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## Media Release

### Singapore Art Museum Reveals Singapore Biennale 2016 Projects and Regional Artists

*Established and emerging artists shortlisted from Southeast Asia, East and South Asia*

**Singapore, 16 May 2016** – The Singapore Art Museum (SAM) today announced the names of a further 12 artists who are participating in the Singapore Biennale 2016 (SB2016), one of Asia's most exciting contemporary visual art exhibitions. Titled *An Atlas of Mirrors*, this edition will draw on diverse artistic viewpoints that trace the migratory and intertwining relationships within the region, and reflect on shared histories and current realities with East and South Asia.

The shortlist comprises established and emerging artists based in or from Singapore, China, Hong Kong, India, Indonesia, Japan, Malaysia, Philippines, Sri Lanka, Thailand and Vietnam, who will be presenting their works at SB2016. SB2016 will held from 27 October 2016 to 26 February 2017.

#### SB2016 Artists

The artists were shortlisted based on their past works and art practices, and were selected in relation to the title and themes of *An Atlas of Mirrors*. The artists will present either existing works, curatorially selected for their resonance with core themes in the Biennale, or new commissions specially created for SB2016. The works will span various mediums.

The 11 participating artists are: Ade Darmawan from Indonesia, Hemali Bhuta from India, Bui Cong Khanh from Vietnam, Chia Chuyia from Malaysia, Deng Guoyuan from China, Patricia Eustaquio from the Philippines, Sakarin Krue-On from Thailand, MAP Office from Hong Kong, Pala Pothupitiye from Sri Lanka, Melissa Tan from Singapore and Harumi Yukutake from Japan. Please refer to Annex A for the artist biographies.

On the whole, there will be more than 50 artists that will be presented at SB2016, 10 of whom have already been announced in January 2016. They are Ahmad Fuad Osman from Malaysia, Martha Atienza from the Philippines, Rathin Barman from India, Fyerool Darma from Singapore, Han Sai Por from Singapore, Nguyen Phuong Linh from Vietnam, Qiu Zhijie from China, Araya Rasdjarmrearnsook from Thailand, Titarubi from Indonesia and Tun Win Aung and Wah Nu from Myanmar.

The 22 artists announced so far were shortlisted and invited after careful deliberation and discussions by the SB2016 curatorial team, comprising SB2016 Creative Director Dr. Susie Lingham, SAM Curators Ms. Tan Siuli, Ms. Joyce Toh, Mr. Louis Ho, Ms. Andrea Fam and Mr. John Tung, as well as four Associate Curators who have been invited by SAM to work collaboratively together. The four Associate Curators are Ms. Suman Gopinath from Bangalore, India, Mr. Michael Lee from Singapore, Ms. Nur Hanim Khairuddin from Ipoh, Malaysia, and Ms. Xiang Liping from Shanghai, China.

### **SB2016 Affiliate Projects**

Engaging with the wider visual arts community in Singapore, SB2016 will include a number of Affiliate Projects as part of its official programme. SB2016 Affiliate Projects are organised and developed by other art institutions in dialogue with the SB curatorial team, and the projects respond closely to the Biennale title of *An Atlas of Mirrors* and its curatorial themes. The first Affiliate Projects confirmed for SB2016 are exhibitions by DECK and Institute of Contemporary Arts Singapore, LASALLE College of the Arts, which will be held in the same period as SB2016.

DECK, an independent art space dedicated to the art of photography in Singapore and Southeast Asia, will present two exhibitions in response to the SB2016 title – *The Natural History of an Island* by Robert Zhao Renhui and *Hanging Heavy On My Eyes* by Ang Song Nian. Both artists will explore how humans have altered, manipulated and intervened into landscapes and ‘natural’ spaces.

*The world precedes the eye*, presented by the ICA Singapore, will be curated by Ms. Bala Starr, Ms. Silke Schmickl and Ms. Melanie Pocock. The exhibition will feature works by artists based in Asia, responding to the overarching SB2016 question of how we picture the world and ourselves, through a material examination of contemporary art practice in Asia.

Complementing *The world precedes the eye* is a solo project presentation, *Black-hut* by Boedi Widjaja, that will bring together architecture, modernism, memory and place. Please refer to Annex B for full details.

SB2016 will be anchored at the Singapore Art Museum on Bras Basah Road and Queen Street. Other heritage venues – including venues within the Bras Basah Bugis precinct – will also be explored as possible sites for SB2016 artworks. Taking place from 27 October 2016 to 26 February 2017, the four-month long international contemporary art exhibition is organised by SAM and commissioned by the National Arts Council of Singapore.

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### **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 places Singapore's artists within a global context, and fosters productive collaborations with the international arts community. In this way, the Biennale provides new opportunities for local visual artists, arts organisations and businesses. It further cultivates deeper public engagement with contemporary visual arts 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. As with the 2011 and 2013 editions, Singapore Biennale 2016 is organised by the Singapore Art Museum, and commissioned by the National Arts Council.

Visit [www.singaporeartmuseum.sg/SingaporeBiennale](http://www.singaporeartmuseum.sg/SingaporeBiennale) for more information.

### **About the Singapore Art Museum**

The Singapore Art Museum (SAM) 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 research-led 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.

In 2011, SAM was the venue organiser of the Singapore Biennale, becoming the main organiser in 2013 and 2016. 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, Singapore**

The National Arts Council champions the arts in Singapore. By nurturing creative excellence and supporting broad audience engagement, we want to develop a distinctive global city for the arts. With a nod to tradition and an eye to the future, we cultivate accomplished artists and vibrant companies. 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, please visit [www.nac.gov.sg](http://www.nac.gov.sg)

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**Annex A: Singapore Biennale 2016 – Artists Biographies**



**Ade Darmawan (Indonesia)**

Born in 1974, Ade Darmawan lives and works in Jakarta as an artist, curator and Director of ruangrupa, an artist-initiated organisation. The organisation focuses on visual arts and its socio-cultural context, particularly urban environments. His artistic practice encompasses installations, objects, digital print, video and public art. As an artist and curator, Ade has participated in several projects and exhibitions in Indonesia and internationally. With ruangrupa as a collaborative platform, he has also participated in the Gwangju Biennale (2002), the Istanbul Biennale (2005) and the Asia Pacific Triennial (2012). From 2006 to 2009, he was a member of the Jakarta Arts Council, and in 2009 he was appointed Artistic Director of the Jakarta Biennale XIII. Ade is the Executive Director of the Jakarta Biennale since 2013. Most recently in 2015, he held his solo exhibition "Magic Centre" at the Portikus contemporary art centre in Frankfurt, Germany.



**Ahmad Fuad Osman (Malaysia)**

Born in 1969, Ahmad Fuad obtained his degree in Fine Art from Institut Teknologi MARA (now Universiti Teknologi MARA (UiTM)).

As one of the Matahati art group's founding members, Ahmad Fuad's art remains true to the spirit of the collective — exploring key socio-political issues and encouraging discourse without creative and conceptual constraints.

Ahmad Fuad's interest has always been to communicate the multiple facets and subtleties of the human condition. His entire oeuvre revolves around the fundamental experiences of our existence. He is perpetually drawn to explore the situations that we face in getting along with the 'world' and how these situations weigh upon us. He is also intrigued by the irony in the contemporaneity of most abject and excessive lifestyles and qualities of life of people that he has met, read or heard about. To Ahmad Fuad, the constant negotiation between the "two forces" led by ecstasy and agony; hope and despair; spirituality and materiality; love and hate, transience and ambiguity; fortune and poverty is what defines us as humans.



**Martha Atienza (Philippines)**

Martha Atienza's works are sociological in nature, reflecting a keen observation of her direct environment. Atienza understands her surroundings as a landscape of people first and foremost. Currently she is investigating the usage of art as a tool for effecting social change and development.

Atienza received her Bachelor in Fine Arts from the AKI Academy of Art & Design in the Netherlands and has participated at the art programme at the Kuvataideakatemia in Helsinki, Finland. She recently was awarded the Cultural Center of the Philippines' 2015 Thirteen Artists Awards. She is the 2012 Ateneo Arts Award awardee with studio Residency Grants in Liverpool, Melbourne, New York and Singapore. She is the first recipient of the first Mercedes Zobel/ Outset residency at Gasworks.



**Rathin Barman (India)**

Urban architecture and architectural forms are one of the primary interests of Rathin Barman's recent practice. He has documented different layers of architectural progress that unveils many facets of the structural evolution of contemporary urban landscape and at the same time comments on various socio-political issues in a very subtle way.

Barman's solo shows include: *A Goldfish Bowl*, Gallery SKE (2014), Bangalore; *And My Eyes Fill with Sand...* Experimenter (2011), Kolkata and his solo projects include: *Landscape from Memory (Situation 1)* curated by Diana Campbell Betancourt, Dhaka Art Summit 2014; *Untitled* curated by Tom Eccles, Frieze New York Sculpture Park 2012; *Untitled* curated by Nick Capasso, DeCordova Sculpture Park and Museum, Massachusetts, USA; *Involvement with Green and White*, Sandarbh Artists' Residency, Rajasthan, India.

He is part of a public art project *Edge Effect* curated by Kanchi Mehta, a Kochi- Muziris Biennale 2014 collateral project at Fort Kochi Beach Front. His group exhibitions include: *Urban Utopia* curated by Lyla Rao, Birla Academy of Art & Culture, Kolkata; *Midnight's Grandchildren* curated by Girish Shahane, Studio X (2014), Mumbai; *Land of No Horizon*, Nature Morte (2014), New Delhi; WhyNotPlace Residency show, Religare Art Initiative (2011), New Delhi; 53rd National Exhibition of Art, Lalit Kala Akademi (2011). Barman exhibited in Art Dubai (2013 & 2015) and India Art Fair (2012-2015). He has participated in Vancouver Biennale Residency in Squamish BC, Canada (2015); Sandarbh Artists' residency (2011) and Religare International Artists' Residency (2011).

Rathin's work is in the collections of Devi Art Foundation, New Delhi and Coimbatore Center for Contemporary Art (CoCCA), Coimbatore, among other important collections.





### **Hemali Bhuta (India)**

Born in 1978, Hemali Bhuta graduated with a Diploma in Painting from L. S. Raheja School of Art in 2003 and a Post-Diploma at M. S. University, Baroda, in 2009. Her works have been exhibited at the Dhaka Art Summit (2014), Thalie Art Project, Brussels (2014), Darat al Funun – The Khalid Shoman Foundation, Amman (2013), Yorkshire Sculpture Park (2012), Frieze London Sculpture Park (2012), Parasol Unit, London (2012), Arken Museum, Denmark(2012) 9<sup>th</sup> Shanghai Biennale (2012), Montalvo Arts Centre, California (2010) and Indian Highway Exhibition (2011), which was curated by Hans Ulrich Obrist and Julia Peyton Jones. In addition to her practice as a visual artist, Bhuta is also the co-founder of CONA Foundation, an artist-run space in Mumbai, India.



### **Bùi Công Khánh (Vietnam)**

Born in 1972, Bùi Công Khánh is an artist deeply fascinated with social assumptions of cultural heritage. As one of the first Vietnamese artists that gained an international reputation in the 1990s with his performances questioning restrictions of individual expression in Communist Vietnam, Bùi's multifarious practice has since embraced painting, sculpture, installation, video and drawing, significantly exhibited across the Southeast Asian region and beyond. Bùi is a poetically provocative artist, whose art continues to grow with depth afforded by historical research, a marriage of the plastic arts with conceptual method not taught within the educational system of Vietnam. His recent projects include: *'Dislocate'* (solo), *San Art and The Factory*, Ho Chi Minh City, 2016; *'Fortress Temple'* (solo), 10 Chancery Lane Gallery, Hong Kong, 2015; *'The Roving Eye: Contemporary Art from Southeast Asia'*, Arter, Istanbul, 2014; *'Concept, Context, Contestation: Art and the Collective in Southeast Asia'*, BACC, Bangkok (touring), 2013-2015; 6<sup>th</sup> Asia Pacific Triennial of Contemporary Art, Queensland Gallery of Modern Art, Brisbane, 2009. He currently lives and works in Ho Chi Minh City and Hoi An, Vietnam.



**Chia Chuyia (Malaysia)**

Born in Malaysia, Chia Chuyia lives and works in Singapore and Sweden. She graduated with a Bachelor of Arts from Curtin University of Technology, School of Art, Perth, Western Australia in 2000, and a Master of Fine Art with a specialisation in Digital Media from Valand School of Fine Art, Göteborg Universitet, Gothenburg, Sweden in 2011. Chia explores within the mediums of painting, installation art, performance art and digital representation. Her recent works focus on global issues concerning environmental issues and future food. She expresses meaning through action in her performance art, where she questions one's attitudes and reflects on one's rights. She has participated extensively in international performance art festivals, as well as art exhibitions and activities in more than 60 cities across 28 countries.



**Deng Guoyuan (China)**

Deng Guoyuan is an artist, professor, and President of the Tianjin Academy of Fine Arts in China. After experiencing the drastic social transitions that took place in China over the past three decades along with the profound differences and affinities between China's cultural tradition and that of the West, Deng has turned from paintings on canvas to large-scale public installations in his recent works. Deng employs large-scale glass to mirror images and reference traditional imagery such as classical gardens and landscapes of woods and rocks. His works attempt to convey the mystical relationship between one's presence in the here-and-now and the world, exposing the crises and dilemmas in our world today. Through a discursive method that juxtaposes the real and the illusionary, his works bear anticipation and hope for the future.

Deng's most recent solo exhibition was held at the 10<sup>th</sup> Summer Davos forum 2016 in Tianjin China. He has also held previous solo exhibitions in USA and Germany. Some of his past group exhibitions include *The 11<sup>th</sup> China International Gallery Exposition* in China, TEDA Contemporary Art Museum in Tianjin, China, and Art Beijing, among others.



**Patricia Eustaquio (Philippines)**

Currently based in Manila, Philippines, Patricia Perez Eustaquio (b. 1977) is known for her works that span across different mediums and disciplines — from paintings, drawings, and sculptures, to the fields of fashion, décor, and craft. Eustaquio reconciles these intermediary forms through her constant exploration of notions that surround the integrity of appearances and the vanity of objects. Images of detritus, carcasses, and decay are embedded into the handiwork of design, craft, and fashion while merging the disparate qualities of the maligned and marginalised with the celebrated and desired. From her ornately shaped canvases to sculptures shrouded by fabric, their arrival as fragments, shadows, or memories, according to Eustaquio, underline their aspirations, their vanity, this '*desire to be desired*.' Her wrought objects — ranging from furniture, textile, brass and glasswork in manufactured environments — likewise demonstrate these contrasting sensibilities and provides commentary on the mutability of our perception, as well as on the constructs of 'desirability' and how it influences life and culture in general.

A recipient of The Cultural Center of the Philippines' Thirteen Artists Awards, Eustaquio has also gained recognition through several residencies abroad, including Art Omi in New York. She has also been part of several notable exhibitions held both locally and internationally.



### **Fyerool Darma (Singapore)**

Fyerool Darma (born 1987, M Fairullah Darma) is an emerging artist born and living in Singapore. He works primarily in the language of painting, where he employs materials and forms, and obliterates part of his image to understand the relationships between the ambiguity and lucidity of symbols, texts or a single image. He paints, to unweave the narratives of Nusantara, exploring the realms of history, cultural identity, migration, storytelling and the natural world.

He has presented his paintings in his solo exhibition *MOYANG* (flaneur gallery, 2015) and participated in group shows, *A National Conversation: blah!* (Brother Joseph McNally Gallery – Institute of Contemporary Art Singapore, 2013), *Portrait in Verses* (Fred Torres Gallery, New York 2015) and has been included in a survey of ASEAN contemporary art, *Art of ASEAN* (Bank Negara Malaysia Museum and Art Gallery, Kuala Lumpur 2015 – 2016).



### **Han Sai Por (Singapore)**

Han Sai Por is one of Asia's leading modern sculptors and Singapore's Cultural Medallion recipient. Han has for three decades channeled both passions into a body of work that makes significant commentary on the changing landscapes in the South East Asian region where the environment has been changing rapidly with no conservation and with tremendous impact on wild life habitat and human living environments. She has participated in numerous international exhibitions and projects around the world, and her works can be found in many international institutions, public space and private collections in Singapore, Malaysia, India, China, Japan, New Zealand, Australia, United Kingdom and the United States. In 2006, she won the Outstanding City Sculpture award in China, and in 2015, she was accorded the Michelangelo award in Italy.



### **Sakarin Krue-On (Thailand)**

Born in 1965, Sakarin Krue-On is a contemporary Thai artist most well-known for his complex site-specific installations and video works bearing traditional Thai cultural influences. Aside from being the first Thai artist to present a work in Documenta (Kassel, Germany), with the landmark work *Terraced Rice Fields* (2007), the established artist has also served as the Thai representative to the Venice Biennale twice, once in 2003 and again in 2009. His numerous awards include the Silpathorn Award for Visual Arts in 2009, as well as the Lifetime Achievement Award at the Prudential Eye Awards in 2016. He practices and resides in Bangkok, Thailand, where he also serves as the Associate Dean of the Faculty of Painting, Sculpture and Graphic Arts at Silpakorn University.





### **MAP Office (Hong Kong)**

MAP Office is a multidisciplinary platform devised by Laurent Gutierrez (b. 1966, Casablanca, Morocco) and Valérie Portefaix (b. 1969, Saint-Étienne, France). This duo of artists/architects have been based in Hong Kong since 1996, working on physical and imaginary territories using varied means of expression including drawing, photography, video, installations, performance, and literary and theoretical texts. Their entire project forms a critique of spatio-temporal anomalies and documents how human beings subvert and appropriate space.

Humour, games, and fiction are also part of their approach, in the form of small publications providing a further format for disseminating their work. Early 2013, MAP Office was the recipient of the 2013 edition of the Sovereign Asian Art Prize. Their last research project, *Hong Kong Is Land*, was exhibited as part of *Uneven Growth* at the MoMA (New York), the MAK (Vienna) and the Rockbund (Shanghai).

Laurent Gutierrez is the co-founder of MAP Office. In 2015, he received a Ph.D. from RMIT, Melbourne. He is a Professor at the School of Design, The Hong Kong Polytechnic University and is the director of the Master programs.

Valérie Portefaix is the principal and co-founder of MAP Office. After receiving a Bachelor in Fine Art, and a Master of Architecture degree, she earned a Ph.D. in Urbanism. She is a Visiting Assistant Professor at the School of Design, The Hong Kong Polytechnic University.



### **Nguyen Phuong Linh (Vietnam)**

Nguyen Phuong Linh's multidisciplinary practice spans installation, sculpture and video. Her work conveys the sense of the alienation, dislocation and ephemerality of human life. Her work concerns geographic cultural shift, traditional roots and fragmented history in Vietnam – a complex nexus of ethnicities, religions, and cultural and geo-political influences. Linh Phuong Nguyen often travels, field researches and collects artifacts from historical sites of exchange and borders. She transforms these materials in order to construct alternative perspectives and interpretations to fragmented histories and personal narratives.

Nguyen Phuong Linh was born and nurtured by living among and working with many of the most respected contemporary artists of the Vietnam art scene at Nha San – the first non-profit artist run art space for experimental art based in her father's home in Hanoi. She is one of those courageous people who pushes boundaries and ideas about exploring the here and now in Vietnam. After Nha San was closed down in 2011, Linh co-founded the Nha San Collective, a group of young artists whose works explore the tension and critique between tradition and modern identity, local roots and globalism.



### **Pala Pothupitiye (Sri Lanka)**

Pala Pothupitiye (b. 1972) obtained his Degree in Fine Arts at the Visual and Performance Art University in Colombo. Born in a traditional southern Sri Lankan craft-artists and ritualists caste, his work incorporates and reinterprets the material and philosophical content of traditional art.

Pothupitiye confronts issues such as colonialism, nationalism, religious extremism and militarism. He also extends his inquiry to questions of caste, the distinction between art and craft, tradition and modernity, as well as generating a critique of Euro-centrism. Pothupitiye's works span across many mediums and is well known for his map-works.

In 2005, he was selected to participate in the third Fukuoka Triennial at the Fukuoka Asian Art Museum in Japan, and in 2010, he won the first place jury award of the Sovereign Art Asian Prize, Hong Kong. He is a founding member of the Theertha International Artists Collective. At present, Pothupitiye is living and working at the Mullegama Art Center which he co-founded, where he runs workshops, residency spaces and an art school, supporting younger artists and school children.



**Qiu Zhijie (China)**

Qiu Zhijie (b. 1969, Fujian, China) graduated from the Printmaking department at Zhejiang Academy of Fine Arts in 1992. His art is representational of a new kind of experimental communication between the Chinese literati tradition and contemporary art, social participation and the power of self-liberation of art. He is also a professor and a curator. He curated the first video art exhibition in China in 1996, and a series of “Post-sense Sensibility” exhibitions during 1999 and 2005. In 2012 he was the chief curator of the 9<sup>th</sup> Shanghai Biennale.



### **Araya Rasdjarmrearnsook (Thailand)**

Araya Rasdjarmrearnsook is a Thai multi-disciplinary artist whose art is built, primarily, around video and film. Born in 1957 in Trat province in Thailand, Araya received her BFA from Silpakorn Univeristy in 1986, Diplom Fuer Bildende Kuenste, Hochschule Fuer Bildende Kuenste Braunschweig, Germany, in 1990 and Meisterschuelerin, Hochschule Fuer Bildende Kuenste Braunschweig, Germany, in 1994. Her works which often involve themes of female identity, sexuality and mortality, usually lie behind the image of death and lament. In an illustrious artistic career spanning more than 20 years, Araya has shown in international art events around the world, including Thai Pavilion at the 51st Venice Biennale, and most recently, a retrospective exhibition which was dedicated to her at Sculpture Center, New York in 2015. Araya is currently resides and practices in Chiangmai, Thailand.



**Melissa Tan (Singapore)**

Melissa Tan is a visual artist based in Singapore and received her BA (Fine Arts) from Lasalle College of The Arts. Her works are based on nature, themes of transience and beauty of the ephemeral. Her recent projects revolve around landscapes and the process of formation. Interested in geography and textures of rocks, she explores to translate the visual language through different mediums. Employing methods such as paper cutting and silk-screen techniques, she is interested in materiality and how the medium supports the work. Trained as a painter, she also works with video, sound and objects.

Her recent solo show *Arc of Uncertainties* was held at Richard Koh Fine Art and has been involved in group exhibitions such as *The Singapore Show: Future Proof*, Singapore Art Museum at 8Q, CNEAI, Chatou, Ile des impressionists in Paris and Strarta Art Fair, Saatchi Gallery in London. She also participated in the National Art Council and Dena Foundation Artist Residency program (Paris, France) 2013.



### **Titarubi (Indonesia)**

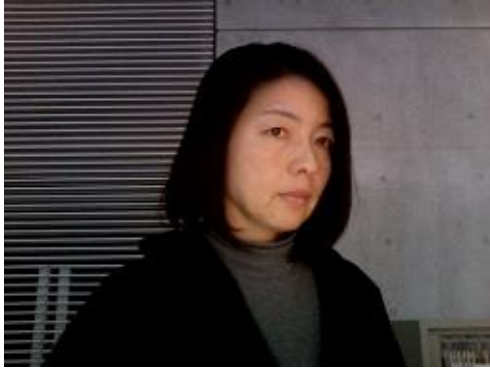
Titarubi (b. 1968, Indonesia) graduated in ceramics from the Bandung Institute of Technology (ITB, Institut Teknologi Bandung). She is one of Indonesia's pioneering female contemporary artists, often dealing with issues of gender, culture, memory and colonialism in visually poetic ways. Her works integrate various mediums of sculpture, painting, installation and drawing. Titarubi has exhibited extensively in Indonesia and internationally, including at the Museum Van Loon in Amsterdam, Netherlands; the Museo d'Arte Contemporanea in Rome, Italy and the Seoul Art Center in South Korea. In 2013 she represented Indonesia in the Indonesian Pavilion at the Venice Biennale.



### **Tun Win Aung and Wah Nu (Myanmar)**

In addition to working individually as visual artists, this Yangon based husband and wife duo works collaboratively in a range of media including painting, video, performance, and installation. In 2009, the artists began the multicomponent work *1000 Pieces (of White)*, gathering and producing objects and images to assemble a portrait of their shared life. Their work often reflects politically inflected experiences and through their Museum Project, they collaborate with artists all over Myanmar and exhibit their work in rural contexts, imagining possibilities of what a museum in Myanmar might be. While Tun Win Aung's practice frequently focuses on local histories and environments, Wah Nu is inspired by her interest in psychological states. They have showcased their work in international venues such as the 21st Century Museum of Contemporary Art, Kanazawa, the Singapore Art Museum and the Guggenheim Museum, NY, as well as at art festivals including the Asia Pacific Triennial, the Fukuoka Triennale and the Guangzhou Triennial.





**Harumi Yukutake (Japan)**

Harumi Yukutake is a Japanese artist who has worked at the intersection of craft, art and environmental design. She uses glass as a primary medium, and engages natural phenomena and human perception in her artworks. She studied at Tama Art University in Tokyo and continued her contemporary glass study at the Rhode Island School of Design, USA, earned her M.F.A. in 1994. She has exhibited at numerous exhibitions, including Echigo Tsumari Art Triennial, Setouchi Art Triennial and the Busan Biennale, and her works have been commissioned by ASICS Corporation and Corning Incorporated Headquarter Building in New York, among others.

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**Annex B: Singapore Biennale 2016 – Affiliate Projects**

**THE WORLD PRECEDES THE EYE**

**Date:** Friday, 28 Oct 2016 – Wednesday, 1 Feb 2017

**Venue:** Institute of Contemporary Arts Singapore, LASALLE College of the Arts

*The world precedes the eye*, presented by the ICA Singapore, is curated by Ms. Bala Starr, Ms. Silke Schmickl and Ms. Melanie Pocock. The exhibition will feature works by artists based in Asia, responding to the overarching SB2016 question of how we picture the world and ourselves, through a material examination of contemporary art practice in Asia. Examining matter as a resource, the artists explore materials that are unique in contemporary art.

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**BLACK-HUT**

Boedi Widjaja

**Date:** Friday, 28 Oct 2016 – Wednesday, 1 Feb 2017

**Venue:** Institute of Contemporary Arts Singapore, LASALLE College of the Arts

Complementing *The world precedes the eye* is a solo project presentation, *Black-Hut* by Boedi Widjaja, that will bring together architecture, modernism, memory and place. Boedi Widjaja's research for *Black-hut* addresses the overarching SB2016 question of how we picture the world and ourselves by mapping several interlinked relationships between his lived experience and world history and culture. Key matters include Widjaja's migration at the age of nine from Indonesia to Singapore before the beginning of the 1985, a dream he remembers from 2014, the relationship between the architecture of urban Singapore and the home of his Chinese

grandfather, MOMA's groundbreaking 1932 *Modern architecture: International exhibition*, and the 'black box turned inside-out' architecture of the LASALLE campus.

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## **THE NATURAL HISTORY OF AN ISLAND**

Robert Zhao Renhui

**Date:** Saturday, 19 Nov 2016 – Sunday, 22 Jan 2017

**Venue:** DECK

In *The Natural History of an Island*, artist Robert Zhao Renhui looks at the natural history of Singapore in a 100-year frame, based on his collection of images of Singapore's natural landscape from the 1900s. Using a self-made mobile expedition vehicle, the artist explores and maps out 'natural' spaces in tress in Singapore, uncovering historical narratives along the way. Investigating Singapore's relationship with its natural landscapes through the years, *The Natural History of an Island* examines the various ways in which the landscape has been altered based on needs and desires from nature.

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## **HANGING HEAVY ON MY EYES**

Ang Song Nian

**Date:** Saturday, 19 Nov 2016 – Sunday, 22 Jan 2017

**Venue:** DECK

In response to SB2016's title, *An Atlas of Mirrors*, *Hanging Heavy On My Eyes* looks at the recurring situation in Singapore and its region of prolonged haze spells due to increased forest fires in neighbouring Indonesia contributing to severe air pollution conditions. Based on the artist's collection of average recordings data of the particulate matter 2.5 (PM2.5), the exhibition recalls the artist's experience with the discomfort and unease of reduced and affected visibility – a result of conditions in human's continuous bid to control, intervene and manipulate landscapes and environment aligned to narrow-minded agendas.

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**Annex C: Singapore Biennale 2016 – Biographies of Curatorial Team Members**



**Joyce Toh, Curatorial Co-Head, Singapore Art Museum**

Joyce Toh is Co-Head of the Curatorial team at Singapore Art Museum and oversees its Philippines collection and Publications portfolio. She holds a Masters in Aesthetics (Philosophy of Art) from University of York, UK and a BA in Art History from Syracuse University, USA. Joyce was one of the curators for *5 Stars: Art Reflects on Peace, Justice, Equality, Democracy and Progress*, and her past exhibitions include *Medium at Large – Shapeshifting Material & Methods in Contemporary Art*, *Sensorium 360 – Contemporary Art and the Sensed World*, *Asia Pacific Breweries Foundation Singapore Art Prize 2011* exhibition, and *Thrice Upon A Time: A Century of Story in the Art of the Philippines..*



**Tan Siuli, Curatorial Co-Head, Singapore Art Museum**

Tan Siuli is Co-Head of the Curatorial team at the Singapore Art Museum, and oversees its Indonesia collection. She holds a Masters in Art History from University College London, UK, a BA in Literature and Art History from the University of Nottingham, UK, and a Postgraduate Diploma in Education from the National Institute of Education, Singapore. Her past exhibitions include *After Utopia: Revisiting the Ideal in Asian Contemporary Art*, *Unearthed*, *Chimera (The Collectors Show: Asian Contemporary Art from Private Collections)*, *Classic Contemporary: Contemporary Southeast Asian Art from the Singapore Art Museum Collection*; and *FX Harsono: Testimonies*. She was a Curator-Mentor in Curating Lab 2012, a co-curator of the Singapore Biennale 2013, a member of the Advisory Committee to the Indonesian Pavilion at the Venice Biennale 2013, and a Juror for the Bandung Contemporary Art Awards.



**Louis Ho, Curator, Singapore Art Museum**

Louis Ho is Curator at the Singapore Art Museum, where his focus is on the art of Malaysia, Myanmar and Brunei. His first exhibition for the museum was the permanent collection show, *After Utopia: Revisiting the Ideal in Asia Contemporary Art*. Prior to joining the Singapore Art Museum's curatorial team, Louis Ho was an independent art historian, critic and curator. He also lectures at the National Institute of Education, and is a contributor to various art publications, such as *Art Asia Pacific* and *Pipeline*. He was trained in art history, and his research interests include Southeast Asian visual culture, the intersections between art and the social, and cinema.



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

Andrea Fam is an Assistant Curator with the Singapore Art Museum where she oversees the Vietnam, Cambodia and Laos collections and assists in the Acquisitions portfolio. She holds a B.A. (Hons) degree in Criticism, Communication and Curation in Art and Design from Central Saint Martins, London, UK. She was the lead curator on *A New Horizon*, a Yellow Ribbon Community Art Exhibition and the co-curator for *Imaginarium: Over the Ocean, Under the Sea* and *Odyssey: Navigating Nameless Seas* exhibitions. She has also worked on the *5 Stars: Art Reflects on Peace, Justice, Equality, Democracy and Progress* and *Time of Others* exhibitions.



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

John Tung is an Assistant Curator at the Singapore Art Museum and oversees the Thai, Hongkongese, and Chinese contemporary art portfolio with an additional focus on film and moving images. He is the co-curator for *Imaginarium: Over the Ocean, Under the Sea* and *Odyssey: Navigating Nameless Seas* exhibitions at SAM. John holds a BA(Hons) in Arts Management conferred by Goldsmiths', University of London, and an MA in Cultural Management from the Chinese University of Hong Kong where he graduated on the Dean's List. Looking to find a balance between theory and practice, he is simultaneously engaged in the practice of arts and cultural management while contributing to academic journals. Prior to joining SAM, John's professional experience spanned a variety of artistic genres including film, theatre, fashion, as well as the visual arts. His research interests include post-colonial theory, cultural policy, as well as cultural theory.





**Suman Gopinath (India), Associate Curator, Singapore Biennale**

Suman Gopinath is an independent curator based in Bangalore, India. She studied Fine Arts Administration and Curating at Goldsmiths' College, University of London, UK. Some of the exhibitions Suman has co-curated include *Nasreen Mohamedi*, Tate Liverpool, UK, 2014; the XI Jogjakarta Biennale, Equator 1 – *Shadowlines: Indonesia Meets India*, Jogjakarta, Indonesia, 2011 - 12; *Nasreen Mohamedi: Notes / Reflections on Indian Modernism*, an exhibition that travelled in Europe through 2009-11.

Suman also co-founded CoLab Art & Architecture (2005-2008). CoLab worked with artists, architects, curators and academics and presented contemporary Indian work within the context of international practice.

Apart from her curatorial work, Suman currently manages the Archival and Museum Fellowships at India Foundation for the Arts, (IFA) Bangalore. IFA aims at strengthening the practice, research and knowledge of the arts in India through its grants and fellowships.



**Michael Lee (Singapore), Associate Curator, Singapore Biennale**

Michael Lee is an artist, curator and publisher based in Singapore. He researches urban memory and fiction, especially the contexts and implications of loss. He transforms his observations into objects, diagrams, situations, curations or texts.

Michael has staged solo exhibitions at Künstlerhaus Bethanien (Berlin), Hanart TZ Gallery (Hong Kong), Baba House (Singapore) and Alliance Francaise de Singapour (Singapore). He has participated in various biennales and other international platforms including Shenzhen Sculpture (2014); Singapore (2011); Shanghai (2010) and Guangzhou Triennial (2011, 2008).

His curatorial projects include *Between, Beside, Beyond: Daniel Libeskind's Reflections and Key Works 1989-2014* (Singapore Art Museum, 2007), and his editorial projects include the series *Corridors: Notes on the Contemporary* (published by Studio Bibliothèque with various others, 2013-) and *Who Cares: 16 Essays on Curating in Asia* (co-edited with Alvaro Rodriguez Fominaya, published by Para/Site Art Space, Hong Kong, 2010).

He had been awarded the APBF Signature Art Prize People's Choice Award in 2011 and the Young Artist Award (Visual Arts) in 2005.



**Nur Hanim Khairuddin (Malaysia), Associate Curator, Singapore Biennale**

Nur Hanim Khairuddin is an artist and independent curator based in Ipoh, Malaysia. She graduated from UiTM (Universiti Teknologi MARA) in Selangor, Malaysia with a bachelor's degree in Fine Art in 1994. Since then, she has participated in numerous exhibitions both locally and internationally, and was the recipient of several awards, the most notable of which was the Major Winner in the 1996 Young Contemporaries.

From 1996 to 2010, she worked as a curator at Perak Arts Foundation, and was responsible for the organisation of the annual multi-disciplinary Ipoh Arts Festival held in Ipoh, Perak (1996-2000). As a freelance curator, she has curated several solo exhibitions for prominent Malaysian artists such as Sulaiman Esa, Raja Shahrizan Raja Aziddin and Shia Yih Yiing. She was also the curator for two editions of the *Kembara Jiwa* show which travelled to Bandung (Selasar Sunaryo), Jogjakarta (Taman Budaya) and Fukuoka (Asian Art Museum).

Nur Hanim is the Editor-in-Chief of *sentAp!*, a quarterly bi-language (English & Malay) publication founded in 2005. She is also the Co-Editor-in-Chief with Beverly Yong for the four-volume *Narratives of Malaysian Art* publication, and is currently one of the directors for Malaysian Art Archive & Research Support (MARS). At present, she is involved in a few art archival projects, including the archive of the late Ismail Hashim, a well-known pioneer of Malaysian art photography.



**Xiang Liping (China), Associate Curator, Singapore Biennale**

Xiang Liping is a doctoral candidate of the China Academy of Art, Hangzhou. From 1999 to 2001, she was a lecturer at the Zhejiang Normal University. From 2006 to 2011, she worked as a curator and coordinator of the Shanghai Biennale at the Shanghai Art Museum, committing herself to developing and improving the Biennale.

In 2011, she wrote the feasibility report for the first state-run contemporary art museum in mainland China and later participated in its establishment as the Power Station of Art in Shanghai. Xiang is currently the Head of the Exhibition Department at the museum.

She has been involved in numerous curatorial projects, including *Translocalmotion: The 7th Shanghai Biennale* (2008); *Infantization: The New Power of Contemporary Chinese Art*, which toured Asia and Europe from 2007 to 2010; *The End of the Brush and Ink Era: Chinese Landscape* (2011); *Now Ink II* for SH Contemporary (2012); *Fiber and Space Art Exhibition from the China Academy of Art* (2013); *Copyleft: Appropriation in China* (2015).



**Dr. Susie Lingham, Creative Director, Singapore Biennale**

Dr. Susie Lingham's work is many-faceted: as a writer-artist, art theorist and art educator, she synthesizes interdisciplinary ideas relating to the nature of mind across different fields, from the humanities to the sciences. With over twenty years of experience in the arts, Susie is a familiar face in the local arts scene. She is an interdisciplinary and independent thinker, writer and maker in the arts, working within and across contemporary art theories and practices. Her own artistic practice incorporates writing, visual arts, sound and performance.

Susie received her Diploma in Fine Art from NAFA in 1990, graduating with the Merit Award for outstanding performance. She holds an MA (Honours) in Writing from University of Western Sydney, a Postgraduate Diploma in Teaching Higher Education from NIE/NTU, Singapore, and a DPhil (Doctor of Philosophy) in Literature, Religion and Philosophy from the University of Sussex, UK.

Susie was the Director of the Singapore Art Museum from 2013 to 2015, overseeing the presentation of 13 contemporary art exhibitions. Prior to that, she was an Assistant Professor at the Visual and Performing Arts academic group at the National Institute of Education, Singapore. She has also taught at universities and art colleges in Australia, the United Kingdom, and Singapore, including her alma mater, NAFA.

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**Annex D: Singapore Biennale 2016 – Curatorial Statement**

*An Atlas of Mirrors*

From where we are, how do we picture the world – and ourselves?

In charting our way around the world, humankind has relied on instruments of vision as well as navigation. Atlases map and mirror our journeys of discovery and often make visible more than just physical terrains; driven by our needs and desires, they embolden us to venture into the unknown.

From our coordinates in Southeast Asia, the arc of our shared histories encompasses East and South Asia. These regions bear the imprints of one another's diverse cultures, even as boundaries are also constantly reimagined. Fraught and unstable, these borders are characterised by fluid movement and migration which also reflect pre-state national entities, and highlight the challenges that beset contemporary conditions.

Where navigational tools like the atlas – a compendium of maps – enable us to set our sights further afield, one instrument in particular – the mirror – brings us into that which is still so mysterious: the self. While we depend on mirrors to show us to ourselves, their reflective surfaces are not always reliable for they echo, skew, magnify and invert.

How will a coupling of an atlas and the curiosities of the mirror shift our perception of the world? Through combining the divergent literal and metaphorical characteristics of these devices, a new instrument of vision and thought is imagined, giving rise to a constellation of artistic perspectives which trace our migratory, intertwining histories and cultures.

*An Atlas of Mirrors* positions Southeast Asia as a vantage point through which we recognise our world anew.