

2 Milestone Report

Milestone Report 2– 31 May 2019

Kanta Portraits– Jeffrey Lim

*Emerging Artist Incubation Funding Programme–
Cultural Economy Development Agency (Cendana)*

Grant period 1 May 2018 - 31 May 2019

*Studio 94, Thermos Foundation
Taipei, Taiwan*

Luc Chen

*No Man's Land (NML Residency)–
Nusantara Archives
Taipei, Taiwan*

*Petamu Projects,
Open Contemporary Art Center (OCAC)
Taipei, Taiwan*

Posak Jodian

*Kanta Malaysia Taiwan Exchange (KMTX)
National Culture and Art Foundation (NCAF), Taiwan
Indigenous Peoples Cultural Foundation (IPCF), Taiwan*

*Kochi Art Projects, Kochi Art Festival
Kochi, Japan*

Mitsu Maeda

*Jaringan Orang Asli SeMalaysia (JOAS)
Center for Orang Asli Concern (COAC)
Kuala Lumpur, Malaysia*

*Krishen Jit Astro Fund,
Five Arts Centre, Malaysia*

Kanta Portraits– Jeffrey Lim

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*<cover image– Handal (left), a very capable
hunter, and the group of youth (right) that is
learning the life skills from him, on a hill slope
overlooking the village and the surrounding
forest. The darkened earth has recently been
cleared for crops.>*

Project's residency programs, support & sponsor

*Studio 94, Thermos Foundation,
Taipei, Taiwan*

*No Man's Land (NML Residency)–
Nusantara Archives, Taipei, Taiwan*

*Petamu Projects,
Open Contemporary Art Center (OCAC)
Taipei, Taiwan*

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Kuala Lumpur, Malaysia*

*Krishen Jit Astro Fund,
Five Arts Centre, Malaysia*

**KANTA
PORTRAITS**

KANTA

Milestone Report 2
published 31 May 2019

*Kanta Portraits–
Jeffrey Lim*

[Emerging Artist Incubation
Funding Programme–
Cultural Economy
Development Agency
\(Cendana\)](#)

*Grant period–
1 May 2018 - 31 May 2019*

download Milestone Report 1
<https://tinyurl.com/y554nyfe>

download Milestone Report 2
<https://tinyurl.com/y3zqfblb>

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Posak Jodian, Mitsu Maeda & Jeffrey Lim*

Project's residency programs,
support & sponsors

Studio 94, Thermos Foundation,
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Kochi Art Projects, Kochi Art Festival
Kochi, Japan

Jaringan Orang Asal SeMalaysia (JOAS),
Malaysia

Center for Orang Asli Concern (COAC),
Kuala Lumpur, Malaysia

Krishen Jit Astro Fund,
Five Arts Centre, Malaysia

**KANTA
PORTRAITS**

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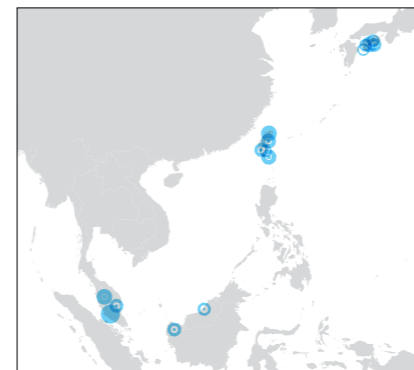
Eddie, Jakun tribe of Kampung Jong, Mercung river. April 2019.



Kampung Sg Kurau, Carey Island, boat ride out to visit their sacred prayer site at the river mouth. May 2019

I. Project Summary

During the Cendana grant period between May 2018 to May 2019, the project has participated in many field trips, residencies, with collaboration, and support from various agencies and organisations, directly or indirectly. Here is a summary of the tangible outcomes from the project. Numbers in yellow are the additions since the 1st Milestone Report 31st January 2019.



map of field expeditions, art residencies & exploration during the grant period.



Handing out of portrait prints to the villagers of Kampung Jong, Merung river. April 2019.

Background

What is the aim of the project/ commission?

2.1 Introduction– Project background with Cendana

Kanta Portraits is exploring the concepts of identity, travelling to different indigenous communities in the country, researching and documenting tribes, stateless, 'non-status' people, living on the edge of Malaysia and the region. Using portraiture photography as a method to study how these communities negotiate and navigate their identities within their social circumstances, beyond the nationally-constructed identity.

'Beyond Borders– a search for self' is the title for this phase of the project and has concluded its last leg of study in May 2019. The project has visited 36 villages locally and abroad, recording 57 audio recordings and making close to 700 portraits. During the duration of the grant period, the project has held six exhibitions, presented eight times and had art residencies in two different countries.

Project background– This project initially started in 2012. In late 2013 the project *Kanta Box Kamra* was awarded seed funding through the *Krishen Jit Astro Fund, Five Arts Centre*. Four cameras were made and used in making over 120 portraits. The grant was completed end 2015. Three new cameras were made since and two cameras purchased and rebuilt. A two-man exhibition, *Born in Malaysia, Portraits of Kuala Lumpur* was held in June 2017 in Kuala Lumpur. An art piece was exhibited at *Kuala Lumpur Biennale 2017* and later acquired into the permanent collection of the *National Art Gallery, Malaysia (Balai Seni Negara)*. In mid 2018, the project *Kanta Portraits* was awarded the *Emerging Artist Incubation Funding Programme* by *Cendana*.

2.2 Grant Period–

The *Emerging Artist Incubation Funding Programme* period was between 1 April 2018 ending 31 March 2019 as stated in the Grant Agreement. Due to the delays in the disbursement and events leading to the Grant agreement, the project start date has shifted to 1 May 2018, ending 31 April 2019 and will be submitting the *Milestone Report 2* on 31 May 2019.



Kanta Portraits at Cendana
Awarding ceremony 26 July 2018

**Artist's profile**

Jeffrey Lim 林猷進 (b. 1978, Kuala Lumpur) comes from a background in communication design. His interests are located at the intersection of identity and cultural heritage, taking forms of conceptual representation with the use of imagery, interactions with found-objects & spaces. Currently exploring anthropology and ethnographic studies, the relevance of identity, & the nationalistic-construct.

artist's CV

<https://tinyurl.com/y5qjrwee>

project's website

<http://kantaboxkamra.blogspot.my/>

**Krishen Jit Astro Fund,
Five Arts Centre**

<http://www.fiveartscentre.org/krishen-jit-astro-fund-2013>

**Born in Malaysia,
Portraits of Kuala Lumpur**

<https://tinyurl.com/y458uv3o>

Kuala Lumpur Biennale 2017

<https://web.facebook.com/KLBiennale/>

Beyond Borders– a search for self

<https://tinyurl.com/y4st3l9d>

2.3 Objectives & projections– Updates

Due to budget constraints, the last major field trip was now focused on the Peninsular (instead of Borneo). In collaboration with Taiwan artist, *Posak Jodian, Nusantara Archives & Open Contemporary Art Center (OCAC), Kanta Malaysia Taiwan Exchange (KMTX)* was scheduled from mid of April to mid May 2019, with the addition of Taiwan's *National Culture and Art Foundation (NCAF)* and *Indigenous Peoples Cultural Foundation (IPCF)* as supporters of Posak's journey to Malaysia.

Below were four locations visited,

- i. *Cunex* village, Upper Perak (*Temiar* tribe) with a side visit to *Dala* village, *Rancangan Pengumpulan Semula (RPS)*, a resettlement village
- ii. *Jemeri* village, Rompin, Pahang (*Jakun* tribe)
- iii. *Bumbun* village, Carey Island, Selangor (*Mah Meri* tribe)
- iv. *Desa Temuan*, Bukit Lanjan, Selangor (*Temuan* tribe)

and additional locations

- v. *Sarok* village, Dala, Rancangan Pengumpulan Semula (RPS)
- vi. *Broga* village, Lenggeng, Negeri Sembilan (*Temuan* tribe)
- vii. *Jong* village, Mercung, Pahang (*Jakun* tribe)
- viii. *Sg. Kurau* village, Carey Island, Selangor (*Mah Meri* tribe)
- ix. *Gombak* villages, 12 mile Gombak, Selangor (mix tribes)

The KMTX field expedition expenditure was shared between *Cendana's* funding for *Kanta Portraits* and Taiwan's NCAF & IPCF funding. Listed on the right are the project supporters through residency and art programs, logistics and support for the duration of the grant period.

The project has also started exploring different media to expand on the outcome for the project. In collaboration with other native artists in Taiwan and Japan, we have produced audio clippings, artwork installations, documentary photography, video installation, short film & found objects. These cross media were exhibited together to form different experiential responses to the exhibits.

The funding from *Cendana* was mainly used in a supporting role, covering extra expenses and material costs. The project has sought support from main partners during the expeditions abroad, i.e Taiwan and Japan. During the Malaysian leg, in partnership with art bodies from Taiwan, the fund played a bigger role in enabling the project to go further in terms of locations and duration.

The funding programme has contributed much to the development of new techniques in print-making and camera-building. It has also enabled the artist to explore different mediums and formats, widening the experience and understanding. In terms of personal development, this programme has given the artist new outlooks and perspectives, to explore new ideas and concepts in future works.

**Project's support & sponsors
(during grant period)**

Studio 94, Thermos Foundation
Taipei, Taiwan
<http://www.garden91.org/studio94.html>

No Man's Land (NML)–Taipei, Taiwan
<http://www.heath.tw/>

Open Contemporary Art Center (OCAC)
Taipei, Taiwan
<http://ocac.com.tw/index.php/en/>

National Culture and Art Foundation (NCAF)
Taiwan (with Posak Jodian 2019)
<https://www.ncafro.org.tw/en/about.aspx>

Indigenous Peoples Cultural Foundation (IPCF), Taiwan (with Posak Jodian 2019)
<http://www.ipcf.org.tw/english.jsp>

Kochi Art Festival, Kochi, Japan
<http://www.kochi-art.com/>

Center for Orang Asli Concern (COAC)
Kuala Lumpur, Malaysia
<https://www.coac.org.my/>

Jaringan Orang Asli SeMalaysia (JOAS)
Malaysia
<http://orangasal.blogspot.com/>

Residency / programs
Studio 94 Art Foundation, Taiwan
Petamu Projects, Taiwan
Nusantara Archives, Taiwan
Kochi Art Projects, Japan
Kanta Malaysia Taiwan Exchange, Malaysia



Posak and Jeffrey interview with the Tok Adat of Kampung Jong of Mercung river, Rompin, Pahang, April 2019

**Impact/
Outcome**

How has this funding programme assisted you as an artist?

How did this funding programme contribute to your project/ commission?

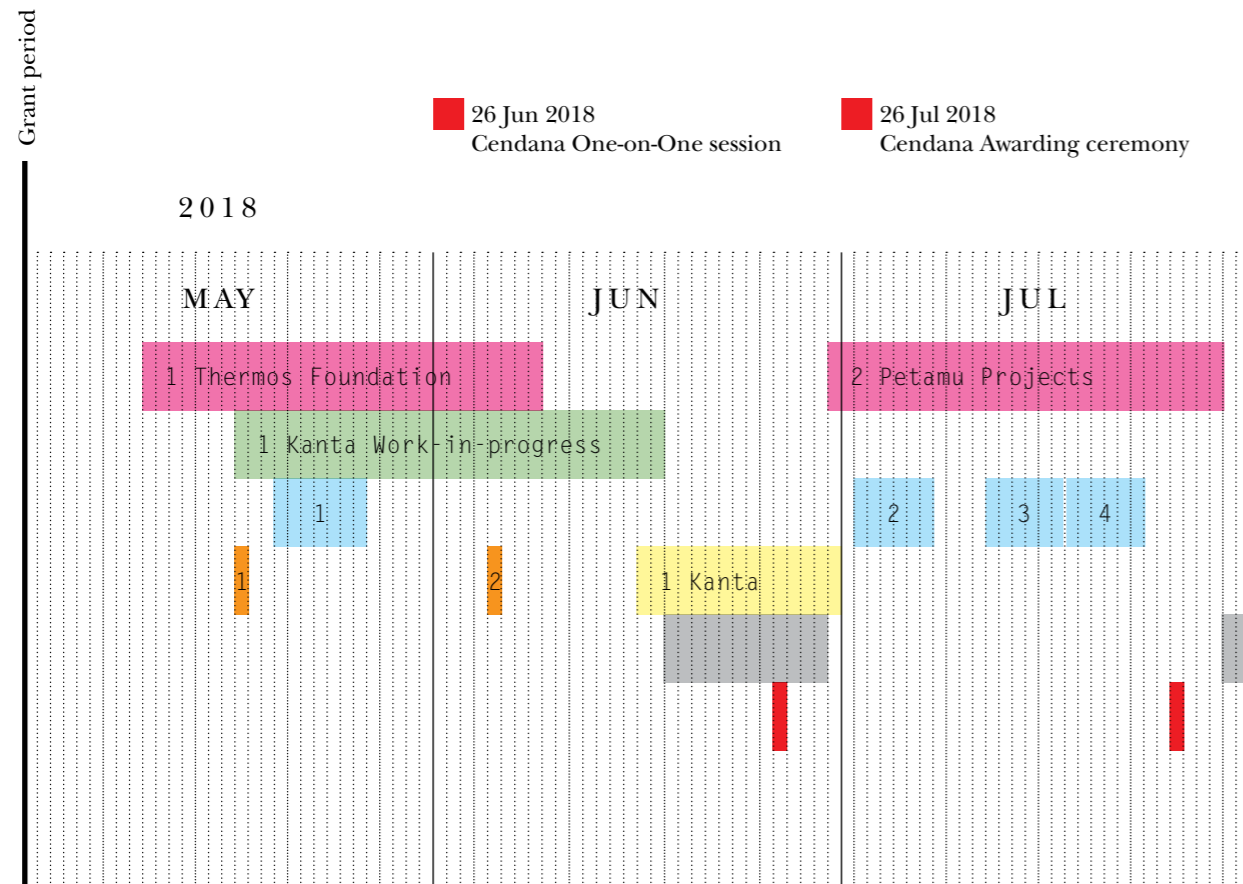


Accommodations at Cunex village, makeshift darkroom and photography studio, printing area. April 2019.

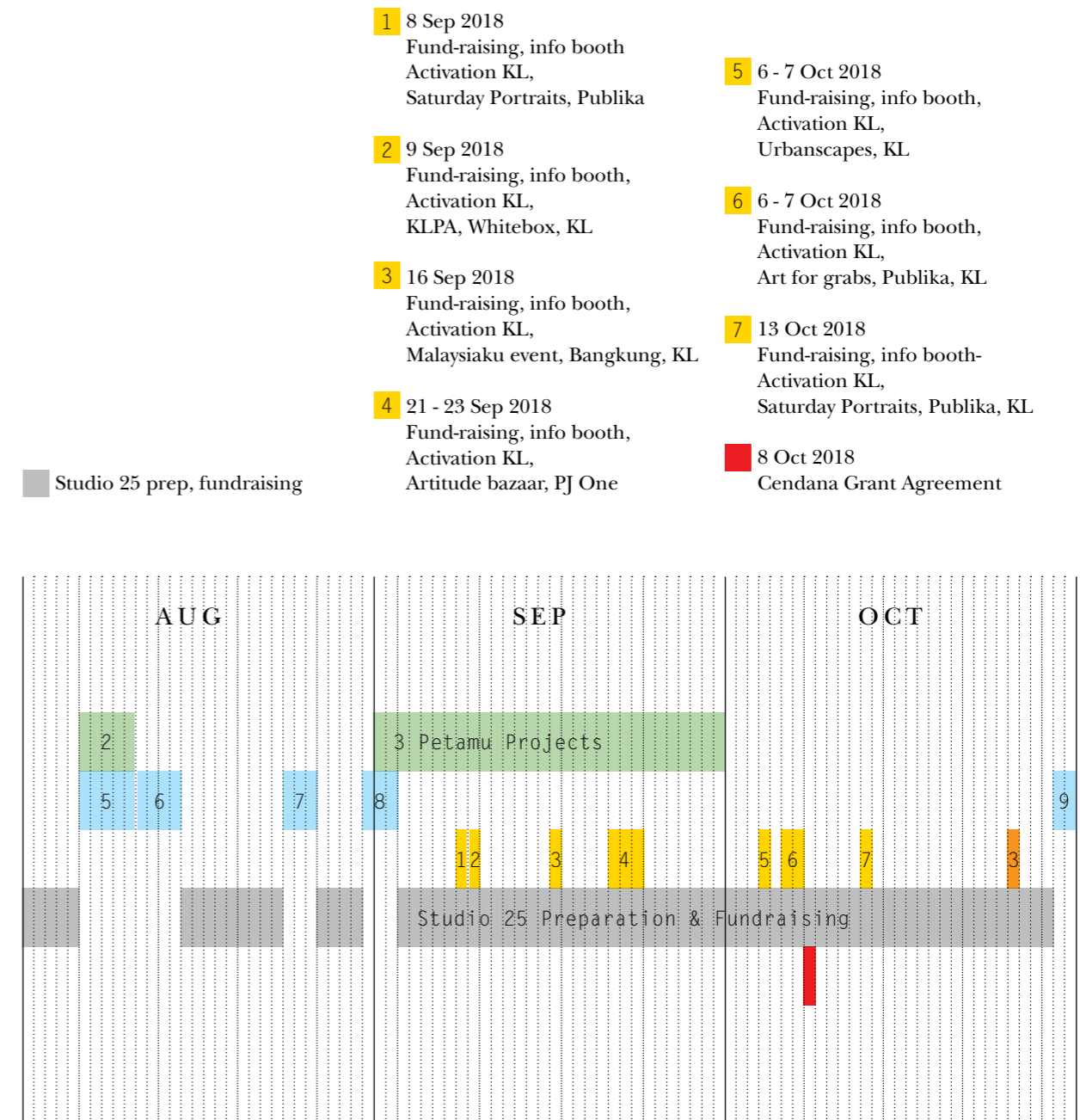
3.1 Grant timeline- Cendana

The project submitted the proposal for *Emerging Artist* on 12 February 2018 and only received confirmation on 26 July 2018. Criteria for the proposal was that the program starts from April 2018 lasting no more than a year. Hence the project laid out plans beginning in May 2018.

Signing of the Grant Agreement was on 8 October 2018, and the first 50% disbursement was provided on 12 November 2018. The project grant timeline commenced on 1 May 2018 and completed on 31 May 2019. Below is the project timeline.



- 1 10 May - 8 Jun 2018 Residency Kanta Taiwan, Thermos Foundation, Taipei
- 2 5 Jun 2018 Presentation review, Thermos Foundation, Taipei
- 3 2 - 7 Jul 2018 Field expedition, Taitung, Lanyu Island, South Taiwan
- 1 19 May - 17 Jun 2018 Exhibition 展覽 | Kanta Portraits 鏡頭下的容顏記 Thermos Foundation, Taipei
- 1 16 - 30 Jun 2018 Exhibition 雙展覽 | Kanta Portraits 霧臺 - 自語 / 城市淨灘 - 踏拾 Taipei, Taiwan
- 3 13 - 17 July 2018 Field expedition, Xiaobitan, Xindian, Taipei city
- 1 19 May 2018 Presentation Opening, Thermos Foundation, Taipei
- 2 30 Jun - 29 July Residency Petamu Projects, Nusantara, OCAC Taipei, Taiwan
- 4 18 - 23 July 2018 Field expedition, Huelian, Fataan, Central East Taiwan
- 1 22 - 28 May 2018 Field expedition, Wutai, Pingtung, South Taiwan



- 5 6 - 10 Aug 2018 Field expedition, Bau, Sarawak
- 3 1 - 30 Sep 2018 Exhibition, Petamu Projects, OCAC, Taipei, Taiwan
- 3 26 Oct 2018 Presentation Kanta Taiwan, Center for Orang Asli Concern, Subang Jaya
- 2 6 - 10 Aug 2018 Exhibition Kanta Taiwan, Perayaan Hari Orang Asal Sedunia, Peringkat Nasional, Bau, Sarawak
- 6 10 - 13 Aug 2018 Field expedition, Miri, Sarawak
- 9 30 Oct - 1 Nov 2018 Field expedition, Pos Piah, Upper Perak
- 7 24 - 26 Aug 2018 Field expedition, Jemeri, Rompin, Pahang
- 8 31 Aug - 2 Sep 2018 Field test, Kg Pertak, Kubu Bharu



Portrait session with the community of Kampung Sg Kurau, Carey Island, May 2019.

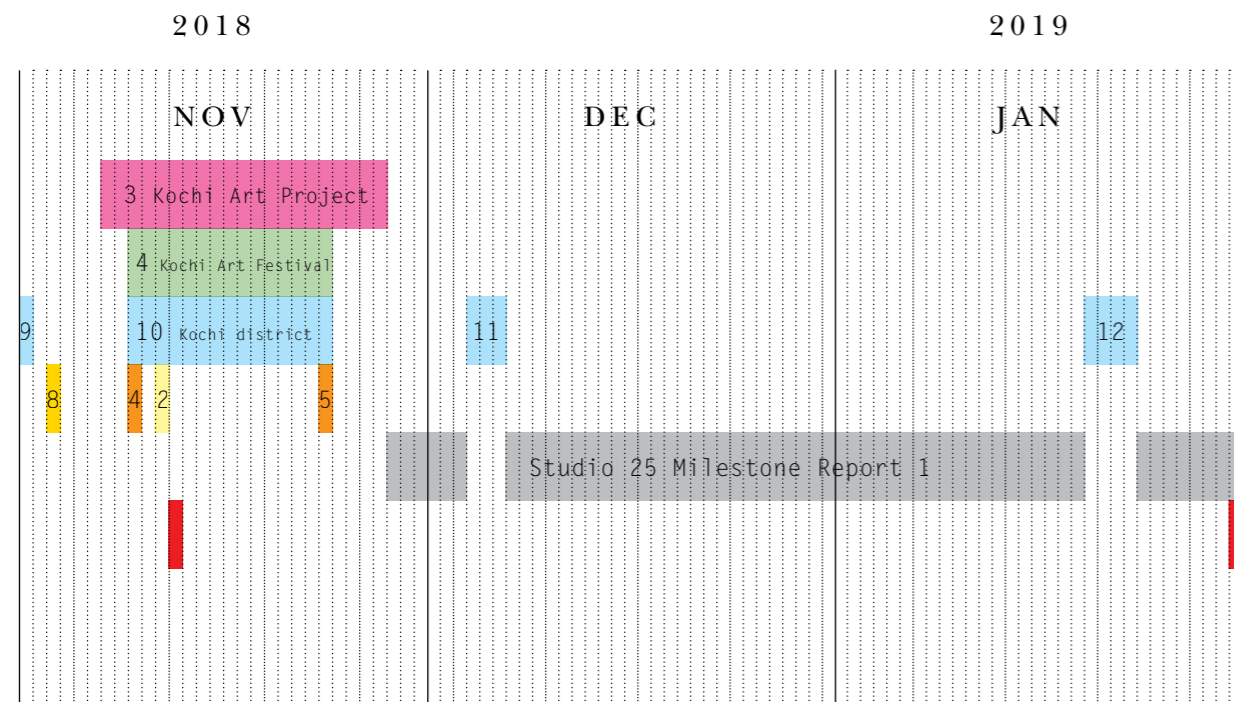
- 8 3 Nov 2018
Fund-raising, info booth-Activation KL, Saturday Portraits, Publika
- 2 10 - 11 Nov 2018
Film Screening
城市藝術節在亞答屋
Urbanscape at Rumah Attap: Screenings and Workshop
- 4 9 Nov 2018
Presentation Opening, M Studio, Kochi, Japan
- 5 23 Nov 2018
Presentation review, M Studio, Kochi, Japan

3.2 Grant timeline- Milestone Report 1 Summary

During the first nine month grant period, the project has been on three art residencies, twelve field trips, five presentations & talks, four themed exhibitions, eight activations & fund-raising activities in KL. In total of more than 80 days on residency and 65 days in the field producing more than 600 handmade prints given out to participants stretched across Malaysia and the region in Taiwan and Kochi, Japan.

31 Jan 2019
Cendana Milestone Report 1

9 month mark



- 9 30 Oct - 1 Nov 2018
Field expedition, Pos Piah, Upper Perak
- 3 7 - 27 Nov 2018
Residency Kochi Art Project, Kochi Art Festival, Kochi, Japan
- 4 9 - 23 Nov 2018
Exhibition インスタント KANTA ポートレート展 Kochi, Japan
- 10 9 - 23 Nov 2018
Field expedition, Kochi, Japan
- 11 3 - 5 Nov 2018
Field expedition, Pos Piah, Upper Perak
- Studio 25 Milestone Report 1
- 12 Nov 2018
Cendana 1st Disbursement
- 12 20 - 24 Jan 2019
Field expedition, Leyef, Upper Perak

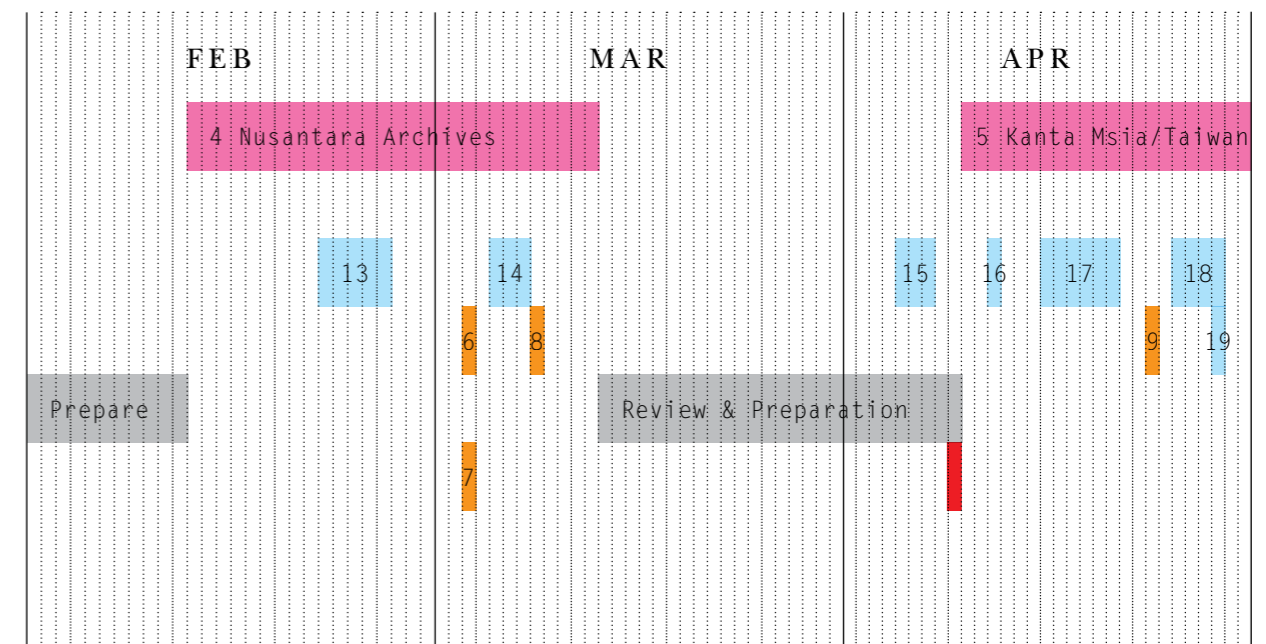
3.3 Grant timeline- last quarter

During the last quarter of the project, a fourth residency with *Nusantara Archives* in Taipei was organised between the month of February and March 2019. The project made two presentations in reflection to the collaboration in Taiwan, made two field trips, and published an article online.

A major field expedition was also organised. *Kanta Malaysia Taiwan Exchange* KTMX between the month of April to May 2019 in collaboration with native artist, *Posak Jodian*. Seven villages were visited, three presentations were made.

- 9 23 Apr 2019
BFM interview, TTDI, Kuala Lumpur
- 9 Apr 2019
Cendana 2nd Disbursement

LAST QUARTER

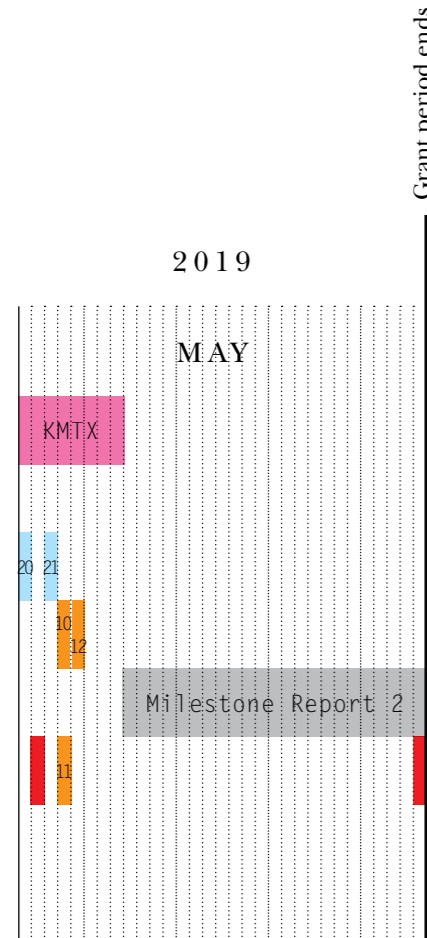


- 4 12 Feb - 12 Mar 2019
Residency No Man's Land, Nusantara Archives, OCAC Taipei, Taiwan
- 6 3 Mar 2019
Presentation review, ET@T, Taipei, Taiwan
- 7 3 Mar 2019
TITV interview, ET@T, Taipei, Taiwan
- 8 8 Mar 2019
Presentation review, OCAC, Taipei, Taiwan
- Studio 25 review & preparation
- 13 21 - 25 Feb 2019
Field expedition, Wutai, Pingtung, South Taiwan
- 14 5 - 7 Mar 2019
Field expedition, Huelian City, Central East Taiwan
- 15 5 - 7 Apr 2019
Field expedition, Leyef, Upper Perak
- 5 10 Apr - 8 May 2019
KMTX program, Malaysia
- 16 12 Apr 2019
Desa Temuan, Bukit Lanjan
- 17 16 - 20 Apr 2019
Cunex village, Upper Perak
- 18 25 - 28 Apr 2019
Jemeri village, Kuala Rompin
- 19 28 Apr 2019
Broga village, Lenggang

3.3 Grant timeline- last quarter – continued

The *Milestone Report 2* was readied for submission to *Cendana* for the 3rd disbursement and closure to the funding program on the 31 May 2019.

Beyond the grant period, the project will be producing artpieces for an exhibition in Taipei together with a short film produced with *Posak*, with the hope of bringing it to Malaysia.



5 10 Apr - 8 May 2019
KMTX program,
Malaysia

20 1 May 2019
Gombak villages, Batu 12

21 3 May 2019
Bumbun & Kurau, Carey Island

2 May 2019
Cendana Interview,
Kuala Lumpur

10 4 May 2019
Presentation reflection,
Centre for Malaysian Indigenous
Studies, Universiti Malaya
Kuala Lumpur

11 4 May 2019
Presentation & film screening,
Rumah Attap Library & Collective
亞答屋84號圖書館,
Kuala Lumpur

12 5 May 2019
Presentation reflection,
Center for Orang Asli Concern,
Subang Jaya

9 - 31 May 2019
Kanta Portraits
Milestone Report 2
Grant closing

31 May 2019
Cendana *Milestone Report 2*



KMTX presentation at Centre for Malaysian Indigenous Studies CMIS, Universiti Malaya, Kuala Lumpur on 4th May 2019.



Demonstration on the science behind photography, the camera and how the image is made, to the villagers of Kampung Jong, Mercung river. Pahang, April 2019.



Exploring new materials for the next camera build. Plastic containers are found extensively in rural communities, first used in plantations, and reused by the villagers in multi-functional forms. The new cameras will be built using these material.

4.1 Development- Residency, Research scope

Linguistics is the reference point for the basis of the research and development of the project. Malaysia is interestingly made up of two major language groups: West & East, Austroasiatic & Austronesian, Mon Khmer & Malayo Polynesian, being the sub-groups respectively between Peninsular and Borneo.

During the first two residencies, the project had the chance to explore and study about the linguistic connections between Taiwan and Malaysia. The *Taiwan Indigenous Peoples Resource Center* in Taipei holds a library of research and literary materials, providing information that forms some of the basis of the research. Some of the references are listed on the right.

Several hypothesis were suggested and upon further discourse, the migration and the cultural links of the region are all interconnected. It is linked to the basis of traditional cultures to languages and geolocations with cultural heritage and oral traditions. Using these reference points to further form the basis of the research, the project interviewed and studied the communities visited during the residencies.

The project then focused to discover and understand the circumstances of how communities negotiate and navigate with themselves, outside influences and the politics of the state.

Taiwan Indigenous Peoples Resource Center TIPRC
<https://tiprc.apc.gov.tw/en/>

David Blundell. *Austronesian Taiwan: Linguistics, History, Ethnology, Prehistory*. 2009. Taiwan. Shung Ye Museum of Formosan Aborigines, Phoebe A. Herst Museum of Anthropology, University of California, Berkeley.

The Cambridge History of Southeast Asia: Volume One, Part one. 1992. UK. Cambridge University Press.

Richard Jenkins. *Rethinking Ethnicity*. 2008. London. Sage Publications Ltd.

—Other bibliography references
 Geoffrey Benjamin and Cynthia Chou. *Tribal communities in the Malay World: historical, cultural and social perspectives*. 2002. Institute of Southeast Asian Studies.

James Clifford. *The Predicament of Culture: twentieth-century ethnography, literature, and art*. 1988. Harvard University Press.

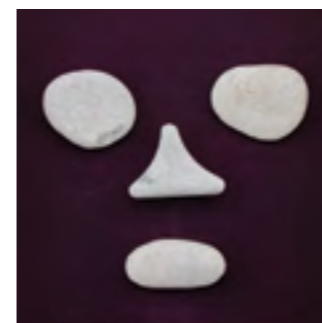
Patrick Pillai. *Yearning to Belong: Malaysia's Indian Muslims, Chitties, Portuguese Eurasians, Peranakan Chinese and Baweanese*. 2015. Institute of Southeast Asian Studies—Yusof Ishak Institute.

Nur Hanim Khairuddin and Beverly Yong, with T.K. Sabapathy. *Imagining Identities: Narratives in Malaysian Art Volume 1*. 2012. RogueArt.

Manickam, Sandra Khor. *Taming the wild: aborigines and racial knowledge in colonial Malaya*. 2015. NUS Press Singapore.



During the residency in Taipei, the artist Jeffrey Lim did his research and studies at the Taiwan Indigenous People Resource Center (TIPRC), National Taiwan University, Taipei, 2018



Found objects from the river mouth of Hualien. manmade objects, waste from the stone quarry. July 2018.

Collaborations/ Partnerships
Were there any potential collaborations/ partnerships formed through this process?

4.2 Development- Exploration

The project has travelled to two countries, Taiwan and Japan. However, Japan does not belong to either of the language group. The development of the methodology at this point has evolved to look at how different cultures, social structures, and circumstances affect social strategies to negotiate their identities.

In Taiwan, the project had field trips to four main areas: *Wutai* of Pingtung district (*Rukai* tribe) hill/highland tribes of the southern mountains, *Lanyu* (Orchid Island) of Taitung district (*Tao* tribe) island tribe off the south east coast (considered hill/lowland tribe), *Fataan* of Hualien district (*Pangcah/Amis* tribe) river/lowland tribes of central east, and *Xiaobitan* of Xindian District (urban tribe) south Taipei city (made up of mostly *Pangcah/Amis* tribe and other native & non-native origin).

In *Kochi* district of Japan, Shikoku island is one of the smaller island of the main Japanese islands. *Kochi* faces the open Pacific ocean and have communities living along the central mountain range and coastline. Japan as a country recognises all their citizens as Japanese and did not until recently started recognising indigeneity. Their complex cultural history and nationalism have long homogenised many of their native communities. The approach in *Kochi* used the local *Tosa* dialect as a point of entry.

In Malaysia, the project has visited native communities of the *Jakun* tribe of Rompin, Pahang, *Temiar* tribe of Upper Perak, participated in native festivities in Bau, Sarawak, networking with tribes in Borneo, and through it's activation in Kuala Lumpur, the urban communities of the city.

During the last quarter of the grant period, the project had another art residency with *NML Residency & Nusantara Archives* in Taipei, to write and publish articles on the Taiwan research, while travelling back to *Wutai* village, visiting the *Rukai* tribe and research a new lead with the *Turuku* tribe of Dongmen, Hualien.

It was also during this period that the *Kanta Malaysia Taiwan Exchange (KMTX)* was scheduled, between the month of April and May 2019, *Posak Jodian* was invited to do field research & production together with the project. KMTX hired a producer and planned out the logistics to visit more than four villages, staying at some for over five days with rural communities. The four major sites were the *Temuan* tribe at Desa Temuan, Bukit Lanjan, *Temiar* tribe at Cunex village, Hulu Perak, *Jakun* tribe at Jemeri village, Kuala Rompin, and the *Mah Meri* tribe at Bumbun and Kurau village, Carey island.



Field recording of Peresang singing an ancient melody of the Rukai tribe
<https://tinyurl.com/yxrl39mm>



The other devices used to record and document the interviews and field research. Garmin GPS device 60 CSX for recording geolocations, Zoom H1n recorder for recording audio, GoPro Hero 6 used as an action camera, Olympus TG860 point and shoot camera for stills which did not survive after the second residency, and a later addition, Sony RX100iv used as the main digital camera for stills.

4.3 Development- Collaboration & Cross media

As a process, the project also sought to collaborate with native artist to visit their family's village. *Jeffrey Lim* collaborated with two artists with field trips to their ancestral village. With this collaboration, the journey of self-discovery through the artist created a base story and inter-relationship for the portraits in the exhibition.

Luc Chen (*Urselepe*, *Rukai* native name) from Taipei, similarly practices box camera photography as well. We explored her family links with the *Rukai* tribe in *Wutai*. In this collaboration during the residency with *Thermos Foundation*, we used an audio recording device during the interviews. We produced an exhibition with portraits and audio recording clippings with a presentation talk of the research findings in Taipei. Some of the main key findings were the importance of *oral traditions, collective memory, inter-generation links, cultural mapping and artefact & resource, introduction of religion*.

Mitsu Maeda is a photographer and artist. She similarly practises box camera photography and has been exploring people's link to the land through her home town of *Kochi* and her travels around the world. Our exploration throughout the district explored their connection to the *Tosa* dialect, which is the local spoken dialect. Participants were also asked their names and their place of origin. And from these three questions, it gave a deeper insight to their ideas of identity and sense of place. Apart from making portraits on location, we used audio recording device in the interviews and took notes. We produced an installation of portraits prints mounted in food cans, with audio recording clippings. We had two presentations, an opening to explain our objectives, and a closing to present our preliminary findings. Some of the main key findings were the importance of *trans-migration between mountain villages, external influences over dialects in relation to geolocations, and the social structures linked to the names of family and company*.

Posak Jodian of the *Pangcah* tribe lives in Taipei. She is a media artist and through the residency program for *Petamu Projects*, we explored three different villages including her ancestral village of *Fataan*. We interviewed leaders and elders of the village as well as the middle age generation on their memories of the origin of the village and their people. We used video cameras and audio recording throughout the journey, tracing the leads and stories. *Pangcah* were said to be river tribe who came from the mountains, but through colonisation, industrialisation and modernisation, they have lost their connection to the river. Field trips to *Xiaobitan*, an urban tribe village with links to the *Pangcah* tribe were also done. Interviewing the transmigration of tribes and their links to their new location. We produced an installation of portraits, found objects from the locations, video installation and a short film entitled *Lakec/Crossing the river*. Included into a group exhibition *Petamu Projects*. Some of the main key findings were the importance of *collective memory, inter-generation cultural lost & rediscovery, introduction of religion, industrialisation, & nationalism*.

During the last quarter of the grant period, *Posak Jodian* was invited to join the project, called *Kanta Malaysia Taiwan Exchange (KMTX)*. Both artists explored using the same methodology, visiting more than four villages. She will be producing a short film and the project will be producing portrait prints for submission by the end of July with an exhibition.



Jeffrey Lim



Urselepe @Luc Chen



Mitsu Maeda



Posak Jodian

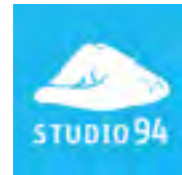


Interview session with Tok Long of Cunex village, on the origins of man and the time of creation. April 2019.

4.3 Development- Collaboration & Cross media- continued

Collaborations/ Partnerships
Were there any potential collaborations/ partnerships formed through this process?

The project has had the major support of numerous art centres, foundations, organisations, directly and indirectly, through many art residency programs, events and other funding programs. Listed below are some of the major supporters of the project during the grant period.



Studio 94



玉溪有容教育基金會
The Thermos Foundation



數位荒原駐站暨群島資料庫
NML Residency & Nusantara Archive



打開-當代藝術工作站
Open Contemporary Art Center



原住民族文化事業基金會
Indigenous Peoples Cultural Foundation



國藝會
National Culture and Arts Foundation



高知県芸術祭
Kochi Art Festival



Center for
Orang Asli Concern



Jaringan
Orang Asal SeMalaysia

Studio 94 and The Thermos Foundation are of the same entity, the first being the art residency space and the latter being the foundation program. They were the first program to sponsor this project's expedition to Taiwan for the first art residency program and collaboration with indigenous artist, *Urselepe (Luc Chen)*. An exhibition was held during this period.

NML Residency & Nusantara Archive together with Open Contemporary Art Center are of separate entities, but work together to realise and sponsor the second residency in Taiwan, setting up a collaboration with indigenous artist, *Posak Jodian* in the program of Petamu Projects. An exhibition was held after the residency.

NML Residency sponsored another residency in the last quarter to produce an article on the expeditions made in Taiwan under the Nusantara Archive program.

For KMTX, Posak has gotten the support from Indigenous Peoples Cultural Foundation IPCF and the National Culture and Arts Foundation NCAF of Taiwan to sponsor her trip to Malaysia.

Kochi Art Festival and Kochi Art Projects sponsored the project to collaborate with native artist, *Mitsu Maeda*, travelling in the region of Kochi, Japan. An exhibition was held during the residency period.

Throughout the grant period, the project has been supported, invited and volunteered with various programs under Center for Orang Asli Concern and Jaringan Orang Asal SeMalaysia.

4.4 Development- Publication & Exhibition

The first engagement of the project involves making instant portrait prints of participants in the field. The unique silverprint is given to them as part of the art project exchange and is the first form of publication. Over the duration of the grant period, the project had the opportunity to hold several exhibitions, presentations, producing portrait prints and art installations.

The first exhibition was a solo-themed exhibition entitled *Kanta Portraits-work in progress* (展覽 | Kanta Portraits 鏡頭下的容顏記), held at Studio 94, *Thermos Foundation*, Taipei, Taiwan in May 2018. It showcased a collection of portraits made from the beginning of the *Kanta* project since 2014 till 2018. A presentation and exhibit tour was done at the opening. At the end of the residency, a preliminary report was presented with an exhibition of prints from the village with audio clips.

The second exhibition was part of the *Perayaan Hari Orang Asal SeMalaysia* held in Bau, Sarawak in August 2018. The exhibit featured a selection of portraits taken from different tribes from field expeditions to Taiwan. During the exhibition period, the project had the opportunity to make portraits of all the visiting tribes from throughout Malaysia and presented the project to *Waytha Moorthy*, Minister of Unity and Social Wellbeing and Asia Indigenous Peoples Pact (AIPP) director *Gam Shimray*.

The third exhibition was part of a group exhibition featuring artists from *Petamu Projects*. The project prepared portrait prints with write ups from the various field expeditions made during the second residency. The exhibition also featured found objects collected during the trip. Together with *Posak*, they made several art installations, a video installation and a short film as part of the exhibition held at OCAC, in Taipei.

An exhibition booklet was produced and featured a writeup about the project and the collaboration. This exhibition formed a major part of the work produced in Taiwan and will be brought to Malaysia to be part of an exhibit here in the future.

The fourth exhibition was part of the *Kochi Art Festival*. *インスタント KANTA ポートレート展* (Instant Kanta Portrait) is part of the *Kochi Art Project*. The exhibit displayed portrait prints taken from the field around Kochi district and had a growing installation of prints in food cans. Several artworks were completed for display in other exhibitions and for a book cover artwork for the *Kochi Literary* publication. The prints from this project were left in the hands of *Mitsu* as she will be continuing the project.

Exhibition list & links

19 May - 17 Jun 2018
Exhibition 展覽 |
Kanta Portraits 鏡頭下的容顏記
Thermos Foundation, Taipei
<https://tinyurl.com/y3y85gqb>

16 - 30 Jun 2018
Exhibition 雙展覽 |
Kanta Portraits 霧臺 - 自語 /
城市淨灘 - 踏拾
Taipei, Taiwan
<https://tinyurl.com/y3rrzvzd>

6 - 10 Aug 2018
Exhibition Kanta Taiwan,
Perayaan Hari Orang Asal Sedunia, Peringkat
Nasional, Bau, Sarawak
<https://tinyurl.com/y2jbs4pg>

1 - 30 Sep 2018
Exhibition, Petamu Projects,
OCAC, Taipei, Taiwan
<https://tinyurl.com/y4phs4n4>

10 - 11 Nov 2018
Film Screening
城市藝術節在亞答屋
Urbanscape at Rumah Attap: Screenings
and Workshop
<https://tinyurl.com/y5yxdu7h>

9 - 23 Nov 2018
Exhibition インスタント
KANTA ポートレート展
Kochi, Japan
<https://tinyurl.com/yxwvz3ky>



9 - 23 Nov 2018 Exhibition インスタント KANTA ポートレート展 Kochi, Japan. Exhibition installation artwork, made from portraits taken in the field. This artwork will be used for the Kochi's Literary Festival.



Posak Jodian presentation at Cunex village of her background and the challenges faced in her community in Taiwan. April 2019.

10 May - 8 Jun 2018
Residency Kanta Taiwan,
Thermos Foundation, Taipei

19 May - 17 Jun 2018
Exhibition 展覽 |
Kanta Portraits 鏡頭下的容顏記
Thermos Foundation, Taipei

19 May 2018
Presentation Opening,
Thermos Foundation, Taipei

22 - 28 May 2018
Field expedition,
Wutai, Pingtung

5 Jun 2018
Presentation review,
Thermos Foundation, Taipei

16 - 30 Jun 2018
Exhibition 雙展覽 |
Kanta Portraits 霧臺 - 自語 /
城市淨灘 - 踏拾, Taipei

30 Jun - 29 July 2018
Residency Petamu Projects, Nusantara,
OCAC, Taipei

2 - 7 Jul 2018
Field expedition,
Taitung, Lanyu Island

13 - 17 July 2018
Field expedition,
Xiaobitan, Xindian,
Taipei city

18 - 23 July 2018
Field expedition,
Huelian, Fátan,

1 - 30 Sep 2018
Exhibition, Petamu Projects,
OCAC, Taipei

12 Feb - 12 Mar 2019
Residency No Man's Land,
Nusantara Archives, OCAC
Taipei

21 - 25 Feb 2019
Field expedition,
Wutai, Pingtung,

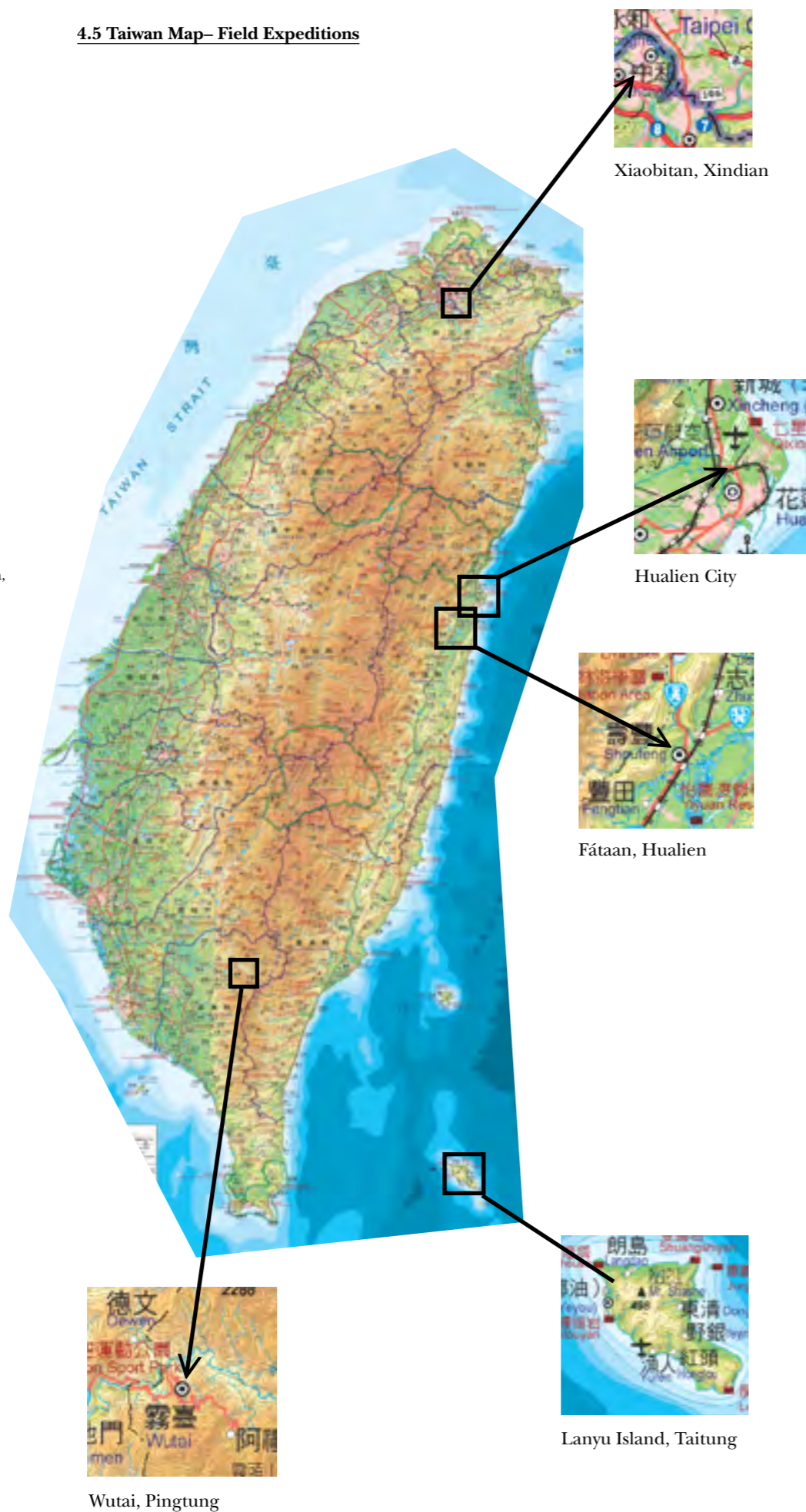
5 - 7 Mar 2019
Field expedition,
Huelian City

3 Mar 2019
Presentation review,
ET@T, Taipei

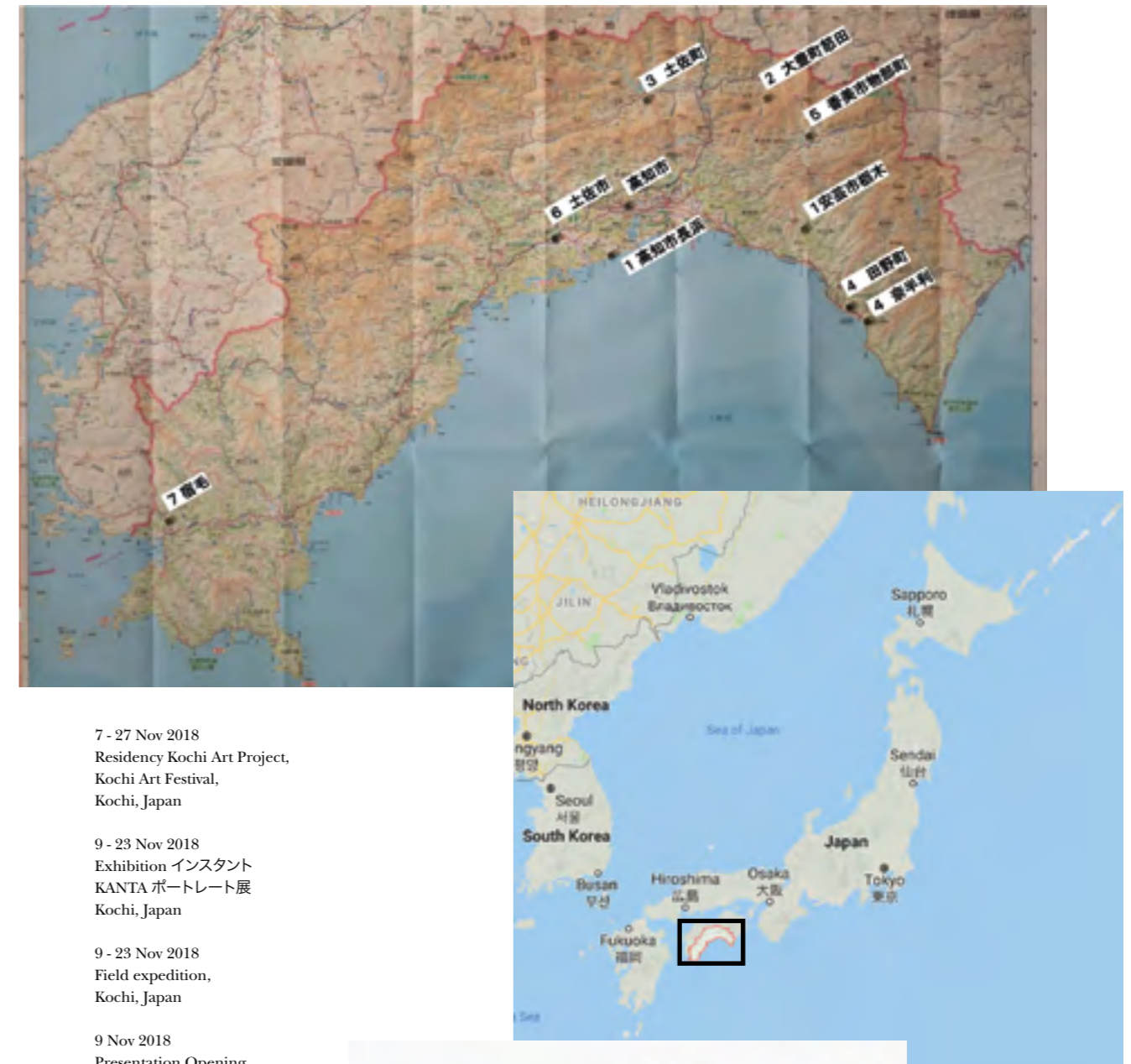
3 Mar 2019
TITV interview,
ET@T, Taipei

8 Mar 2019
Presentation review,
OCAC, Taipei

4.5 Taiwan Map- Field Expeditions



4.6 Kochi, Japan Map- Field Expeditions



7 - 27 Nov 2018
Residency Kochi Art Project,
Kochi Art Festival,
Kochi, Japan

9 - 23 Nov 2018
Exhibition インスタント
KANTA ポートレート展
Kochi, Japan

9 - 23 Nov 2018
Field expedition,
Kochi, Japan

9 Nov 2018
Presentation Opening,
M Studio, Kochi, Japan

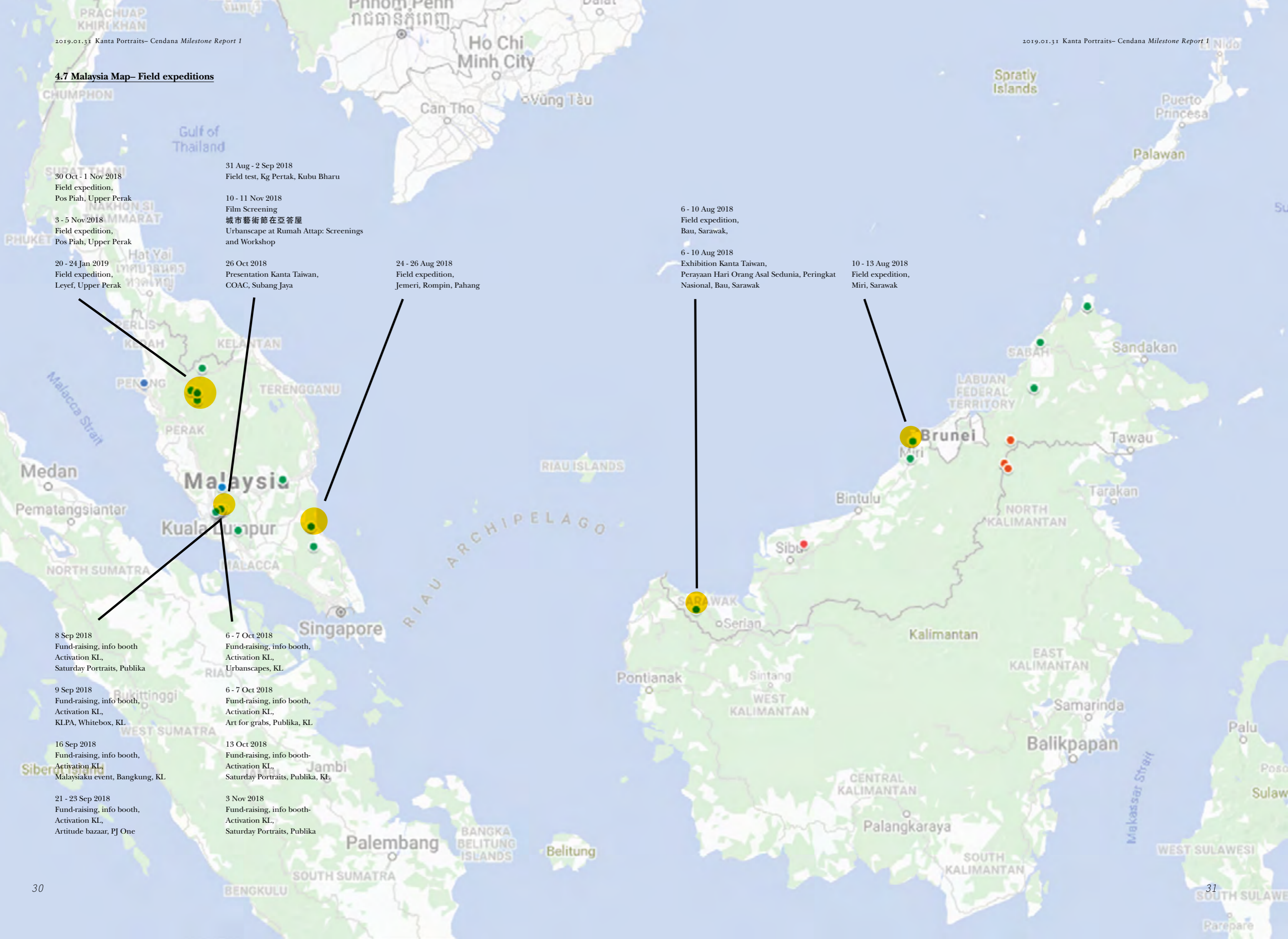
23 Nov 2018
Presentation review,
M Studio, Kochi, Japan





Initial meeting with the village leaders at Cunex village, of the project objectives and itinerary. April 2019.

4.7 Malaysia Map- Field expeditions



31 Aug - 2 Sep 2018
Field test, Kg Pertak, Kubu Bharu

30 Oct - 1 Nov 2018
Field expedition,
Pos Piah, Upper Perak

3 - 5 Nov 2018
Field expedition,
Pos Piah, Upper Perak

20 - 24 Jan 2019
Field expedition,
Leyef, Upper Perak

10 - 11 Nov 2018
Film Screening
城市藝術節在亞答屋
Urbanscape at Rumah Attap: Screenings
and Workshop

26 Oct 2018
Presentation Kanta Taiwan,
COAC, Subang Jaya

24 - 26 Aug 2018
Field expedition,
Jemeri, Rompin, Pahang

6 - 10 Aug 2018
Field expedition,
Bau, Sarawak,
6 - 10 Aug 2018
Exhibition Kanta Taiwan,
Perayaan Hari Orang Asal Sedunia, Peringkat
Nasional, Bau, Sarawak

10 - 13 Aug 2018
Field expedition,
Miri, Sarawak

8 Sep 2018
Fund-raising, info booth
Activation KL,
Saturday Portraits, Publika

9 Sep 2018
Fund-raising, info booth,
Activation KL,
KLPA, Whitebox, KL

16 Sep 2018
Fund-raising, info booth,
Activation KL,
Malaysiaku event, Bangkung, KL

21 - 23 Sep 2018
Fund-raising, info booth,
Activation KL,
Artitude bazaar, PJ One

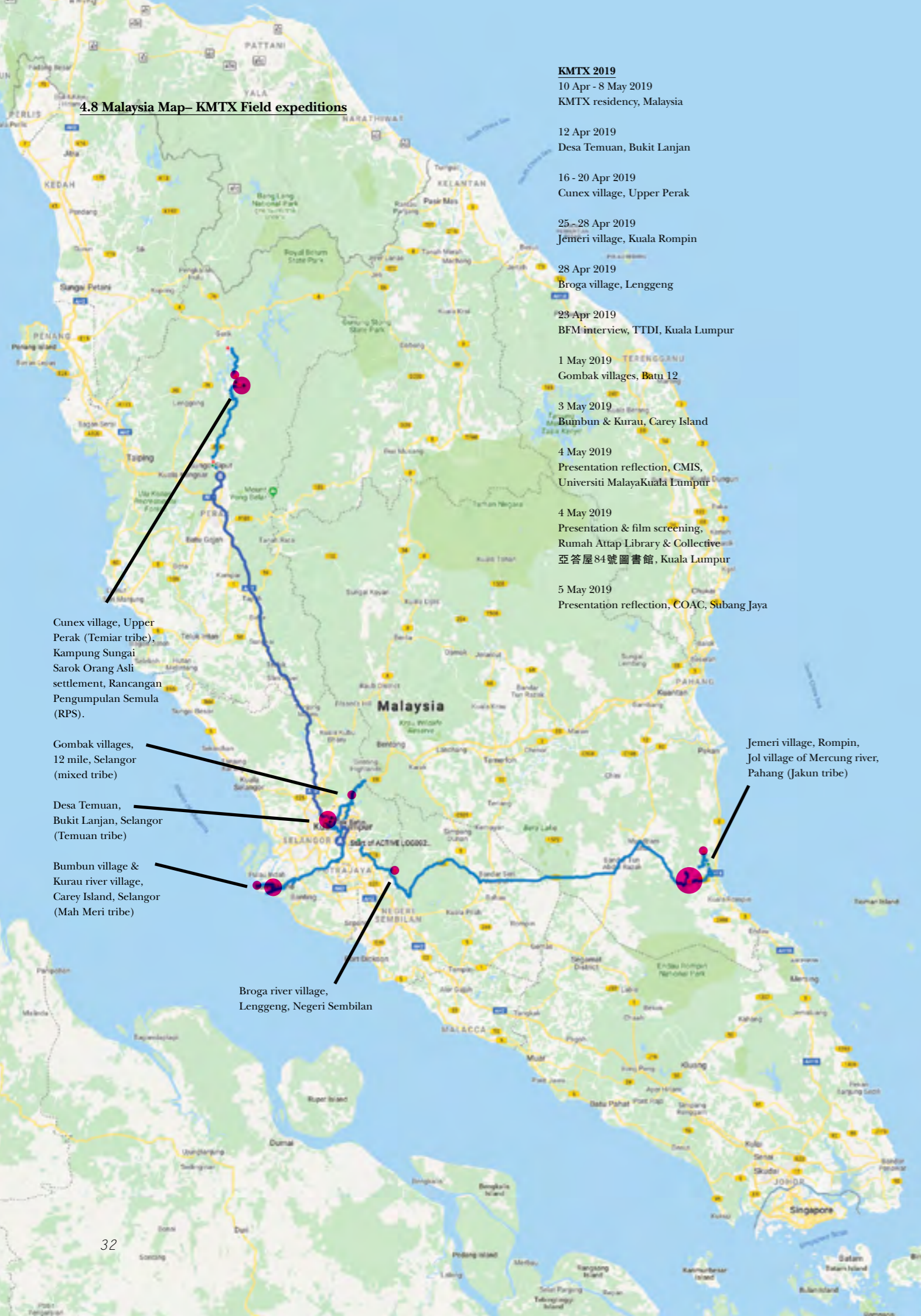
6 - 7 Oct 2018
Fund-raising, info booth,
Activation KL,
Urbanscapes, KL

6 - 7 Oct 2018
Fund-raising, info booth,
Activation KL,
Art for grabs, Publika, KL

13 Oct 2018
Fund-raising, info booth-
Activation KL,
Saturday Portraits, Publika, KL

3 Nov 2018
Fund-raising, info booth-
Activation KL,
Saturday Portraits, Publika

4.8 Malaysia Map– KMTX Field expeditions



KMTX 2019

10 Apr - 8 May 2019

KMTX residency, Malaysia

12 Apr 2019

Desa Temuan, Bukit Lanjan

16 - 20 Apr 2019

Cunex village, Upper Perak

25 - 28 Apr 2019

Jemeri village, Kuala Rompin

28 Apr 2019

Broga village, Lenggang

23 Apr 2019

BFM interview, TTDI, Kuala Lumpur

1 May 2019

Gombak villages, Batu 12

3 May 2019

Bumbun & Kurau, Carey Island

4 May 2019

Presentation reflection, CMIS, Universiti Malaya Kuala Lumpur

4 May 2019

Presentation & film screening, Rumah Atap Library & Collective, 亞答屋84號圖書館, Kuala Lumpur

5 May 2019

Presentation reflection, COAC, Subang Jaya



Discussion at their sacred site between the Village leader Tok Batin, Ketua Adat, and Tok Long, Cunex village. April 2019.

4.9 Development- Camera technique & process

During the duration of the project, *Jeffrey Lim* has rebuilt and modified three cameras. He has also developed new image-making techniques, and improvements with the dark tent for processing prints in the field. His experiences has given ideas for the next camera build to replace the current ones, using different materials and found objects from his trips. The new cameras should be lighter, efficient, more durable for field-use & withstanding the corrosive chemicals used in the processing of prints.

The printing technique ‘*Lambe-lambe*’ (lick lick, in which a wet contact print is made through licking the negative and pasting it on an unexposed photo paper), which he learned from traditional practitioners in *São Paulo*, Brazil, 2017. During the residency in *Kochi, Mitsu & Jeffrey* adopted this technique into their field cameras and has now become the primary method to making prints in the field.

4.10 Development- Methodology & processes

From the collaboration, both artists played multiple roles, as photographer, producer, interviewer, audio & film recording, working as a team to keep the process flow and the subject engaged.

An introduction is made in the beginning, and an exchange of the project’s objectives and the journey are made before the interview is started. The audio recorder is the primary device used during the interviews, starting with their names, home, relationship in the village, memories and cultural associations.

Portraits are made after or during the interview, of the people in the household & village, a demonstration of the printing process, and prints are handed out once made. In remote villages, the prints are put up on exhibit in the cultural hall and only handed out later. Their names and particulars taken in exchange. During the night, in villages that are not connected to the power grid, an open-air darkroom is set up and the village is given a demonstration of the processes.

The portrait prints given to the participants are resin-coated, silver prints on paper. They are durable, waterproof and have a long lifespan. Most participants cherish their portraits prints and some are hung in prominent places in their homes.

Testimonials
What was your audience’s feedback on your work?



Cunex village exhibition of the prints at their cultural hall (Balai Adat)

Presentation & Talks

19 May 2018
Presentation Opening,
展覽 | Kanta Portraits 鏡頭下的容顏記
Thermos Foundation, Taipei
<https://tinyurl.com/y3685gqb>

5 Jun 2018
Presentation review,
霧台田野記 Work in Progress - Wutai
Thermos Foundation, Taipei

26 Oct 2018
Presentation Kanta Taiwan,
COAC, Subang Jaya

9 Nov 2018
Presentation Opening,
インスタント KANTA ポートレート展
M Studio, Kochi, Japan
<https://tinyurl.com/yxwv3ky>

23 Nov 2018
Presentation review,
インスタントkanta
ポートレート クロージングトーク
M Studio, Kochi, Japan
<https://tinyurl.com/y3ytdc3c>

3 Mar 2019
Presentation review,
群島資料庫#11: KANTA
人像攝影-從殖民檔案到亞洲部落
ET@T, Taipei, Taiwan
<https://tinyurl.com/y3n8wz3z>

8 Mar 2019
Presentation review,
KANTA 台灣：霧台、蘭嶼、
馬太鞍和小碧潭
OCAC, Taipei, Taiwan
<https://tinyurl.com/yxclj6c>

4 May 2019
Presentation reflection,
Centre for Malaysian Indigenous Studies,
Universiti Malaya, Kuala Lumpur
<https://tinyurl.com/y4sr3l9d>

4 May 2019
Presentation & film screening,
兩則鄉關何處：
台馬原住民紀錄片播映及分享會
Rumah Attap Library & Collective
亞答屋84號圖書館,
Kuala Lumpur
<https://tinyurl.com/y3rfrcpu>

5 May 2019
Presentation reflection,
COAC, Subang Jaya

4.9 Development- Camera technique & process- continued

Kamra #1interchange (right) is the primary camera used. It is made from a steel can. The can was replaced during the grant period and modifications were made to lighten and strengthen the build. This camera has been adapted to make contact prints which shortens the processing time in half. This camera will be retired this year as the can has corroded beyond repair.

Kamra #4woodie (left) is being rebuild to print at 6 x 9”. Adapted to make contact prints within the camera, it is being rebuild as a projector as well. It will be able to produce larger prints in the field. It is being readied for use as a demonstration camera and for workshops.

Camera #8intrepid (2nd from left) is a 8x10” large format camera purchased new due to airline weight constraints. It is the secondary camera. Modifications have been made to strengthen the structure and used in reproduction work.

Camera #9fieldgraphic (3rd from left) is a 4x5” large format camera. Made in 1965, it is a Graflex Crown Graphic that has been rebuilt and modified to become a versatile handheld camera to be used as a secondary camera as well . It is the latest addition to the camera-builds and was made ready in time to be used at Cunex village.

Dark tent #mobiledarkbox (inset) was made from a product tent and garbage bags, a new covering material has been made recently. It enables large prints to be made on location. It also made production of prints much easier and was used to make exhibition prints in the villages.



from left to right- Kamra #4woodie, Camera #8intrepid, Camera #9fieldgraphic, and the main camera, Kamra #1interchange. inset- the mobile darkbox



Stock of photographic paper: Ilford Multigrade Resin Coated, gloss. 2018.

Budget
What was the proposed budget cost?

What was the actual budget utilised?

5.1 Financial- Project expenditure

The initial production budget estimate was at RM30,000. Which encompassed field trips to Taiwan, Borneo, and inviting a collaborative artist from Taiwan as an exchange. The project was granted with RM10,000 of funds from Cendana.

The funding for the first nine months of the grant period was used in a supporting role, as most of the field trips and expedition had a primary sponsor and supporter. RM6,077.10 of the funding total has been used. The first 50% disbursement was given in November 2018, reimbursing the expenditure incurred since 1st May 2018.

For the remainder of the grant period, most of the funding went to the last leg of the project, KMTX. The second 30% disbursement was readied in March 2019. The project incurred additional cost at RM7,600.03 in the last quarter. In total the project has summed in excess at RM13,677.13, although there were other items which have been omitted from the accounts as they were not covered under this grant program.

Below is a summary of expenditure categories;

- 42% (RM5785.43) Transportation
- 24% (RM3,311) Photographic material & supply
- 8% (RM1070.70) art supplies & building material, equipment rental
- 26% (RM3,510) professional & organiser fees

Download Receipts here
<https://tinyurl.com/y3orvb36>



Luggage and gear for both Posak and Jeffrey before the Cunex field expedition. April 2019.

5.2 Financial- Account sheet

Kanta / Cendana Accounts		May 2018 to May 2019				
no	date	description	receipt number #	debit	credit	notes
Taiwan Studio 94						
1	180510	MAS flight KUL > TPE		150		MAS name change
2	180510	Grab car	ADR-50800449-3-061	132.7		KLIA sendoff
3	180608	Grab car	ADR-50800449-3-062	69.4		KLIA pickup
4	180617	materials (Ace Hardware)	11238181681700690	62		camera build / modification
5	180618	materials (mr DIY)	28555	15.1		plastic sheet & rubber bands
6	180618	materials (GST Hardware)	1710522368	12		circular saw set
7	180618	materials (Bumi Raya Textiles)	-	8		velcro, camera build
8	180626	Grab car	ADR-50800449-3-063	31		Transport Cendana one to one
Taiwan OCAC						
9	180619	Ilford paper 8x10 (100x1pack)	4000105	261		materials, photo paper
10	180630	Grab car	ADR-50800449-5-002	86		KLIA sendoff
11	180728	Metro topup (accumulative)	-	94		697NT (0.135 exchange rate)
12	180718	Taxi (accumulative)	-	276		2045NT (0.135 exchange rate)
13	180728	art supplies	10	32.4		240NT (0.135 exchange rate)
14	180729	Grab car	ADR-50800449-5-003	74.8		KLIA pickup
Bau & Miri, Sarawak						
15	180730	MAS flight KUL > KCH > MIR > KUL	232 2455002668	767		PHOAS / Miri network trip
16	180730	Ilford paper 8x10 (100x1pack), 20x24 (10x2packs)	4000199	685		materials, photo paper
17	180731	UV lamp, holder and plug	CS 18-2280	19.5		materials, reproduction rig
18	180801	Ilford paper 3.5x5.5 100	629	720		materials, photo paper
19	180801	art supplies, daiso	25794	39		materials, jute string, magnet strip
20	180806	Grab car (LOST RECEIPT)	ADR-50800449-5-004	72.8		KLIA sendoff
21	180812	Grab car	ADR-50800449-5-005	5		artist meetup
22	180812	Grab car	ADR-50800449-5-006	6		artist meet up return
23	180813	Grab car	ADR-50800449-5-007	74.4		KLIA pickup
Kuala Lumpur						
24	180816	lamp, holder and plug	CS 18-2508	19.5		materials, reproduction rig
25	180820	product tent	1024624	111		materials, darkroom tent
26	180828	ilford paper 8x10 (100x2pack)	4000251	470		materials, photo paper
27	180907	art supplies, fair & creative	100183720	17.8		photo paper trays
28	180907	art supplies, art friend	a207192	83.35		acrylic sheets, boards, spray
29	180907	art supplies, wood supplier	38044	20		cut plywood, circular hole
30	180918	art supplies, ikea	324187351	116.8		container, picture frames
31	180918	art supplies, muji	72798	65		container
32	180920	art supplies, art friend	a208713	22.95		acrylic sheets, roller
33	180921	art supplies, muji (LOST RECEIPT)	-	65		container
34	180925	ilford 8x10 (250), 11x14 (50), 12x16 (10)	4000354	834		materials, photo paper
35	181001	ilford 8x10 (50) 3 packs	4000373	235		materials, photo paper
36	181003	ilford multigrade developer (chemicals 2 bottles)	4000375	106		materials, chemical
37	181026	Car Fuel	35387286	72		transport
		sub total		5931.5		pre-cendana funding
Kochi, Japan						
38	181107	Grab car	ADR-50800449-5-040	72.8		KLIA sendoff
39	181127	Grab car	ADR-50800449-5-041	72.8		KLIA pickup
181204		Pos Piah, Malaysia				recce
190120		Leyef, Malaysia				recce
		1st benchmark report sub total		6077.1		

Kanta / Cendana Accounts		May 2018 to May 2019				
no	date	description	receipt number #	debit	credit	notes
	181112	Cendana 1st Disbursement			5000	
	190409	Cendana 2nd Disbursement			3000	
KMTX trip						
40	190408	Socar registration	T17517	1		KLIA pickup
41	190408	SoCar rental	T17672	27.56		KLIA pickup
42	190410	SoCar Mileage Surcharge	T94475	9		KLIA pickup
43	190410	TnG Reload	09K0...	50		Toll charges
44	190410	Parking	MV10261214233	1.5		materials, errands
45	190411	GoCar registration	T209513660600	1		Desa Temuan field trip
46	190411	GoCar rental	T209513848100	94.34		Desa Temuan field trip
47	190412	Fuel- petrol	60000094360	20		Desa Temuan field trip
48	190416	Fuel- petrol	60000204579	34.9		Cunex field trip- Generator fuel
49	190416	Fuel- petrol	60000204580	6.3		Cunex field trip- Generator fuel
50	190416	Fuel- diesel	60000440648	90		Cunex field trip
51	190416	Fuel- diesel	95377	30		Cunex field trip
52	190418	Fuel- diesel	1000899665	55.9		Cunex field trip
53	190419	Fuel- petrol (LOST RECEIPT)	-	30		Cunex field trip
54	190420	TnG Reload	3000259340	50		Toll charges
55	190421	Fuel- diesel	15311	100		Cunex field trip
56	190424	Car rental- Ford Ranger COAC	190424-PV07	2100		Cunex field trip
57	190424	Equipment rental- AV system, generator COAC	190424-PV06	100		Cunex field trip
58	190421	Grab car	ADR-50800449-9-057	19		pickup vehicle
59	190421	Parking	MV10262176428	1.5		materials, errands
60	190421	art supplies, artfriend	A228583	13.7		materials, plywood
61	190422	Fuel- petrol	60000598974	7.48		KL errands
62	190423	art supplies, ikea	507083592	119.6		materials, frames
63	190423	GoCar rental	T210246143000	283.02		Jemeri field trip
64	190424	Equipment rental- PA system	-	128		Jemeri field trip
65	190424	Fuel- petrol	60000104268	7.59		KL errands
66	190425	Fuel- petrol	70133	60		Jemeri field trip
67	190425	Fuel- petrol	13113	20		Jemeri field trip
68	190426	Organising fee- contribution to village committee	190426-PV08	200		Jemeri field trip
69	190427	GoCar rental	T210570267200	94.34		Jemeri field trip
70	190428	Fuel- petrol	60000343728	30.01		Jemeri field trip
71	190430	GoCar rental	T210855913100	94.34		Desa Temuan/ Gombak field trip
72	190501	Fuel- petrol	27367	20		Desa Temuan/ Gombak field trip
73	190501	Fuel- petrol	1-314847	10		Desa Temuan/ Gombak field trip
74	190501	Interview fee- Norlila, Desa Temuan	190501-PV09	100		Desa Temuan/ Gombak field trip
75	190502	SoCar rental	3283	20.67		KLIA pickup Shih-tung
76	190502	SoCar Mileage Surcharge	1045	11		KLIA pickup Shih-tung
77	190502	SoCar rental	T61573	21.2		KL errands
78	190502	SoCar rental	T62751	10.6		KL errands extension
79	190502	SoCar rental	T63287	10.6		KL errands extension
80	190502	GoCar rental	T211003415000	209.88		Bumbun field trip & CMIS/ Attap
81	190503	Organising fee- contribution to tompoq	190503-PV10	100		Bumbun field trip
82	190503	Organising fee- Carey island tour, Masmay	190503-PV11	100		Bumbun field trip
83	190503	Organising fee- Kurau river boat fee, Anuar bin Atan	190503-PV12	10		Bumbun field trip
84	190503	Fuel- petrol	48410	20		Bumbun field trip
85	190503	Fuel- petrol	1-77825	20		Bumbun field trip
86	190505	Grab car	ADR-50800449-9-058	16		COAC presentation
87	190507	Grab car	ADR-50800449-9-061	13		Rumah Attap visit
88	190507	Grab car	ADR-50800449-9-063	27		Return- studio interview
89	190510	Producer, transcriber, translator, Hui Yein	190510-PV13	3000		Producer fee
		2nd benchmark report sub total		7600.03	8000	
		1st benchmark report sub total		6077.1		
		Total expenditure		13677.13		



Presentation review at OCAC Taipei, together with Posak Jodian and Urselepe on the whole Taiwan project. March 2019.



Interview session with Cendana production team. May 2019.

Others
(i.e. relevant
documents
to be attached
herewith)

Programme
tentative

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work

6.1 Exposure– Press coverage

Throughout the duration, the project was covered in many press and media. Listed below is a timeline and the major news media that covered the project during the grant period.

News media

2019 Mar– Taiwan Indigenous TV (TITV)– Exploring the commonality
2018 Nov– The Kochi Shimibun– Box Camera Collaboration
2018 Jul– The Star Two– Cultural Agency Cendana
2018 Jun– Centered on Taipei– Studio 94 presents
2018 May– Taipei Times– Transcending borders

Media agency

2019 Feb– Kanta, the camera– short film, Société Films Projek
2018 Dec– Kanta Portraits– short film, Société Films Projek

Publication

2019 Mar– From Archive to Tribes, 群島資料庫 Nusantara Archive
2018 Nov– インスタント KANTA ポートレート
2018 Sep– 邊境旅行 PETAMU Project

Art centre, foundation & program

2019 Apr– Kanta Malaysia Taiwan Exchange
2019 Feb– NML Residency
2018 Nov– Kochi Art Projects
2018 Sep– Nusantara Archives
2018 Jul– Open Contemporary Art Center
2018 May– Studio 94, Thermos Foundation

Project website

2012– Kanta Box Kamra

– News media

Taiwan Indigenous TV
Exploring the commonality
https://youtu.be/jn_IBJuAWFo

Taipei Times

Transcending borders
<https://tinyurl.com/y29um89p>

Centered on Taipei

Studio 94 presents
<https://tinyurl.com/yvqtun7l>

The Star Two

Cultural Agency Cendana
<https://tinyurl.com/y24fajda>

The Kochi Shimibun

Box Camera Collaboration
<https://www.kochinews.co.jp/article/232075/>

– Media agency

Societe Films Projek
Kanta Portraits
<https://vimeo.com/303836104>
Kanta, the camera
<https://vimeo.com/314923983>

– Publication

From Archive to Tribes
群島資料庫 Nusantara Archive
<https://tinyurl.com/yxh96u65>

インスタント KANTA ポートレート
<https://kiokuchi.home.blog/>

邊境旅行 PETAMU Project
<https://tinyurl.com/y5u3ubk6>

– Website

Studio 94, Thermos Foundation
<https://tinyurl.com/y3eqymta>

Open Contemporary Art Center
<https://tinyurl.com/y36nxt75>

Nusantara Archives
<https://tinyurl.com/y4bkjjez>

Kochi Art Project
<http://www.kochi-art.com/kap/1307>

Kanta Box Kamra
<http://kantaboxkamra.blogspot.com/>



Interview by Taiwan Indigenous TV news channel, March 2019.



PHOAS
Batu Sarawak 2018
Bertampan Asli Orang Asli @r2bumia

ORANG ASAL
THE FIRST PEOPLES OF MALAYSIA

Welcoming communal feast prepared by the community of Jong Village of Mercung river, Pahang, April 2019.

7.1 Artist's Reflection

When the project started out searching for concepts of identity, little was known of the outcome or the expectations of what will be found. Many of the processes and methodology were developed organically from the experiences and circumstances. The journey has been very revealing and challenging; physically, mentally and spiritually. Being in both local and foreign countries, understanding the social construct of how states project and form social strata, leading to which are the circumstances we are found in and responding to.

Indigenous groups and tribespeople have always been living inbetween or at the crossroads between their existence and the 'known world'. Identity therefore becomes the need to define, to be 'known', and to a certain extent, to conform, assimilate, integrate or be restricted and contained. Building archetypes as references to a structure of the human condition, the known world we live in has disabled and enabled the way we define and identify ourselves, either from our inherent past, genealogy, geospatial, politics. Understanding their present, is in a way to see our past and foresee a future.

Experiencing these conditions and circumstances from the studies and field trips, I have developed my thinking and understanding on the subject of identity. At this moment, I am still researching and reflecting. With time, I hope to either produce artworks or a publication on the experiences.



Nenek, Bumbun village, Carey island, May 2019.



7.2 Cendana's Checklist

Impact and outcome– With this program, it has enabled me to develop new methods of research-thinking, techniques in image-making and camera-building. It has also exposed me to a larger audience and peers of researchers & artists. Borneo was initially the project's research base, but due to insufficient resources, it sought different collaborators and objectives. The quality of the work has improved although more time has to be spent in developing image-making, research and concepts.

Challenges and setbacks– Some of the recurring challenges were the need to find resources and collaborators, time needed for building relationships, language barriers, time for reflection and study. Some of the setbacks are the lack of time at achieving a deeper relationship with communities, and not being able to engage as many.

Post-event plans– I will continue to build relationships, develop ways of understanding the concepts of identity, and participate in art events with the box cameras. Several new camera-builds are in development, with ideas for a series of photography workshop, and production of artworks and a publication. I have approached many artists and art centres for collaboration and received approving results. Some interesting collaborative productions are publication, musical theatre production and a major art installation. My work thrives on collaboration and will always be open to views, ideas and new ways of representing.

Feedback on funding programme– Apart from the delay in the disbursement schedule, CENDANA could play a curatorial, production and/or programming role in proposing local collaborations and production between the network of grantees and other entities under their programmes. Limitations to the items that are covered under the funding; such as only transport, materials and professional fees were hinderance. Especially since most of the field trips involved getting food supplies and other resources not covered under this program.



Provisions to feed a village for five days during our stay with Cunex village, April 2019. It wasn't enough and we had to return to get more provisions a few days after.

Impact/Outcome

In what ways have the funding programme contributed to your growth as an artist?

Did the project/commission achieve the goals set out as planned?

What is your assessment of the quality of the work you have created?

Challenges/Setbacks

What challenges did you meet along the way, and how did you overcome them?

Post-Event Plans

How do you intend to produce, present and market your work to a larger audience?

Have you pitched your work to presenters/ producers? If yes, how was the response?

How do you consider or incorporate the views and ideas of your audiences and the artistic community in your future projects/ commissions?

Feedback on the Funding Programme

Are there any areas in which CENDANA could have done more to support your project/ commission?

8. Appendix

Collection of promotional announcements used during the grant period, mostly for fundraising purposes.

Others
(i.e. relevant documents to be attached herewith)

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above- Urbansapes, 4th November 2018. Fundraising event.

left- list of fundraising events for the month of September 2018.



above- Private sessions on the large format 8x10" camera, as a mobile unit, processed on site for the month of September 2018.

right- Fundraising event with Kuala Lumpur International Photoawards. 9th September 2018.

below- Fundraising event with Artitude art bazaar. 21st-23rd September 2018.



8. Appendix

Others
(i.e. relevant documents to be attached herewith)

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above- Instant Portrait booth for over three month period, fundraising event from September to November 2018.

below- Promotional banner for presentation at Centre for Malaysian Indigenous Studies, 4th May 2019.



left- Project website for Kochi Art Projects, November 2018. Kiokuchi.home.blog

below- Promotional advertorial placement in the event booklet for *Perayaan Hari Orang Asal SeMalaysia, peringkat nasional*, held in August 2018 in Bau, Sarawak.

