

## **Creative Statement**

The artists incorporate with land art that **inspired by Sabah Motif** to transform it into an **art pieces** which to **celebrate** as well as engaging with nature and attract the audience to perceive the artwork. We came up this idea as our project to cooperate together since we shared the same **roots as a Borneo people**. This project presents an exciting opportunity to **showcase our creativity and vision** through the creation of large-scale **land art installations**. The artists can integrate their work harmoniously within the **surrounding landscape**. Through the land art installation, we can **convey a message about the cultural identity, community, and environment that engage viewers in a deeper dialogue**.

## **Aim**

The aim of this project is **to celebrate the Motif design of Sabah** and to create a positive impact on both social and artistic landscapes in Sabah. It strives a stronger sense of community cohesion, cultural appreciation and environmental stewardship among residents. Additionally, this project seeks to **elevate the status of artistic practice in different point of view such as land art installation** and making them more accessible and relatable to wider public, fostering a renewed interest and appreciation towards the arts.

## **Objectives**

1. To celebrate the motif design of Sabah into land art installation.
2. To promote community engagement and collaboration through the creation of land art.
3. To engage and connect with nature through an art pieces.

## Introduction

Land art is often rooted the idea of engaging with the natural environment and exploring the relationship between humans and nature. It goes beyond traditional art forms by utilizing the land itself as both the medium and inspiration. Land art seeks to break away from the confines of a gallery or museum and bringing art into the wider world and blurring the boundaries between art and life.

Subject explored in land art can vary greatly depending on the artist's intention and context of the work. Some common themes include environmental conservation, sustainability, cultural heritage and the impact of human activities towards the world. Land artists often aim to create a dialogue about these topics through their installations and site-specific interventions.

Land art interventions that engage with local landscapes, cultural heritage and community involvement contribute to the development of a sense of place and identity. This aspect aligns with studies focusing on the relationship between a person's psychological well-being and their connection to their surrounding including natural and cultural environment.



Robert Smithson,  
Spiral Jetty, 1970.  
Courtesy Robert

Other than that, land art can reflect local cultural heritage, traditions and history. By integrating elements of cultural significance into the artwork, it celebrates and preserves cultural diversity.

Whilst the key element of land art was often its monumentality and its position in a site-specific context, it also related closely to conceptual art in that the planning and photo documentation of execution and final results could often be exhibited in a gallery context, even if the work itself was located elsewhere.



Marie-Laure de Vienne

2016

The Mandala

Land art also a practice or form of art production that utilises natural materials or sites the work outside in various settings in order to interact with nature in some way. Sometimes known also as environmental art, or even earthworks, the movement of land art emerged in the 1960s and gained in popularity and momentum throughout the following decade. Land art even changed the definition of what an art work could be, much like the readymade had done earlier in the century, but in addition expanded the boundaries of art in terms of the material used and the siting of it.

In ecopsychology term, it is examine that this relationship explore on how the interaction with nature can enhance psychological health and promote sustainable behaviours. Land arts projects that engage with ecopsychological offer opportunities for individuals to experience nature's benefits and develop a greater environmental consciousness.



Ana Mendieta, Silueta, 1973 - 76.  
Courtesy Museum of Contemporary Art  
Chicago.

## Idea

The idea inspired by Sabah Motif which is from Rungus Motif and Dusun *Sinombiaka's* sewing motif. We “borrow” some of this motif to transform it into a Land Art. Meanwhile, *Sinombiaka* is Dusun traditional clothes and we “borrow” one of its motifs which are *Rombituon* or Star.

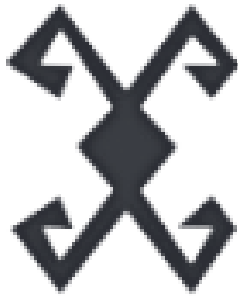


Figure 1: Vinusak or wild flower motif



Figure 2: Tinugarang or lizard



Figure 3: Livato or spirit motif design



Figure 4: Sinombiaka Tinombunan and Rombituon Motif

Based on figure above, it is one of traditional clothes from Tambunan, we choose this to be one of the motif design because to **celebrate the roots as Dusun Liwan**. We capture one of its obvious signatures patterns which are “Rombituon” or “Star” motif. Through our discussion, we came up to use this few motif as our land art project to celebrate Borneo’s culture. As an artist, we wanted to **approach the community by using a land art concept so they can gain a new point of view that art also can be display in public especially the pattern itself**. We want to portray that **celebrating our culture also can be in the form of land art which is not only wear as a traditional costume or accessories but it also can be installed outdoor as a land art**.

We decided to installed it by using a natural material that we can gather from the surrounding such as wood, twigs, stones, bamboo and any kind potential materials. There a four artist in different background involved in this project which is working together and they are a Sculptor, Landscape Architect, Digital Illustrator and a Photographer. Two of the artist are from Sabah, one from Sarawak and another is from Pahang. The four of us meet and gather at **Young Art Entrepreneur Programme** under National Art Gallery. Our advisor for this BMS 23 is Syed Zamzur Akasah Bin Syed Ahmed Jalaluddin, Fine Art lecturer from UiTM Shah Alam and his expertise is Ceramic Art and Sculpture.

Bil.	Name	Expertise
1.	Ayue Juman	Sculpture / Nature Sculpture
2.	Khusnah Ichsan	Digital Illustrator
3.	Tim Darwish	Landscape Architect
4.	Oliver Anak Dabit	Photography
5.	Syed Zamzur Akasah Bin Syed Ahmed Jalaluddin	Ceramic Art / Sculpture

## Artist References



Ramlan Abdullah  
Celebration of Sarawak  
Mid-Section of Kuching Waterfront, Small  
open plaza beside the Godown  
Amphitheater Kuching and Sarawak River  
Cruise.

### **Reference Point 1: The Inspiration behind the Sculpture**

Ramlan Abdullah's sculpture stands as a vibrant testament to the cultural celebration of Sarawak, Malaysia. This exquisite work of art draws its inspiration from the traditional Bidayuh longhouse reflecting the deep-rooted of the Bidayuh community and the spirit of festivity that permeates the region.

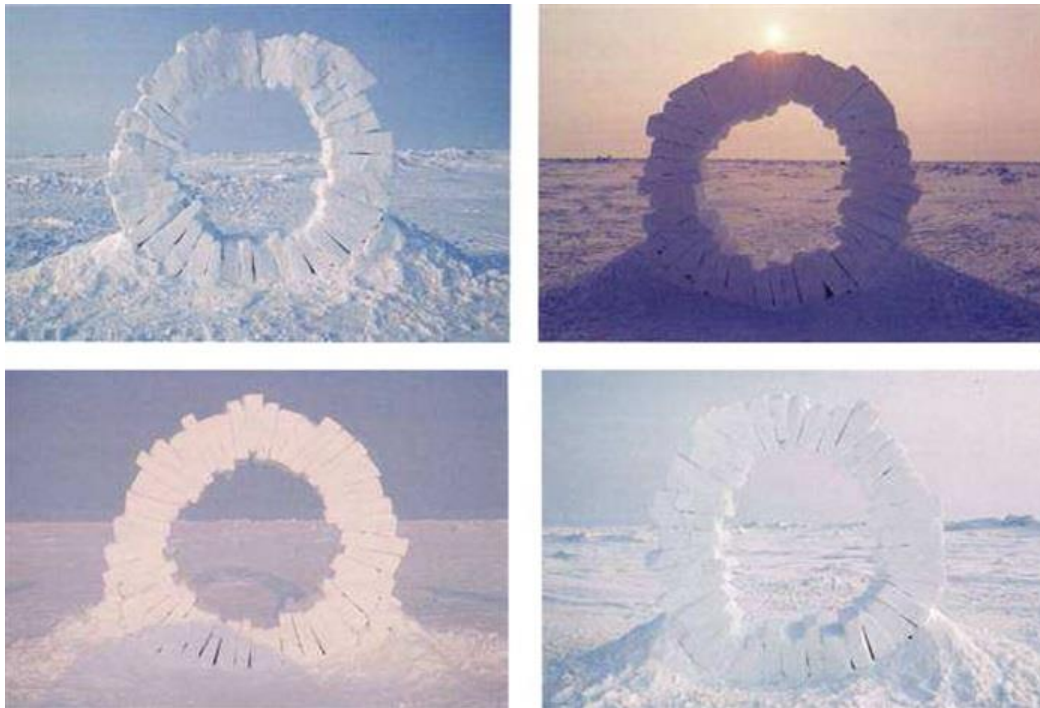
### **Reference Point 2: The Concept of Celebration**

He "borrows" the Bidayuh longhouse design to encapsulate the essence of Sarawak's diverse cultural heritage and transform it into monumental sculpture as to celebrate Sarawak culture. The traditional motifs of Sarawak around the tunnel & cone forma rhythmic pattern to celebrate the dynamic State of Sarawak. The cone form is derived from the Bidayuh Warrior & symbolizes progressive society & shelter.



### **Reference Point 3: The Inscription on the copper plate:**

The tripod structure, embedded in the solid rock (earth), symbolizes the stability & strength of Sarawak State. The ladder or tangga demonstrates the route to prosperity. The tunnel (based on a dart container) portrays the co-operation & success of politics, economy & society.



Andy Goldsworthy  
Title: Touching North  
Year: 1989

### **References Point: Ideology Point of View and Photography Documentation**

Andy Goldsworthy site-specific installations involving natural materials and the passage of time. Working as both sculptor and photographer, Goldsworthy crafts his installations out of rocks, ice, leaves, or branches, cognizant that the landscape will change, and then carefully documents the ephemeral collaborations with nature through photography. “It's not about art,” he has explained. “It's just about life and the need to understand that a lot of things in life do not last.”



Andrew Rogers, "Bunjil Geoglyph" (2006)

**References Point: Cultural Tribute**

The *Bunjil Geoglyph* was created on March 3rd, 2006 by artist Andrew Rogers as a tribute to the indigenous people of Wathaurong, Australia. The work depicts Bunjil, a mythical protector and spirit of the Wathaurong aboriginal people in the form of an eagle, to both honor the land's rich history and ensure its preservation for years to come. Constructed in You Yangs Regional Park in Victoria, Australia, Bunjil's wingspan covers 100 meters of land and was made primarily with rocks found in the area.

## Previous Artwork



Installation Art at Sabah Art  
Gallery  
Name: Ayue Juman  
Title: "Tunas"  
Material: Rattan and Bamboo  
2022

As a sculptor, Ayue Juman's work is a testament to the profound influence of her craft-making background, interwoven with the cherished memories of her late grandfather, who was a skilled artisan. She got inspired from the essence of craft making itself- the meticulous attention to the detail, the reverence for materials, and the intuitive understanding of their inherent properties.



## Nature Sculpture at Dudan Hill

Life-Size Sculpture 2021

Name: Ayue Juman

Title: "Abundance"

Material: Goropoi Wood

The themes explored in her sculpture are deeply rooted in craft-making heritage and personal reflections on life. Through her art, she invites the audience to pause, immerse themselves in the tactile beauty of the sculpture, and reflect on their own connections to tradition, heritage and the profound impact of craftsmanship on our lives. She seeks to embed her emotions and experiences into every sculpture, creating an intimate dialogue between the artwork and the artist.



Nature Sculpture at Dudan Hill

Name: Ayue Juman

Title: "Now You See Me"

Material: Saga Rattan and Bamboo

2022

Creating public sculpture forge a profound connection between art and the community. Each piece becomes a reflection of the cynical nature of life, echoing the eternal cycle of creation and dissolution that govern the world. The sculpture often embraces organic forms celebrating the imperfections and impermanence that define the existence.

**(Public Sculpture- kinetic sculpture)**



Name: Ayue Juman

Title: Wind Crescent

Medium: Stainless steel, aluminum, polyester and concrete

Size: 24cm x 53cm x 243.9cm

Year: 2018

Whether working with reclaimed wood, recycled metal or any potential material, each of it carries unique story intertwining with her own narrative as an artist. Her work are concived not merely as stanalone pieces, but as interactive and paticipatory experiences that inspire engagement and dialogue.



Name: Ayue Juman

Title: Symphony of the Wind

Medium: Stainless steel, aluminum, polyester and concrete

Size: 91.5cm x 91.5cm x 213.5 cm

Year: 2018

With each sculpture, she embarks on a journey of discovery, collaborating with the medium as it guides herself towards its true potential. As she sculpts, Ayue pays homage to the past while embracing the limitless potential of the future, forging the legacy that intertwines her personal journey with the timeless art-making that shapes herself as an artist.

## Sketches and Motif Studies for Land Art

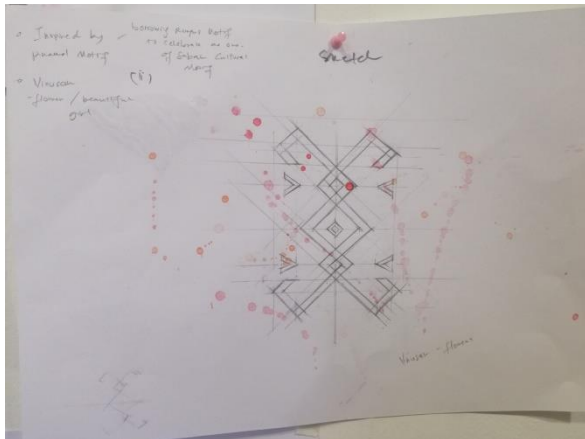


Figure 5: Sketches of Vinusak Motif

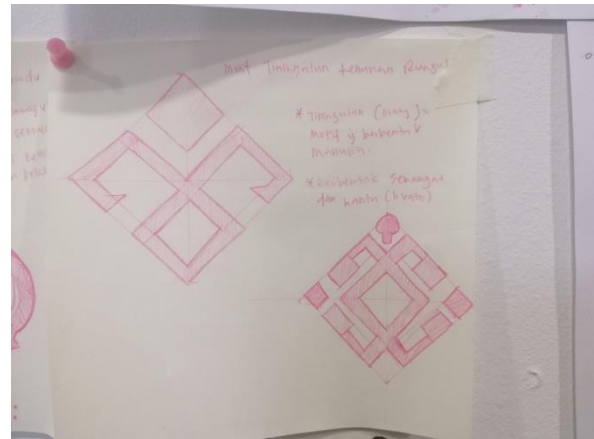


Figure 6: Livato or spirit sketches

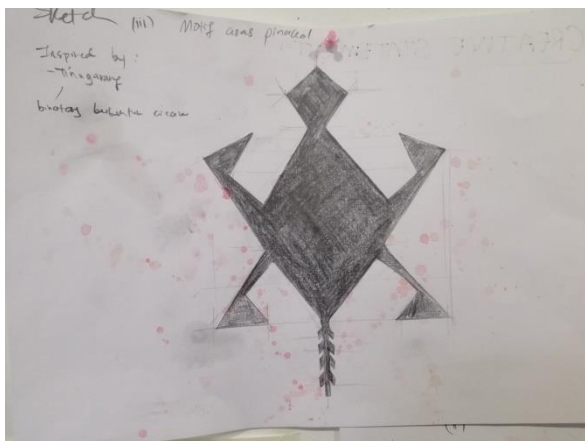


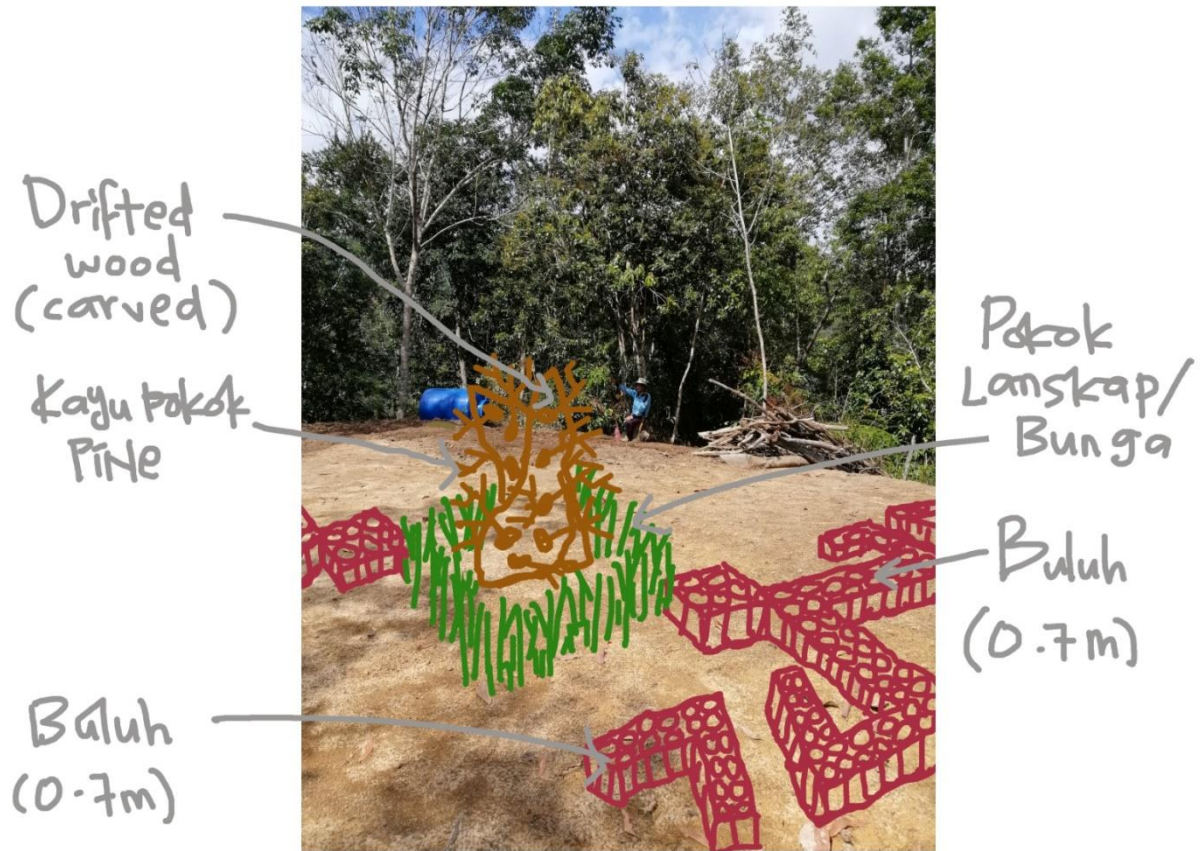
Figure 7: Tinugarang or lizard sketches



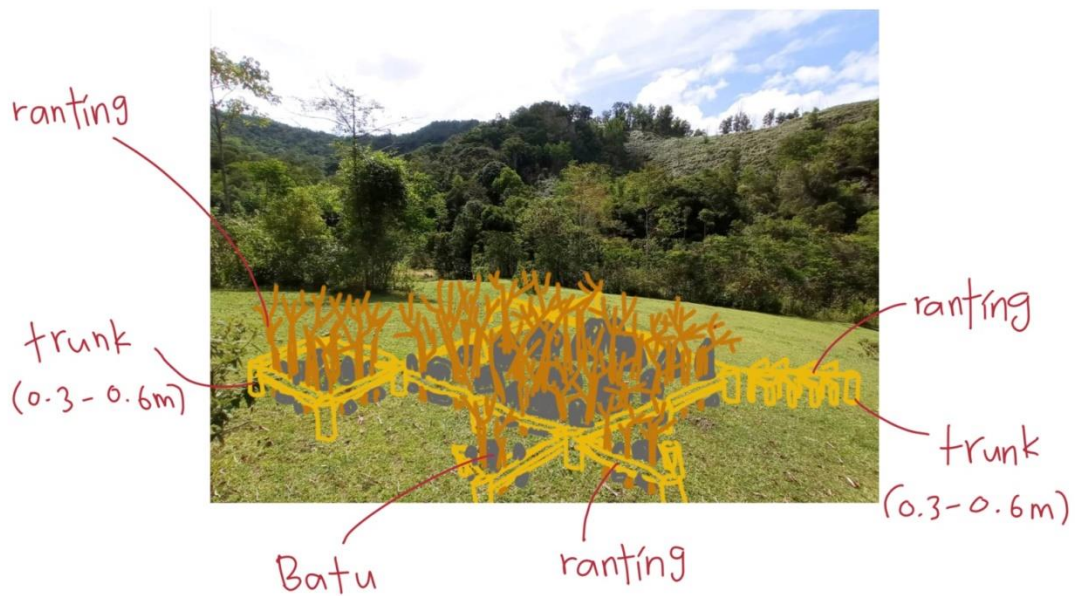
Figure 8: Digital Sketches of Rombituan or star motif



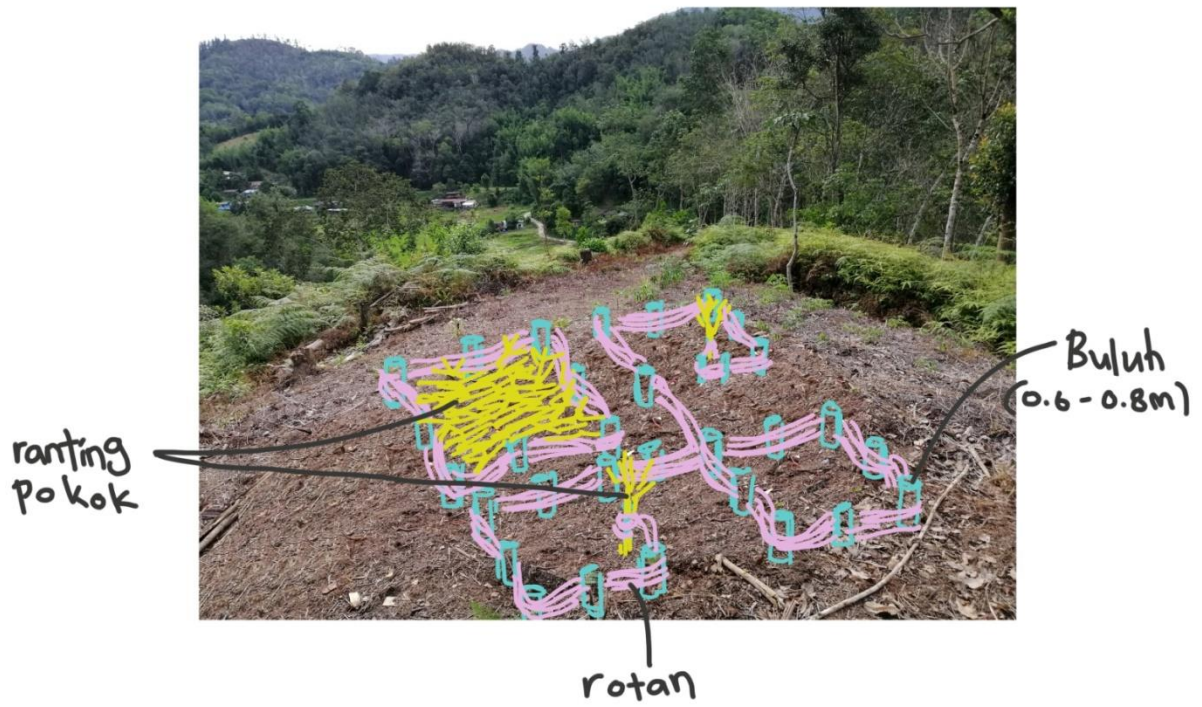
Artist Impression on Site



Vinusak Motif suggestion impression



Tinugarang Motif suggestion impression







Livato or Spirit Motif Impression



Rombituan or Star motif Impression

## Material Suggestion for Land Art

Bil.	Materials	Description
1.		<p><b>Dry Twigs</b></p>
2.		<p><b>Bamboo</b></p>
3.		<p><b>Drifted Wood</b></p>
4.		<p><b>Stones</b></p>

5.



**Fallen Tree, Dry tree, leaves**

6.



**Dry wood & surrounding materials**

6.



**Raw Rattan**

## Conclusions

The Land Art project dedicated to **celebrating** Sabah's culture, **nature engagement** and **community through art** stands a magnificent testament to the harmonious relationship between people and environment. This artistic endeavor intertwines the essence of Sabah's cultural heritage with the breathtaking beauty of its natural landscapes, fostering a sense of belonging and unity among the community.

It serve a **platform for an artist** to engage with community through an art piece inspired by Sabah Motif and forge a strong bonds as they work toward a shared vision. This collaborative spirit extends beyond the creation phase, as the artwork become focal point for **gathering, celebrations** and cultural event nurturing a sense of community pride and identity.

In essence, this project is a powerful ode to the **symbiotic relationship** between **community** and their **surroundings**. As it harmoniously weaves cultural heritage, natural beauty and communal spirit, it fosters a profound sense of belonging, appreciation for Sabah's unique identity and evoke the sense of power to unite and **inspire** both current and future generation.