

# Sci-Fi Themed Art and Films on show at Marina One as part of Singapore Art Week event, 'State of Motion 2021: [Alternate / Opt] Realities'

Singapore, 20 January 2021

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## ANNEX C

### CURATORS AND ARTISTS' PROFILES

#### **Syaheedah ISKANDAR, Co-Curator**

Syaheedah Iskandar is thinking about vernacular modes of visuality within the paradigm of Southeast Asia. She was the inaugural Emerging Writers' Fellow for the academic journal *Southeast of Now: Directions in Contemporary and Modern Art in Asia*, publishing a paper on contemporary art practices embodying notions of *ghaib* (unseen) within the vernacular Malay world. Since completing her MA in History of Art and Archaeology at the School of Oriental and African Studies (SOAS), University of London, she became recipient of the IMPART Awards 2020 (Singapore) in recognition of her emerging curatorial practice and will be in residency under the Helsinki International Curatorial Programme (a collaboration between HIAP & Frame Contemporary Art Finland).

Syaheedah was previously Curatorial Assistant at the NTU Centre for Contemporary Art Singapore (2014–18) where she worked on numerous multi-disciplinary exhibitions and developed outreach strategies for art education. Other recent curatorial projects she initiated included *Nyanyi Sunyi (Songs of Solitude)* (Gillman Barracks, 2018), *If Home was a word for Illusion* (Substation, 2016), and *Bring it to LIFE* (NTU CCA Singapore, 2015). She participated in the ICI Curatorial Intensive in Auckland, New Zealand (2019), the Gwangju Biennale International Curator Course, South Korea (2016), and the Curator's Workshop organised by Japan Foundation in Kuala Lumpur, Malaysia (2015).

#### **THONG Kay Wee, Co-Curator**

Thong Kay Wee is the Programmes and Outreach Officer at the Asian Film Archive (AFA). He is responsible for devising programming strategies and partnership tie ups to promote the rich film heritage of Singapore and Asia as part of the AFA's mission. Since 2014, he has presided over 30 different film-centric programmes for the institution, including curating the exhibition *Celluloid Void: The Lost Films of Southeast Asia* (2015 - 2016) and producing for the multidisciplinary series *State of Motion* (2016 - 2020) as a commission of NAC's Singapore Art Week. He is also the programmer for *Singular Screens*, the film programme presented under Singapore International Festival of the Arts (SIFA) since 2018. He is currently overseeing the film screening programmes at the Oldham Theatre, which includes a regular slate of contemporary and classic Asian film titles.

**Trisha BAGA, Artist**

Trisha Baga lives and works in New York. Recent solo exhibitions include *the eye, the eye and the ear*, Pirelli HangarBicocca, Milan (2020); *Mollusca & The Pelvic Floor*, Greene Naftali, New York (2018); *Biologue*, Gallery TPW, Toronto (2018); *Trisha Baga: CCC*, Carpenter Center for the Visual Arts, Harvard University, Cambridge, Massachusetts (2017); *Biologue*, 356 Mission, Los Angeles; *Orlando*, Greene Naftali, New York (2015); *Zabludowicz Collection*, London (2014); *FREE INTERNET*, Gio Marconi, Milan (2014); *Gravity, Peep-Hole*, Milan (2013); *Florida, Société*, Berlin (2013); *Plymouth Rock 2*, Whitney Museum of American Art, New York (2012); and *The Biggest Circle*, Greene Naftali, New York (2012).

Her work is in the collection of the Whitney Museum of American Art, New York; Hessel Museum of Art, Annandale-on-Hudson, New York; Museum Ludwig, Cologne; Museum MMK für Moderne Kunst, Frankfurt; Moderna Museet, Stockholm; Museo di Arte Moderna e Contemporanea di Trento e Rovereto, Rovereto; Astrup Fearnley Museet, Oslo; Julia Stoschek Collection, Düsseldorf; and Aishti Foundation, Beirut, among others.

**Shawn CHUA, Artist**

Shawn Chua is a researcher and artist based in Singapore, where he is engaged with embodied archives, uncanny personhoods, and the participatory frameworks of play. He has presented his research at the Asian Dramaturg's Network, The Substation, and Performance Studies international (PSi), and his works have been presented under Singapore International Festival of Arts, Esplanade Presents: The Studios, Amorph! Performance Art Festival, and Panoply Performance Laboratory.

Shawn is a recipient of the National Arts Council Scholarship and he holds an MA in Performance Studies from Tisch School of the Arts at New York University. He has served on the Performance Studies international (PSi) Future Advisory Board, and currently teaches at LASALLE College of the Art. Shawn is also a founding member of Bras Basah Open School of Theory and Philosophy and is part of the group that runs soft/WALL/studs.

**Debbie DING, Artist**

Debbie Ding (b.1984) is a visual artist and technologist who researches and explores technologies of perception through personal investigations and experimentation. Prototyping is used as a conceptual strategy for artistic production, iteratively exploring potential dead-ends and breakthroughs—as they would be encountered by amateur archaeologists, citizen scientists, and machines programmed to perform roles of cultural craftsmanship—in the pursuit of knowledge.

DBBD received a BA in English Literature from the National University of Singapore and, as a recipient of the NAC Arts Scholarship (Postgraduate), an MA in Design Interactions from the Royal College of Art, London. She has had solo exhibitions at The Substation Gallery, Singapore (2010) and Galerie Steph, Singapore (2013). Notable group exhibitions include "President's Young Talents" (Singapore Art Museum, 2018); "After the Fall" (National Museum of Singapore, 2017); Singapore Biennale (2016); Radio Malaya (NUS Museum, 2016); Unearthed (Singapore Art Museum, 2014); Engaging Perspectives: New Art from Singapore (NTU Centre for Contemporary Art Singapore, 2013); Primavera (Immanence, Paris, 2012). She currently lives and works in Singapore.

<http://dbbd.sg>

**DIVAAGAR, Artist**

Divaaagar (b.1992) is a visual artist whose practice explores the relationships between desires and spaces through installation and performance. He works at the intersections of bodies, identities and environments, proposing alternative economies and ecologies through engaging with localities, methods of display and re-routing gazes. He graduated with a Bachelor of Arts (1<sup>st</sup> Class Honours) in Fine Arts from LASALLE College of the Arts in 2018 and has exhibited both locally and internationally since 2010. He has had two solo presentations thus far; Between a rock and a hard place, as part of a Summer residency in Untitled Space (Shanghai) and The Soul Lounge, soft/WALL/studs (Singapore). Other notable exhibitions include Not the norm: On conjugal blisses and misses, Goodman Arts Centre (Singapore), The Lands Of, The Reef (Los Angeles), and Space Oddities, The Substation (Singapore). He also works as a freelance interior decorator and designer.

[divaagar.com](http://divaagar.com)

**Bani HAYKAL, Artist**

Bani Haykal (b.1985) experiments with text + music. Encompassing several disciplines including installation and performance, his interest lies at the intersection of political economy, music and speculative fiction. Working with a broad range of instruments, from acoustic to digital, traditional and hacked, his projects revolve around modes of interfacing and interaction. He is a member of b-quartet and Soundpainting ensemble Erik Satay & The Kampong Arkestra. In 2010, Haykal was part of The Substation's Associate Artist Research Programme. During his two years, he developed an ongoing project entitled 'Rethinking Music' which examines the landscape and shifts of music in Singapore. Through this research, he presented works (performances and installations) including, Alternatives (The Substation Gallery, 2010 – 2011), Dormant Music (Platform 3, Bandung, Indonesia / Institute of Contemporary Art Singapore, 2013), Inside The Subject (Institute of Contemporary Art Singapore, 2013) and collapse (The Substation Theatre, 2013).

He was part of NTU-Centre for Contemporary Art (CCA) Singapore artist in residence programme, where he conducted research on the Cultural Cold War, identifying the politics of the internationalisation of jazz music, its relationship with freedom, whilst reflecting on the present methods of promoting democracy and capitalism through digital technology/the internet. Through his residency, he presented three works-in-progress: an alternative ensemble: articles of music (2014), an image of conversations (2015) and practical pollution (2015); incorporating text, music and a new performative device developed during the residency called 'clocking'. A culmination of his research on music's political economy and big data resulted in an installation work titled, necropolis for those without sleep (2015), which was exhibited at 8Q@SAM as part of the President's Young Talents Award.

**Phuong Linh NGUYEN, Artist**

Born in 1985. Studied as a guest student with Tobias Rehberger at Städelschule, Frankfurt 2015-2017. Lives and works in Hanoi, Vietnam. Phuong Linh Nguyen's multidisciplinary practice spans installation, sculpture and video. She concerns about geographic cultural shift, traditional roots and fragmented history in Vietnam – a complex nexus of ethnicities, religions, and cultural and geo-political influences. Her works contemplate upon the visible/invisible truth, form and time, and convey a pervasive sense of dislocation and the ephemeral.

Phuong Linh was 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 - artist Nguyen Manh Duc's in Hanoi. After Nha San was closed down due to authority in 2011, Phuong Linh co-found and co-directed Nha San Collective, a group of young artists who dedicated to pushing the boundaries of expression in Vietnam as well as supporting other young artists in the community.

**PURE EVER, Artist Collective**

PURE EVER is an alliance of people whose goal is to provide visibility for under-represented or emerging creatives across all vectors of political, social, and creative interests. We aspire to find commonality and collective foresight through nuanced and intense forms of art making; one that hopefully occupies a more generous spirit of collaboration, creativity, networking, and solidarity-making.

Artists: Rifqi Amirul (b.1994), Zhiyi Cao (b.1995), Raigo Law (b.1998), Elsa Wong (b.1999), Hilary Yeo

**Riar RIZALDI, Artist**

Riar Rizaldi works as an artist and amateur researcher. Born in Indonesia and currently based in Hong Kong. His main focus is on the relationship between capital and technology, extractivism, and theoretical fiction. Through his works, he questions the notion of image politics, materiality, media archaeology and unanticipated consequences of technologies. He is also actively composing and performing sound using the methods of field recording and foley through programming language. Riar has also curated ARKIPEL Jakarta International Documentary & Experimental Film Festival — Penal Colony (2017), Internet of (No)Things (2018) at Jogja National Museum and co-curated Open Possibilities: 'There is not only one neat way to imagine our future' at JCC, Singapore & NTT ICC, Tokyo (2019-2020). His works have been shown at Locarno Film Festival, BFI Southbank London, International Film Festival Rotterdam, NTT InterCommunication Center Tokyo, and National Gallery of Indonesia amongst others.

<https://rizaldiriar.com/>

**Tulapop SAENJAROEN, Artist**

Tulapop Saenjaroen (b.1986) is an artist and filmmaker whose works encompass video, delegated performance, and public project. He holds an MFA in Fine Art Media from the Slade School of Art, UCL, and MA in Aesthetics and Politics program at CalArts. He has been working with Electric Eel Films in various projects such as Mundane History, By The Time It Gets Dark, Krabi, 2562, Come Here, etc. Tulapop's works have been shown in exhibitions and screenings internationally including Locarno Festival, International Film Festival Rotterdam, International Short Film Festival Oberhausen, Images Festival Toronto, 25FPS Zagreb, Kasseler DokFest, FICVALDIVIA, Vancouver International Film Festival, Harvard Film Archive, 100 Tonson Gallery; and won awards from Winterthur, Jakarta, Moscow, and Thailand.

<https://tulapop.wordpress.com/>

### **Natasha TONTEY, Artist**

Natasha Tontey is an artist based in Yogyakarta. She is interested in exploring the concept of fiction as a method of speculative thinking. Through her artistic practice, she investigates the idea of how fear, horror, and terror could be manifested in order to control the public. In her work, she explores the fictional account of the history and myth surrounding 'manufactured fear' as a method of speculative fiction and how it determined the expectation for the future. Her works have been shown internationally in Next Wave Festival in (Melbourne 2016), Koganecho Bazaar (Yokohama 2015), Indonesian Dance Festival (Jakarta 2018), Instrument Builder Project: Circulating Echo at Kyoto Art Centre (2018), Other Futures: Multispecies Experiment (Amsterdam 2019), Contemporary Art Tasmania (Hobart, Tasmania 2019), Polyphonic Social 2019 (Melbourne, VIC) + Tricks of the Mouth (Sydney, NSW) presented by Liquid Architecture, K4 Gallery of Video and Moving Image (Oslo, Norway) and The Wrong Biennale for Digital Arts (2019). Her solo exhibition Almanak was held in 2018 at Cemeti Institute for Art and Society, Indonesia. In 2019 she was awarded Young Artist Award by ArtJog MMXIX and HASH Award 2020 for Net-Based Projects in the Fields of Art, Technology, and Design by Zentrum für Kunst und Medien Karlsruhe and Akademie Schloss Solitude.

tontey.org