

STEALING PUBLIC SPACE

HOW SOUTHEAST ASIAN CONTEMPORARY ART CO-OPTS THE CITY AND OTHER COLLECTIVE SITES



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THE SUBSTATION

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The Substation
A Home for the Arts

Angel Velasco Shaw (b. 1963, Philippines)

Angel Velasco Shaw is a media artist, educator, curator, and cultural organiser living in Manila and New York City. Her experimental documentaries—*Inherited Memories*, *When Absence Becomes Presence*, *Motherload*, *The Momentary Enemy*, *Umbilical Cord*, *Asian Boys*, and *Nailed*—have screened internationally in festivals, museums, and schools. They are in several museum archive collections, including that of the Museum of Modern Art, New York.

Curatorial visual art and film exhibitions, and cross-cultural exchange projects include *Not Visual Noise*, *The Inverted Telescope*, *Markets of Resistance*, *Women as (Mythical) Hero*, *Vestiges of War*, and the co-curated *Empire and Memory: Repercussions and Evocations of the 1899 Philippine-American War*. Publications include the anthology *Vestiges of War: The Philippine-American War and the Aftermath of An Imperial Dream: 1899-1999*, co-edited with Luis H. Francia (New York University Press, 2002) and *Markets of Resistance* anthology (Ateneo de Manila University Press, 2020). She received a Filipina Women's Network 100 Most Influential Filipina Women in the U.S. "Innovators & Thought Leaders" award in 2011.

Alwin Reamillo (b. 1964, Philippines)

Alwin Reamillo studied painting at the University of the Philippines' College of Fine Arts, and began his career as a visual art teacher at the Philippines High School of the Arts. His practice moves between mixed media, painting, sculpture, installation, puppetry, and performance, and typically is based on found materials. After migrating to Australia in 1995, Alwin became interested in topics such as memory, mobility, exchange, collaboration and the experience of moving between different cultures. Through an exploration of intertwined themes of colonisation, migration and globalisation of culture, Alwin has collaborated with community groups in Australia and overseas, creating a number of participatory, socially-slanted works in response to local contexts and histories.

He has had solo exhibitions in Australia, Japan, the Philippines and the United States, and has participated in group shows including *Concept Context Contestation: art and the collective in Southeast Asia*, Bangkok Art and Culture Centre (BACC), Thailand, and touring other venues, 2013-2019; *The Roving Eye: Contemporary art from Southeast Asia*, ARTER/Koc Foundation, Istanbul, 2014; *Making History: How Southeast Asian art reconquers the past to conjure the future*, the Esplanade, Singapore, 2010; *Thrice Upon A Time: A Century of Story in the Art of Philippines*, Singapore Art Museum, 2009; the 3rd Fukuoka Triennale, 2005; and *Contemporary Art in Asia: Traditions/Tensions*, The Asia Society, New York, 1996 (with Juliet Lea).

Bui Cong Khanh (b. 1972, Vietnam)

Bui Cong Khanh's multimedia practice, departing standard methods taught in Vietnamese art schools, is focused on the interrogation of social, cultural and political conventions in Vietnam and elsewhere. Khanh's work, underpinned by concept and historical research, deploys aesthetics and participatory modes as means of drawing viewers into discourses revolving around collective issues such as history and social justice. Utilising traditional vernacular materials such as porcelain and carved wood for their familiarity, Khanh creates an expressive idiom that even integrating signs linked to public life and power, appears sufficiently benign to circumvent censure.

Recent solo projects are *Porcelain Medals and Jackfruit-wood Grenades: the American War seen through the art of Bui Cong Khanh*, 10 Chancery Lane Gallery, Hong Kong, 2018; *Dislocate*, San Art and The Factory, Ho Chi Minh City, 2016; *Fortress Temple*, 10 Chancery Lane Gallery, Hong Kong, 2015. Group exhibitions include *Singapore Biennale*, 2016; *The Roving Eye: Contemporary art from Southeast Asia*, ARTER/Koc Foundation, Istanbul, 2014; *Concept, Context, Contestation: art and the collective in Southeast Asia*, Bangkok Art and Culture Centre (BACC) and touring other venues, 2013-2019; *The 6th Asia Pacific Triennial of Contemporary Art (APT6)*, Queensland Art Gallery/QAGOMA, Brisbane, 2009. Khanh currently lives and works in Hoi An, Vietnam.

Chaw Ei Thein (b. 1969, Myanmar)

Chaw Ei Thein is a multimedia artist especially known for her performance art and immersive, audience participative installations. Her conceptually-grounded, formally sophisticated practice addresses the contradictions and conflicts of her socio-political environment, notably her personal struggle for freedom of speech and her grappling with the impact of social transformation in Myanmar.

Over the years she has lectured and exhibited extensively, participating in numerous international performance art festivals. She was a participant in *Concept Context Contestation: art and the collective in Southeast Asia, Yangon Version*, BACC/Goethe Institut, Yangon, 2019, and *Singapore Biennale*, 2008. She has been selected for several awards and residencies in the United States, including the Asian Cultural Council fellowship in New York, 2009-2010, and Art Omi, the Gardarev Center Fellow, and the Sea Change Residency, GAEA Foundation. In 2016, she received an AIT (Art Initiative Tokyo) fellowship in Tokyo, Japan, and was a finalist of the 2017 Joseph Balestier Award for the Freedom of Art. Chaw Ei Thein is a co-founder of STUDIO MUDRA gallery in Santa Fe, USA where she currently works and lives.

Chris Chong Chan Fui (b. 1972, Malaysia)

Chris Chong Chan Fui is a multimedia artist who works principally with video and film to critically explore ethnicity, authenticity, confinement, power, citizen empowerment, violence, mass culture, and popular movements, among others. Chong has exhibited his works at the Hirshhorn Museum & Sculpture Garden, Washington D.C., Palais de Tokyo, Paris, EYE Film Institute Netherlands, Austrian Museum of Applied Arts, Museum of Canadian Contemporary Art, Koc Foundation, Istanbul, and Singapore Art Museum. Chong has also premiered at the *Cannes' Directors' Fortnight*, *BFI London Film Festival*, and Toronto's *Wavelengths*. His works are in public collections including the Hirshhorn Museum & Sculpture Garden, and the Singapore Art Museum.

Chong is a Smithsonian Institute fellow (National Museum of Natural History) and a Ford Foundation fellow. Recent residences include Cité internationale des arts artist residency (Paris), and the NTU Centre for Contemporary Art artist-research residency (Singapore). Chong participated in the 2018 *Gwangju Biennale*, Korea, and in 2019 was awarded the 2019 Rockefeller Foundation's Bellagio Arts Fellowship, Italy.

Dinh Q. Le (b. 1968, Vietnam)

Dinh Q. Le is a multimedia artist whose transcontinental migratory experience has shaped his practice. Born in Ha-Tien, Vietnam, Dinh emigrated to the United States in his teens. He received his BA in Art Studio at UC Santa Barbara and his MFA in Photography and Related Media at The School of Visual Arts in New York City. In the 1990s he returned to Vietnam, living in Ho Chi Minh City where he later co-founded the experimental space Sàn Art with three other Vietnamese artists. Dinh Q. Le is well-known for his woven photographic works, but more than media, it is Dinh's critical and empathetic perspectives on 20th century Vietnam and Southeast Asia's experiences of violence and wars that have distinguished his practice.

Notable solo exhibitions include *Memory for Tomorrow*, Mori Art Museum, Tokyo, 2015; *Erasure*, Sherman Contemporary Art Foundation, Sydney, Australia, 2011; *Project 93: Dinh Q. Lê*, MOMA, New York, 2010; *A Tapestry of Memories: The Art of Dinh Q. Lê*, the Bellevue Art Museum, Washington State, 2007; *Destination for the New Millennium, The Art of Dinh Q. Lê*, Asia Society, New York, 2005. Dinh's work is in major institutional collections worldwide.

Green Zeng (b. 1972, Singapore)

Green Zeng is a filmmaker and artist whose practice explores issues of historiography and identity with a focus on how history is scripted, perceived, and disseminated. While earlier work examined alternative histories, student activism, and the social-political understanding of landscape, current projects question connections between the archives, the State and the individual, and the role that an artist plays in Foucault's notion of 'parrhesia' (truth-telling).

In 2015 Zeng's debut feature film *The Return* made its international premiere in competition at the 30th Venice International Film Critics' Week. Zeng has also directed short films such as *Blackboard Whiteshoes*, which was selected for the Cannes Film Festival in 2006, and *Passenger*, which in the same year was awarded the Encouragement Prize at the Akira Kurosawa Memorial Short Film Competition in Tokyo.

Zeng has exhibited widely in Singapore and abroad: notable solos include *Returning, Revisiting & Reconstructing*, held at Foundation Cinema Oasis, Bangkok, 2019; *Malayan Exchange*, the Arts House, Singapore, 2011; *An Exile Revisits The City*, The Substation, Singapore, 2011. In 2012 he was a Finalist for the Sovereign Asian Art Prize in Hong Kong, and in 2014 was nominated for the Asia Pacific Breweries Signature Art Prize. Zeng won the Bronze Award in the 26th UOB Painting of the Year (Established Artist Category) in 2018.

Isabel and Alfredo Aquilizan (b. 1965 and 1962, Philippines)

Philippines-born husband-and-wife artists Isabel and Alfredo Aquilizan's collaborative practice often revolves around home and family from which they explore notions of identity, absence, belonging, journey, memory, displacement and power. Aquilizan artworks process these issues through materials and objects that propose tangible, but also abstract references serving as metaphors of everyday human life.

Isabel and Alfredo Aquilizan's works have been exhibited extensively worldwide, including the *Thailand Biennale*, 2018; *Gangwon International Biennale*, South Korea, 2018; *Honolulu Biennale*, USA, 2017; *The Roving Eye: Contemporary art from Southeast Asia*, ARTER/Koc Foundation, Istanbul, 2014; *Sharjah Biennale*, UAE, 2013; *The 6th Asia Pacific Triennial of Contemporary Art* (APT6), Queensland Art Gallery/QAGOMA, Brisbane, 2009; *Singapore Biennale*, 2008; *Biennale of Sydney*, Australia, 2006; *Gwangju Biennale*, South Korea, 2004; and *Venice Biennale*, 2003. Their works are included in major collections such as the Sherman Contemporary Art Foundation, Australia; Singapore Art Museum; Fukuoka Asian Art Museum, Japan; Queensland Art Gallery/QAGOMA, Brisbane, Australia; and Lopez Museum Foundation, Philippines.

Jakkai Siributr (b. 1969, Thailand)

Jakkai Siributr is a multimedia artist who often uses textiles' properties in the Southeast Asian context to challenge social, cultural and political conventions pervasive in Thailand and the wider Southeast Asian region. Exploring corruption and abuses of power in political and other domains, ethnic and religious tensions, and the slippage between populism, politics and deeply ingrained belief systems, his works frequently incorporate community participatory elements. Siributr earned his BA in Textiles/Fine Arts at Indiana University Bloomington, in 1992, and his MA in Printed Textile Design at Philadelphia University, in 1996.

Group exhibitions include *Concept Context Contestation: art and the collective in Southeast Asia, Yangon Version*, BACC/Goethe Institut, Yangon, 2019; the 9th *Asia Pacific Triennial of Contemporary Art* (APT9), Queensland Art Gallery/QAGOMA, Brisbane, 2018; *Bangkok Art Biennale*, 2018; *Dhaka Art Summit*, 2018; *PATANI SEMASA*, MIIAM Contemporary Art Museum, Chiangmai, 2017. *First Look: Collecting Contemporary at the Asian*, Asian Art Museum, San Francisco, 2015; *The Roving Eye: Contemporary art from Southeast Asia*, ARTER/Koc Foundation, Istanbul, 2014; *Viewpoints and Viewing Points – the 2009 Asian Art Biennial*, National Taiwan Museum of Fine Arts, 2009, among others. Recent solo shows

are *DISPLACED*, Bangkok Art and Culture Centre (BACC), 2017; and *Transient Shelter*, Tyler Rollins Fine Art, New York, 2015. Jakkai's work is included in the collections of the Singapore Art Museum; Queensland Gallery of Art / Gallery of Modern Art, Brisbane; National Taiwan Museum of Fine Art; Asian Art Museum of San Francisco; the Bill and Melinda Gates Foundation, USA; and the Vehbi Koc Foundation, Istanbul.

Lee Wen (1957-2019, Singapore)

Lee Wen was a Singaporean multimedia and performance artist who is considered one of the genre's pioneers in Singapore and wider Southeast Asia. Lee Wen's practice, whether his chewing gum pictures, or his *Journey of a Yellow Man* performances, takes a critical, locally-informed, and often ironic perspective on culture, identity, and power. Lee's iconic *Journey of a Yellow Man*, for which he is perhaps best known, involved the artist performing dressed only in his underwear and head-to-toe bright-yellow poster paint. He used this literal and conceptual visual device of caricatural yellowness to investigate meanings attached to Asian ethnicity and identity in various Asian and non-Asian contexts over many years.

In addition to performance festivals, Lee Wen joined numerous international exhibitions including *Concept Context Contestation: art and the collective in Southeast Asia*, Bangkok Art and Culture Centre (BACC), Thailand, and touring other venues, 2013-2019; *SUNSHOWER: Contemporary Art from Southeast Asia 1980s to Now*, The National Arts Centre and Mori Art Museum, Japan, 2017; *The Roving Eye: Contemporary art from Southeast Asia*, ARTER/Koc Foundation, Istanbul, 2014; *Negotiating Home, History and Nation: Two decades of contemporary art in Southeast Asia*, Singapore Art Museum, 2011; the *Busan Biennale*, 2004; the 3rd *Asia Pacific Triennial of Contemporary Art* (APT3), Queensland Art Gallery/QAGOMA, Brisbane, 1999; the *Havana Biennale*, 1997; the *Gwangju Biennial*, 1995, among others. In 2012 the Singapore Art Museum celebrated Lee Wen with a major mid-career retrospective. Involved with Singapore's The Artists Village, Lee Wen was also instrumental in founding the Singapore performance art event "Future of Imagination", which has been held annually since 2003. Lee Wen was awarded Singapore's Cultural Medallion in 2005, and his tangible and performance works are included in many public collections and archives, including the Singapore Art Museum, Queensland Art Gallery/QAGOMA, the Koc Foundation, Istanbul, and Asia Art Archive, among others. Lee Wen founded his private archive Independent Archive (iA) that survives him and in 2016 received the Joseph Balestier Award for the Freedom of Art.

Manit Sriwanichpoom (b. 1961, Thailand)

Manit Sriwanichpoom is one of Thailand's leading photography artists, as well as one of Southeast Asia's most internationally exhibited. Manit graduated with a BA in Visual Arts from Srinakharinwirot University and lives and works in Bangkok. He is best known for his *Pink Man* series that began in the late 1990s. Operating as an ironic and sometimes pathos-injected critique of consumer culture in Thailand and wider Asia, *Pink Man* probes Thailand's social concerns and censored histories of recent decades. Manit is the 2007 recipient of Japan's prestigious Higashikawa Overseas Photographer Award.

The artist has participated in international exhibitions including *Concept Context Contestation: art and the collective in Southeast Asia*, Bangkok Art and Culture Centre (BACC), Thailand, and touring other venues, 2013-2019; *The Roving Eye: Contemporary art from Southeast Asia*, ARTER/Koc Foundation, Istanbul, 2014; *Negotiating Home, History and Nation: Two decades of contemporary art in Southeast Asia*, Singapore Art Museum, 2011; *The 6th Asia Pacific Triennial of Contemporary Art* (APT2), Queensland Art Gallery/QAGOMA, Brisbane, 2009; the 6th *Gwangju Biennale*, 2006; the 50th *Venice Biennale*, 2003; *Next Move: contemporary art from Thailand*, Earl Lu Gallery / LASALLE College of the Arts, Singapore, 2003; *1st Fukuoka Triennale*, 1999; and *Cities on the Move*, 1999. Manit had a solo show *Manit Sriwanichpoom: Phenomena & Prophecies* at Singapore Art Museum, 2010. His works are included in the collections of the Singapore Art Museum, Queensland Art Gallery/QAGOMA, and the Koc Foundation, Istanbul, among other major institutions.

Martha Atienza (b. 1981, Philippines)

Martha Atienza works with film and video. She conjoins poetic formal handling of her medium with social engagement. The aesthetics of the sea and water play an important part in her practice since many Filipinos' livelihoods depend on the ocean. She uses her filmic command to support bringing visibility to people who, due to poverty and class hierarchies, whether in the Philippines or elsewhere, are unnoticed, undervalued, and don't share in public discourses of power.

Atienza received her BFA from the Academy of Visual Arts and Design, the Netherlands. She won the Baloise Art Prize, Art Basel, 2017; was the recipient of the first Mercedes Zobel/Outset Residency, 2016; was shortlisted for the Benesse Art Prize in 2016, awarded the Thirteen Artists Awards by CCP, Manila, in 2015, and received the Ateneo Art Award with studio Residency Grants in Liverpool, Melbourne, New York and Singapore in 2012 and 2016. Her works have been exhibited internationally at art spaces and festivals, including Asia Society, New York and The Jewish Museum, New York. Recent group exhibitions include *Honolulu Biennial*, Hawaii, 2019; 2018 Asia Project: *How Little You Know About Me*, MMCA, South Korea, 2018; *No Man's Land*, MUDAM, Luxembourg, 2018; *Bienal del Mercosul*, Porto Alegre, Brazil, 2018; *Taipei Biennale*, Taipei Fine Arts Museum, 2018; *the 9th Asia Pacific Triennial of Contemporary Art (APT9)*, Queensland Art Gallery/QAGOMA, Brisbane, 2018. The artist showed solo in *Fair Isles*, Nassauischer Kunstverein Wiesbaden, Center for Contemporary Art, Germany, 2018. Atienza, of Filipino-Dutch descent, works between the Philippines and the Netherlands.

Ming Wong (b. 1971, Singapore)

Born in Singapore, Ming Wong now lives and works in Berlin. Using the layered language of cinema, Ming Wong explores social structure, identity politics, and introspection through his own re-telling of world cinema. He deliberately 'mis-casts' himself and others in re-interpretations of iconic films and performances, sometimes playing all the roles himself, often in languages foreign to him. Working through the visual styles and tropes of iconic film directors such as Fassbinder, Wong Kar-wai, Visconti, Pasolini, Douglas Sirk, Ingmar Bergman, Polanski, etc, Wong's practice considers the means through which subjectivity and geographic and cultural location are constructed by motion pictures.

Ming Wong represented Singapore in the 53rd *Venice Biennale*, 2009, with his solo *Life of Imitation*, which was awarded a Special Mention. He has had solo shows at UCCA, Beijing; Shiseido Gallery, Tokyo; Hara Museum, Tokyo; University of Oregon, USA, among others. His 2012 *Making Chinatown* at REDCAT in Los Angeles, USA was also featured at the *Liverpool Biennial* and the *Toronto International Film Festival*. His work has been shown at Para Site, Hong Kong; SAVVY Contemporary, Berlin; Centre National de la Danse, Paris; Museum of Contemporary Art, Tokyo; House of World Cultures, Berlin; Contemporary Art Gallery, Vancouver. He has participated in the *Asian Art Biennale*, Taiwan, 2019; *Busan Biennale*, 2018; *Dakar Biennale*, 2018; *Dhaka Art Summit*, 2018; *Sydney Biennale*, 2016 & 2010; *The 8th Asia Pacific Triennial of Contemporary Art (APT8)*, Queensland Art Gallery/QAGOMA, Brisbane, 2015; *Shanghai Biennale*, 2014; *Lyon Biennale*, 2013; *Singapore Biennale*, 2011; *Gwangju Biennale*, 2010; and *Performa*, New York, 2010.

Nindityo Adipurnomo (b. 1961, Indonesia)

An art activist and artist, Nindityo Adipurnomo's multimedia practice focuses on cultural tensions and the impacts of modernity on Indonesian society. He studied art in the late 1980s at STSRI "ASRI" Yogyakarta, and in Amsterdam, the Netherlands, where he completed a residency at The State Academy of Amsterdam. With his wife Mella Jaarsma, Nindityo founded Yogyakarta's Cemeti Gallery in 1988 (Cemeti Art House since 1999), curating monthly exhibitions and art projects of Indonesian and international artists. The duo and others went on to establish The Cemeti Art Foundation in 1995, which later became IVAA (Indonesian

Visual Art Archive) for which he serves on the Advisory Board. With his wife he received A Long Life Achievement Award: John D. Rockefeller's 3rd Award of the Asian Cultural Council, New York in 2005. He also serves on the board of Yogyakarta Biennale Foundation.

Nindityo has joined numerous notable exhibitions: *Jakarta Biennale*, 2013; *Negotiating Home, History and Nation: Two decades of contemporary art in Southeast Asia*, Singapore Art Museum, 2011; *Taboo and Transgression in Contemporary Indonesian Art*, Herbert F. Johnson Museum Cornell University, Ithaca, New York, 2005; *the Busan Biennale*, South Korea, 2004; *Circle Point Open Biennale*, Jakarta, 2003; *Gwangju Biennale*, Gwangju, South Korea, 2002; *The Second Fukuoka Triennale*, Japan, 2002; *The Havana Biennial*, 1997; *The 2nd Asia Pacific Triennial of Contemporary Art (APT2)*, Queensland Art Gallery/QAGOMA, Brisbane, 1996; *Contemporary Art in Asia: Traditions/Tensions*, Asia Society, New York, 1996; *The Jakarta Art Council Biennale IX*, 1993, among others. His work is in public collections including those of the National Gallery, Singapore, the Fukuoka Asian Art Museum, Japan, and Queensland Art Gallery/QAGOMA, Brisbane.

Poklong Anading (b. 1975, Philippines)

Poklong Anading works with video, installation, photography, drawing, and painting. Often based on an interactive approach, engaging with the subject and the audience, Anading's work takes a stand on social occurrences and structures into which he and his art intrude. Ground-work and research inform his conceptual practice. For his acclaimed photographic series *Anonymity* and *Counter Acts*, Anading photographed ordinary people holding a circular mirror in front of their face, reflecting the sunlight against the artist's camera lens. Questions of identity arising from the work may not be limited to the subject, but extend to negotiating the relationship between the One and the Other, as well as more broadly probing the identity of the individual within the mass in an environment dominated by rampant social inequality.

Notable group exhibitions include *No Country: Contemporary art for South and Southeast Asia*, Solomon Guggenheim Museum, New York, 2013; *Negotiating Home, History and Nation: Two decades of contemporary art in Southeast Asia*, Singapore Art Museum, 2011; *the Jakarta Biennale*, 2009 and *the 4th Gwangju Biennale*, 2002. Anading received the Cultural Center of the Philippines 13 Artists Award in 2006, and the Ateneo Art Award in 2006 and 2008. His works are in international institutional collections such as the Singapore Art Museum, and the Guggenheim Museum, New York.

Popok Tri Wahyudi (b. 1973, Indonesia)

Indonesian mixed media artist Popok Tri Wahyudi studied at the Indonesia Institute of Art in Yogyakarta during the 1990s. Toward the end of the Suharto era, he joined Apotik Komik, a Yogyakarta-based artist collective formed in 1997 that was engaged in political and social commentary using the graphic media of comics, murals and posters. Popok paints on canvas, paper and glass using story-telling methods and mass media signs to humorously but incisively probe the contemporary condition. Popok combines his command of comic book illustration and the mural genre to produce visually compelling and explosive narratives of contemporary life. His imagery evokes the lunacy of Indonesia's political situation and the deficiencies of power structures in Indonesian society, and beyond.

Popok frequently works in public spaces outside Indonesia and is adept at critically exploring others' local cultural-social-political contexts that he translates pictorially in his vast and technically virtuous banners and murals. Since the late 1990s his work has been exhibited in Japan, Australia, the Netherlands, Thailand, Singapore, Germany and the USA. In 2001 the artist was based in Santa Monica, California, as artist-in-residence at the UNESCO 18th Street Art Complex programme, and in 2007 he joined an extensive residency at the Akademie Schloss Solitude in Stuttgart. These experiences of negotiating linguistic and cultural differences tested his ideas about social communication, and it was comics that provided an alternative mode for pursuing dialogue in an unfamiliar oral and written culture. Popok lives and works in Yogyakarta.

Restu Ratnaningtyas (b. 1981, Indonesia)

Restu Ratnaningtyas is an artist and illustrator who lives and works in Yogyakarta. Driven by ideas, her versatile multimedia practice shifts seamlessly from high-tech video and digital modes, to vernacular materials such as textile and paper. She is interested in performance and some of her works, though self-contained aesthetically, have the potential to integrate audience participation. Restu's work examines collective issues faced by ordinary people everyday, on which it trains a critical but also humorous lens.

Restu is involved in local Indonesian and international projects. Solo and group exhibitions include *Ranah/Tanah*, Yogyakarta, 2019; *Moving Pledges: Art & action in Southeast Asia*, Institute of Contemporary Art (ICA), Singapore, 2018; *Subsume*, Good Art, Los Angeles, 2017; *Tantrum*, KedaiKebun Forum, Yogyakarta, 2016; *The Roving Eye: Contemporary art from Southeast Asia*, ARTER/Koc Foundation, Istanbul, 2014; *Monnikos: Art of Memory*, Bangkok, 2013; *Yogyakarta Biennale*, 2013 and *Memento: Room Privatization Room*, Vivi Yip Art, Jakarta, 2008.

Sarah Choo Jing (b. 1990, Singapore)

Sarah Choo Jing obtained her MFA from the Slade School of Art in London in 2015. She takes an interdisciplinary approach to photography, video and installation, depicting identifiable moments and characters within contemporary urban society that suggest private and often solitary narratives. The artist is concerned with the gaze of the flaneur, voyeurism and the uncanny. Choo was shortlisted as a Finalist for the Sovereign Asian Art Prize, 2017, and has won several local and international photography awards: the Perspectives 40 under 40; Gold, PX3 Prix de la Photographie, Fine Art Category, 2016; First Place, Moscow International Foto Awards, 2015; ICON De Martell Cordon Bleu Photography Award; the Kwek Leng Joo Prize of Excellence in Still Photography, 2013.

The artist has joined various institutional exhibitions and festivals, including at The Turku Art Museum, Helsinki, Finland, 2019; The Busan Museum of Art, Korea, 2016; *the Daegu Photo Biennale*, Korea, 2016; *ArtParis* at The Grand Palais, Paris, 2015; *START Art Fair*, The Saatchi Gallery, London, 2015; *Photo London*, Somerset House, London, 2015; *The Santa Fe International New Media Festival*, New Mexico, USA, 2013. Her works are in private and public collections, including the Singapore Art Museum, National Museum of Singapore, and The Arts Club Permanent Art Collection, London.

Sutee Kunavichayanont (b. 1965, Thailand)

Sutee Kunavichayanont was born in Bangkok, obtained a BA in Fine Arts from Silpakorn University in 1989, and an MA in Visual Arts from the University of Sydney. Sutee's practice is noted for its layered conceptual approach as much as for its ability to engage a wide audience through participatory strategies – his desk installations *History Class* (2000–), and his inflated latex series, are two especially well-loved works of Southeast Asian contemporary art. Thematically, his work reflects the rapid social, economic and political changes that have affected Thailand since the 1990s. The artist uses his art to critically probe nationalism, power, identity, history and cultural convention in Thailand and beyond. Producing pieces in a wide variety of media, the artist mines familiar formal languages to engage the viewer in a playful examination of complex questions.

Since the 1990s the artist has exhibited widely, major group exhibitions including *Concept Context Contestation: art and the collective in Southeast Asia*, Bangkok Art and Culture Centre (BACC), touring other venues, 2013-2019; *The Roving Eye: Contemporary art from Southeast Asia*, ARTER/Koc Foundation, Istanbul, 2014; *Negotiating Home, History and Nation: Two*

decades of contemporary art in Southeast Asia, Singapore Art Museum, 2011; *The 5th Asia Pacific Triennial of Contemporary Art (APT5)*, Queensland Art Gallery/QAGOMA, Brisbane, 2006; *Next Move: contemporary art from Thailand*, Earl Lu Gallery / LASALLE College of the Arts, Singapore, 2003; *the 2nd Fukuoka Asian Art Triennale*, 2002; Liverpool Biennial, 1999. Sutee's art is in major institutional collections, including the Mori Art Museum, Tokyo, The Queensland Art Gallery/QAGOMA, Brisbane, Fukuoka Asian Art Museum, Japan, Singapore Art Museum, and Koc Foundation, Istanbul. Bangkok-based, Sutee is also a curator and a lecturer at Silpakorn University.

Tang Mun Kit (b. 1955, Singapore)

Tang Mun Kit graduated with BSc.(Hons) Mechanical Engineering from the University of Newcastle-Upon-Tyne, U.K., before becoming a full-time artist in 1985. Tang's multimedia and graphic arts practice focuses on contemporary life and its tensions in Singapore society, and sometimes slants toward political issues. Tang's early projects and awards include *More than 4...- Installation and Actions*, Singapore Festival of Arts, 1988; *Facing the Infinite Space*, the Japan Foundation ASEAN Culture Centre Gallery, Tokyo, 1993; 7 Certificates of Distinction and Commendation, UOB Painting of the Year Competitions, 1989-1991; two Special Awards Promising Artist in MCI Competition, 1989; First Prize, IBM Art Award, 1990.

Among 18 solo exhibitions, notable ones include *Hibernated Works 3.0 + 30%*, The Substation, Singapore, 2017; *TOSS - The Other Singapore History*, The Substation, Singapore, 2013; *Improvisasi dan juga*, Creative Centre, National Art Gallery, Malaysia, 1996; *researchdocumentationpeace*, Pitspace Gallery, RMIT, Melbourne, Australia, 1995; and *Improvisationen*, Hohmann Galerie, Walsrode, Germany, 1991, and World Trade Centre Bremen, Germany, 1992. Notable group shows include *Siapa Nama Kamu? Art in Singapore since the 19th Century*, National Gallery Singapore, 2015; *Concept Context Contestation: art and the collective in Southeast Asia*, Bangkok Art and Culture Centre (BACC), and touring other venues, 2013-2019; and *Modernity and Beyond*, Singapore Art Museum, 1996. His work has been collected by Deutsche Bank AG, Singapore Art Museum, National Gallery Singapore, and various private collectors.

Taring Padi (Indonesia)

Taring Padi is a society or collective of underground artists in Yogyakarta formed in the late-1990s at the end of the Suharto era. Taring Padi artists are known for their posters that stylistically merge social realism and cartoon stylisation. Highly didactic, these posters are produced with woodblock or lino-cut (cukli technique) on paper and early on, were put up in public places around Yogya and other cities in Indonesia where their political and social justice messages were widely seen. Sometimes using canvas, Taring Padi's works have occasionally been exhibited in commercial galleries. In addition to prints, the collective also produces installations, street theatre performances, punk rock and techno music.

Works by Taring Padi have been shown in many formal and non-formal settings including Indonesia's National Gallery, Jakarta; the 31st Century Museum, Chiang Mai; Singapore Art Museum; Bangkok Art and Culture Centre; the National Gallery, Singapore; Tally Beck Contemporary, New York City, among others. Taring Padi was also included in several group shows: *Polyphony: Southeast Asia* in Art, Museum of Nanjing University of the Arts (AMNUA), 2019; *Concept Context Contestation: art and the collective in Southeast Asia*, Bangkok Art and Culture Centre (BACC), and touring other venues, 2013-2019; *Negotiating Home, History and Nation: Two decades of contemporary art in Southeast Asia*, Singapore Art Museum, 2011; and *Sisa: re-use, collaborations, and cultural activism from Indonesia*, the gallery of the University of Technology, Sydney, 2007.

Vandy Rattana (b. 1980, Cambodia)

Vandy Rattana lives and works between Phnom Penh, Paris, Taipei and Tokyo. In 2007, he was one of the co-founders of Stiev Selapak / Art Rebels, and in 2009 one of the co-founders of Sa Sa Art Gallery, both Phnom Penh. In 2011 he helped establish SA SA BASSAC, the first dedicated exhibition space for contemporary art in Cambodia. Vandy Rattana's photography practice began in 2005, concerned with the lack of physical documentation accounting for the stories, traits, and monuments unique to his culture. His images, often organised in series, produced through a range of techniques, analogue and digital, straddle photojournalism and artistic practice. While older series train a critical lens on Cambodian historiography, recent photographic series and videos devise narratives through fictional constructions with abstract and poetic aesthetics. Rattana began film-making in 2014, his short-film *Monologue* followed more recently by *Funeral*. In 2014, the artist co-founded Ponleu Association to provide Cambodians access to international reference books through their translation and publication in Khmer. Ponleu also publishes its own books on philosophy, literature, and science.

Selected solo and group exhibitions include: *Monologue*, Jeu de Paume Museum, Paris and CAPC Bordeaux, 2015; *Concept Context Contestation: art and the collective in Southeast Asia*, Bangkok Art and Culture Centre (BACC), and touring other venues, 2013-2019; *Surface*, SA SA BASSAC, Phnom Penh, 2013; *Bomb Ponds*, Asia Society, New York, 2013; *Documenta 13*, Kassel 2012; *1st Kiev Biennale*, 2012; *Institutions for the Future*, Asia Triennial Manchester II, 2011; *Bomb Ponds*, Hessel Museum of Art, New York, 2010; and *6th Asia Pacific Triennial of Contemporary Art (APT6)*, Queensland Art Gallery/QAGOMA, Brisbane, 2009.

Vertical Submarine (Singapore)

Vertical Submarine (VS) is an art collective from Singapore that uses language and optics-playing installations to destabilise audiences. Through humour, optical devices, audience participation and word-play, the collective's works obliquely probe social and political issues at home and beyond, such as language policy in Singapore, or the global capitalist order.

The group has received various accolades: The President's Young Talents Award (Singapore), 2009; The Celeste Prize (New York), 2011, and Finalist Sovereign Asian Art Prize (Hong Kong), 2015. In 2010, VS was appointed Associate Director of TheatreWorks Singapore, 2010-2013, and was part of the Associate Artist Research Programme, The Substation, Singapore, 2011-2013. VS has participated in *Concept Context Contestation: art and the collective in Southeast Asia Yogya version*, Bangkok Art and Culture Centre (BACC), 2016 (Yogyakarta), and *Yangon version*, BACC/Goethe Institut, Yangon, 2019; *Thailand Biennale: The Edge of Wonderland*, Krabi, 2018; *The Roving Eye: Contemporary art from Southeast Asia*, ARTER/Koc Foundation, Istanbul, 2014; *Gwangju Biennale*, 2012; and *Kuandu Biennale*, 2010. Vertical Submarine installations, including *John Martin: Butcher or Surgeon* (2015), and *The Garden of Forking Paths/ Mirror Room* (2010) have travelled internationally.

Vu Dan Tan (1946 – 2009, Vietnam)

Vu Dan Tan's multimedia practice spanned more than three decades, from the 1970s until his death in 2009. Using found objects and organic materials as surfaces for mark-making, Tan pushed Hanoi painting practice beyond its boundaries. Partially educated in French, Tan's life-long interest in language, music, and literature spilled into his visual arts practice. While Tan was already extending formal and material orthodoxies in the 1970s, by the 1990s his work revealed conceptual underpinnings and critical voice. Though seen as an outsider by the Hanoi art establishment, his found-object and detritus installations of the 1990s were understood by some international field specialists as articulating the contemporary turn in Vietnamese modern art. Indeed, Vu Dan Tan's visually playful installations, performances, prints and musical creations are urbane and global in their references, even as their philosophical concerns are personal and often Hanoi-centric.

Notable group exhibitions include: *Opening Exhibition*, National Gallery, Singapore, 2015; *The Roving Eye: Contemporary art from Southeast Asia*, ARTER/Koc Foundation, Istanbul, 2014; *Concept Context Contestation: art and the collective in Southeast Asia*, Bangkok Art and Culture Centre (BACC), and touring other venues, 2013-2019; *Negotiating Home, History and Nation: Two decades of contemporary art in Southeast Asia*, Singapore Art Museum, 2011; *10th Osaka Triennale*, 2001; *8th Sculpture Triennial*, Fellbach, 2001; *Gap Viet Nam*, House of World Cultures, Berlin, 1999; *Inside at Documenta X*, Kassel, 1997; and the *2nd Asia Pacific Triennial of Contemporary Art (APT2)*, Queensland Art Gallery/QAGOMA, Brisbane, 1996. Vu Dan Tan's art is represented in several public collections, including those of the Queensland Art Gallery, Singapore Art Museum, and the World Bank, Washington, DC.

Yadanar Win (b. 1987, Myanmar)

Yadanar Win is a performance, video, and installation artist. With an early interest in international exchanges, driven by her university studies in English, she joined New Zero Art Space, Yangon, as a collaborative member in 2009, remaining there as an organiser and art professional for nine years. Like many of her generation, she experiments with all media, abandoning traditional painting and sculpture common on the Myanmar art scene. Her performances and installations, many of which integrate audience participation, are passionate and critical, often examining Myanmar's peace process, social injustice, or grappling with her personal struggles as a young, female artist.

Yadanar has participated in group exhibitions locally and internationally, including at Goethe Institut, Yangon, and most recently *Concept Context Contestation: art and the collective in Southeast Asia Yangon version* Bangkok Art and Culture Centre (BACC) and Goethe Institut Yangon, 2019. Yadanar works as a cultural coordinator at the Goethe Institut, Myanmar and has an ongoing practice as a local organiser of cultural projects in Yangon.

Iola Lenzi (b. 1962, Canada)

Iola Lenzi is a Singapore art historian and curator of Southeast Asian contemporary art. Also trained in law, her exhibitions chart art historical discourses of Southeast Asian art framed within Asian cultural, political and social contexts. Major Asian and European curatorial projects include *Concept Context Contestation: art and the collective in Southeast Asia*, Bangkok Art and Culture Centre, Goethe Institut Hanoi and Yangon, and Cemeti Art House Yogyakarta, 2013-2019; *The Roving Eye: Contemporary art from Southeast Asia*, Arter/Koc Foundation, Istanbul, 2014; and *Negotiating Home, History and Nation: Two decades of contemporary art in Southeast Asia 1991-2011*, Singapore Art Museum, 2011.

Lenzi publishes prolifically, is the author/editor of four multilingual multi-author research publications on Southeast Asian art, and since 2010 has organised numerous international symposia on Southeast Asian art, most recently co-convening "Art and Action: art and discourse in Southeast Asia", LASALLE College of the Arts, 2018. She is the author of *Museums of Southeast Asia* (2004), and teaches undergraduate and graduate modern and contemporary Southeast Asian art history in Singapore.