

Media Release

## SINGAPORE ART MUSEUM ANNOUNCES SINGAPORE BIENNALE 2019 ARTIST AND ARTWORK HIGHLIGHTS

*SB2019 will feature site-responsive and new commissions which  
explore the notion of the 'festival-seminar'*



*Let's Walk, 2018* is a public participatory performance by Amanda Heng presented at the M1 Singapore Fringe Festival 2018: Let's Walk. Image courtesy of the artist.

*Singapore, 29 May 2019* – The Singapore Art Museum (SAM) announces the first roster of artists for *Singapore Biennale 2019: Every Step in the Right Direction*. One of Asia's most exciting contemporary visual art exhibitions – the Singapore Biennale 2019 (SB2019) will explore curatorial and artistic threads common to our human conditions and the catalytic role 'hope' plays in pushing for change.

Under the artistic direction of Patrick Flores, SB2019 will explore the title with over 70 artists from Singapore, Southeast Asia and beyond, in a presentation of site-responsive and newly commissioned contemporary works never seen before on the biennale circuit. The highly anticipated four-month long international contemporary art exhibition is scheduled to take place from 22 November 2019 to 22 March 2020.

### **SB2019: *Every Step in the Right Direction* Explorations**

In the midst of a rapidly changing social and political climate, the notion of self and the world has significantly changed in recent years. Being mindful of such change, *SB2019: Every Step in the Right Direction* will draw on the importance of making choices and taking steps to consider current conditions and the human endeavour for change and betterment.

Organised by Singapore Art Museum | Commissioned by National Arts Council, Singapore  
Supported by the Ministry of Culture, Community and Youth

*Every Step in the Right Direction* invites the ethical gesture from both artist and public through the creative mediation of the artworks and projects on view, which will be gathered from sensitively selected geographies, to encourage the audience to reflect on right actions to take and decide on which activities to engage in, as an effort to offer possibilities for a more humane world.

With the artistic and curatorial direction anchored in regional history, SB2019 aims to reflect on pressing concerns relevant to the global cultural community through artworks presented. This is done through ‘**festival-seminars**’, where action and reflection are interwoven through the presentation of convivial, participatory, and community-responsive projects and reflective, archival, and research-oriented works.

The artists participating in SB2019 embody this worldliness through several conceptual threads in their works. This artist line-up features recognised names from Southeast Asia and beyond, along with younger artists, presenting an international stage to discover **newly commissioned artworks**.

### **SB2019 Artist Highlights**

In addition to the five artists already announced at the end of last year, SB2019 will feature the following 14 artists: Busui Ajaw (Thailand), Raymundo Albano (Philippines), Kray Chen (Singapore), Amanda Heng (Singapore), Hu Yun, (China / Serbia), Soyung Lee (South Korea), Min Thein Sung (Myanmar), Okui Lala (Malaysia), Alfonso Ossorio (USA), Gary-Ross Pastrana (Philippines), Wu Tsang (USA), Marie Voignier (France); as well as the artist collective Phare, the Battambang Circus (Cambodia), and the collaboration between Zakkubalan (USA) and Ryuichi Sakamoto (Japan).

### The Starting Point

Every effort to transform begins with introspection, a reassessment of how self-consciousness through modernism has developed and come to constitute the present production of art. A revisiting of modernist works and their juxtaposition with the art of our time will be exemplified by the presentation of artworks by artist-collector **Alfonso Ossorio**. Providing further context of modernism and its relationship with what we now call the contemporary as a moment in the history of art is the practice of the Filipino artist **Raymundo Albano**, whose work as an interdisciplinary artist and a visionary curator will shed light on the constant translations of modernity.

### (Festival)

Through the gathering of people, the public can make a step and decide on what could be the right direction with others in an atmosphere of warm encounters and possible solidarities. These works invite the audience – whether onlookers or participants – to affirm common aspirations as well as discuss differences. It is in this vein that Singaporean artist **Amanda Heng** will examine the relationship of humans to the outside world, and the inner emotional and psychological resources of the body. She will stage a new edition of and elaborate on her renowned *Let's Walk* series, which speaks directly to the title of the 2019 edition *Every Step in the Right Direction*. Building on the participatory festival aspect of the Biennale, **Phare, the Battambang Circus** will be commissioned to create a contact zone where people share space and create memories in a community experience.

**Zakkubalan**, in a collaboration with esteemed Japanese composer **Ryuichi Sakamoto**, will feature an adaptation of Sakamoto's multimedia work that immerses audiences in a rich and ever-shifting ambient soundscape, while **Gary-Ross Pastrana** from the Philippines will look into the way objects and materials shape narratives and translate into different states, through the staging of a play which will be periodically activated by Singapore-based performers.

(Seminar)

Decisions on making the step in the right direction require thoughtfulness and attentiveness, reflecting the other aspect of the festival-seminar presentation. These works prompt the public to pause, take stock, and consider an array of options for the change that must happen. Malaysian artist **Okui Lala** will create a new work – *Language Class (working title)* – looking at the complexity of multilingualism, and how language policy organises national and personal history; while French artist **Marie Voignier** explores intense migration and relocation, sensitive contact and precarious exchange through a film on African women traders.

Korean artist **Soyung Lee**'s video installation and artefacts will investigate the conditions of the post-human and inter-species relationships, which further broadens the scope of the biennale into the realm of environment and our position in the *anthropocene*; while Chinese artist **Hu Yun** discusses the form of the diorama in relation to craft and the cosmology of the future, revisiting and reimagining alternative histories. Singaporean artist **Kray Chen**'s work engages the experiences of viewers of matrimonial rites through Chinese wedding customs, while challenging cultural, social and collective norms.

New Commissions

SB2019 will present site-specific commissions for the audience to encounter new artists and register innovative experiments. Community and personal experience beyond the centre will be explored by self-taught Thai artist **Busui Ajaw** in her paintings. This showcase will mark the first time she will be presenting her work outside of Thailand. **Min Thein Sung** will deal with the complex environment of Myanmar in a philosophical and poetic artistic gesture that is sensitive to the interventions of the atmosphere. American filmmaker and performance artist **Wu Tsang** will present a work that explores the enigmatic histories, intimate narratives, and the act of performing itself.

Announced earlier were artists **Arnont Nongyao**, **Dennis Tan**, **Zai Tang**, **Vandy Rattana**, and **Boedi Widjaja**. The full artist list and programme of SB2019 will be announced later this year.

**Key Dates and Venues**

Commissioned by the National Arts Council, Singapore and organised by SAM, the exhibition will take place in multiple nodes across a network of sites and will feature prominently at National Gallery Singapore and Gillman Barracks. Following the model of the 2016 edition, other cultural and heritage venues – including sites within the Bras Basah Bugis precinct – will also be explored to showcase SB2019 artworks.

The Singapore Biennale 2019 is an affiliate of the Singapore Bicentennial.

More details can be found in the Annexes.

Images can be downloaded from <https://suttonpr.egnyte.com/fl/2kHn6stFws>

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**Editor Notes:**

**About the Singapore Biennale**

The Singapore Biennale was established in 2006 as the country's pre-eminent platform for international dialogue in contemporary art. It presents and reflects the vigour of artistic practices in Singapore and the region within a global context, and fosters productive collaborations and deep engagement with artists, arts organisations, and the international arts community.

The Singapore Biennale cultivates public engagement with contemporary art through a four-month exhibition, and its accompanying public engagement and education programmes that include artist and curator talks and tours, school visits and workshops, and community days. It complements achievements in other areas of arts and culture, collectively enhancing Singapore's international profile as a vibrant city in which to live, work and play.

The 2006 and 2008 editions of the Biennale were organised by the National Arts Council. The NAC commissioned the Singapore Art Museum to organise the 2011, 2013 and 2016 editions. SAM will continue to do so for Singapore Biennale 2019 and 2022.

**About the Singapore Art Museum**

Singapore Art Museum is a contemporary art museum which focuses on art-making and art-thinking in Singapore, Southeast Asia and Asia, encompassing a worldwide perspective on contemporary art practice. SAM advocates and makes accessible interdisciplinary contemporary art through researched and evolving curatorial practice.

Since it opened in January 1996, SAM has built up one of the most important collections of contemporary art from the region. It seeks to seed and nourish a stimulating and creative space in Singapore through exhibitions and public programmes, and to deepen every visitor's experience. These include outreach and education, research and publications, as well as cross-disciplinary residencies and exchanges.

SAM occupies two buildings: the old St Joseph's Institution on Bras Basah Road, built in 1855 and now a National Monument; and SAM at 8Q, a conservation building across the road on Queen Street that was the old Catholic High School. The museum buildings are currently closed for a major building revamp, with museum programming continuing at partner venues until the buildings re-open.

SAM was the organiser of the Singapore Biennale in 2011, 2013 and 2016. SAM will continue to organise the next two editions in 2019 and 2022. SAM was incorporated as a Company Limited by Guarantee on 13 November 2013, operating under the Ministry of Culture, Community and Youth. To find out more, visit [www.singaporeartmuseum.sg](http://www.singaporeartmuseum.sg).

**About the National Arts Council**

The National Arts Council champions the arts in Singapore. By nurturing creative excellence and supporting broad audience engagement, our diverse and distinctive arts inspire our people and connect our communities. We preserve our rich, cultural traditions while we cultivate accomplished artists and vibrant companies for the future. Our support for the arts is comprehensive – from grants and partnerships to industry facilitation and arts housing. The Council welcomes greater private and corporate giving to and through the arts so that together we can make the arts an integral part of everyone's lives. For more information on the Council's mission and plans, visit [www.nac.gov.sg](http://www.nac.gov.sg).




**Annex A: Artist List**

**Annex B: Singapore Biennale 2019 Artistic Director's Statement**




**Annex C: Singapore Biennale 2019 Artistic Director/Curator Biographies**





**Annex A: Artist List**

Artist/Art Collective	Biography
<p>Busui <u>Ajaw</u> (Thailand)</p> 	<p><b>Busui Ajaw</b> (b. 1986, Myanmar) is a self-taught painter. Born in a remote mountainous region of Myanmar, she was forced to flee as a child with her family after a military invasion. Ajaw's paintings delve into her everyday experiences as a woman in this age and her roots as an Akha ethnic minority. She exhibits mostly in Chiang Rai and Bangkok. She lives and works in Chiang Rai, Thailand.</p>
<p>Raymundo <u>Albano</u> (The Philippines)</p> 	<p><b>Raymundo Albano</b> (b. 1947—1985, The Philippines) was a painter, printmaker, photographer, critic, production and graphic designer, writer and poet. His art was both an elaboration on and disruption of the modernist language, annotating turns towards the contemporary. After completing a degree in English Literature at the Ateneo de Manila University, Albano worked at the Cultural Center of the Philippines. He organised exhibitions and managed publications at the Center, including overseeing the participation of Philippine art in international events. From pioneering conceptual possibilities to the urgency of his critical textual production, Albano's curatorial and critical work offered crucial creative interventions in the art history of the Philippines in the 1970s.</p>
<p>Kray <u>Chen</u> (Singapore)</p> 	<p><b>Kray Chen</b> (b. 1987, Singapore) is a visual artist dealing with film, performance and installations. Kray is fascinated with social rituals and behaviours. Through them, his practice contemplates on body politic and looks at the effects, remnants and traumas of ideology and biopower. He has presented at events such as Bangkok Art Biennale (2018), NTU CCA Singapore (2017), FRAC Des Pays De La Loire in France (2015), Art Stage and Singapore International Film Festival (2016). He is the recipient of the 2017 National Arts Council's Young Artist Award. He lives and works in Singapore.</p>

<p>Amanda <u>Heng</u> (Singapore)</p> 	<p><b>Amanda Heng</b> (b. 1951, Singapore) is a contemporary artist known for her collaborative and multidisciplinary approach to art. Heng's works typically explore real-world social issues in the context of Singapore's multicultural and fast-changing society. Her work ranges from textual and graphic work to performance that invites participation and unsettles habits of identity. A pioneer of contemporary art in Singapore, Heng was involved in the founding of two local art collectives: The Artists Village in 1988 and Women in the Arts (WITA) in 1999. For her contributions to the local art scene, Heng was awarded the Cultural Medallion for Visual Arts in 2010. She lives and works in Singapore.</p>
<p><u>Hu</u> Yun (China/Serbia)</p>	<p><b>Hu Yun</b> (b. 1986, Shanghai, China) graduated from the China Academy of Art in 2008. His artistic practice revisits historical moments in order to provide alternative readings and re-interpretations. He considers himself "a mediator between everyday stories and gossips and state-sanctioned histories." He has had solo exhibitions in Shanghai, and his works have been exhibited at the Centre Pompidou in Paris and Times Museum in Guangzhou. He participated in the 7th Shenzhen Sculpture Biennale (2012), 4th Guangzhou Triennial (2012) and 11th Gwangju Biennale (2016). He lives and works in Belgrade, Serbia and Shanghai, China.</p>
<p>Soyung <u>Lee</u> (South Korea)</p> 	<p><b>Soyung Lee</b> (b. 1974, South Korea) examines the notion of a regional culture and its effect on individual histories, internal conflicts, and sensibilities. Since 2011, she has been working on a research-based project titled 'THE FUTURE IS COMING FROM ALL DIRECTIONS,' an inquiry into issues of immigration, settlement and residence that the Eurasia Korean diaspora encounter on a daily basis. Recent exhibitions she has participated in include 'Final Fantasy' (Hite Collection, Seoul, 2017), 'Eu Zên' (Seoul Mediacity Biennale 2018, Seoul Museum of Art) and 'Obsession' (Arko Art Center, 2018). She lives and works in Seoul, South Korea.</p>
<p>Min Thein <u>Sung</u> (Myanmar)</p> 	<p><b>Min Thein Sung's</b> (b. 1978, Mawlamyine, Myanmar) artistic practice is inspired by his childhood in Myanmar and the desire to find respite in scenes of quiet and reverie. Driven by an attentiveness to the everyday, his practice is mediated by the history of materials and a process-based approach to artmaking. He has exhibited internationally at the Yinchuan Biennale (2016), the 8th Asia Pacific Triennial of Contemporary Art (2015), the 5th Fukuoka Asian Art Triennale (2014), and are in the collection of the Queensland Art Gallery &amp; Gallery of Modern Art. He lives and works in Yangon and Mawlamyine, Myanmar.</p>

<p>Okui Lala (Malaysia)</p> 	<p><b>Okui Lala</b> (Chew Win Chen) (b. 1991, Penang, Malaysia) is an artist whose practice spans photography, video, performance and public engagement. Her work explores notions of home and belonging in diasporic identities, often utilising an autobiographical approach that unfolds through the performance of domestic acts or menial labour. She most recently exhibited at the National Art Gallery Malaysia (2017) and in 2016, was invited as the artist-in-residence for Baan Noorg's '365 Days: LIFE MUSE' model study for the Nongpo community's foreign labourers. Okui participated in the Saitama Triennale (2016) and is a recipient of the Japan Foundation Asia Centre Fellowship Grant 2017. She lives and works in Penang and Kuala Lumpur, Malaysia.</p>
<p>Alfonso <u>Ossorio</u> (USA)</p>	<p><b>Alfonso Ossorio</b> (b. 1916—1990, Manila, The Philippines) was an American-Filipino artist. Born in Manila, The Philippines, Ossorio graduated from Harvard University in 1938, before briefly studying painting at the Rhode Island School of Design. His first exhibition was at Betty Parsons' Wakefield Gallery in 1941. Ossorio's works are filled with copious ornament and fantastic objects. His series of assemblage works, or as he termed "congregations," elaborate on this method, foregrounding an agency that is persistent and accumulative, and one that derives vibrant materiality from found objects and detritus. His contribution to the language of abstract expressionism and intermedia is exceptional.</p>
<p>Gary-Ross <u>Pastrana</u> (The Philippines)</p> 	<p><b>Gary-Ross Pastrana</b> (b. 1977, Manila, The Philippines) received his Bachelor's degree in Painting from the University of the Philippines. His works dwell on the constitution and attrition of material, and its interesting mutations, displaying an astute understanding of objecthood and conversion. He received the Cultural Center of the Philippines Thirteen Artists grant in 2006. He has exhibited at the Singapore Art Museum, Metropolitan Museum of the Philippines, the Jorge B. Vargas Museum, and was part of the New Museum Triennale (2012) and Busan Biennale (2008). In 2004, he co-founded the art space Future Prospects. He lives and works in Manila, The Philippines.</p>
<p>Phare, the Cambodian Circus (Cambodia)</p> 	<p><b>Phare, the Battambang Circus</b> (est. 1994, Battambang, Cambodia) emerged from the Phare Ponleu Selpak (Association) [PPS], which translates to "Brightness of the Arts." Phare artists are students and graduates from the PPS' vocational training center in Battambang. The association was formed 20 years ago by 8 young men returning home from a refugee camp after the Khmer Rouge regime. They founded an art school, before establishing a public school to offer free education. The circus performances explore issues around tradition, the formation of cities and the changing mores of citizens. They live and work in Battambang, Cambodia.</p>

<p>Zakkubalan (USA) and Ryuichi <u>Sakamoto</u> (Japan)</p>	<p><b>Zakkubalan</b> (est. 2016, New York, USA) is an artist duo, consisting of Neo S. Sora (b. 1991) and Albert Tholen (b. 1992), working in the intersection of film and photography. The pair graduated from Wesleyan University, where Albert Tholen was a 2017 IFP Marcie Bloom Fellow in Film. They have exhibited at the Watari-um Museum of Contemporary Art, Sogetsu Art Center and the Sezon Gallery in Tokyo, Japan, as well as at the Reborn-Art Festival (2017). They live and work in New York, USA.</p> <p><b>Ryuichi Sakamoto</b> (b. 1952, Tokyo, Japan) is a composer, performer, producer and environmentalist. His oeuvre includes pioneering electronic music as a member of Yellow Magic Orchestra, as well as classical pieces, minimal/ambient music, many art collaborations and over 30 film scores. His work has been recognised with accolades including an Academy Award, two Golden Globes and a Grammy, amongst others. Recent works include the score for Alejandro González Iñárritu's <i>The Revenant</i>, the release of his 14th solo album <i>async</i>, and a new sound installation <i>IS YOUR TIME</i> with Shiro Takatani. Sakamoto lives and works in New York, USA.</p>
<p>Wu <u>Tsang</u> (USA)</p> 	<p><b>Wu Tsang</b> (b. 1982, Massachusetts, USA) is an award-winning filmmaker and performance artist who combines documentary and narrative techniques with fantastical detours into the imaginary. Tsang's works explore hidden histories, marginalised narratives and the act of performing itself, by encompassing the multiple and shifting perspectives through which we experience the social realm. Her films and artworks have been presented in festivals and art exhibitions around the world, including SXSW Film Festival; MoMA, Guggenheim, New Museum and the Whitney Biennial (2012) in New York; Tate Modern, London; Stedelijk Museum, Amsterdam; and most recently, at the Sharjah Biennial 14 (2019). She lives and works in Berlin, Germany and New York, USA.</p>
<p>Marie <u>Voignier</u> (France)</p> 	<p><b>Marie Voignier's</b> (b. 1974, Ris Orangis, France) practice explores the tension between the documentary and the fictional in social and political fields. Voignier studied at the Ecole des Beaux-Arts de Lyon, where she made her first films. In her films, fiction is used as an instrument to stage a space of interrogation and destabilise established truths, allowing Voignier to critique the predicaments of the contemporary world order. She has exhibited at the Centre Pompidou and the Palais de Tokyo in Paris, and was part of the 57th Venice Biennale (2017). She lives and works in Paris, France.</p>



## **Annex B: Singapore Biennale 2019 – Artistic Director’s Statement**

It may be said that the world is troubled. To sense such a state of flux is to begin to face it. What is the possibility of art, the artist, and the audience in light of this trouble? What is the responsibility of the artwork, its making, and its experience in the prospects of future action? Every effort to change the world for the better matters. The Singapore Biennale 2019 puts its faith squarely in the potential of art (and its understanding) to rework the world, expressed in the Biennale title: *Every Step in the Right Direction*.

In this examination of act and action, the Biennale then considers the necessity of the step, that is prompted by the Biennale’s geography, itself spanning nodes and locations across the city of Singapore, thus inviting audiences to be inspired in an exploration. Furthermore, we observe this everyday but decisive act of walking in artistic practices, such as of Singapore artist, Amanda Heng. Utilising the act of walking in a number of performances (for example, *Let’s Walk*, first performed in 1999), Heng presents her audience with moments for moving forward, looking back, turning inward, venturing outward with others, in so doing, engendering reflection, the speculation or adoption of other perspectives, and the consideration of pasts.

As artistic director of the Singapore Biennale 2019 and a scholar of Southeast Asian art, in my effort to deepen the conversation on the need for an ethical gesture in our time and in history, I recall the words of Salud Algabre, who, in the 1930s in the Philippines, played a central role in a peasant movement that did not appear to achieve its immediate intentions. Responding to a scholar on the perception of its failure, Algabre reasoned that no movement fails, “each one is a step in the right direction.” This apparently counterintuitive reply opens up for rethinking the condition of failure and the chance at transformation. In relation to art and its investigation of material and its ecologies, it might then be that this counterintuition restores hope as a medium of continuous conversions and as a method of getting things done the right way, but only in light of steps taken and decisions made about the right direction. Informed by such an impulse, SB2019 offers a sustainable, self-renewing project of change, and moves everyone to act – to make a step.

## Annex C: Singapore Biennale 2019 – Artistic Director / Curator Biographies

SB2019 is helmed by Patrick Flores as Artistic Director, and with a curatorial team of six members, includes a combination of in-house and external curators, including SAM Assistant Curators Ms. Andrea Fam and Mr. John Tung, National Gallery Singapore Assistant Curator Ms. Goh Sze Ying, Manila-based independent researcher and curator Mr. Renan Laru-an, art historian and Seoul-based independent curator Ms. Anca Verona Mihulet, and Bangkok-based independent curator Mr. Vipash Purichanont.



Photo Credit: Singapore Art Museum

### **Patrick Flores, Professor of Art Studies at the Department of Art Studies at the University of the Philippines and Curator of the Vargas Museum in Manila**

Patrick Flores is Professor of Art Studies at the Department of Art Studies at the University of the Philippines, which he chaired from 1997 to 2003, and Curator of the Vargas Museum in Manila. He was one of the curators of *Under Construction: New Dimensions in Asian Art* in 2000 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 and an Asian Public Intellectuals Fellow in 2004.

Among his publications are *Painting History: Revisions in Philippine Colonial Art* (1999); *Remarkable Collection: Art, History, and the National Museum* (2006); and *Past Peripheral: Curation in Southeast Asia* (2008). He was a grantee of the Asian Cultural Council (2010) and a member of the Advisory Board of the exhibition *The Global Contemporary: Art Worlds After 1989* (2011) organized by the Center for Art and Media in Karlsruhe and member of the Guggenheim Museum's Asian Art Council (2011 and 2014). He co-edited the Southeast Asian issue with Joan Kee for *Third Text* (2011). He convened in 2013 on behalf of the Clark Institute and the Department of Art Studies of the University of the Philippines the conference "Histories of Art History in Southeast Asia" in Manila. He was a Guest Scholar of the Getty Research Institute in Los Angeles in 2014. He curated an exhibition of contemporary art from Southeast Asia and Southeast Europe titled *South by Southeast* and the Philippine Pavilion at the Venice Biennale in 2015.



Photo Credit: Singapore Art Museum

**Andrea Fam, Assistant Curator, Singapore Art Museum**

Andrea Fam is an Assistant Curator at the Singapore Art Museum where she oversees the Cambodia, Laos, and Vietnam portfolios. She holds a B.A. (Hons) degree in Criticism, Communication and Curation in Art and Design from Central Saint Martins, London, UK. She has curated and co-curated several exhibitions at SAM, namely, the 2016 Singapore Biennale, *An Atlas of Mirrors, Imaginarium: Over the Ocean, Under the Sea, Odyssey: Navigating Nameless Seas* and *A New Horizon, a Yellow Ribbon Community Art Exhibition*. Her research interests include investigations into the implications and impact of borders.



Photo Credit: Singapore Art Museum

**Goh Sze Ying, Assistant Curator, National Gallery Singapore**

Goh Sze Ying is an Assistant Curator at National Gallery Singapore. At the Gallery, she has worked on exhibitions *Minimalism: Space. Light. Object.* (2018), *Lim Cheng Hoe: Painting Singapore* (2018), and *Listening to Architecture: The Gallery's Histories and Transformation* (2017). Her research focuses on photography and art in Singapore in the mid-twentieth century, with an interest in how artistic practice relates to mobility and place. She graduated from Goldsmiths, University of London with a MA in urban sociology in 2015. Formerly based in Kuala Lumpur, Malaysia, she has worked on exhibitions and public programmes with a focus on artistic interventions located within the urban public space. Her past projects include *Between States* (2017), *ESCAPE from the SEA* (2017), and *more than one (fragile) thing at a time* (2016).



Photo Credit: Singapore Art Museum

**Renan Laru-an, Independent Researcher and Curator based in Manila**

Renan Laru-an is a researcher, a curator and the Public Engagement and Artistic Formation Coordinator of the Philippine Contemporary Art Network at the Vargas Museum and Filipiniana Research Center. In his research-oriented curatorial work, Laru-an studies 'insufficient' and 'subtracted' images and subjects at the juncture of development and integration projects through long-term inquiries, such as *Herding Islands, Rats, and the Anthropocene* (2015), *Lightning Studies: Centre for the Translation of Constraints, Conflicts, and Contaminations (CTCCCs)* (2016), *The Artist and the Social Dreamer* (2017), and *Promising Arrivals, Violent Departures* (2018). He has been (co-)curator of festivals and exhibitions, including the 8<sup>th</sup> OK.Video – Indonesia Media Arts Festival, Jakarta (2017) and *A Tripoli Agreement*, Sharjah (2018). Between 2012 and 2015, he directed the self-organized, multidisciplinary platform and 'virtual' organisation Disclab | Research and Criticism.



Photo Credit: Singapore Art Museum

### **Anca Verona Mihuleț, Art Historian and Independent Curator based in Seoul**

Anca Mihuleț has been supporting artists to research on topics such as the implications of knowledge, history, margins or landscape, with a focus on hidden stories, post-colonialism and invisibility. Between 2006 and 2013, together with Liviana Dan, she curated the exhibition program of The Contemporary Art Gallery of the Brukenthal National Museum in Sibiu. In 2013, she was the curator of *Reflection Center for Suspended Histories. An Attempt*, presented as one of the two Romanian Pavilions at the Venice Biennale. In 2015 and 2016, together with Patrick Flores, Mihuleț curated the exhibition *South by Southeast*, which was showed at Osage Gallery in Hong Kong and at The Guangdong Times Museum. Between 2015 and 2017, in collaboration with Diana Marincu, she curated *The White Dot and The Black Cube*, hosted at The National Museum of Contemporary Art in Bucharest.



Photo Credit: Singapore Art Museum

### **Vipash Purichanont, Independent Curator based in Bangkok**

Vipash Purichanont is an independent curator and a co-founder of Waiting You Curator Lab, a curatorial collective based in Chiangmai. Purichanont received his doctoral degree in Curatorial/Knowledge from the Department of Visual Cultures, Goldsmiths, University of London. Purichanont's practice has its roots in collaboration. Most of his theoretical work focused on notions of collectivity and community as well as caring and sharing. Although most of Purichanont's curatorial projects are structured around Southeast Asia, his main objective is to initiate a meaningful conversation between the region and the globe. He was an assistant curator for the 1st Thailand Biennale (Krabi, 2018). Purichanont is shortlisted for the ICI Gerrit Lansing Independent Vision Curatorial Award in the same year. He is currently a lecturer at the department of Art History, Faculty of Archeology, Silpakorn University, Bangkok.



Photo Credit: Singapore Art Museum

### **John Tung, Assistant Curator, Singapore Art Museum**

John Tung oversees the Thai contemporary art portfolio at the Singapore Art Museum. He holds a BA (Hons) in Arts Management conferred by Goldsmiths, University of London (LASALLE) and an MA in Cultural Management from the Chinese University of Hong Kong, where he graduated on the Dean's List. His research interests include post-colonial theory, cultural policy and cultural theory. His artistic interests span varied genres, and exhibitions he has curated at the Singapore Art Museum include *Imaginarium: Over the Ocean, Under the Sea* and *Odyssey: Navigating Nameless Seas*, and most recently, *Cinerama: Art and the Moving Image in Southeast Asia*. He is also one of the co-curators of the Singapore Biennale 2016 – *An Atlas of Mirrors*.