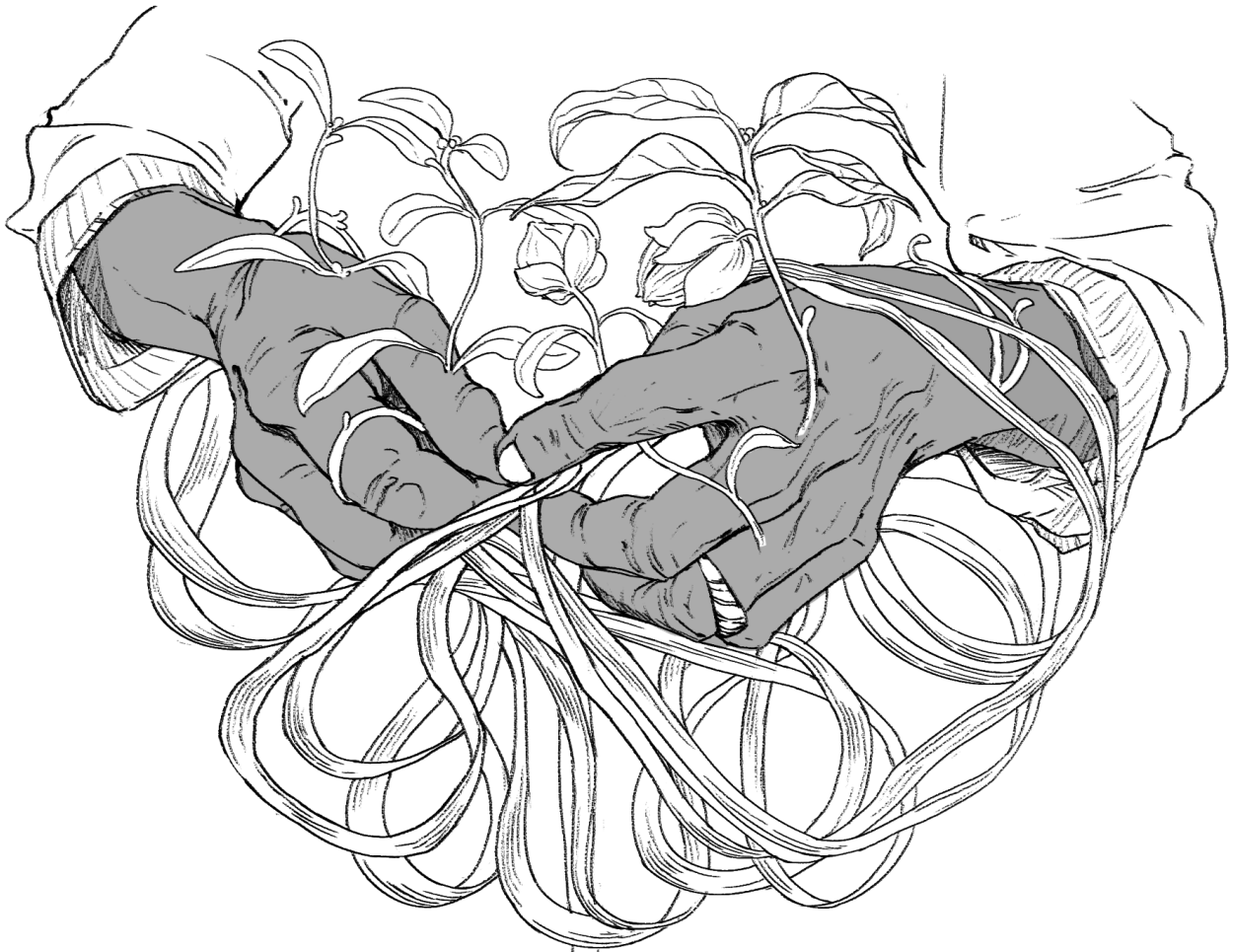

GERIMIS JOURNALS



MAD WEAVE

GERIMIS FINDINGS, PENINSULAR MALAYSIA
KUALA LUMPUR





“SEBELUM KILANG DATANG, MASIH BOLEH DENGAR HARIMAU MENGAUM..AUM”





PROLOGUE

In the first version of Mad Weave, we wanted to document the process of weaving from the perspectives of the weavers.

Crafts are often seen as an end product, rarely the love and labour involved in their making.

The journal unmasked the craftswomen behind craftmaking, told through an anecdote of how the heart and soul are weaved into creations.

During our time spent with Mak Yau and Kak Wati for the course of over a year, many stories were shared and some interesting passing thoughts caught, but we did not have the time to explore further.

But there were more untold stories.

The one that stuck with us was Mak Yau wishing to go fishing and watch the planes fly when Kak Wati expressed her love for fishing at Sungai Langat. Hearing that and not being able to realise it, we made a promise to return for a visit to go fishing with her.

In this new version of Mad Weave, we bring you to the place Mak Yau crooned in her tribe's Harvest Festival song—where a deeper understanding of the Temuan human-nature relationship that intertwines to both the land and traditions was gained and examined through the lens of craft-making, and we invite you to come within this space.

**Two of the Temuan weavers from
Kumpulan Kembang Sejambak in
Kampung Paya Rumput,
Kuala Langat, Selangor.**

Master Weaver
Yau Niuk (60s)
Mak Yau (MY)





Master Weaver
Nadiyahwati Miah (60s)
Kak Wati (KW)

GERINTS JOURNALS
MAD WEAVE



**On some weeknights and weekends,
they practice singing and dancing**

**as the mother-daughter duo are part of
the Rentak Chentong sewang troupe with
other family members.**

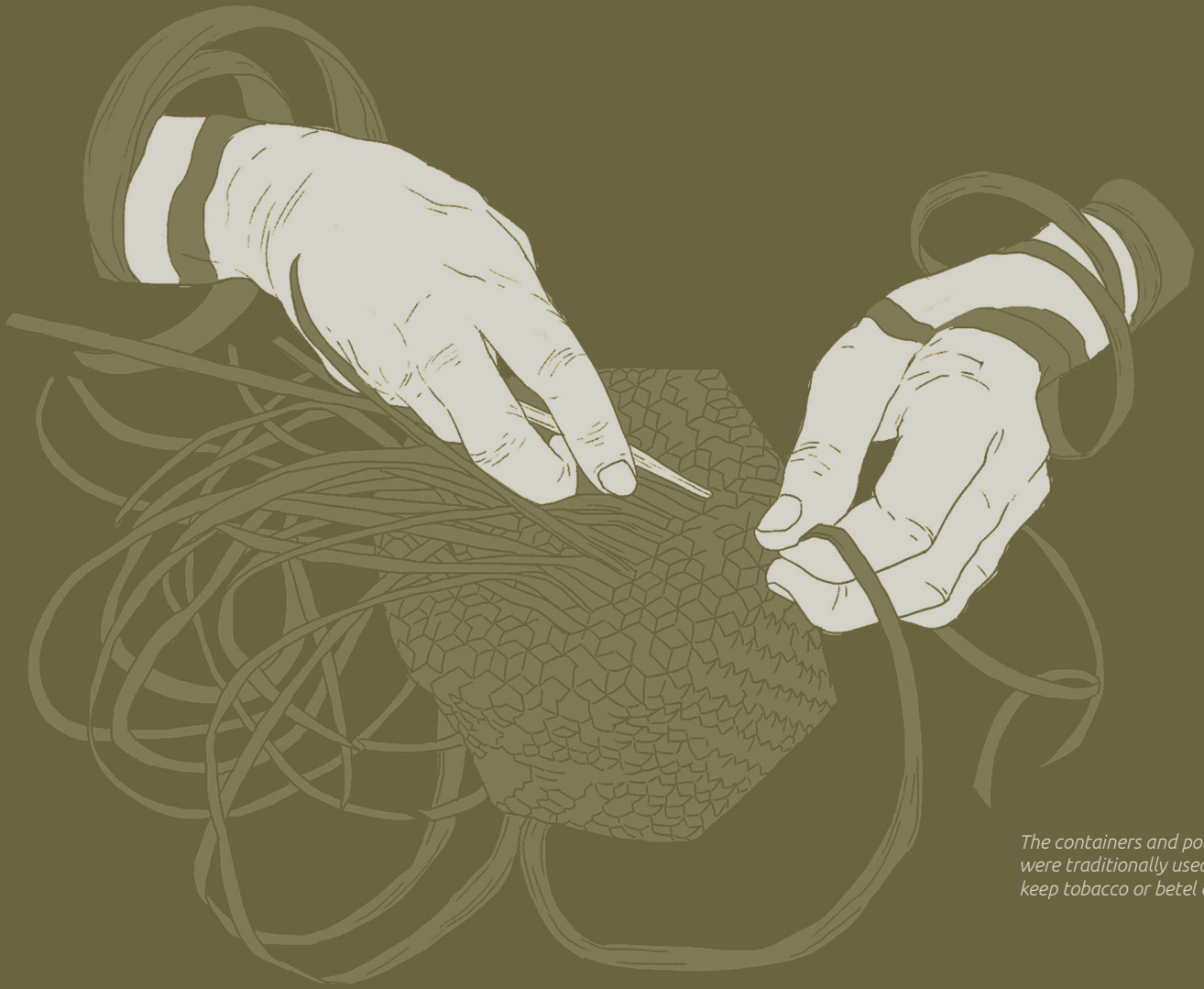


Hari Moyang 2018





Mak Yau is the only weaver in the Kumpulan Kembang Sejambak group who knows the intricate hex-weave technique known as anyam gila (mad weave), which is one of the most difficult techniques to master among pandanus weavers.



The containers and pouches were traditionally used to keep tobacco or betel quid.

It is said that the mad weave got its name from allegedly causing madness in lesser skilled weavers!

This makes the crafts woven by Mak Yau special and rare. Her mad weave crafts are the double-layer 'bujam gila' and 'ketumbu' gila mulut lipat' containers, the rectangular lidded bujam pandanus pouches (also known as lopa'), and sometimes the simple ketupat lembu.



FROM

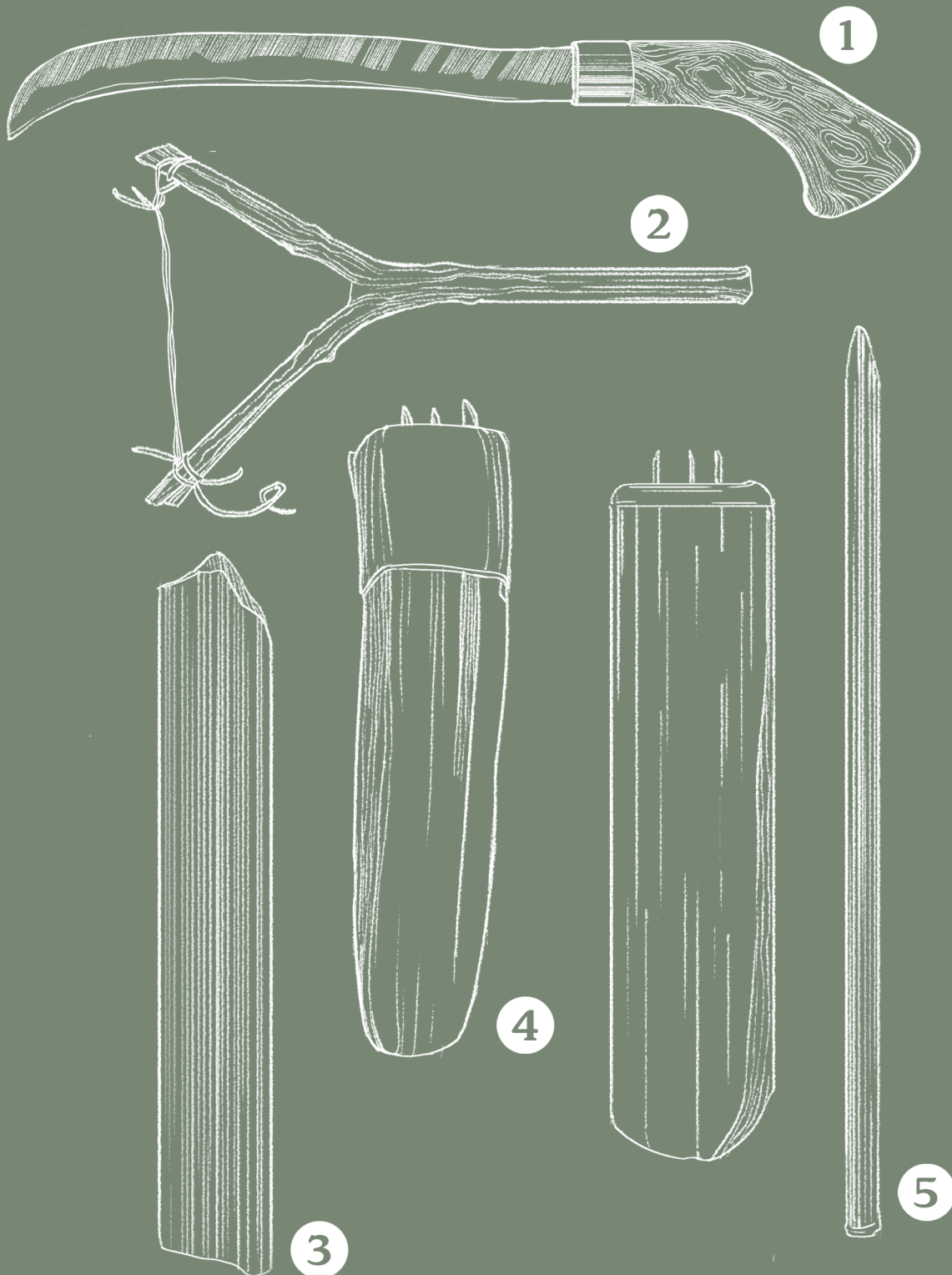
TO FINE

The background features a detailed illustration of a woven basket. The basket's structure is composed of numerous long, thin, light-green fibers that radiate from a central, more densely woven knot. The fibers are depicted with fine lines and shading to show their texture and how they interweave. The overall color palette is a monochromatic green, with varying shades from light to dark. The text 'FIBRE' is positioned at the top left, and 'CREATION' is at the bottom, both in a white, serif font. A white L-shaped line is located in the upper right corner, consisting of a horizontal segment and a vertical segment that extends downwards.

FIBRE

CREATION

COMPONENTS OF WEAVING



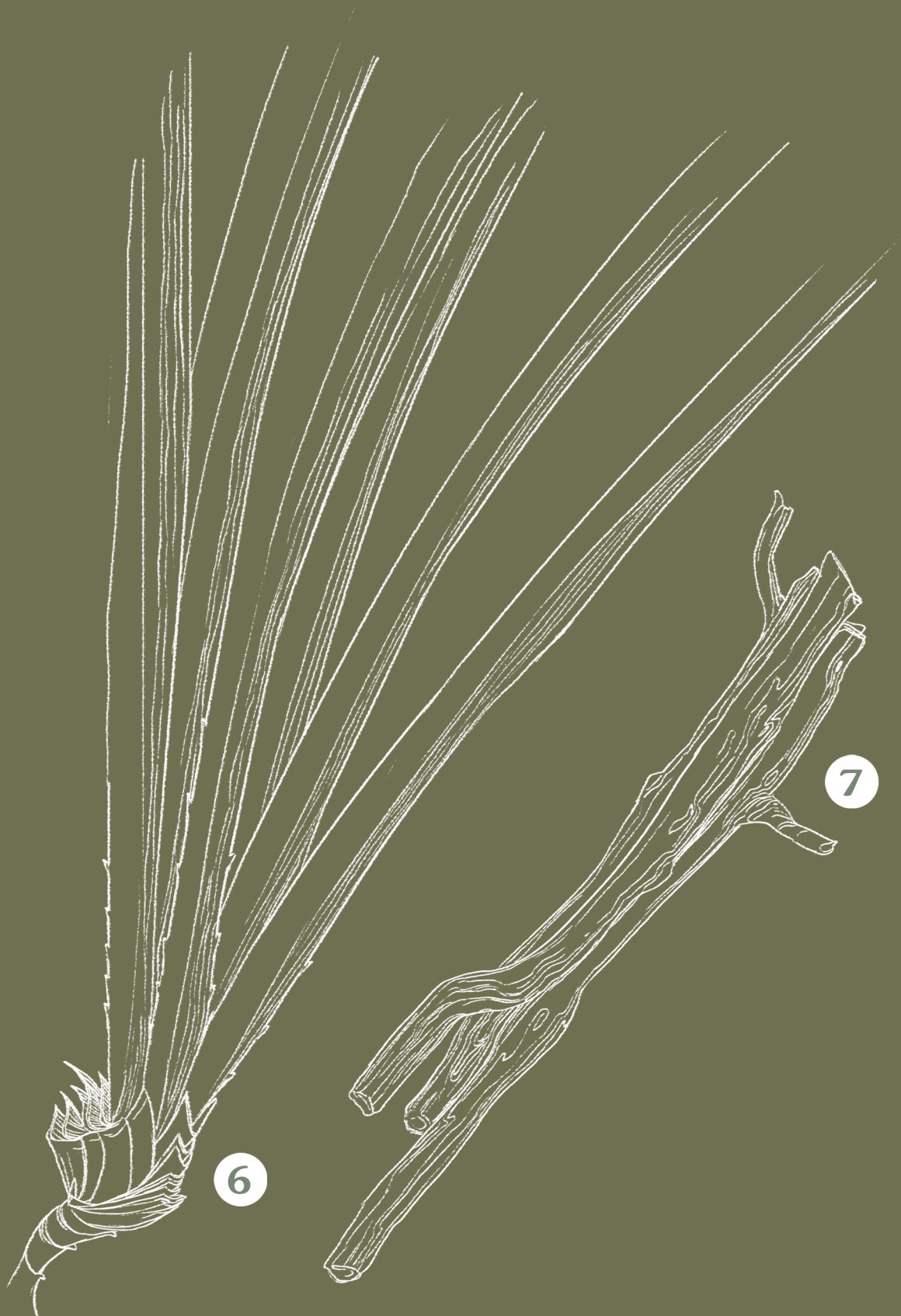
1. PARANG

2. JANGKA

3. PELURUT

4. JANGKA

5. PENYISIP



For a craft to be created, we must first find and process the raw material needed for the creation using improvised tools.

6. MENGKUANG LEAVES

7. FIREWOOD