

Shifting Grounds, New Horizons: Thinking and doing contemporary Southeast Asian art now

3–4 November 2022



Convenors:

Dr Michelle Antoinette, Senior Lecturer and Researcher in Art History and Theory, Monash University

Dr Francis Maravillas, Assistant Professor, Critical and Curatorial Studies of Contemporary Art program, National Taipei University of Education

Shifting Grounds. New Horizons is jointly hosted by the Art History & Theory program at Monash Art, Design and Architecture (MADA) located in greater Melbourne on the lands of the Kulin Nations, and the MA in Critical and Curatorial Studies of Contemporary Art programme (CCSCA) at the National Taipei University of Education, Taipei. It is supported by the Australian Research Council (DE170100455), CCSCA, and MADA.

The symposium follows the publication of a special double issue on *Contemporary Art Worlds and Art Publics in Southeast Asia* (2020) in the journal *World Art*, edited by Michelle Antoinette and Francis Maravillas.

Program

Taipei (GMT+8) / Melbourne (AEDT)

Throughout the symposium we invite you to join our online lounge room, where you can meet with other attendees for informal chat (in place of the usual zoom waiting room). BYO drinks and snacks! This will be open 15 minutes before the start of each day, and between formal presentation sessions. The online lounge room will automatically close before each session begins and all attendees will automatically be brought into the main session. Conversations in the lounge room will not be recorded.

DAY 1 THURSDAY 3RD NOVEMBER

8.45am–3.00pm Taipei (GMT+8)

11.45am–6pm Melbourne (AEDT)

SYMPOSIUM WELCOME

8.45am–8.55am / 11.45am–11.55am

Spiros Panigirakis, Head, Fine Art Department, Monash University, Melbourne

Lin Chi-Ming, Director of Critical and Curatorial Studies of Contemporary Art program, National Taipei University of Education

INTRODUCTION

8.55–9.15am / 11.55am–12.15pm

Michelle Antoinette and Francis Maravillas

KEYNOTE

9.15am–10.30am / 12.15pm–1.30pm

Artist-Curator and Manifesto in Southeast Asia: Prefiguring Contemporary Reciprocities

Patrick Flores, Professor of Art Studies, University of Philippines and Curator, Vargas Museum, Manila

Discussant: David Teh, Associate Professor, National University of Singapore and Co-Curator 17th Istanbul Biennial 2022

SESSION 1: THE CURATORIAL AND EXHIBITION-MAKING

11.00am–12.30pm / 2.00pm–3.30pm

Exhibition Making as a Member of the Community: On Generous Structure and a Jumbo Jar of Tea

Mira Asriningtyas, Independent curator, writer and co-founder of LIR space, Yogyakarta

Compelling Coordinates: Curating Afro-Southeast Asia

Carlos Quijon Jr., Art historian, critic and curator, and fellow of the research platform 'Modern Art Histories in and across Africa, South and Southeast Asia' at the Getty Foundation

A proposal for transcultural and transnational curating

Đỗ Tường Linh, Co-curator, *Still Present!* 12th Berlin Biennale for Contemporary Art 2022

Moderator: Grace Samboh, Researcher, curator and writer attached to Hyphen — and affiliated to RUBANAH Underground Hub

SESSION 2: CONTEMPORARY PRACTICES OF ART

1.00pm–2.30pm / 4.00pm–5.30pm

Balai Bikin

Yee-I Lann, Artist, board member for Forever Sabah, and co-founding partner of KOTA-K Studio, Kota Kinabalu

The Call of Fragility, 2022

Irwan Ahmett and Tita Salina, Jakarta-based artist duo

BÉN - NGỌC THUY - KASSEL

Nhà Sàn Collective, represented by co-founder and co-director Phương Linh Nguyễn

Moderator: Alia Swastika, Curator and Director, Jogja Biennale Foundation in Yogyakarta

General Discussion and Closing Remarks

2.30pm–3.00pm / 5.30pm–6.00pm

This is an open session for general discussion among attendees, led by Michelle Antoinette and Francis Maravillas.

DAY 2 FRIDAY 4TH NOVEMBER

8.45am–3.30pm Taipei (GMT+8)

11.45am–6.30pm Melbourne (AEDT)

WELCOME AND INTRODUCTION TO DAY 2

8.45am–9.00am / 11.45am–12.00pm

Michelle Antoinette and Francis Maravillas

SESSION 3: REVISITING THE 1990S

9.00am–10.30am / 12.00pm–1.30pm

Frolicking on Slippery Grounds during the Roaring 1990s and early 2000s

Apinan Poshyananda, Chief Executive and Artistic Director, Bangkok Art Biennale

A footsoldier's map of 'Southeast Asian contemporary art' in the 1990s

Beverly Yong, Co-Founder and Director, RogueArt, Kuala Lumpur

Thirty Years: A Short Story about Australian/Asian Artistic Dialogues

Julie Ewington, Independent curator and writer, and Chair of 4A Centre for Contemporary Asian Art, Sydney

Moderator: Russell Storer, Head Curator of International Art, National Gallery of Australia, Canberra

SESSION 4: SHAPING KNOWLEDGE

10.45am–12.15pm / 1.45pm–3.15pm

Year of doing Poor Digital Art History

Simon Soon, Senior Lecturer in Art History, Visual Art Studies Program, Universiti Malaya

The City in Time: Ways of Thinking about Art and Urbanism in Vietnam and Cambodia

Pamela Nguyen Corey, Associate Professor, Art and Media Studies, Fulbright University Vietnam

prep-room, curatorial: (re)claiming the "museum" in a university museum

Siddharta Perez, Curator, National University of Singapore Museum

Moderator: Adrian Vickers, Professor of Southeast Asian Studies, University of Sydney

SESSION 5: ALTERNATE MAPPINGS

12.30pm–1.30pm / 3.30pm–4.30pm

Renderings of Southeast Asia

Ho Tzu Nyen, Singapore-based artist and filmmaker, and co-curator for the 7th Asian Art Biennial, Taichung, 2019

Roger Nelson, Assistant Professor, Nanyang Technological University, Singapore

This session is a conversation between Ho Tzu Nyen and Roger Nelson.

SESSION 6: COLLECTIVE ECOLOGIES AND METHODOLOGIES

2.00pm–3.00pm / 5.00pm–6.00pm

After 'lumbung one'

ruangrupa, Jakarta-based artist collective, and Artistic team of documenta fifteen (represented by Ade Darmawan, Farid Rakun, Indra Ameng, and Julia Sarisetiati)

This session begins with a presentation by ruangrupa followed by a set of themed 'lumbung' sharing sessions led by ruangrupa members.

Moderators: Michelle Antoinette and Francis Maravillas

CLOSING DISCUSSION: REFLECTIONS AND RESPONSES TO THE SYMPOSIUM

3.00pm–3.30pm / 6.00pm–6.30pm

This is an open session for general discussion among attendees, led by Michelle Antoinette and Francis Maravillas.

Abstracts

KEYNOTE

Artist-Curator and Manifesto in Southeast Asia: Prefiguring Contemporary Reciprocities

Patrick Flores, Professor of Art Studies, University of Philippines and Curator, Vargas Museum, Manila

This keynote revisits research on artist-curators in Southeast Asia, alongside manifestos of collectives in the seventies, in light of the current interest in artist-initiated curatorial projects as well as the modulations of exhibition making into convivial opportunities in various forms. This review of a previous research material seeks to contribute insight into how contemporary artistic practice and art history are being shaped by a different sociality and methodology of convening; the shift from the modern to the contemporary; the turn from institutional critique to critical institutionality; and the ambivalences around curatorial agency as a condition of possibility for both art and art history.

SESSION 1: THE CURATORIAL AND EXHIBITION-MAKING

Exhibition Making as a Member of the Community: On Generous Structure and a Jumbo Jar of Tea

Mira Asriningtyas, Independent curator, writer and co-founder of LIR space, Yogyakarta

900mdpl is a site-specific, biennial project in Kaliurang, an aging historical resort village near Yogyakarta in Java, and 7 km away from the caldera of Mount Merapi, one of the most active volcanoes in Indonesia. The 900mdpl biennial proposes a possibility to create a growing, socially-engaged archive of the village, and to preserve the collective memories of the community by bringing together local and international artists for a research residency and the production of new works.

The 1st edition of '900mdpl' (2017) portrayed the community and the neighborhood through personal stories. The 2nd edition '900mdpl: Ghosts of a Thousand Conversations' (2019) was an attempt to pinpoint the village of Kaliurang within the map of Indonesian history. The 3rd edition (2022) aims to stimulate and discuss the possibility of staging folklore and mythology as a heritage knowledge of how to co-live with the non-human counterpart.

In '900mdpl: Genealogy of Ghosts and How to Live with Them' (2022), myth, bedtime stories, and cautionary tales hold important positions in the discussion. This latest biennial consists of an expanded continuum of smaller events such as multiple exhibition sites, a transient museum, public programs, and a publication series. The project was supported by a generous structure and informal economy that involved giving and self-sufficiency, care and reciprocity, kinship and a sense of belonging.

In this presentation, I would like to talk about the paradigm shift that sees 900mdpl no longer work 'with' the community but now becoming a part of the community itself and how the exhibition was transformed into a process of embodied knowledge transmission: from walking and talking, to the tactile experience of being in nature. The process gave a glimpse of 'laku' that

refers to learnings gained through bodily experiences under specific circumstances, as well as those passed down orally, from one generation to another.

Compelling Coordinates: Curating Afro-Southeast Asia

Carlos Quijón Jr., Art historian, critic and curator, and fellow of the research platform 'Modern Art Histories in and across Africa, South and Southeast Asia' at the Getty Foundation

Afro-Southeast Asia: Pragmatics and Geopoetics of Art during a Cold War is a research and iterative exhibition project conceptualized by Singaporean curator Kathleen Ditzig and myself. The project has traveled from Singapore (*In Our Best Interests* [2021]) to Manila (*Cast But One Shadow* [2021-2]) to Busan (*To a Faraway Friend* [2002], co-curated with Korean curator Sooyoung Leam). *Afro-Southeast Asia* expands on the current discourses that shape the history and legacies of Afro-Asian solidarity by proposing Southeast Asia as an exceptional coordinate that unsettles geopolitical fixations in understanding Southeast Asia and pays sensitive attention to poetic and aspirational gestures of affinity within and beyond typical dispensations of the region. It delves into the shifting rhetorics that defined Southeast Asia, most prominently Maphilindo, a confederation between then Malaya, the Philippines, and Indonesia formalized in 1963 and which was founded on a pan-Malayan ethnos. This presentation fleshes out the curatorial considerations of the project: from translocal curatorial and institutional collaborations, to its iterative exhibitionary framework that offered different entry points to Afro-Southeast Asia per edition, to the consolidation of an archive on Afro-Southeast Asian affinities, and down to its keen engagement with infrastructures that has enabled such an expansive project. For *Afro-Southeast Asia*, the curatorial constitutes a geopoetic agency, resisting the sedimented discourses that have shaped what we know about transregional connections between Africa and Southeast Asia and allowing the participation of different agents, works, archives, vantage points to constitute their own trajectories and affinities, worlds unto themselves.

A proposal for transcultural and transnational curating

Đỗ Tường Linh, Co-curator, *Still Present!* 12th Berlin Biennale for Contemporary Art 2022

The 12th Berlin Biennale *Still Present!* took place from June 11 to September 18, 2022 at various venues in Berlin and was curated by Kader Attia and the artistic team of Ana Teixeira Pinto, Đỗ Tường Linh, Marie Helene Pereira, Noam Segal, and Rasha Salti. Under the main concept of the 'decolonial', Kader Attia has opened up a long-term critical discussion and collaboration amongst global South thinkers and creators starting with the arts space La Colonie back in 2016. From the geographical perspective of Southeast Asia, the 12th Berlin Biennale offered a platform and fresh approach to how Vietnamese (and/or Southeast Asian) art was framed and perceived internationally over the last decades. The presentation will give a brief overview of the historicising process of Vietnamese art, how Vietnam's art scene and exhibition-making has evolved, as well as strategies to decentralise and diversify conversations and exchanges using the Berlin Biennale as the main case study.

SESSION 2: CONTEMPORARY PRACTICES OF ART

Balai Bikin

Yee-I Lann, Artist, board member for Forever Sabah, and co-founding partner of KOTA-K Studio, Kota Kinabalu

Over the past decade I have been fixated on the table (*meja/ mesa*) as a representation of the colonising violence of administration, imposing patriarchal power structures on communities and people. In more recent years, this focus has shifted to the *tikar* (mat) woven throughout the Southeast Asian archipelago, as a counterpoint. I see the *tikar* as providing a democratic and egalitarian architectural space for people to commune, and as a container/medium for storytelling, linguistics, and philosophies. This has led me to realise that to decolonise is to find and see the table and to find and see the mat, in any scenario.

Working with inland and coastal communities back home in Sabah has influenced the way I have come to understand “value” – as a contemporary artist. Together, we have been developing ways to exercise these ideas about *Tikar/Meja* (Mat/Table) into actionable plans, both in the artworks that we make and in our methodologies.

For this panel, I will be focusing on *Balai Bikin*, a building project developed together with *Bajau* communities at Omadal Island in Eastern Sabah where the Celebes and Sulu Seas meet. This project is to be solely funded by the sale of heritage (*tepo*) mats made by the Bajau weavers and the artworks we have made together. Built in the weavers' water village on the sea, *Balai Bikin* will be a community-designed, constructed, owned, organised and managed community making hall. It is a project to create together a sustainable, domestic and circular economy based on restorative and regenerative principles founded on heritage knowledge and traditional craft skills.

The Call of Fragility, 2022

Irwan Ahmett and Tita Salina, Jakarta-based artist duo

Irwan Ahmett and Tita Salina faced a great existential crisis which led them to feel fragile as humans when they experienced the catastrophe of five submerged islands in the Java Sea among hundreds in the region, the sinking of Jakarta – Indonesia's capital – and the destruction of tropical forests where the new capital of Indonesia is to be located in (East) Kalimantan. Instead of bringing up the overlapping modern history sedimented in territorial conquest, residual power and polarisation of political identity as a subject, they choose to enter an extremely archaic timescale gate which is mostly still blanketed in theory and speculation.

Amidst the pathetic feeling towards the social construction of society today that has already been burnt by a combination of calls from the political stage and religious pulpits, Ahmett and Salina's work *The Call of Fragility* (2022) investigates the ancient instinct in the earliest life of Homo sapiens, attempting to reveal the fragility when this species comes out of the womb and experiences 'a climate change' throughout the body. The most crucial moment of one's life, therefore, starts with a fragility that is at the heart of humanity.

The *Call of Fragility* exploration begins by observing the fragile face of the earth through the movement of a massive tectonic

plate, Eurasia, that stretches from Java to Anatolia. As a planet, the earth is very lucky with the separate multiple processes of tectonic plates creating faults in different places, overlapping each other due to magma from the bowels of the earth spewed onto its surface and carrying countless nutrients as the essence of life. But the face of the earth has been covered in a 'mask' forged by Abrahamic teachings. *The Call of Fragility* attempts to seek possible intersections between Abrahamic and Darwinist thought that is often in disharmony. Through Darwinism, Ahmett and Salina look for more honest arguments in animalistic fundamentals, such as the specific calls of orangutans (the only solitary species of great apes in Asia) when threatened in their habitat, or serious threats from a long-tailed monkey colony. The most challenging interpretation might come from our extinct ancestor, Homo erectus. From the evolutionary hypothesis of rare hominid fossil findings in Kocabas Basin and regions in Java, we can see in ancient times that climate change occurred frequently, with its traces having impacts on Homo erectus migration paths, the development of brain volume and stone tools technology, as well as the cognitive aesthetic abilities of our unlucky ancestors. *The Call of Fragility* is a declaration of extinction. We dedicate it to the species that have preceded us.

Although humankind has never experienced/been tested at the most extreme point of environmental and climate change, slowly but surely the significant signs have appeared - from the loss of snow cover since the Ice Age on the top of the Carstenz Pyramid, Indonesia, to the appearance of mucilage (sea snot) in Marmara Sea on a large scale. For the first time, mankind is urged to cooperate altogether in coping with these multiple crises. The calls from activists, politicians and Abrahamic reformers are heard everyday, however, climate change has already reached a tipping point that is impossible to be retransformed. The thin, inhabitable layer on this planet has been made increasingly fragile. Despite humans being capable of making good decisions, the world order has instead already put its faith in the transformative power of drones, weapons, armed forces and monetary hegemony.

The Call of Fragility is an assumption, an experimentation of reason and a logical test of the current situation and the uncertainty of the future. Ahmett and Salina try to convince themselves that fragility has the power to transform the earth.

BẾN - NGỌC THUY - KASSEL

Nhà Sàn Collective, represented by co-founder and co-director Phương Linh Nguyễn

Phương Linh Nguyễn will share her experiences of making things happen with Nhà Sàn Collective, focusing on project BẾN - Ngọc Thuy - Kassel that they just realised in Documenta 15.

Nhà Sàn Collective (NSC) began operating as an independent artist collective in Hanoi in 2013, when a group of friends set up their publicly accessible space. With or without a physical base, NSC has worked with fellow companions and collaborators to organise exhibitions, workshops, film screenings, talks and other activities as a supporting platform for artists in the community. It serves as an initiative for exchanges, expansions and connections. It is a place that is also open to works-in-progress and the unexpected, a 'just-do-it' attitude which doesn't always yield answers. Some of the Collective's main projects, which have been held on numerous occasions, are *Skylines With Flying People*, IN:ACT Performance Art Festival, *Queer Forever!*, and the Emerging Artists program, among others.

The name Nhà Sàn signifies the Collective's foundation which is rooted in the spirit of Nhà Sàn Studio, an artist-run space founded in 1998 in Hanoi. The original Nhà Sàn, a house on stilts, was taken in 2020. In the Ngoc Thuy area by the bank of the Red River, the artists imagined this house to become the Nhà Sàn Collective space, rebuilt, and transformed.

SESSION 3: REVISITING THE 1990S

Frolicking on Slippery Grounds during the Roaring 1990s and early 2000s

Apinan Poshyananda, Chief Executive and Artistic Director, Bangkok Art Biennale

The 1990s witnessed remarkable shifts in Southeast Asia due to relatively stable regional security, economic investment and the rise of so-called Asian Tigers. Interests among international curators began to focus on Southeast Asia as uncharted and exotic territories. Japan and Australia adapted soft power as part of their foreign policy to push into Southeast Asia. Traveling exhibitions, biennials and triennials resulted in unprecedented demand for contemporary art in the region. This paper looks at curatorial practice and art history at a time when modern art in Southeast Asia was still regarded as derivative and its contemporary art non-existent. Exhibitions that reflected new horizons in the 1990s and early 2000s, including the Asia Pacific Triennial (1993), Traditions/Tensions (1996), São Paulo Biennial (1998), Floating Chimeras (2001), Heroes and Holies (2002), Venice Biennale (2003) and Death Before Dying (2005), will be discussed.

A footsoldier's map of 'Southeast Asian contemporary art' in the 1990s

Beverly Yong, Co-Founder and Director, RogueArt, Kuala Lumpur

This presentation is an attempt to chart agendas and inspirations for, activations and framings of a regional art scene in the 1990s, and its legacies through the personal journey of an art worker.

It begins by sketching out an impressionistic recall of what this art scene looked like to a young gallery curator in Kuala Lumpur in the mid to late 1990s. What did it mean then to be working to represent "modern and contemporary Southeast Asian art"? What kinds of economic systems were already in place at the time? Was there a vision for a regional art market, whose was it and what did it hope to generate? How did this relate to what artists, art institutions and cultural bodies (within and outside Southeast Asia), or art historians and art writers were thinking and doing about Southeast Asia? And from a personal perspective, why did such a prospect as a regional art scene seem worth fighting towards?

Answers to some of these questions expanded and became clearer in the two decades to follow, in the course of developing friendships with artists, organisers, collectors, gallerists and other fellow art workers whose working stories began in the 90s, and through projects, research and publications involving the 90s period. By mapping this more layered understanding onto the earlier sketch, the presentation hopes to find clues as to what was "inherited" or carried through by this generation from the 90s in the further construction or shaping of "Southeast Asian contemporary art".

With the growth and changing dynamics of art ecosystems throughout Southeast Asia, and their relationship to each other and to global contemporary art contexts in those same two decades, the presentation closes with thoughts on whether and how meanings of regionality have changed for her since the 90s. Have its early aspirations been met, surpassed or subsumed?

Thirty Years: A Short Story about Australian/Asian Artistic Dialogues

Julie Ewington, Independent curator and writer, and Chair of 4A Centre for Contemporary Asian Art, Sydney

In the early 1990s, a number of Australian artists, academics, curators, diplomats and politicians were working to strengthen dialogues with artists and cultural organisations in Asia, including Southeast Asia. The period saw the establishment of Asialink's Visual Arts Touring exhibitions, and a raft of artist residencies in Asia; the commitment of ARX, the Artists and Region Exchange based in Perth, to stronger ties with Asia; the initiation in 1993 of the Queensland Art Gallery's Asia Pacific Triennial of Contemporary Art; the founding in Sydney in 1996 of 4A Centre for Contemporary Asian Art; and the explosion of Australian higher education recruiting in Asia, which brought many students of art to this country.

This broad cultural project was initially so exciting, and so successful, that its fragility was not always recognised: in succeeding years, Australian Federal government policy turned against engagement with Asian countries, as well as embracing it: in 2022, with the new Labor Government, the wheel is again turning towards engagement.

This paper considers, from experience of these projects, what may be learned from the past thirty years, especially given the marked shift in Australia's own population towards citizens and residents of Asian origins in recent years. What is most urgent, as well as most productive, today?

SESSION 4: SHAPING KNOWLEDGE

Year of doing Poor Digital Art History

Simon Soon, Senior Lecturer in Art History, Visual Art Studies Program, Universiti Malaya

Over the course of the pandemic, as borders closed down and avenues for experiencing art were limited to the flat screens that granted access to a digitally-reproduced knowledge and aesthetic bank, I have taken an interest in the production of what is variously called digital scholarship, digital humanities or digital art history. These catch-all terms often refer to a disparate range of approaches to research that rely on computational and digital tools for the analysis, management and presentation of scholarship. Yet, producing digital scholarship today is often associated with project management skills, use of technological softwares and hardwares, and familiarity with a knowledge infrastructure that exceeds and overwhelms the kind of research that humanities scholars were trained to undertake historically at an individual level.

This presentation asks, can there be a poor digital humanities, or can a digital art history be done poorly? Drawing from my own exploration and thinking about the practice of art history from resource-building to GIS mapping to AI visualisation, alongside projects that artists and scholars from Southeast Asia have been undertaking, I hope to understand the shape of knowledge for a digital art history that offers us playful ways of instantiating the serendipitous game of chance central to the process of archival discovery and insight.

The City in Time: Ways of Thinking about Art and Urbanism in Vietnam and Cambodia

Pamela Nguyen Corey, Associate Professor, Art and Media Studies, Fulbright University Vietnam

In this talk, I will introduce the reasons why I wrote a book about contemporary art and urbanism in two cities (Ho Chi Minh City and Phnom Penh) and my interest in thinking through such concepts as time, place, site, form, and surface as operative methodological terms. *The City in Time: Contemporary Art and Urban Form in Vietnam and Cambodia* provides alternative ways of understanding contemporary artistic practices within a region that lingers in international perceptions as perpetually “post-war.” I emphasise artists’ preoccupations with the city as form – a term that conveys its capacities as image, object, and medium – and in doing so, reveal that representations of space are equally ways of grasping multiple senses of time, be they aligned with modernism, postcoloniality, communism, or postsocialism. As such, I look at the ways in which objects and practices have literally taken shape, as contemporary art as much as memory work, in response to urban architectures and spaces, and with conscious participation in a global artistic field. As artists in the two cities demonstrate, local interventions also provide an incisive aesthetic and political engagement with the frame of the nation, and its history and future.

prep-room, curatorial: (re)claiming the “museum” in a university museum

Siddharta Perez, Curator, National University of Singapore Museum

Restoring the university museum as a site of pedagogy, the NUS Museum accommodated what was considered as a “third mode” of presentation in its curatorial practices. The prep-

room, formalised in 2011, takes to task curatorial methods when engaging with research-centred creative practices that are imperceptible, but incendiary, to education. Synergising discursive relationships among artworks, the archival and the artefactual, the prep-room engenders the basis of museology within an academic institution.

In its originary stages, the prep-room exposes the making of research and art practices as they crystallise into exhibitions and formalise as collection lots, and offers pathways for co-creating curricula of university modules. These aspects are considered within the frames of facilitation, and acting alongside permanent collection exhibitions and temporary curatorial projects. In recent years, the prep-room steps past the threshold of its model as facilitator-driven or confined within a specific laboratory “workspace” in the NUS Museum. As it garners traction as a method, the prep-room takes on a complex framework of attending to the multidisciplinary ethos of museological practice. The generative current of this model allows scalable approaches when museum works interface with their immediate university community: playing on the simultaneous duplicity as learner and facilitator. An inherently multidisciplinary and collaborative approach, the prep-room is tasked with addressing access to pedagogical and curatorial communities. Amidst its open-ended framework, the curatorial reckons with the legibility of the prep-room’s engagements that materialise and impact museum and academic work.

SESSION 5: ALTERNATE MAPPINGS

Renderings of Southeast Asia

Ho Tzu Nyen, Singapore-based artist and filmmaker, and co-curator for the 7th Asian Art Biennial, Taichung, 2019
Roger Nelson, Assistant Professor, Nanyang Technological University, Singapore

The question of 'Southeast Asia' is seemingly inescapable and inexhaustible. In recent art-historical scholarship, every study of 'Southeast Asian art' seems also to be, in some ways, a study of Southeast Asia as a site or category of thought. Yet every attempt to map the region — every model for visualising or imagining it — seems to fall short. But at the same time, these 'failures' generate renderings of Southeast Asia that are productively partial, unstable, ambiguous. In this conversation, Ho Tzu Nyen and Roger Nelson discuss some of these 'propositional models' and how they are deployed within their practices. It is possible to see Southeast Asia embodied as the faceless boy in Cheong Soo Pieng's painting *Tropical Life* (1959), referred to as the 'face of modernity' in Ho's *4 x 4: Episodes of Singapore Art* (2005). Or perhaps Southeast Asia might be the metamorphic weretiger, or Lai Teck the communist triple agent with multiple aliases: recurrent characters in Ho's works. From O.W. Wolters' cosmic 'Mandala empires' to the violent synchronisation of the Japanese Greater East Asia Co-prosperity Sphere, to the ten member-states structure of ASEAN; from the high altitude anarchism of Zomia, to the archipelagic Sulu Zone; from the dispersed, interlocking communities of the Theravadin Buddhist world, to the Non-Aligned imaginary that traverses the Global South: these are all networks within Southeast Asia, which also extend beyond it, making fertile and futile all aspirations to contain it.

SESSION 6: COLLECTIVE ECOLOGIES AND METHODOLOGIES

After 'lumbung one'

ruangrupa, Jakarta-based artist collective, and Artistic team of documenta fifteen (represented by Ade Darmawan, Farid Rakun, Indra Ameng, and Julia Sarisetiati)

Moderators: Michelle Antoinette and Francis Maravillas

"We are not in documenta fifteen, we are in lumbung one."

The above quote is a dictum that became truer and truer with every passing day during the making of *documenta fifteen*, not only for ruangrupa, but also the Artistic team, artists, collectives, and their *ekosistems*—known as the *lumbung* community. *Lumbung*, a vernacular word for rice barn in Bahasa Indonesia, is a journey in collectively governing resources in order to enhance the sustainability of different struggles against precariousness in different contexts.

The journey started in Jakarta, where ruangrupa is based, together with other collectives in the city (namely, Serrum and Grafis Huru Hara, through the establishment of Gudskul). The recently concluded *documenta fifteen* (Kassel, Germany, 18 Jun – 25 Sep 2022) acts as one stop in this journey where *lumbung* could be tested, including in different localities outside of Indonesia. The *lumbung* journey will continue beyond this mega contemporary art event, in different forms and initiatives.

This is a sharing session about different working groups from *lumbung* that continue into the future, after *lumbung one* concluded. Starting with a general presentation about *lumbung* working groups, initiatives such as [lumbung gallery](#), [lumbung press](#), and [lumbung.space](#) will be elaborated upon by different members of ruangrupa using Zoom's breakout rooms function, immediately after our presentation.



Image: Ho Tzu Nyen, *One or Several Tigers*, 2017. Courtesy of Kiang Malingue Gallery and the Artist

Biographies

CONVENORS



[Michelle Antoinette](#) is a Senior Lecturer and Researcher in Art History and Theory, and Program Convenor for the Bachelor of Art History and Curating at Monash University, Melbourne. Her research focuses on modern and contemporary Asian art histories, especially of Southeast Asia, and her teaching at Monash focuses on contemporary Asian art and exhibitions and decolonising art's history. She is the recipient of two prestigious Australian Research Council Fellowships: 'The Rise of New Cultural Networks in Asia in the Twenty-First Century' (DP1096041) and the ARC DECRA project 'Asian Art Publics' (2017–20 grant no DE170100455). Her significant publications include *Reworlding Art History: Encounters with Contemporary Southeast Asian Art after 1990* (Brill | Rodopi, 2015) and with Caroline Turner, *Contemporary Asian Art and Exhibitions: Connectivities and World-making* (ANU Press, 2014). She recently coedited a special issue of *World Art*, with Francis Maravillas, on 'Contemporary Art Worlds and Art Publics in Southeast Asia' (2020). In 2019, with Wulan Dirgantoro, she co-curated the exhibition *Shaping Geographies: Art, Woman, Southeast Asia*, which was held in Singapore and included several Asian-Australian women artists.



[Francis Maravillas](#) is Assistant Professor in the Critical and Curatorial Studies of Contemporary Art (CCSCA) program at the National Taipei University of Education. His research interests focus on contemporary art and visual culture in Asia and Australia, curatorial and exhibition histories, socially engaged and performative practices in art. He is currently writing a book on the aesthetics and politics of food in contemporary Asian art. He is particularly interested in the various uses of food in performance and socially engaged practices in Asia, and the sensuous, affective and relational connections they engender in the context of the gallery/museum and public space. He has published journal articles, book chapters and exhibition catalogue essays on the Asia-Pacific Triennial exhibition series, Asian artists in the diaspora in Australia, and food and hospitality in contemporary Asian art. He co-edited a special issue of *World Art*, with Michelle Antoinette, on 'Contemporary Art Worlds and Art Publics in Southeast Asia' (2020). In 2019, with Marnie Badham, he co-curated the exhibition *Bruised Food: A Living Laboratory* at RMIT University Gallery. He is area editor (Asia-Pacific) of the *Asian Diasporic Visual Cultures and the Americas* journal. He was previously a board member of the 4A Centre for Contemporary Asian Art, Sydney, Australia.

SPEAKERS



Irwan Ahmett and **Tita Salina** are a self-taught artist duo based in Jakarta. Their initial work is to place the imagination – through performative intervention – in the midst of the chaotic public space of megapolitan Jakarta, which faces the dilemma of uncontrolled urbanisation and pollution. The development of networks in art and activist circles has encouraged their artistic practice to shift towards profound and deep issues of climate change and its politics. They are currently working on a long-term project related to geopolitical turmoil in the Ring of Fire - Pacific Rim, the region most prone to natural disasters, as well as looking at the traumatic consequences of climate change which are caused by persistent ideological violence. They regard their capacity for regular global mobility as the main vehicle by which they can participate in residency programs, research, field study and exhibitions especially in specific places which are paradoxical in their quality, such as some heavenly yet deadly beautiful places on earth. Irwan and Tita want to find answers about planetary anxieties with regard to human existence by means of evolutionary perspectives and to produce knowledge through arts related to injustice, humanity and ecology.



[Mira Asriningtyas](#) works as an independent curator and writer. She completed the De Appel Curatorial Program in 2017 (Amsterdam) and RAW Academie 6: CURA in 2019 (Dakar). In her curatorial practice, she combines her interests in collective counter histories and the mapping of anomalies in everyday life, particularly grounded in socio-political arguments of equal access, site specificity, and post-colonial approaches. She has curated exhibition and public programs off-site and in art institutions such as De Appel Art Center (Amsterdam); Stedelijk Museum (Amsterdam); Fondazione Sandretto Re Rebaudengo (FSRR, Turin); Kedai Kebun Forum (KKF, Yogyakarta); The International Studio & Curatorial Program (ISCP, New York); and MAIIAM Contemporary Art Museum (Chiang Mai), among others. In 2011, she co-founded [LIR Space](#) in Yogyakarta and in 2017 she started a biennial site-specific project "[900mdpl](#)" in Kaliurang, inviting local and international artists for a research residency to create a socially-engaged archive of the village under the Mt Merapi volcano. The 3rd edition, "900mdpl: Genealogy of Ghosts and How to Live with Them", was presented in June – July 2022.



Pamela Nguyen Corey researches and teaches modern and contemporary art history, focusing on Southeast Asia within broader transnational Asian and global contexts. She received her Ph.D. (History of Art and Visual Studies) from Cornell University. Prior to joining Fulbright University Vietnam in January 2021, she was an assistant professor in the History of Art & Archaeology department at SOAS University of London. Pamela has published in numerous academic journals, exhibition catalogues, and platforms for artistic and cultural commentary. She was also co-editor of "Voice as Form," a special issue of *Oxford Art Journal* in 2020. Her first book, *The City in Time: Contemporary Art and Urban Form in Vietnam and Cambodia* (University of Washington Press, 2021), was the recipient of a Millard Meiss Publication Fund from the College Art Association.



Đỗ Tường Linh pursued her B.A. in Art History and Art Criticism at the Vietnam University of Fine Art and her M.A. in Contemporary Art and Art Theory of Asia and Africa at SOAS (University of London), UK. Her research and curatorial practice range from art and politics, to conceptualism and post-colonial studies. She was one of the curators of the artistic team of the 12th Berlin Biennale in 2022.



Julie Ewington is a curator and writer based in Sydney. She has written widely: monographs, numerous essays in catalogues and anthologies, for journals including *Artforum*, *Art Monthly*, *Australian Book Review* and *The Monthly*; and has edited publications on Asian and Australian art. From the mid-1980s, Julie was a curator in Australian galleries and museums. In 1993, she researched contemporary art in Southeast Asia with an Australia Council Fellowship. Between 2001-2014 she led the Australian Art department at Queensland Art Gallery | Gallery of Modern Art and was a curatorial team member for six Asia-Pacific Triennials of Contemporary Art (1996-2012), working with Southeast Asian and Australian artists. Recent projects include *Unfinished Business: Perspectives on Art and Feminism* (ACCA, Melbourne, 2017); and *The Housing Question: Helen Grace, Narelle Jubelin and Sherre DeLys* (Penrith Regional Gallery, 2019). Julie is Chair of 4A Centre for Contemporary Asian Art, Sydney and a Board member at Adelaide's Samstag Museum. In 2014 she was awarded the Emeritus Medal from the Australia Council's Visual Arts Board.



Patrick Flores is Professor of Art Studies at the Department of Art Studies at the University of the Philippines and Curator of the Vargas Museum in Manila. He is the Director of the Philippine Contemporary Art Network. He was one of the curators of *Under Construction: New Dimensions of Asian Art* in 2001-2003 and the Gwangju Biennale (*Position Papers*) in 2008. He was a Visiting Fellow at the National Gallery of Art in Washington, D.C. in 1999. Among his publications are *Painting History: Revisions in Philippine Colonial Art* (1999); *Past Peripheral: Curation in Southeast Asia* (2008); *Art After War: 1948-1969* (2015); and *Raymundo Albano: Texts* (2017). He was a Guest Scholar of the Getty Research Institute in Los Angeles in 2014. He was the Artistic Director of Singapore Biennale 2019 and Convener of the Forums for the Taiwan Pavilion at the Venice Biennale in 2022.



Ho Tzu Nyen makes films, installations and performances that often begin as engagements with historical and theoretical texts. His recent works are populated by metamorphic figures such as the weretiger (*One or Several Tigers*, 2017) and the triple agent (*The Nameless*, 2015), under the rubric of *The Critical Dictionary of Southeast Asia*, an ongoing meta project. Solo and group exhibitions include *Scheherazade, at Night*, Palais de Tokyo, Paris, France (2022), *The 49th Hexagram*, Hammer Museum, Los Angeles, USA (2021), *Night March of Hundred Monsters*, Toyota Municipal Museum of Art, Toyota City, Japan (2021), *Voice of Void*, Yamaguchi Center for Art and Media [YCAM], Kyoto, Japan (2021); *2 or 3 Tigers*, Haus der Kulturen der Welt, Berlin, Germany (2017) and *The Cloud of Unknowing*, Guggenheim Museum, Bilbao, Spain (2015) and *The Cloud of Unknowing*, Mori Art Museum, Tokyo, Japan (2012). He was presented at the Singapore Pavilion at the Venice Biennale in 2011. Together with Taiwanese artist Hsu Chia-wei, he also co-curated 'The Strangers from Beyond the Mountain and the Sea', the 7th Asian Art Biennale, at the National Taiwan Museum of Fine Arts.



Roger Nelson is Assistant Professor at Nanyang Technological University, Singapore. He researches modern and contemporary art in Southeast Asia, with a recurrent concern with questions of historiography and method, including as they relate to gender, trans-media intersections, and under-studied artists. His work is broadly comparative, considers how art relates to, articulates, and enacts modernities and contemporaneities in Southeast Asia, as well as links with other regions across the Global South. He was previously Curator at National Gallery Singapore. Roger was the 2022 recipient of the A.L. Becker Southeast Asian Literature in Translation Prize, presented by the Association for Asian Studies, for his translation of Suon Sorin's 1961 Khmer novel, *A New Sun Rises Over the Old Land: A Novel of Sihanouk's Cambodia* (NUS Press, 2019). He is co-founding co-editor of *Southeast of Now: Directions in Contemporary and Modern Art in Asia*, a peer-reviewed scholarly journal published by NUS Press.



Phuong Linh Nguyen (Nha San Collective)'s multidisciplinary practice spans installation, sculpture and video. Her work conveys the sense of the alienation, dislocation and ephemerality of human life. She received the Hans Nefkens BACC award in 2018 and Pollock Krasner award in 2017. She has exhibited internationally, with solo and group exhibitions, at the Asia-Pacific Triennial of Contemporary Art (Brisbane 2021-22), Sàn Art (Ho Chi Minh city 2020), The Factory Contemporary Art Center (Ho Chi Minh city 2019), Bangkok Art & Culture Centre (BACC, Bangkok 2018), Goethe Institute (Hanoi 2017), Singapore, Shanghai and Kuandu Biennales (2016), Nha San Collective (Hanoi, 2015), and HIWAR Darat Al Funnun (Jordan 2013), among others. In 2013, Phuong Linh co-founded and co-directed Nha San Collective, an initiative for exchanges, expansions, and a 'just-do-it' attitude which doesn't always yield answers. In 2022, Phuong Linh and her friends presented their practice at Documenta 15 in Kassel.



Siddharta Perez is a curator at the National University of Singapore Museum, focused on the historiography of the Southeast Asian region through art practices, archives, and artworks that seek uncoupling from populist or hegemonic rhetoric. She has been helming the prep-room projects in the Museum in recent years while taking care of the South and Southeast Asia collection. Sidd's work in the field lands her in university museums, regional galleries, artist estates, and independent curatorial projects such as Planting Rice, where she co-founded this news, exhibition, and residency platform in Manila in 2011.



Professor Dr. Apinan Poshyananda was born in 1956. He received his Bachelor and Master Degree in Fine Arts from Edinburgh University and Ph.D. in History of Art from Cornell University. As an artist, he won three medals at the National Exhibition of Art, Thailand. He then became professor at the Faculty of Fine and Applied Arts, Chulalongkorn University, Thailand. Poshyananda served as Director-General, Office of Contemporary Art and Culture, Director-General of Cultural Promotion Department, and the Permanent Secretary and Acting Minister, Ministry of Culture, Thailand, where he commissioned the Thai Pavilion at the 50th, 51st and 52nd Venice Biennale in 2003, 2005, 2007. He has curated and directed international art exhibitions in Asia, Europe, USA and Oceania including the 1st and 2nd Asia-Pacific Triennial (1993 and 1996, Australia), *Contemporary Art in Asia: Traditions/Tensions* (1996-1998, The Asia Society Galleries, Queens Museum, New York, Vancouver Art Gallery, Western Australia Art Gallery, Perth, Taiwan Museum of Fine Art); Asian Section, Sao Paulo Biennial (1998); *Temple of the Mind: Montien Boonma* (2001-2003, The Asia Society Galleries, New York, Asian Art Museum, San Francisco, The National Art Gallery, Canberra); *Traces of Siamese Smile: Art + Faith + Politic + Love* (2008, the inaugural exhibition of the Bangkok Art and Culture Centre (BACC)); *Thai Transience* (2013, Singapore Art Museum); *Thailand Eye* (2015, Saatchi Gallery, London and BACC); Chief Executive and Artistic Director, 1st, 2nd, 3rd Bangkok Art Biennale (2018, 2020, 2022). Poshyananda is the author of several books on Thai and Asian art including *Modern Art in Thailand in the 19th and 20th Centuries* (1992), *Western-style Painting and Sculpture in the Royal Thai Court* (1993, 2 volumes), among others. He is a committee member of the Asian Art Council, the Solomon R. Guggenheim Museum, New York; Research committee of the National Gallery Singapore; and Advisor to the President and CEO, Thai Beverage Plc. He was conferred Knight Grand Cordon (Special Class) of the Most Exalted Order of the White Elephant, Thailand; Knight First Class of Royal Order of the Polar Star, Sweden; Knight, Order of the Star of Italian Solidarity, Italy and Officer of the French Arts and Letters Order, France.



Carlos Quijon, Jr. is an art historian, critic, and curator based in Manila. He is a fellow of the research platform Modern Art Histories in and across Africa, South and Southeast Asia (MAHASSA), convened by the Getty Foundation's Connecting Art Histories project. He writes exhibition reviews for *Artforum*. His essays are part of the books *Writing Presently* (Manila: Philippine Contemporary Art Network, 2019) and *From a History of Exhibitions Towards a Future of Exhibition-Making: China and Southeast Asia* (Berlin: Sternberg Press, 2019), and *SEA: Contemporary Art in Southeast Asia* (Berlin: Weiss Publications, 2022). He has published in *Southeast of Now: Directions in Contemporary and Modern Art* (SG), *Frieze* (UK), *Afro-Asian Visions* (UK), MoMA's *post* (US), *Queer Southeast Asia*, *ArtReview Asia* (Singapore), *Art Monthly* (UK), Asia Art Archive's *Ideas* (HK), and *Trans Asia Photography Review* (US), among others. In 2017, he was a research resident in MMCA Seoul and a fellow of the Transcuratorial Academy both in Berlin and Mumbai. He curated *Courses of Action* in Hong Kong in 2019 and *a will for prolific disclosures* in Manila in 2020, and co-curated *Minor Infelicities* in Seoul in 2020 and *Afro-Southeast Asia: Pragmatics and Geopoetics of Art during a Cold War* in Singapore (2021), Manila (2021-2), and Busan (2022).



Simon Soon is a Senior Lecturer in art history at the Visual Art Studies Program, Faculty of Creative Arts, Universiti Malaya. He has written on various topics related to 20th-century art across Asia and curates exhibitions, most recently *Bayangnya Itu Timbul Tenggelam: Photographic Cultures in Malaysia*. He is a team member of the Malaysia Design Archive. He is also occasionally an artist, working chiefly through collaboration to explore cultural histories of the Malay archipelago. Since the pandemic, he is also currently exploring historical GIS as well as other forms of digital humanities scholarship.



Yee I-Lann lives and works in her hometown Kota Kinabalu, capital of the Malaysian Borneo state of Sabah. Her practice engages with regional Southeast Asian history addressing issues of colonialism, power, and the impact of historical memory in lived social experience. She employs a complex, multi-layered visual vocabulary drawn from historical references, popular culture, archives, and everyday objects. In recent years she has been working collaboratively with communities and indigenous mediums in Sabah. I-Lann has worked in art departments and as a production designer in the Malaysian film industry since 1994, and between 2003-2008 established the production design department and lectured at Akademi Seni Budaya dan Warisan Kebangsaan (ASWARA). With her partner, rock n roll subculture archivist, musician and designer Joe Kidd, I-Lann shares KerbauWorks, a cross-discipline project label and space. She is currently a Board member for Forever Sabah, and a co-founding partner of KOTA-K Studio in Tanjung Aru Old Town, Kota Kinabalu.



Beverly Yong is a writer, editor and curator based in Kuala Lumpur. After reading English and art history at Cambridge and a masters in Asian Art and Archaeology at SOAS, London University, she returned to Kuala Lumpur and joined Valentine Willie Fine Art as a curator from 1996 to 1998. She took on the role of the gallery's managing partner from the end of 1999 until 2008 when she left with Adeline Ooi and Rachel Ng to set up RogueArt – a partnership specialising in Malaysian and Southeast Asian contemporary art projects and consultancy. She has written extensively on Malaysian and regional art over the past 25 years, and is currently Kuala Lumpur desk editor for ArtAsiaPacific. She has edited/co-edited a number of publications on local and regional art, including *Wong Hoy Cheong: Slight Shifts* (with June Yap, NUS Museum, Singapore 2008), *Condition Report: Shifting Perspectives in Asia* (with Furuichi Yasuko, Japan Foundation Asia Center 2018) and *Imagining New Ecologies* (with Furuichi Yasuko, Japan Foundation Asia Center 2019). Editorial projects with RogueArt include *WORKING* (2010), *Yee I-Lann: Fluid World* (2010), *Eko (Space) Nugroho* (2011), *Today and Tomorrow: Emerging Practices in Malaysian Art* (2013), and *Thinking of Landscape: Paintings from the Yeap Lam Yang Collection*. She is also co-editor-in-chief (with Nur Hanim Khairuddin) of the four volume *Narratives in Malaysian Art* publication project by RogueArt (2009-2019). Institutional curatorial projects have included Chang Fee Ming – Mekong at Galeri Petronas, Kuala Lumpur, Chiangmai University Art Museum and Galeri Nasional, Jakarta (2004); Wong Hoy Cheong at the National Art Gallery, Kuala Lumpur (2004); Selamat Datang ke Malaysia at Gallery 4A, Sydney (2007); Chang Yoong Chia: Second Life at the National Art Gallery, Kuala Lumpur (2018) and Kok Yew Puah: Portrait of a Malaysian Artist at Ilham Gallery, Kuala Lumpur (2021). Selected curatorial projects with RogueArt include Territories of the Real and Unreal: Photographic practices in contemporary Southeast Asian art for Langgeng Art Foundation in Jogjakarta (2011), Helutrans Collectors Series: Southeast Asia/Contemporary (2013), Thinking of Landscape: Paintings from the Yeap Lam Yang Collection at the Institute of Contemporary Art Singapore (2014), and Yee I-Lann & Collaborators: Borneo Heart (2021).



ruangrupa is a Jakarta-based collective established in 2000. It is a non-profit organization that strives to support the idea of art within urban and cultural contexts by involving artists and other disciplines such as social sciences, politics, technology, media, etc, to give critical observations and views towards Indonesian urban contemporary issues. ruangrupa also produce collaborative works in the form of art projects such as exhibitions, festivals, art labs, workshops, research, as well as books, magazines and online-journal publications. As an artists' collective, ruangrupa has been involved in many collaborative and exchange projects, including participating in big exhibitions such as Gwangju Biennale (2002 & 2018), Istanbul Biennial (2005), Asia Pacific Triennial of Contemporary Art (Brisbane, 2012), Singapore Biennale (2011), São Paulo Biennial (2014), Aichi Triennale (Nagoya, 2016) and Cosmopolis at Centre Pompidou (Paris, 2017). In 2016, ruangrupa curated *TRANSaction: Sonsbeek 2016* in Arnhem, NL. From 2015-18, ruangrupa co-developed a cultural platform, Gudang Sarinah Ekosistem, together with several artists' collectives in Jakarta, located at Gudang Sarinah warehouse, Pancoran, South Jakarta. It is a cross-disciplinary space that aims to maintain, cultivate and establish an integrated support system for creative talents, diverse communities, and various institutions. It also aspires to be able to make connections and collaborate, to share knowledge and ideas, as well as to encourage critical thinking, creativity, and innovations. The results of these joint collaborations are open for public access—and presented with various exhibitions, festivals, workshops, discussions, film screenings, music concerts, and publications of journals. In 2018, learning from their experience establishing Gudang Sarinah Ekosistem and together with Serrum and Grafis Huru Hara, ruangrupa co-initiated GUDSKUL: contemporary art collective and ecosystem studies (or Gudskul, in short, pronounced similarly like “good school” in English). It is a public learning space established to practice an expanded understanding of collective values, such as equality, sharing, solidarity, friendship and togetherness.

Ade Darmawan lives and works in Jakarta as an artist, curator and director of ruangrupa. He studied at Indonesia Art Institute (ISI), in the Graphic Arts Department. In 1998, a year after his first solo exhibition at the Cemeti Contemporary Art Gallery, Yogyakarta (now Cemeti Art House), he stayed in Amsterdam to attend a two-year residency at the Rijksakademie Van Beeldende Kunsten. His works range from installation, objects, drawing, digital print, and video. His exhibitions include “Magic Centre” (solo show held both in Portikus, Frankfurt, 2015, and Van AbbeMuseum, Eindhoven, 2016), Gwangju Biennial and Singapore Biennale (both 2016) and “Doing Business with the Dutch” (Lumen Travo Gallery, Amsterdam, 2018). As a curator, he has contributed to *Riverscape in-flux 2012*, *Media Art Kitchen 2013*, *Condition Report 2016*, and *Negotiating the Future: 6th Asian Art Biennial* in Taiwan. Together with ruangrupa, he co-curated *TRANSaction: Sonsbeek 2016*. From 2006-09, he was a member of the Jakarta Arts Council, which led him to be appointed to become the artistic director of Jakarta Biennale in 2009. He was the executive director of the Jakarta Biennale for its 2013, 2015 and 2017 editions.

Ajeng Nurul Aini graduated from the journalism program, Institute of Social and Political Science (IISIP), Jakarta, in 2010. She was active in Forum Lenteng for several years and worked in various TV programs as a video journalist. Since 2011, she manages ruangrupa, while working as project officer in many art projects, including Art Project for Female Visual Artists for the Jakarta Arts Council and a project officer for the opening of the Jakarta Biennale in 2013 and 2015.

Besides managing various art and music projects and events in Indonesia, she is also traveling throughout Asia as a manager for a vinyl-spinning maternal duo, iramamama. With ruangrupa, she co-curated *TRANSaction: Sonsbeek 2016* in Arnhem, NL.

Daniella Fitria Praptono is a mother of three children and an artist focusing on children and women. Besides managing regular workshops for urban women and teaching Arts Introduction for Kids in Gudskul, she also manages ruangrupa's financial affairs. In 2010, she founded ruruKIDS, an after school art program targeting children and their educators—parents, teachers and members of the society—through discussions, workshops and open classes. Graduating from Jakarta Institute of the Arts in 1998, majoring in graphic arts, she continuously works as a book illustrator for children and teens. Between 2004-13, she taught arts to elementary through to high school students using IB and Cambridge curriculum. She is currently finishing her latest illustrated story book, entitled ‘Toleyot’.

Trained as an architect (B.Arch from Universitas Indonesia and M.Arch from Cranbrook Academy of Art), **Farid Rakun** wears different hats, dependent on who is asking. A visiting lecturer in the Architecture Department of Universitas Indonesia, he is also a part of the artists' collective ruangrupa, with whom he co-curated *TRANSaction: Sonsbeek 2016* in Arnhem, NL. As an instigator, he has permeated various global institutions such as Centre Pompidou, La Biennale di Venezia, MMCA Seoul, Sharjah Biennial, Bienal de Sao Paulo, Harun Farocki Institut, Dutch Art Institute (DAI), Creative Time, Haute école d'art et de design (HEAD) Genève, and basis voor actuele kunst (BAK).

Since 2001, **Indra Ameng** has been working as a program coordinator at ruangrupa, with whom he has participated in various art events, including cocurating *TRANSaction: Sonsbeek 2016* in Arnhem, NL. He is also working as a Festival Director for RRREC Fest—an annual three-day alternative music and art festival in Jakarta and Sukabumi (West Java) that focuses on showcasing music from Asia—from 2011 until now. He is also working as a band manager of Indonesian pop sextet White Shoes & The Couples Company, since 2004. In 2007, with her partner Mrs. Keke Tumbuan, they created The Secret Agents, a duo working on projects involving conceptual art that is based on photography and promoting good music in the local music scene. The Secret Agents have been running a music gig since 2008 named “SUPERBAD!”, a monthly showcase of indie music at the Jaya Pub Jakarta.

Iswanto Hartono is one of the few contemporary Indonesian artists with a background in architecture. Known as an artist with a conceptual base, Iswanto has been exhibiting his works since the late nineties, showing works with strong social and political content. Iswanto’s works betray his interest in history/memory, globalization, geopolitics, post-colonialism, and questions of race/identity. Most of his works deliberately steer away from explosive and responsive artistic expressions and presenting unpredictable idioms. Iswanto is particularly interested in parts of Indonesia’s history that have consciously been forgotten. His previous projects revolved around colonisation and post-colonial debates and the battle of identity in contemporary Indonesia. Some of his latest exhibitions: *Beyond Wonder: Perspective of Utopia*, Tokyo Wonder Site, Nagoya (2018), *DAK’ART 2018*, during Dakar Biennale 2018 [Para-Site]; and his latest self-titled solo show, staged in Oudekerk, Amsterdam, during Europalia Indonesia (2017). Living and working in Jakarta, Iswanto is an artist, architect, curator and writer. With his partner-in-crime, also in ruangrupa’s ArtLab, Reza Afisina, he established a conceptual duo: RAIH.

Julia Sarisetiati graduated with a photography major from the Arts and Design Faculty, Trisakti University. In Gudskul, she teaches a subject titled “Collective Sustainability”. A big part of her artistic practice focuses on Indonesian migrant workforces’ sustainability and ecosystem. Some of her recent exhibitions includes “SIASAT” Jakarta Biennale, Indonesia (2013); “Hacking Urban Reality Series”, Copenhagen (2016); 11th Gwangju Biennale, Korea (2016); “We’re in this, together”, The Factory Contemporary Art Space, Saigon (2018), and “Choreographed Knowledges”, Cemeti Institute for Art and Society, Yogyakarta (2019). In 2017, she curated the media art festival OK.Video, where she exhibited works on the theme of “pangan” (food), developing ideas into laboratory-based research projects to demonstrate and explore economic and social sustainability. Currently, as a curator, she is working towards “RETURNS: Migration Narratives in Southeast and East Asia” with the Goethe Institute.

Mirwan Andan studied at the Islamic Boarding School for 6 years in Watampone and Makassar. From 1999–2004, he studied French Literature at the Universitas Hasanuddin, Makassar. In 2012, he graduated from Political Science in the Universitas Indonesia, while working in ruangrupa as a researcher and developer since 2007. He took part in Jakarta Biennale 2015 as researcher and co-curated *TRANSaction: Sonsbeek 2016* in Arnhem, NL. His writing and edited books include *All for Jakarta – a note on the tenth anniversary of ruangrupa: Decompression #10, Expanding the Space and Public* (Journal of Inter-Asia Cultural Studies, 2011); and *20Kuldesak: Networking, Rebelling, Maneuvering, Moving* (Kuldesak Network, 2018). Some international forums he has participated in are *Independent Creative Art Spaces Leadership Training, Trans Europe Halles & ASEF* (Paris, 2007); *Enhancing Asia-Europe Meeting Visibility Through Cultural Visibility, ASEF* (Halong Bay, 2010); *State of Independence: A Global Forum in Alternative Space, Roy And Edna Disney California Arts* (Los Angeles, 2011); *Youth Initiative and Civic Engagement Training, UNESCO* (Jakarta, 2013); *Inter-Asia Cultural Studies Society Conference* (Surabaya, 2015); *Berlin Meeting, Responsibility of Religions for Peace, Federal Foreign Office of Germany and Ministry For Foreign Affairs of Finland* (Berlin, 2018) and *Ministerial to Advance Religious Freedom, U.S. Department of State* (Washington D.C., 2018). From 2016–2018, he worked as advisor for the Director General of Culture, Ministry of Education and Culture, Republic of Indonesia. Later he co-founded Inisiatif Rukun and Nasaruddin Umar Office in early 2018, as endeavors to identify, conserve and disseminate the values of harmony and moderate Islam in Indonesia and globally. He now lives in two cities, and moves back and forth Jakarta and Makassar, mainly for family reasons. He recently opened a small library called Riwanua, at Gudside, Jakarta, while continuously running a project initiative called Jalur Timur in Makassar with his fellow researchers, artists, and cultural activists.

Born and based in Jakarta, **Narpati Awangga** (popularly known as ‘oomleo’) studied in the Prints and Print Making Department of Institut Seni Indonesia (ISI) Yogyakarta, before finally deciding to join the collective ruangrupa (Jakarta) in 2002. oomleo creates work utilizing digital art media, while being actively involved in various online radio streaming projects (RURU Radio), organizing music events, workshops and other activities in the urban visual art scene. He is also a member of the electro-pop trio Goodnight Electric, a radio announcer, an illustrator, a column writer, a comic artist and a traveling karaoke program DJ.

Reza Afisina is a new media artist who utilizes performance art in his practice. Some of his exhibitions include *L'Archipel Secret* (Palais de Tokyo, Paris, 2015), *World Reversed*, 20th Asiatopia International Performance Art 2018 (Bangkok Art and Culture Center), *Negotiating the Future*, 2017 Asian Art Biennial - The National Taiwan Museum of Fine Arts (Taichung), *Ataraxia*, Salon Suisse 2017 for the Swiss Arts Council (Venice), and *No Country: Contemporary Art for South and Southeast Asia* (Salomon R. Guggenheim Museum, New York, 2013). He served as an interlocutor for the Asia Pacific Triennial of Contemporary Art in 2018. He joined ruangrupa in 2003 and was the collective's program coordinator until 2007. Since 2008, he has been the director of ruangrupa's ArtLab. He co-curated *TRANSaction: Sonsbeek 2016* in Arnhem, NL. With his partner-in-crime, also in ruangrupa's ArtLab, Iswanto Hartono, he established a conceptual duo: RAIH.

DISCUSSANT/MODERATORS



Born in Jakarta, 1984, **Grace Samboh** believes that every person needs at least three copies of themselves. She asks a little too many questions, hence being invested in curatorial work and groundwork research. She is attached to Hyphen — (since 2011) and affiliated to RUBANAH Underground Hub (since 2019). Her recent endeavors include the Jakarta International Literary Festival 2022 "Our city in their world"; "ABRACADABRA*" with Danarto dkk ("Danarto and friends") for the 17th Istanbul Biennial (2022); "As if there is no sun" with Hyphen — as part of the 58th Carnegie International, Pittsburgh (2022); and "Collecting Entanglements and Embodied Histories," a joint venture between Galeri Nasional Indonesia, MALLAM Contemporary Art Museum, Singapore Art Museum, Nationalgalerie – Staatliche Museen zu Berlin, and Goethe-Institut (2021-2022).



Russell Storer is Head Curator, International Art, at the National Gallery of Australia, Canberra. He was formerly Director (Curatorial, Research and Exhibitions) at National Gallery Singapore, where he co-curated exhibitions including *Minimalism: Space. Light. Object.*, *Yayoi Kusama: Life is the Heart of a Rainbow*, and *Between Worlds: Raden Saleh & Juan Luna*. He previously held curatorial positions at QAGOMA in Brisbane, where he co-curated the 6th, 7th, and 8th Asia Pacific Triennials, and at the Museum of Contemporary Art, Sydney, where he developed exhibitions with artists including Simryn Gill, Matthew Ngui, and Juan Davila. He was a co-curator of the 3rd Singapore Biennale in 2011.



Alia Swastika is the director of the Jogja Biennale Foundation in Yogyakarta, Indonesia and is actively involved as a curator, project manager and writer on a number of international exhibitions. She was co-artistic director of the Gwangju Biennale IX (2012): Roundtable, and director of the Biennale Yogyakarta XIV (2015). She also participated as the curator of a special exhibition of Indonesian artists in the 2012 edition of Art Dubai. In 2017, she curated contemporary art sections at the Europalia Festival, Indonesia where she organized exhibitions in Oude Kerk, Amsterdam, SMAK Ghent, and MuHKA in Antwerp among others. She curated many exhibitions in Indonesia and abroad, featuring both established and newly emerging artists. She is currently researching Indonesian women artists in the period of 1975 to 1990 and has published the first series of publications related to this. She actively writes for various magazines, journals and publications, in Indonesia and international platforms.



David Teh is a writer, curator and Associate Professor at the National University of Singapore. His research spans art history, critical and cultural theory, with an emphasis on Southeast Asian contemporary art. His recent curatorial projects have included *TRANSMISSION* (Bangkok, 2014), *Misfits: Pages from a Loose-leaf Modernity* (Berlin, 2017), *Returns* (12th Gwangju Biennale, 2018) and he is a co-curator (with Amar Kanwar and Ute Meta Bauer) of the 17th Istanbul Biennial (2022). David's writings have appeared in journals including *Third Text*, *Artforum* and *Afterall*. He is the author of *Thai Art: Currencies of the Contemporary* (MIT Press, 2017) and co-editor (with David Morris) of *Artist-to-Artist: Independent Art Festivals in Chiang Mai 1992-98* (Afterall, 2018).



Professor Adrian Vickers FAHA researches and publishes on the cultural history of Southeast Asia. His most recent large research project is re-examining Australian history through a multilingual lens. His research and writing includes work on Balinese painting of the 19th and 20th centuries, and modern and contemporary Indonesian art. He has created a virtual museum on the history of Balinese painting, continuing previous pioneering work in Digital Humanities and teaching. His books include the highly popular *Bali: A Paradise Created* (2012), *The Pearl Frontier: Indonesian Labor and Indigenous Encounters in Australia's Northern Trading Network* (2015, with Associate Professor Julia Martinez), *A History of Modern Indonesia* (2013) and *Balinese Art: Paintings and Drawings of Bali, 1800-2010* (2012).

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