

Asian Film Archive presents State of Motion 2019: A Fear of Monsters

Singapore, 15 January 2019

ANNEX E

CURATOR AND ARTISTS' BIOGRAPHIES

Kathleen DITZIG, Curator



Image Credit: Photo by Vanessa Ban

Kathleen Ditzig is a researcher and curator, born and based in Singapore. In her writing, she interrogates and attempts to historically contextualise various contemporary forms and networks of cultural production. Through this research practice, Ditzig investigates the ways in which individuals, collectives, institutions, and states have asserted their agency in relation to one another, as well as to the region, and the international. Ditzig's art historical research on Southeast Asia has been published in *Southeast of Now* (NUS Press, 2017), as well as presented at international academic conferences and platforms, and published in three different languages. Her writing has also been published in magazines including *Artforum*, *Art Agenda* and *Flash Art*, and in books including *Perhaps it is High Time for a Xeno-Architecture to Match* (Sternberg, 2018).

Ditzig's curatorial practice has previously involved the development of artist residencies, publications and exhibitions for museums, as well as independent exhibitions for emerging artists. Her ongoing independent curatorial projects, such as offshoreart.co (developed with Robin Lynch and Debbie Ding), have been presented on international platforms including the Berlin Biennale. Ditzig also works with Studio Vanessa Ban on [External Assessment Summer School](#), Singapore's first independent art and design summer school.

Ditzig holds an MA in Curatorial Studies from CCS Bard (New York, 2016) and is currently pursuing her PhD at Nanyang Technological University's School of Art, Design and Media.

HO Tzu Nyen



Image Credit: Matthew Teo, 2017. Courtesy of ArtReview Asia Spring 2017.

Ho Tzu Nyen (b. 1976, Singapore) makes films, installations and theatrical performances that often begin as engagements with historical and philosophical texts and artifacts. His recent works are populated by metamorphic figures such as the Were-tiger (*One or Several Tigers*, 2017), the triple agent (*The Nameless*, 2015) and the traitor (*The Mysterious Lai Teck*, 2018) under the rubric of *The Critical Dictionary of Southeast*, an ongoing umbrella project which uses the fuzzy outlines of the heterogeneous and contradictory region as a generator of narratives.

One-person exhibitions include: *Kunstverein* in Hamburg (2018), Ming Contemporary Art Museum (Shanghai, 2018); Guggenheim Bilbao (2015), DAAD Galerie (2015), Mori Art Museum, Tokyo (2012). He represented the Singapore Pavilion at the 54th Venice Biennale (2011).

Recent group exhibitions include the 12th Gwangju Biennale (2018); 2 or 3 Tigers at the Haus der Kulturen der Welt, Berlin (2017), Ghosts and Spectres the 10th Shanghai Biennale (2014); the 2nd Kochi-Muziris Biennale (2014). His theatrical works have been presented at The Kampnagel, Hamburg (2018), TPAM (2018); Asian Arts Theatre, Gwangju (2015); Wiener Festwochen (2014); Theater der Welt (2010); the KunstenFestivalsdesArts (2006, 2008, 2018); the Singapore Arts Festival (2006, 2008). His films have been presented at the Berlin Film Festival (2015); Sundance Film Festival (2012); Cannes Film Festival (2009); Venice Film Festival (2009); Locarno Film Festival (2011) and Rotterdam (2008, 2010, 2013).

Ho Tzu Nyen was awarded a DAAD Scholarship in Berlin (2014 – 2015) and the Grand Prize of the Asia Pacific Breweries Foundation Signature Art Prize (2015).

HO Rui An



Image Credit: Eike Walkenhorst.

Ho Rui An (b. 1990, Singapore) is an artist and writer working in the intersections of contemporary art, cinema, performance and theory. He writes, talks and thinks around images, with an interest in investigating their emergence, transmission and disappearance within contexts of globalism and governance. He has presented projects at the Gwangju Biennale (2018), Yinchuan Biennale (2018), Jakarta Biennale (2017), Sharjah Biennial 13 (2017), Kochi-Muziris Biennale (2014), Haus de Kulturen der Welt, Berlin (2017), Jorge B. Vargas Museum and Filipiniana Research Center, Manila (2017), NTU Centre for Contemporary Art Singapore (2017), NUS Museum, Singapore (2016), Para Site, Hong Kong (2015) and Hessel Museum of Art and CCS Bard Galleries, Annandale-on-Hudson (2015).

He is a recipient of the 2018 DAAD Berliner Künstlerprogramm. He lives and works in Singapore and Berlin.

Eyerool DARMA



Image Credit: Courtesy of the artist

Eyerool Dharma (b. 1987, Singapore) makes artefacts. Through playing with the privileged status of display, his practice interrogates and complicates the cultural consumption of history and myth in relation to contemporary markers of identity and class. His artefacts are based on an extensive visual vocabulary drawn from popular culture, literature, archives, the internet and his life.

Eyerool previously worked as an Assistant Producer for a production house which made documentary and lifestyle videos for public institutions and television stations. His works have recently been presented at the Singapore Biennale and the NUS Museum, and are included in private and public collections like the Singapore Art Museum and Bank Negara Malaysia.

Sung TIEU

(First exhibition in Singapore)



Image Credit: Image courtesy of the artist

Sung Tieu (b.1987, Hai Duong, Vietnam) lives and works in London, UK. Tieu's practice which crosses a range of media, predominantly installation, sculpture, photography and film, assembles and brings together a rich vocabulary from journalism, popular culture, archival research and art into nuanced and layered exhibitions and moments of display. Writing as a research process and as a medium is a recurrent thread in her practice. Tieu's work is an abstraction of her research, wherein she contemplates the interdependent historical and contemporary constructs of power that define culture and its consumption today.

Her recent exhibitions and performances include Manggha Museum (Krakow/Poland), Nha San Collective (Hanoi/Vietnam), Art Basel Statements (Art Basel Art fair /Switzerland), Royal Academy of Arts (London/UK), Kunstverein Tiergarten (Berlin/Germany), Kunstverein in Hamburg with Christian Naujoks (Hamburg/Germany), 47 Canal, (NYC/USA), Sfeir-Semler Gallery (Hamburg/Beirut) and Micky Schubert Gallery (Berlin/Germany).

YEE I-Lann

Artist Image not available

Yee I-Lann (b. 1971, Malaysia) lives and works in Kota Kinabalu. Her primarily photo media-based art practice speculates on issues of culture, power and the role of historical memory in our social experience. Such layers necessitate an extensive and multi-layered visual vocabulary drawn from research, historical references, popular culture, archives and everyday objects. Yee graduated from the University of South Australia (Adelaide, Australia) with a Bachelor of Arts (Visual Arts) in 1993 with a major in Photography and a minor in Cinematography.

Yee has experience as a production designer and in art direction in feature film, working on Hollywood films like "The Sleeping Dictionary" and upcoming Malaysian horror film "Dukun". As an artist, Yee has exhibited extensively worldwide and her artworks are in major public, corporate and private collections.

Shubigi RAO



Image Credit: Kathrin Leisch

Shubigi Rao interrogates how we know what we do and how we remember what we do. Her multifaceted installations are a cybernetic foray across archaeology, neuroscience, anthropology and etymology. Sometimes absurd such as building immortal jellyfish and at other times serious such as an attempt to produce an encyclopedia, her artworks are visual and physical representations that point at the complex and inherited systems that govern and define our lives.

Since 2014 she has been developing the project 'Pulp: A Short Biography of the Banished Book', a decade-long film, book and visual art project about the history of book destruction. The first

instalment of the project 'Written in the Margins', won the Juror's Choice Award at the APB Signature Art Prize 2018. The work was also the first in which she employed the documentary film format. She is currently working on her first feature film as part of this project.

Rao has presented her work internationally on such platforms as the 10th Taipei Biennial (2016), 3rd Pune Biennale (2017), the 2nd Singapore Biennale (2008) and the upcoming Kochi Biennale (2018). Rao's work has also been presented outside of the art world and included in neuroscience conferences.

Publications include two volumes from the Pulp project – *Pulp II: A Visual Bibliography of the Banished Book* (2018), and *Pulp: A Short Biography of the Banished Book* (2016), and the first volume to accompany her artwork from the project, *Written in the Margins* (2017). She has also published *History's Malcontents: The Life and Times of S. Raoul* chronicling ten years of artwork and writing under the pseudonym S. Raoul (2013), *Useful Fictions* (2013), three pseudo-art history books (2006), *Bastardising Biography* (2005), and a number of limited edition artist books. She has authored numerous essays and reviews. Since 2006 she has regularly conducted talks and lectures and was a featured writer at the Singapore Writer's Festival (2018, 2016, 2013).

The first volume of Pulp was shortlisted for the Singapore Literature Prize 2018.

Heman CHONG

Artist image not available

Heman Chong is an artist whose work is located at the intersection between image, performance, situations and writing. His practice has had many lives through a diversity of mediums such as video installations, performances, paintings and conceptual interventions in mass media. He has held solo exhibitions at Art Sonje Center (Never, A Dull Moment, 2015), South London Gallery (An Arm, A Leg and Other Stories, 2015), Rockbund Art Museum (Ifs, Ands, Or Buts, 2016), 72-13 (Because, the Night, 2017), Calle Wright (Never is a Promise, 2018), Rossi & Rossi (Abstracts from The Straits Times, 2018), Swiss Institute (Legal Bookshop (Shanghai), 2018).

He is the co-director and founder (with Renée Staal) of 'The Library of Unread Books' which has been installed in NTU Center for Contemporary Art in Singapore, The Museum of Contemporary Art and Design (MCAD) in Manila, Casco in Utrecht, and Kunstverein Milano in Milan. He is also currently working on a novel 'The Book of Drafts' which will be published by Polyparenthesis in 2019.

Yason BANAL



Image Credit: Image courtesy of the artist

Yason Banal's practice takes form across installation, photography, video, performance, text, curating and pedagogy. His work employs conceptual and critical strategies in order to research, reconfigure and refract seemingly divergent systems. He obtained a BA in Film at the University of the Philippines, an MFA in Fine Art at Goldsmiths, University of London, residencies at the Rijksakademie in Amsterdam, AIT in Tokyo, and Centre for Contemporary Art in Singapore, as well as visiting lectureships at London Metropolitan University and Tokyo National University of Fine Art and Music. He is assistant professor at the University of the Philippines Film Institute and director of its Film Center.

His works have been exhibited widely including the Tate, Frieze Art Fair, IFA Berlin, Yerba Buena Center for the Arts, Vargas Museum, Christie's, Singapore Biennale and Shanghai Biennale among other museums, galleries, biennales, fairs and projects. His video works have been screened at Gertrude Contemporary, Sharjah Biennale, Green Papaya Projects, South London Gallery and Garage Museum of Contemporary Art among others. Recent exhibitions include Museum of Contemporary Art and Design, National Taiwan Museum of Fine Arts, Daegu Art Factory, Arete Art Center and currently at the Venice Architecture Biennale.

Việt Lê



Image Credit: Courtesy NTU CCA Singapore

Việt Lê (b. 1976, Vietnam/United States) is an artist, writer, curator, and academic based in California, United States. His recent projects have been collaborative and based on working with other cultural producers such as artists, designers and cinematographers. Transversing the disciplines of visual studies, ethnography, queer theory and diasporas histories, his works have employed the vocabulary of popular music videos and fashion to speak of the overlaps of historical and personal traumas as they manifest in representations of identity, spirituality and sexuality.

Lê has recently presented his work at Pitzer College Art Galleries, Claremont, United States (2018) and Bangkok Art and Cultural Center, Thailand (2013) and in the solo exhibition *lovebang!* at Kellogg University Art Gallery, Los Angeles, United States (2016). He is a co-founder of The Diasporic Vietnamese Artists Network (DVAN).

Lekker Architects



Joshua Comaroff from Lekker
Image courtesy of the artist

Lekker Architects is a Singapore-based, multi-disciplinary design practice. Ong Ker-Shing and Joshua Comaroff met nearly 20 years ago at Harvard GSD and have been working and writing together ever since.

Recent projects by Lekker include buildings and landscape, with a focus on residential and educational projects, and projects for the arts. Since the birth of their three children, Josh and Shing have found an interest in design for children—working on preschools, kindergartens, playgrounds, as well as events and cultural spaces tailored for younger audiences. They believe that design is a key factor in enhancing the development of creative and analytical thought.

Together, Josh and Shing have received the Presidents' Design Award for Design of The Year in 2015, for Caterpillar's Cove Child Care and Research Centre, and were finalists for Design of the Year in 2016 for the Yale-NUS Campus Landscape. They are recipients of the URA's Architectural Heritage Award (for Lorong 24a Shophouse), and Maison & Objet's Rising Asian Talents.

Josh and Shing remain interested in research and writing, and like to work at the intersection of academia and practice. They recently published *Horror In Architecture* (ORO Editions), a tongue-in-cheek survey of perverse and dream-like buildings.

ila

Artist Image not available

ila is a visual and performance artist who works with found objects, moving images and live performance. She seeks to create alternative nodes of experience and entry points into the peripheries of the unspoken, the tacit and the silenced. With light as her medium of choice, ila weaves imagined narratives into existing realities. Using her body and self as a space of tension, negotiation and confrontation, ila creates work that generate discussions about gender, history and identity in relation to pressing contemporary issues.