



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

**NET PRESENT VALUE:  
ART, CAPITAL, FUTURES**

12 – 15 JAN 2017

A programme by Art Stage Singapore

SOUTHEAST ASIA FORUM 2017

# NET PRESENT VALUE: ART, CAPITAL, FUTURES

By Nadia Ng

The late Joseph Beuys (1921–1986) believed in the imaginative potential in each individual and in the power of art to radically transform everyday society. He saw capital as “human dignity and creativity” and championed the importance of developing “a concept of money that allows creativity, or art, so to speak, to be capital.” Thirty years after Beuys’ death, in the age of finance, we reflect on what ‘capital’ means today in relationship to art, society and the present future.

‘Net Present Value’ is a method commonly used to forecast the profitability of future returns on investments made today. Simply put, it is a future value expressed in today’s terms. The second Southeast Asia Forum seeks to explore the values of art, imagination and progress, and, the price of doing business as usual in the global capitalist system. It examines relationships between money, ideals and some of the fault lines in the present financial age, including the Forum’s immediate sphere of influence — the art market and the value of creativity.

The Forum’s exhibition surveys impacts of economic development on governance, cultures, beliefs, social relations and daily life, focusing on the milieu of Southeast Asia, as countries race to establish their place in the league of global economies. Through the works of socially engaged artists, most of whom are from the region, the exhibition emphasises the importance of cultivating alternative forms of capital and conditions for the evolution of societies in an increasingly complex global environment.

Drastic transformations in economic systems or rapid globalisation of economies provoked intense responses from these artists who, through diverse forms of art and design practices, show how processes of capitalisation and globalisation — historic and contemporary — have brought dramatic changes in terms of power relations and social structures, intranational and transnational, and how such processes often lead to the widespread devastation of lived environments and experiences. Several of the artists, in their works, remonstrate against the profound and far-reaching consequences of global capitalism — declining social protection, rising statism, militarised accumulation, forced migration — and commemorate the silent or invisible victims of these processes. A number of works are motivated by questions about contemporary art in itself and seek to trigger discussions on the commodification and consumption of art and the symptomatic portrayal of artists as creators versus artists as capitalists.

The Forum’s series of lectures and panel discussions will bring together speakers from the art community and the social sciences to examine, through different perspectives, challenges relating to cultures of financialisation and their impact on how we consider art and capital in the immediate future. In creating encounters between critics, actors and influencers who will discuss issues relating to financial literacy and the economics of art, the Forum seeks to bring about more inter-disciplinary understanding and collaboration in re-imagining conditions and values for art and capital in 21st-century society.

# ABOUT SOUTHEAST ASIA FORUM

Initiated by Art Stage Singapore in January 2016, the Forum aims to emphasise the balance between art, commerce and content. The Forum is a thematic programme, comprising an exhibition and a series of lectures and discussions that offer more focused and deeper views into global issues that have direct impact on Southeast Asia.

## ADMISSION

### EXHIBITION

Art Stage Singapore  
Basement 2, Hall F

Marina Bay Sands, Sands Expo & Convention Centre  
10 Bayfront Avenue  
Singapore 018956

Ticketing applies.

### TALKS

**Unless otherwise stated, all sessions are held at:**

Level 3, Angsana Room (3E & 3F)

Marina Bay Sands, Sands Expo & Convention Centre  
10 Bayfront Avenue  
Singapore 018956

Admission is free. Please register for seats via [www.eventbrite.sg](http://www.eventbrite.sg).

# TALKS | THURSDAY, JANUARY 12

## *The Free and the Brave:*

### **A two-part session on independent art initiatives in Southeast Asia**

**2.00pm – 3.45pm** (including an introduction by Art Stage)

#### *The Free and the Brave: Artist-initiated Spaces and Platforms*

##### PANELLISTS

Nathalie Johnston (Curator, Researcher and Director, Myanmar/art, Yangon)  
Norberto Roldan (Artist and Artistic Director, Green Papaya Art Projects, Manila)  
Grace Samboh (Independent Curator and Researcher, Hyphen, Yogyakarta)  
Jason Wee (Artist, Curator, Writer and Founder, Grey Projects, Singapore)

##### MODERATOR

Chuong-Dai Vo (Researcher, Asia Art Archive, Hong Kong)

Artist-initiated spaces and platforms have been pioneers in creating the art ecologies of Southeast Asia. With a do-it-yourself strategy, various spaces have and continue to offer artists, researchers, and curators opportunities for experimentation and questioning of the status quo. Often framed as “independent,” however, these spaces still must face the mundane requirements of maintenance such as rent, labour, utilities, production, and other resources. This panel will discuss why various platforms came into being, how their structures allow for flexibility and adaptation, how their priorities shape and have been shaped by ideas about their communities near and far, and how they have navigated the demands of capital and the mundane.

**4.00pm – 5.30pm**

#### *The Free and the Brave: Collector-founded Art Centres*

##### PANELLISTS

Zoe Butt (Artistic Director, The Factory Contemporary Arts Centre, Ho Chi Minh City)  
Gridthiya Gaweewong (Artistic Director, Jim Thompson Art Centre, Bangkok,  
Consultant and guest curator, MAIIAM Contemporary Art Museum, Chiang Mai)  
Aaron Seeto (Director, Museum of Modern and Contemporary Art in Nusantara, Jakarta)

##### MODERATOR

Chuong-Dai Vo (Researcher, Asia Art Archive, Hong Kong)

Art centres are on the move in Southeast Asia, as museums, galleries, and cultural spaces multiply and think big. Privately founded and funded organisations can and do play a significant role in shaping the cultural identities and priorities of their communities and beyond. With a focus on four organisations — three of which are new — this panel enquires into how such organisations are constructing themselves in their localities and the larger art scenes, leveraging their funding models and strategies for sustainable development, and negotiating the advantages and challenges of their positions.

# TALKS | FRIDAY, JANUARY 13

2.00pm – 3.30pm

## *Art + Money – A Dangerous Liaison?*

### PANELLISTS

Franz Schultheis (Professor of Sociology, University of St. Gallen)

Alain Servais (Investment Banker, Entrepreneur and Collector, Brussels)

### HOST

Lorenzo Rudolf (Founder and President, Art Stage, Singapore and Jakarta)

Andy Warhol famously predicted that “making money is art and working is art and good business is the best art.” Today, the global art economy largely operates on the same principle as the luxury market and the financial industry: commodities are validated by money and brand pedigrees — artists, galleries, international exhibitions, fairs, institutions, art degrees — are sought after by the “super tax” bracket for social currency and speculation. The unbridled excess of art produced on demand to keep up with the worldwide proliferation of commercial platforms and dealers, comes at the expense of possibly losing generations of art as a form of socio-political agency.

This conversation with Alain Servais, a collector who advocates engaging with art for its power to challenge, and Prof. Franz Schultheis, (co-)author of books including *What People Do for Art?* and *When Art Meets Money: Encounters at Art Basel*, probes the art market’s often opaque modus operandi and asks some inconvenient questions: why should one buy art? What kind of art is worth collecting? Are fairs and galleries ruining art? Should the art market be regulated? Who should regulate it?

4.00pm – 5.30pm

## *Artists in the Age of Oligarchy*

### PANELLISTS

Trong Gia Nguyen (Artist)

Yoshinori Niwa (Artist)

Beatrix Ruf (Director, Stedelijk Museum Amsterdam)

### MODERATOR

Philip Ursprung (Chair of the History of Art and Architecture, ETH Zurich)

Is globalisation coming to an end? Or is it revealing its true face as oligarchy? As the EU is disintegrating and the USA is withdrawing from their former role as world police, the grand narrative of the second half of the 20th century, namely the international connection of democracies to supranational unities, is giving way to protectionism, fundamentalism, and oligarchy.

How does this shift affect the realm of art? Will the fortification of borders and the erection of walls disrupt the mobility and cosmopolitanism of artists, force them to withdraw, lead them to protest? Or will they welcome the “call to order” and be inspired to focus on cultural specificities? Will the vanishing of the middle class and its loss of access to the benefits of globalisation entail the collapse of art as we know it since the mid-19th century? Or will the rise of the oligarchs prompt a new prosperity of the arts in the service of power, as in the age of Baroque? Will art take the role of a critical avant-garde where alternative ways of life are envisioned? Or will it provide the decorum of the new elite? This session is an occasion to speculate about the future role of artists and discuss the challenges and options that they are facing.

# TALKS | SATURDAY, JANUARY 14

11.00am – 12.30pm

## *Aesop x Art Stage Singapore: Art Elocution*

Traditionally a medium valued for depicting reality, photography has ironically contributed to the ubiquitous artifice that defines today’s global capitalist culture. Affordable access to image-making technology and the proliferation of digital platforms have changed how we think of the “real”, altering the value of an image and the definition of authorship.

Is photography art? While photography is increasingly seen in art exhibitions and fairs throughout the Southeast Asian region, only some kinds of photography “make it” as art, often a consequence of commercially driven validation.

In this conversation, presented as an event of the second volume of Southeast Asia Forum, curator Enin Supriyanto (Indonesia) and Zhuang Wubin (Singapore), author of *Photography in Southeast Asia: A Survey*, attempt to make a case for photography’s importance in art and politics in the region.

### VENUE

Aesop ION

ION Orchard, 2 Orchard Turn, #B3-66/66A

Singapore 238801

### ADMISSION

Free. Limited seats. Please register via [vip@artstagesingapore.com](mailto:vip@artstagesingapore.com).

# TALKS | SATURDAY, JANUARY 14

2.30pm – 4.30pm

*The Future of Art and Money*

With Max Haiven and Suhail Malik

***Art after Money, Money after Art:  
Radical Creative Strategies against Financialisation***

## **SPEAKER**

Max Haiven (Canada Research Chair in Culture, Media and Social Justice, Lakehead University)

While we are accustomed to and comfortable with imagining money and art as opposites, the one beholden to the base and material, the other to the spiritual and the enlightened, this talk makes a strong case for bringing the two into critical proximity and watching the sparks fly. Capitalism has always relied upon art in various, historically specific ways. Today, under the order of “financialisation” (1973–present), where transnational financial flows have more power than ever, money and art are transforming one another in profound new ways.

To grasp this shift, this talk applies three terms for the analysis of contemporary art (conceptualism, dematerialisation and relationality) to the transformations of finance capital, and then three terms for the analysis of finance (speculation, securitisation and the derivative) to the field of contemporary art. It seeks to answer the question: what can radical art do in an age of financial totalitarianism?

***Post-Globalisation or Post-Neoliberalism? The Case of the Art Market***

## **SPEAKER**

Suhail Malik (Co-Director, MFA Fine Art, Goldsmiths)

The transnational art market presents an instructive test case for what will happen to globalised commerce and culture after the 2016 shocks of Brexit and Trump. These shocks signal the likelihood of a fundamental transformation to the neoliberal globalisation that has effectively shaped every region of the planet over the past forty years. The prospect now is of a period of increasing trade and capital barriers, and increased ethnonational border enforcement, all led from the North Atlantic. Combined, the result will be the demise of either globalisation or of neoliberalism as we have known them. Or of both together.

Though contemporary art and its market are minor elements in this phase shift of a global political economy, their commercial and cultural transnationalism represent among the best (or worst) of the neoliberal globalism that is now entering a terminal phase. The impending period of post-globalism and/or post-neoliberalism will significantly impact art’s crossborder market formations. And the impact extends beyond commercial considerations: more than any other agency, it is the transnational art market that has for some time given art significance — the period, precisely, of neoliberal globalism’s entrenchment. How then will post-neoliberalism and/or post-globalisation effect the construction of art’s significance at transnational scales?

# TALKS | SATURDAY, JANUARY 14

5.00pm – 6.30pm

*Disruption by Design: Challenging the Commercial Capture of Creativity*

## **PANELLISTS**

Vikram Channa (Vice President, Production and Development/Commercial Partnerships, Discovery Networks Asia-Pacific)

Don McIntyre (Design Director, Institute of Design Innovation, Glasgow School of Art)

Joel Yarbrough (Head of Payments and Commerce Partnerships, Grab)

## **MODERATOR**

Henry Middleton

That there seems to be less artistic innovation of consequence today, is among other factors, due to a contradictory perception regarding art’s relationship to commerce. Where many artists have trouble seeing themselves as entrepreneurs, the applied arts are trained to be attuned to the changing realities of the commercial world. Design in particular has been steadily making more cultural impact on society. However, it too cannot avoid the commercialisation of creativity.

Rapidly developing digital technologies are being harnessed by some businesses to break out of this cast of commercialisation, which typically inundates markets with trendier iterations of the same tried-and-tested idea. By using such technologies to converse directly with their consumers to find out what they really want, outcomes made possible include: swift introduction to market, failure that is not fatal, and perhaps most significantly, social benefits become just as important business objectives as commercial profit.

In this session, three design and business innovators discuss how creative capacities can be strategically capitalised to engineer such “preferred futures”. As disruptions become a normal state of affairs in our increasingly complex world, is it possible for socially beneficial disruptions to stay true to their course? Or will they eventually become part of the establishment? What would this mean for existing market, education and learning systems? Are there lessons for art here?

# SPEAKERS



## ZOE BUTT

Zoe Butt is a curator and writer. Beginning February 2017, she will be Artistic Director of The Factory Contemporary Arts Centre in Ho Chi Minh City, Vietnam. Previously she was the Executive Director and Curator of Sàn Art in Ho Chi Minh City. From 2007 to 2009 she was Director, International Programmes, Long March Project, Beijing, China; from 2001 to 2007 she was Assistant Curator, Contemporary Asian Art, Queensland Art Gallery, Brisbane, Australia. Her curatorial referral work is pan-Asian, working with private collectors and researchers, independent curators and major museums globally. Zoe is a member of the Asian Art Council for the Solomon R. Guggenheim, New York City; a member of Asia 21 Young Leaders of the Asia Society, New York City, and in 2015 became a Young Global Leader of the World Economic Forum.



## VIKRAM CHANNA

Vikram Channa is Vice President of Production and Development/Commercial Partnerships, Discovery Networks Asia-Pacific (DNAP). Responsible for the production of all original Discovery content out of Asia-Pacific, he works closely with DNAP's senior management and country heads to provide editorial direction. He first joined Discovery in 1995. He has taken on various roles within the company from on-air promotions to programming and production. More recently he has been additionally tasked to create content driven commercial partnerships with government and corporate organisations. Together with his team, he executive produced over 1,200 documentaries, several of which garnered accolades at events such as the Asia Television Awards, New York Festival, Omni Intermedia, and the Academy Awards. He began his working career in India as an independent producer of short films. He has a Masters in both History and Film and Television Production from New Delhi, India, and also holds an MBA from the Booth School of Business, University of Chicago, USA.



## GRIDTHIYA GAWEEWONG

Gridthiya Gaweewong is a founding member of Project 304, an independent art organisation set up in 1996. She has curated art exhibitions and film festivals including *Politics of Fun*, Haus der Kulturen der Welt, Berlin (2005); the Bangkok Experimental Film Festival, (1997–2007); and Saigon Open City, Vietnam (2006–2007). Her recent project, commissioned by Independent Curators International, New York, is a travelling exhibition of Apichatpong Weerasethakul's *The Serenity of Madness*, MAMM Contemporary Art Museum, Chiang Mai (2016). Her recent research projects include: *The History of Exhibitions in Thailand from the 1970s to the Present*, funded by the Asian Cultural Council, Korea; and a Thai translation of *Modern and Contemporary Southeast Asian Art: An Anthology*, funded by the Office of Art and Culture, Ministry of Culture and the James H.W. Thompson Foundation. Currently, she is Artistic Director of the Jim Thompson Art Centre in Bangkok.



Photo courtesy Karin Cope.

## MAX HAIVEN

Max Haiven is a writer, educator and movement organiser and Canada Research Chair in Culture, Media, and Social Justice at Lakehead University in Northwest Ontario. He holds a PhD in English and Cultural Studies from McMaster University and an MA in Globalisation Studies from the same. He spent two years as a post-doctoral fellow in the Department of Art and Public Policy at New York University and five years teaching at the Nova Scotia College of Art and Design. Primarily, Max's research has focused on the financialisation of society and culture over the past forty years. He has published in journals including *Social Text*, *Cultural Studies*, *Cultural Politics*, *Mediations*, *Radical History Review* and *Cultural Logic*. He writes articles for both academic and general audiences and is the author of the books *Crises of Imagination*, *Crises of Power: Capitalism, Creativity and the Commons*, *The Radical Imagination: Social Movement Research in the Age of Austerity* (with Alex Khasnabish) and *Cultures of Financialisation: Fictitious Capital in Popular Culture and Everyday Life*. He is currently working on a book tentatively titled *Art after Money, Money after Art: Radical Creative Strategies Against Financialisation*.



## NATHALIE JOHNSTON

Nathalie Johnston is a curator and researcher living in Yangon, Myanmar. She recently founded Myanm/art, an exhibition space, gallery and reading room, in order to further investigate contemporary Myanmar art, assist in collaborations between creative fields in Yangon and cities such as Beijing, Singapore and Stockholm, and promote artists and their work to a local and international audience. She began her work in 2009, completed her MA thesis on the evolution of performance art in Myanmar in 2010, and has directed numerous projects since, including 7000 Padauk, Myanmar Art Resource Centre and Archive (MARCA), TS1 Yangon, Mobile Library Myanmar, and several others involving architecture, photography, and experimental music. Her published work is available through media outlets and art magazines, in order to build knowledge in the mainstream media on the arts in Myanmar and reach a wide audience. Her goals and interests in arts, accessibility, education and digitisation are all manifested through her work.



## SUHAIL MALIK

Suhail Malik is Co-Director of the MFA Fine Art, Goldsmiths, London, where he holds a Readership in Critical Studies, and was 2012–2015 Visiting Faculty at CCS Bard, New York City. Recent and forthcoming publications include, as author, *On the Necessity of Art's Exit From Contemporary Art* (2016, 2017) and "The Ontology of Finance" in *Collapse 8: Casino Real* (2014), and, as co-editor, *Realism Materialism Art* (2015), *Genealogies of Speculation* (2016), *The Time-Complex. Postcontemporary* (2016), a Special Issue of the journal *Finance and Society* on "Art and Finance" (2016), and *The Flood of Rights* (2017).



## DON MCINTYRE

Don McIntyre is Design Director of the Institute of Design Innovation at The Glasgow School of Art (GSA). Having graduated from GSA with a degree in Product Design, he went on to complete an MSc in Computer Science from Strathclyde University, building a then-unfashionable expertise in the combination of creative and technical disciplines. His first role as 3D designer with virtual reality pioneers Virtuality, Leicester, utilised this blended skill set and he was part of the Tokyo-based team that ported Pac Man from 2D to an immersive 3D environment. In mid 90s he moved to London, working as a Designer and later Digital Project Manager with web development and communications agencies. On returning to Scotland, Don became Operations Manager with DA Group, Glasgow, known for creating Ananova, the first 'digital newscaster'. Don retains his passion for design and technology, and has spoken on the emergence of Design Innovation as an integrative discipline at forums including Cambridge University, MIT and Harvard University. He splits his time between GSA and Chess Digital, where he is Creative Lead.



## HENRY MIDDLETON

Henry Middleton's eclectic career is made up of three broad areas — British Army officer, corporate executive, and entrepreneur — the common strands of which are his experience in solving or improving situations without restraints, imposed, assumed or limited by what has gone before, and in designing their delivery through effective integration of people, process and purpose. These have resulted in creating new businesses and corporate start-ups, developing and delivering business and organisational change relating to expansion and merger and acquisition, and diagnosing and leading crisis recovery. Transiting numerous sectors, his predominant sector is Television & Media with roles in MTV, BBC, Discovery, MediaCorp and CASBAA, among others. He is based in Singapore and London.



## TRONG GIA NGUYEN

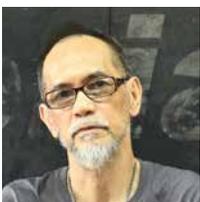
Trong Gia Nguyen's work examines structures of power in their myriad forms, scrutinising the soft foundation upon which contemporary life plays out, often behind the façade of fairness, sincerity, security, tradition, and civility. Trong has exhibited widely, with recent solo shows in Ho Chi Minh City, Frankfurt, and New York. Group exhibitions include the California Pacific Triennial (Orange County Museum of Art, California, USA, 2017), *Eye on the Storm* (Housatonic Museum, Connecticut, USA, 2013), *Satellites in the Night* (Freies Museum, Berlin, Germany, 2010), *Sequences* (Reykjavik, Iceland, 2008), and *Performa* (New York, USA, 2005). Trong lives and works in Ho Chi Minh City, Vietnam.



## YOSHINORI NIWA

Yoshinori Niwa graduated from Tama Art University's Department of Moving Images and Performing Arts in 1999. His socially and historically interventionist works, on the street and in other public spaces, experiment with actions and propositions involving mainly impossibility and exchange. This shifting of perspective is what characterises Yoshinori's art practice, as he navigates a physical reality through casual interventions that, when seen initially, are trivial acts. It is this line of inquiry, of questioning meanings of gestures and historical fragments, that describes the nature of the artist's approach to performance. Yoshinori currently lives and works in Vienna, Austria.

Photo courtesy Yuta Hinohara.



## NORBERTO ROLDAN

Norberto Roldan addresses social, political and cultural issues in the Philippines. His work reflects issues surrounding everyday life, history and collective memory. He co-founded Black Artists in Asia in 1986, a Bacolod-based group focused on socially and politically progressive practice. Norberto is currently the artistic director of Green Papaya Art Projects, the longest running independent multimedia platform in the Philippines he co-founded in 2000. It endeavours to provide a platform for intellectual exchange, critical dialogue and practical collaborations among the arts community. He considers Green Papaya as part of his artistic practice and an extension of his political activism and cultural work.



## LORENZO RUDOLF

Lorenzo Rudolf is Founder and President of Art Stage Singapore and Jakarta, international art fairs in Southeast Asia. From 1991 to 2000, Lorenzo was Director of Art Basel. During his tenure he created a 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 Lorenzo 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. In 2016, he launched Art Stage Jakarta.



## BEATRIX RUF

In 2014, Beatrix Ruf was appointed Director of the Stedelijk Museum Amsterdam, after being Director of Kunsthalle Zürich from 2001–2012, Director of Kunsthaus Glarus, Glarus from 1998–2001 and Curator at Kunstmuseum Thurgau, Warth from 1994–1998. In Amsterdam she continues an international renowned exhibition programme, initiating travelling surveys of contemporary artists like Tino Sehgal, Ed Atkins, Isa Genzken and Seth Price. In 2006, Beatrix curated the third edition of the Tate Triennial in London and was Co-Curator of the Yokohama Triennial in 2008. She has been a member of the think tank core group of the LUMA foundation since 2010 and the Board of the Mark Morrisroe Estate since 2004. In 2013 Beatrix co-founded POOL, a postgraduate curatorial programme in Zürich. Beatrix is a Member of several Advisory and Programme Committees amongst others: the Bundeskunsthalle Bonn, Garage Moscow, MAXXI Rome, the Samdani Foundation, Bangladesh, and serves frequently as a jury member in award committees, among them the Guggenheim Museum's Hugo Boss Prize, the Absolut Award, the Han Nefkens/MACBA Award, Erasmus Prize, the Prix de Rome and recently the Turner Prize.



Photo courtesy Wolfgang Bellwinkel.

## GRACE SAMBOH

Grace Samboh is a curator based in Yogyakarta and Medan, Indonesia. Recent curatorial projects include: *The Unsung Museum* (2016–2018), a travelling museum focused on discourse relating to Indonesia's Reformation Era; *Banyak-banyak* or "Many-many" (2014–2015) for *The Independence Project*, Gertrude Contemporary Art Space, Melbourne; and, *Tahun Tanah 2015* ("The Earth Year"), a year-long research project in collaboration with Jatiwangi Art Factory, Majalengka, West Java. With partners of Hyphen, which she co-founded, she is researching the Indonesia New Art Movement, 1975–1989. Grace is also Programme Manager of Yogyakarta Biennale Foundation's EQUATOR International Symposium, and a member of the curatorial team behind *Contemporary Art from Southeast Asia 1980 to Now*, an exhibition (forthcoming in 2017) co-organised by National Art Centre, Tokyo, the Mori Art Museum and the Japan Foundation Asia Centre.



## FRANZ SCHULTHEIS

Franz Schultheis is Professor of Sociology and Dean of the School of Humanities and Social Sciences at the University of St. Gallen, Switzerland. He did his PhD at the University of Konstanz, Germany and habilitated with Pierre Bourdieu at the Ecole des Hautes Etudes en Sciences Sociales, Paris. He was Head of the Department of Sociology at the University of Geneva and the University of Neuchâtel and has taught at several Universities including Paris-Sorbonne, the Institut d'Etudes Politiques in Paris, the University of Strasbourg at Louvain, Belgium, and the University of Konstanz, Germany. His main research areas are: sociology of art, transformations of work worlds, poverty, popular culture and sociology of creative class.



## AARON SEETO

Aaron Seeto is Director of the Museum of Modern and Contemporary Art in Nusantara (Museum MACAN). He was formerly Curatorial Manager of Asian and Pacific Art at the Queensland Art Gallery | Gallery of Modern Art in Brisbane, where he led the curatorial team responsible for the 8th Asia Pacific Triennial of Contemporary Art (APT8) in Brisbane. For eight years prior, he was the Director of Sydney's 4A Centre for Contemporary Asian Art. While at 4A, Aaron commissioned major projects and solo exhibitions by artists such as Shen Shaomin, Yang Fudong, Qiu Anxiong, Ming Wong, Araya Rasdjarmrearnsook, Song Dong and Dadang Christanto; and helped to build the organisation's reputation as a leading institution for contemporary Asian and Australian art.



## ALAIN SERVAIS

Alain Servais trained in investment banking and worked at Drexel Burnham Lambert on Wall Street, and Société Générale Strauss Turnbull and James Capel in London. He was Head of International Bond Trading at Banque Dewaay in Brussels. Currently, he consults independently for banks in the management of asset-backed securities. Alain is a passionate and committed contemporary art collector and member of numerous art juries and collectors' committees among which include Art Basel's Council of Global Patrons. In 2014 and 2015, he was selected for Artnet's list of "Top 200 Art Collectors Worldwide". Blouin Artinfo named him one of "The 50 Most Exciting Art Collectors Under 50". He founded and designed Registr'art, a service for private collectors, and the smartphone app, European Art Tour (E.Art.T). He is an investor in ArtRunners which was created to streamline fine art logistics. Alain is an avid "information sharer" via Twitter (@aservais1) and email blog.



## ENIN SUPRIYANTO

Enin Supriyanto was educated at the Fine Art and Design Faculty of Bandung Institute of Technology, Indonesia. 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.



## 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).



## CHƯƠNG-ĐÀI VÕ

Chương-Đài Võ is a Researcher at Asia Art Archive and an independent curator; her interests focus on modern and contemporary art in Southeast Asia. Her publications can be found in Taipei Fine Arts Museum's *Modern Art Quarterly*, the anthology *Film in Contemporary Southeast Asia: Cultural Interpretation and Social Intervention*, and *Journal of Vietnamese Studies*. She is a former Mellon Postdoctoral Fellow at Massachusetts Institute of Technology; in addition, she has received fellowships and curatorial grants from apexart, Asian Cultural Council, Fulbright Programme, National Endowment for the Humanities, and University of California Pacific Rim Research Programme. She has a PhD from University of California, San Diego, and a BA from Johns Hopkins University.



Photo courtesy Sdegreeshift.

## JASON WEE

Jason Wee is an artist and a writer working between contemporary art, architecture, poetry and photography. His art practice contends with sources of singular authority in favour of polyphony and difference. He founded and runs Grey Projects, an artists' space, library and residency that focuses on curatorship, new writing, design propositions and art. He is an editor for *Softblow* poetry journal. He was previously editor of *Vehicle* arts journal, published by Plastique Kinetic Worms. He was a 2005–2006 Studio Fellow at the Whitney Museum Independent Study Programme. He has shown in the Chelsea Art Museum, Photo New York (New York), Casino Luxembourg (Luxembourg), ifa galerie (Stuttgart and Berlin), Singapore Art Museum, ArtScience Museum, Singapore Biennale, Manila Contemporary, and Valentine Willie Kuala Lumpur. Artist-in-residencies include Artspace Sydney, ISEA 2008, Tokyo Wonder Site, Contemporary Art Japan (Tokyo), and Gyeonggi Creation Centre in Korea.



## JOEL YARBROUGH

Joel Yarbrough is Head, Payment and Commerce Partnerships for Grab. In this role, he drives payments strategy and opportunities for Grab and its partners and oversees the end-to-end experience as users pay for and through Grab across the Southeast Asian region. He has over 20 years of solution, product management, and partnership experience, having served in senior management roles in leading internet, finance, and management consulting firms. Throughout his career, he has been passionate about connecting the dots to make product vision a reality. He relishes the challenge of taking apart complex technology systems and rebuilding them to address real problems. Prior to joining Grab, Joel spent over six years at PayPal overseeing product strategy, product delivery in APAC, and delivery of solutions for large online and omni-channel partners. He was also a founding board member of PayPal's non-profit and charitable giving fund. Joel holds a Bachelor of Science in Economics from the Wharton School of the University of Pennsylvania, and currently lives in Singapore.

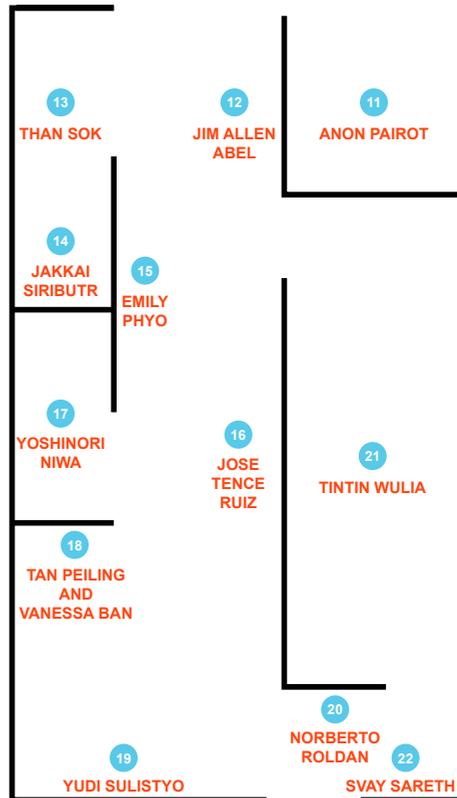
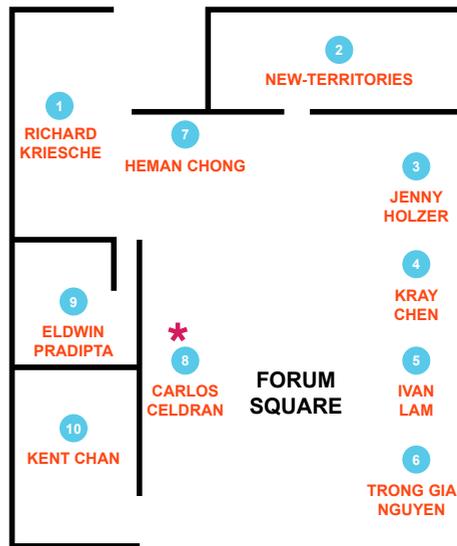


## ZHUANG WUBIN

Zhuang Wubin is a writer, curator and artist. As a writer/curator, he focuses on photographic practices in Southeast Asia. A 2010 recipient of the research grant from Prince Claus Fund (Amsterdam), Wubin is an editorial board member of *Trans-Asia Photography Review*, a journal published by the Hampshire College and the University of Michigan Scholarly Publication Office. He has been invited to research residency programmes at Bandung Institute of Technology, Indonesia (2013) and Asia Art Archive, Hong Kong (2015). He is the contributing curator of the biannual Chiang Mai Photo Festival (2017, 2015). *Photography in Southeast Asia: A Survey* (NUS Press, Singapore, 2016) is his fourth book. As an artist, Wubin uses photography and text to visualise the Sinophone communities in Southeast Asia. He has delivered papers, exhibited work, curated shows and taught classes internationally.

# EXHIBITION

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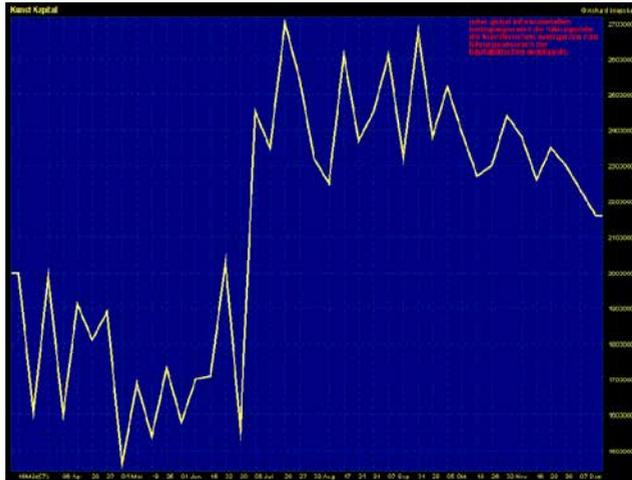
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# RICHARD KRIESCHE

Austria | GALERIE ZIMMERMANN KRATOCHWILL

RIGHT  
From the series, *Aesthetics of Capital — Capital + Code*, 2007  
C-print on dibond, edition of 3  
50 x 70 cm

Image courtesy of the artist.



In *Capital + Code* (2007), Richard Kriesche combines two instruments of the financial age — Google, today's omnipresent search engine, and Teletrader, a specialised software popularly employed by financial industry insiders. Over the course of an exhibition, visitors “traded” information through search questions on Google involving different combinations of five essentially relevant terms — ‘capital’, ‘freedom’, ‘work’, ‘art’, and ‘society’. Teletrader captured fluctuations of constantly changing graphs based on these responses. This convergence in real time was visualised in the form of stock market charts, which Kriesche views as an iconic symbol of the 21st century, reflecting social realities that are constructed through forces related to financial hegemony. This body of work represents Kriesche's views on changed meanings of art as a result of global capitalism and developments in digital and information technology.

## About the artist

Richard Kriesche (b. 1940, Vienna) is one of the pioneers in media art who have applied strategies to stretch limits of the medium, working at the intersection between art, science, and research. Kriesche completed his studies in Art History in 1963 and his Master's Degree in Graphic Arts and Painting at the Academy of Visual Arts in Vienna in 1964. Since 1969, the artist has actively been engaged in discussions concerning the theoretical discourse in contemporary art and culture. He has participated thrice in the Venice Biennale (46th, 42nd, 34th), and twice in documenta, Kassel (VIII and VI). Kriesche lives and works in Graz, Austria.

# NEW-TERRITORIES

France | TARS GALLERY



ABOVE  
*Liminal*, 2016  
Black carbon, variable dimensions



RIGHT  
Video still of *Pyrodulia*, 2016  
Single-channel video, HD, 2'03", looped

Images courtesy of New-Territories / M4 / RMIT and TARS Gallery.

*Liminal* (2016) is based on the Greek myth of Pythia, the Oracle of Delphi who was believed to possess divine powers of foretelling the future. The porous earth on which the city's Temple of Apollo was built, was said to release unknown gaseous substances. In a chamber in the Temple, Pythia sat on a tripod over a chasm in the earth from which poured vapours that led her into a trance-like state. Her incomprehensible utterings were regarded as messages transmitted from the gods; they were interpreted by the Temples' priests into the common language and sold at high prices to those who could afford it.

Pythia's 2,000-year reign (1600 BCE – 393 CE) is thought to have ushered in a powerful form of enterprise through divining. Young females were chosen for the role of Pythia. As Delphi's wealth and prestige rose, other towns built their own temples, each with its own oracle. In referencing the ancient system in which the Oracle was harnessed to gain influence and capital, *Liminal* alludes to advertising and selling false dreams, to the timeless and universal human condition of greed and a tendency to decadence and destruction.

In the performance linked to *Liminal*, smoke rises from the slow burning walls of a carbon sanctuary as it is incinerated by controlled flames fired through a robot purposefully programmed by New-Territories. Inhaling the fumes, an “Oracle” is sent into a frenzied trance. Her “devotees”, participants in the performance, hold out gifts of sweets in exchange for her readings. She takes the sweets and consumes them greedily. However, she remains silent, refusing to reveal the eschatological predications that she sees. Soon after, gurgling noises are heard as she begins to choke in a fit of bulimic purging.

*Liminal* the video, referring to Jean François Lyotard's 1974 book, *Libidinal Economy*, points to the notion of excess: of technology, of knowledge, of consumptive orgy. It features the “Oracle”, blinded by desire and hedonism and unable to produce visions.

## About the artist

New-Territories is a polymorph architecture organisation founded in 1993, including different labels, names, strategies and purposes. New-Territories is fronted by a \_S/he\_ androgynous avatar, trans-gender, who authorised François Roche to write, talk and teach on his/her behalf, as a personal secretary, as the Ariadne Wire of this ectoplasmic system and paranoiac mind. New-Territories emerged through the multitude of meeting points, friendship and dispute, in the hollow of sympathy, empathy, antipathy.

# JENNY HOLZER

USA | PEARL LAM GALLERIES



ABOVE  
常理：金錢造就品味  
(*Truisms: Money Creates Taste*), 2013  
Sichuan Deep White marble bench  
43.2 x 154.9 x 64.5 cm

Image courtesy of the artist and Pearl Lam Galleries.

常理：金錢造就品味 (2013) is one of the first works Jenny Holzer produced in the Chinese language; a translation of one of the artist's most memorable statements originating from *Truisms* (1977–1979), her first body of text. "MONEY CREATES TASTE", chosen for its particular resonance and impact, is carved in Chinese characters onto a marble bench, its solid and memorial form bearing connotations of monolithic monumentality or the immortal nature of Classical sculpture.

## About the artist

For more than 35 years, Jenny Holzer (b. 1950, Gallipolis, Ohio, USA) has presented her astringent ideas, arguments, and sorrows in public places and international exhibitions, including 7 World Trade Centre, the Reichstag, the Venice Biennale, the Guggenheim Museums in New York and Bilbao, and the Whitney Museum of American Art.

Her medium, whether formulated as a T-shirt, as a plaque, or as an LED sign, is writing, and the public dimension is integral to the delivery of her work. Starting in the 1970s with the New York City posters, and up to her recent light projections on landscape and architecture, her practice has rivalled ignorance and violence with humour, kindness, and moral courage.

# KRAY CHEN

Singapore | GREY PROJECTS



ABOVE  
Detail of *Waiting for the Bird*, 2016  
Mahjong tiles, custom-made table, single-channel video  
90 x 42 x 42 cm (table)  
1'15", looped (video)

RIGHT  
*Prime Numbers*, 2016  
Seven-segment digit panels, custom software  
21 x 52 cm

Images courtesy of the artist and Grey Projects.



Kray Chen is interested in what animates our improbable pursuit for profit, our numerical obsessions, and the everyday gestures and states of mind that facilitate our rationalisations of luck and chance. Taking on unseen economies that rely on these rationalisations, *Waiting for the Bird* (2016) and *Prime Numbers* (2016) explore the ways in which mathematical derivations are equally financial calculations as they are superstitious ones.

Deploying a number of mathematical constructions, including the probabilities of winning mahjong combinations and the calculation of prime numbers, Chen's works shift between the predictability that mathematical logic affords, and the absurdity of aggrandising "wins" and "profits" amidst mathematically improbable odds.

## About the artist

Kray Chen (b. 1987, Singapore) completed his MA in Fine Arts at LASALLE College of the Arts, Singapore, in 2014. Chen's practice largely deals with lived experience and corporeality. He taps on the peculiar characteristics of the movements, gestures, and behaviours of both himself and those around him to discuss the value of progress in Singapore, reflecting on the psyche of a place caught between traditions and modernisation.

Chen has held three solo shows: *It's a Set Situation* (Grey Projects, Singapore, 2016), *Exercise Now and Fit a Standard Size Coffin Later* (The Lab @ NTU CCA Singapore, 2015), and *First Prize* (Institute of Contemporary Arts, Singapore, 2013). His works have been included in group exhibitions such as *Paradis sans promesse* (Frac des Pays de la Loire, France, 2015) and *The Pleasure of Improbable Placements* (La Casa de Cultura Les Bernardes, Barcelona, 2014).

# IVAN LAM

Malaysia | WEI-LING GALLERY



ABOVE  
*COMA 38/500*, 2013  
Vending machine, 38 individual artworks in 500 Perspex boxes, aluminium etched plates, vinyl decals  
183 x 122 x 79 cm

Image courtesy of the artist and Wei-Ling Gallery.

*For those who believe, no proof is necessary. For those who don't believe, no proof is possible. 56/200* (2016–2017) is part of Ivan Lam's ongoing project on vending art, which seeks to trigger questions and reflections on the definition of 'art' and 'artist', the value of an artwork and of an artist, and, the changing dynamics between artists, galleries, art fairs and buyers. This iteration features a hired vending machine that sells limited edition prints of artworks by artists based in the Southeast Asian region received through an open call.

The project is based on *COMA 38/500* (2012–2013), Lam's original vending machine — displaying original artworks made by Malaysian artists — presented in Wei-Ling Gallery's booth in Art Basel Hong Kong 2013. By casting an open call to artists based in his country, Lam circumvented the art fair's often opaque, exclusive selection process and 'smuggled' a group of Malaysian artists into his gallery's booth.

In Lam's words: "The eco-system of the art world is organic and is constantly evolving, so why would the artwork remain the same? The boundaries of what it is, are constantly being negotiated. The art fair in itself is a larger-than-life vending machine. This project mimics or makes a mockery of the very institution that it represents. This project constantly reminds us of what is its value and what it is valued for; it takes sides and camps, it divides as much as it wants to unite. This project is all-inclusive, yet exclusive. It is a reflection of the times we live in. As much as it tells us about what we are, it also subliminally tells us what we are not."

## About the artist

Ivan Lam's (b. 1975, Kuala Lumpur) practice spans a variety of mediums and concerns based on popular culture, autobiography, current affairs and perspectives on the everyday. The theme of duality is continuously present in his works which typically express tensions between what is present and absent, seen and unseen, past and present, what is said and what is meant.

Lam earned an MA in International Contemporary Art and Design Practice from the University of East London, UK, in 2007. He won the 2003 Philip Morris Malaysian Art Award and was one of the top ten finalists of the 2006 Sovereign Art Prize. In recent years, Lam participated in *Directional Forces* (Artoll Residency, Bedburg-Hau, Germany, 2012). His work was shown in Art Basel Hong Kong (2013) and Volta New York (2016). He held a comprehensive survey show, *Ivan Lam: TWENTY* (Wei-Ling Contemporary, Kuala Lumpur, 2015). He was recently commissioned to make a project for the 1st Karachi Biennale (2017). Lam's works can be found in the collections of The National Visual Art Gallery of Malaysia, Galeri Petronas, Cattlin Re, and Merrill Lynch, among others.

# TRONG GIA NGUYEN

Vietnam/USA | GALERIE QUYNH



ABOVE  
Visualisation for *Nouveau Ghetto*, 2017  
Three-channel HD video installation, artificial flowers and plants, three-sided plywood display, spray paint  
244 x 122 x 107 cm (kiosk)

Image courtesy of the artist and Galerie Quynh.

*Nouveau Ghetto* (2017) is a three-channel video installation of Nguyen's *Artists Commercials*. A graffitied, triangular kiosk decorated with fake plants contains three screens. Each plays a programme of "snow" interrupted by short spots of artists in their studios promoting themselves like real commercials, except that they deliver irreverent and sarcastic monologues written by Nguyen. Toeing the line between truth and fiction, they serve as a critique on the economy, socio-politics, the art market, identity and all else under the sun. Like the Renaissance biographer Giorgio Vasari's *Lives of the Artists*, this is Nguyen's embellished account of his contemporaries.

## About the artist

Trong Gia Nguyen's (b. 1971, Ho Chi Minh City) work examines structures of power in their myriad forms, scrutinising the soft foundation upon which contemporary life plays out, often behind the façade of fairness, sincerity, security, tradition, and civility.

Nguyen has exhibited widely, with recent solo shows in Ho Chi Minh City, Frankfurt, and New York. Group exhibitions include the California Pacific Triennial (Orange County Museum of Art, California, USA, 2017), *Eye on the Storm* (Housatonic Museum, Connecticut, USA, 2013), *Satellites in the Night* (Freies Museum, Berlin, Germany, 2010), *Sequences* (Reykjavik, Iceland, 2008), and *Performa* (New York, USA, 2005). Nguyen lives and works in Ho Chi Minh City, Vietnam.

# HEMAN CHONG

Malaysia/Singapore | FOST GALLERY



ABOVE  
**THIS PAVILION IS STRICTLY FOR COMMUNITY BONDING ACTIVITIES ONLY**, 2015  
Vinyl letters, aluminium plate, gloss lamination  
45 x 60 cm

Image courtesy of the artist and FOST Gallery.

Appropriating the same statement that he saw on a street sign in an HDB estate in Singapore, Heman Chong's *THIS PAVILION IS STRICTLY FOR COMMUNITY BONDING ACTIVITIES ONLY* (2015) brings to question the notion of public and the mandatory requirement for community activities as a social lubricant in a pluralistic and diverse landscape.

## About the artist

Heman Chong (b. 1977, Muar, Malaysia) is an artist, curator, and writer. His practice is located at the intersection between image, performance, situations and writing. He is interested in interrogating the functions of producing narratives in our everyday lives.

Chong recently held a trilogy of interconnected solo exhibitions at Rockbund Art Museum in Shanghai, South London Gallery, and Art Sonje Centre in Seoul (2015–2016). His work has been included in several biennales and group exhibitions including the 20th Biennale of Sydney (Carriageworks, 2016), the 1st Yinchuan Biennale (Museum of Contemporary Art Yinchuan, 2016), *Take Me I'm Yours* (Monnaie de Paris and New Museum New York, 2015–2016), *expo zero* (Tate Modern, 2015), *The Great Ephemeral* (New Museum, 2015), and *Time of Others* (National Museum of Art in Osaka, Singapore Art Museum and Queensland Gallery of Modern Art in Brisbane, 2015–2016).

# CARLOS CELDRAN

Philippines | 1335MABINI

RIGHT  
Scene from *Living' La Vida Imelda*  
Performance

Image courtesy of the artist.



*Living' La Vida Imelda* is a multi-site "walking performance" held in seven acts across seven different places in the exhibition venue. Celdran will adopt selected artworks in the fair as a starting point for a larger narrative and a literal background for his piece. Using the flamboyant former first lady of the Philippines, Imelda Marcos, and her grandiose projects as reference, Celdran will examine a period when geopolitics and contemporary art intersected — sometimes with tragic consequences for the Philippines. Armed with a book of vintage photographs, dressed in bell bottom jeans, and carrying a small boom box playing disco music, Celdran will take guests on a journey that hopes to illuminate the Filipino experience of the 1970s, a time when the direction of his country's art, culture and national identity were dictated by the ambitions and follies of one woman.

## Four performances will be held:

Thu, Jan 12 / 6.00pm  
Fri, Jan 13 / 6.00pm  
Sat, Jan 14 / 4.00pm  
Sun, Jan 15 / 3.00pm

Ticketing to Art Stage Singapore applies.

Places are limited (up to 16 persons per performance).  
Register via [www.eventbrite.sg](http://www.eventbrite.sg).

Please arrive five minutes before the performance starts, at:  
the Southeast Asia Forum Exhibition square

Art Stage Singapore, Basement 2, Hall F  
Marina Bay Sands, Sands Expo & Convention Centre

Due to the roaming nature of the performance, we regret that late-comers will not be able to join the group once it sets off.

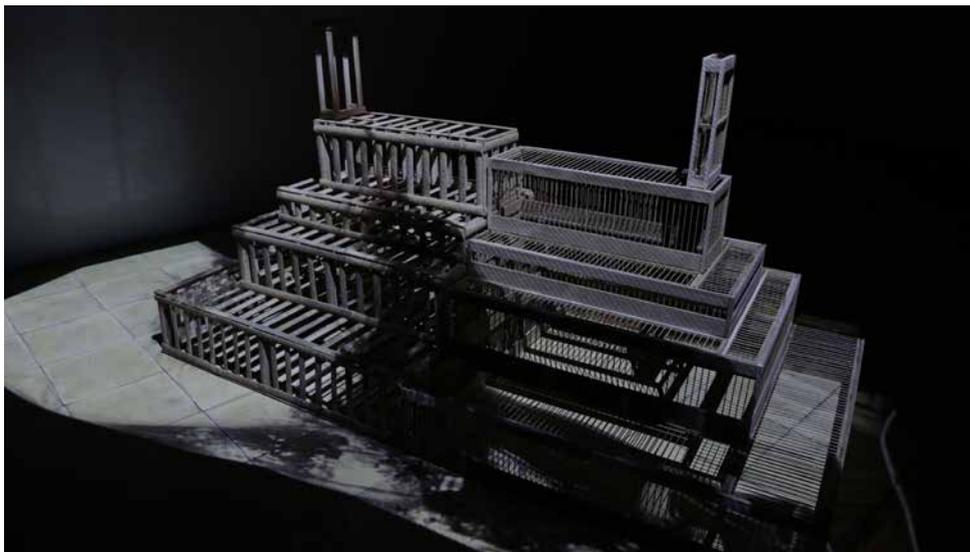
## About the artist

Carlos Celdran (b. 1972, Makati, Philippines) is a Filipino tour guide, cultural activist, and performing artist. He began his art career at age 14 as a cartoonist for a local Manila newspaper, enrolling at the Rhode Island School of Design in 1991, where he began working in performance art. After university, he moved to New York City. Currently he lives in Manila, Philippines.

Celdran is an activist for HIV/AIDS awareness and reproductive health, organising and appearing at events to promote HIV/AIDS awareness and reproductive health in the Philippines. In his role as a cultural activist, he is commonly asked to comment in the local and international media on topics regarding Philippine society and culture.

# ELDWIN PRADIPTA

Indonesia | LAWANGWANGI



ABOVE  
*Waterkasteel: Canto*, 2015  
Installation comprising video projection, bird cage,  
chicken cage  
100 x 200 x 100 cm (object)  
480 x 360 cm, 2', looped (video projection)

Image courtesy of the artist.

During his residency at Cemeti Art House (Yogyakarta, 2015), Pradipta carried out research on cultural history for tourists at one of Indonesia's most famous destinations, Taman Sari Water Castle (Dutch: *waterkasteel*), a former royal garden of the Yogyakarta Sultanate. Posing as a tourist, Pradipta encountered multiple versions of the site's "history", each told by a different local guide.

The object in *Waterkasteel: Canto* (2015), made by Pradipta, is based on these "tellings". Similar structures seen at the far corners of the bath house at Taman Sari were told, in one such version, to be graves; in another version they are chicken coops; in yet another they are cages for orioles; the last version says they are vessels for burning incense.

The video projection over the object depicts a wind-tossed sheet showing photographs of Taman Sari, both in the present and in 1884 taken by the official court photographer, Kassian Cephas (1845–1912). Through Cephas' photography, we realise these structures did not feature in his time. Pradipta's research indicates that they were in fact later additions dating to a 1970s revitalisation project. Presumably, locals embellished the nature of these new developments and it was this "pseudo-history" which was then "sold" to tourists.

## About the artist

Eldwin Pradipta (b. 1990, Jakarta) graduated from the Faculty of Arts and Design at Bandung Institute of Technology, Indonesia, having majored in Intermedia Studio. He lives and works in Bandung. The artist's preferred mediums are video and digital projection, which to him occupy an interesting position between "high art" and "low art".

Pradipta recently began to explore forms of cultural commodification through the global tourism industry. In particular, he is concerned with how cultural values and historical identities are uprooted, distorted, and reproduced for the easy consumption of tourists, at the expense of local communities living around tourist sites.

# KENT CHAN

Singapore | GREY PROJECTS

RIGHT  
*If Not, Accelerate*, 2016  
Two-channel video, HD, 37'42"

BOTTOM  
*Bright Lights (Better Life Later)*, 2016  
Neon bulbs, acrylic sheet  
122 x 244 cm

Images courtesy of the artist and Grey Projects.



The works presented examine the issues of migrant labour in Singapore, through the matrix of the *polis*, the Greek word for 'city'. As the etymological root of the words 'police', 'policy' and 'polity', the *polis* is the default site of politics and its many entanglements. It provides the conceptual linkages needed to excavate the historic and contemporary links between Singapore and its large migrant labour population.

Through an assemblage of videos, text and sculpture that problematise the representation of migrant labour, the works present an attempt to unravel a city, its socioeconomic politics, anxiety and trajectory.

## About the artist

Kent Chan (b. 1984, Singapore) is an artist, filmmaker and curator based in Singapore and Amsterdam. His practice revolves around our encounters with art, fiction and cinema that explore the links between aesthetic experience and knowledge production, with particular interest in the relationship between moving images and the modern city. The works and practices of others often form the locus of his works, which examines the ambiguity that lies at the interstices of art (making) and daily life. His works have taken the form of film, text, conversations and exhibitions.

# ANON PAIROT

Thailand | GALLERY SEESCAPE



ABOVE  
From *Weapons for the Citizen*, 2016  
Toy guns fabricated from assorted textiles made in Thailand, variable dimensions

Images courtesy of the artist and Gallery Seescape.

*Weapons for the Citizen* (2016) questions the growing importance of military spending in Thailand's national budget at the expense of social protection such as education and healthcare. These toy guns were commissioned by Pairot and made by the same craftsmen behind the ubiquitous souvenirs found in touristic areas across Thailand. Taking the form of souvenirs, they are made from different textiles from Bangkok, Chiang Mai, Korat and Ratchaburi and have kept their local material identity, not in order to play to tourists' favour for the exotic but to preserve links with locally made souvenirs. In doing so, Pairot plays on feelings and perceptions towards his chosen materials by eliminating aspects of industrial production and mass consumption related to the manufacture of both weapons and souvenirs. This can be described as a way for Pairot to restore his hope in the future of fast-fading traditional crafts. These are also artefacts which depict the banalisation of weapons and what they symbolise — power, death, and more intrusions into individual liberties under cover of more security.

## About the artist

Anon Pairot (b. 1979, Nonthaburi, Thailand) graduated from the Faculty of Architecture at King Mongkut's Institute of Technology Ladkrabang. His career in industrial design began in 2000. In 2007 he founded a design studio which today provides creative strategies for society and the environment. His designs are showcased internationally and he has received numerous awards.

Pairot's art interventions are linked to his experience in working on the development and distribution of products for OTOP — One Tambon (Thai: 'sub-district') One Product, a development initiative by Thaksin Shinawatra's government. He met numerous craftsmen at small and medium companies which worked by order without ever having the opportunity to apply their own creativity. As he became increasingly aware of their precarious living conditions and their distress brought on by financial woes and pessimism for their future, Pairot's desire to raise the communities' issues was reinforced by his motivation to challenge the craftsmen's imaginative and business skills in daily life.

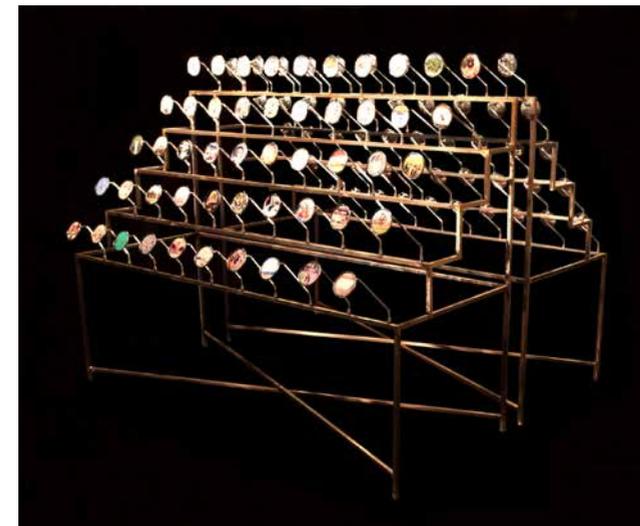
In 2013 he exhibited a project in the 4th Singapore Biennale. Recent solo shows include: *Absurd Aesthetic* (Numthong Gallery, Bangkok, 2015) and *Souvenirs from Depressions* (Gallery Seescape, Chiang Mai, Thailand, 2016).

# JIM ALLEN ABEL

Indonesia | YEO WORKSHOP

RIGHT  
*Motorcycle Diaries*, 2010  
Mirrors from motorcycles, photography  
220 x 200 x 180 cm

Image courtesy of the artist and Yeo Workshop.



Riding his motorcycle going about his daily activities in Yogyakarta, Indonesia, Abel photographed happenings on the streets, capturing the impact and ironies of the city's socioeconomic conditions on everyday behaviours and events. Peddlers for instance, tapping on business opportunities arising from the deluge of motorcycles bought on installments and low down payments, erect makeshift stalls on the sidewalks to sell cheap accessories that, while are declaratively "Made in China", really originate from Tangerang or Surabaya.

Appropriating the skeletal form of simply constructed racks (varying between the utilitarian and the artistic), a daily sight in street-side stalls of Yogyakarta, Abel's *Motorcycle Diaries* (2010) is a monument of his memories of life on the streets as he witnesses it everyday, as well as a mirror through which he considers the broken public infrastructure and systems of his country.

## About the artist

Jim Allen Abel (b. 1975, Ujung Pandang, Indonesia) completed a BA in Photography at the Indonesian Institute of the Arts, Yogyakarta, in 2005. After graduating, he worked as a commercial photographer for some of Indonesia's top music bands and toured extensively throughout the archipelago. Since leaving the industry, Abel has gone on to exhibit his work internationally.

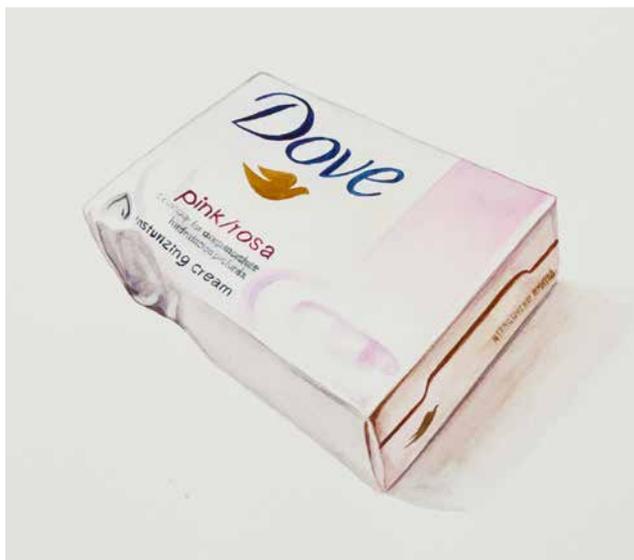
Based in Yogyakarta, Abel is an active member of Mes56 — an artist collective focused on the critical exploration of contemporary photographic practices — and has been involved with the group since its inception in 2002. Abel's works primarily respond to and comment on the ways historical events are interpreted through the prism of power politics; they investigate hierarchical power structures and their impact on social and interpersonal relationships.

# THAN SOK

Cambodia | SA SA BASSAC

RIGHT  
**Promotion (Soap)**, 2013  
 Dove soap, watercolour on paper  
 50 x 60 cm

Image courtesy of the artist and SA SA BASSAC.



*Promotion* (2013) is part of Than Sok's ongoing investigations into materials and rituals of belief systems and power structures therein. The series is drawn from the artist's experience as a short-term Buddhist monk at the Cambodian temple Wat Samakiram in Brooklyn. Noting the ever-present ritual of giving and receiving, Than was especially surprised at the laity's offering upon his departure ceremony: products for everyday life such as cash, tea, and toothpaste, whose brands, languages and designs speak to a globalised market. Rather than consuming these gifts, the artist advertises them. By sedulously re-presenting their likeness — a valued skill and practice in Buddhist image-making tradition — and offering them to audiences for consumption, Than both critiques and extends the karmic promise: to give is to receive.

## About the artist

Than Sok (b. 1983, Takeo, Cambodia) lives in Phnom Penh. His central questions include the inheritance of material cultures, concepts of exchange, karma and merit-making, and the comparative roles of monks and artists.

Selected exhibitions include *Haunted Thresholds: Spirituality in Contemporary Southeast Asia* (Kunstverein Gottingham, Germany, 2015); *Riverscapes IN FLUX* (Hanoi Fine Art Museum, 2013); *Promotion* (SA SA BASSAC, Phnom Penh, 2013); and *Video, An Art, A History, From the Collections of the Singapore Art Museum and Centre Pompidou* (Singapore Art Museum, 2011). Residencies include *Conscious Realities* at Sàn Art (Ho Chi Minh City, 2014); Lower Manhattan Cultural Council (New York, 2013); and Creators Residency, NS-AIR (Sapporo, Japan, 2011). His work is collected by the Singapore Art Museum.

# JAKKAI SIRIBUTR

Thailand | SA SA BASSAC & YAVUZ GALLERY



ABOVE  
**Fast Fashion**, 2015  
 Constructed garments, hand embroidery  
 Approx. 58 x 53 cm each

Image courtesy of the artist and SA SA BASSAC.

With *Fast Fashion* (2015), Jakkai Siributr critically locates the term for the multinational internationalisation model of consumer-driven fashion by pointing to the complex realities of its labour force, specifically in response to the event of the 2013 mass protests in Phnom Penh, Cambodia, when garment workers sought a higher wage.

The symbolically layered and densely worked garments comprising this series take as their base Cambodian factory-made, Thai-bought H&M denim shirts. Various reconstructed with Thai *yantra* tunics known for their protective qualities, and embellished with glass and sequin beading invoking rally images sourced from newspapers and Khmer script from Cambodia's 1997 Labour Law, Siributr's garments become pictorial surfaces of protest themselves.

## About the artist

Jakkai Siributr (b. 1969, Bangkok) lives in Bangkok, Thailand. Working primarily in meticulously hand-stitched textiles, Siributr explores social, political and religious tensions of contemporary realities.

His most recent solo exhibitions include *78* (Yavuz Gallery, Art Basel Hong Kong, 2014) and *Transient Shelter* (Tyler Rollins Fine Art, New York, 2014). Selected group exhibitions include *Continuum: Acculturating* (Chulalongkorn Art Centre, Bangkok, 2016); *Rates of Exchange: Uncompared* (H Gallery, Bangkok and SA SA BASSAC, Phnom Penh, 2015); *The Roving Eye* (ARTER Space for Art, Istanbul, 2014); *Phantoms of Asia: Contemporary Awakens the Past* (Asian Art Museum, San Francisco, 2012); and the Asian Art Biennale (Taipei, 2009).

# EMILY PHYO

Myanmar | MYANM/ART

LEFT  
*Being 277 — Being Ma Ohnmar Saryi (Nun)*, 2015  
Smartphone photograph posted on Instagram



RIGHT  
*Being 236 — Being Than Than (Shwedagon Pagoda maintenance staff)*, 2015  
Smartphone photograph posted on Instagram



Images courtesy of the artist.

Myanmar is arguably the world's fastest growing economy at present. Just two years ago, artists in Myanmar were barely allowed to communicate, let alone travel. Today, the use of cell phones and social media grows exponentially. Yangon is moving at a faster pace than ever before, and its residents are experiencing the rise of capital growth through simple changes in daily routine. Emily Phyo, an artist and working mother, made a commitment to photograph a different person every day in 2015, recording their ages, professions and names. Instagram was her exhibition platform — space for art is a rare find in her home country. Governed by the pace of her own life, lacking leisure time and a production budget, she examines existing relationships and forges new ones, documenting Myanmar's current state of flux. #being365 @emilyphyo

## About the artist

Emily Phyo (b. 1982, Yangon) studied art at New Zero Art Space in 2008 under the instruction of Aye Ko, Ko Jeu, Ko Z and Kaung Su. Here, she experimented with performance and installation art. She joined the V30 Enviroformance group in 2009, a group founded to explore performance art within nature. Since then, she has participated in several group exhibitions including: *pLay, Contemporary Art from Myanmar* (Osage Gallery, Singapore, 2010), *Bodyreports 2* (Lokanat Gallery, Yangon, 2010), Beyond Pressure performance art festivals in Myanmar (multiple years), and, *Attention Please!* female performance art night at TS1 Gallery, Yangon. She is a wife, mother and owner of a tailor shop in Yangon.

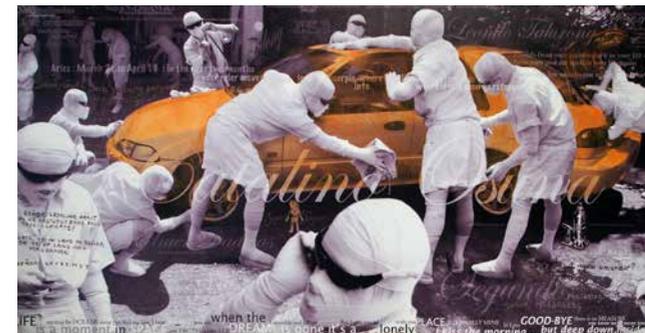
# JOSE TENCE RUIZ

Philippines | ARTINFORMAL

RIGHT  
*CSI: Chimoy Si Imbisibol Hugas Kotse*, 2007  
MYK electrostatic print and acrylic on canvas  
122 x 244 cm

Photography and digital manipulation: Jose Tence Ruiz in collaboration with Nar Cabico (model).

Image courtesy of the artist and Artinformal.



Masked figures, seemingly portrayed as forensic experts, fill up the monochrome canvases of Jose Tence Ruiz's seven-part series, *CSI: Chimoy Si Imbisibol* (2007). 'Chimoy' is a colloquial term for 'household helper', or someone who usually does the mundane and dirty tasks in one's home. The series depicts images of the Filipino domestic helper in the midst of doing everyday chores in various areas of the household, such as doing the laundry, washing the car, sweeping the floor, and cleaning the toilet. The white clinical attire of the figures draws a divide between the figures themselves and their surroundings, creating a sense of alienation while at the same time obscuring its presence. It further emphasises the role of Filipino domestic helpers in contributing to the widespread capitalism around the world, as the invisible force behind the world's labour economy.

## About the artist

Jose Tence Ruiz took two courses at the University of Santo Tomas College of Fine Arts and Design, Manila, enrolling for a BFA in Advertising in 1973 and graduating with a BFA (Honours) in Painting in 1979. He was Editor-in-Chief of *Vision Magazine* in 1976 and has since been involved in set design, publication design, book illustration, media presentations, teaching, editorial illustration, painting, art for advocacy, sculpture, installation and autonomous action art.

Ruiz is an Araw ng Maynila Awardee for New Media (2003), a five-time Artist Association of the Philippines Award Winner (between 1979–2005) and the first Filipino to win the Bratislava Biennial Award for Children's Book illustration in what was then Czechoslovakia (1982). He was part of a curatorial project representing the Philippines at the 56th Venice Biennial International Art Exhibition (2015). He is also part of the Philippine Exhibition at the 11th Florence Biennial. Ruiz currently works as a multimedia artist and an independent writer, consultant and curator for institutions including the Cultural Centre of the Philippines, the National Commission for Culture and the Arts, the Pasig City Museum, Neo-Angono Artists Collective, Pananaw ng Sining Bayan and the Ateneo Art Gallery.

# YOSHINORI NIWA

Japan | 1335MABINI

RIGHT  
Video still of *Selling the Right to Name a Pile of Garbage*, 2014  
Single-channel video, 25'43"

Image courtesy of the artist.



In *Selling the Right to Name a Pile of Garbage* (2014), Yoshinori Niwa seeks to identify and negotiate with an existing landfill in the suburbs of Manila, Philippines, to rename the new land masses created by the waste. With his "naming-rights business", set up in the centre of the landfill, Niwa adds another dimension to the entrepreneurial principle of turning trash into gold. Unrelated to the workers and the issues they face, the artist reflects upon the problems caused by clashes of rights and the contradictions between the value of money and land ownership born from an industry which is detached from reality.

## About the artist

Yoshinori Niwa (b. 1982, Aichi Prefecture, Japan) graduated from Tama Art University's Department of Moving Images and Performing Arts in 1999. Niwa's socially and historically interventionist works, on the street and in other public spaces, experiment with actions and propositions involving mainly impossibility and exchange. This shifting of perspective is what characterises Niwa's art practice, as he navigates a physical reality through casual interventions that, when seen initially, are trivial acts. It is this line of inquiry, of questioning meanings of gestures and historical fragments, that describes the nature of the artist's approach to performance. Niwa currently lives and works in Vienna, Austria.

# TAN PEILING & VANESSA BAN

Singapore

RIGHT  
Visualisation of *Lands of Progression (II)*,  
2013–2017  
Dot matrix printer, laptop, steel structure,  
variable dimensions

Image courtesy of the artists.



*Lands of Progression (II)*, 2013–2017, is a continuation of *Lands of Progression*, first exhibited in 2013 by the artists. The original iteration featured a dot matrix printer and a dated computer producing a continuous data sheet of lands around the world under territorial dispute. In the present iteration, the artists re-imagine financial receipts as a result of actual disputes reported around the South China Sea. This narrative seeks to show the intentions and implications behind the financial transactions acquired by the various states as a means to stake their territorial claims and their lust for material success and power.

## About the artists

Tan Peiling (b. 1987, Singapore) looks at how visual media informs human perception and understanding of reality. By utilising audio recordings and visual images, her works re-examine how visual culture shapes the ways we choose to experience, record and remember. Intrigued by observations made on human attention, engaging the bodily senses becomes a primary approach she employs in her works. She has exhibited at Institute of Contemporary Arts Singapore, Artspace@Helutrans, OH! Open House (2016, 2013), 2902 Gallery (all Singapore); and, Placentia Arte Gallery, Milan.

Vanessa Ban (b. 1988, Singapore) is a graphic designer, artist, and educator. Notable exhibitions include solo and group shows at Grey Projects, Silverlens Galleries, The Arts House, Phunk Studio, Institute of Contemporary Arts Singapore, Aliwal Arts Centre, 2902 Gallery, the Red Dot Design Museum (all Singapore); and the London Design Festival.

# YUDI SULISTYO

Indonesia | PEARL LAM GALLERIES



ABOVE  
*Out of Control*, 2016  
Cardboard, plastic pipe, wood, steel, acrylic, paint  
153 x 440 x 334 cm

Image courtesy of the artist and Pearl Lam Galleries.

Many wars have been fought for the sake of profit, backed by parties that seek to generate revenue from conflict, or to protect geological resources that sustain industries. Militarised accumulation is arguably an inherent element of today's global capitalist system as more and more parties struggle to exert transnational power and control over global resources and institutions. Sulistyo's use of recycled materials to create 'paper tiger' war machines alludes to the excessive wastage of resources in the weapons manufacture industry and the ultimate futility of aggressive militarisation.

## About the artist

Yudi Sulistyo (b. 1972, Yogyakarta, Indonesia), graduated with a Degree in Design and Visual Communication from the Indonesian Institute of the Arts, Yogyakarta, in 1994. He lives and works in Yogyakarta. Sulistyo's realistic sculptures of militaristic equipment are made primarily of pasteboards, with their details created by re-purposing mundane and common household objects like bottle caps and matchboxes. The artist's interest in creating pieces that are nearly indistinguishable from their functional counterparts stems from his childhood, which was spent watching war movies with his father and creatively fixing scrapped toys.

# NORBERTO ROLDAN

Philippines | TAKSU

RIGHT  
*Hornet*, 2014  
Oil and acrylic on canvas, diptych  
182.88 x 182.88 cm or 91.44 x 365.76 cm

Image courtesy of the artist.



Since World War I, as a result of which millions lost their lives and many cities were reduced to rubble, giant industries have been reaping from unprecedented profitability. World War II helped, significantly, reduce the impact of recession. Businesses propelled by the war-driven economy grew by leaps and bounds, raking up enormous profits.

The F/A-18 Hornet, manufactured by Boeing, costs US\$65 million. Roldan's *Hornet* (2014), a diptych composed of the jet fighter taking position on a flight deck of an aircraft carrier costing US\$8.5 billion, and a quote from American literary iconoclast Jack Kerouac, reflects on the apathy towards a capitalist economy sustained by senseless wars around the world.

## About the artist

Norberto Roldan (b. 1953, Roxas City, Philippines) earned a BFA in Visual Communication from the University of Santo Tomas, Manila. He took up an MA in Art Studies at the University of the Philippines-Diliman. He is Co-founder and Artistic Director of Green Papaya Art Projects, one of the last remaining alternative art spaces in the Philippines.

Roldan has held solo exhibitions in Malaysia, Singapore, Manila and Australia. He has participated in several group shows held at, among others, Ateneo Art Gallery (Manila), Yerba Buena Centre for the Arts (San Francisco, CA, USA), National Museum (Manila), Worth Ryder Gallery (Berkeley, CA, USA), Gorilla Artspace (Brooklyn, New York), John Batten Gallery (Hong Kong), Hanoi Opera House (Vietnam), Yonago City Museum of Art (Japan), Singapore Art Museum, Tate Modern (London) and Fukuoka Asian Art Museum (Japan).

# TINTIN WULIA

Indonesia/Australia | MILANI GALLERY

RIGHT  
**Untold Movements — Act 1: Neitherland, Whitherland, Hitherland**, 2015  
 32-channel surround sound installation, variable dimensions

Image courtesy of Justin Malinowski.



In *Untold Movements — Act 1: Neitherland, Whitherland, Hitherland* (2015) Tintin Wulia casts light on the geopolitical border as a space, imbued with a secret network of displaced lives. This 32-channel surround sound installation features original spoken word poetry via fifteen narrators in variegated languages — amongst others Indonesian, Vietnamese, English, Arabic — interpreting and superimposing each other. The piece, intimate and painstakingly composed, is based on the artist's experience of being within a border's limbo, as well as her extended project with the exiled Indonesian author Sobron Aidit (1934–2007), whom she sees as key to understanding her own condition.

This work was commissioned by 4A Centre for Contemporary Asian Art with the assistance of The Keir Foundation.

## About the artist

Tintin Wulia (b. 1972, Denpasar, Indonesia) is known for her sociopolitical works based on ongoing research on the geopolitical border. Trained as an architect, composer and artist, she has shown in major international exhibitions including Istanbul Biennale, Yokohama Triennale, Moscow Biennale, Sharjah Biennale, Gwangju Biennale, Jakarta Biennale and Asia Pacific Triennale. Her work is in private and public collections, including 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. She was a recipient of the Creative Australia Fellowship 2014–2016, and will represent Indonesia at the 57th Venice Biennale in 2017.

# SVAY SARETH

Cambodia | SA SA BASSAC



ABOVE  
**Stake and Skewer**, 2015  
 Bamboo, rubber sandals  
 25 x 149 x 10 cm

BOTTOM  
 Video still of *"I, Svay Sareth, eat rubber sandals."* 2015  
 Single-channel Video, HD, 9'46", looped

Images courtesy of the artist and SA SA BASSAC.

Svay's two exhibited works were prompted by a confrontation with a motorbike vendor selling highly symbolic rubber tyre sandals in Siem Reap, Cambodia, in 2015. Svay purchased every available pair for appropriation as tragicomic resistance to the recasting of authoritarian rule, from communism to capitalism, in his lifetime.

*Stake or Skewer* (2015) strings a carrying pole used by walking street vendors with seventeen sandals — marking the number of years the artist spent in war, labour and refugee camps.

*"I, Svay Sareth, eat rubber sandals."* (2015) nods to two historic works — Charlie Chaplin's 1925 *The Gold Rush* in which speculative fortune seekers starve enough to eat one's own shoes, and Jorgen Leth's scene of Andy Warhol's cool indifference eating a hamburger in his 1982 film *66 Scenes from America*. Seated at an impoverished community, Svay gnaws and spits his "meal", refusing yet another ideology that numbs and separates society.

## About the artist

Svay Sareth (b. 1972, Battambang, Cambodia) lives and works in Siem Reap. His critical and cathartic practice is rooted in an autobiography of resistance. Refusing historical particularity and voyeurism, his works traverse both present and historical moments, drawing on processes of survival and adventure, and ideas of power and futility. Recent exhibitions include *Global Control and Censorship* (ZKM, Karlsruhe, Germany, 2015), *Gods, Heroes and Clowns: Performance and Narrative in South and Southeast Asian Art* (National Gallery of Victoria, Melbourne, Australia, 2015), *Secret Archipelago* (Palais de Tokyo, Paris, 2015) and the 4th Singapore Biennale (2014). In 2016, Svay won in the Prudential Eye Award's categories for Best Emerging Artist Using Sculpture and Overall Best Emerging Artist, and was a resident at NTU CCA Singapore. His work is collected by the Singapore Art Museum and National Gallery of Victoria.

