

[SEA] TERRITORIES OF THE REAL AND UNREAL

Photographic practices in contemporary
Southeast Asian art

CURATED BY

Adeline Ooi and Beverly Yong

PARTICIPATING ARTISTS

Amanda Heng (SG)
Angki Purbandono (ID)
Davy Linggar (ID)
Gina Osterloh (PH/US)
Isa Lorenzo (PH)
Ismail Hashim (MY)
Julia Sarisetiati (ID)
Kornkrit Jianpinidnan (TH)
Manit Sriwanichpoom (TH)
Paul Kadarisman (ID)
Poklong Anading (PH)
Steve Tirona (PH)
Wimo Ambala Bayang (ID)
Yee I-Lann (MY)
Zhao Renhui (SG)

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Rogue art

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*From photojournalism to conceptual
photography:
The emergence of art photography in
Cambodia, Myanmar, Singapore and
Vietnam*

Patricia Levasseur de la Motte

*Independent photography in Southeast
Asia since 1980*
Zhuang Wubin

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Territories of the real and unreal: Photographic practices in contemporary Southeast Asian art

Adeline Ooi & Beverly Yong

(I)

We associate “territory” with notions of demarcated land, of “claimed space”, or of space to be claimed or contested. This exhibition maps together various broad territorial constructs of place, subject matter and medium in its tentative exploration of “photographic practices in contemporary Southeast Asian art”.

Southeast Asia represents a loose mass of geopolitical territories, claimed as nations in the wake of colonialism and war at different stages in the progress of the last century. Whether we can draw a line around Southeast Asia as a shared cultural territory, or even as an arena of contemporary art practice, as suggested by the title of this exhibition series [SEA], remains to be tested. Globalization has of course broken down cultural borders. Mass media and shared technologies have opened the floodgates to seemingly infinite realms of experience and information, but have also allowed for the creation of a wider, homogenizing visual culture, more “international” than regional. At the same time, national boundaries and identities have become more entrenched as our relatively new nations mature and compete for political and economic status and world visibility. How much do “Southeast Asians” hold in common? How far do we interact and impact on each other? Do our realities look the same?

Photographs represent territories of the seen, remembered and photographed, sites in which the “real” might be claimed. Increasingly, they also represent territories of the “unreal”, of invented/re-invented “realities” constructed for the purposes of propaganda, disinformation, advertising, or, indeed, artistic narrative. In Southeast Asia

as much as anywhere else, photography has transformed the way we see ourselves and our world. It has shaped our understanding of our everyday surroundings, histories and identities, and our sense of visual aesthetics. Much of the photographic imagery that surrounds us is directly “imported”, or adapted from generic global models - print and online media are saturated with images from photojournalism, fashion photography, society portraiture and street photography; we are bombarded daily by photo-advertising in the form of billboards, posters, brochures, catalogues designed to generate desire and consumption. On the other hand, photographs are also intimate personal objects, snapshots we use to record significant chapters as well as random events in the course of our individual lives.

For Southeast Asian artists working with the image, photography can be seen as “open territory”, an empowering medium whose immediacy and ambiguity, as a visual language of the real, allow for malleable readings of the complex and sometimes confounding, even incredible, realities which shape our experiences. Conversely, the peculiarities of these experiences might be seen to invite fresh investigations into the meanings and potential of photographic images and processes.

(II)

Photography has a long-established history in the region. From the 19th century, it was used to document native peoples for colonial ethnographic/anthropological study, and also grew in popularity as a form of formal portraiture. The Pictorialist movement took hold in colonial urban centers like Penang, Singapore and Bandung in the early decades of the 20th century, and the founding of

photo clubs encouraged the creative potential of local enthusiasts who would become early pioneers in their respective scenes. From the 1970s onwards, photojournalists throughout the region began to play a key role in capturing the social and political climate and watershed events of their time.

Photography has played a part in regional visual art practice since the groundbreaking years of the 70s and 80s, a period rich with new ideas and approaches. Recognizing photography's multi-faceted potential, artists began to incorporate photographic images and languages in their works. Some capitalized on its socio-political and cultural significance, the photographic image as a form of densely coded record or document. Others, particularly those engaged in the politics of representation, were interested in the photographic image as a highly subjective form of truth, or in its ambiguity, particularly when used in relation to text. In Malaysia, Nirmala Shanmughalingam adopted the language of photojournalism and its realist tradition to address issues such as urban squalor and the ravages of war from as early as the mid 70s. Photographs were incorporated as "found objects" or as another layer of visual information or texture in installations, collages, works on paper and combined media works produced by members of Gerakan Seni Rupa Baru in Indonesia. In the late 80s, Ismail Zain (Malaysia) began to experiment with and deconstruct photographic images using computer technology, producing one of the earliest forms of "digital" collage.

Since the 1990s, photography has become a key element of contemporary art practice as expressions become more multi-disciplinary. It is one of the most accessible

art forms, and artists have subjected the photographic medium/object/document to active experimentation, technical and digital manipulation, making use of collage, montage, and computer technology. By and large, photographic/photography-based contemporary works in the region have not grown out of a discernable fine art photography tradition. Rather, the use of photography began to develop within other areas of practice such as performance (performing for the camera, or as a performance document) and social documentary. Photography has proved an effective medium in conceptual practices addressing socio-political concerns and themes such as memory, history and identity. Amanda Heng, FX Harsono, Santiago Bose, Simryn Gill, Wong Hoy Cheong, Gerardo Tan, Michael Shaowanasai and Liew Kung Yu are some of the noted contemporary artists who have worked consistently with photography over the past two decades. Photography has also been a major influence in contemporary painting, as painters increasingly use photographic images as references, and appropriate the strategies and aesthetics of photography.

With photography's transition to digital, artists today are spoilt for choice with a multitude of genres, image-processing options and tools to choose from. Current media and digital technologies have transformed and expanded artists' understanding and approach to photography, opening up new territories of expression, experimentation, manipulation and appropriation across print, mobile and online platforms. Crossovers between different photographic genres, and even between commercial, fashion and visual art photography are becoming increasingly

common. Conversely, in response to the overflowing visual information in our surroundings and the desensitization of our viewing experience, some artists are moving in a minimalist direction, seeking out different ways of seeing by distilling and breaking down visual codes and symbols.

(III)

Territories of the Real and Unreal, as a project commissioned by Langgeng Art Foundation, forms an introduction to some of the photography-based art practices that have developed in the region, set in the heart of one its most active art-making centers, Yogyakarta. It was therefore conceived, on one level, as a sort of conversation between neighboring practitioners.

The exhibition itself claims only a limited scope. It gathers works by 16 artists from Indonesia, Malaysia, the Philippines, Singapore and Thailand, close neighbours representing the more established core of what we might view as modern Southeast Asia, whose art scenes have grown up roughly in tandem. We invited artists who specifically employ photography as a primary medium, or as a key medium within multi-disciplinary practices, identifying bodies of work which engage with the medium and processes of photography in particularly interesting and effective ways. In the series of talks organized by LAF in conjunction with the exhibition, Patricia de la Motte introduced developments in photographic practices in the emerging contemporary art scenes of Vietnam, Cambodia and Myanmar, while Zhuang Wubin discussed a broader concept of independent photography (including photojournalism) in Southeast Asia and its early beginnings, creating a more rounded discussion of and around the project theme.

The artists in the exhibition might be seen to represent different generations of contemporary art practice, from 70s pioneer Ismail Hashim to leading figures of the 90s regional "avant-garde" to young emerging artists of today negotiating a crowded and hungry marketplace. Some of the works included have already become familiar to regional and international audiences, while others are the fruit of quieter or less exposed practices.

In the LAF space, we have chosen not to present the works according to any specific hierarchy or chronology, or by country. Rather, we have identified sympathetic clusters of works based on different kinds of relationships at play between the camera/photographic image and its subject matter, allowing for comparisons and interconnections both within and across these loose groupings.

Narratives of place

Kornkrit Jianpinidnan, Zhao Renhui and Paul Kadarisman use the photography of landscape or cityscape to explore human relationships to place, and the ways in which we construct notions of where we live and come from. In the three bodies of work in this exhibition, photographic images represent visual entry points, a surface layer of signs and triggers leading to hidden and surprising narratives of place. Kornkrit Jianpinidnan documents a personal journey into rural northern Thailand with a fellow researcher, to climb Praya Prab mountain, uncovering local myths and stories. Images taken on the journey are read in parallel to interviews recorded along the way, tying the artist's visualization of this land to the voices and memories of its inhabitants, recalling histories of migration, survival, political

persecution, flood, local legends and village politics. A similar “revelation” of histories of place is attempted in Zhao Renhui’s presentation of “archival” photographs and documents from “The Land Archive” in a disturbingly convincing narrative which reclaims “lost” stories of Singapore’s coastline before its emergence as a city state. We discover early plans for a tunnel built between Singapore and Malaysia, and that the Japanese first landed on the island as innocuous dolphin-watchers. Paul Kadarisman presents Jakarta cityscapes strangely emptied of life and traffic; here, the city’s meaning as a place becomes defined by the lives and movements of its citizens through the sense of unfamiliarity and longing created by their absence.

Different ways of seeing

Photographers Isa Lorenzo, Ismail Hashim and Gina Osterloh address the subjective nature of their medium, creating new readings through deliberate framings, juxtapositions and eliminations. Isa Lorenzo “collages” exposures of her late father’s photographs of the homes he built with her own shots of these houses in their present state. The images from her series *003: The Moro Negatives* are the result of a reductive process (editing the images, stripping the color from her father’s prints, turning them into black and white) and an additive process (layering her own images over her father’s images). Juxtaposing the past with the present, her work creates a conversation between father and daughter about memory and place. Ismail Hashim has been working with grids and montages and hand-tinted prints since the mid 70s. His constructions and interventions break down the photographic image as a narrative text, playing with visual puns and repetitions. In

Berdiri di Atas Kaki Sendiri Atas Dua Roda, images of peddlars and hawkers are lifted from their original contexts and re-arranged on a white background, flattening the image of hierarchies to create a non-linear narrative or an alter-narrative. In *Ants Can, Malaysians Sure Boleh!*, the grid format acts as a storytelling device, framing each image as a chapter of time. Gina Osterloh plays tricks with our eyes, employing camouflage techniques to blot out the physical characteristics of a space and the objects within, forcing a sense of uncertainty in the audience’s viewing experience. “An applied pattern confuses perception, and offers a code for an unstable viewing ground. This repeated gray dot pattern – loose in some areas and concentrated in others – collapses foreground, background, and the subject, as well as boundaries between the individual and groups of bodies.” (GO)

Anonymity and Intimacy

Photographic portraiture is inflected by specific concerns about cultural identity, difference and otherness in the regional context. The works grouped together here address the politics of the photographed body, critiquing and subverting certain basic conventions. In Amanda Heng’s seminal work *Another Woman*, the making of photographs was part of a collaboration between the artist and her mother over an extended period, in which they also worked on assemblages of domestic objects. The photographs themselves act as a performative platform, presenting their attempt to communicate with each other through the language of the body (the fuller set of 20 images is often presented together with the found object works as an installation). The sexual objectification of the female nude (by male photographers) is displaced by an

exclusively female discourse about family relationships and intimacy. In Poklong Anading’s *Anonymity*, each photographed subject holds up a mirror to the camera. This opens up questions of subjectivity, of how we read and take portraits of strangers, at the same time creating a magical aura around these “ordinary” people going about their lives in a Manila neighborhood. The “person” has disappeared altogether from Davy Linggar’s series of images – we are left with silhouettes of models “cast” in generic poses, as an expression of how the body and its languages have been shaped and codified by the homogenizing influences of global media.

Popular Identities

The color-saturated, bling-bling make-believe world of glossy fashion editorials, advertisement images and billboard dominates much of Southeast Asian urban visual culture. Steve Tirona’s photographs from *The Imelda Collection* were originally commissioned as publicity shots to launch an online boutique to sell costume jewellery designed by Mrs. Marcos. The language of advertising photography is used as social satire – here, the former First Lady of the Philippines is seen as the harbinger of doom, wreaking havoc wherever she goes, leaving a trail of disaster in her wake. That Mrs. Marcos agreed to sit for these portraits makes her, ironically enough, complicit in mocking the “Imelda myth”, acknowledging her controversial past, her particular brand of kitsch, notorious narcissism and delusions of grandeur. In contrast to the extravagances of the celebrity portrait are Julia Sarisetiati’s *Cowok Otomotif*. These pin-up shots of “not-so-hot men” with “not-so-fast-cars and motorbike” reverses the “hot chicks and fast cars” stereotype commonly found in

automobile magazines and calendars as a wry commentary on the objectification of women in advertising images.

Collective imaginaries

The “group photo” has featured increasingly in Asian contemporary art, being an important site for exploring notions of collective identity in “modernizing” societies. Working from the archives of a photo studio in Malacca, Yee I-Lann charts the progress of a generation of Malaysians of different races, as they celebrate childhood birthdays, graduate, get married and gather as families through the 70s. Brought together, these photographs as personal commemorations suggest a shared experience, the possibility of a common “Malaysian-ness” for a nation divided by communal political agendas. Amidst international news coverage of mass protest and conflict in Bangkok, Manit Sriwanichpoom chose to photograph the crowd on the Thai king’s birthday and 60th anniversary of his coronation. Stripped of color, captured as stills, these portraits offer a powerful alternative image of the Thai public to that of the clashing yellow and red t-shirted factions seen on television. The faces lined up before us here reveal an extraordinary range of expressions – eager, impatient, ambivalent, bored, confrontational, open; a people in waiting.

The Real & Unreal

Many of the photographic images we experience today are composites of images culled from different sites, the results of heavy digital manipulation. The scenes from Lena Cobangbang’s *Overland* are from an imagined utopia created through artificial means. Part food-styling and part science lab experiment gone wrong, these bizarre landscapes are made from seaweed, vegetables, coconut

flesh populated by miniature plastic trees and toy figures suspended in gelatin, digitally enhanced in post-production. Wimo Ambala Bayang “transports” the central figure of a fallen elephant to four locations that form Yogyakarta’s mystical North-South axis, in a personal tribute to the victims of Mt Merapi’s eruption. Angki Purbandono, meanwhile, discards the camera altogether, making direct and immediate “reproductions” of real objects using a scanner. Denied context and meaning, enhanced and enlarged, the resulting images appear paradoxically unexpected, unfamiliar, and unreal.

(IV)

In terms of pure imagery, the “Southeast Asia” we might make out from the photographs in this exhibition is anything but homogenous - rural, coastal, urban, rich, poor, middle-class, then, now, shifting. Their emotional and aesthetic range is considerable - lyrical, irreverent, earnest, pristine, messy, glamorous, gritty, nostalgic, kitsch. The ambiguities of fiction and truth, real and fake that are continually at play in the exhibition also resist any easy pinning-down of “local” or “regional” experience, underlining their peculiar complexities and paradoxes.

As a “Southeast Asian” audience, we might find certain resonances and connections with the works. The audience of Yogyakarta, who are subjects of a beloved Sultan, immediately connect with Mani Sriwanichpoom’s portraits of Thai onlookers waiting for their King; Yee I-lann’s Malaysiana portraits remind all of us of the photos we have in our homes that proudly commemorate the rites of passage of our family members. Residents of traffic-congested cities like Bangkok and Manila, might long for the reprieve from

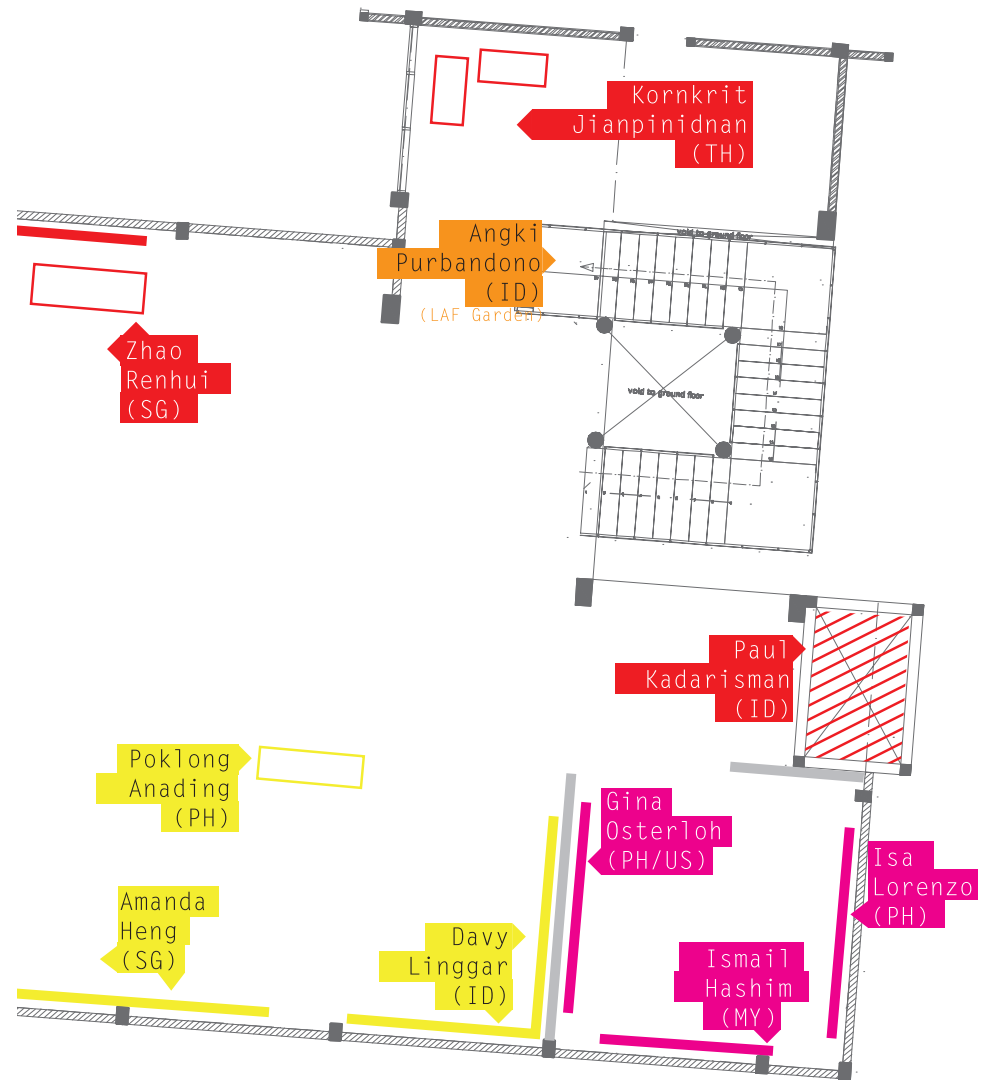
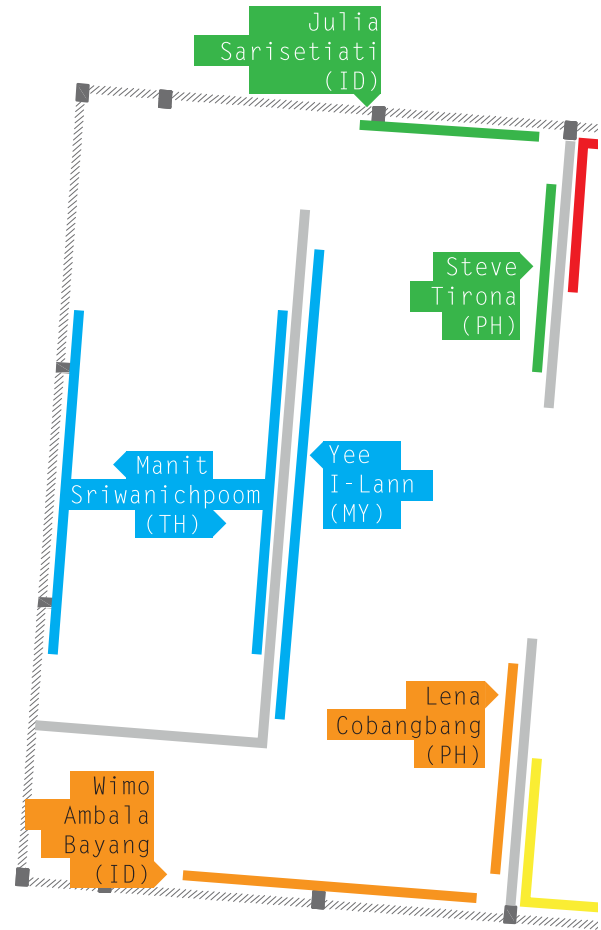
the pressures of city living offered by Paul Kadarisman’s imagined scenes of deserted Jakarta. A younger urbanized generation might understand the sense of displacement that has driven Kornkrit Jianpinidan to return to his home province to rediscover its histories and legends. Certainly, among the works, we can detect areas of common concern - cultural ownership, identity, history, gender, community. In such ways, we can lay some sort of claim to these images as shared territory.

We might see photography as an inherently politicized medium when brought into the regional context, a means to lay claim to particular, even “localized” experiences and realities. For this, the language and functions of photography itself must come under scrutiny, and the works in this exhibition show a self-conscious interest in what it means to take or read a picture, and in how, as much as what, the camera sees, frames and captures. The photographic practices we see here are perhaps as broad as the subject matter they cover, revealing a range of inventive strategies through which artists in Southeast Asia have claimed photography as a site of cultural, geographic, social and personal discourse.

[EXHIBITION]



- Legend:**
- NARRATIVES OF PLACE
 - DIFFERENT WAYS OF SEEING
 - ANONYMITY AND INTIMACY
 - POPULAR IDENTITIES
 - COLLECTIVE IMAGINARIES
 - THE REAL AND UNREAL







NARRATIVES OF PLACE



Kornkrit Jianpinidnan
Living in History (2011)
 (a) *White Snake*; (b) *Tales of Praya Prah Mt.*;
 (c) *Google Earth Map of Praya Prah Mt.*
 Installation view and details





Paul Kadarisman
Wish You Were Here (2009)
 Digital Images (slideshow) on monitor

This page: Installation view
 Left: Selected images (courtesy of the artist)

1



2



3



The Land Archive

- 1 *Japanese Tourist with binoculars on small boat (1961)*
- 2 *Jurong falls, the largest man-made waterfall in the world, Singapore*
- 3 *The Holes We Dig: Remnants of an old tunnel linking Singapore to Malaysia before separation.*

Zhao Renhui / The Land Archive
Installation detail





DIFFERENT WAYS OF
SEEING



1



2



3

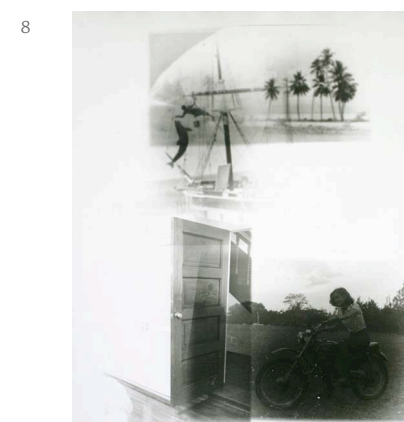
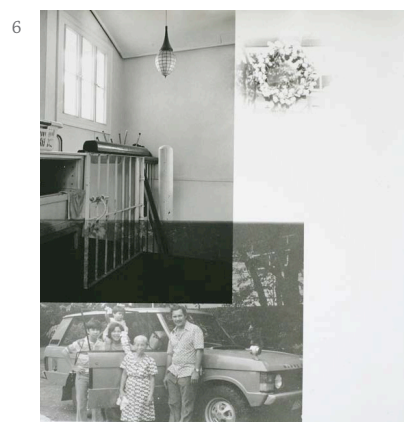
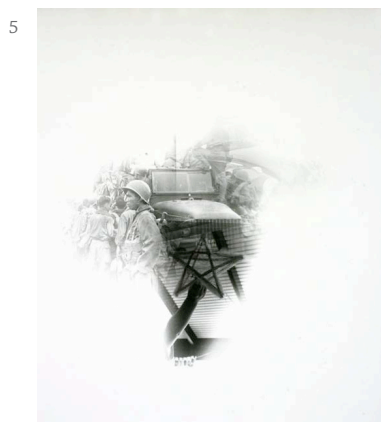
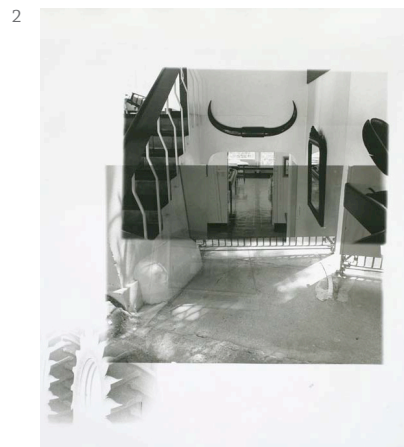


4

Gina Osterloh

- 1 *Analog Code for Unstable Viewing* (2010)
- 2 *Bruise Points and Other Infinite Pricks* (2010)
- 3 *Small Group Dynamic* (2010)
- 4 *Wide Group Dynamic* (2010)

Archival pigment prints with UV laminate
Collection of Silverlens Foundation
(Images courtesy of the artist and Silverlens Galleries)



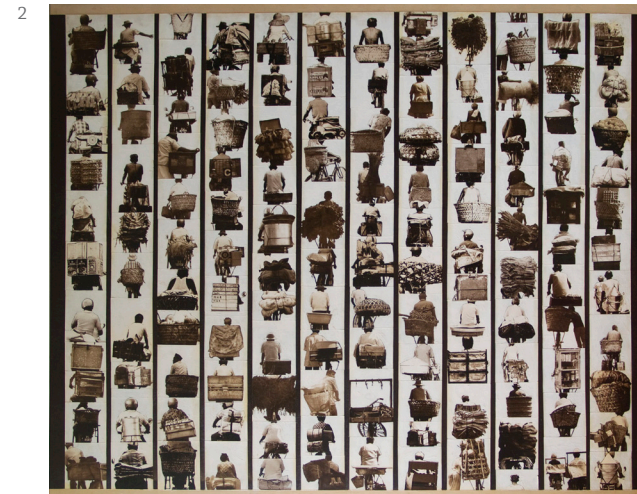
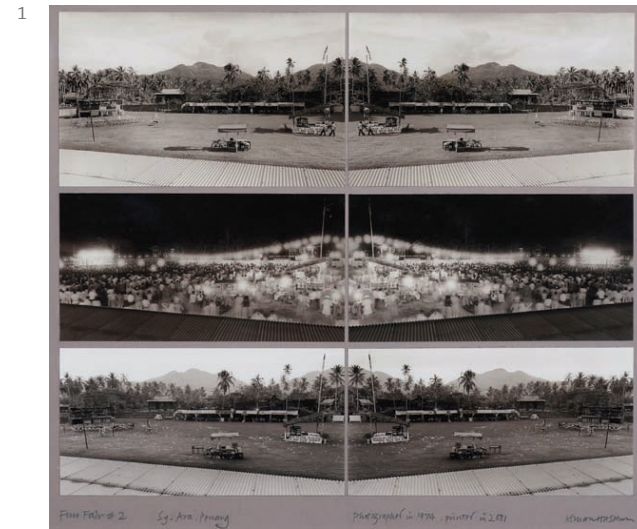
Isa Lorenzo

- 1 1975 (2008)
- 2 1960 A (2008)
- 3 1960 B (2008)
- 4 1978 (2008)
- 5 1943 (2008)
- 6 1976 A (2008)
- 7 1971 (2008)
- 8 1973 (2008)

Silver gelatin fibre collage prints
Collection of Silverlens Foundation
(Images courtesy of the artist)



Ismail Hashim
Ants Can, Malaysians Sure Boleh! (2008-2010)
 C-type and toned and partly tinted
 black-and-white hand-prints



Ismail Hashim
 1 *Funfair #2, Sg. Ara Penang* (1974/2001)
 Photo-assemblage (toned black-and white hand-prints)
 Collection of Pakhrudin & Fatimah Sulaiman
 2 *Berdiri Atas Kaki Sendiri Atas Dua Roda* (1976/1977)
 Toned silver gelatin print patched on board
 Collection of Muzium & Galeri Tuanku Fauziah,
 Universiti Sains Malaysia



ANONIMITY AND INTIMACY



Amanda Heng
Another Woman (selected images, 1996-1997)
 Digital C-Type prints
 (Images courtesy of the artist)

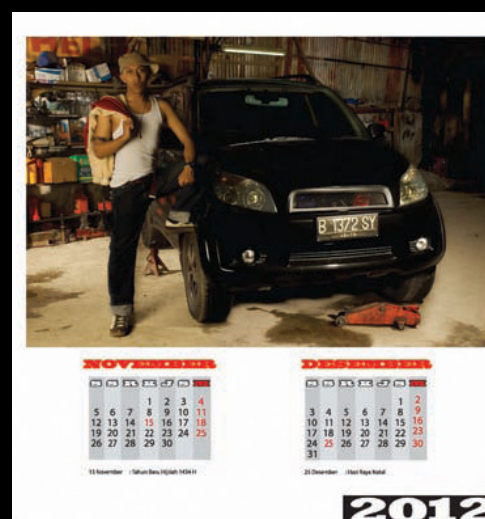


Davy Linggar
Casting #1 - #5 (2011)
Digital C-Type prints
(Images courtesy of the artist)



Poklong Anading
Anonymity #1 - #12 (2005 - 2007)
 Backlit photographic duratrans
 Collection of Silverlens Foundation
 Left: Installation view
 (Above artwork images courtesy of the artist and Silverlens Foundation)





Julia Sarisetiati
Cowok Otomotif (2009)
Digital C-Type prints
(Images courtesy of the artist)



Steve Tirona
The Imelda Collection (2009)
 Digital C-Type prints
 Collection of Silverlens Foundation
 (Images courtesy of the artist and Silverlens Foundation)





1



2

Manit Sriwanichpoom

- ¹ *Waiting for the King (Sitting)* (2006)
- ² *Waiting for the King (Standing)* (2006)

Pigment prints
(Images courtesy of the artist)



1



2



3



4

Yee I-Lann

- 1 *Malaysiana: Hari Jadi (2002)*
- 2 *Malaysiana: Bersatu Padu (2002)*
- 3 *Malaysiana: Menuju Kejayaan (2002)*
- 4 *Malaysiana: Kerana Mu (2002)*

Digital C-Type prints
(Images courtesy of the artist)



THE REAL AND UNREAL



Lena Cobangbang
Overland Series (selected images, 2008)
Durst Lambda prints
Collection of Silverlens Foundation
(Images courtesy of the artist and Silverlens Foundation)



1



2



3



4

Wimo Ambala Bayang

- 1 *Sleeping Elephant in the Axis of Yogyakarta: Parang Kusumo Beach (2011)*
- 2 *Sleeping Elephant in the Axis of Yogyakarta: Sultan's Palace Square (2011)*
- 3 *Sleeping Elephant in the Axis of Yogyakarta: Monument of Yogyakarta (2011)*
- 4 *Sleeping Elephant in the Axis of Yogyakarta: Mount Merapi (2011)*

Digital C-Type prints
(Images courtesy of the artist)



1



2

Angki Purbandono

1 *Stay Cool* (2010)

2 *Doberman* (2010)

Scanography prints on transparent film
Collection of Mr Hermanto
(Images courtesy of the artist)

[ARTISTS' PROFILES]

AMANDA HENG (b. 1951, Singapore) has been an influential figure in the contemporary regional art scene since the 1990s. Her multidisciplinary practice encompasses performance, installation, photography and community-based projects, addressing issues of gender, identity, and collective social memory and behavior. She has participated in numerous exhibitions, performance events and projects locally and internationally, including the 1st Fukuoka Asian Art Triennial (1999), the 3rd Asia-Pacific Triennale (1999), the 7th Havana Biennial (2000), the 1st Women's Performance Art Festival (Osaka 2001) and the 1st Singapore Biennale (2006). In 2010, she received Singapore's Cultural Medallion award, and a survey of her work of the past two decades, *Speak to Me, Walk with Me* is currently being held at Singapore Art Museum until January 2012.

ANGKI PURBANDONO (b. 1971, Indonesia) has been working with photography since 1999, exploring alternative concepts and presentations of the photograph. A founding member of Ruang MES 56, an alternative photography collective in Yogyakarta, he has exhibited in Indonesia, Southeast Asia and Asia. In 2005 he received the Asian Artist Fellowship, working for a year in Seoul, and was the first Indonesian artist in residence for Cemeti Art House's Landing Soon program (2006-2007).

DAVY LINGGAR (b. 1974, Indonesia) trained at the Faculty of Fine Arts and Design, Bandung Institute of Technology (1993-1995), and continued his studies at Universitaet Gesamthochschule Essen, Fachbereich Fotografie, Germany, graduating in 1997. His subject matter relates to his everyday experiences and his work as a commercial photographer. He has exhibited frequently in Jakarta, and elsewhere in Indonesia and in Singapore. He took part in the 11th Asian Art Biennale (Bangladesh 2004), and in 2005 collaborated with Agus Suwage for the work *Pink Swing Park* at the CP Biennale in Jakarta. He held his first major solo exhibition, *Sketch, photo, image* in Jakarta in 2008.

GINA OSTERLOH (b. 1973, USA) gained her MFA from the University of California Irvine. She is an artist and educator, whose photographic practice combines elements of minimalist set construction, montage, and performance, investigating operations of mimicry and perception within the photographic plane. She is based between the Philippines and the United States, and has exhibited in both countries in galleries and institutions including the San Francisco Art Institute and Cultural Center of the Philippines.

ISA LORENZO (b. 1974, Philippines) graduated from the New School University, Parsons School Design in New York in 2004. Working with light and images through the layering of negatives, her approach to photography is grounded in formal concerns. She has shown at the Museum of Modern Art and the International Center of Photography in New York, the UNESCO House in Paris, and the Cultural Centre of the Philippines. She is also a commercial photographer whose clients include Marie Claire, Time and Newsweek, and Creative Director of Silverlens, a gallery specializing in photography and new media in Manila.

ISMAIL HASHIM (b. 1940) is a pioneering figure in Malaysian art, and one of the earliest photographic artists in the region to experiment with different treatments and

modes of presentation of the medium. His works explore and deconstruct the narrativity of photographic images of everyday life and objects, often using grid formats and other interventive strategies. He took part in the Asian Art Biennale (Bangladesh 1992), and the 1st Asia-Pacific Triennial (1993). Penang State Art Gallery and Museum held a major retrospective exhibition of his work in 2010.

JULIA SARISETIATI (b. 1981, Indonesia) graduated with a BA in Photography from Trisakti University in Jakarta. She is part of the ruangrupa artists' collective, and also works as a freelance photographer. She is currently on a 3-month residency at Seoul Art Space Geumcheon.

KORNKRIT JIANPINIDNAN (b. 1975, Thailand) graduated in Fine Art from Chiang Mai University. His interests are narrative, using photography as an expression of "time and images" to explore the connectivity between the past and the contemporary, and between individual and common experience. Since 1998, he has exhibited his work in Bangkok, Chiang Mai, and Kuala Lumpur, and has also participated in group shows in Belgium, Japan, Korea, Spain and Rome. In 2004 he took part in *Pause: the 4th Gwangju Biennale*. He is also one of Bangkok's most popular commercial photographers, shooting fashion campaigns for local label SODA and contributes regularly to LIPS magazine.

LENA COBANGBANG (b. 1976, Philippines) graduated from the University of the Philippines with a degree in Fine Arts in 2002. Her approach to art-making is eclectic and lo-fi, moving across media from video, installation, and found objects to embroidery, performance and photography. One of the founding members of the collective *Surrounded by Water*, she is now Manager of RONAC, an alternative space in Manila which promotes street art. She recently participated in *Cross + Scape: ASEAN-Korea Contemporary Media Art Exhibition* (Seoul 2011). In 2006, she received the Cultural Center of the Philippines Thirteen Artists Award.

MANIT SRIWANICHPOOM (b. 1961, Thailand) is one of Thailand's leading photographers. Best known for his iconic *Pink Man* series, much of his practice is underscored by a strong concern for and criticism of Thai society and politics. His work has appeared in a number of prominent international exhibitions around the world such as *Cities on the Move* (touring Europe and Asia 1997-1999), *Asian Traffic* (Sydney 2004 and Singapore 2005) and the 50th Venice Biennale (2003). He was included in *Blink 2002*, a showcase of 100 of the world's most exciting contemporary photographers, and received the prestigious Higashikawa Overseas Photographer Award in Japan in 2007.

PAUL KADARISMAN (b. 1974, Indonesia) graduated from the Photography Department of Jakarta Art Institute in 2000. Also a freelance commercial photographer, his personal practice has been diverse, drawing on the ambiguous qualities of the photographed image. His work has been showcased in various exhibitions in Indonesia since 1998. He held his first solo exhibition at the Japan Foundation Gallery in Jakarta in 2003; in 2007, he participated in *Another Asia: Noorderlicht Photo Festival* and was also selected as Best Photographer at the Jakarta International Photo Summit. In 2005, a series of his works was published by *Art & Thought* (Munich).

POKLONG ANADING (b. 1978, Philippines) graduated from the University of the Philippines in 1999. Working with photography, video and also painting, his process-oriented art has been exhibited widely in Manila, and also around Asia, Australia, Europe, and the USA. He took part in *Coffee, Cigarettes and Pad Thai* (Taipei 2008), *Magnetic Power: ASEAN-Korea Contemporary Photography & Media Art Exhibition* (Seoul 2009) and *Jakarta Biennale XIII* (2009). In 2006, he received the Cultural Center of the Philippines Thirteen Artists Award and won the Ateneo University Art Award with the *Anonymity Series*.

STEVE TIRONA (b. 1975, Philippines) grew up in Southern California. He began shooting professionally in 1996 in the United States and in Southeast Asia. His past work includes *Rage Against the Machine's* Battle of Los Angeles album as well as stills for the movie *Adaptation* and numerous cover shots for local magazines, billboard advertisements and dailies such as *Philippine Daily Inquirer* and *The Philippines Star*. His first solo exhibition *willwork4food*, a documentation project in collaboration with Adeline Ooi, was held at Silverlens Gallery in 2007. His works have been a part of exhibitions such as *CUT: New Photography from Southeast Asia* (Kuala Lumpur 2008) and *Beyond Frame: Philippines Photomedia* (Sydney 2008).

WIMO AMBALA BAYANG (b. 1976, Indonesia) studied Interior Design and Photography at the Indonesian Institute of the Arts. His images are often choreographed, playing on unlikely (cultural) juxtapositions to humorous and sometimes poignant effects. A co-founder of *Ruang Mes56*, he has taken part in numerous exhibitions in The Netherlands, Korea, Indonesia, Singapore, Malaysia, China, Taiwan and Australia, participating in the first and second CP Biennale (Jakarta 2003, 2005), *InterAction XXI Video Festival* (Sardinia 2008) as well as *Jakarta Biennale XIII* (2009) and the *Wimo Film and Video Festival Yogyakarta* (2009). He was resident artist in the *Landing Soon* program at *Cemeti Art House* in 2008.

YEE I-LANN (b. 1971, Malaysia) received her BA in Visual Arts from the University of South Australia in 1992, majoring in photography and cinematography. Her mainly photomedia-based practice seeks resonances across history, landscape, memory and cultural identity. Her visual vocabulary is extensive - drawn from historical references, popular culture, topography, archives and everyday objects. She has taken part in international exhibitions such as the 3rd *Asia-Pacific Triennial* (1999), *Contemporary Commonwealth* (National Gallery of Victoria 2006), the 1st *Singapore Biennale* (2006), *Thermocline of Art: New Asian Waves* (ZKM Museum of Contemporary Art, Germany

2007), *New Nature* (Govett-Brewster Art Gallery, New Zealand 2007), the *Fukuoka Asian Art Triennale* (2009), and *Inner Voices* (21st Century Museum of Contemporary Art Kanazawa 2011). Based between Kota Kinabalu and Kuala Lumpur, she is also a production designer for feature films.

ZHAO RENHUI (b. 1983, Singapore) graduated from the Camberwell College of the Arts, London in 2008 and has a Masters degree in Photography from the London College of Communication. Working mainly with photography, his practice investigates the different modes of knowledge production in contemporary archives. Based in Singapore and London, and winner of numerous awards including Singapore's Young Artist Award in 2010, he has worked with The Institute of Critical Zoologists since 2007 on a series of projects and together, they have exhibited their projects at *Photolreland* (2010), *Emerging Wave: ASEAN-Korea Contemporary Photo Exhibition* (Seoul 2010), *Fukuoka Asian Art Museum* (2009), *FORMAT International Photography Festival* (UK 2011), *Singapore International Photography Festival* (2008), *Flash Forward Festival* (Toronto 2010) and *Photo Lavallois* (France 2008). In 2011, he began working with The Land Archive with the support of the National Arts Council Arts Creation Fund.

The Land Archive

The Land Archive (TLA) is an organization dedicated to the spread of knowledge about how a nation's lands are utilized and perceived. TLA sees a need to reassemble, explore and repurpose its archives as part of what can be seen as a collective need to reconnect with certain histories that have become marginalized, suppressed or simply forgotten. In the process, the center produces a new set of readings and possibilities for its existing landscapes, which includes a search for understanding the nature and extent of humans' perceptions of our landscape.

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