N

Julia Sarisetiati (ID)

Steve Tirona (PH)

Zhao Renhui (SG)

Angki Purbandono (ID)
(LAF Garden)

Kornkrit Jianpinidnan (TH)

Manit Sriwanichpoom (TH)

Yee I-Lann (MY)

Paul Kadarisman (ID)

Lena Cobangbang (PH)

Poklong Anading (PH)

Gina Osterloh (PH/US)

Isa Lorenzo (PH)

Wimo Ambala Bayang (ID)

Amanda Heng (SG)

Davy Linggar (ID)

Ismail Hashim (MY)

LANGGENG ART FOUNDATION PROJECTS

[SEA]
TERRITORIES OF THE REAL AND UNREAL:
Photographic practices in contemporary Southeast Asian Art

CURATORS
Adeline Ooi and Beverly Yong

OPENING CEREMONY
Sunday, 27 November, 07:30 PM

VENUE
GALLERY 1 (LAF)
Jl. Suryodiningratan 37
Yogyakarta 55131
Indonesia

EXHIBITION DATES
28 November 2011 - 21 January 2012

[SEA] is a series of annual exhibitions and talks aimed at building a greater understanding of Southeast Asian contemporary art contexts and practices. The first exhibition in the series focuses on photography in Southeast Asian art.

For more info, or to register for the guided tour and talks, please contact Ms. Mala at +6281215500083 or info@langgengfoundation.org

*) Front:
Zhao Renhui/The Land Archive,
Japanese tourists with binoculars on small boat, 1961 (detail),
Archival Piezographic Print.

[SEA] TALKS SERIES
A day of talks will be held at LAF on Saturday, 10 December 2011 for registered participants.

SESSION 1:
Adeline Ooi and Beverly Yong
Guided tour with Q & A sessions
10:00 AM - 12:00 PM
------------Lunch break------------

SESSION 2:
Patricia Levasseur de la Motte
From photojournalism to conceptual photography: The emergence of art photography in Cambodia, Myanmar, Singapore and Vietnam
01:00 PM - 03:00 PM
------------Coffee break-----------

SESSION 3:
Zhuang Wubin
Independent photography in Southeast Asia since 1980
03:30 PM - 05:30 PM

WITH THANKS TO
Rogue art

silverlens foundation

Mr. Hermanto (Garis Art Space, ID)

Pakhruddin & Fatimah Sulaiman (MY)

[1] [2]
Angki Purbandono
Stay Cool (2010)
Doberman (2010)
Scanography prints on transparent film, neon boxes, 100 x 168 x 15 cm
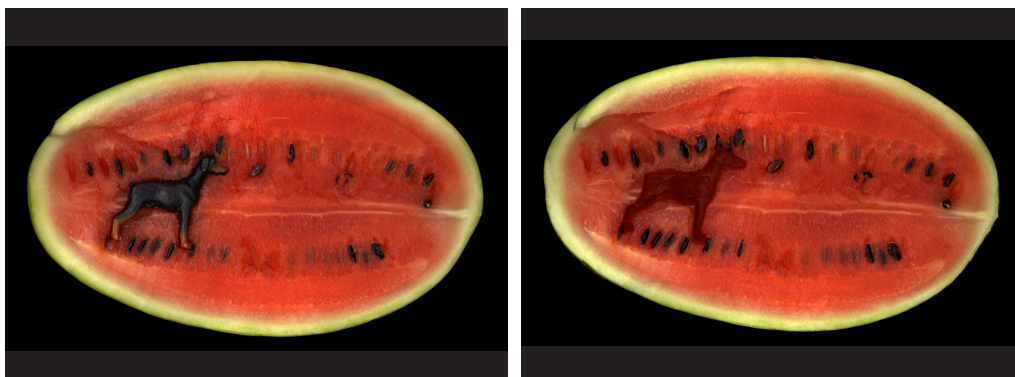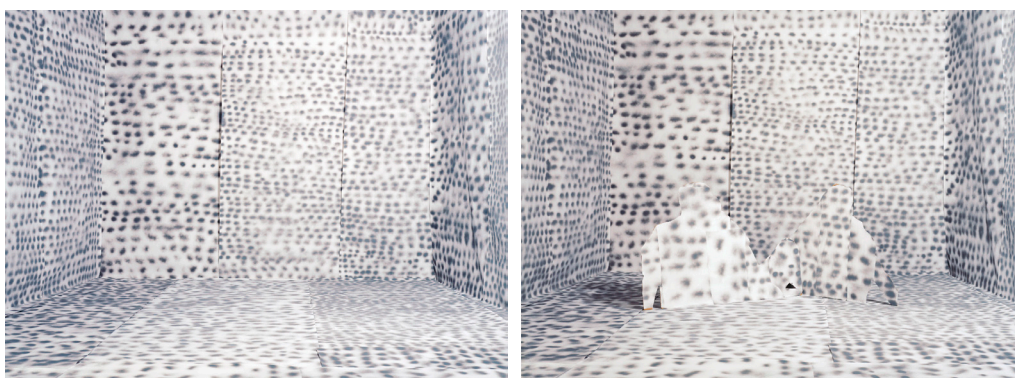
[3]
Amanda Heng
Another Woman 4 (1996)
Digital C-Type print, 101.5 x 68.5 cm

[4]
Amanda Heng
Another Woman 1 (1996)
Digital C-Type print, 104 x 127 cm

| [1] | [2] |
| [3] | [4] |

[1] [2]
Gina Osterloh
Analog Code for Unstable Viewing (2010)
Bruise Points and Other Infinite Pricks (2010)
Archival pigment prints with UV laminate, 20.3 x 25.4 cm

[3] [4]
Juliasari Setiati
Cowok Otomotif (detail, 2009)
Digital C-Type prints, 100 x 100 cm

| [1] | [2] |
| [3] | [4] |

[1] [2]
Davy Linggar
Casting 1 (2011)
Casting 4 (2011)
Digital C-Type prints, 120 x 170cm

[1]	[2]
[1]	[2]
[3]	[4]

[1]
Ismail Hashim
Berdiri Atas Kaki Sendiri Atas Dua Roda (detail, 1977)
Toned silver gelatin print and emulsion on board, 106 x 130 cm

[2]
Ismail Hashim
Ants Can, Malaysians Sure Boleh! (detail, 2008/2010)
C-Type, toned and partly-tinted B/W hand prints, 86 x 64 cm

[3] [4]
Lena Cobangbang
Overland 01 (2008)
Overland 04 (2008)
Durst Lambda print, 102 x 67 cm

TERRITORIES OF THE REAL AND UNREAL:
Photographic practices in contemporary Southeast Asian art

We associate "territory" with notions of demarcated land, of "claimed space". Photographs represent territories of the seen, remembered and photographed, sites in which the "real" might be claimed and re-invented.

In many ways, photography can still be considered a new and empowering medium for Southeast Asian artists working with the image. Its immediacy, and ambiguity, as a visual language of the real, allows open and malleable readings of the complex, confounding, even incredible realities which shape our peculiar experiences. Conversely, those realities invite fresh investigations into the meanings and potential of photographic images and processes.

This exhibition gathers selected bodies of work by 16 artists from around the region who employ photography as a primary medium, or as a key medium within multi-disciplinary practices, highlighting a range of strategies through which these artists have claimed photography as a site of cultural, geographic, social and personal discourse.

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. Kornkrit Jianpinidnan documents a personal journey into rural northern Thailand with a fellow researcher, uncovering local myths and stories. Images taken on the journey are read in parallel to oral histories recorded along the way, tying the visualization of this land to the stories of its inhabitants. 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. 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 her childhood homes with her own, creating 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 1970s. *Berdiri Atas Kaki Sendiri Atas Dua Roda* plucks the photographed subjects from their original contexts and shifts them onto a flat background, arranging them in columns to present a witty visual essay about two-wheeled vehicles and their cargo. 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.

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 a collaboration between the artist and her mother; and the photographs themselves act as a performative platform, presenting their attempt to communicate with each other through the language of the body. 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 neighbourhood. 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 colour-saturated, bling-bling make-believe world of glossy fashion editorials, advertisement images and billboard dominates much of Southeast Asian urban visual culture. Adopting the language of advertising photography as social satire, Steve Tirona's *The Imelda Collection* pokes fun at the "Imelda myth". Ironically, these kitschy portraits were originally commissioned as publicity shots for a jewellery line designed by Mrs. Marcos. In contrast to the extravagances of the celebrity portrait are Julia Sarisetiati's *Cowok Otomotif*. These pin-up shots of well-built men with cars and motorbikes replace the "hot chicks" and fast cars 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 has constructed a narrative of a generation of Malaysians of different races, as they celebrate birthdays, graduate, get married and gather as families from 1977 to 1982. Brought together, these 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. The faces lined up before us reveal an extraordinary range of expressions —eager, impatient, ambivalent, bored, confrontational, open; a people in waiting.

The real and unreal

Digital technology has released photography from its conventions and hierarchies, making it ever more versatile as a form of artistic expression. 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 —fake foliage 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.

Adeline Ooi & Beverly Yong

[1] [2] [3]
Paul Kadarisman
Wish You Were Here (2009)
Digital images (slideshow)

[4] [5] [6]
Steve Tirona
The Imelda Collection 3 (2006)
The Imelda Collection 1 (2006)
The Imelda Collection 5 (2006)
Digital C-Type prints, 40.5 x 61 cm

[1] [2] [3]
Isa Lorenzo
1975 (2008)
1960b (2008)
1976a (2008)
Silver gelatin fibre collage prints,
61 x 51 cm

[1] [2]
Kornkrit Jianpinidnan
White Snake (display view, 2011)
Ink jet print on fine art paper,
30 x 700 cm

[3] [4]
Poklong Anading
Anonymity No 0001 (2007)
Anonymity No 0004 (2005)
Backlit photographic duratrans,
25.4 x 20.3 cm

[1] [2]
Yee I-Lann
Malaysiana: Bersatu Padu (detail, 2002)
Malaysiana: Hari Jadi (detail, 2002)
Digital C-Type prints, 165 x 114 cm

[3] [4]
Manit Sriwanichpoom
Waiting for the King (Sitting) 1
(2006, detail)
Waiting for the King (Standing) 4
(2006, detail)
Pigment prints, 56 x 56 cm

[5] [6]
Wimo Ambala Bayang
Sleeping Elephant in the Axis of
Yogyakarta: Mount Merapi (2011)
Sleeping Elephant in the Axis of
Yogyakarta: Parang Kusumo Beach (2011)
Digital C-Type prints, 110 x 165 cm