

**S O U T H
E A S T
A S I A
F O R U M**

A PROGRAMME BY ART STAGE SINGAPORE



SOUTHEAST ASIA FORUM

In its sixth edition, Art Stage Singapore introduces the Southeast Asia Forum, which aims to emphasise the balance between art, commerce and content. Referencing the Roman forum or the agora of ancient Greece, Southeast Asia Forum is an intersection that facilitates not merely the exchange of art, but also of ideas.

An extension of the Southeast Asia Platform exhibitions at Art Stage Singapore from 2014 to 2015, the Forum is a thematic programme that takes a more focused and deeper view into broad global issues that also affect our immediate region and lives. It draws attention to contemporary art's significant place in the development of modern society and the central role the artist plays in the context of Southeast Asia. Moving beyond artistic discussions, the Forum will take a broader approach towards contemporary art by situating it outside the art world community and connecting it to the larger society, thus growing the range of contemporary art by involving individuals from other fields.

Titled *Seismograph: Sensing the City—Art in the Urban Age*, the inaugural Southeast Asia Forum comprises two symbiotic parts—a selling exhibition and a series of talks that is open to the public.

Seismograph: Sensing the City—Art in the Urban Age

"The future of art is not artistic, but *urban*", speculated Henri Lefebvre in 1970.

By 2050, around three quarters of the world's population will live in cities. Cities not only shape our environments, spaces and interactions; they also shape our roles, functions, ideas, beliefs and identities, on different levels and in different spheres – as individuals, communities and 'cityzens'. What is the future of art in the Urban Age?

VISITOR INFORMATION

Art Stage Singapore is held at Marina Bay Sands Expo & Convention Centre, 10 Bayfront Avenue, Singapore 018956.

TALKS

Venue: Level 3, Angsana Room (3E & 3F)
Admission is free. Limited seats available. Visit www.art-stage-singapore.com to register for seats.

EXHIBITION

Venue: Level B2, Halls D, E, & F
Admission is ticketed.
Visit www.artstagesingapore.com for information.

The Forum makes the case for art to be regarded as part of the urban DNA. In the same vein that designers and planners build and shape cities, art uncovers visceral depths of human existence and civilisation by making the invisible, visible. Contemporary art being a reflection of our time, artists are instrumental to helping us make sense of our milieu. The Forum will explore the role of artists as seismographs of society's pulses through an exhibition and a series of talks.

The exhibition features 19 socially engaged artists from Southeast Asia who delve into issues and sentiments relating to extremely rapid urbanisation and to the evolution of contemporary society in their own countries.

The talks bring together architects, urbanists, social scientists, men and women of letters and artists to examine, through their different perspectives, the challenges of urbanisation and how cities can be re-imagined through different ways of seeing, learning and cooperation. In creating encounters between observers, thinkers and planners in these different fields, the Forum seeks to bring about more inter-disciplinary understanding and collaboration in shaping the underpinnings of cities as they continue to evolve, parallel to shared global conditions.

TALKS Programme / Schedule

THURSDAY, 21 JANUARY 2016

1.30pm – 3.00pm

Artist and Society in the Urban Age

Asia is experiencing an unprecedented pace of urban development. Although sizeable populations continue to live in rural areas in most of the region's countries, urbanization increasingly encroaches on and affects various social, cultural and political tensions in individual countries. Contemporary artists are 'cityzens' who live and work in urban environments, connected to a network of cities globally. How do artists and art practices today associate with the rapidly changing dynamics of the city? Do artists have a role as agents of change in the evolution of societies? How is this reflected in their thinking, concepts and their artistic practices?

SPEAKERS

MAMI KATAOKA

Chief Curator, Mori Art Museum, Tokyo

SHERMAN ONG

Artist

PIYARAT PIYAPONGWIWAT

Artist

NORBERTO ROLDAN

Artist

MODERATOR

ENIN SUPRIYANTO

Curator and Project Officer, The EQUATOR International Symposium (Yogyakarta Biennale Foundation)

THURSDAY, 21 JANUARY 2016

3.30pm – 5.00pm

Do Museums Make Global Citizens?

Can museums be global citizens? Can art be anchored in the civil society? How can an artist negotiate the geopolitical dynamics, and the economic and political forces tied to the institution and site of exhibition?

This session is jointly organised by Art Stage Singapore and the School of Social Sciences, Singapore Management University (SMU).

SPEAKERS

JEAN DE LOISY

President, Palais de Tokyo, Paris

PEGGY LEVITT

Professor and Chair of the Sociology Department at Wellesley College and Co-Director of the Transnational Studies Initiative at Harvard University

TINTIN WULIA

Artist

MODERATOR

KWOK KIAN CHOW

Associate Professor, Arts and Culture Management (Practice), Singapore Management University

THURSDAY, 21 JANUARY 2016

6.00pm – 7.30pm

Global Opinion Leaders Series: Art World – Quo Vadis?

Known as the Mick Jagger of art auctions, Simon de Pury is the man with a reputation for making salerooms around the world fizz with wild bids. Always the pioneer, he just launched an online auction platform devoted to single-owner sales.

Art Stage Singapore's President Lorenzo Rudolf has earned a reputation as maverick of the art world and as the man having created an entirely new art fair concept and transformed Art Basel from a classical trade show to the flagship of the art world.

Simon de Pury and Lorenzo Rudolf will share their insights regarding where the art world is going, the future trends and the role of Asia.

FRIDAY, 22 JANUARY 2016

1.30pm – 3.00pm

Artists and Cosmopolitanism

In his book *Cosmopolitanism and Culture* (2012) Nikos Papastergiadis describes how the traditional concept of cosmopolitanism has been corrupted by the "ambient fears" produced since the Millennium in the wake of terrorism and migration waves. He raises the question of the role of the artist in reclaiming the conditions of hospitality in a context of growing segregation and xenophobia.

With the dramatic acceleration of the refugee crisis in Europe triggered by the Civil War in Syria, cosmopolitanism is even more rapidly losing ground. All over Europe, fences and walls are erected and politicians cynically instrumentalize the tragedy for their own agenda.

Where is the maneuvering room for artists under these circumstances? Does the sheer visibility of the war influence artists' attitude towards politics? Can images and words by artists affect the way the public perceives the events? Will art follow the political trend towards isolation, separation and radicalization? Or will the crisis lead to images of hospitality and to a new aesthetics of cosmopolitanism?

SPEAKERS

SIMON DE PURY

Founder and Chairman,
de Pury de Pury

LORENZO RUDOLF

Founder and President,
Art Stage Singapore

MODERATOR

RAPHAEL SUTER

Writer and Head of the Culture Section
at *Basler Zeitung*, Switzerland

SPEAKERS

TIFFANY CHUNG

Artist

NIKOS PAPASTERGIADIS

Director, Research Unit in Public Cultures
and Professor, School of Culture and
Communication, University of Melbourne

NAVIN RAWANCHAIKUL

Artist

MODERATOR

PHILIP URSPRUNG

Professor, History of Art and Architecture,
ETH Zurich

FRIDAY, 22 JANUARY 2016

3.30pm – 5.00pm

What Are the Challenges in Leading an Art Museum in the Psychogeography of the 21st Century?

Today the term 'museum' is a debatable misnomer. The concept was arguably given global scope with the arrogance of Empire and colonial enterprise, and while such collections remain rich in historical memory, their categorised catalogues today oft still lack contemporary re-interpretation by the cultures in which these objects originate. Meanwhile the artistic infrastructure appearing in the Global South may claim the title of 'museum', but with an apathetic attitude towards the recognition of such sites as cultural opportunities for comparative knowledge production. Today both platforms struggle in determining a public where the objects and practices they showcase are cultivating critical social discourse. This panel debates the role of leadership in conceiving 21st-century 'museums' as facilitators of memory and imagination where publics for art may be non-existent, migratory, virtually networked, touristic or culturally oppressed.

SATURDAY, 23 JANUARY 2016

11.00am – 12.30pm

The Great Creative City Race—Can Creativity Save the City?

The 'creative city', in the last two decades, has been popularly billed as a solution to urban renewal and to sustaining the vitality of cities. Today it is a paradigm representing the city of the future. Cities are investing millions to develop innovation and creative thinking in urban planning and design, business, science, technology, even in art, culture and social behaviour, in the bid to distinguish themselves as economic dynamos and interesting places to live.

This panel discusses how creativity is faring as a 'new economy' and what lies ahead for the creative city.

SPEAKERS

ANN DEMEESTER

Director, Frans Hals Museum | De Hallen
Haarlem, Netherlands

HOU HANRU

Artistic Director, MAXXI (National
Museum for 21st Century Art and
National Museum of Architecture), Rome

LU XUN

Founder and Director,
Sifang Art Museum, Nanjing

MODERATOR

ZOE BUTT

Executive Director, Sàn Art,
Ho Chi Minh City

SPEAKERS

ANDY C. PRATT

Professor of Cultural Economy at the
Department of Culture and Creative
Industries, City University London

TIM RENNER

Permanent Secretary for Cultural Affairs,
Berlin

MODERATOR

LORENZO RUDOLF

Founder and President,
Art Stage Singapore

SATURDAY, 23 JANUARY 2016

2.00pm – 3.30pm

Who Owns the City?

Internationally-acclaimed global thinker Saskia Sassen poses this important question in her talk and discusses why this urban takeover should concern us all.

Sassen is the recipient of diverse awards and mentions, including multiple doctor honoris causa and named lectures. She has been selected as a top global influencer on diverse lists. Most recently she was awarded the Principe de Asturias 2013 Prize in the Social Sciences and made a member of the Royal Netherlands Academy of Arts and Sciences. Sassen is the Robert S. Lynd Professor of Sociology and Chair, The Committee on Global Thought, Columbia University. Her new book is *Expulsions: Brutality and Complexity in the Global Economy* (2014). Recent books are *Territory, Authority, Rights: From Medieval to Global Assemblages* (2008), *A Sociology of Globalization* (2007), and the 4th fully updated edition of *Cities in a World Economy* (2012). Among older books are *The Global City* (1991/2001), and *Guests and Aliens* (1999). Her books are translated into over 20 languages.

SATURDAY, 23 JANUARY 2016

4.30pm – 6.00pm

The Present Cultural Revolution – Art, Space and Social Contract in the Current Urban Condition, in Asia and Beyond

After undergoing explosive economic growth, Asia has discovered contemporary culture. Asian cities are becoming sites of international and intercultural exchange, of the definition and re-discovery of diverse cultural identities, of a process of opening up to the world, and finally of experimentation with both the threat to and the potential of tradition.

The urban condition in both developed and developing countries experiences dramatic changes caused by gentrification, migration, tourism, spatial design or digitalisation. Many of these factors create a new setting for public communication and urban culture. Public spaces have become the centre stage for the re-negotiation of the social contract within the civic society. Inside and outside of institutions culture and art enable new forms of social design and participation.

Singapore is a city with an early quest for becoming a cultural hub. Given the current relevance of culture and art in emerging cities Singapore will have to prove its aspiration to be a role model for facilitating culture and art in both ways: as a creative force within and outside of organisations and as a driving force of social development. The talk will reflect on Singapore's potential positioning as such a role model within the context of Asia and beyond.

SPEAKER

SASKIA SASSEN

Robert S. Lynd Professor of Sociology and Chair of The Committee on Global Thought at Columbia University

SUNDAY, 24 JANUARY 2016

11.00am – 12.30pm

Interruption Patterns: Artists and Public Space in Southeast Asian Cities

Artists who care to think about public space are often interested in shifting patterns of perception and behaviour on varying scales. Thinking specific cities and contexts in Southeast Asia, this panel approaches divergent art, architectural and design practices in relation to the idea of interruption patterns. Which publics and spaces do the panelists care to interrupt, and what artistic legacies or patterns do they enact or embody to do so?

SUNDAY, 24 JANUARY 2016

2.00pm – 3.30pm

"The Spirit of Cities: Why the Identity of a City Matters in a Global Age"

Cities shape the lives and outlooks of billions of people, yet they have been overshadowed in contemporary political thought by nation-states, identity groups, and concepts like justice and freedom. In their book, "The Spirit of Cities", co-authors Daniel A. Bell and Avner de-Shalit revive the classical idea that a city expresses its own distinctive ethos or values. In the ancient world, Athens was synonymous with democracy and Sparta represented military discipline. The authors explore how this classical idea can be applied to today's cities, and explain why philosophy and the social sciences need to rediscover the spirit of cities.

In this session, Daniel A. Bell, co-author of "The Spirit of Cities", and Chua Beng Huat discuss the book, which looks at nine modern cities and the prevailing ethos that distinguishes each one: Jerusalem (religion), Montreal (language), Singapore (nation building), Hong Kong (materialism), Beijing (political power), Oxford (learning), Berlin (tolerance and intolerance), Paris (romance), and New York (ambition). Drawing upon the richly varied histories of each city, as well as novels, poems, biographies, tourist guides, architectural landmarks, and the authors' own personal reflections and insights, the book shows how the ethos of each city is expressed in political, cultural, and economic life, and also how pride in a city's ethos can oppose the homogenizing tendencies of globalization and curb the excesses of nationalism.

SPEAKERS

NANI KAHAR

Social Architect, Partner at labDNA and Director at Place Identity SB, Kuala Lumpur

ANON PAIROT

Artist and Designer, Bangkok

SUTTHIRAT SUPAPARINYA

Artist

MODERATOR

ERIN GLEESON

Curator and Artistic Director, SA SA BASSAC, Phnom Penh

SPEAKERS

REM KOOLHAAS

Architect, Partner in OMA and Professor, Practice of Architecture and Urban Design, Harvard University Graduate School of Design

MICHAEL SCHINDHELM

Cultural Advisor, Filmmaker, Researcher and Writer

SPEAKERS

DANIEL A. BELL

Professor at Tsinghua University and Director of the Berggruen Philosophy and Culture Centre

CHUA BENG HUAT

Provost Chair Professor, Faculty of Arts and Social Science, National University of Singapore

THE SPEAKERS



DANIEL A. BELL

Daniel A. Bell was born in Montreal and educated at McGill and Oxford. He taught at the National University of Singapore (1991–1994) and spent another semester at NUS as a visiting professor in Fall 2013. He now is Professor at Tsinghua University in Beijing and Director of the Berggruen Philosophy and Culture Center. His books include *The China Model*, *The Spirit of Cities*, *China's New Confucianism*, *Beyond Liberal Democracy*, and *East Meets West* (all Princeton University Press), and he is the editor of the Princeton-China Series. He publishes comments in leading media outlets in China and the West and his works have been translated in 23 languages.

ZOE BUTT

Zoe Butt is Executive Director and Curator of Sàn Art in Ho Chi Minh City. From 2007 to 2009 she was Director, International Programs, Long March Project, Beijing. From 2001 to 2007 she was Assistant Curator, Contemporary Asian Art, Queensland Art Gallery, Brisbane. Her curatorial referral work is pan-Asian, working with private collectors and researchers, independent curators and major museums and publishers globally. Zoe is a PhD candidate with the Centre for Contemporary Art and Politics, National Institute for Experimental Arts, Art and Design, University of New South Wales, Sydney. She is also a member of the 'Asia 21 Young Leaders' of the Asia Society, NYC and in 2015 became a Young Global Leader of the World Economic Forum.



CHUA BENG HUAT

Chua Beng Huat received his PhD from York University, Canada. Concurrently, Provost Chair Professor, Faculty of Arts and Social Science (2009–2011), Research Leader, Cultural Studies in Asia Research Cluster, Asia Research Institute; Convenor Cultural Studies Programmes (2008–2013) and Head, the Department of Sociology (2009–2015), National University of Singapore. He has held visiting professorships at universities in Malaysia, Hong Kong, Taiwan, Germany, Australia and the US, including the Inaugural Distinguished Visiting Scholar Fellowship at Carolina Asia Centre, University of North Carolina, Chapel Hill, USA. He is currently Chairman, Board of Trustees, Visual Arts @ Temenggong, a non-profit visual arts institution.

TIFFANY CHUNG

Tiffany Chung is one of Vietnam's most internationally active contemporary artists. She is noted for her cartographic drawings, sculptures, videos, photographs, and theatre performances that examine conflict, displacement, migration, urban progress and transformation in relation to history and cultural memory. Her maps interweave historical and geologic events, spatial and socio-political changes with future predictions, revealing cartography as a discipline that draws on the realms of perception and fantasy as much as geography. Exploring world geopolitics by incorporating international treaties with local histories, Chung's work re-maps memories that were denied in official records. Based on meticulous ethnographic research, her work excavates layers of history, re-writes chronicles of places, and creates interventions into the spatial narratives produced through statecraft.



JEAN DE LOISY

President of Palais de Tokyo since 2011, Jean de Loisy is an independent curator. He has worked in different roles in various cultural institutions such as the Centre Pompidou in Paris and the Cartier Foundation, amongst others. In terms of his curatorial activities, de Loisy has participated in numerous international events including the Venice Biennale (2011, 1993). He organised the Gwangju Biennale (1995) and several historical exhibitions: *Hors Limites – l'art et la vie* (1995) and *Traces du sacré* at the Centre Pompidou (2008); *La Beauté in Avignon* (2000); *Monumenta/Anish Kapoor* at the Grand Palais (2011); *Les Maîtres du Désordre* (2012) at the Musée du Quai Branly; and, *Formes simples* at the Centre Pompidou-Metz (2014).



Image courtesy of Pierre-Anthony Allard.



SIMON DE PURY

Simon de Pury is one of the leading figures of the art market. From 2000 to 2012 he was Chairman and Chief Auctioneer of Phillips de Pury & Company. Earlier in his career he was Chairman (Europe) and Chief Auctioneer Worldwide at Sotheby's. He was curator of the Thyssen-Bornemisza Collection, Madrid. He has been instrumental in championing the careers of many contemporary artists, photographers and designers. In 2013 he founded together with his wife Michaela, de Pury de Pury, a company specializing in building collections, consulting established collectors and institutions and facilitating private transactions. In 2015, together with Arnaud Massenet and Michaela de Pury, he founded de-Pury.com, an online platform for contemporary culture. In 2010 and 2011 he was the mentor in Bravo's reality TV show, *Work of Art: The Next Great Artist*. He is an active charity auctioneer.

ANN DEMEESTER

Ann Demeester is Director of the Frans Hals Museum | De Hallen Haarlem. From 2006 to 2014 she was Director of de Appel arts centre Amsterdam, head of its curatorial programme, and Co-Founder of the Gallerist Programme with the Fair Gallery. She was on the editorial board of the magazines *Yang*, *A Prior Magazine*, *F.R. David*, and has published essays on Michael Borremans, Jennifer Tee, Salla Tykka, Sung Hwan Kim and Richard Hawkins. She co-curated the 10th Baltic Triennial (2009) in Vilnius and hosts the Dutch TV programmes, *4Art* and *Opium*. Previously Demeester was Director of W139, Amsterdam; Assistant Curator at SMAK, Ghent, and Deputy Director at Museum MARTa Herford, where she organised exhibitions of works by Luc Tuymans, Raoul De Keyser, Rui Chafes, Royden Rabinowitch, Rob Birza, Joe Scanlan and Bjarne Melgaard.



Image courtesy of Inga Powilleit.



ERIN GLEESON

Erin Gleeson is a curator and writer, and the co-founding Artistic Director of SA SA BASSAC, a non-profit gallery, reading room and resource centre in Phnom Penh. Selected recent projects include: Satellite Program 8, Jeu de Paume and CAPC, France (2015-2016); *Displaying Continuity and Change: Exhibition Histories, Cambodia 1945-1979* with Vuth Lyno, ACC Library Park, Gwangju (2015); *If The World Changed*, 4th Singapore Biennale (2013-2014); *FIELDS: An Itinerant Inquiry Across the Kingdom of Cambodia* with Vera Mey (2013); *Phnom Penh: Rescue Archaeology*, ifa, Berlin and Stuttgart (2013); and, *Sights and Sounds: Global Film and Video*, Jewish Museum, NYC (2013). She is currently an Alphawood Scholar, SOAS, University of London (2015-2016).



HOU HANRU

Hou Hanru is a prolific writer and curator based in Rome, Paris and San Francisco. He is currently Artistic Director of MAXXI (National Museum for 21st Century Art and National Museum of Architecture), Rome. He has curated and co-curated around 100 exhibitions worldwide over the last 20 years including *China/Avant-Garde* (National Museum of Art of China, Beijing, 1989); *Cities On The Move* (1997–2000); Johannesburg Biennial (1997); Shanghai Biennale (2000); Gwangju Biennale (2002); Venice Biennale (French Pavilion, 1999; *Z.O.U. – Zone Of Urgency*, 2003; Chinese Pavilion, 2007); Guangzhou Triennial (2005); Istanbul Biennial (2007); *Trans(ient) City* (Luxembourg, 2007); Biennale de Lyon (2009); and, Auckland Triennial (2013). He is a consultant for numerous cultural institutions He frequently contributes to various journals on contemporary art and culture and lectures and teaches in numerous international institutions.

NANI KAHAR

Nani Kahar is Partner at labDNA, an urban architectural design practice that seeks to extend its possibilities through engagement of fine art, popular culture and activism, working from inside out through intervention and re-coding within existing social-structures. Her current projects include Kuala Lumpur's creative hub Publika and place-making Kuala Lumpur's historic district and the new city, Iskandar Puteri (Nusajaya) in Johor, Malaysia.



KWOK KIAN CHOW

Writer, curator and museum consultant, Kwok Kian Chow is Associate Professor and Programme Leader of the Arts and Culture Management Programme at the Singapore Management University. A museum professional with more than 20 years' experience, Kwok was formerly director of Singapore Art Museum and of National Gallery Singapore. A three-term board member of the International Committee of Museums and Collections of Modern Art, Kwok sits on many visual arts advisory boards and panels, including the Asian Art Council of the Guggenheim Museum. He is also a holder of the Singapore Public Administration Medal (Silver) and the *Officier* and *Chevalier* titles in the French Order of Arts and Letters.



PEGGY LEVITT

Peggy Levitt is a Professor of Sociology at Wellesley College and Co-Director of the Transnational Studies Initiative at Harvard University. Her new book, *Artifacts and Allegiances: How Museums Put the Nation and the World on Display* was published by the University of California Press in 2015. Levitt was a Distinguished Visiting Scholar at the American University of Cairo and a Robert Schuman Fellow at the European University Institute in Florence in 2015. In 2014, she received an Honorary Doctoral Degree from Maastricht University, held the Astor Visiting Professorship at Oxford University, and was a guest professor at the University of Vienna. Some of her books include *Religion on the Edge* (Oxford University Press, 2012), *God Needs No Passport* (New Press 2007), *The Changing Face of Home* (Russell Sage 2002), and *The Transnational Villagers* (UC Press, 2001).



MAMI KATAOKA

Mami Kataoka is Chief Curator of Mori Art Museum in Tokyo since 2003 where she curated number of exhibitions including *Ai Weiwei: According to What?* (2009/US Tour 2012-2013), *Lee Bul* (2012), *Makoto Aida* (2012), and, *Lee Mingwei and His Relations* (2014-2015). She was also International Curator at the Hayward Gallery in London from 2007 to 2009. In 2012 she guest-curated *Phantoms of Asia: Contemporary Awakens the Past* at Asian Art Museum in San Francisco, and was a Co-Artistic Director for the 9th Gwangju Biennale in South Korea. She serves as Board Member of CIMAM, member of Asian Art Council of the Solomon R. Guggenheim Museum, and the Advisory Board of the Ullens Center for Contemporary Art, Beijing.

Image courtesy of Jennifer Yin.

LU XUN

A graduate of Cambridge University and London School of Economics, Lu Xun is the co-founder of the recently inaugurated Sifang Art Museum in Nanjing, China, and its surrounding architectural park. He has commissioned site-specific projects by over 20 award-winning architects and artists, including Steven Holl, Ai Weiwei, Arata Isozaki, Ettore Sottsass and Pritzker Prize winners Wang Shu, Kazuyo Sejima and Ryue Nishizawa. The museum was shortlisted for the Best Emerging Culture Destinations (Asia/Pacific) Award in 2015. The Lu family owns a renowned collection of Chinese contemporary art. Lu Xun himself is a collector of contemporary art and a board member of the Tate Modern's acquisition committee.



REM KOOLHAAS

Rem Koolhaas founded OMA in 1975 together with Elia and Zoe Zenghelis and Madelon Vriesendorp. He graduated from the Architectural Association in London and in 1978 published *Delirious New York: A Retroactive Manifesto for Manhattan*. In 1995, his book *S, M, L, XL* summarised the work of OMA in "a novel about architecture". He heads the work of both OMA and AMO, the research branch of OMA, operating in areas beyond the realm of architecture such as media, politics, renewable energy and fashion. Koolhaas is a Professor at Harvard University where he conducts the Project on the City. In 2014, he was the Director of the 14th International Architecture Exhibition of the Venice Biennale, titled *Fundamentals*.



Image courtesy of Fred Ernst.



Image courtesy of Jordi Azategui.

SHERMAN ONG

Sherman Ong is a filmmaker, photographer and visual artist. His work centres on the human condition and our relationships with others within the larger milieu. Winner of the Prudential Eye Awards 2015 for Photography and the ICON de Martell Cordon Bleu Photography Award 2010, Sherman has premiered works in art biennales, film festivals and museums around the world including the Venice, Singapore and Jakarta Biennales, Mori Art Museum Tokyo, Centre Pompidou Paris, Tate Modern, Fukuoka Asian Art Museum, Cinémathèque Française and Rotterdam International Film Festival. He was part of the Singapore Pavilion in the Venice Biennale 2009 which garnered a Special Mention.



ANON PAIROIT

Anon Pairoit is a graduate of King Mongkut's Institute of Technology Ladkrabang (Faculty of Architecture). His accomplished career in product design began in 2000. In 2007 he founded his own design studio which today provides creative strategies for society and the environment. He has received numerous awards and his designs have been showcased internationally. In 2013 he exhibited a project in the 4th Singapore Biennale. His latest solo exhibition, *Absurd Aesthetic*, was held in Bangkok in 2015. Pairoit is Curator and Founder of Asia Talents, a community of young Asian contemporary designers who merge local ideas with new technology.

NAVIN RAWANCHAIKUL

One of Thailand's most prolific contemporary artists, Navin Rawanchaikul is known for his animated and accessible brand of situational art, which incorporates an entertaining theatre of media, methods, and collaborative characters. A recurrent theme in his oeuvre is the empowerment of individuals and entire communities by re-igniting a sense of mutual pride that is fast diminishing. Over the years, he has developed a unique and vast body of work that relies heavily on team spirit and collaboration, often produced with a team of artists under the banner of Navin Production, a studio he founded in 1994.



NIKOS PAPASTERGIADIS

Nikos Papastergiadis is Director of the Research Unit in Public Cultures, based at the University of Melbourne. He is a Professor in the School of Culture and Communication at the University of Melbourne and founder—with Scott McQuire—of the Spatial Aesthetics research cluster. He was educated at the University of Melbourne and the University of Cambridge. He has provided strategic consultancies for government agencies on issues relating to cultural identity and has worked in collaborative projects with artists and theorists. His publications include *Modernity as Exile* (1993), *Dialogues in the Diaspora* (1998), *The Turbulence of Migration* (2000), *Metaphor and Tension* (2004) *Spatial Aesthetics: Art Place and the Everyday* (2006), and, *Cosmopolitanism and Culture* (2012).



Image courtesy of Senatskanzlei Berlin – Kulturelle Angelegenheiten.

TIM RENNER

Tim Renner began his professional career in 1986 as Junior Product/A&R Manager with Polydor, the rock/pop label of Deutsche Grammophon. After holding posts as Head of Polydor Progressive Music and Managing Director of his own label Motor Music, he became CEO of Universal Music Germany in 1999. He initiated the relocation of the company from Hamburg to Berlin. From 2005 to 2014 Renner was the Managing Director of Moto Music Entertainment in Berlin. Since 2014 he holds the position of Permanent Secretary for Cultural Affairs in Berlin. He was appointed Honorary Professor by the Pop-Akademie in Baden-Württemberg in 2009.



PIYARAT PIYAPONGWIWAT

Piyarat Piyapongwiwat graduated with a BFA (Hons.) from Ecole Supérieure des Beaux-Arts de Montpellier Agglomération, Montpellier (2010) and holds a BA in Communications from RMIT University, Melbourne (2000). Using various forms of media including video, text and photography, Piyapongwiwat's work engages with contemporary issues, especially in the fields of sociology and anthropology, by utilising their ideas, theories and concepts as the main framework in her art practice. Subjects that are of particular interest to her include gender, sub-culture, cultural exchange, and, globalisation.

NORBERTO ROLDAN

Norberto Roldan is a multimedia artist. He took his Philosophy degree from St. Pius X Seminary and his Fine Arts degree from the University of Santo Tomas-Manila. He went to the University of the Philippines-Diliman for his MA in Art Studies. Roldan's curiosity with old houses, architectural details, liturgical vestments, Christian and pagan artefacts, personal mementoes and old photographs, has led him to produce a series of assemblages during the last 25 years. He co-founded and is currently Artistic Director of Green Papaya Art Projects, the longest running alternative independent platform in Manila. Roldan works and lives in Manila, Philippines.



ANDY C. PRATT

Andy C. Pratt is an acclaimed specialist in the analysis of the cultural industries globally. He has held academic appointments at University College London (Bartlett School of Planning) and LSE (Geography, and Urban Research Centre), King's College, London (Culture, Media and Creative Industries). He established and was Director of LSE's Urban Research Centre, founding chair of KCL's Department of Culture, Media and Creative Industries; and is currently Director of the Centre for Culture and the Creative Industries at City University. He has developed definitions of the cultural sector that are used as standard measures of trade and employment by UNCTAD and UNESCO. He is currently co-principal investigator and Deputy Director of a £4.5m grant; the focus is on hubs, and knowledge exchange in the cultural economy in London. He has worked as a consultant or advisor for national and urban cultural and creative industry policy makers worldwide.



LORENZO RUDOLF

Lorenzo Rudolf is Founder and President of Art Stage Singapore, the first international art fair in Southeast Asia. From 1991 to 2000, Rudolf was Director of Art Basel. During his tenure he created an entirely new art fair concept and transformed Art Basel from a classical trade show to the flagship of the art world. He subsequently created and launched Art Basel Miami Beach. In 2000 Rudolf was appointed Director of the Frankfurt Book Fair. After three years in the publishing industry, he returned to the art world. In 2007, he co-founded and helmed SH Contemporary, Shanghai, the first international contemporary art fair in Asia. In 2010 he founded Art Stage Singapore with the objective of establishing the Southeast Asia region as a strong player on the global stage of art and culture.



SASKIA SASSEN

Saskia Sassen is the Robert S. Lynd Professor of Sociology and Chair of The Committee on Global Thought at Columbia University. Her new book is *Expulsions: Brutality and Complexity in the Global Economy* (2014). Recent books are *Territory, Authority, Rights: From Medieval to Global Assemblages* (2008), *A Sociology of Globalization* (2007), and the 4th fully updated edition of *Cities in a World Economy* (2012). Among older books are *The Global City* (1991/2001), and *Guests and Aliens* (1999). Her books are translated into over 20 languages. She is the recipient of diverse awards and mentions, including multiple doctor honoris causa and named lectures. She is often selected as a top global thinker on diverse lists. Most recently she was awarded the Principe de Asturias 2013 Prize in the Social Sciences and made a member of the Royal Netherlands Academy of Arts and Sciences.

MICHAEL SCHINDHELM

Michael Schindhelm worked as a translator, author and dramatic advisor until 1990. After four years as a theatre director in Gera, he was appointed Director of the Theater Basel in 1996. In 2005 he became Director-General of the Opernstiftung Berlin comprising Berlin's three opera houses. In 2007 he was appointed Cultural Director of the Dubai Culture and Arts Authority. From 2009 he became a cultural advisor to various public organisations in Asia and Europe: a professor on the subject of public space at Strelka Institute, Moscow; a consultant to OMA on the masterplan for West Kowloon Cultural District, Hong Kong; and, since 2012, an international affairs advisor at Zurich University of the Arts. He continues to work as a novelist, librettist and film documentarist.



Image courtesy of Aurore Belkin



ENIN SUPRIYANTO

Enin Supriyanto was educated at the Fine Art and Design Faculty of Bandung Institute of Technology. During Suharto's New Order regime in Indonesia, he was imprisoned for three years for his active engagement in the student movement of the 1980s. His first role as a curator and writer for F. X. Harsono's solo exhibition *Suara* ("The Voices") at the National Gallery in Jakarta cemented his career in contemporary art. Since then, he has written and presented extensively on contemporary art from Indonesia and curated many exhibitions in Indonesia and abroad. He is at present Curator/Project Officer of The EQUATOR International Symposium organised by Yogyakarta Biennale Foundation.

SUTTHIRAT SUPAPARINYA

Sutthirat Supaparinya is a Chiang Mai-based visual artist whose work encompasses installation, photography, video, sculpture and writing. Through her work she questions the interpretation of images, text and sound in the media, using simple everyday images to explore larger issues. Her recent projects focus on the impact of industrial activities on humankind and the environment. Supaparinya is also seeking to cultivate a freedom of expression through her art practice. She earned a BFA in Painting from the Faculty of Fine Arts at Chiang Mai University, Thailand and is a postgraduate in Media Arts from Hochschule Fuer Grafik und Buchkunst in Leipzig, Germany.



RAPHAEL SUTER

Raphael Suter is Head of the Culture Section at *Basler Zeitung*, Switzerland. He was educated in Classical Archaeology, Egyptology and Art History at the University of Basel. He has worked as a journalist for several newspapers in Switzerland since 1986 including *Luzerner Neuste Nachrichten*, *Weltwoche* and *Basler Zeitung*. From 2004 to 2008 he was Chief Executive Officer of the Swiss Radio Station Basilisk. In 2009 he returned to *Basler Zeitung* as a member of the editorship and since 2014 has been leading the paper's Culture Section. Suter is a specialist in art fairs and the international art market.



PHILIP URSPRUNG

Philip Ursprung is Professor of the History of Art and Architecture at the Swiss Federal Institute of Technology Zurich. He is currently directing the research project "Tourism and Cultural Heritage: The Explorer Franz Junghuhn" at Future Cities Laboratory of the Singapore-ETH Centre. He earned his PhD in Art History at Freie Universität Berlin after studying in Geneva, Vienna and Berlin, and he taught at the Hochschule der Künste Berlin, Columbia University New York, the Barcelona Institute of Architecture and the University of Zürich. His most recent book is *Allan Kaprow, Robert Smithson, and the Limits to Art* (2013).

TINTIN WULIA

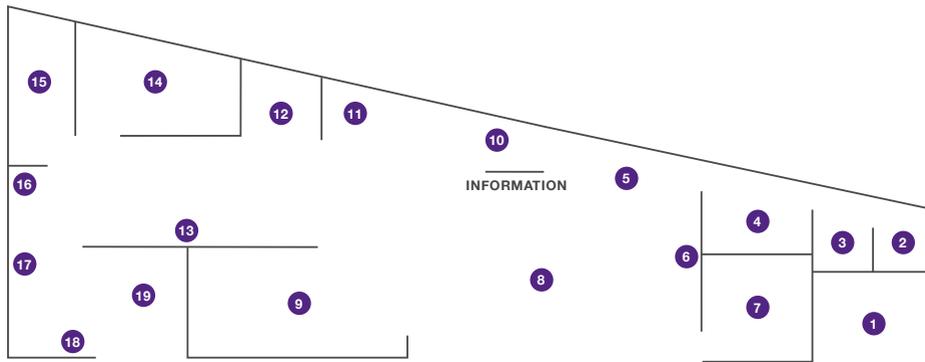
Tintin Wulia is internationally recognised for her socio-politically charged artworks that are witty, often interactive and participatory. Trained as an architect, composer and artist, her works have been exhibited in major international shows including Istanbul Biennale, Yokohama Triennale, Moscow Biennale, Sharjah Biennale, Gwangju Biennale, Jakarta Biennale and Asia Pacific Triennale, and are part of public and private collections worldwide, including in the Singapore Art Museum, Queensland Art Gallery/Gallery of Modern Art, He Xiangning Art Museum and Van Abbemuseum where it is part of the permanent exhibition. Tintin is a recipient of Australia Council for the Arts' Creative Australia Fellowship 2014-2016.



Image courtesy of Jessica Lukas. *Make Your Own Passport* (Installation and workshop-performance, Tintin Wulia 2014). Installation and interaction view at Downtown Windsor Farmers' Market Ontario.

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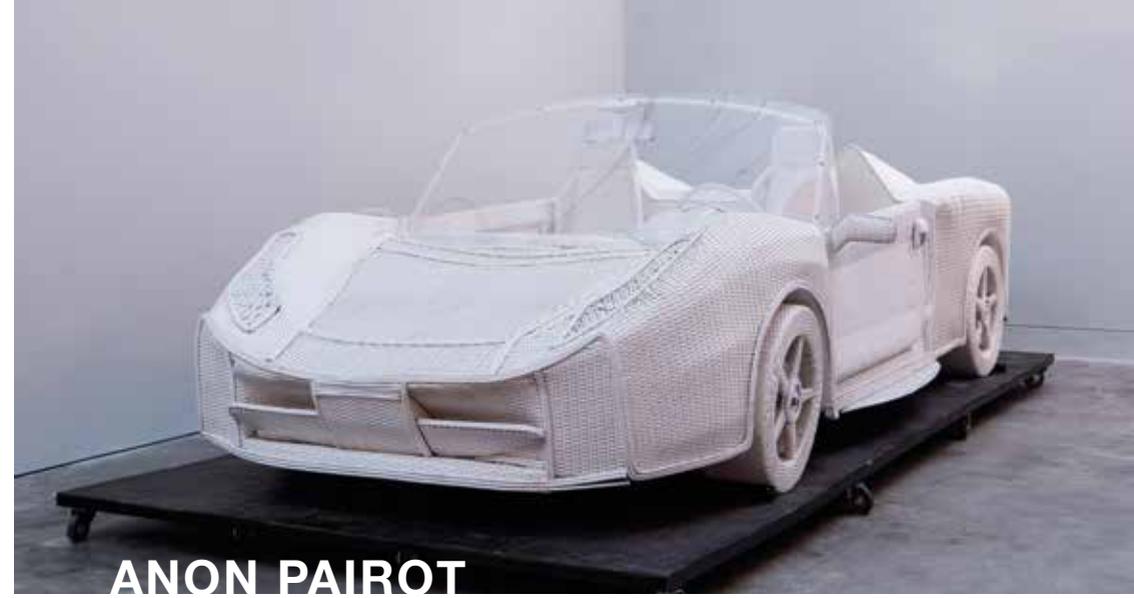
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19.
ALIANSYAH CANIAGO
Indonesia
LAWANGWANGI



ANON PAIROT

Thailand

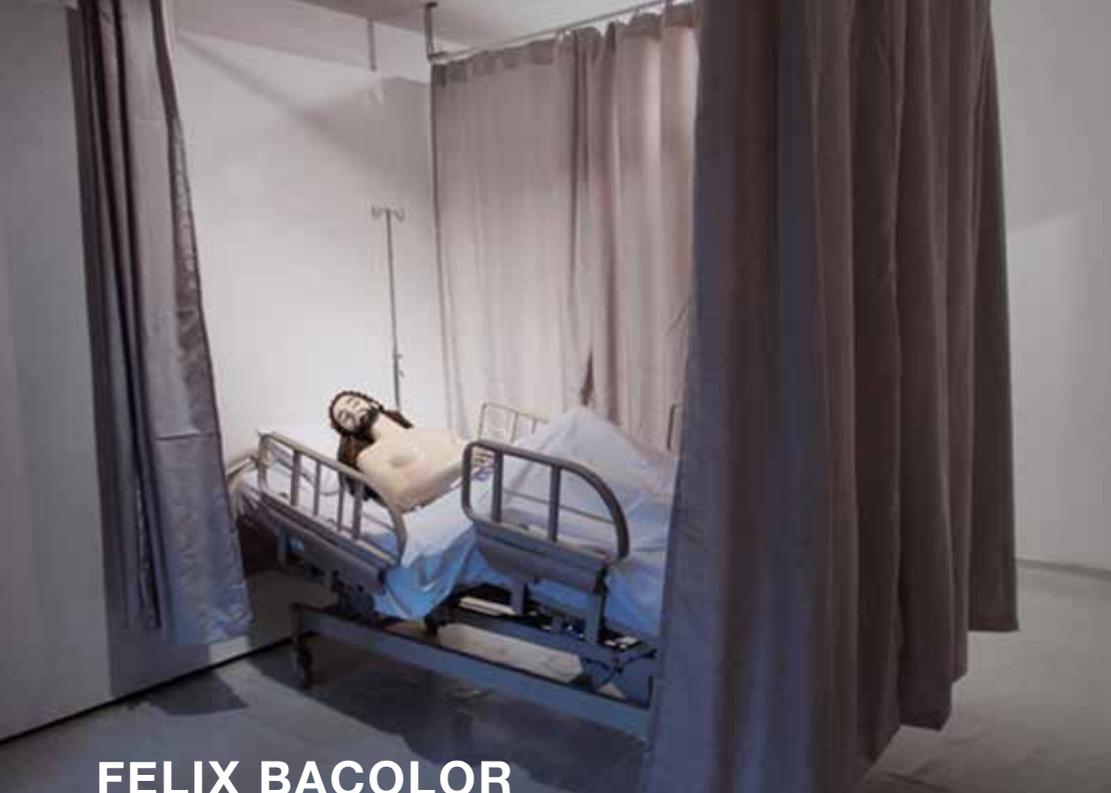
NUMTHONG GALLERY

Chiangrai Ferrari (2015). Rattan, wood and bamboo scraps, plastic parts from billboards, hand-assembled by weavers in Chiang Rai. 130 x 480 x 220 cm. Image courtesy of the artist.

ABOUT THE WORK

Anon Pairot (b. 1979) is a graduate of King Mongkut's Institute of Technology Ladkrabang (Faculty of Architecture). His accomplished career in product design began in 2000. In 2007 he founded his own design studio which today provides creative strategies for society and the environment. He has received numerous awards and his designs have been showcased internationally. In 2013 he exhibited a project in the 4th Singapore Biennale. His latest solo exhibition, *Absurd Aesthetic*, was held in Bangkok in 2015. Pairot is Curator and Founder of Asia Talents, a community of young Asian contemporary designers who merge local ideas with new technology.

Chiangrai Ferrari (2015). Working with Thai traditional weavers to create lifestyle products for urban markets, Pairot has witnessed, over his career, the growing socio-economic divide between the consumerist world in which he works, and, the invisible communities of which the weavers are a part. This project began when Pairot presented weavers from Chiang Rai with a challenge—to weave an unfamiliar object from a foreign world they had never travelled to and that they would have to re-create through imagination. He selected the 'super car', a symbol of urban society's upper echelons. Most of the weavers had never seen one in reality. As the challenge progressed, Pairot observed that communication among the community became more dynamic and its members more engaged as they worked together to figure out how to create this complex form using only techniques and materials they were familiar with. He also observed the community's growing self-confidence and pride in their creativity and resourcefulness, though limited by technology, as they studied the differences between contemporary design and traditional craft and derived all the materials they needed, locally.



FELIX BACOLOR

Philippines
ARTINFORMAL

Installation view of *Sick and Tired of Being Sick and Tired* (2014).
Variable dimensions. Image courtesy of Vince Harn.

ABOUT THE WORK

Felix Bacolor (b. 1967) studied Painting at the University of the Philippines and attended the Film and Cinematography Workshop at Mowelfund Film Institute, Quezon City. From the 1990s to the early 2000s, Bacolor worked as a graphic designer, production designer and art director in advertising. In 2005 he decided to become a full-time artist and since then has been actively participating in exhibitions in Asia including Jakarta Biennale (2011) and various exhibitions held at the Institute of Contemporary Art Singapore (2012) and the Museum of Contemporary Art and Design in Manila (2012).

Bacolor uses sound, video and everyday objects to make sculptures and installations. His works often highlight social and political concerns.

In *Sick and Tired of Being Sick and Tired* (2014), Bacolor turns the exhibition space into a metaphorical hospice. Unfastened from the cross, Christ falls into the sickbed as a stricken invalid; an icon for the states of chronic crisis that the country finds itself mired in at present.

The work is also an expression of Bacolor's assertion that the nation needs healers of the expert kind—specialists who can diagnose and treat social ills instead of contributing to them, experts grounded in practice rather than charlatans coasting on fame and wealth. Positioned as a cry for help, it emphasises how the possibility of recuperation lies within material mediation and not miracles.



ZONCY

Myanmar
INTERSECTIONS

Unknown Women Siege Unit 04, #5 (2014). Mixed Media (Photo collage).
61 x 122 cm. Image courtesy of the artist.

ABOUT THE WORK

Zoncy (b. 1987) lives and works in Yangon. She was born in Tenasserim, located in the Southernmost region of Myanmar and home to several ethnic minorities. Growing up in Tenasserim heightened her consciousness towards the ethnic and religious conflicts plaguing her country. Her parents' divorce led her to witness first-hand the difficulties that a single mother faces to care for her family. Issues related to gender and social bias are, therefore, two central themes in her practice. Journalist, writer, activist, social worker, visual artist—Zoncy does not want to be merely a witness; she wants to be an agent of change.

Unknown Women 04: Siege Unit questions the ongoing transition taking its hold on Myanmar and the drastic transformation of its landscapes. In the wake of the country's political changes and its opening up to foreign investors, condominiums, business centres, lavish shopping malls and restaurants are mushrooming in Yangon. However, the poor and, among them, the women, are hardly benefitting from the long-awaited economic development.

In this series, Zoncy depicts women working in the streets of Yangon and Mandalay. She strives to draw attention to the women's struggle and to emphasise their social role as guardians of Burmese identity and culture.

WHY DON'T WE MAKE
PROSTITUTION LEGAL?

PIYARAT PIYAPONGWIAT

Thailand
LYLA GALLERY

From *messages from nowhere to nowhere* (2015); *WHY DON'T WE MAKE PROSTITUTION LEGAL?* (2015). Neon. 25 x 132 x 4 cm. Image courtesy of the artist and Lyla Gallery.

Piyarat Piyapongwiwat (b. 1977) graduated with a BFA (Hons.) from Ecole Supérieure des Beaux-Arts de Montpellier Agglomération, Montpellier (2010) and holds a BA in Communications from RMIT University, Melbourne (2000). Using various forms of media including video, text and photography, Piyapongwiwat's work engages with contemporary issues, especially in the fields of sociology and anthropology, by utilising their ideas, theories and concepts as the main framework in her art practice. Subjects that are of particular interest to her include gender, sub-culture, cultural exchange, and, globalisation.

ABOUT THE WORK

The borderless state of the world allows people to slip through boundaries in search of opportunities and new lives. Many are disappointed, some victims of transnational crime and human rights abuse and violations. Cries for help come from every direction in the borderless state. They vanish into the air, banished from their authors. Neo-liberalist advertisement propaganda calls out for individuals to use their 'voices' to express themselves creatively but this neglects many who are unseen and unheard. The voice, therefore, cannot necessarily guarantee that its author and its message will be duly represented and heard.

With *messages from nowhere to nowhere* (2015), over a few months in Pattaya, Thailand, Piyapongwiwat collected 'voices' from people everywhere on the streets—housekeepers, gardeners, Burmese, Khmers, tourists, bar owners, sex workers, umbrella rental service workers on the beach, procurers in bars. The collection of their 'messages' resembles a blurred chaos of personal thoughts, frustrations, despair, disagreements and refusals to follow the order laid out by the state. To give these lost messages a voice in the public sphere, Piyapongwiwat projected their textual forms over surfaces of the city's buildings, rising even above disorderly noises of traffic and their surroundings.



UUDAM TRAN NGUYEN

Vietnam
SÀN ART

Video still from *Serpents' Tails* (2015). Three-channel video, HD, colour, sound. 16'30". Image courtesy of the artist.

ABOUT THE WORK

UuDam Tran Nguyen (b. 1971) transforms the boundaries between urban myth and popular legend to both celebrate—and warn—of the role and impact of human progress and its desire for social advancement. Working with video, performance, photography, sculpture and new media, Nguyen's playfully provocative practice is today one of the leading lights of Vietnamese contemporary art. Nguyen has exhibited internationally, including but not limited to: Queensland Gallery of Modern Art, Brisbane; Singapore Art Museum, Singapore; Asia Society, New York; Whitechapel Gallery, London; Jewish Museum, New York; Bildmuseet Museum, Sweden; RISD Museum, Rhode Island. Based in Ho Chi Minh City, Nguyen is a co-founder of the experimental art magazine XEM.

In Nguyen's words about *Serpents' Tails* (2015), "Each time I stop at a traffic light in Ho Chi Minh City, I am transported into a dream where I am bathing in a confluence of air-streams coming from hundreds of motorcycles surrounding me. I imagine that they are Serpents—dangerous, warm and seductive. These Serpents fly past, move up and down, left and right, circling around and finally penetrate deep inside me. They are inescapable. I think of the Serpents that killed the Greek prophet Laocoön in the Trojan War, and of the Indian myth of the Churning of the Ocean of Milk. In *Serpents' Tails*, I link these stories in their search for 'the nectar of Immortality'."



MARVIN TANG

Singapore
2902 GALLERY

Stateland 16 (2015). Archival inkjet print. 87 x 114 cm (framed).
Image courtesy of the artist.

ABOUT THE WORK

Marvin Tang (b. 1989) uses photography as a tool of investigation. He is interested in the parallels between space and human interactions, and, crafting images that create new narratives in everyday spaces.

Stateland (2015). Hidden from sight, small private plots of gardens and plantations have been secretly created in the state-owned forested grounds of Singapore. Camouflaged by the thick foliage that surrounds them, their existence is alluded to only by the hear-say of individuals emerging from deep within, carrying pots and plants. *Stateland* documents these mysterious spaces that have sprung up across the island, questioning their existence and the purpose they serve.



SHERMAN ONG

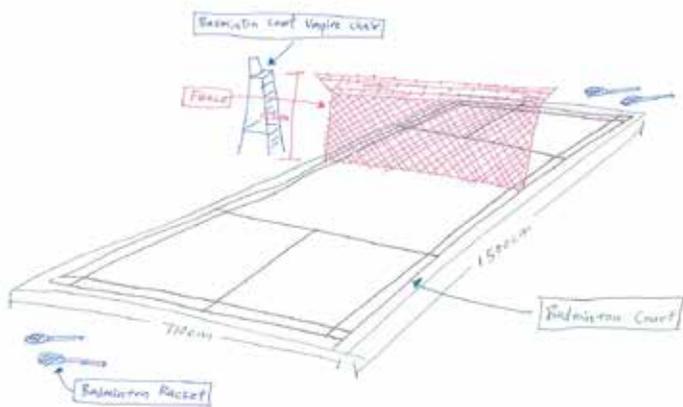
Malaysia / Singapore
IKKAN ART GALLERY

From *NUSANTARA: the seas will sing and the wind will carry us*.
Film still of *Motherland 'XiaoJing'* (2011). HD video. 13'30".
Image courtesy of the artist.

ABOUT THE WORK

Sherman Ong (b. 1971) is a filmmaker, photographer and visual artist born in Malaysia and based in Singapore. His work centres on the human condition and our relationships with others within the larger milieu. Winner of the Prudential Eye Awards 2015 for Photography and ICON de Martell Cordon Bleu Photography Award 2010, Sherman has exhibited in biennales, major film festivals and museums internationally, including the Venice, Singapore and Jakarta Biennales, Mori Art Museum Tokyo, Centre Pompidou Paris and Institute of Contemporary Arts London. His works are in the collections of Fukuoka Asian Art Museum, Singapore Art Museum and Seoul Art Centre Korea.

NUSANTARA: the seas will sing and the wind will carry us is a multimedia installation. An allegorical work based on archipelagic Southeast Asia's maritime history and patterns of migration both past and present, Ong looks at how these parameters have shaped the nature of diasporic identities in the region. Central in the work is an anthology of short films featuring documentary-style, first-person monologues and conversational dialogues. That the documentary-style confessions in Ong's films are fictive enactments (albeit based on a mosaic of real-life accounts) makes a discursive point on the often hazy boundary between fact and fiction in storytelling.



CHONG KIM CHIEW

Malaysia
WEI-LING GALLERY

Artist's sketch of *Badminton Court* (2016). Site-specific installation, mixed media. Variable dimensions. Image courtesy of the artist.

ABOUT THE WORK

Chong Kim Chiew (b. 1975) believes that 'attitude' is a critical part of contemporary art. His installation works are closely connected to the social and political circumstances of their exhibition sites, as with the relation of space and architecture. He is of the view that the meaning of materials vary with their environment—they are not static but fluctuate, and, are often misread and continuously expanding outwards.

Chong is a graduate (BFA, Oil Painting) of the Guangzhou Academy of Fine Art. He has exhibited in international group exhibitions including *Open Sea*, Museum of Contemporary Art, Lyon (2015) and *Panorama: Recent Art from Contemporary Asia*, Singapore Art Museum (2012). His most recent solo exhibition was *BE CAREFUL OR YOU MAY BECOME THE CENTRE*, Wei-Ling Contemporary, Kuala Lumpur (2015). His work is collected by the Singapore Art Museum.

Badminton Court (2016) is a site-specific installation set within the exhibition space. A fence looms in place of the standard court net, questionably surmountable. Participants are invited to play a game of badminton. The interloping fence, however, makes it extremely challenging for each player to get the shuttlecock past to the other side.

All sorts of 'fences' are to be found in daily urban life; they are often erected, inadvertently or intentionally, to protect or to keep isolated. These boundaries exist everywhere, from the relationship between the artist and the participant or viewer, to, between the artist and the state. They resemble a game of sport in which both parties attempt to engage or communicate with the other but are thwarted by these 'fences'.



NAVIN RAWANCHAIKUL

Thailand
YAVUZ GALLERY

Postcards from Dubai (Day), 2014. Acrylic on canvas. 230 x 555 cm (13 panels). Image courtesy of the artist and Yavuz Gallery.

ABOUT THE WORK

One of Thailand's most prolific contemporary artists, Navin Rawanchaikul (b. 1971) is known for his animated and accessible brand of situational art, which incorporates an entertaining theatre of media, methods, and collaborative characters. A recurrent theme in his oeuvre is the empowerment of individuals and entire communities by re-igniting a sense of mutual pride that is fast diminishing. Over the years, he has developed a unique and vast body of work that relies heavily on team spirit and collaboration, often produced with a team of artists under the banner of Navin Production, a studio he founded in 1994.

Postcards from Dubai (2014) is a continuation of previous projects that documented working communities in Beijing, Chiang Mai and Hong Kong. It explores aspects of Dubai's cultural heritage, community and identity. Emblematic of Rawanchaikul's practice that weaves personal narrative with global communities, the works are based on his incursions into the city and in-depth interviews with its residents. At the heart of these series are themes of travel and migration, and a search for the ties that bind.

The son of Indian immigrants to Thailand, Rawanchaikul focuses on Dubai's South Asian immigrant community. For the artist, the journey began in Gujranwala, a small town in the Punjab region of Pakistan where his mother was born, to the city of Chiang Mai in Thailand, and continued on to a shopping centre in Dubai. It was there that he, wearing a T-shirt printed with the Punjabi and Urdu words for Gujranwala, had a chance encounter with a security guard who happened to come from the same town.

The journey makes its way to Art Stage Singapore 2016, where Rawanchaikul will begin a new project focusing on Singapore. Here, he will give out copies of the same T-shirt to the public, in search of more people from Gujranwala, and with the hope of bringing people from other places into his story.



MOE SATT

Myanmar

From *The Bicycle-Tyre-Rolling Event from Yangon: Bank of Inya Lake* (2013). Photograph, Edition of 5, 60 x 91 cm. Image courtesy of the artist.

Moe Satt (b. 1983) started making art after graduating from studies in Zoology in 2005. He is part of a new generation of Burmese artists to emerge after 2000 with a different approach to concept and embodiment. In 2008, he founded and organized *Beyond Pressure*, an international festival of performance art in Myanmar. He has performed in galleries, on the streets of Yangon, and in arts festivals in Asia and Europe. Moe Satt is a nominee for the 2015 Hugo Boss Asia Art Award.

ABOUT THE WORK

For the past 30 years, Myanmar has been impoverished, ruled by a military regime and isolated from the outside world. Only children of the wealthy few could afford foreign-made toys. The majority of Burmese children grew up making their own toys from used materials such as empty condensed-milk containers or empty soda and beer cans. One of their most popular games was 'rolling' abandoned bicycle tyres in the streets. Children propelled the tyres forward using their hands, competing to be the fastest and steadiest.

In this performance, *The Bicycle-Tyre-Rolling Event from Yangon* (2013), Big Kid (Moe Satt) plays this game amid images of historically and politically symbolic landmarks set in contemporary Yangon: the statue of General Aung San, widely revered as the architect of modern Burma and a national hero; Independence Monument, around which some of the nation's most memorialized speeches and riots took place and where, one week before the assassination of General Aung San, he made an important speech from the rooftop of City Hall opposite; Kan Daw Gyi Park, where students who played truant often gathered in gangs which often resulted in fights; and, the bank of Inya Lake where several student activists were killed in pro-democracy demonstrations in 1988 (today the lake is a popular spot for teenagers and dating couples).



TINTIN WULIA

Indonesia / Australia

OSAGE GALLERY

Make Your Own Passport (2014). Interaction view at Detroit's Eastern Market. Installation and workshop-performance. Variable dimensions. Image courtesy of Rebecca Chung.

Tintin Wulia (b. 1972) is internationally recognised for her socio-politically charged artworks that are witty, often interactive and participatory. Trained as an architect, composer and artist, her works have been exhibited in major international shows including *Istanbul Biennale*, *Yokohama Triennale*, *Moscow Biennale*, *Sharjah Biennale*, *Gwangju Biennale*, *Jakarta Biennale* and *Asia Pacific Triennale*, and are part of public and private collections worldwide, including in the *Singapore Art Museum*, *Queensland Art Gallery/Gallery of Modern Art*, *He Xiangning Art Museum* and *Van Abbemuseum* where it is part of the permanent exhibition. Wulia is a recipient of *Australia Council for the Arts' Creative Australia Fellowship* 2014–2016.

ABOUT THE WORK

Make Your Own Passport (2014) is an installation and workshop-performance held in public places, in which patrons are invited to make their personal passport while at the same time becoming part of a dialogue and a spectacle. The workshop-performance attracts participants with a colourful installation displaying templates of passports from 142 countries around the world. After a lucky dip that determines the participant's country at random, and once the participant manages to find his/her passport in the installation, the facilitators will then guide participants through a bookbinding process to personalise their passports, which participants can then keep.



ADITYA NOVALI

Indonesia
ROH PROJECTS

Installation view of *Project NGACO—Solution for Nation* (2014). Mixed media. Variable dimensions. Image courtesy of the artist.

ABOUT THE WORK

Aditya Novali (b. 1978) is a Master graduate in Conceptual Design (Design Academy Eindhoven, Netherlands). His educational background has had a large influence on his works—they are typically playful, rendered in a diverse range of media often incorporating elements of design and engineering, and, characterised by an exploration into painting, not only in terms of technique but at the same time the functionality of the work per se. His approach is a cheeky brand of socio-political criticism combined with an invitation to the viewer to respond and engage. In several of his recent series, Novali reflects on various paradoxes of urban life.

Project NGACO—Solution for Nation (2014) is an amalgamation of installation, design and performative objects linked to the metaphorical idea of erecting a wall as a form of providing protection. Novali applies this to the context of Indonesia, which he terms an 'autopilot country' for its lack of law enforcement and rigid standards in construction safety. He was inspired to create a fictional brand of industrial materials that depict the nation's attitudes towards building—the lack of government's concern for the importance of precision, the falling number of community spaces. In Novali's Project NGACO 'shop', each product displays confusing or inconsistent measures of length, weight and volume; his critique on how this way of building has, ironically, lasted as long as it has.



NORBERTO ROLDAN

Philippines
TAKSU

From *100 Altars* (2015). Assemblage with architectural debris from demolished old houses, old photos and tube lighting (12 altars). Six altars each 81.28 x 121.92 cm. Six altars each 60.96 x 91.44 cm. Image courtesy of the artist.

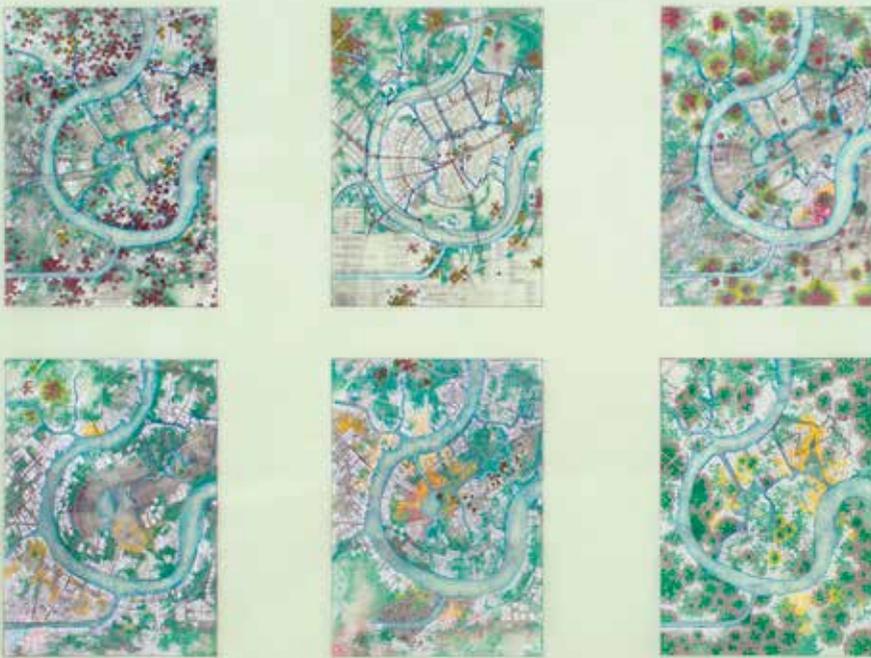
Norberto Roldan's (b. 1953) works offer a commentary on the social, political, and cultural conditions of the Philippines via assemblages of object, text and image. In 1986, he founded Black Artists in Asia, a Philippines-based group focused on socially and politically progressive practice. He is a co-founder of the Manila gallery, Green Papaya Art Projects. Roldan was a finalist for the Philip Morris Philippines Art Award, Manila, in 1996, 1997, and 1999. In 1998, he was selected Juror's Choice for the same award, as well as for the Annual Art Competition of the Art Association of the Philippines.

ABOUT THE WORK

100 Altars (2015) pays tribute to a bygone era. It is an homage to a rich history of simple community life when World War II ended in the Philippines. The work also stands witness to misguided notions of progress and social decay, to the rise of capitalist interests prevalent in a democratic setting. These assemblages are made of architectural debris and wastes from demolished

old houses in Kamuning, one of the oldest working class districts in Metropolitan Manila, to give way to new urban development. The salvaged materials come mostly from post-war bungalows and cottages that are quickly disappearing from the sites. In their place stand repulsive architecture, shoddily designed and cheaply built apartments and town houses. Thanks to these constant demolition jobs, Kamuning is now dotted with second-hand shops selling used windows and doors, wooden posts, lattice works, vintage furniture, household wares and personal mementoes.

An informal archive of displaced ethnographic materials, *100 Altars* aims to be a continuing work for as long as destruction of architectural heritage, no matter how humble it is, continues in the name of progress and urbanisation. The altars were inspired by Roberto Chabet's (1937–2013) enduring series of collages from the 1970s titled *Zigurrats*. Widely acknowledged as the father of Philippine conceptual art, Chabet's works were meditations on space, the transitory nature of commonplace objects and the collisions that occur with their displacement.



TIFFANY CHUNG

Vietnam / USA
GALERIE QUYNH

From an archaeology project for future remembrance (2012-2013):
landscapes of a people yet to come – HCMC ICA plans for New Thủ Thiêm Urban Area (2013). Ink, oil and image transfer on vellum and paper. 79 x 100 cm. Image courtesy of the artist.

ABOUT THE WORK

Tiffany Chung (b. 1969) is noted for her cartographic drawings, sculptures, videos, photographs, and theatre performances that examine conflict, displacement, migration, urban progress and transformation in relation to history and cultural memory. Her work studies the geographical shifts in countries that were traumatized by war, human destruction or natural disaster. Exploring world geopolitics by incorporating international treaties with local histories, Chung's work re-maps memories that were denied in official records. Based on meticulous ethnographic research, her work excavates layers of history, re-writes chronicles of places, and creates interventions into the spatial narratives produced through statecraft.

For this project, *an archaeology project for future remembrance* (2012–2013), Chung conducted research into the history of Thủ Thiêm, a district in the Ho Chi Minh City metropolitan area razed for redevelopment. She subsequently re-staged the fragments of her excavations and research in a negotiated form of artistic assemblage to evoke the daily rhythms and the complex layers of history of this once lively landscape. Found objects, such as windows and a concrete slab, are retrieved and encased as future relics, re-orienting the viewer's aesthetic perception of these vernacular items' materiality.



ROBERT ZHAO RENHUI

Singapore
2902 GALLERY

From *Singapore, very old tree* (2015): *Substation Malaysian Banyan* (2015). Inkjet print on fabric with hand-tinting, Edition of 2. 110 x 210 cm. Image courtesy of the artist.

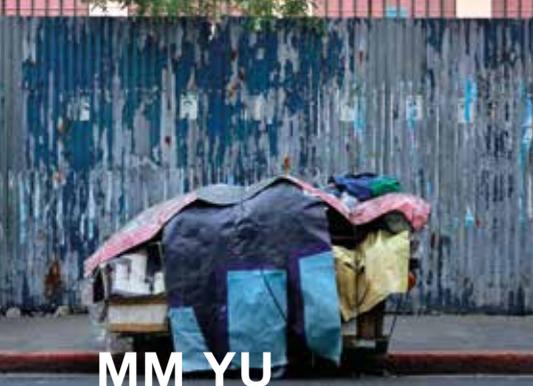
Robert Zhao Renhui (b. 1983) works mainly with photography but often adopts a multi-disciplinary approach by presenting images together with documents and objects. He has exhibited in international platforms including the Singapore Biennale, Photoquai (Paris), International Festival of Photography (Brazil), Centre for Contemporary Photography (Melbourne), Noorderlicht Photo Festival (Groningen, Netherlands), FORMAT International Photography Festival (Derby, UK) and ShanghART Gallery (Shanghai). His work has been featured in prominent art publications including *Artforum International*, *ArtAsiaPacific*, *European Photography*, *Pipeline*, *Archivo*, *Fotografia* and *Punctum*. He has undertaken research residencies at Ffotogallery (Cardiff, Wales) and Kadist Art Foundation (San Francisco).

ABOUT THE WORK

Singapore, very old tree (2015). Singapore is often referred as a 'garden city' in spite of its incessant building and urban development; to Zhao however, this is an impersonal image of anonymous trees and gardeners. In this project, a collaboration with Adeline Chia, Joyce Teo and Ng Jinxi, Zhao delves into the concrete connections that Singaporeans have made with trees and asks how it is possible to have a relationship to nature without having an appreciation for the individual plant itself.

Interviews with several people revealed that some relate to trees in emotional and, occasionally, surprising ways. For an island-city that has seen extensive habitat loss through the conversion of land in a few decades, trees stand as living, breathing markers of history amid the rapid-fire changes around them. The trees featured in the collection are of different ages—some are endangered native species dating to pre-colonial times, when most of the land was covered by freshwater swamp forests; others are young trees that were planted by hand, sometimes grown from saplings saved from the bulldozer, sometimes a legacy grafted from parts of older trees that had a special place among a community.

The images are influenced by vintage hand-tinted postcards. *Singapore, very old tree* was in fact named after the title of one of the oldest postcards in the National Archives, a 1904 photograph of an unspecified tree. The layer of colour added to black-and-white photographs draws on a long artistic lineage of how nature has been aestheticised, communicated and shared as artefacts, and it is a reference to this visual tradition in the treatment of the images.



MM YU Philippines MO_SPACE



LEFT
In Transit (2008–2015). Video. Edition of 3. Variable dimensions.

ABOVE
Untitled Landscape (2000–2015). Video. Edition of 3. Variable dimensions. Images courtesy of the artist.

ABOUT THE WORKS

MM Yu's (b. 1978) photographs evoke the ever-changing cultural texture and topology of Manila as seen through its inhabitants, the city's infrastructure, and, its waste product as it archives not only the economy but also the ecology of life in the myriad forms it takes in the city.

Yu is a recipient of the Thirteen Artists Award organised by the Cultural Centre of the Philippines (2009), the Ateneo Art Awards (2007), and, Goethe-Institut Philippines' Climate Change Workshop Grant (2014). She was shortlisted for the Ateneo Art Awards in 2011 and a finalist in the Sovereign Asian Art Prize (2010). She received her BFA in Painting from the University of the Philippines and completed residencies with Big Sky Mind, Manila (2003), Common Room Bandung Residency Grant and Cité Internationale des Arts, Paris (2013).

Untitled Landscape (2000-2015). In her continuous attempt in mapping the urban, Yu positions herself as a cartographer, plotting points of identification and obsessively archiving them as clues of the present. Mounds of gravel and sand, patchwork-like patterns of shanties, a sea of trash; the necessities and wants of humanity morph the very space they stand on. This confrontation with such unapologetic simplicity is seen tangled with numerous and diverse chronicles of the metro. Spoils and decline are boxed in Yu's vibrant palette. Then, the images are flagged and enlarged, turning them into matters of importance. Carefully arranged, a familiar yet novel geography, a unique sense of space, is introduced. These maps are far from flat or tranquil. Dis-order is redefined not in the sense of chaos but in shifting and repositioning. This brings forth a terrain that is recognizable yet indistinct, straightforward but abstract.

In Transit (2008–2015). Their existence within the city marks a break from the landscape. The sidewalk achieves renovation; a mattress, a pile of hollow blocks, a hammock, or the subtle layering of cardboard on an elevated easement invade the streets not as vandalisms, but as methods of home improvement. In photographing these makeshift homes on Manila's streets, Yu employs the idea of the tableau. Occasionally, a comical juxtaposition projects a light moment, but the peculiarities in the picture are evened out by the sombreness of the situation as we are reminded of the outcome of deprivation from one of humans' most basic needs.



LIM SOKCHANLINA Cambodia SA SA BASSAC

National Road Number 5 (2015). Digital C-Prints. Each 60 x 90 cm. Image courtesy of the artist and SA SA BASSAC.

ABOUT THE WORK

Lim Sokchanlina (b. 1987) is an artist whose works in photography, video, and installation call attention to social, cultural, economic and environmental change in Cambodia. Lim's exhibitions in 2015 include: *Renaissance*, Lille3000; *Weaving Asian Democracy*, Asia Culture Center, Gwangju; *City: Remembrance, Reimagining*, Arco/Labs, Management Surya University, Jakarta; in 2014: *Rates of Exchange, Un-Compared: Contemporary Art in Bangkok and Phnom Penh*, H Gallery, Bangkok and SA SA BASSAC, *Phnom Penh*; *Darwin Festival*, Australia; *Phnom Penh: Rescue Archaeology | The Body, The Lens, The City*, Centre for Contemporary Art, Singapore; *Urban Street Night Club*, Art Stage Singapore, Southeast Asia Platform.

With *National Road Number 5* (2015), Lim responds to a deal between the Japanese and Cambodian governments to expand the highway connecting Phnom Penh and the Thai border for the expressed economic purpose of building industrial areas while facilitating the transportation of goods between Bangkok and Ho Chi Minh City expected to grow with ASEAN integration. By documenting roadside dwellings of communities first affected by the expansion—homes now sitting at its dusty edge, others cut in half, folded up, demolished or rebuilt altogether—Lim's photographs hint at larger economic and cultural shifts of the present and future.



SUTTHIRAT SUPAPARINYA

Thailand
LEO GALLERY

Video stills, *My Grandpa's Route Has Been Forever Blocked*, (2012).
Two-channel video, HD colour, sound. 15'49". Images courtesy of the artist.

ABOUT THE WORK

Sutthirat Supaparinya's (b. 1973) works encompass installation, photography, video, sculpture and writing. Through her work she questions the interpretation of images, text and sound in the media, using simple everyday images to explore larger issues. Her recent projects focus on the impact of industrial activities on life and the environment.

Supaparinya holds a BFA in Painting from Chiang Mai University's Faculty of Fine Arts and a postgraduate degree in Media Arts from Hochschule fuer Grafik und Buchkunst, Leipzig. She received the *Imaging Our Mekong* fellowship via Rockefeller Foundation (2005) and the Asian Cultural Council fellowship at International Studio & Curatorial Program, New York (2010). She participated in the International Creator Residency Program at Tokyo Wonder Site, Aoyama (2012); Foundation Künstlerdorf Schöppingen, NRW, Germany (2013); and, Wellington Asia Residency Exchange, New Zealand (2015). Her works have appeared in important institutions.

In this documentary, *My Grandpa's Route Has Been Forever Blocked* (2012), Supaparinya journeys down Ping River, a waterway that has historically been used for trade. It reflects upon the evolving river-scape comparing the river of now to that of the one that existed during the life of her maternal grandfather, a cargo boat trader. In 1958, Bhumibol Dam was built, effectively changing the landscape. Supaparinya's journey down the present Ping River is an attempt to understand the past and observe issues in the present. Using a split-screen technique, the video invites viewers to reflect on small weirs, floodgates, and dikes lying sequentially from the source of the river to the Bhumibol Dam while taking the viewer on a boat cruise to contextualize the impact of changes on the river.



ALIANSYAH CANIAGO

Indonesia
LAWANGWANGI

Video Still from "Point of Return" Project: *Spiritual Capital (Pak Ujang's Boat)*, 2015. Installation comprising Pak Ujang's boat (artefact), boat paddles, fishing net, photography and video documentation of performance. Variable dimensions. Image courtesy of Katak.

ABOUT THE WORK

Aliansyah Caniago (b. 1987) is a graduate of Bandung's Institute of Technology (Major in Painting, Faculty of Art and Design). He is a performance artist who brings activism and social realism into public spaces through artistic interventions and site-specific art. Aliansyah is the 4th Winner of the 2011 Bazaar Art Award, Indonesia Young Artists, Jakarta. In 2015 he attended Selasar Sunaryo Art Space's residency and performed in *Transit #3*, Bandung. His latest solo exhibition, *Titik Balik* (2014), is a site-specific project (see ABOUT THE WORK).

Spiritual Capital (Pak Ujang's Boat), 2015, is the latest addition to Aliansyah's ongoing project, *Titik Balik* ("Point of Return"), which began in 2012 in response to the environmental and cultural devastation he witnessed in Situ Ciburuy, a lakeside town located 22km from Bandung, Indonesia. The town built its livelihood and cultural identity on fishing. Today, many have moved to cities and half its remaining population work in factories that pump mercury-ridden waste into the lake, resulting in severe pollution and the deterioration of the town's relationship to the water. Those who cannot find jobs in the factories earn their living gathering waste wood from them. Today only around 20 fishermen remain.

Aliansyah resided in one such fisherman's house to learn about their daily work, their perspectives on identity and legacy and their surroundings. Abandoned fishing boats lie strewn across the landscape, a daily reminder of the town's decline. This had a profoundly affecting influence on Aliansyah, for whom the fishing boat is, by stark contrast, a symbol of life. "Point of Return" is Aliansyah's attempt to re-forge the lost identity and ties of Situ Ciburuy by 'rescuing' its forsaken boats and bringing them back into view in a new light; it is his call to the town for renewal and regeneration.

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