

ASEAN-KOREA Partnership Project for Innovative Culture



ASEAN-KOREA
Partnership Project for
Innovative Culture



ASEAN-KOREA Partnership Project for Innovative Culture (PIC)

2023 ASEAN-KOREA Innovative Culture Exhibition
PERSEVERANCE: ART CROSSING BORDERS



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Artistic Director

Southeast Asia/ASEAN: A Contingency

In a symposium on socio-cultural changes in Asia in Tokyo in 2002, Goenawan Mohamad, an Indonesian intellectual who was present as one of the speakers — in his presentation on “Asia from the Indonesian Perspective” — began with an intriguing statement:

‘Asia’ is like God; you cannot categorically deny or affirm its existence. No one knows where it begins, where it ends, or whether there is a way to define it. Maybe it is, to use John Lennon’s line about God, ‘a concept by which we measure our pain.’¹

Continuing that statement, we can even proclaim something similar about “Southeast Asia.” Of course, we can now establish some form of geographic category for Southeast Asia: a region of mainland, archipelagic, and maritime countries stretching between India and China, close to and crossing the equator. However, as a category of socio-cultural identity, “Southeast Asia” is the result of a historical construction that carries elements of political, economic, social, and cultural consensus and contestation. Historically, the multilateral cooperation of countries in

the Southeast Asian region now known as ASEAN — officially formed on August 8, 1967, in Bangkok (Bangkok Declaration) — can be traced back to the Bandung Conference of 1955. However, as a political idea and as part of efforts to build a “kinship identity,” ASEAN is both a result and an ongoing process. Internally, various art and cultural events that are considered to represent ASEAN have taken place for a long time, even before the formal establishment of ASEAN. Notable examples include the Southeast Asian Competition and Exhibition, a competition and exhibition of modern art in Manila (1957); the Southeast Asia Cultural Festival in Singapore (1963); and the Seminar on Fine Arts of Southeast Asia in Bangkok, Thailand (1964).

Until the early 1990s, when the economy in the Southeast Asian region began to grow and become more dynamic, ASEAN started to enter the network of global diplomacy and cooperation. This process began to involve external parties, external factors, which contributed to shaping the construction of Southeast Asia/ASEAN. A clear example of this is the establishment of the ASEAN Cultural Center in Tokyo in 1990 (later changed to Asia Center in 1995). At the same time, especially concerning contemporary art, the external dynamics that helped shape the identity of ASEAN also became more apparent through the organization of exhibitions, meetings, symposiums involving artists, curators, and academics from the ASEAN region.² Until the mid-2000s, a significant factor driving the globalization of contemporary art in the ASEAN region was the market. Some significant events and activities contributing to this include Art Hong Kong (starting in 2007, later taken over by Art Basel Hong Kong in 2012). Meanwhile, Christie's auction house has also paid special attention to this region (its representation began in Singapore in 1990, Indonesia in 1996, Thailand in 1998). In short, international art fairs and auction houses have played a role in driving market dynamics in this region, contributing to changes in the discourse and perception of “ASEAN art.”

The exhibition “PERSEVERANCE: ART CROSSING BORDERS,” initiated by The ASEAN-KOREA Partnership Project for

Innovative Culture (PIC), divided into two presentations, is a modest effort to understand these changes. The first part, as seen in the presentation at ART:1 New Museum, showcases a variety of works by artists from ASEAN and Korea, which are part of the collections of several collectors in ASEAN countries. Meanwhile, the presentation at Art Jakarta illustrates how the flow and circulation of works by ASEAN and Korean artists also occur among gallery managers in the region.

This presentation may be small and limited. Nevertheless, through this exhibition, it can be clearly observed that the “ASEAN identity” — and, in a broader sense, also “Asia” — will always undergo transitions, changes, and strengthening.

Enin Supriyanto
ART JAKARTA Artistic Director

¹ Goenawan Mohamad, Indonesia's Asia, The Japan Foundation 30th Anniversary International Symposium 2002 “Asia in Transition: Representation and Identity” Report, Japan Foundation, Tokyo, 2002, p. 264.

² Some significant events and important conferences include: the Conference on Modernism and Postmodernism in Asian Art in Canberra, Australia (1991); the Asia-Pacific Triennial in Queensland, Australia, starting in 1993; the first publication of Art Asia Pacific magazine in Australia (1993); the Exhibition and Conference on Contemporary Art of The Non-Aligned Countries in Jakarta, Indonesia (1995); the Exhibition Birth of Modern Art in Southeast Asia at the Fukuoka Art Museum, Japan (1997); the 1st Fukuoka Asian Art Triennale at the Fukuoka Art Museum, Japan (1999), and many more.

Curatorial text

2023 ASEAN-KOREA Innovative Culture
Exhibition

PERSEVERANCE: ART CROSSING BORDERS

The ASEAN-KOREA Partnership Project for Innovative Culture (PIC) presents “Perseverance: Art Crossing Borders”. The exhibition offers a transnational perspective on contemporary art practices - not only of the making and viewership of art but also its cultures of collecting - from the 10 member countries of ASEAN as well as Korea. Through the generous loan of artworks from private collections and institutions from outside of the collector’s and institution’s “home country”, the exhibition questions this very term: what is a “home country”, when so much commonality is shared with what exists outside its very borders, and likewise, when so much alienation and polarity exist within them.

The exhibition wishes to highlight instead how the artworks present a sense of borders and boundaries as restless, ever-changing and dynamic. This, indeed, developed out of a specific culture of collecting that emerges from the countries included in the exhibition. At a time when divisions and distances create a pervading sense of hostility, these collections are testament to a deep-rooted curiosity and openness towards the other. They are a fierce reminder that boundaries are never static and always receptive to endless crossings. Beyond that, they show a mutual understanding of how perseverance is requisite in the practice of not only making and viewing art, but also in collecting them.

The artworks play a critical role in proposing alternative viewpoints on ideas about “regional identities”: how geographical specificities, micro-and macro-histories, as well as global forces, inform and shape narratives about what it means to have a collective sense of difference and similarities across borders and topographies that perpetually shift and are continuously reconfigured. This gives rise to particular artistic approaches in responding to issues ranging from ideas about the indigenous, rituals and the use of craft techniques and materials in a contemporary way, reflections on

ecologies and engagements with the natural world, from cultural reorientations to the emergence of socio-political alliances through dominant media technologies. Together, the works display not only an inherent tension but also harmony within the regions - founded on a multitude of underlying ambitions, conflicts as well as negotiations.

We hope you enjoy the show.

Mitha Budhyarto and Bob Edrian.
Exhibition Curators.

Essay

The Southeast Asian art market 2005 – 2010: An overview By Patricia Chen, 15 September 2010

The following market report, written some thirteen years ago, is one of the most detailed reports on the early Southeast Asian art market. It was first published on the occasion of Australia's first commercial exhibition of contemporary Indonesian art by Melbourne Intercultural Fine Art (MiFA). Titled *Closing the Gap: Indonesian Contemporary Art* showcased works by contemporary Indonesian artists like Angki Purbandono, AyTjoe Christine, Budi Ubruk, Entang Wiharso, Eko Nugroho, Haris Purnama, I Gusti Ugurah Udiantara, Jompet, Mangu Putra, Maria Indria Sari, Prilla Tania, Samsul Arifin, Sigit Santoso, Soni Irawan, Tromarama, Ugo Untoro, Ugy Sugiart and Yudi Sulistyo. This essay has been added to give readers a sense of the beginning of the Southeast Asian art market as we know today.

Patricia Chen is one of the earliest writers on the Southeast Asian art market. Her essays are marked by incisive analyses, merging empirical readings culled from auction market data with qualitative interpretations by key stakeholders in the region. This piece has been edited for length and clarity. The prevailing currency in this comparative report, originally denoted in Australian dollars, has been converted to reflect the corresponding USD values.

The Southeast Asian art market, a designation that is mainly referenced by the art auction circle, loosely refers to the marketplace that facilitates the trading of artworks by artists from mainly five out of twelve¹ countries that geographically lie south of China and east of India within the Asian region. The market is predominantly driven by buying activities from Indonesia, followed by the Philippines, Vietnam, Thailand, Malaysia and Singapore, to the tune of roughly three parts (Indonesian) to one (others). This dominance has as much to do with the long-standing tradition of art collecting associated with affluent Indonesians as to the quality of art being produced by artists trained in reputed institutions located in Yogyakarta and Bandung.

From an art market viewpoint, one can posit that the story of the Southeast Asian art auction market is broadly the narrative of an enlarged Indonesian market. This essay is intended to be an exploratory overview on the subject. The preliminary survey is done by looking at components that contribute to the workings of the art market - its players and validating institutions, its brief history and recent performance. Statistics of auctions in Australia have been included to give readers a bearing and a point of entry for understanding this very young and animated market. In it, references would also be made of contemporary art and artists; by this, a working criteria of artists embracing the 'present' and the 'now' in their works, in time, subjects and practices is generally applied in addition to a time-based one².

Players and salerooms

Today, the regional auction marketplace principally resides in Hong Kong and Singapore -- Christie's, Sotheby's and Larasati in Hong Kong³; and Borobudur, Masterpiece, Larasati and 33Auction, in Singapore. The local auction market located in Jakarta has frequent auctions of nearly one in every three weeks.

Validation

Investments in museum facilities in recent years have not been matched by parallel

developments in research, education and scholarship in the region. In the absence of well-funded cultural institutions in Southeast Asia, the cultural and business infrastructure in Singapore has been functioning more like an "entrepot of arts" (Zukin 1995, pp. 202-6). Next to the fanfare that accompanies regional art auctions, that are put together by highly-organised and media-savvy auction houses, the voices of academics and young cultural institutions have been reduced to a mere whimper. This imbalance has been a bottleneck in a buoyant market environment.

Take a look at artists who sell well in regional auctions and those that appear in biennale and museum exhibition circuits: In a 2007 study, fourteen key stakeholders of the art scene comprising auction houses, galleries, collectors, curators and academics were asked to name and rank "important" artists in Southeast Asia and these "data points" were plot against top artists ranked by auction sales. Results pointed to the fact that good money has not gone after artists with high levels of circulation in the biennale and museum circuit and in some cases, endorsements have first come from the auction market.

A striking case-in-point is artist Nyoman Masriadi, a 37-year old Indonesian contemporary artist who was trained at the Indonesian Institute of the Arts, Yogyakarta (ISI). His work, *Jangan Tanya Saya Tanya Presiden*, first raised eyebrows at a Sotheby's auction in September 2007 when it was hammered down at USD 222,960. It was then the highest price ever paid for a contemporary work in Southeast Asia. A year later, the record was broken again when *The Man from Bantul (The Final Round)* was sold at USD 1 million. Masriadi's first regional solo show, *Black is my last weapon* opened at the Singapore Art Museum (8Q) in August 2008, a year after his ascension to stardom in the auction market.

This power of the art market in Southeast Asia was also echoed by Taylor (2003, pp. 186),

"Auctions of contemporary Southeast Asian art in Singapore at Sotheby's and Christie's since 1996

are interesting illustrations of how the art market controls information, discourse, art historical practices in relation to contemporary art in Southeast Asia as opposed to how artists view the issue. For example, most of the paintings at auction have never been published in any art historical sense."

On the other hand, artists who feature regularly in regional and international exhibition circuits, like Heri Dono, FX Harsono, Entang Wiharso and S. Teddy, tend to have relatively feeblar auction sales. At this stage, auction prices appear to be powered by a totally separate set of dynamics that run contrary to established conventions of scholarship, circulation and museum validation in the art world. Art auctions are good avenues to understand prevailing tastes and preferences of art collectors; biennales and museums are places to see 'thought-provoking' art. Regard in the latter does not necessarily translate in art market terms.

Art Auction markets 2006 -2010: Southeast Asian vs Australian



Figure 1: The Southeast Asian and the Australian art markets. Australian art auction data from Furphy, J.(2010). Data selected for illustration excludes Australian Aboriginal and overseas art. Southeast Asian art auction data from : Chen, P (2010a). Currency exchange of 1 SGD = USD 0.7432 and 1 AUD = USD 0.91 (3 Sept 2010) were applied.

In the first half of 2010, Southeast Asia's art auction turnover stood at roughly 53% of Australia's (Figure 1) and 12% of its Asian counterpart. Quite a number of contemporary artists from Southeast Asia first 'premiered'

in the auction market between the years 2003-2005, much to the applause of art collectors who, by then, had become quite jaded by works of romanticised village scenes, portraiture and traditional cultural expressions by modern artists. By 2005, prices works of a handful of contemporary artists from Indonesia had scaled to five-digit sums for the first time but interests soon dampened as buying interests shifted to the contemporary Chinese art market. Not only did Indonesian collectors find contemporary Chinese art refreshing in content, they were attracted to its potential for financial gains on the global stage. By end 2006, as buying activities of the top 10% of the Indonesian buyers migrated to the Chinese market and turnover of Southeast Asian works dived 16%.

However, as record prices were being fetched for works by the likes of Zhang Xiaogang, Fang Lijun, Liu Ye, Cai Guo-Qiang, noticeably at Sotheby's fourth sale of contemporary Asian art in New York, Chinese art became increasingly unaffordable and Indonesian collectors were eventually priced out. As disparity in values between the two markets soon became apparent, collectors started to return to Southeast Asia looking for bargains having witnessed what had happened to the Chinese art market. It demonstrated how lucrative investments in contemporary art could be and they brought with them new collectors and 'investors' from Taiwan and Hong Kong. Not wanting to miss the boat a second time, these collectors started to take their bet on contemporary Southeast Asian art.

A major milestone arrived shortly after, in April of 2007, when Putu Sutawijaya's *Looking for Wings* was hammered down at USD 70,604, hitting nearly twelve times its average estimate. Being the highest price ever paid for a contemporary work in Southeast Asia then, it received tremendous media coverage and that further fuelled interests in contemporary art and the idea of investments in art.

The buying of art came to such a feverish pitch that by the end of 2007, for the first time in the history of the market, auction turnover of contemporary art superseded those of the modern. From a mere 26% of combined

auction turnover in 2006, contemporary art sales tripled to dwarf those of the modern within a period of two years (Figure 2).

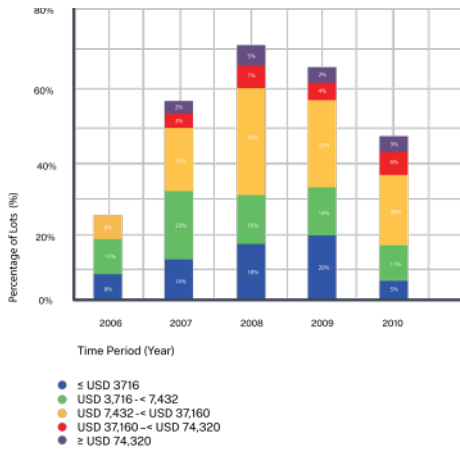


Figure 2: Price structure of contemporary Southeast Asian art in auctions 2006–2010. Source: Chen, P (2010a). The percentages do not add up to a hundred as the remainder comprise contributions from modern works. The exchange rate of 1 SGD = USD 0.7432 (3 Sept 2010) was applied.

The boom saw expansions in every price bracket, especially for works in the USD 7,432–37,160 category. Notably, hammer prices above USD 37,160 hit 12% in 2008, creating new price segments that was never before associated with contemporary art from Southeast Asia.

In a market with limited supply and such buoyant demand for contemporary works, young debutants were enthusiastically received. Competition for artworks became so intense that prices rose at breakneck speed. Young artists were commanding prices of between USD 7,432–USD 37,160 within months of their debut in the auction market. Prices of works by contemporary artists started toppling modern artists in seventeen out of thirty spots. These price escalations finally culminated in the sale of a contemporary work by Nyoman Masriadi, *The Man from Bantul (The Final Round)* (Illustration 3) at USD 1 million, shortly after the collapse of Lehman Brothers. It made history as the most expensive contemporary Southeast Asian art ever sold to date.



Illustration 3: *The Man from Bantul (The Final Round)* (2000) by Nyoman Masriadi, 250cm x 435cm, mixed media on canvas. Lot 838, sold at Sotheby's Hong Kong on October 6, 2008.

In the same sale, prices for Chinese and Indian art took a severe beating. Through it, collectors witnessed how vulnerable contemporary art was to shifts in market liquidity and economic conditions, and buying sentiments remained sombre for about a year as collectors took stock. Escalating prices of young debutants in 2008 suffered hefty crashes in prices as values of contemporary works were re-assessed and interest in modern works was restored. By the end of the first half of 2010, dollar turnover of works by modern artists rose to roughly equal those of contemporary artists (Figure 4).

A closer look at the top auction performers provide another perspective. Table 5 compares top 10 artists in Southeast Asia and Australia by auction turnover in the first eight months of 2010.

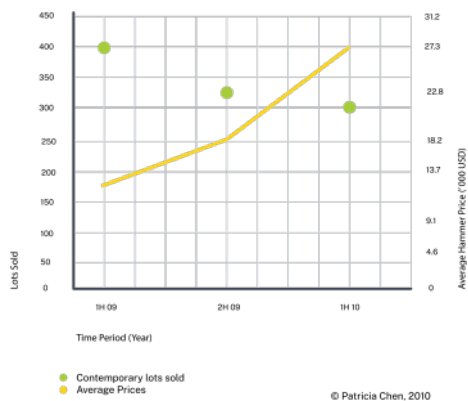


Figure 4: Volume and Average Prices of contemporary Southeast Asian works in auctions, 2009–2010 (YTD). Source: Chen, P. (2010b). 1H 09 denotes first half of 2009. The currency exchange of 1 AUD = USD 0.91 (3 September) was applied.

Australian Art Auction Market Top 10 Lots* (USD) Jan – Aug 2010			Southeast Art Auction Market Top 10 Lots* (USD) Jan – Aug 2010		
Dollar Value Sold	Lots Sold	Artist	Dollar Value Sold	Lots Sold	Artist
\$4,618,070	96	Nolan, Sidney Robert (1917-1992)	\$ 4,764,670	22	Lee Man Fong (Indonesian, 1933-1988)
\$2,949,463	14	Brack, Cecil John (John) (1920-1999)	\$ 2,493,549	16	Nyoman Masriadi (Indonesian, 1973 -)
\$1,667,618	40	Whiteley, Brett (1939-1992)	\$ 1,560,553	10	Hendra Gunawan (Indonesian, 1918-1983)
\$1,112,245	71	Blackman, Charles (1929 -)	\$ 1,538,892	14	Affandi (Indonesian, 1907-1990)
\$1,099,135	18	Streeton, Arthur Ernest (1867-1943)	\$ 850,980	10	Handiirman Sahputra (Indonesian, 1975-)
\$866,183	17	Perceval, John De Burgh (1923-2000)	\$ 745,217	18	Le Pho (Vietnamese, 1907-2001)
\$747,547	110	Lindsay, Norman Alfred Williams (1879-1969)	\$ 700,731	13	Agus Suwage (Indonesian, 1959-)
\$687,401	25	Drysdale, George Russell (1912-1981)	\$737,593	1	Romualdo Locatelli (Italian, 1905-1943)
\$570,806	44	Rees, Lloyd Frederic (1895-1988)	\$ 671,377	4	Fernando Cueto Amorsolo (Filipino, 1892-1972)
\$457,920	4	Oliver, Bronwyn (1959-2006)	\$581,857	16	Rudolf Bonnet (Dutch, 1895-1978)

Table 5 : Top 10 lots in Southeast Asian and Australian art auction markets. # Australian art auction data from Furphy, J.(2010) as of 31 August 2010. Data selected for illustration excludes Australian Aboriginal and overseas art. *Southeast Asian art auction data from : Chen, P (2010a). This includes both the Contemporary and Modern art from Indonesia, Philippines, Vietnam, Thailand, Malaysia and Singapore. Currency exchange 1 SGD = AUD 0.8164 1 AUD = SGD 1.2237 1 SGD = USD 0.7432 1 AUD = USD 0.91 (3 Sep 2010) were applied. Lee Man Fong's auction total was helped by the sale of a rare 'Bali Life' canvas sold for a world record price of HKD 25.3mil (AUD 3.55 million), a breakthrough for the market of late artist and for a Southeast Asian painting in auction.

The sum total of auction turnover contributed by top ten artists in Australia added up to AUD 23.23 million (USD 21.1 million) and Southeast Asia's stood at about 69% of that. Out of the top ten artists featured, auction turnover of four artists in Southeast Asia achieved values of over a million dollar compared to eight in Australia.

Like Australia, whose list of top auction performers was mainly made up of artists who were born in the late 19th or early 20th century, Southeast Asia, too, had its fair share of artists from the same era. But unlike Australia, three relatively 'young' Southeast

Asian contemporary artists, Nyoman Masriadi, Handiirman Sahputra and Agus Suwage, were placed second, fifth and seventh in the first eight months of 2010. Additionally, the number of lots that contributed to these totals were significantly less in Southeast Asia than in Australia, thus implying that the per unit of cost of artworks sold in Southeast Asian was higher. This is especially apparent when one compares lots of art sold with auction totals in close enough ranges : Brett Whiteley with Nyoman Masriadi (40 vs 16 lots) and Charles Blackman or Arthur Ernest Streeton with Hendra Gunawan (71 vs 18 lots vs 10 lots). This demonstrates the intensity of demand and wealth that undergirds the Indonesian market.

The Southeast Asian art market in 2010 is a market recovering from the doldrums of 2009. It is also a market in transition, trying to find its place and identity in an increasingly seamless global marketplace.

Thus far, developments have been promising: Indonesian art has been represented in an increasing number of regional and

international art fairs¹ and exhibitions; the reception has reportedly been warm and encouraging. Sotheby's and Christie's auction previews in Singapore, Jakarta, Hong Kong and Taipei are also suggestive of burgeoning demand for art from Southeast Asia. The collector pool seems to be steadily expanding.

Despite its shortcomings, the market looks set to grow because of the wealth of artistic talent backed by unrelentingly strong support from Indonesian collectors. Its ascension to the global stage, however, will be shackled until and unless education, scholarship and capabilities are developed and weaved into the workings of the ecosystem, and that is going to take time.

A comparative analysis a decade later should throw some insightful perspectives and important learnings.

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¹ The twelve countries include member countries of the ASEAN, The Association of Southeast Asian Nations, a political entity, namely Brunei, Burma, Cambodia, Indonesia, Laos, Malaysia, Philippines, Singapore, Thailand and Vietnam, plus Papua New Guinea and East Timor.

² A broad working definition is applied because the art market is young and undergoing transition. A simplistic chronological time-based criterion is applied to the classification of artists as opposed to an academic criteria comprising of his/her art practices. Most of the contemporary artists were born around the sixties and seventies. Modern artists broadly refer to the generation of artists who existed before, starting from mid 19th century to the seventies, though time should not be the sole criteria of determining an artist's practice, but for the purpose of quantitative comparisons, a time scale was broadly employed.

³ Christie's first sale in Singapore in 1994 was titled "Southeast Asian pictures". Sotheby's joined the bandwagon 2 years after with "Fine Southeast Asian paintings". The market has, since 2003, expanded with the entry of Indonesian auction houses that also have salerooms in Singapore.

⁴ These auction houses include Southeast Asian works in their auctions of Asian art, i.e., artworks from China, Taiwan, Japan, India and Korea have been excluded in the database of Southeast Asian artworks for clearer readings. The data primarily focuses on auctions in Singapore and Hong Kong only and excludes data from the 3-weekly Jakarta auctions.

⁵ Zukin, S. (1995), *The cultures of cities*, pp. 202-206. Blackwell, Oxford.

⁶ Chen, P. (2008), *Is the Southeast Asian art market riding on a bubble ? Deductions from a survey of the Southeast Asian regional art market 2003 – 2008* (Unpublished Master's Dissertation). pp. 41-48.

⁷ Chen, P. (2011), *In Vogue: Indonesian Art* [Print], The Art Newspaper, September issue.

⁸ Australian art auction data from Furphy, J. (2010). Data selected for illustration excludes Australian Aboriginal and overseas art. Southeast Asian art auction data from Chen, P (2010). This is only a rough gauge as Furphy's YTD does not state the months included in the sample. Chen's data included auctions in the first half of 2010. This includes both the Contemporary and Modern art from Indonesia, Philippines, Thailand, Malaysia and Singapore.

⁹ Chen, P. (2010b). Here, Christie's and Sotheby's sales in Hong Kong that comprised works from China/ Hong Kong, India, Korea and Japan, under the umbrella of Asian art, were compared with those of Southeast Asian origins.

¹⁰ Some exceptions are Heri Dono and Dede Eri Supria, whose works have been in auction since 2000 and 1998 respectively.

¹¹ Some of the art fairs that saw participation by Indonesian galleries and artists included Art Shanghai, Art Paris, Hong Kong International Art Fair, Melbourne Art Fair, CIGE Beijing and Art Singapore.

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2023 ASEAN-KOREA Innovative Culture Exhibition

ART JAKARTA

The exhibition will be held at Art Jakarta, 17-19 November 2023. Featuring 20+ artworks from 10 art galleries from ASEAN-Korea.

Art Galleries:

A+ Works of Art (MYS)
Andis Gallery (IDN)
Art Porters (SGP)
Baik Art (KOR)
D Gallerie (IDN)
Gajah Gallery (SGP)
ISA ART (IDN)
Srisasanti Gallery (IDN)
Vin Gallery (VNM)
Warin Lab Contemporary (THA)

Hosted by



Ministry of Culture, Sports
and Tourism

Organized by

KOFICE

Korean Foundation for
International Cultural Exchange

Collaboration with

INDC **AR1** NOW

In Partnership with

Jakarta

Gallery

A+ WORKS OF ART (MYS)

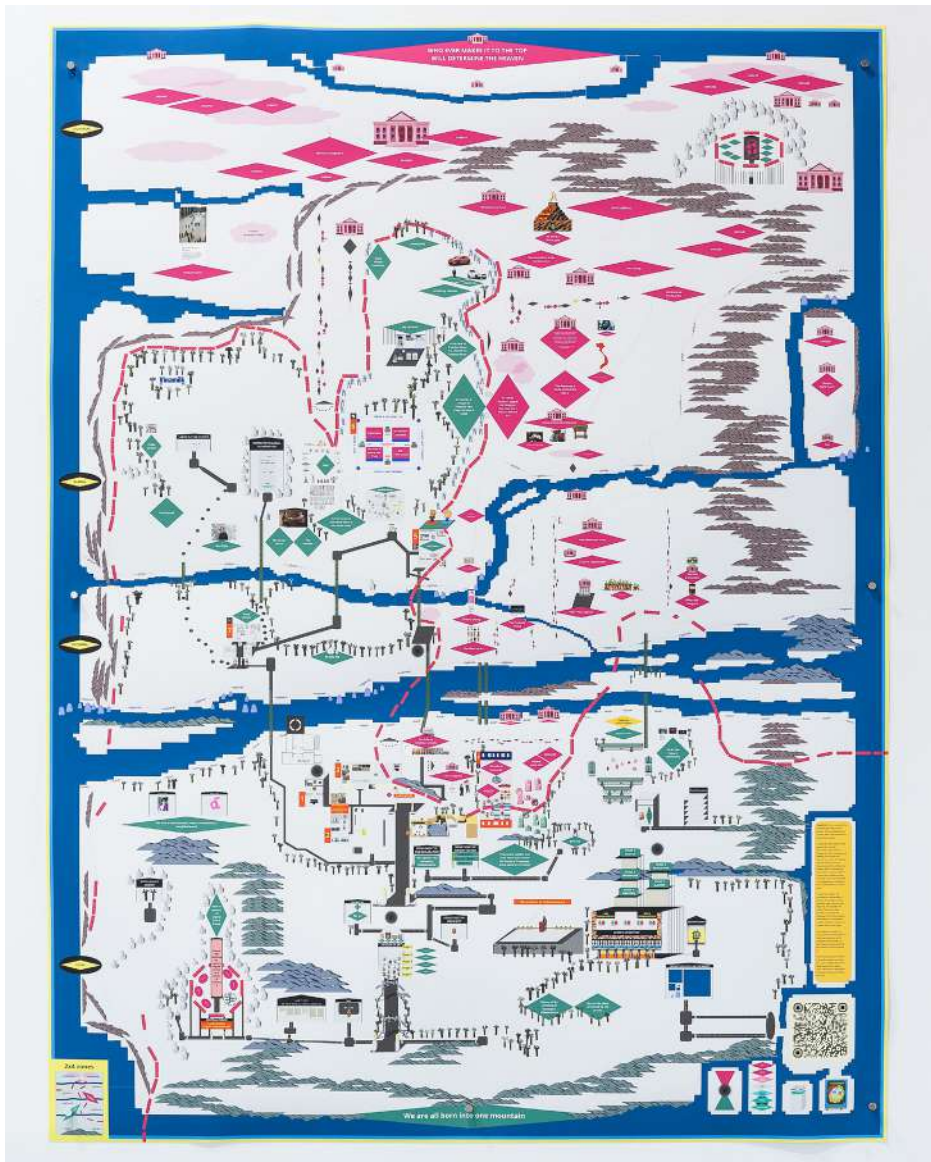
Founder: Joshua Lim

A+ Works of Art is a contemporary art gallery based in Kuala Lumpur, with a geographic focus on Malaysia and Southeast Asia. Founded in 2017 by Joshua Lim, the gallery presents a wide range of contemporary practices, from painting to performance, drawing, sculpture, new media art, photography, video and installation. The gallery name is a play on striving for distinction but also on the idea that art is never without context and is always reaching to connect — it is always “plus” something else.

Ha Ninh Pham (VNM)

Hà Ninh Phạm (b. 1991) is an artist from Hanoi, Vietnam. His work explores the way in which we build up our understanding of territories from afar. Hà Ninh Pham earned his MFA from the Pennsylvania Academy of the Fine Arts in 2018 and his BFA from the Vietnam University of Fine Arts in 2014. His work has been featured on Hyperallergic, New American Paintings, and ArtandMarket. Hà Ninh has been in residence at the Skowhegan School of Painting and Sculpture, the Corporation of Yaddo, Wassaic Project, the Marble House Project in the United States, Cité Internationale des Arts in Paris, and PLOP in the United Kingdom.

Notable shows include Cheats Codes at FRONT Art Space in New York, Institute of Distance at S.E.A Focus 2021 in Singapore, and the group show Dogma Prize: Introspection at Gallery Quynh, Ho Chi Minh city. Hà Ninh Pham is represented by A+ Works of Art in Kuala Lumpur, Malaysia. He is currently Associate Lecturer at RMIT University Vietnam.



Country X
 Archival digital print, mounted on foam board
 1.6 x 1.2m (63x47in)
 2023

Mary Pakinee (THA)

Mary Pakinee (Pakinee Srijaroensuk) (b.1992, Nakhon Ratchasima, Northeast Thailand) lives and works in Bangkok, Thailand. She graduated from the Visual Arts Department, School of Fine & Applied Arts, Bangkok University. Mary is an interdisciplinary artist who investigates the complexities of narrative, information consumption, and perception. She is interested in intimacy and humanity's relationships. She uses observation-based drawing and realistic techniques to create images and representation in stories.



Life on Mars
Pencil, Graphite, Pan Pastel on
Washi paper and Acrylic rod
310x20 cm
2023



Somewhere in the Desert no.08
Pan pastel, pastel pencils, color
pencils and ink on paper
50x40 cm (frame included)
2021



Somewhere in the Desert no.09
Pan pastel, pastel pencils, color
pencils and ink on paper
50x40 cm (frame included)
2021

Gallery

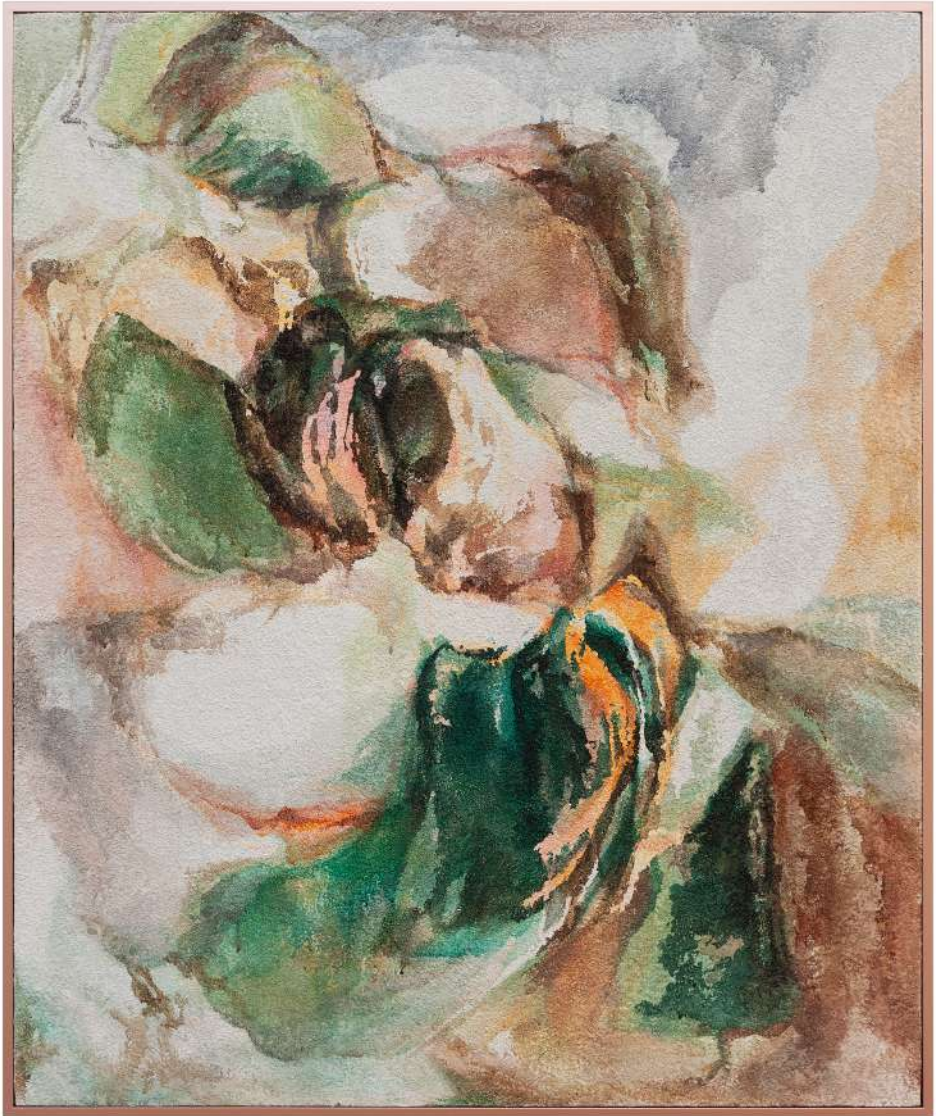
ANDI'S GALLERY (IDN)

Founder: Melany Gunawan

Andi's Gallery was established in Jakarta, Indonesia in 1990 as a fine art gallery and one of the founders of Asosiasi Galeri Senirupa Indonesia (AGSI), representing the finest collection of modern and contemporary art. Home to the Indonesian art world, Andis Gallery aims to be a place of inspiration, through our collection, programs and exhibitions. Reaching the age of our twentieth, Andi's Gallery has brought synergy between the needs of the market and the discourse, having held numerous exhibitions and becoming one of the pioneered entities promoting Indonesian visual art growth, and will continually do so in order to represent artists to bigger art scenes.

Jiwoo Shin (KOR)

Based in Jakarta, Seoul, and Baltimore, Jiwoo Shin builds abstract paintings that are constructed in a calculated yet intuitive manner by layering, removing, and blending collectively whilst investigating contrast and luminosity. She has received her BFA in General Fine Art at the Maryland Institute College of Art (MICA) in Baltimore, Maryland. Her interest in art education has provided an opportunity to intern at the National Gallery of Art in Washington DC, work as a teaching assistant at MICA in Baltimore and as an art teacher at Tomato Art School in Jakarta. She had her first solo exhibition: 'Unveiling Luminosity' at MICA and her work has been featured in Art Moments Jakarta 2022, PAFA Crosscurrents Juried Exhibition 2019 and many more.



Subdued
Acrylic and Mixed Media on Canvas
120 x 100 cm
2021

Hannah Shin (KOR)

Hannah Shin is a South Korean artist internationally living and working between Seoul, Jakarta and London. Hannah's recent solo exhibitions are at Choi-InA Bookstore (June 2019) where she also gave an artist talk, and Luminous Wave at CICA museum (June 2019).

She participated at various art fairs including Untitled Art Fair (December 2019/ Miami), Artup Market (supported by KAMS) (September 2019/ Seoul), Art Jakarta (August 2019/ Jakarta), Bazaar Art (September 2016/ Jakarta). She is a recipient of Kimi For You 2020 (Kimi Art/ Korea), Traversmith CSR programme '18-'19 (UK), K-painting programme (Yoonseung Gallery and Gachi-changwui foundation/ Korea). Her works have been selected for various venues including SK Hynix Korea, Bo-moon Ui-sinseoul subway station, Travers Smith Lawfirm London, and owned by Soho House New York, Rosenfeld Gallery London and private collections in London, Singapore, Seoul, Jakarta.



Luminating Gaze I
Oil on Canvas
120 x 100 cm
2023



CURRENT
Oil on Canvas
120 x 150 cm
2022

Gallery

ART PORTERS (SGP)

Founder: Guillaume Levy-Lambert and Sean Soh

Art Porters Gallery believes in the unique power of art in transforming lives. The gallery's mission is sharing happiness with art. Art Porters is housed in a charming Peranakan shophouse in one of the quaintest neighbourhoods of Singapore.

The gallery focuses on contemporary art and develops privileged relationships with international artists, whose works are presented in various forms of media including drawing, painting, sculpture, photography and digital animation. Art Porters also provides art consultancy for various corporations and holds events for a wide variety of clients.

Wayan Novi (IDN)

Born 1989 in Angsri (Bali) / Based in Yogyakarta, Indonesia. Wayan Novi has developed a distinctive personal vision of the importance of everyday objects and their beauty in the simple village life he grew up in. Novi's paintings depict vivid memories of himself—growing up in the mountainous Angseri village in Bali with its pivotally cold weather, and the kitchen. The best place for his family members and friends to hang out was always near the warmth of the fireplace; in the kitchen. His intricate pictures reveal the details his eye captures in and around this living space, and through this visual depiction, narrates a series of stories around family, bonds and relationships. Novi's dedicated mark-making on a canvas forms an impressionable yet neutral landscape for everyday objects to find their place. Having lived amongst farmers since young, his pointillism embodies the philosophy of agriculture and its spirit of hard work. Determination eventually rewards success and invaluable growth. Every mark inscribed is as if a seed is being planted, and with persistence, a beautiful harvest awaits the artist and the viewer—the finished work of Novi.



Bunga
Acrylic on Canvas
H170 x W150 cm
2023



Kicau
Acrylic on Canvas
H170 x W150 cm
2023

Gallery

BAIK ART (KOR/IDN)

Founder: Susan Baik

Baik Art's programming is held both locally and abroad with spaces based in Los Angeles and Seoul. Founded by Susan Baik with an aim to provide visually integrated exhibitions, Baik Art displays an internationally-based roster of artists with works that focus on cultural hybridity.

Additionally, Baik Art has established a nomadic residency program that nurtures the sharing of ideas and visual language within a globally proliferated ecosystem. This program has seen its many iterations traverse the globe with hosts participating in cities such as Seoul, Jogja, Mexico City, and Los Angeles.

Park Ji Hyun (KOR)

Park Jihyun holds an MFA in Fine Arts from the School of Visual Arts, New York (2002), as well as an MFA and BFA in Sculpture from Hong-ik University, Seoul (1996, 1994). The artist, who is drawing attention at home and abroad, won the New York Art Foundation's NYFA Fellowship Award in 2007, and currently has works in various countries around the world, including the Seoul Museum of Art, Deutsche Bank New York, and Baldorf Astoria Beijing. In addition to the "Thomson#" exhibition in 2022, he has been active mainly in Korea and New York and has held a total of 14 solo exhibitions. He participated in a total of 80 group exhibitions held at Seoul and abroad, including the final exhibition of the Sovereign Asian Art Awards held at Hong Kong Art Central in 2021.



Thomson #141
Wood, steel, pigment, and resin
59.5 x 56.6 cm
2022

Nanan Kang (KOR)

Born in 1979. Nanan Kang studied Creative Advertising at Seoul Institute of the Arts and Arts Management at Cyber University of Korea. Nanan, often referred to as a visual artist and a window painter, has an outstanding career in commercial art.

After graduating from Seoul Institute of the Arts, she started her career as a chief reporter and an illustrator in the street culture magazine Lunch Box and continued to successfully develop her career taking important positions including a chief editor in KAI and so forth. She has not only engaged in a large number of significant projects with KBS, MTV, Shinsegae, Sam-sung, Adidas, and many more, and in overseas projects in Hong Kong, New York, London, and etc. as an art director. Also, her career in fine art began from Window Painting and gradually developed through a series of works of Nanan Gardening, Window Tree, and it is now shining out with her latest series Long Long Time Flower.



Long Long Time Flower (No. 23-04)
Acrylic on paper and canvas, collage
60.6 x 50 cm

Novo (KOR)

Novo (b. 1982) is an artist who candidly weaves his life experiences into his body of work across various genres. Raised in a time characterized by uniformity and dullness, he felt a yearning for diversity. He has persisted in his artistic pursuits, drawing inspiration from the objects that surround him, as if those objects were talking to him. For Novo, drawing his cherished objects is akin to creating a self-portrait, which is why he continues to collect things that bring him joy. He contemplates the surroundings with a warm gaze and translates the objects in the three-dimensional world onto his canvas through compositions with varied colors and sensual forms, elevating the ordinary into the extraordinary.



Untitled
 Acrylic on canvas
 100 x 80.3 cm
 2023

Gallery

D GALLERIE (IDN)

Founder: Esti Nurjadin

Established in 2001, D Galerie was initially a Jakarta-based commercial gallery that focused on modern Indonesian art. The gallery switched its attention after being taken care of by its second-generation successor in 2006. D Galerie started playing a bigger part in the dynamic and vibrant world of contemporary Indonesian art. This includes focusing on fresh and infrequently-exhibited artistic mediums such as contemporary photography and street art, inviting and promoting selected emerging artists from Bandung, Jakarta, and Yogyakarta.

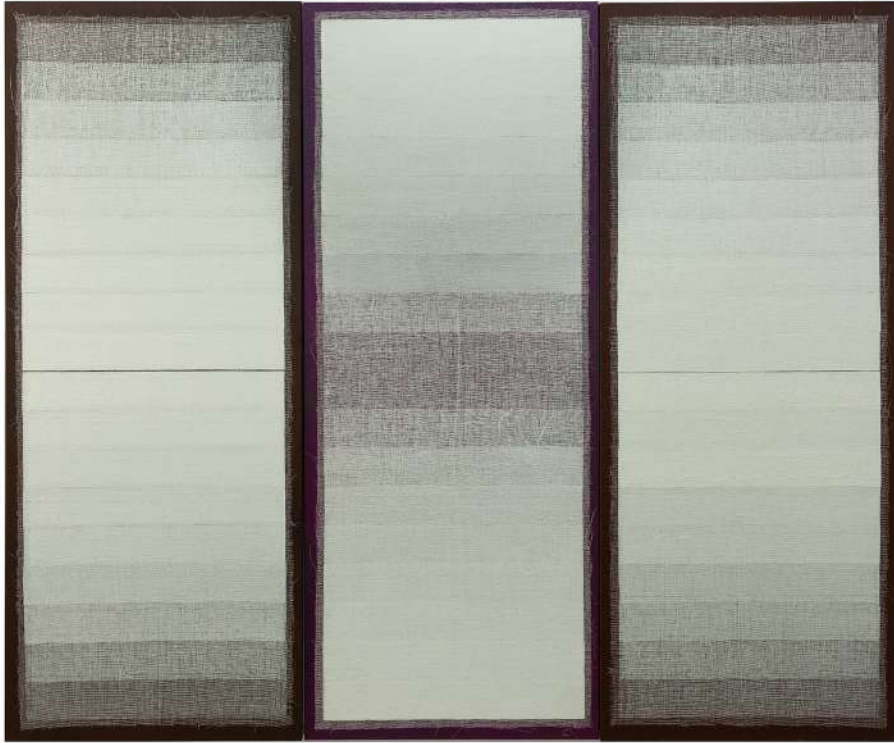
Eventually, the gallery began working with several leading international contemporary artists, providing intriguing offers for the local art scene and facilitating fruitful knowledge exchange in the world of artmaking. This year, D Galerie marks a significant step to further expands its vision by providing more opportunities for female artist's works.

Moreover, D Galerie continues to exhibit modern Indonesian artists' works, who have had prominent roles in the formation of the identity and the institutionalization of modern Indonesian art.

Saiful Razman (MYS)

Saiful Razman is an artist based in Kuala Lumpur. He earned a bachelor's degree in painting at Universiti Teknologi MARA in 2003. Over the years, Razman has explored everything from pop-inspired collages to abstract oil paintings that experiment with color and patterns. His current series engages everyday objects and disposable items, such as medical gauze and tissue paper. These ordinary, everyday items are then manipulated and reinforced using polyvinyl adhesive and polycrylic to construct larger surfaces for installations and collages on canvas while retaining their physical features.

Razman's works have been exhibited in Malaysia, Singapore, Indonesia, Australia, Lebanon, and Bangladesh. His solo exhibitions include Future Love, Chan+Hori Contemporary, Singapore (2019); Vertical Speed, Richard Koh Fine Art @ Art Bazaar Jakarta, Indonesia (2015); Forms of Void, Richard Koh Fine Art, Kuala Lumpur, Malaysia (2013); Ereksi Jeneral, Richard Koh Fine Art, Kuala Lumpur, Malaysia (2012); and Pelan – Pelan & Bilik Gerakan, The Annexe Gallery, Kuala Lumpur, Malaysia (2008).



Forever
Gauze, tissue paper, polyvinyl adhesive, polycrylic, acrylic on canvas
190 x 228 cm triptych
(190 x 76 cm each)
2019

Gallery

GAJAH GALLERY (SGP)

Founder: Jasdeep Sandhu

Founded in 1996, Gajah Gallery is dedicated to the representation, promotion and exhibition of Southeast Asian artists on the local and international stage. With spaces in Singapore, Jakarta, and Yogyakarta, the Gallery is a pioneering body in the Southeast Asian arts scene, representing a portfolio of the region's leading artists as well as engaging the brightest emerging talents in contemporary art today.

Maria Jeona Zoleta (PHL)

Maria Jeona Zoleta (b. 1989, Philippines) is a visual artist from Manila, Philippines. She works with various mediums, from paintings, drawings, textiles, videos, and sculptures to installations. Zoleta grew up in the red light district of Makati City, Metro Manila, which informs her visual language. She takes comfort in her obsession with the weird and the eerie. Following a nonlinear spiral timeline, she likes to imagine and research topics that intrigue and challenge her, such as the concept of the "Uncanny Valley" by the roboticist Masahiro Mori and the idea of "Patchwork City: Class, Space and Politics in Metro Manila" by Marco Garrido. Yet her process is very much influenced by her context: Philippine history, the Y2K Millennium bug, and the Internet generation that raised her.

In 2011, Zoleta graduated from the University of the Philippines Diliman (College of Fine Arts). She has exhibited widely locally and internationally. She won the Ateneo Art Awards 2014 – Fernando Zóbel Prizes for Visual Art.



My Body is a 5-Star Hotel for Puppies
Acrylic on Canvas
152 x 122 cm
2023



Take Care of My Cat pls.
Acrylic on Canvas
91.5 x 122 cm
2021

Gallery

ISA ART GALLERY (IDN)

Founder: Deborah Iskandar

The famous Spanish painter, Pablo Picasso once said “Give me a museum and I will fill it.” When Deborah first started as a finance lawyer collecting art at the young age of 26, she knew that art was her museum and she wanted to fill her whole life in it. The first cut is always the deepest and most memorable. Her curiosity for art began when she bought her first painting as a successful banker at an exhibition in Hong Kong. Since then, she never looked back and having studied Russian in university started to collect non-conformists art from the former Soviet Union. After moving to Indonesia in 1991, she officially entered the art world in 1996 by opening Christies, the first auction house in Indonesia. She later moved to Sotheby's before branching out on her own. As a senior player in the art industry, in 2013 she dived into an entirely different spectrum of art; both on the technology side together with art consulting. She's finally come full circle earlier this year by opening ISA Art and Design, an online and offline gallery.

She notes that the fun of being both an art collector and gallery owner is that “as a gallery owner, you are always looking at what's new in the market and the new young artists and as a collector, she is still building her collection by supporting the young artists through personal acquisitions. One of the missions of the Gallery is the promotion of women artists. In this vein, she and her team noticed the lack of woman artist appreciated and acknowledged within the industry and means to focus on such amazing figures in her Gallery such as representing Indonesian diaspora artists in their ‘other’ home country in forms of multimedia and performance arts. ISA Art and Design also emphasizes new media artists and the third pillar of a thriving secondary market.



Atang's Hem
Cyanotype on watercolor paper
H82 x W125.5 cm
2023

Corinne De San Jose (PHL)

Corinne De San Jose (b. 1977, Bacolod) is an interdisciplinary media artist based in the Philippines. Her works range from printmaking and video art to sculptures and sound installations, reflecting complex systems that interact among these different forms. They deal with the different processes between materiality and the inherent performativity to explore other possibilities of perceiving her own environment within and around.

De San Jose started her practice as a professional sound engineer eventually becoming an award-winning sound designer for movies, collaborating with Filipino directors including Lav Diaz, Erik Matti, and Raya Martin. Her work in the film industry has led to De San Jose's early visual practice in photography, where she captures inanimate objects and landscapes as dynamic characters in visual narratives. She has also worked on "camera-less photographs" by directly exposing filmic materials to different ecological surroundings, creating elemental works that reveal both intrinsic and observational qualities.

Ezzam Rahman (SGP)

Ezzam Rahman (b.1981, Singapore) is a multi-disciplinary artist known for his interest in the body and the use of common, easily accessible, yet unconventional media in his art practice. Working across sculpture, installation, digital media, and performance, he creates works that are often time-based and ephemeral, aiming to pique viewers' thoughts on the themes of body politics, impermanence, traces, and abjection. As a performance artist, Ezzam is an adjunct lecturer in LASALLE College of the arts and Nanyang Academy of Fine Arts. He was awarded a joint winner of the Grand Prize for the President's Young Talents 2015 and the People's Choice Award by the Singapore Art Museum. In 2016, Ezzam was awarded the Goh Chok Tong Youth Promise Award by Yayasan Mendaki and the prestigious Young Artist Award by the National Arts Council, Singapore. In 2021, Ezzam was awarded the Most Promising Award; photography category for PULSE Awards, Thailand.



It Is Good To Know Who You Are Not (1 & 2)
 Artist's skin, used anti-inflammatory plaster, threaded
 wire, ball bearing, porcelain bowl, adhesive and
 epoxy resin.
 Approximately 25cm (H) X 10cm (L) X 10cm (W)
 A series of two [without glass or acrylic casings]
 2023

Liu Liling (SGP)

Liu Liling (b.1993) works with the photographic image, her background in painting informing her practice and interest in layering colours and textures. Through her process-oriented practice, Liu is interested in exploring ideas of duration present in a static form, employing methods of erasure and repetition as approaches to the picture plane. She graduated from LASALLE College of the Arts, Singapore with a Bachelor in Fine Arts (First class Honours). Recent exhibitions include 'LHLLL' (2022) at Mizuma Gallery Singapore and 'Something Similar' (2021) at starch.



Light Ash
Inkjet print on Japanese gampi
43 × 62 cm
AP
2023



Ocean Ash
Lithograph, embossed print on cotton paper
38.2 × 56 cm
Edition 1 of 3 + 1 AP
2022

Gallery

SRISASANTI GALLERY (IDN)

Founder: E. St. Eddy Prakoso

Srisasanti Gallery is an art gallery founded in 1994 by E. St. Eddy Prakoso with the main goal of initiating global appreciation for Indonesian artists.

This gallery dedicates its efforts to supporting the career development of artists by consistently initiating various exciting and distinguished exhibitions and non-exhibitions programs. Apart from presenting a dynamic range of programs each year, Srisasanti Gallery also actively participates and presents its artists at international art fairs.

A part of Srisasanti Syndicate group, through its management and representation programs, the group represents and assists its artist from a long-term perspective to help enrich their portfolio and further their artistic development.

Alfredo Esquillo Jr. (PHL)

Born in Manila in 1972, Alfredo Esquillo Jr majored in painting at University of Santo Thomas. Since then painting has remained the mainstay of his practice, even being incorporated into his more recent works that could best be described as assemblages or installations.



Conquered Heart
Oil and sawdust on canvas,
120 x 90 cm
2023

Gallery

VIN GALLERY (VNM)

Founder: Vincenzo Vin Della Corte

Based in downtown Ho Chi Minh City, Vin Gallery has established an active presence in art fairs across Asia by promoting cross-cultural hybridization. We aim to bring artists with critical practices to HCMC to share their work with the local art scene while simultaneously striving to discover and promote promising South East Asia artists to the international art scene. Our artists come from diverse cultural backgrounds and art educations, work with various mediums and have a spectrum of life experiences. They have strong conceptual and challenging visions, materialized in continually evolving forms which we try to foster by creating networks and collaborations with other art spaces in Asia and beyond.

Muhlis Lugis (IDN)

Muhlis Lugis was born in 1987 in Makasar, Indonesia. Muhlis uses printmaking techniques to create dramatic graphic artworks which explore the theme of moral degradation in humanity. Images of tangled body parts or close-ups of human faces are often seen in his works, as metaphors of humans' today problems with dignity presented in a world of absurdities. His critically acclaimed work has been featured extensively in both solo and group shows across the world, as well as in prestigious private collections.



Goyang Erotis
Woodcut on canvas
110 cm x 150 cm
2013

Gallery

WARIN LAB CONTEMPORARY (THA)

Founder: Sukontip Prahapap

Warin Lab Contemporary's distinctive commitment is to engage the global audience by addressing vital social issues through leading-edge curatorial projects. The space works with artists and curators from around the world to create meaningful dialogues through works that provoke thought and stimulate action.

To achieve the goal of engaging the audience at a profound level, the space devotes its focus to only one social issue per year. Since its inception in 2021, the theme has solely been "Environment." During the year, the art space houses art exhibitions by different artists who explore environmental and sustainability issues through their own perspectives and approaches.

The subject of environment is a fitting one, as Warin Lab Contemporary is housed in the 100 year-old former residence of Dr. Boonsong Lekagul (1907-1992), the legendary Thai wildlife conservationist who singlehandedly launched the conservation movement in Thailand. Apart from the exhibitions themselves, Warin Lab Contemporary will also promote broader understanding and encourage positive changes through its educational programming, including workshops, panel discussions and artist talks.

According to Warin Lab Contemporary founder, Sukontip Nakasem, "We are living in a vulnerable world. With powerful technologies that dictate what information we see, human beings are on a dangerous path as we obtain information that is limited like never before. I hope art can give the audience a wider knowledge about the issue prevailing to humanity and an appreciation of the repercussions of our actions. I hope the new art space can enrich the audience experience and stimulate social change."

Ari Bayuaji (IDN)

Ari Bayuaji was born in Indonesia in 1975. He graduated as a civil engineer and worked in Indonesia before deciding to move to Canada permanently in 2005. Once in Montreal, he studied Fine Arts at Concordia University from 2005 to 2010 and now divides his time between Montreal and Bali. The artist is known mainly for his art installations that incorporate the use of found and ready-made objects he collects from various parts of the world, thereby exposing himself to the different cultural traditions.

Ari Bayuaji is expert in conveying aspects of daily life within a culture as his works often expose the overlooked artistic value in everyday life expressed through objects and places and their roles within a society. The found or ready-made objects that compose his creative material might be “old”, but he injects his work with emotion influenced by the contemporary issues he seeks to address to create the “content” as his artworks to create something “new” .



Dreamland,
2023
Woven plastic and cotton threads
170 x 102 cm



The Blue and Red reflection on the Ocean,
2023
Woven plastic ropes, plastic and cotton threads
172 x 123 cm

2023 ASEAN-KOREA Innovative Culture Exhibition

ART:1 New Museum

The exhibition will be held at Art:1 New Museum, 14-25 November 2023. Featuring 21 artworks from 14 art collectors from ASEAN-Korea.

Art Collectors:

Abigail Hakim (IDN)
 Alvin Tan (MYS)
 Diaz Parzada (IDN)
 Disaphol Chansiri (THA)
 Iwan Kurniawan Lukminto (IDN)
 Jayoon Na (KOR)
 Lou Samson (SGP)
 Natasha Sidharta (IDN)
 Nathaniel P. Gunawan (SGP)
 Nguyen Art Foundation (VNM)
 Rudi Lazuardi (IDN)
 Sunarto Tinor (IDN)
 Tom Tandio (IDN)
 Wiyu Wahono (IDN)

Hosted by



Ministry of Culture, Sports
and Tourism

Organized by



Korean Foundation for
International Cultural Exchange

Collaboration with

INDCARTNOW

In Partnership with



Gwon Osang (KOR)

Gwon Osang is a Korean photographer who was born in 1974. Numerous key galleries and museums such as Ilmin Museum of Art have featured Gwon Osang's work in the past.

Gwon Osang's work has been offered at auction multiple times, with realized prices ranging from 3,613 USD to 41,729 USD, depending on the size and medium of the artwork. Since 2009 the record price for this artist at auction is 41,729 USD for Nobody, sold at Christie's Hong Kong in 2010.

Gwon Osang has been featured in articles for The Guardian, Wallpaper and Frieze Magazine. The most recent article is When Art Is Sceptical of Itself written for Art Review in March 2023.

Collection of Abigail Hakim (IDN)



Reclining Figure I
C-print and mixed media
67 x 60 x 120
2020

Haegue Yang (KOR)

Haegue Yang was born in 1971 in Seoul, South Korea, and received her BFA from Seoul National University. In the late 1990s, she moved to Germany, where she earned an MFA from the Städelschule Frankfurt am Main. Traversing a wide range of media, from collage to performance, Yang's body of work often features quotidian and domestic found objects ranging from tea cozies to cans of Spam. The artist dissociates such materials from their original contexts, rearranging them into abstract compositions that build upon a unique and personal visual vocabulary. By including perceptual effects generated with the help of heaters, electrical fans, and even scent diffusers, Yang frequently stages multisensory environments, which — together with the mundane objects — become meditations on labor, emotional connection, and dislocation, replete with references to various moments of abstraction throughout art history.

Collection of Natasha Sidharta (IDN)



Sonic Rotating Panels
Wall mounted sculpture (powder-coated steel
sheet, ball bearings, metal grid, brass plated
bells, metal rings.
100 x 70 cm
2014

Suki Seokyeong Kang (KOR)

Suki Seokyeong Kang (b. 1977) is a visual artist based in Seoul, Korea. Her practice traverses painting, sculpture, performance, video and installation. Inspired by cultural traditions of Korea as well as contemporary artistic and literary discourses.

Her work often takes the form of immersive installations, incorporating sculpture, painting, and video. She is interested in the coming together of individuals, and how they both form community and experience their own histories. Her installation work explores concepts relating to grids and their aesthetics, and how objects are arranged within a room.

Collection of Natasha Sidharta (IDN)

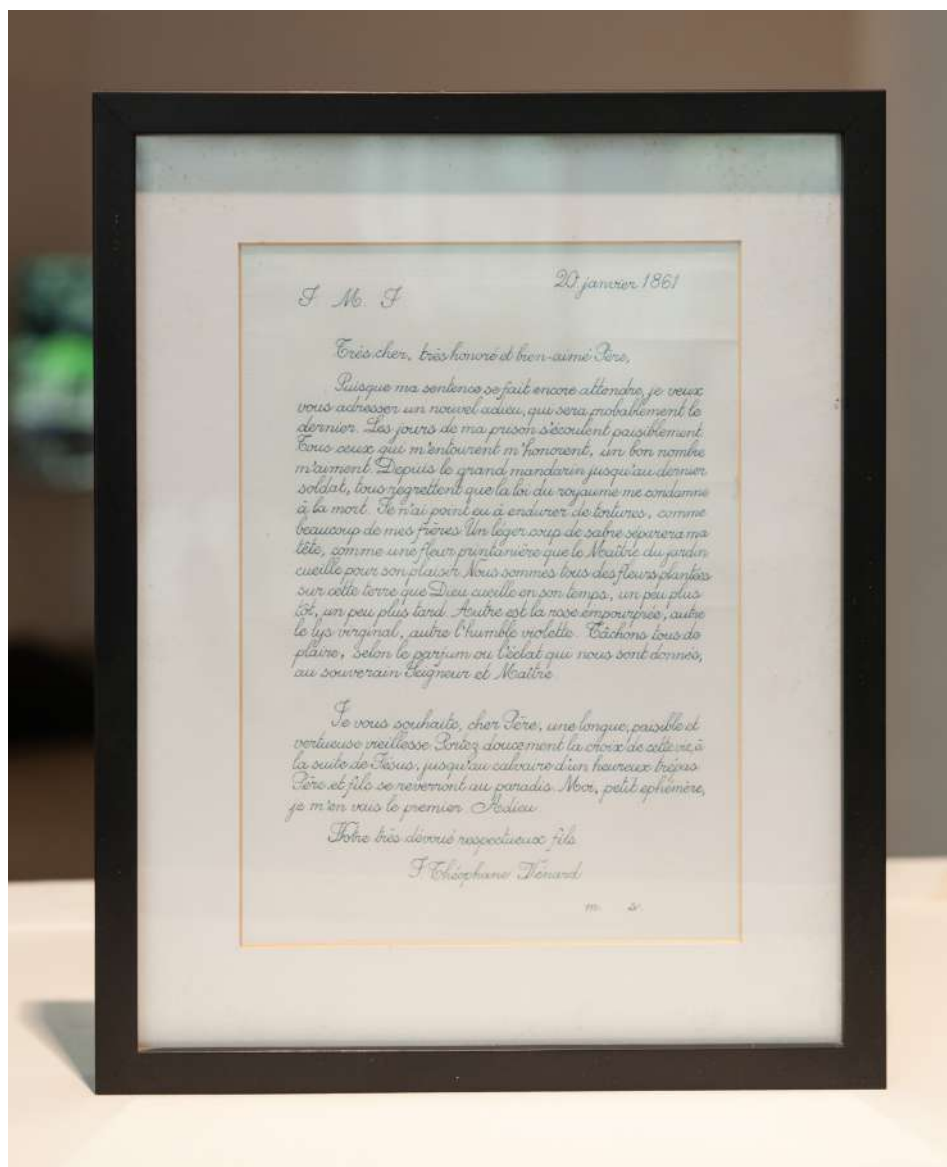


Tender Meander No. 19-04
Assembled units; painted steel, thread, wire,
tree trunk, leather scraps, wooden wheels.
Approx 181 x 59 x 31 cm
2018-19

Danh Võ (VNM)

Danh Võ is a Vietnamese-born Danish contemporary artist known for his Conceptual Art addressing issues of self-identity and cultural heritage. Throughout his practice, Vo has used objects and documents that are representative of America or Western values to create emotionally charged sculpture. By covering these with gold leaf, his work serves as a means of concretizing the longstanding Imperial effects Western consumerism has had on immigrants hoping to reach a better life. Born in 1975 in Bà Rịa, Vietnam, Vo and his family fled through Saigon after the Communists had over taken the country. While attempting to escape by boat, his family was picked up by a Danish freighter and went on to settle and becoming naturalized citizens in Denmark. Vo has participated in the 2013 and 2015 Venice Biennales, and his works can be found in the collections of the Solomon R. Guggenheim Museum in New York, The Museum of Modern Art in New York, the Kunstmuseum Basel, and the Walker Art Center in Minneapolis, among others. He lives and works in Berlin, Germany.

Collection of Natasha Sidharta (IDN)



2.2.1861
Ink on paper
29.6 x 21 cm
2009

Sopheap Pich (KHM)

Sopheap Pich was born in Cambodia and left the country with his family as a refugee at the end of the Khmer Rouge's reign, subsequently settling in the U.S. Memories of his childhood experiences in Cambodia and a desire to reconnect drew the artist back to the country in 2002. Pich draws his materials, primarily rattan and bamboo, from indigenous sources and uses a traditional weaving technique. Pich has had solo exhibitions at Henry Art Gallery, Seattle (2011–12); and the Metropolitan Museum of Art, New York (2013). Notable group exhibitions include the 6th Asia Pacific Triennial, Queensland Art Gallery, Brisbane, Australia (2009); Singapore Biennial (2011); Documenta 13 (2012); 57th Venice Biennale (2017).

Collection of Iwan Kurniawan Lukminto (IDN)



Desert Planes No. 1
Wall sculpture (Bamboo, rattan, wire, burlap,
plastics, oil based spray paint)
159 x 122 x 9 cm
2014

Young Joon Kwak (KOR)

Young Joon Kwak (1984) is a multidisciplinary artist based in Los Angeles. Kwak's works span in the interest of black, indigenous and people in color (BIPOC).

Young Joon Kwak receives FA from University of Southern California (2014), MA in Humanities from University of Chicago (2010), and a BFA from School of the Art Institute of Chicago (2007). She receives multiple grant from The Community Foundation Fellowship for Visual Artists (2022), Korean Arts Foundation of America Award (2020), Rema Hort Mann Foundation Emerging Artist Grant (2018), Artist Community Engagement Grant (2016), and Art Matters Foundation Grant (2016).

Collection of Sunarto Tinor (IDN)



Divine Kiss
Rhinestones, glitter, resin, pigmented wax, chain
Approx. 38 x 64 x 18 cm
2021

Saiful Razman (MYS)

Saiful Razman is an artist based in Kuala Lumpur. He earned a bachelor's degree in painting at Universiti Teknologi MARA in 2003. Over the years, Razman has explored everything from pop-inspired collages to abstract oil paintings that experiment with color and patterns.

His current series engages everyday objects and disposable items, such as medical gauze and tissue paper. These ordinary, everyday items are then manipulated and reinforced using polyvinyl adhesive and polycrylic to construct larger surfaces for installations and collages on canvas while retaining their physical features.

Collection of Sunarto Tinor (IDN)



The Landscape
Toilet paper, medical gauze, polyvinyl
adhesive, polycrylic on canvas. 122 x 486 cm
diptych (122 x 243 cm each, x 2 panels)
2017

Yim Yen Sum (MYS)

Yim Yen Sum received a diploma in Fine Art from Dasein Academy of Art (2008), where she began her practice of stitching together her work. She predominantly works with textiles when creating her ever-evolving installations and explores the concepts of relationships and interconnectivity, between us as a society, our practices and interactions with our environment. Her work often invites the audience to consider their own connections with those within their vicinity, and through viewing and interacting with her pieces, aims to build new relationships. Yen Sum's works reflect hours of incredibly delicate needlework, worked through units of gauze that has undergone a process of manipulation, including screen printing and appliqué. She repeats the process accumulating units, like building blocks, and stitching them together until satisfied with the end result, a finality that Yen Sum is often hesitant to declare she's reached, as each piece she creates has the ultimate ability to evolve and change with time and space.

Collection of Sunarto Tinor (IDN)



When The Light is Off (V)
 Embroidery on gauze, gauze dyed in acrylic
 337 x 46 cm
 2019

Khairullah Rahim (SGP)

Khairullah Rahim (b. 1987) is an accomplished Singaporean artist with a global reach. His works have been showcased in numerous exhibitions abroad and he has received prestigious awards and commissions. His works are also collected by renowned institutions.

His works span around installations and multimedia works. Rahim plays with medium, tools, and objects in everyday life. Rahim graduated from LASALLE College of the Arts, in partnership with Goldsmiths, College of London in 2013. He was also a recipient of the Future Leadership Scholarship from the college.

Collection of Rudi Lazuardi (IDN)



Still Here
 Manila rope, nylon rope, stainless steel chain,
 paddle grip, cable tie, screw, gravel, drift-
 wood, fishing lure, air brake coil fitting
 2018

Isabel & Alfredo Aquilizan (PHL)

Award-winning and internationally-acclaimed husband-and-wife duo Isabel and Alfredo Aquilizan (b. 1965 and 1962, Philippines) approach their collaborative practice from the lens of their own personal experiences of global movement in relation to family and home. In doing so, they create highly detailed installations and sculptures that spark conversations around ideas of identity, migration, journey and displacement. Often using everyday, non-traditional materials, they draw attention to the transient nature of global movement, settlement and community, to create objects that serve as metaphors for everyday human life.

The works of Isabel and Alfredo Aquilizan have been exhibited extensively in galleries and institutions worldwide, including the Art Gallery of New South Wales (2023); National Gallery Singapore (2022); Podo Museum, South Korea (2022); Madre Museum, Italy (2022); Tai Kwun Contemporary, Hong Kong (2021); Museum of Brisbane (2021); Auckland Art Gallery, New Zealand (2019); Mao Jihong Arts Foundation and Centre Pompidou, China (2018), amongst many others.

Collection of Diaz Parzada (IDN)

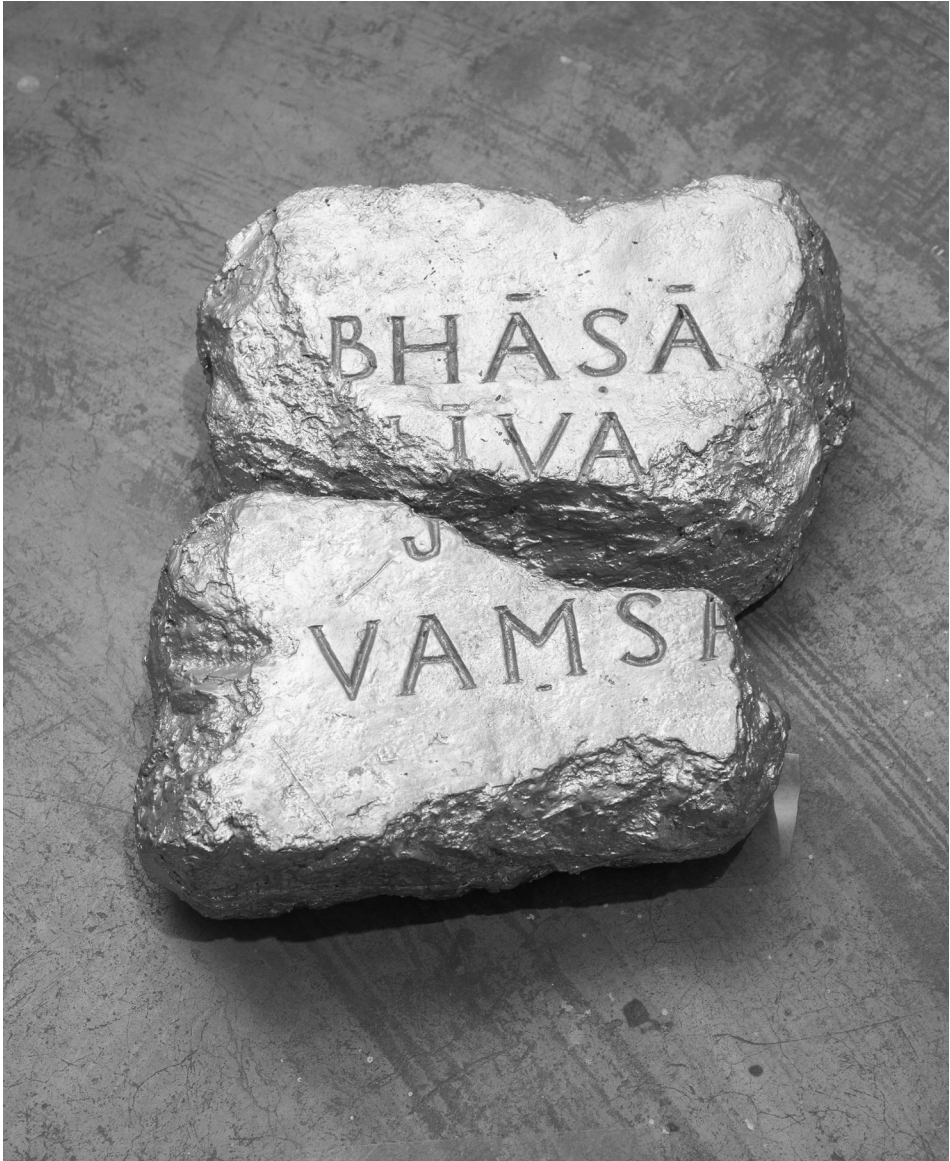


The Crown on a Pedestal
Upcycled aluminum trash, approx. 20 x 35 cm
Used mirror on used frame approx. 70 x 110 cm

Tan Zi Hao (MYS)

Tan Zi Hao is a multi-disciplinary artist who works predominantly with installation and performance art. His works explore discourses of power within the postcolonial setting and probe the disjuncture in the production and contestation of history. Language, multilingualism, and linguistic ideologies are subjects that inform most of his text-based installations. Trained and also working as a graphic designer, aside from his projects as a conceptual artist, Tan is active as a researcher, writer, and occasional zinester. His perspectives as both a designer and researcher inform his artistic practice in both its richly layered substance and rigorous vocabulary.

Collection of Diaz Parzada (IDN)



Bhasa Jiva Vamsa
Spray painted fibreglass.
51.5 x 53 x 15 cm
2017

Ming Wong (SGP)

Ming Wong was born in 1971 in Singapore. He currently lives and works in Berlin. Originally trained in traditional Chinese painting, Wong also made a name for himself as a playwright in the Singapore theatre scene, before obtaining his Masters in fine art media at the Slade School of Art in London.

He recently presented solo exhibitions at MKgalerie in Berlin and Rotterdam, and Gallery 4A in Sydney; his works have also been shown in the past year at the Jakarta Biennale, Images Festival in Toronto, Art Forum Berlin, Preview Berlin, ZKM Center for Art & Media in Karlsruhe, Centro Cultural Montehermoso in Vitoria-Gasteiz, Singapore Art Museum, S1 Artspace in Sheffield, Galleria neon campo base in Bologna, etc.

Collection of Wiyu Wahono (IDN)



Life of Imitation
Video, 2 projections, color and sound (stereo)
Duration 12 minutes, 53 seconds
2009

Bernandi Desanda (IDN)

The works of Bernandi Desanda (b. 1996) tells many stories. The artist often put himself as a storyteller where his painting have many layers of narrative. His painting mostly consists of many busy collages, playful reference, and characters from popular culture.

Alongside his practices, Bernandi Desanda or also known by the monicker of Berbrain apply many materials and approach to his works. From a more harmonious collages of characters to a distinct and distorted figures filled with layers of spray and mixed materials.

Collection of Alvin Tan (MYS)



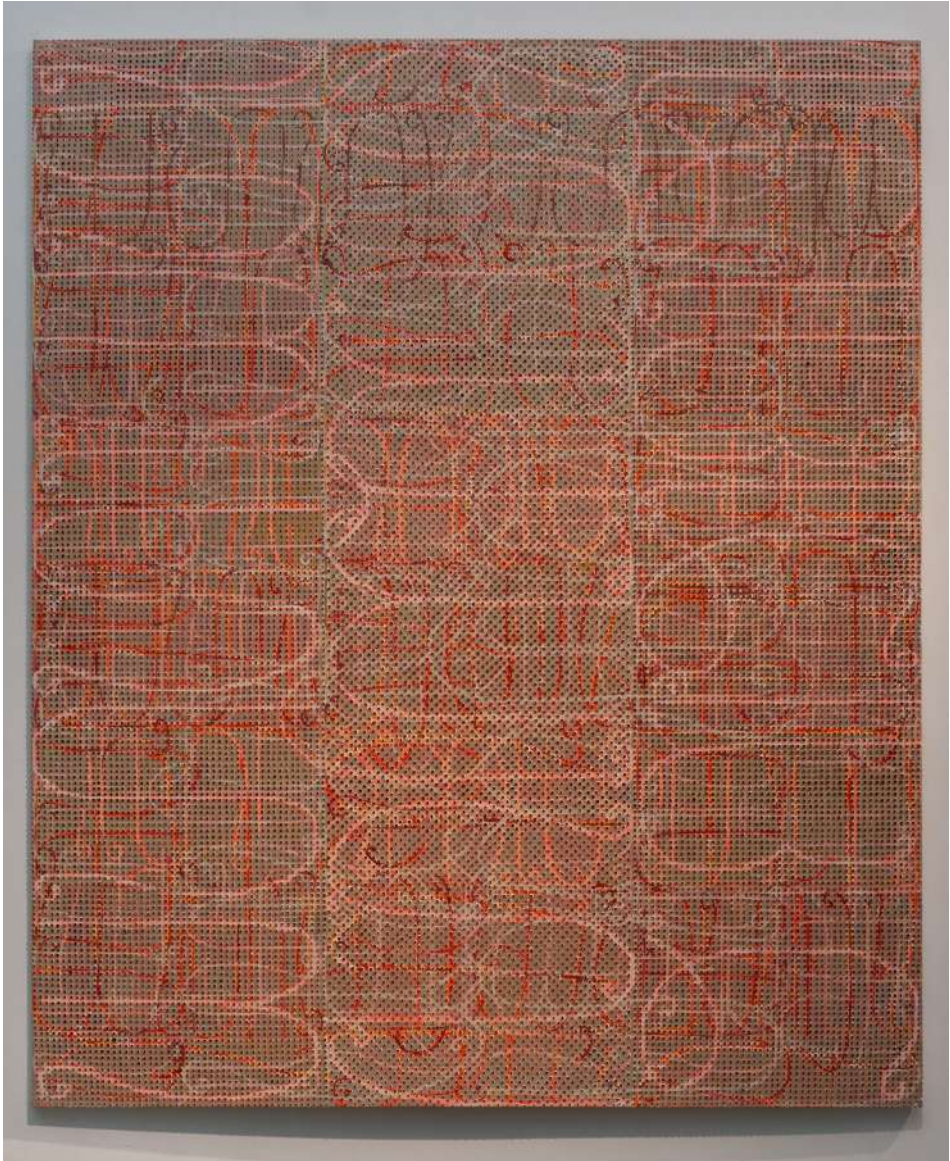
Whisper from Another Dimension
Mix media on canvas
200 x 200 cm

Savanhdary Vongpoothorn (LAO)

Savanhdary Vongpoothorn (b. 1971) is a Laotian and Australian-based artist. Vongpoothorn fled Laos with her family to Australia while military conflict sparked in the late 1979.

Vongpoothorn achieved a Bachelor's degree in Visual Arts from the University of Western Sydney and went on to earn a Master's degree in Fine Arts from the University of New South Wales (COFA). She put interest in historical art movement in the medium of patterns. Savanhdary Vongpoothorn recognized as one of the leading southeast Asian artists in Australia.

collection of Lou Samson (SGP)



Re-enchantment 1
Acrylic on perforated canvas
180 x 150 cm
2008

Khvay Samnang (KHM)

Khvay Samnang (b. 1982) is a multidisciplinary artist from Cambodia that founded the notable artists collective Stiev Selapak. Sometimes dubbed as a super-rebel group consists of artists that dedicate in reappraising Cambodian history.

Through his personal artworks, Samnang used sculptural methods in creating performance for photographs. His works deeply rooted in bodily interactions and uniques costumes to extend the narrative inside this captured moments mixed in contextual backgrounds.

Collection of Lou Samson (SGP)



Calling for Rain
Digital C-Print
80 x 120 cm
2021

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Collection of Disaphol Chansiri (THA)



Preah Kunlong (The Way of Spirit)
Two channel video, color and sound
2016-2017

Sawangwongse Yawnghwe (MMR)

Sawangwongse Yawnghwe (b. 1971) born in a rebel-controlled region of Shan State. Yawnghwe has a rich family history deeply intertwined with Burmese politics. Sawangwongse Yawnghwe hails from a tumultuous family history, as his grandfather, Sao Shwe Thaik, served as Burma's first president before facing adversity following a military coup. After a failed assassination attempt on his father, Sawangwongse and his family sought refuge in Canada, where he now resides and practices his art in the Netherlands.

Yawnghwe has exhibited internationally and his works housed in the collections of MAIAM Contemporary Art Museum in Thailand and Singapore Art Museum.

Collection of Nathan Gunawan (SGP)



Transnational Circuit
Oil on linen
124 x 224 cm
2018

Patricia Perez Eustaquio (PHL)

Patricia Perez Eustaquio (b. 1977) was considered one of the Philippine's most prominent artist in her generation. Her works based on multidisciplinary and contemporary approach, ranging from drawing, painting, and sculptural installation. She used to works with everyday objects from shoes, fashions, cardboards, and household items.

Patricia's interest are often connected with urban culture where one left unnoticed about their relationship with tools and how the repetitive activities had to tell about the human legacies.

Collection of Nathan Gunawan (SGP)



Untitled (Spears)
Epoxy paint, PVC pipe, found (plastic) flowers/objects, gold aluminium wire, dimensions variable.
2016

Julian Abraham “Togar” (IDN)

Julian Abraham (b. 1987) or known by the name Togar is an Indonesian contemporary artist which define his legacy in interdisciplinary mediums. His works range from installation, sounds, and performative photography. He likes to call himself as a pseudo-scientist while experimenting in his works.

His works align with concepts such as generative, manipulation, and dematerialization in which he speaks about connection between people, environment, and complex concepts of technologies.

Collection of Disaphol Chansiri (THA)



"Arief", "Beben", "Ginggi", & "Syukrillah"
UV print on aluminum dibond,
100 x 100 cm

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Collection of Disaphol Chansiri (THA)



"Grace" & "Loranitha"
UV print on aluminum dibond
100 x 180 cm

Tada Hengsapkul (THA)

Tada Hengsapkul (b. 1987) works mostly speaks about resistance in many layers. Tada's went from photography into a more complex works but still maintained his interest into taboo and representations.

Tada is a Thai photographer who trained at Bangkok's Pohchang Academy of Arts. He has been exhibiting his work internationally since 2011, and his recent exhibitions include the 9th Asia Pacific Triennial of Contemporary Art and other prestigious venues.

Collection of Nguyen Thuy Quynh (VNM)



Topography
Blow-torched paint on metal discs, mounted on wood.
58.5 x 40 x 4.5 cm each (total of 7, without frame)
2023

Rirkrit Tiravanija (THA)

Rirkrit Tiravanija (b. 1961) is a son of a Thai diplomat. He moved frequently during his youth but growing up primarily in Thailand, Ethiopia, and Canada. He received his BA from the Ontario College of Art, Toronto, in 1984, and his MFA from the School of the Art Institute of Chicago in 1986.

His works represented in many international galleries, museums, and also public collections. Tiravanija lives and works in New York, Berlin, and Chiang Mai.

His works are mostly related to communal relations and traditional outlook of people in Thailand. He delivers his interest through paintings, installations, and also video, photography, or music.

Collection of Nguyen Thuy Quynh (VNM)



Untitled 2020 (We Are Not Your Pet)
Screenprint
24 3/5 × 19 3/5 in | 62.5 × 49.7 cm
2023

Atreyu Moniaga (IDN)

Atreyu Moniaga, who originates from Jakarta, Indonesia, is an artist whose lifelong fascination with symbols and their intricate meanings has been a driving inspiration since a young age. This innate captivation has led him to embark on an artistic journey, utilizing his creations as a profound medium for conveying thoughts and emotions. His artworks, replete with enchanting intricacies and imaginative allure, stand as a reflection of his personal odyssey toward self-discovery and self-acceptance. His work was most recently shown in solo shows at KIAF, Seoul, South Korea

Collection of Jayoon Na (KOR)



Apa yang akan Didengarkan oleh Perut yang Lapar
 Watercolour on paper
 60x40 cm
 2022

Chris Chong Chan Fui (MYS)

Chris Chong Chan Fui (b. 1972, Malaysia) is an artist who works with varying materials in an installation format. His works question the definition of authenticity as well as processes within the fields of science, economics and the moving image. He has exhibited his works at the Hirshhorn Museum and Sculpture Garden in London, United Kingdom; Palais de Tokyo in Paris, France; EYE Film Institute in The Netherlands; Austrian Museum of Applied Arts; Museum of Canadian Contemporary Art and the Singapore Art Museum.

He has also premiered his films at prestigious festivals such as the Cannes' Directors' Fortnight, Vienna, BFI London and Wavelengths in Toronto, Canada. His works are in the public collections of the Hirshhorn Museum and Sculpture Garden and the Singapore Art Museum. Chris is a Smithsonian Institute fellow (National Museum of Natural History) and a Ford Foundation fellow. His recent artist residencies include Cité internationale des arts in Paris, France and the NTU Centre for Contemporary Art in Singapore. In 2018, he presented works at the 2018 Gwangju Biennale in Korea. He has also been awarded the 2019 Rockefeller Foundation's Bellagio Arts Fellowship in Italy.

Collection of Tom Tandio (IDN)



Botanic
Pigment ink on fine art cotton rag
213 x 152 cm each, series of 8
2013

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