that multiple realities are at play, and creates an awareness of museums as spaces where objects are continually rearranged to envision alternative narratives. Hear Yang speak about the many layers of meaning in the work, in conversation with curator Silke Schmickl.

Yee I-Lann, Julitah Kulinting and Roziah Jalalid: Tikar-A-Gagah

Sat 30 Nov 2019 | 11am - 12.30pm | Supreme Court Wing, Level 5, Glass Room | Free, registration required

Yee I-Lann's work was created in collaboration with weavers from Sabah. This conversation features the artist with two of the weavers: Bajau weaver Roziah Jalalid and Dusun weaver Julitah Kulinting. Moderated by curator Goh Sze Ying, the panel will explore the artist's ongoing collaboration with the land and sea indigenous communities and how the work expresses a contemporaneity through indigenous material culture.

Tikar-A-Gagah: Weaving Workshop with Julitah Kulinting and Roziah Jalalid

Sat 30 Nov 2019 | 1.30pm - 4.30pm | Supreme Court Wing, Level 5, Glass Room | Ticketed

Try your hand at weaving in this entry level workshop with the weavers of *Tikar-A-Gagah*, Yee I-Lann's latest work. They will introduce two traditional Bornean techniques used in the making of the work—Bajau weaver Roziah Jalalid will share about screw pine (*pandanus*) weaving, while Dusun weaver Julitah Kulinting will introduce split bamboo weaving.