



☎ 088-268 748 / 825
☎ 088-210 040
📍 SABAH ART Gallery
f SabahArtGallery
🌐 Sabahartgallery.com
@ art.gallery.sabah@gmail.com



SABAH'S ETHNIC CROSS CULTURAL DIGITAL EXHIBITION

📍 Sabah Art Gallery

📅 13 May - 2 June 2024

📍 Imago Shopping Mall

>>> Showcasing the creativity and diversity
of visual artists and filmmakers from
the BIMP-EAGA region

>>> Bringing the concept of digital
moving images to life for local
public audiences

Organizer

**Ministry of Tourism, Culture and Environment Sabah
Sabah Art Gallery
Sabah Cultural Board**

Supported by

**Imago Shopping Mall
Sabah Creative Economy And Innovation Centre (SCENIC)
Scenic Creative Academy (SCA)
National Film Development Corporation Malaysia (FINAS)
Sabah Tourism Board (STB)**

Program curator

Sahara Usli, Film Curator

Graphic design

Sabah Art Gallery

All right reserved

The images contained in this, and any other form are the property of Sabah Art Gallery and fellow visual artists and filmmakers. No parties / individuals visiting or viewing images from this digital exhibition or website may otherwise copy, modify, publish, transmit or distribute the content of photograph found herein for commercial or public viewing purposes. Any commercial use of images and photograph without prior consent is violation of copyright law. Individual may use images for the purpose of research, criticism and review.



**THE HONOURABLE
DATUK CHRISTINA LIEW**

Minister of Tourism, Culture and Environment Sabah

Welcome to the inaugural Bayu Seni : Sabah's Ethnic Cross Cultural Digital Exhibition, a groundbreaking event that marks a pivotal moment in celebrating the artistic talent, cultural richness, and technological innovation flourishing within the BIMP-EAGA region.

We are delighted to present a captivating collection of digital artworks and films with the theme 'Indigenous and Experimental,' representing the cultures of Sabah, Sarawak, Labuan, Brunei, Indonesia, and the Philippines.

The collaborative effort with the National Film Development Corporation Malaysia (FINAS) and the Sabah Creative Economy and Innovation Centre (SCENIC) has allowed us to create a unique and immersive experience that aims to educate, entertain, and inspire.

Held at Imago Shopping Mall, a steadfast supporter of local arts and culture, this exhibition not only provides a platform for our talented artists but also significantly contributes to promoting tourism in Sabah.

By showcasing the rich cultural heritage of the BIMP-EAGA region, Bayu Seni attracts visitors from near and far, enticing them to explore our diverse offerings. As visitors immerse themselves in the art and innovation on display, they also discover the unique charm and allure of Sabah, thus contributing to the growth and development of the local tourism industry.

We extend our heartfelt gratitude to you for joining us at Bayu Seni. As you explore the remarkable artistry and innovation showcased here, we hope it ignites a renewed enthusiasm for cultural appreciation and technological advancement in BIMP-EAGA.



INTRODUCTION

Is a digital **media exhibition** showcasing the creativity and diversity of artists and filmmakers from the BIMP-EAGA region.

This exhibition aims to bring the concept of digital moving images to life for local public audiences whilst offering a platform for artists and filmmakers to exhibit their digital artworks.

The program seeks to support local and **neighboring BIMP-Eaga region artists** and filmmakers, foster collaboration, and promote cultural exchange through digital storytelling and build networks across the region.

This inaugural exhibition will be of modest scale but hopes to lay significant groundwork for future digital media partnerships across the BIMP-Eaga region as Sabah looks forward and prepares to hold more program in the future.

visual art

digital exhibition

Sabah, Malaysia

Flanegan Bainon
Freandy Jose Pinus
Jainal Amambing
Rosmaini Sunarjo
Sabating Ev Baron Kampiau

Labuan, Malaysia

Azize Mohd Yusoph

Sarawak, Malaysia

Lilly Metom
Tan Wei Kheng

Brunei Darussalam

Zakaria Omar

Philippines

Rogelito D. Cayas. Jr



FLANEGAN BAINON



Photography

Flanegan Bainon, a photographer from Malaysia, is a proud native of Sabah and a distinguished graduate of RMIT University. To broaden his expertise and artistic horizons, he immersed himself in the vibrant cultures of Japan and Australia, drawing inspiration from different traditions and perspectives.

Renowned for his portraiture and storytelling, Flanegan's work has been exhibited in galleries across Spain, Switzerland, Japan, France, and Australia. The evocative images captured through his lens breathe life into narratives, captivating audiences worldwide.

Currently, Flanegan's focus lies on Borneo, particularly the rich storytelling heritage of Sabah. Through his artistry, he illuminates the intricate and captivating narratives of the region, showcasing its diverse complexities to the world.

f @flaneganbphoto

@ @flaneganbphoto



The Kadus



Gayo Ngaran I



Gayo Ngaran II



Nunuk Ragang I



Nunuk Ragang II



FREANDY JOSE PINUS



Visual Art / Drawing

Freandy Jose Pinus, a part-time artist based in Sabah, Malaysia is renowned for his super-realistic artworks created solely with dry media such as pencil and charcoal. Graduating from the Visual Art Technology programme at the Universiti Malaysia Sabah in 2017, Freandy has mastered this rare style.

His exceptional talent has garnered him prestigious awards, including the Grand Prize in the Sabah Annual Art Selection in 2019 and 2020, as well as recognition as a Top 10 winner in 2018 and 2021.

Inspired by the stories of the Dusun people in Sabah, Freandy's artworks vividly portray the rituals, traditions, and daily life of his community, preserving and celebrating their rich history and cultural heritage.

f @Freandy Jose
@ @freandyjose_art



Mongimbadi : Dusun Trader

Charcoal powder on canvas

'Mongimbadi' or 'Moi Badi', means 'Going to the market', a traditional, open air market. This term was used by the Dusun people in the past where they had to walk and travel for many days over long distances and difficult terrain carrying heavy loads in their backs to attend the market, or known as the 'tamu'. This drawing shows the trader, continuing their journey in the early morning in mist.



Posogit : Obiya Koi Noh Aki

Charcoal pencil on canvas

This artwork entitled, 'Obiyai Koi Noh Oi Aki' which means, Aki, Forgive Us". "Aki" represent the spirit of Mount Kinabalu @ Akinabalu. This work was inspired by the 'posogit' ritual carried out by the Bobolians after the earthquake that hit Sabah on June 5, 2015. That ritual was carried out to appease the mountain's spirit. Many people believe that the actions of those climber who pollute the sanctity of the mountain are the main cause of the anger of the 'akinabalu' until it trigger that earthquake. That's why Bobolians have performed animal sacrifices in this ritual as an offering to the spirit of Mount Kinabalu to appease and restore peace.



The Missing Sound

Charcoal powder on canvas

The Missing Sound has a simple story but that memory may not come again. The little boy miss his grandfather. He miss the rhythm of the traditional musical instruments that his grandfather used to play for him once upon a time. But, his grandfather are now in heaven (in the small picture in the drawing), and no one else can play the instrument for him anymore. Even if there are several people that still can play the instrument, it is not the same as how the grandfather plays. One day, the boy took out the instrument and played it himself, but unfortunately he never knew how used it until he fell asleep next to the scattered musical instruments. That little boy, simbolize me.



JAINAL AMAMRING



Visual Art / Painting

Jainal Amambing, a proud member of the Rungus community from Sabah, Malaysia is the owner of G Wonder Khayalan Home Art Gallery @ Galeri Khayalan Studio in Kudat. He has become a pillar of the local art scene, preserving and celebrating the unique cultural heritage of his community and beyond.

His talent has been recognised through various local and international awards, including the prestigious Green Island Award at the Nami Island Illustration Concours 2012 in South Korea, multiple prizes at the Noma Concours in Japan, and an Artistic Merit Certificate from the Luxembourg Art Prize in 2020.

Jainal's artistic focus is dedicated to showcasing the vibrant cultures of his homeland, particularly the Rungus, Murut, and Bajau communities. His creations beautifully capture the spirit of familial bonds and the natural beauty of Sabah, portraying the harmony between its stunning landscapes and diverse cultural traditions.

f@Jainal Amambing



Cerita Cinta Tradisi Rindu-Rinduan Dan Kenang-Kenangan

Acrylic on canvas

It is a representation of the culture of the Rungus tribe in North Borneo. In the atmosphere of working in the homa rice fields, family couples are often together to give an impression of family spirit in their life together. Such an atmosphere is often enjoyed with a relaxed atmosphere in the break time working in the field. The couple likes to play the traditional music of bamboo flute (urali) and traditional guitar (sundatang) to fill their break time relaxing in the ambience of beauty in the traditional farm.



Tarian-tarian Sang Bayu dan Irama Rerama Nabalu
Acrylic on canvas

This work is an illusion of the beauty of the land under the wind. A beautiful picture of nature with a harmonious life. The harmonious rhythm, as well as decorative patterns in this work provide an interpretation of the beauty of nature and a realistic harmonious culture in this land under the wind.



Riang-ria Ku Menjadi Kenang-Kenangan
Acrylic on canvas

Traditional childhood games were a very practical life culture before the 80s. This game is not only enjoyed by children but also by adults in appreciation of the culture of the communities in the land below the wind. Amongst the Rungus tribe in North Borneo, this game is called Mingrangou. This game has the concept of entertainment and skills as well as being a cultural activity that is synonymous with childhood but is integrated in various groups and ethnicities in cultural festivals in the state.



Cerita Kita Di Ladang

Acrylic on canvas

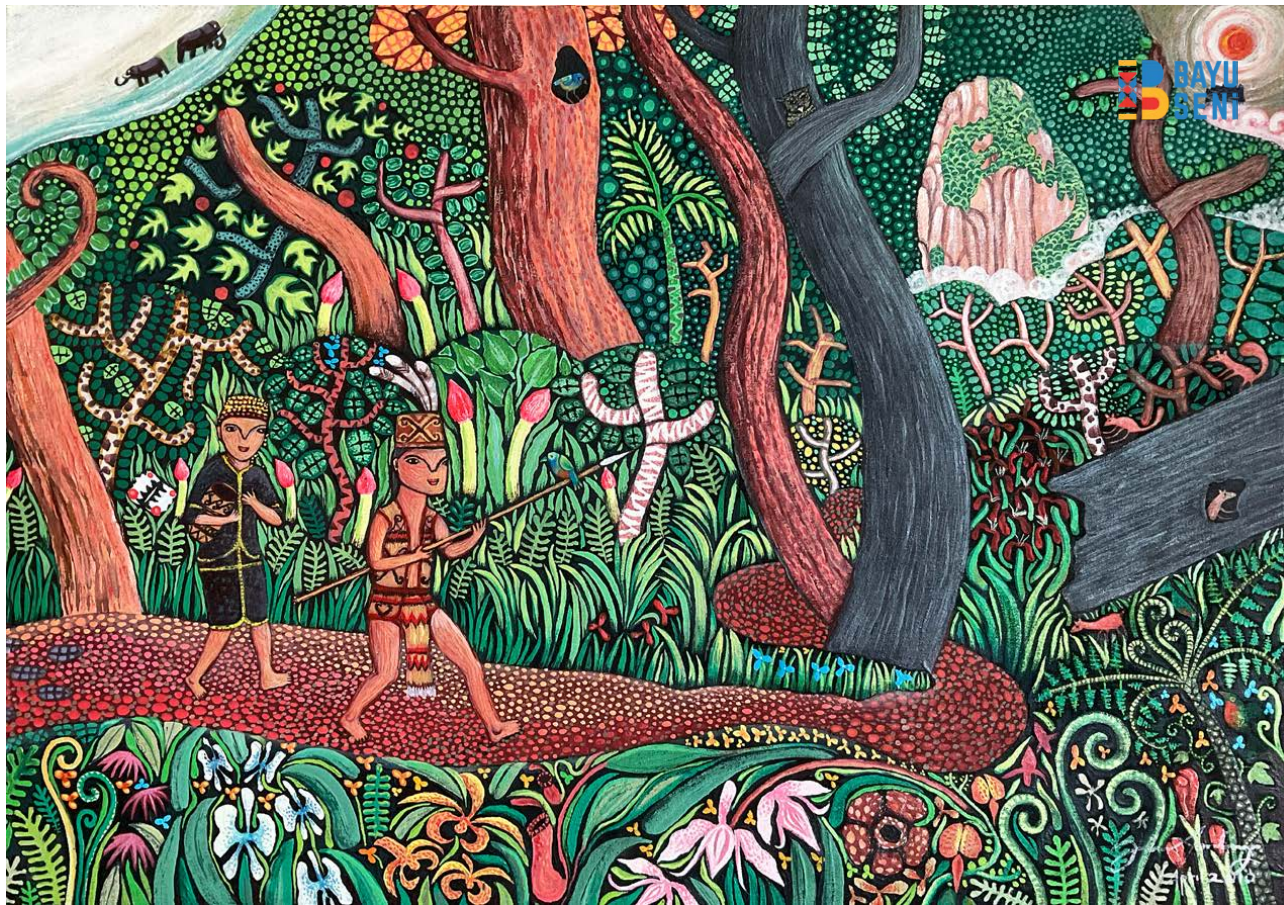
This work depicts the culture of the Rungus tribe in North Borneo. The culture of working in the fields by riding a tame buffalo was a classic cultural practice that was very practical in the mid 80's and before. However, nowadays this atmosphere of life does not seem to exist anymore because it is influenced by the changing context of life, but in reality, this culture will not die in the face of time. It will surely reappear in different contexts as a cultural treasure.



Senandung Senja Semalam

Acrylic on canvas

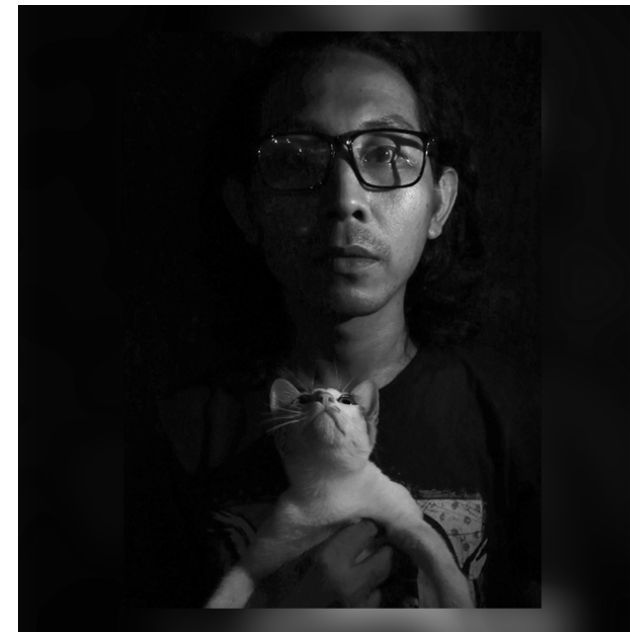
This work depicts the beauty of the Bajau Sama ethnic culture that denominates the Kota Belud District of Sabah. The Bajau Sama ethnic is synonymous with the title of Bajau berkuda hias or "Sabah's Cowboys". This unique culture is a legacy of the past that is glorified according to the cultural context of the legacy of the Bajau tribe. The presence of this traditional culture in every beautiful festival in the land below the wind remains



Cerita Kita Dirimba Sana

Acrylic on canvas

This work describes the beauty of nature and the unique culture of the Murut ethnic group in the land below the wind. The beautiful natural atmosphere has a harmonious jungle background. This combination of authentic living atmosphere and cultural life has a very valuable impact in the context of cultural values. The environment depicted in this work is unlikely to be lost. On the contrary, it is even more refined to be enjoyed together in the context of today's life.



ROSMAINI SUNARJO



Visual Art / Painting

Rosmaini Sunarjo, hailing from Sabah, Malaysia is a self-taught artist who discovered his passion for art at a young age. Learning the craft through comic books and cartoons, he later pursued a Diploma in Graphic Design at Kinabalu Commercial College in the early 2000s. With experience as a deco-artist in major supermarkets and hotels, Rosmaini is known for his versatility, often experimenting with new media and techniques in his work.

Among his achievements are the Choice Artwork Awards he received in 2013, 2021, and 2023 during the Annual Premier Artworks events. He also played a key role in spearheading the Art Installation Project "W.O.W (Wonder of Wilderness)".

In his creations, Rosmaini intertwines imagination and creativity, revealing secrets, liberating the mind, and embracing all possibilities. His artworks captivate with their boundless wonders, prompting viewers to question their realities and explore new perspectives.

f @Rosmaini Artattack (Mr comic)

@ @Artattackrosmaini



Dream Theater

Mixed media on canvas

Dream Theater is a stage where imagination becomes real. In this staging, the characters become actors and the audience as spectators. Among the spotlights of the stage lights, we can see the space holds a thousand meanings. The Dream Theater invites us to experience deep emotions, boundless wonder and contemplate the meaning behind imagination. In this Dream Theater's show, the sky's the limit to one's imagination and creativity. Revealing secrets and innermost feelings. The Dream Theater frees the mind and embraces all possibilities. As viewers, we can connect with the stories that frame the human subconscious. As actors in the Theater of Dreams, we lead a colorful journey on an unforgettable stage.



SABATING EV BARON KAMPIAU



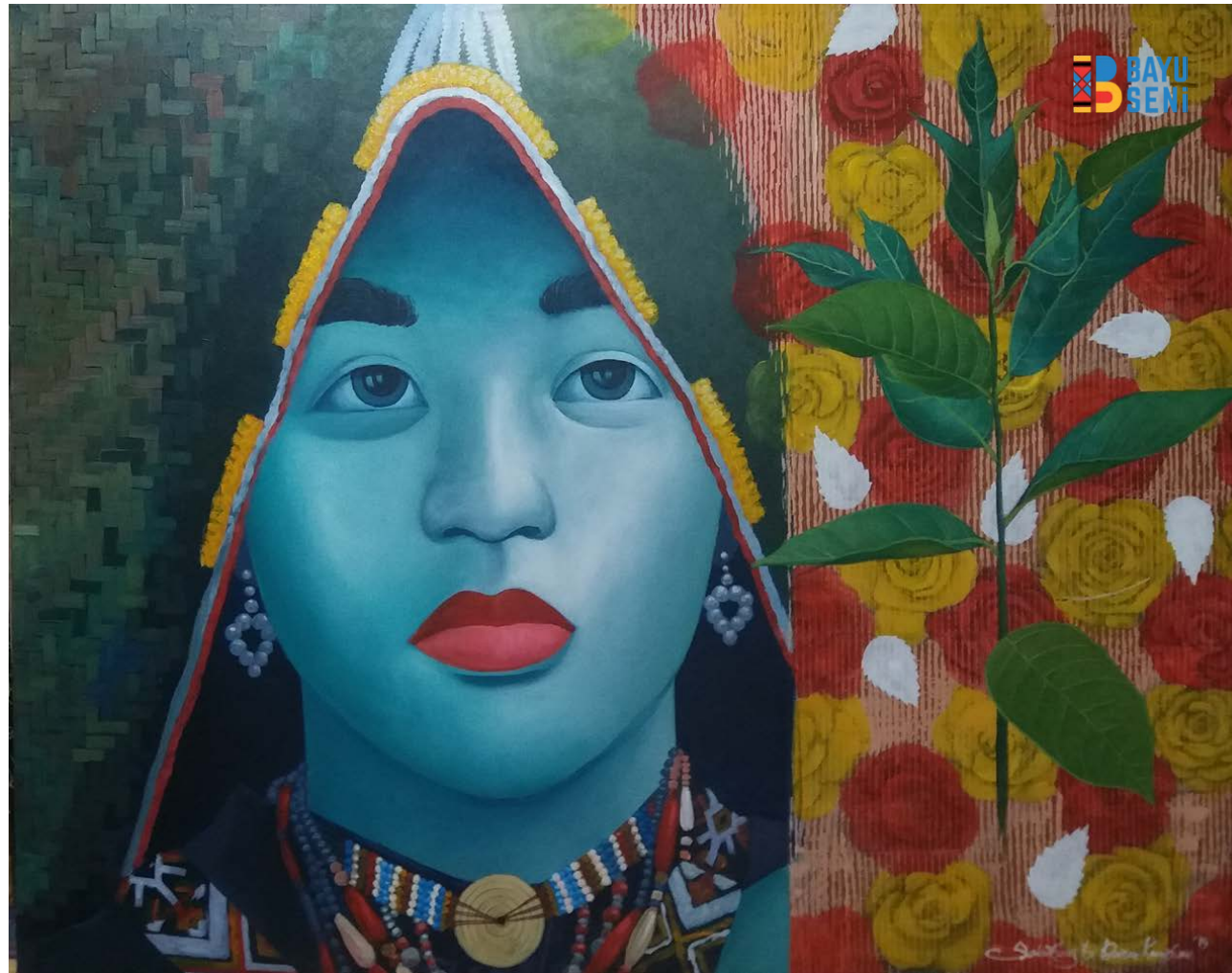
Visual Art / Painting

Sabating Ev Baron Kampiau, hailing from Sabah, Malaysia is a dedicated teacher at SMK Taun Gusi and a part-time artist. He has achieved significant recognition, being a top choice winner of Karya Perdana Tahunan Negeri Sabah with his works selected multiple times for various accolades.

Sabating has held five solo exhibitions and participated in over 30 group exhibitions, showcasing his talent extensively. His artworks have attracted the attention of many private collectors, reflecting their appreciation for his artistic vision.

Championing the Kadazan Dusun community, Sabating's art reflects the essence of resilience, humanity, and communal spirit. Through his work, he delves into themes of survival, kindness, and cultural identity, echoing the vibrant tapestry of his heritage.

f @Baron Kampiau



Huminodun Gives Life I

Acrylic on canvas

In ancient belief of Kadazan Dusun ethnic group, Huminodun is the daughter of Kinorohingan who was sacrificed for survival of huminity that on the brink of extinction due to the lack of food. Her death brought blessing as every part of her body transformed into plants that provided food for mankind. This story teaches us to be grateful for everything we have and to take good care of our environment.



Huminodun Gives Life II

Acrylic on canvas

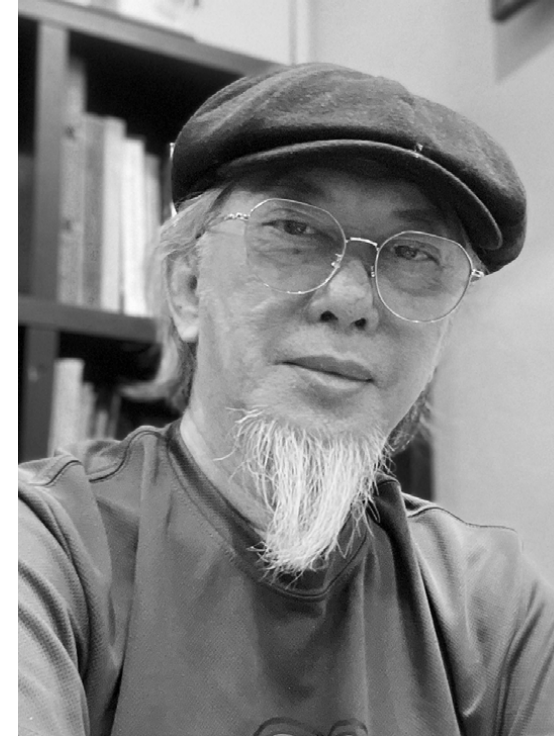
Huminodun's kindness and sacrifice should inspired a spirit of love and appreciation in humans towrd nature as a source of life. Just as we value and care for a goldfish as a precious asset, so too should our feelings towards nature and life be expressed through culture practices that continue to evolve.



Jantan Berani

Acrylic on canvas

Jantan Berani is to suggested the spirit of a man who is not only by physically but great soul and excels in all aspects of leadership. This painting depicts the leadership of a man that begin as family's leader. A leader should be mentally strong and brave enough to face the reality of life.



AZIZE MOHD YUSOPH



Photography

Azize Bin Mohd Yusoph, a talented photographer hailing from Labuan, Malaysia holds the esteemed position of Chairman at the Labuan Visual Arts Association (LAVISTA). With an imaginative and knowledgeable approach, Azize boasts extensive experience in managing and administering visual arts organisations and events.

In his role, Azize oversees various aspects of visual arts, including management, judging, and the organisation of competitions and exhibitions. His expertise spans across photography, painting, graphics, sculpture, and drawing.

Azize's photographic work delves into the symbolic realm, capturing the essence of introspection, self-discovery, and identity formation. Through his lens, he portrays everyday objects and scenes, infusing them with profound meaning that reflects the traditions and legacies of society.

f @Azize M Yusoph

@ @artziz



Ratu Dagang

In this photo I use a typological approach that concentrates on a series of images with the background of women or women who are peddling in the guest houses around Sabah and Sarawak. Tamu or weekly market is common in the BIMP EAGA region where most of the hawkers are women.

This photo is not about capturing a single amazing moment. It is a collection of images that work together as a whole. Each photo reinforces an overall concept that highlights the similarities and variations within. It is a documentation of portraits of female entrepreneurs from various races, various regions and various sales items for us to appreciate and reflect on the persistent efforts of women in going through life.

The domain dominated by women, is the heart of my artistic exploration. Through a series of typological photos, I strive to capture not only the atmosphere, but the strong spirit and economic power possessed by women hawkers. These women are more than vendors; they are the backbone of society. Their colorful stalls, filled with fresh produce, handmade goods, and local food, are a testament to their entrepreneurial spirit and deep connection with the reality of life. This typography series is my tribute to the incredible traditions of Borneo women who still maintain their practices. It is a testament to the power of women's entrepreneurship to shape community identity.



Gadis Bajau dan Cermin

In my work, the image of a Bajau girl with a mirror is not just a visual motif, but an exploration of self-discovery, identity formation, and the complexity of the inner world. The mirror reflects not only the girl's physical appearance, but also the depth of her emotions, concerns, and developing sense of self.

Sometimes, the mirror displays a distorted image, hinting at the anxiety and uncertainty swirling inside the lady. Perhaps it is a fragmented reflection, symbolizing a fractured sense of self or the pressure to conform to society's expectations. In other instances, the mirror reflects a fantastical world, a secret garden nurtured in the girl's imagination, a refuge from the complexities of reality. By using the mirror as a symbolic bridge, I aim to capture the essence of introspection, the crucial stage where girls begin to grapple with who they are and who they want to be. The tension between the girl's physical presence and her reflections invite viewers to reflect on their journey of self-discovery, the masks we wear and the truths we reveal only to ourselves.



“The Currency of Hope” @ Mata Wang Harapan

This still photo image is about things that we often see around us in our daily lives, namely coconuts, coins in a white bowl, paper money, calapa and betel on a tray lined with colorful mengkuang mats. This photo was taken during the igal-igal dance performance of the Bajau and Suluk tribes in Semporna, Sabah.

The processing uses the imagination to interpret the meaning implied in this photo. To me it is a symbol of the spirit of money which although the written composition looks simple but the implied meaning is very complex. The coconut is a symbol of wealth and prosperity in many cultures, located in the center. However, it is a natural object, unprocessed and unrefined. This can show that real wealth stems from the bounty of nature, not just courtesy money. Coins in a white bowl and banknotes stuck on coconuts as if they were pennants of money were gifts from the audience who watched the igal-igal dance.

The betel nut on the copper slippers is for the honorable guest as a sign of respect and thanks from the host. Natural traditional woven mats under the object underlie the composition in cultural traditions and nature's relationship with society, especially the Bajau Semporna tribe. “The Currency of Hope” or “Mata Wang Harapan” is a visual exploration of the complex relationship between humans, nature in pursuit of the flow of life through culture.



Perantau Lepa-Lepa

Lepa-Lepa, also known as lipa or simply lepa, is a traditional houseboat used by the Bajau-Sama people in Indonesia, the Philippines, and Malaysia. Lepa-Lepa is not just a boat; it is a home and a cultural icon. Its design and construction techniques have been passed down from generation to generation, reflecting the ingenuity and adaptability of the Bajau people even though many of them have never been schooled and educated. These nomads lived entirely on their boats, fishing, diving for pearls, and trading throughout the islands of Southeast Asia.

Construction techniques and designs have been passed down from generation to generation, reflecting the Bajau people's close relationship with the sea and their craftsmanship. In some cultures, Lepa-Lepa is seen as a symbol of the soul, carrying the family wandering on water throughout their lives. Although Lepa-Lepa reflects the rich Bajau tradition, it also implies the challenge of preserving their culture. Modern technology may threaten the continued use of these traditional boats. This photo is a tribute to the Bajau Laut people's heritage of preserving life, to preserve their cultural identity.



Bisikan Laut - Wanita Bajau dan Kahanga

This photographic work depicts a Bajau woman carefully breaking open a conch shell. It's more than just an action caught in a picture; it is a window into the soul of the Bajau people, where the rhythm of the waves is intertwined with their heritage and livelihood.

Her hands, strong and weathered, cradled the conch shell with a deep understanding of its potential. The shells scattered around, some have already released their treasures, hinting at a life intertwined with the bounty of the sea. The kahanga itself is not just a conch shell; it is a whisper from the depths of the ocean, a promise of sustenance and beauty. The act of breaking it down into a ritual, a conversation between man and nature, where a delicate balance is respected.

This image captures a moment that has been passed down from generation to generation, showcasing the Bajau Laut community's tradition of consistently making the sea a source of search to survive in the midst of challenging life. The act of breaking the conch shell signifies a respectful agreement with the sea. The Bajau people take what they need, ensuring the ocean's bounty continues for generations to come.



LILLY METOM



Visual Art / Painting

Lilly Metom, a self-taught visual artist from Sarawak, Malaysia finds inspiration in cultures, exotic flora, and fauna, expressing her discoveries through intuitive paintings. Despite her artistic prowess, Lilly's academic background lies in applied linguistics. Currently pursuing a PhD at Universiti Malaysia Sarawak (UNIMAS), she also serves as a senior lecturer in English at Universiti Teknologi MARA (UiTM), Sarawak.

Since 2016, Lilly has been actively participating in group art exhibitions and art camps both locally and internationally. Notably, she clinched the championship title for the International Artists Category at the Uptown Cats IX Painting Competition 2023, organised by Dewan Bandaraya Kuching Utara.

Lilly's artworks have found homes in India, UAE, and Australia. Delving into themes of human relationships and the interconnectedness of the surrounding environment, her creations resonate deeply with viewers, reflecting profound emotions and perspectives.

 @Lilly Metom (Lilly Metom)

 @lilly metom



Endurance

Oil paint on canvas

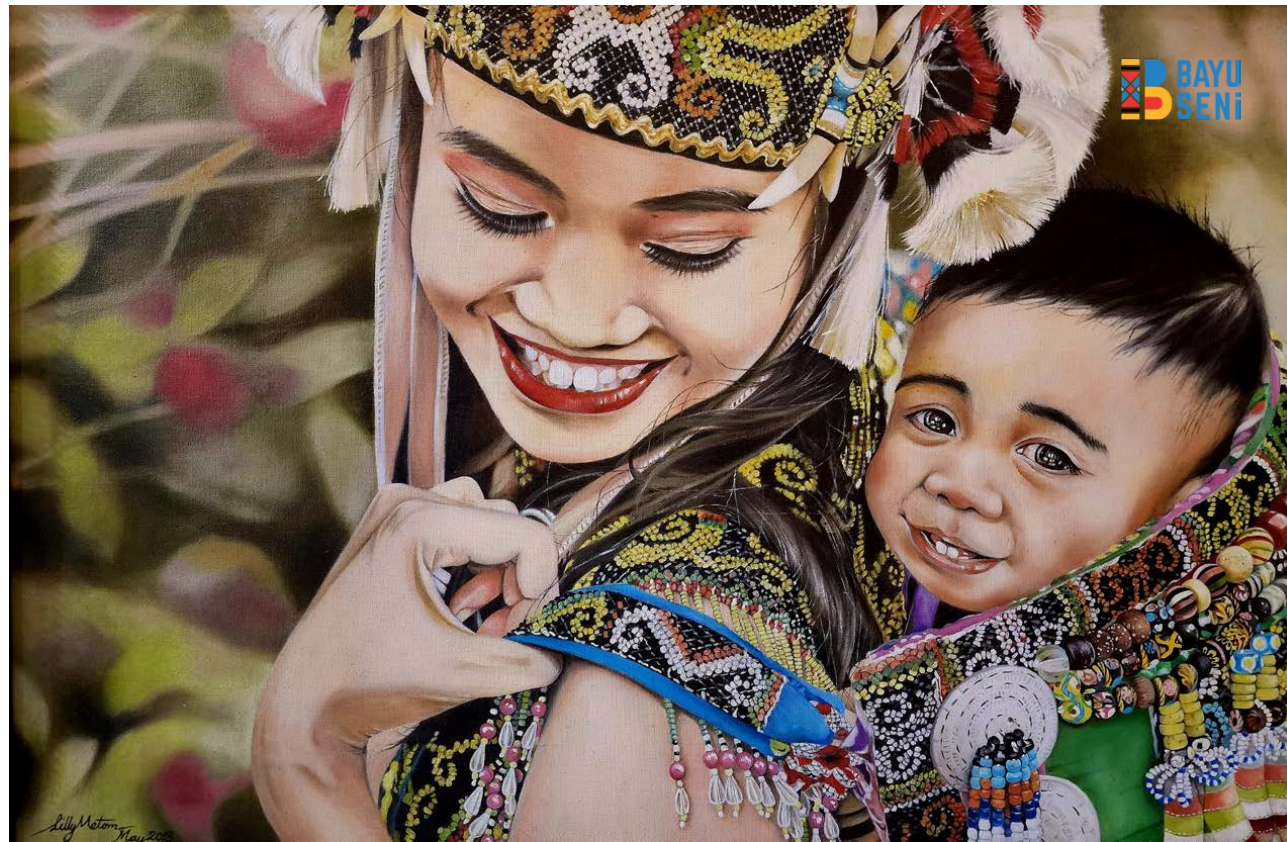
In times of adversities, we endure! In times of calamities, we persevere! When life tries to know us down, we bounce back and fight! Such is the fighting spirit of the Iban lad, clad in his tribal costume, uplifting his faithful companion and ready to seize the day. It is his divine offer to the Almighty, sending prayers to heaven.



Dayung Sangon

Oil paint on canvas

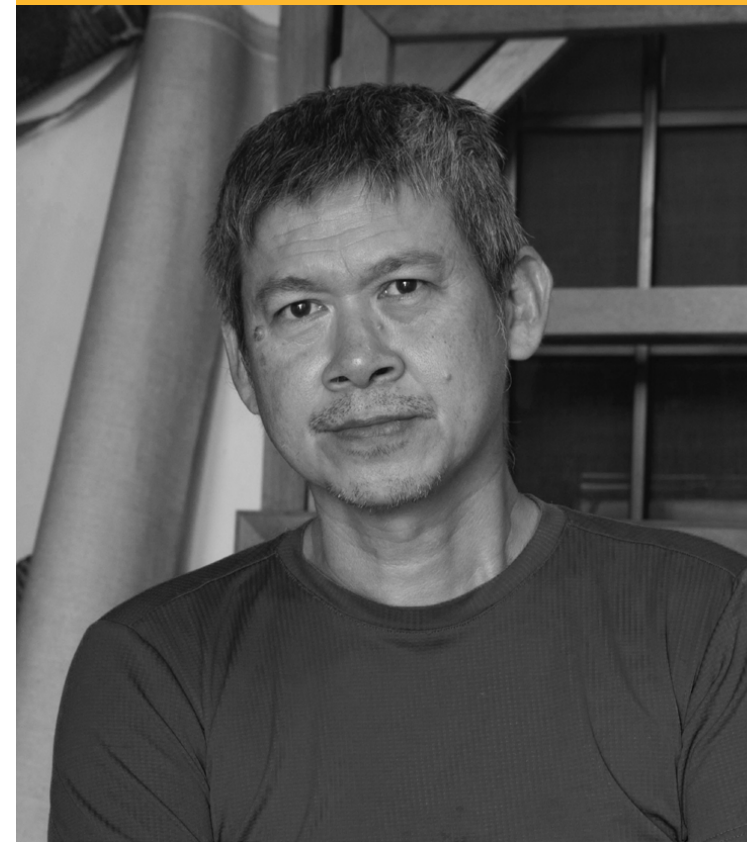
This painting portrays a beautiful young woman, clothed in the traditional costume of the Bidayuh of Sarawak, which marks the ethnic group's utmost pride and heritage. She carries a basket on her back, getting prepared for the Dayak festival. 'Dayung Sangon' a term in Bidayuh, which means 'Beautiful Lady.'



He Ain't Heavy

Oil paint on canvas

The painting depicts an older sister carrying her beloved little brother, dressed in a delicate uniqueness of the Orang Ulu traditional costume in Sarawak. The strong bond between the siblings is revealed through their smiles, commemorating this beautiful moment.



TAN WEI KHENG



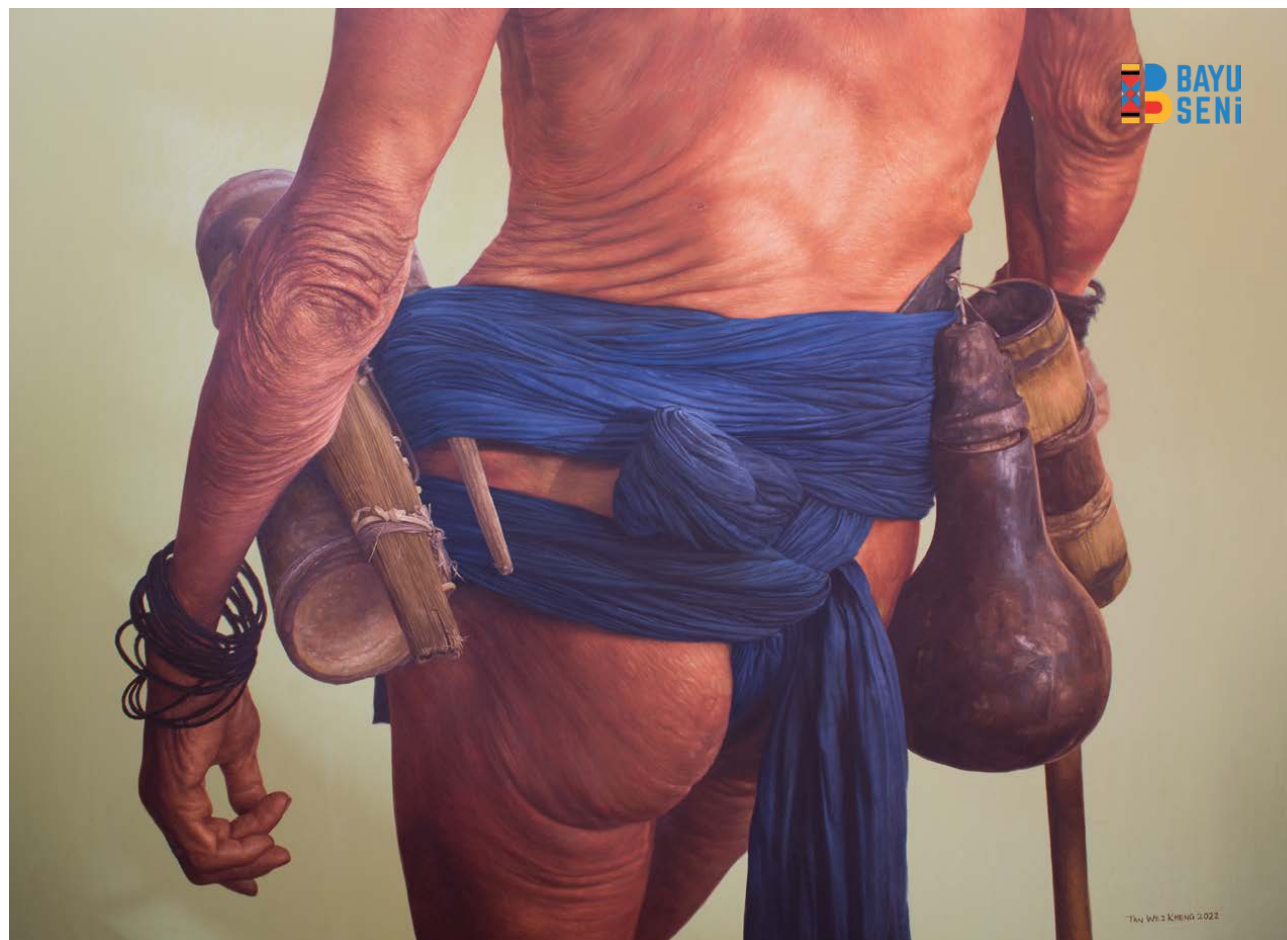
Visual Art / Painting

Tan Wei Kheng, a self-taught artist from Sarawak, Malaysia has held solo exhibitions both locally and internationally in the United States, the United Kingdom, Switzerland, and Singapore.

Originally a ceramist producing souvenirs for tourists, Wei Kheng became fascinated with the stories, symbolism, and traditional knowledge of Sarawak's interior peoples and began experimenting with painting them. He frequently travels into Sarawak's dense interior, forging connections with the tribes of the Orang Ulu, including the Kayan, Kenyah, Penan, Kelabit, and Iban.

Specialising in oil on canvas, Wei Kheng's artworks bring to life everyday scenes of Sarawak's indigenous communities, vividly portraying their narratives and concerns while offering a profound reflection on their rich cultural heritage.

f @Wei Kheng Tan
@ @Wei Kheng Tan



The Hunter
Oil paint on canvas



The Hunter – Megih Jeluan
Oil paint on canvas



The Hunter - Tebaran Agut
Oil paint on canvas



The Hunter – Malin Ligan
Oil paint on canvas



The Hunter - Gadung Libang
Oil paint on canvas



ZAKARIA OMAR



Visual Art / Painting

Zakaria Omar, a seasoned artist from Brunei Darussalam, has been an influential presence in the art world since 1984. He is the founder of the Zakaria Omar Arts Foundation, an institution that has fostered artistic talent and creativity for over a decade. As a visual artist, Zakaria draws inspiration from the beauty and mystery of his surroundings. His paintings are deeply personal, reflecting his own experiences and capturing the essence of the human condition - its struggles, triumphs, and ambiguities.

His creative process is heavily influenced by his background in sculpture and his profound love of nature. Organic forms and natural elements frequently appear in his work, bridging the gap between the natural and man-made worlds. Zakaria's art encourages viewers to reflect on their relationship with the environment and consider their impact on the world around them.

f @zakaria omar arts foundation
@ @zakaria omar arts foundation



Fossils of Shame Series : Savage Garden

Acrylic on canvas

This painting is one of the series of paintings that I produced titled FOSSILS OF SHAME. It tells about the history and civilization of my own people and environment around me. This art piece is produced based my self-observation as an artist.



Fossils of Shame Series : Tsunami

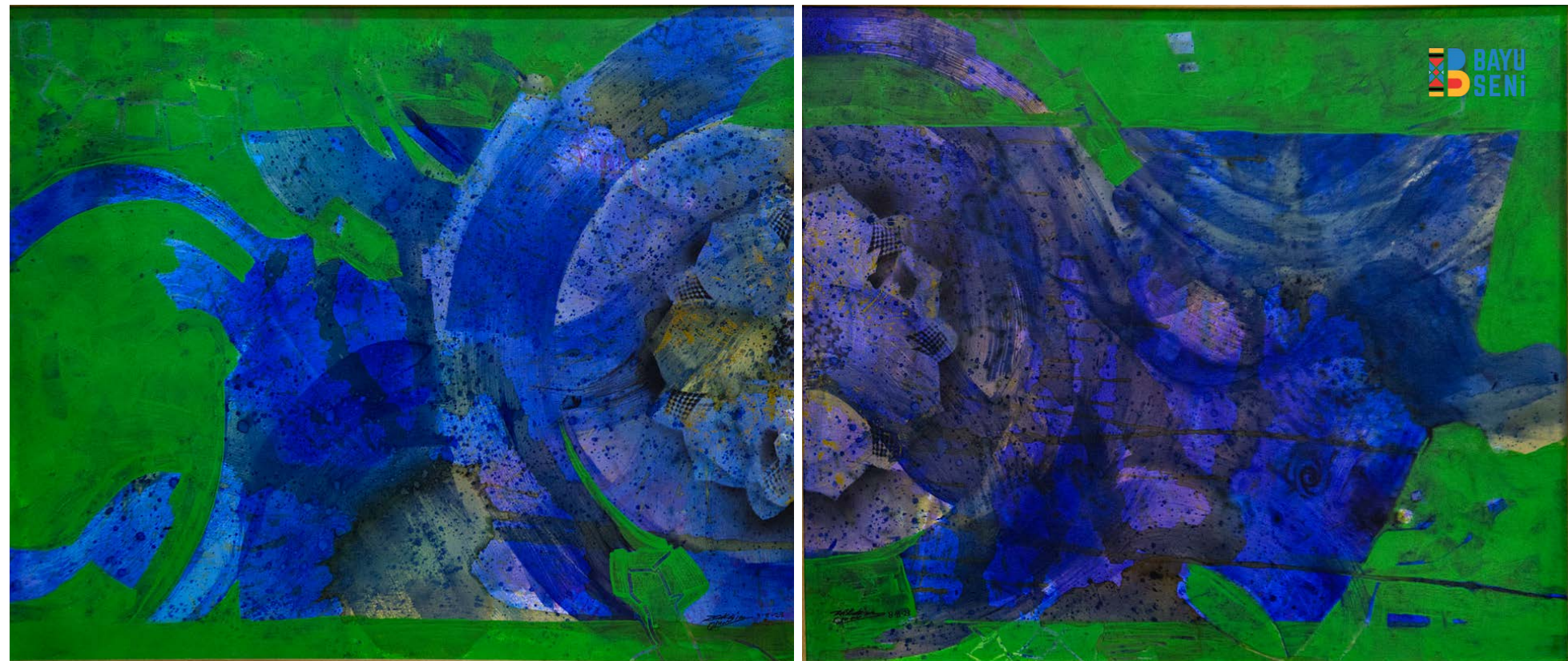
Acrylic on canvas

This painting is one of the series of paintings that I produced titled FOSSILS OF SHAME. It tells about the history and civilization of my own people and environment around me. This art piece is produced based my self-observation as an artist.



Fossils of Shame Series : Rantis Khalifah
Acrylic on canvas

This painting is one of the series of paintings that I produced titled FOSSILS OF SHAME. It tells about the history and civilization of my own people and environment around me. This art piece is produced based my self-observation as an artist.



Khazanah Bumi Bertuah Series #Tarian Laila Sembah, pair number 1 (Diptych)
Batik dye and ambuyat

The uniqueness about this artwork lies on the technique, medium and the process of making it. I am using Batik technique to produce this artwork. Instead of using wax I am using 'Ambuyat' as my medium where the delicate process must be planned and should be done step by step. The step including preparation stage, elaboration stage, synthesis stage, concept realization stage, solution stage and finally completing stage.



Khazanah Bumi Bertuah Series #Tarian Laila Sembah, pair number 2 (Diptych)
Batik dye and ambuyat

Is based on traditional dance element. It is one part of the Brunei cultural dance that develops among the community. A variety of traditional dances grace from seven ethnics group of Brunei Darussalam. Laila Sembah dance usually performed in front of an “important” guest as a welcoming gesture. The dancer consists of a few couple (Men and women) wearing a beautiful traditional attire. Usually, the women will bring along a set of ‘Tepak Sireh’ with them during the performance. For Brunei culture serving Tepak Sireh symbolizes as a welcoming gesture.





Khazanah Bumi Bertuah Series #Tarian Laila Sembah, pair number 3 (Diptych)
Batik dye and ambuyat





ROGELITO D. CAYAS, JR.



Visual Art / Painting

Rogelito D. Cayas, Jr., a visual artist from the Philippines, serves as the head of the Fine Arts and Design Program at the College of Architecture and Fine Arts Education of the University of Mindanao. He is also a member of the Davao City Culture and Arts Council (DCCAC).

Having showcased his work in numerous international exhibitions, including in Yunnan, China, Rogelito has demonstrated the global reach of his artistic vision. His artwork captures the essence and stories of his country, presenting visual narratives that evoke profound emotions.

Rogelito's focus on visual representations of indigenous communities across different regions of the Philippines serves as a powerful homage to their significant contributions. Through his use of mixed media, he seamlessly blends contemporary and cultural elements to create impactful artworks that invite viewers to reflect on the rich tapestry of Filipino culture.

 @Junowei Cayas



Mindanaw Digital painting

Mindanaw[Mindanao,Philippines]
is not just about the land, it is also
about the peopl especially the
children and the women.



Banwa Mindanao

Mixed media

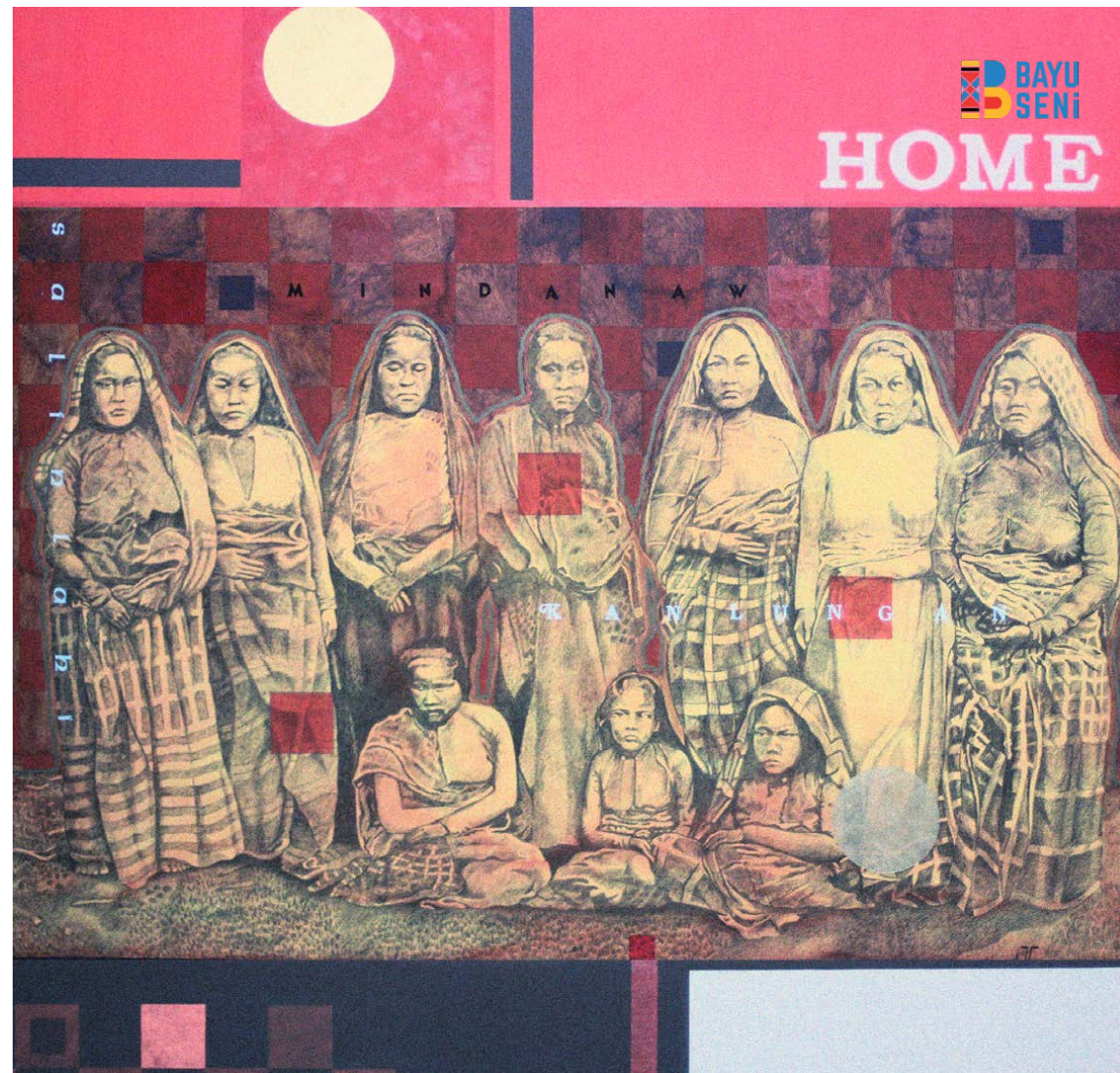
The artwork is a visual representation indigenous community of Mindanao. It is an artistic celebration of the significant contribution of these communities in the development of the land.

Moreover, it [artwork] serves as a message to the contemporary society that we are all interconnected as a humanity.



Banwa Dabaw
Mixed media

As a city, Davao [Dabaw] is a composition of contemporary and cultural communities. The artwork is visual encounter that the city highly recognizes the eleven ethno-cultural communities. A recognition that brings the Dabawenyo [people of the Davao city] in unison amidst diversity.



We Are Mindanaw [1]

Mixed media

The work is the first of the two series that acknowledges the kinship among the cultural communities of Mindanaw [Mindanao, Philippines] - a close connection marked by community of interests or similarity in nature or character. Such is considered as an innate strength of the Mindanawans [people of Mindanao].



We Are Mindanaw [2]

Mixed media

A second of the two series that acknowledges the kinship among the cultural communities of Mindanaw [Mindanao, Philippines] - a close connection marked by community of interests or similarity in nature or character. Such is considered as an innate strength of the Mindanawans [people of Mindanao].

short film & video *screening*

Sabah, Malaysia

Yee I-Lann
Timothy Stephen
Ekin Kee Charles
Mohd Hanis Fadhil Jaafri
Geoffrey Sinn Chun Hou

Brunei Darussalam

Halim Ashari

Makassar, Sulawesi Selatan

Rachmant Hidayat Mustamin

Philippines

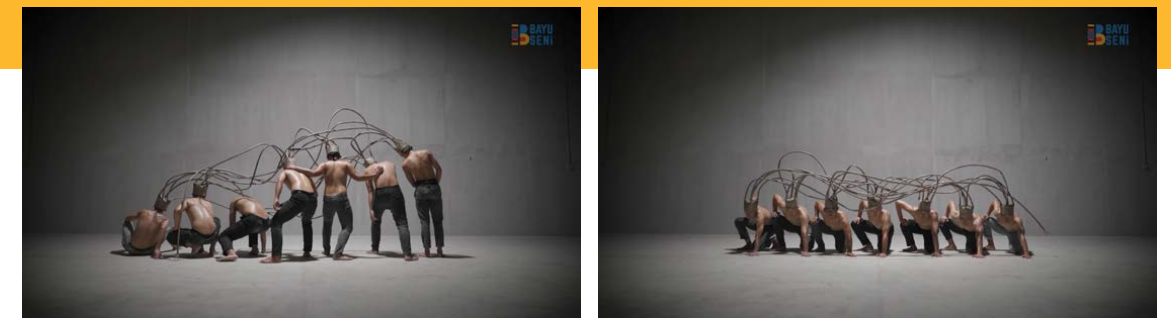
Shaira Advincula Antonio
Elvert Bañares



Yee I-Lann, a native of Sabah, Malaysia is an internationally recognised artist known for her diverse practice, including photomedia, textiles, and site-specific installations. Currently, she serves on the boards of the National Film Development Corporation Malaysia (FINAS) and Forever Sabah, a civil society entity.

She collaborates closely with indigenous weavers and urban artists, bridging traditional and contemporary expressions. One of her notable projects, “Pangkis”, combines sculpture and performance to explore themes of collective identity and cultural integration. Inspired by the Murut warrior headdress, the “Seven-Headed Lalandau Hat” serves as a wearable sculpture woven from bamboo by local artisans. In “Pangkis”, this sculpture becomes a focal point for a performance by Sabah’s Tagaps Dance Theatre, incorporating traditional sounds and rituals.

Through her art, Yee I-Lann invites contemplation on the interconnectedness of individuals and cultures, fostering new understandings of identity and belonging.



Pangkis

Experimental video

Yee I-Lann’s “PANGKIS,” created in 2021, showcases a looped video performance titled “7-headed Lalandau Hat, 2020 (still).” This piece, one of three, features a collaboration with Tagaps Dance Theatre, blending traditional Dusun Sumazau dance with contemporary styles. The dancers adorn Yee’s sculptural work, the interconnected “7-headed Lalandau Hat,” activating it through movement and sound. This exploration delves into the rootedness and ancestral wisdom of Indigenous cultures in Borneo. Part of Yee’s ongoing project, “Borneo Heart,” it actively engages with Indigenous weavers, filmmakers, and dancers from Kota Kinabalu, Sabah.

The credits include weaving by Lili Naming, Siat Yanau, and Shahrizan Bin Juin, choreography by Mohd Azizan Danial Bin Abdullah, and performances by Tagaps Dance Theatre. Cinematography by Al Hanafi Juhar, lighting by Candy Yik. Addressing Southeast Asia’s turbulent history, Yee’s photography-based practice explores colonialism, power structures, and historical memory, often collaborating with Sabah’s Indigenous communities. She co-founded The Ricecooker Archives and has worked as a production designer in the Malaysian film industry.



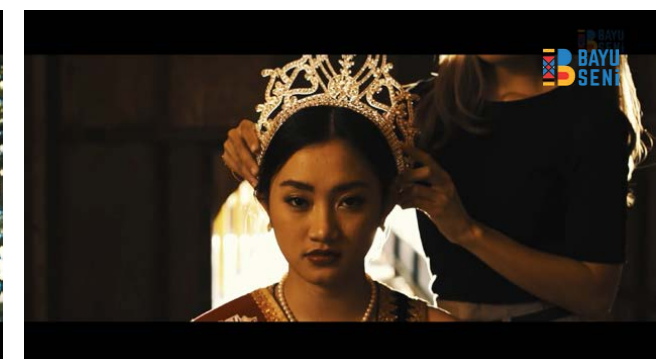
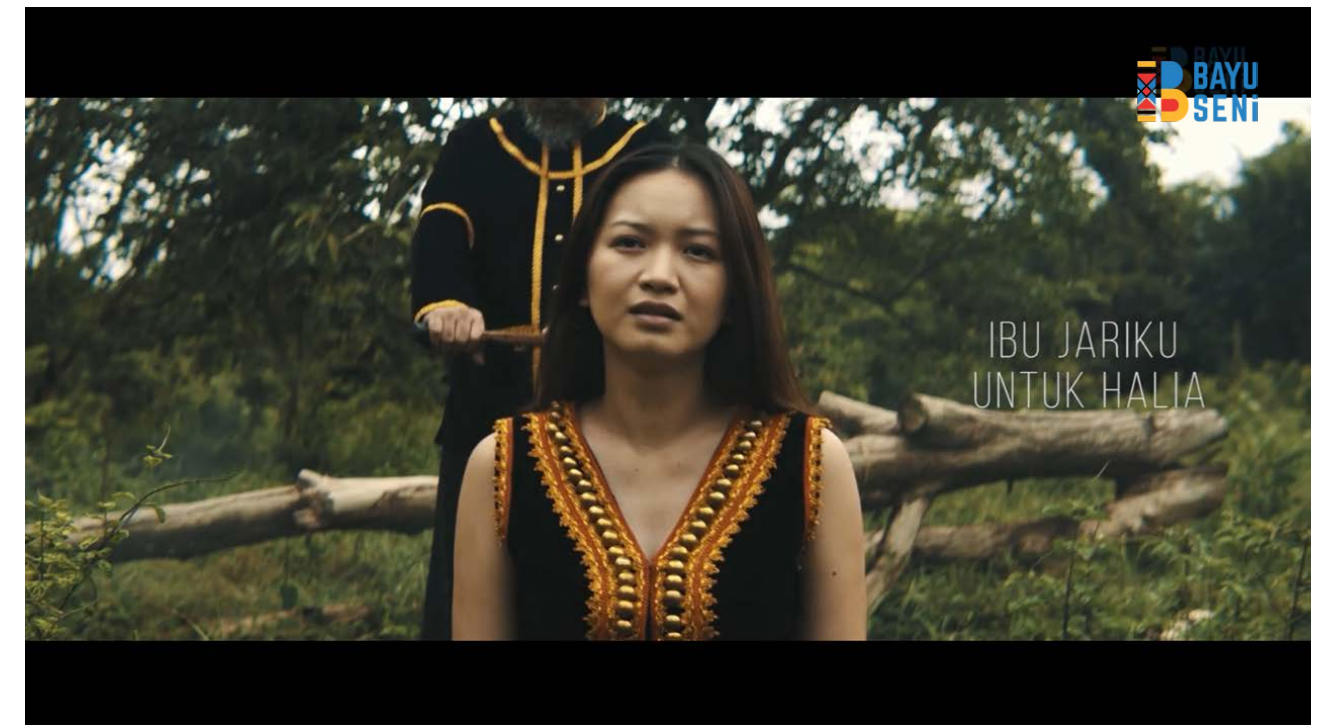
TIMOTHY STEPHEN



Timothy Stephen, a filmmaker hailing from Sabah, Malaysia, has garnered local and international recognition for his exceptional work.

His film “Raha Tinanku” portrays the final moments before Huminodun, a revered figure in Kadazandusun mythology, is willingly sacrificed by the deity Kinoingan to atone for the sins of his people. It was the winner of the 2020 Ka’amatan video contest organised by United Progressive Kinabalu Organisation (UPKO) & Sabah Creative Economy and Innovation Centre (SCENIC).

Additionally, his film “Sinakagon” was a finalist at the Prisma Rome Independent Film Awards 2024 and selected for the Barcelona Indie Filmmakers Fest 2024. This story follows a Bobolian, a traditional priest and healer, tasked with summoning the spirit of rice to prevent a predicted prolonged drought. This task requires the sacrifice of Huminodun’s descendants, including his own. It will be screening in cinemas nationwide on 13th June 2024.



Raha Tinanku

Experimental video

The night before Ponompuan was sacrificed, and the day she was sacrificed by Kinoingan, her father, were marked by solemnity and ritual. Ponompuan, a revered figure in the folklore of the Kadazan-Dusun people of Sabah, Borneo, represents the ultimate sacrifice for the sake of her community’s prosperity. Legend tells of her willingness to offer herself to Kinoingan, the rice deity, to ensure bountiful harvests for her people. Her sacrifice symbolizes the selflessness and devotion ingrained in the cultural fabric of the Kadazan-Dusun community.



EKIN KEE CHARLES



Ekin Kee Charles, an indigenous filmmaker from Sabah, Malaysia, has contributed significantly to the local film industry. In 2022, she was awarded the prestigious Han Nefkens Foundation Visual Art Grant, leading to her artwork being exhibited in various notable art galleries, including Fundació Joan Miró in Barcelona, Spain; Inside-Out Art Museum in Beijing, China; and the Museum of Contemporary Art of Taipei (MOCA).

Ekin has also made significant contributions to the Mini Film Festival in Sarawak, serving on the selection committee from 2022 to 2023 and overseeing the festival as project manager in 2019.

Her short film “Pace” made waves in 2019 by winning the Grand Prize at BMW Shorties Malaysia. This poignant film delves into the theme of conventional beauty perceptions as it follows a mother preparing her daughter for a cultural pageant. Unaware of her daughter’s true feelings and the underlying motives of the tradition, the film explores the complexities of cultural expectations and personal expression.



Image source : <http://foothrottle.com/>

Rama-Rama

Short film

Driven by conventional perception of beauty, a mother prepares her daughter for an upcoming cultural pageant unaware of what her daughter is really trying to express or the motive of the tradition.



MOHD HANIS FADHIL JAAFRI



Mohd Hanis Fadhil Bin Jaafri is the co-founder of Arcadia Gate, a visionary filmmaking collective based in Sabah, Malaysia. Alongside his siblings, he explores compelling narratives and innovative approaches to filmmaking.

As a director, Hanis helmed the acclaimed short film “Mondou,” which follows a group of Borneo Ranger soldiers engaged in a battle in Matunggong, Sabah, during the 1940s. The film delves into themes of conflict, ethical dilemmas, and encounters with supernatural forces, showcasing his talent for immersive storytelling.

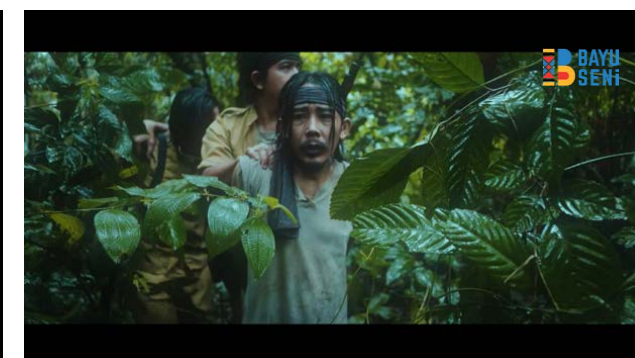
Hanis and his team also produced “Tari Sama Bayu” for RTM Khas Hari Malaysia, highlighting their versatility in telemovie production. Under his leadership, Arcadia Gate offers post-production services for various projects, including dramas, travelogues, and films.

Mondou

Short film

The short film “Mondou” directed by Mohd Hanis Fadhil Bin Jaafri revolves around a group of Borneo Ranger soldiers engaged in a battle in Matunggong, Sabah, during the 1940s. As they attempt to escape the conflict, they bring a prisoner named Lakan into the forest. There, they confront local enemies and face an ethical dilemma when Lakan reveals the danger of the area. While in hiding, they encounter a lonely local woman, causing tension within the group.

They also come across a mysterious monument and decide to spend the night in an abandoned traditional house. That night, tensions rise as Lakan attempts to attack the local woman, resulting in his death at the hands of Sergeant Ajip. As the group tries to escape the forest, they encounter supernatural entities in the form of Mondou, and a mysterious woman dressed in black. Mysterious events unfold, and the journey out of the forest takes Lans Corporal Jinu through unexpected and frightening experiences, unveiling secrets and supernatural forces that alter the fate of the group.





GEOFFREY SINN CHUN HOU



Geoffrey Sinn Chun Hou, a prominent figure in Sabah's animation scene, has significantly impacted the state's creative landscape in Malaysia. In 2019, he achieved recognition by winning the Malaysia Digital Film Awards for Best Digital Short Animation and securing the title of Best Animated Short Film at the Great Message International Film Festival in India.

As a dedicated advocate for the animation industry, Geoffrey actively contributes to the Sabah Animation & Creative Content Centre (SAC3) as an industry advisor and currently serves as the dean of the Sabah Creative Economy and Innovation Centre (SCEIC) Creative Academy. Through these roles, he is devoted to nurturing local talent and advancing Sabah's animation sector.



Image source : <https://www.imdb.com/>

Legend of Ancient Borneo Animation

"Legend Of Ancient Borneo," produced by All-For-One Productions. This film follows four warriors from an ancient Borneo village as they embark on a perilous quest to reclaim their stolen sacred dragon skull, revealing the hidden truths behind their village's prosperity and the untold history of the artifact.

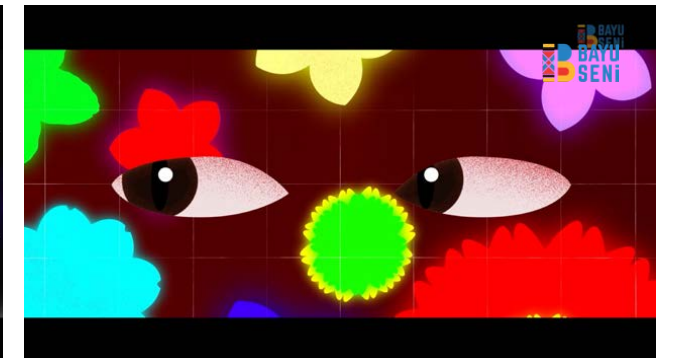
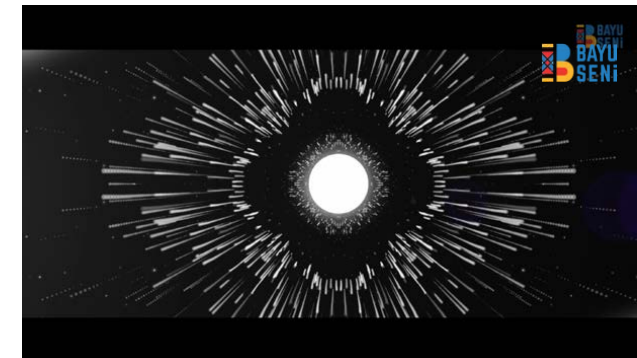


HALIM ASHARI



Halim Ashari, a filmmaker from Brunei Darussalam, has garnered acclaim for his insightful approach to storytelling. In 2021, two of his short films earned him the Best Director awards at the PRISM Film Festival. Additionally, his film also received the Best Editing and Best Screenplay awards at the same festival.

Halim's talent has been recognised both locally and internationally. He won the CGI Sprint Creative Economy Week in 2019 and secured third place in the Projek Assalamualaikum Video Contest in 2018.



Root Unveiled

Experimental video

Short film "Roots Unveiled" delves into the juxtaposition of tradition and modernity, depicting a community grappling with its heritage amidst the rapid transformations of the contemporary world.



RACHMAT HIDAYAT MUSTAMIN



Rachmat Hidayat Mustamin, a filmmaker, poet, and performer from Makassar, Indonesia, currently serves as the Director of Programme and Cooperation at Rumata' ArtSpace. He actively collaborates with grassroots communities and collectives in Makassar and Eastern Indonesia, playing a pivotal role as an artistic director and liaison for local artists, researchers, writers, and the public.

Notable among his achievements is winning the Rawayan Award for Best Script from Dewan Kesenian Jakarta in 2022, showcasing his exceptional storytelling talent.

His film "Kesabaran," inspired by Chairil Anwar's poem, explores the hidden depths of karst stones in Maros, South Sulawesi, drawing parallels with human emotions. Supported by the Indonesian government and Miles Film, this work seamlessly integrates video, performance, and light mapping, offering a unique perspective on the natural world.



Kesabaran

Experimental video

Chairil Anwar is an influential Indonesian poet. Rachmat interpreted the poem beautifully into visual and extend the whole meaning of "Kesabaran" (Patience) poem. This poem is recited by the famous Indonesian actor, Reza Rahadian. Kesabaran reflects on the internal struggles and desire for personal transformation. It portrays the theme of patience amidst adversity, suggesting an enduring hope for change despite the challenges faced. Chairil grapples with his own limitations and desires for growth, ultimately highlighting the human capacity for resilience and the pursuit of inner peace. Through vivid imagery and introspective language, Chairil captures the complexities of the human experience and the universal quest for self-discovery.



SHAIRA ANTONIO ADVINCULA



Shaira Advincula is an award-winning filmmaker from Mindanao, Philippines. Her short film “Tembong” won the Special Jury Prize for the Short Feature Category at the Cinemalaya Philippine Independent Film Festival 2019 and Best Short Film at the Gawad Urian 2019.

The film has also been showcased at international festivals such as the Guanajuato International Film Festival in Mexico, the International Inter-University Short Film Festival in Bangladesh, and the Short Cut Film Festival in Serbia.

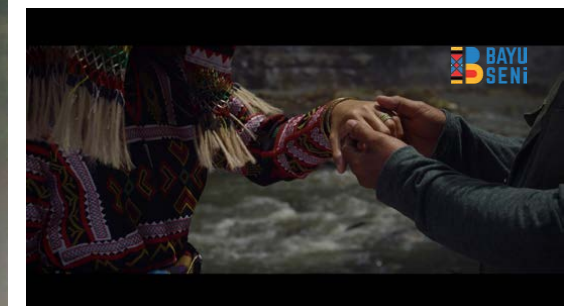
“Tembong” follows a T’boli man in South Cotabato who, grieving his mother’s recent passing, is visited by an abaca spirit in his dreams. He defies traditional norms by secretly weaving a sacred cloth called T’nalak, a task traditionally reserved for women. The film explores themes of cultural heritage, grief, and the breaking of gender norms, offering a poignant reflection on tradition and personal identity.



Tembong (Connecting)

Experimental video

Grieving for the recent passing of his mother, a T’boli man in South Cotabato collects a series of patterns as an abaca spirit visits him in his dreams. He takes a journey of unearthing his history, making him disregard the consequences of defying a sanctified practice through secretly enduring the tedious process of weaving a sacred cloth only woven by women — T’nalak - defining birth, life, marriage, and death.





ELVERT
BAÑARES

Elvert Bañares, from the Philippines, is a filmmaker and multidisciplinary artist celebrated for his outstanding contributions to cinema. He is an Urian Award 2023 winner, one of the most prestigious film awards in the Philippines, and a three-time Cultural Center of the Philippines Award winner for Independent Film.

Over the past three years, he has won 13 international awards, including accolades at the Kota Kinabalu International Film Festival, Wasteland Film Festival, and La Paz International Film Festival.



Image source : <https://www.imdb.com/>

Sa Paglupad Ka Banog (The Flight of Banog)
Short film

His film “Sa Paglupad Ka Banog” (The Flight of Banog) tells the story of Amang Baoy, a Panay Bukidnon elder, who recounts an epic tale to his son through chanting. This film, notable for having 95% of its cast and crew from the indigenous Panay Bukidnon community, is the first to receive consent from the Panay Bukidnon Council of Elders for a cinematic adaptation of their epic lore. Through his work, Bañares honors and collaborates with the Panay Bukidnon, preserving their rich cultural heritage.





Organizer



Supported by

