

Falling

Curator: Michela Sena

2021.12.18 – 2022.1.15

The 2nd space of Tang Contemporary Art Beijing

Tang Contemporary Art is proud to present a group show “Falling,” which curated by Michela Sena, will open in the gallery’s 2nd Beijing space at 4 p.m. on December 18, 2021 (Saturday). With this project: ‘Falling’, a wide-ranging exhibition, inclusive of 23 artists coming from different countries of Southeast Asia, the exhibition aims to portrait a snapshot of SEA art in its complexity. The show features a majority of established artists, emblematic names resonating internationally during the past 20 years:

Andres Barrioquinto
Marla Bendini
Jigger Cruz
Ayka Go
Gongkan
Faris Heizer
Sriwan Janehuttakarnkit
Geraldine Javier
Sakarin Krue-On
Dinh Q Lê
Mit Jai Inn
Raffy Napay
Kitti Narod
Eko Nugroho
Kim Oliveros
Wedhar Riyadi
Luis Antonio Santos
Rodel Tapaya
Khairulddin Wahab
Entang Wiharso
Shen Jiaqi
Pannaphan Yodmanee
Yunizar

Falling

“Beauty itself doth of itself persuade the eyes of men without an orator.”

William Shakespeare.

'The Rape Of Lucrece' (1594)

We decided to install the work by Mit Jai Inn at the center of the gallery’s huge atrium. The work is called ‘Fallen’ and it’s a large flag, that we imagine floating, while falling in slow motion from the ceiling until hitting the ground. We positioned the flag on the floor, giving it the shape of a cross. Now it lies on the ground, people can step on it, can trample it. By the days the cross loses its initial shape, it’s not clear what’s the shape it will take in a month, nobody knows, only time will tell.

Think of a society and imagine its flag, its ideology, the ideology falls. Then try to see a big cross, symbol of religion, of spirituality. But then think that the spiritual wears off, like something trampled under the feet, until it’s not a cross anymore, until it becomes something else, no matter what, it just vanishes. This is the so-called ‘post-ideological’ world we all live in today. Even though the notion of a ‘post-ideological’ age is itself a masking device, since social media and networks have created new kinds of ideology and globalization and delocalization brought to cultural decentralization.

The very concept of South East Asian art has to be reconsidered after this reflection. South East Asian artists today, just like artists coming from any region, belong to a changing scenario, divided between modernity and tradition, parochialism and hospitality, and the center and the outskirts.

With this project: ‘Falling’, a wide-ranging exhibition, inclusive of 23 artists coming from different countries, we aim to portrait a snapshot of SEA art in its complexity. The show features a majority of established artists, emblematic names resonating internationally during the past 20 years: Mit Jai Inn, Sriwan Janehuttakarnki, Sakarin Krue-On from Thailand; Yunizar, Entang Wiharso, Eko Nugroho from Indonesia; Geraldine Javier, Andres Barrioquinto, Jigger Cruz, Rodel Tapaya from the Philippines and Dinh Q Lê from Vietnam. In dialogue with them, we present a few younger artists that better epitomize the feeling of the new generation: Pannaphan Yodmanee, Gongkan, Kitti Narod, Luis Antonio Santos, Kim Oliveros, Raffy Napay, Ayka Go, Wedhar Riyadi and a group of young artists coming from Singapore: Shen Jiaqi, Khairulddin Wahab, Faris Heizer and Marla Bendini.

Still the exhibition in its whole results in a chorus that’s absolutely in sync with one another. In fact regional, cultural peculiarities give way to an international language that all of them equally use to express their art, despite the different context they come from.

South East Asia art scene is today completely parallel to other international realities. This is obviously due to the new fluidity of connections and the incredible ease of communication we experience globally since a few years. But this apparent simplification doesn’t come without a side effect: together with the flexibility and rapidity of

communication, the revolution of the global system has enhanced the traits of 'nihilism'. The very value of freedom is now relegated to the individual sphere as a principle of self-determination, beyond ideologies and morals. Our ethical choices are all relative today, we live in the illusion of freedom but we are simply immersed in a kind of 'transitory' reality that doesn't propose a new system of values in place of the traditional one.

There is nothing that has withstood the corrosion of time, nothing that is worthwhile and that remains. Everything today is fleeting and provisional. We find ourselves living in an archipelago without a center, and this in both senses: the geopolitical one and the cultural one.

But just when ideologies cloud over, the natural human need to give space to the spiritual sphere nevertheless remains. Rationality and spirituality are two sides of the same coin, and they are both functional and necessary to our existence. Therefore artist in this era is called to play a crucial role, being art, perhaps, the only reserve still intact of spirituality, irrationality, ideas and ideologies. Artists today, whether or not they are aware of it, take on a social responsibility; they are the demiurge of spirituality, the modern ministers capable of evoking mental spaces of freedom. Therefore the spiritual part of us continues to live in art.

As modern rebels, artists, while making art, express freedom and independence. Art represents a human sphere capable of resisting automatism and nihilism. It represents the ancient freedom in a modern guise: substantial, elementary freedom that survives in spite of everything.

In fact, it is the immateriality of art that fascinates us. We fall in love with the void, not with the full, because beauty and magic are transcendence, and not materiality. For this reason the language of art has to do with the spiritual so much that it seems stolen from the language of the mystics. If reality in its concreteness cannot stimulate us, because it leaves no room for creation, vitality and beauty exist only where there are construction, projection, invention and ideation. We are irreducibly trapped in our solitude, and if transcendence is given, it runs through the space that exists between nature and its transfiguration. Therefore artistic creation is what fascinates us and keeps us alive, it's not simply nature, but it's what, starting from nature, we are able to create.

Michela Sena
29.11.2021

About Curator

Michela Sena (b.1976) is a Rome-Bangkok based curator and art critic. Her research relates to the dialogue between contemporary artists coming from different territories. After she graduated in museology and art history at Roma Tre University and got a Chinese language degree at SISU Shanghai Foreign Studies University, she was director of Primo Marella Gallery Beijing and Director of Tang Contemporary Art Bangkok. She curated a wide number of shows proposing a punctual snapshot of contemporary art research, developing in recent years a focus on Chinese and South East Asian art. She is currently Tang Contemporary Art Europe Representative and Asian Art Consultant.

About Artist

Andres Barrioquinto

Andres Barrioquinto was born in Manila in 1975. He spent his teenage years in Hong Kong, studying at Royden House School. Then he went back to Manila to get his college education, he graduated in Fine Arts from the University of Santo Tomas in 2000. He had several solo exhibitions in the Philippines and abroad. Since 2001, Barrioquinto has had a number of solo exhibitions across Asia and Europe, including Singapore, Indonesia, Japan, Taiwan, Korea, Switzerland, and the UK. He was the recipient of the prestigious 13 Artists Award from the Cultural Center of the Philippines in 2003. In 2019, Barrioquinto had a solo show at the Saatchi Gallery. His works collected by important institutions like Singapore Art Museum among others. In more recent years, Barrioquinto works have developed a distinctive style of surreal and hyperrealistic portraits. With fine strokes in acrylic and oil, the artist renders recognizable faces in subdued tones. The darkness in his old style creeps into his newer works, though masked by calm expressions covered in flowers, birds, butterflies and traditional patterns in Japanese culture. Specific to these overlays are the *ukiyo-e*, Japanese woodblock prints from the Edo period. In 2018, Barrioquinto became one of the few living artists to show at the National Museum with the special exhibition, "Portraits". The wildly successful show featured contemporary portraiture of known names in local industry such as Baby Fores, Josie Natori, Bea Zobel, Jess Kienle, among others.

Marla Bendini

Marla Bendini was born in 1986, Singapore. Marla focuses on the politicized body and its hypervisibility. Drawing on her trans identity and lived experiences, she resides and operates in the in-between, interrogating the existence of absolute dichotomies. In providing us with a stark reminder of our physicality and self-identity, Marla points to the queering of these liminal spaces, toward the inevitable coming of the trans-/post-human condition. Her first self-titled exhibition *Marla*. (2008) was presented in a transsexual bar in Pattaya, Thailand. Sponsored by *Fridae.com*, Asia's largest LGBT portal, she presented *Conversations between father and son* (2010), a multimedia installation-performance supported by The Substation Gallery, Singapore. Since then, she has been very active in Singapore's queer and cultural scene, organizing and participating in numerous group exhibitions and performance art festivals such as *Future of Imagination* and *R.I.T.E.S.* Her solo exhibition *I'm Nervous*, presented by *Grey Projects* was organized in conjunction with the 10th edition of *IndigNation*, Singapore's longest running LGBT festival. Marla Bendini has exhibited and performed in *Clifford Chance Pride Art Show 2021*, *Salon des Influencers at Alliance Française de Singapour 2021*, *Supermarket 2012*, *Stockholm Independent Art Fair*, sponsored by *Riksställningar/ Swedish Exhibition Agency*. She also held several solo exhibitions including *Backroom* (2021), *Fairy Conclave* (2021) at *Cuturi Gallery*; *April Fools* (2020) at *Coda Culture art space* in Singapore. She will present her 8th solo exhibition in September 2021, in a duo show with *Victoria Cantons*. Marla has performed and exhibited in Singapore, Malaysia, Thailand, Macau, Sweden, Spain and the United States of America.

JIGGER CRUZ

Born 1984, Malabon City, Manila, Philippines, Jigger Cruz graduated with a Bachelor of Fine Arts at the Far Eastern University, Manila and also trained at the De La Salle College of Saint Benilde before pursuing a full-time career as a painter. The artist has been listed in international auction houses around the world, and has exhibited in both solo and group shows locally and internationally, from the Philippines to Thailand, Indonesia, Singapore, Japan, Germany, Switzerland, France, Italy, Austria, and the United States. His work can be found in multiple public collections, including: The Dikeou Collection, Denver, CO, USA; Guggenheim Museum, NY, USA; Saatchi Collection, London, UK; and Zabłudowicz Collection, London, UK. Cruz's art practice is characterized by his idea to play with defacement and vandalization, making use of oil colour, spray paint and rough interventions directly on the canvases, which is sometimes burned and, in some cases, even to cut. Each artwork is created by the artist from a canvas previously painted, where he copied the Flemish and Post-Renaissance masters. Apparently without a logical scheme, Cruz applies layer by layer the dense oil colour, not only hiding, rather mystifying the classical backdrop. In this way the artist explores, through his artworks, the deep relationship between the canvas and its meaning, past and present, figuration and abstraction. The figures of the classical paintings that transpire below, remind the viewer of the painstaking pictorial activity and the artistic historical baggage of the contemporary painter.

Ayka Go

Ayka Go was born in 1993 Manila, Philippines. Ayka Go has early on been part of numerous noteworthy group exhibitions held in galleries *Kaida*, *West*, *Finale*, *Ayala Museum*, and in a site-specific exhibit curated by *Mark Justiniani* in Manila North Cemetery. Invoking memories of home and childhood, she uses paper sculptures to reconstruct the spaces of such intimate habitation. Selected solo Exhibitions: *Some things we call home*, *Finale Art File*, *Makati City*; *Play*, *Cut*, *Stick*, *Paint*, *West Gallery*, *Quezon City 2021*; *Longings*, *Underground* (Gallery 1), *Makati City 2020*; *A Visual Diary of Sorts/ One Day*; *Day One*, *Underground* (Gallery 2), *Makati City 2019*; *Ephemeral Landscapes*, *Finale Art File*, *Makati City 2018*; *Memory Palaces*, *Finale Art File Booth*, *Asia Now Paris*, *Paris*, *France*; *That Play House*, *Kaida Contemporary Gallery*, *Quezon City*; Home: *A Never - Never Land*, *Finale Art File*, *Makati City 2017*; *A Drawing A Day*, *West Gallery*, *Quezon City*. Selected Group Exhibitions: *Fear No More*, *Says The Heart*, *Nunu Fine Art*, *Taiwan*, 2019; *Ayka Go* is a Filipino artist. *Nunu Fine Art* featured *Ayka Go's* work in the past. The maker's first piece to be offered at auction was "Untitled" at *León Gallery*, *Makati* in 2021.

Gongkan

Gongkan was born in 1989, Thailand. After graduating from Silpakorn University, the artist moved to New York City, where he spent 3 years working in creative departments of advertising agencies. In his spare time, he created street art and illustrations centred on the idea of him being transported through time and space to his homeland. His work, which he named "Teleport Art", gained notoriety in the New York street art scene and later in Bangkok. The element of time is a predominant concept in Gongkan's paintings: surrealistic canvas, populated by human figures, realized with graphic flat strokes. Through presenting different visions of the present times or rewriting the past, the artist creates alternate realities in the process. His selected and recent solo exhibitions include: "Tip of the Iceberg", *Over the Influence*, *Los Angeles*, 2021; "Yestertedaytomorrow", *River City Bangkok*, *Bangkok*, 2019; "Teleport to Taiwan", *Taipei*, 2019;

"Black Area", Funstown, Beijing, "Street Art with First Street Green Art Park", New York City, United States, 2018; "The Another Dimension", Siri House, Singapore, 2018; Selected group exhibitions include: "Vogue HOPE" by Vogue Magazine, Siam Center, Bangkok, Thailand, 2020; "Wonder Forest: Asian Illustration", Powering Art Center, Xiamen, China, 2019; "Asia Illustration Fair", Power Long Museum, Shanghai, China, 2019; "Lucid Exhibition", Seoul, South Korea, 2016; "The Warmest Winter", New York City, United States, 2016.

Faris Heizer

Faris Heizer was born in 1998, Singapore. Heizer paints the metanarratives of the caricatured figures in the state of pain, despair, and hopelessness. These characters exist in an abject reality ruled by their own logics, appropriated from various fictional novels and cartoon shows. He captures the behavioural and the performative to correspond with his sustained investigation into the social organisation of our contemporary society.

Faris Heizer's work has been featured in exhibitions at Sangkring Art Space, Yogyakarta, Coda Culture, Singapore and Cuturi Gallery, Singapore. Following his debut solo exhibition "Shoe Shufflers" at Coda Culture in 2020, Heizer took part in the group exhibition "Body as a Dream at Art Agenda", and was included in the artist line-up as part of OH! Open House, Singapore and International Art Fair, ArtMoments Jakarta Online 2021. Most recently, Heizer presented his solo exhibition, "Another Round" at Cuturi Gallery, where he stages imagined scenes encompassing a tableaux of archetypal characters found in a fictional bar.

Sriwan Janehuttakamkit

Resort to Buddhism, is Sriwan's way to cope with the nostalgia of a pure world, faded under her eyes. The artist born in Bangkok in 1953 incorporates in her art elements of religion and tradition, with an approach common to her fellow South East Asian artists. She refers to the Buddhist concept of the inexorable cycle of life, death and rebirth. Human figures and skeletons are subjects of her canvas, suggesting a sinister connection between life and death, a continuum of life and afterlife. Bright colors with strong contrasts and the flatness of the pattern and two-dimensionality of the figures deprive the subjects of any materiality, giving to the bodies a symbolic function. A feeling of suffocation and malaise warns about the risk of losing the path traced by the Buddhist doctrine of Dharma, the only route that leads to a centered life, aligned with "cosmic law and order".

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Sakarin Krue On

Born in 1965 in Mae Hong Sorn, Thailand, Sakarin Krue-On apart being one of the most representative artists from Thailand, is the head of the Art Department at Silpakorn University, Thailand's top art university. As one of Thailand's earliest artists to work in conceptual art, Sakarin Krue-On has become world-renowned for his innovative creations spanning decades. He has represented Thailand in international exhibitions such as the 50th Venice Biennale (2003), the Thai Pavilion at the 53th Venice Biennale (2009), the Busan Biennale (2012), and the Singapore Biennale (2016). The first Thai artist to participate in Documenta, Krue-On presented two of his important earth art installations, entitled "Terraced Rice Field Art Projectand Nang Fa", which presented the clash between primitive power and modern civilization.

In 2015, Sakarin Krue-On and Huang Yongping held a dual solo exhibition entitled "ImPLY-RePLY" at the Bangkok Art and Culture Center (BACC), often called the Guggenheim of Thailand. With ingenious works and installation methods, the two artists inspired discussions about the relationships between East and West, the individual and the nation, and the traditional and the modern, attracting attention from important figures in the international art world.

DINH Q. LE

Dinh Q. Le was born in 1968 in Vietnam. Lê's work and art practice revolve around the themes of identity, history, and memory, which span various mediums from his well-known woven photographs and tapestries to handmade paper, and video and mixed-media installations that question the reception and consumption of images and how visual culture may inform a national identity. Lê and his family left Vietnam in 1978 and lived in refugee camps in Thailand before relocating to the United States. In California where he lived and went to art school, Lê was sparked by the prevailing perceptions of the Vietnam War and its lingering consequences on the Vietnamese people.

Lê has been invited to exhibit at the 50th Venice Biennial, as well as Documenta (13) at Kassel, Germany. In 2012 he exhibited a major solo project at the Museum of Modern Art, New York. Lê has participated in numerous international exhibitions, recent solo exhibitions include San Jose Museum of Art, California, USA (2018); Singapore Tyler Print Institute (2018); Museum Boijmans Van Beuningen, Rotterdam, Netherlands (2017); Ikon Gallery, Birmingham, UK (2016); Hiroshima City Museum of Contemporary Art, Japan (2016); Site Gallery, Centre for Contemporary Art, Sheffield, UK (2016); Artangel, London, UK (2016); Mori Museum, Tokyo, Japan (2015); P.P.O.W. Gallery, New York, USA (2014); San Francisco Camerawork, USA (2013).

Selected group exhibitions include Hong Kong Art Centre (2017); Nam June Paik Art Center, Yongin-si, South Korea (2017); Asia Society and Museum, New York, USA (2017); Trapholt Museum, Kolding, Denmark (2016); Centre for Contemporary Art, Ujazdowski Castle, Warsaw, Poland (2016); Art Gallery of New South Wales, Sydney, Australia (2015); Carré d'Art, Nîmes, France (2014); Houston Museum of Fine Arts, Texas, USA (2012); The Annenberg Space for Photography, Los Angeles, USA (2012); The Brooklyn Museum, New York, USA (2012); National Museum of Art, Osaka, Japan (2011). Dinh Q. LE works and lives in Ho Chi Minh city, Vietnam

Mit Jai Inn

Mit Jai Inn (born 1960, Chiang Mai) was raised in an indigenous Yong family and Lanna weaving village in Northern Thailand. Aged nine, Mit became a novice monk at Djittabhawan Buddhist College, Pattaya (1970 – 1976). He began his artistic training at Silpakorn University, Bangkok, whose neo-traditionalist curriculum he eventually rebelled against. Leaving for Germany in 1986, where he camped in Kassel during Documenta 8, he enrolled in the Master's programme at the University of Applied Arts, Vienna. There, he met acclaimed Austrian artist Franz West, for whom he worked as a studio assistant (1988 – 1992). Returning to Thailand in 1992, he founded with a group of Thai artists the Chiang Mai Social Installation (CMSI), a festival of ephemeral installations and performance art in public spaces and temples throughout the city. As well as involvement with Midnight University and The Land Foundation – non-institutional projects central to Thai contemporary art practice and discourse. Mit considered a pioneer of Thai contemporary art. Over the past twenty years, his work has been exhibited in major museums and galleries including the Yokohama Triennale (2005); Palais de Tokyo, Paris (2007); Bangkok Art and Culture Centre (2011); Singapore Art Museum (2014); Mori Art Museum, Tokyo (2018); Kaohsiung Museum of Fine Arts, Taiwan; and the 18th and 21st Biennales of Sydney (2012 and 2018). His work is represented by Silverlens in Manila and TKG+ in Taipei. Mit lives and works in Chiang Mai, Thailand.

Raffy Napay

Napay was born in 1986, Manila, Philippines. Napay originally used oil paints, until he developed an adverse allergy to the medium. Whilst recovering, he explored the potential of other materials, and explored working with the available threads and textiles at home. Growing up with a seamstress mother, Napay was exposed to a wide variety of threads, cotton and fabrics and these materials gave him a strong ground into a different world of creativity. The artist realized the creative process, was quite similar – from early conceptualization to finishing touches on an artwork. Now equipped with a needle for a brush, thread and fabric as his paint, the artist approaches his canvas as he would a painting. His composition stays true whilst playing with shadow and light, in effect transcending any intuitive boundary between painting and creating a tapestry.

In 2013, Napay was awarded the prestigious Ateneo Art Award, emerging as winner in the Contemporary Artists category, besting artists from all over the Philippines. The award granted Napay two artist-in-residence programmes at both Liverpool Hope University in the United Kingdom, and at Artesan Gallery + Studio in Singapore. He has held five solo exhibitions, including a solo presentation at Art Stage Singapore with Artesan Gallery in January 2015, and a solo exhibition entitled Sanctuary at the Ateneo Art Gallery in August. In October 2015, Napay won first prize in the much coveted Il Lorenzo Magnifico art awards at the 10th Florence Biennale in Italy.

Geraldine Javier

Geraldine Javier was born in 1970 and studied at the University of the Philippines, first to be a nurse, then to be a ne artist. Since 1999 She has had 34 solo exhibitions and many mixed exhibitions. Her works are to be found in museums and collections in Austria, Germany, the USA, Australia, Singapore, Indonesia, Malaysia, South Korea, etc. In 2012 she left Manila and now lives in Batangas.

Since 2004, Geraldine has been exhibiting her work internationally. Her solo exhibitions include "Curiosities" at the Vargas Museum, U.P. Diliman, Quezon City, Philippines (2013), "Playing God in an Art Lab" at the Singapore Tyler Print Institute, Singapore (2012), "Museum of Many Things" at the Valentine Willie Fine Art, Singapore (2011), "In The Beginning..." at Arario Gallery, Korea (2011), "Sample Cave Paintings" at the Finale Art Gallery, Philippines (2008), "Living Images, Leaden Lives" at the West Gallery, Art Center, SM Megamall, Mandaluyong City, Manila, Philippines (2008), "Girls Will Not Be Girls, Art Center, SM Megamall, Mandaluyong City, Manila, Philippines (2006) and Weight of Light, Finale Gallery, Lao Center, Makati, Manila, Philippines (2005).

In 2009 Javier participated at the Prague Biennale, Prague, Czech Republic (2009). In 2003 she was awarded with the Thirteen Artists Award, issued by the Cultural Centre of the Philippines (CCP), Manila. Today, she is recognized as a leading figure in contemporary Filipino art both on a local and international level.

Kitti Narod

Kitti Narod was born in 1976, Thailand. Kitti Narod trained at the Wittayalai Poh Chang Art College, Bangkok from 1996–1998 and later obtained his Bachelor of Arts degree from the Rajamonkong Institute of Technology, Bangkok, Thailand in 2000. He has exhibited extensively in Bangkok and internationally, including London, Bath, Edinburgh, Manchester, Dublin, Cork, Montreal, Melbourne, and Shenzhen.

Kitti Narod creates paintings that convey a sense of joy and optimism through the gentle and warm portrayal of daily life and human connectedness. In his paintings, everyone and everything exists together in a utopia. This notion may seem unrealistic to some, especially during an era of social division, but the artist's work tries to remind us to appreciate the simple pleasures and to pay attention to the mundane or basic details of daily life. Perhaps then, euphoric feelings will not seem so unattainable. The artist considers his works to be a meeting place for diversity, where all the physical and spiritual are equal.

Eko Nugroho

Eko Nugroho was born in 1977 in Indonesia, he is currently based in Yogyakarta.

Having graduated at the Art Institute in the same city, his background in street art and community-based artwork is the quintessential aspect of his expanded body of works. From paintings, drawings, and embroideries, to murals, sculpture, or video, his works are deeply anchored in both local traditions and urban environment. His trademark consists of a new visual language where political messages are playfully intertwined with appropriated aesthetics of street art, graffiti, and comics. Nugroho has held numerous solo exhibitions among which: On Site: Eko Nugroho/ Wayang Bocor, Asia Society, New York, USA (2017), WAYANG BOGOR, University of North Carolina at Chapel Hill, NC, USA (2017), LOT LOST, Art Gallery of New South Wales, Sydney, Australia (2016), WE ARE CONCERN ABOUT NOTHING, Arario Gallery, Seoul, Korea (2013), at the Singapore Tyler Print Institute, Singapore (2013), Musée d'Art Moderne de la Ville de Paris, France (2012), Peking Fine Art, Beijing, China (2009), Kiasma Museum of Contemporary Art, Helsinki, Finland (2008), and Artoteek, The Hague, The Netherlands (2005). His works are collected in major international institutions such as: Musée d'Art Moderne Paris, The Guy & Myriam

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Ullens Foundation, Singapore Art Museum, Musée des Beaux-arts de Lyon, Artnow International A3 Collection San Francisco USA, Tropen Museum Amsterdam Netherland, Arario Collection Cheonan Korea, Queensland Art Gallery | Gallery of Modern Art Brisbane Australia, Asia Society Museum New York USA, and many more.

Kim Oliveros

Kim Oliveros was born in 1990, Philippines. Kim Oliveros currently lives and works in the Philippines. Oliveros's works currently integrate a wide range of media, ranging from painting to photography-based processes, from sculpture to installation. Oliveros participating in creativity and cultural identification by exploring the possibilities seen in print, pattern, object and memory as subject matter and material for painting. Oliveros started participating in groups exhibitions in 2009 and held his first one-man show at Sining Kamalig in Cubao last 2011. Two years later in 2013, he held his first exhibition at Finale Art File, entitled Exquisite Enigma.

Wedhar Riyadi

Wedhar Riyadi was born in 1980, Yogyakarta, Indonesia. Wedhar Riyadi is part of a group of Indonesian artists whose work is strongly influenced by the era of change, which saw the fall of the Suharto regime, the subsequent transition to democracy, and an increasing influx of Japanese and Western popular culture in local entertainment. The impact of these socio-political changes found expression in his work, which appropriates and draws upon various forms of mass media to create surreal, absurdist worlds.

Wedhar Riyadi's wide-ranging practice encompasses drawings, paintings, murals, sculptures and illustration. Drawing upon various forms of mass media, Wedhar represents a generation of Indonesian artists whose works defy the traditional boundaries of fine art and popular culture. Wedhar has exhibited widely in Asia, Australia, Europe and USA. He participated in the 9th, 10th, and 11th edition of Art Jog (2016, 2017, 2018) and in the 7th Asia Pacific Triennale of Contemporary Art (2012). In addition to numerous private collections worldwide, his works are included in the collection of the Queensland Art Gallery | Gallery of Modern Art (Australia), National Gallery of Victoria (Australia), Anne & Gordon Samstag Museum of Art (Australia) and the Akili Museum of Art (Indonesia).

Selected Solo Exhibitions: Slices, Yavuz Gallery, Singapore 2019; Bones After Bones: Echo, Yavuz Fine Art, Singapore 2014; Bones After Bones: Shadow, Arndt Gallery, Berlin, Germany 2013; Daging & Pedang: Kegaduhan di Negeri Yang Subur, Ark Galerie, Jakarta 2011; Expression of Desire, Ark Galerie, Jakarta 2008; Selected Group Exhibitions: Broken White Project #4, Ace House — ACE/CBD, Yogyakarta 2021; Artjog MXXI: Arts in Common — Time (to) Wonder, Jogja National Museum, Yogyakarta 2021; Invisible Threads, Yavuz Gallery, Art Fair Philippine digital platform 2021; Closer Than They Appear, Yavuz Gallery, Singapore, 2020

Luis Antonio Santos

Luis Antonio Santos was born in 1985, Manila, Philippines, and he lives and works in Quezon City as a visual artist working primarily with painting and photography. His practice revolves around the tension between contradictions and engages with themes relating to identity using time, space, and memory as points of departure, an experimentation of monochromatic and photorealistic paintings of specimens and distorted surfaces as subjects. Oil painting, screen printing, and digitally manipulated photography as aesthetic strategies are often employed along with the use of everyday utilitarian materials as subject matter to examine these ideas.

He has been exhibiting since 2010 with solo shows at West Gallery, Silverlens Gallery, Blanc Gallery, Finale Art File, MO_Space, Artinformal and the Drawing Room. He has also been included in several group exhibitions in Manila, Singapore, Hong Kong, and Malaysia. He has been shortlisted for the Ateneo Art Awards twice (2014, 2015) and has been nominated for the Signature Art Prize, Singapore Art Museum (2018).

Rodel Tapaya

Rodel Tapaya was born in 1980, Montalban in the Philippine. At the heart of his work is his ongoing amalgamation of folk narrative and contemporary reality within the framework of memory and history. Utilizing a range of media — from large acrylic on canvasses to an exploration of under-glass painting, traditional crafts, diorama, and drawing — Tapaya filters his observations of the world through folktales and pre-colonial historical research, creating whimsical montages of his characters. Selected solo exhibitions include: Myths and Truths, Tang Contemporary Art, Beijing, China, 2018; Urban Labyrinth, Ayala Museum, Manila, Philippines, 2018; Rodel Tapaya: New Art from the Philippines, National Gallery of Australia, Canberra, Australia, 2017; Rodel Tapaya, Galerie der Stadt Sindelfingen, Germany, 2016. Selected group exhibitions include: 15th Asia Arts Festival, Ningbo Museum of Art, Ningbo, China; Terra Incognita, Hilger BrotKunsthalle Vienna, Austria; Passion and Procession: Art of the Philippines, Art Gallery of New South Wales, Sydney, Australia; 20th Biennale of Sydney, Sydney, Australia, 2016; Thrice Upon a Time: A Century of Story in the Art of the Philippines, Singapore Art Museum, Singapore, 2019.

His work is held in the following international museum collections: Art Gallery of New South Wales, National Gallery of Australia, Tokyo Mori Art Museum Collection, Singapore Art Museum, Philippines Bencab Museum Collection, Philippines Ateneo Art Gallery Collection, Philippines Pinto Art Museum, Central Bank of the Philippines. Rodel Tapaya was awarded the coveted Top Prize in the Nokia Art Awards, which allowed him to pursue intensive drawing and painting courses at Parsons School of Design in New York and the University of Helsinki in Finland. In 2011, he won a landmark achievement for a Filipino artist by winning the Signature Art Prize given by the Asia-Pacific Breweries Foundation and the Singapore Art Museum. He was also among the Thirteen Artists Awardee of the Cultural Center of the Philippines in 2012.

Khairulddin Wahab

Khairulddin Wahab was born in 1990, Singapore. Khairulddin Wahab's paintings weave narratives drawn from anthropology, environmental history, and post-colonialism in Singapore and Southeast Asia. Working from found images and iconography derived from his geographic and cultural contexts, Wahab (b. 1990, Singapore) creates visual tableaux that allude to our historical-political encounters with the natural world. He has exhibited in local and international exhibitions, including Biennale Jogja 2019, S.E.A. Focus, and State of Motion 2018. Wahab held his first solo exhibition The Word for World is Forest at Cuturi Gallery in 2021, the show was also supported by the National Arts Council. Khairulddin Wahab was the winner of the 2018 UOB Painting of The Year award and recipient of the 2014 Winston Oh Travel Research Award.

Entang Wiharso

Born in 1967 in Java, Indonesia, Entang Wiharso has a multi-disciplinary practice and is known for his dramatic visual language and unique images of contemporary life. He confronts the universal issues of power, loss and love through investigations of ideology, philosophy and identity. Particularly known for his large scale paintings, wall sculptures and installations, his work heightens our ability to perceive, feel and understand human problems like love, hate, fanaticism, religion, and ideology. Entang Wiharso's work is layered with social, political and sexual critique, revealing a complex picture of the human condition by integrating narrative tools and placing unconventional materials together. Images from Javanese myth appear in his work in combination with contemporary elements to engage with ideas that continue to resonate and inform our daily life.

Entang Wiharso's works have been exhibited extensively in various contexts: gallery and museum shows, public and private collection displays as well as biennales and group shows in Indonesia and abroad. Solo shows include Half Degree of Separation, Tang Contemporary Art, Bangkok, 2018; Never Say No, Singapore Tyler Print Institute, Singapore, 2015, etc. Group shows include the 55th Venice Biennale; Odyssey: Navigating Nameless Seas, Singapore Art Museum; Love: The First of the 7 Virtues, Hudson Valley Center for Contemporary Art, Peekskill, New York; Open Sea, Musée d'art contemporain, Lyon, France; Prospect.3: Notes for Now, New Orleans; All You Need Is Love, Mori Art Museum, Tokyo; and Prague Biennale 6.

Shen Jiaqi

Shen Jiaqi was born in 1989, Singapore. Shen Jiaqi is a Singaporean artist who works with the mediums of painting and installation. Inspired by her experiences in her social and living environments, Shen creates works that speaks about various social issues that she encounters. Using imagery from nature and everyday life, she seeks to provide a window of quiet reflection for the viewer, and to invite conversation regarding similar ideas and experiences. Shen's practice examines themes of boundaries, culmination of routines, along with environmental and social constraints. Through her practice, she seeks to explore the internalisation of subconscious yearning for sanctuary within the urban environment of Singapore. Shen avails her latest body of works to the city's cycles of perennial deconstruction and reformation as a reflective metaphor of how the psyche of the urban individual is in a constant state of seeking.

Her works have been part of public showcases in Plural Art Magazine's Our Heartlands, National Arts Council's Streets of Hope, and National Gallery Singapore's Light Up event. Ever-Were, her third solo exhibition was held at Cuturi Gallery in 2021, Comfort Zones at Coda Culture in 2020. Group exhibitions include: New Beginningsat, Cuturi gallery (2020), 44th Nanyang Academy of Fine Arts Alumni Association Show at The Arts house (2019), and Art Bounties at National Library Singapore (2015).

Pannaphan Yodmanee

Pannaphan Yodmanee was born in 1988 in Thailand. She is one of Thailand's most eye-catching new artists. In 2015, Yodmanee's work was shown at "Thailand Eye" at London's Saatchi Gallery. The show later traveled to the Bangkok Art and Culture Center. In 2016, she won the Benesse Prize, and Akiko Miki, the chair of the jury, said, "Her painterly, sculptural and architectural work creates a unique, breathtaking landscape by mixing microscopic and macroscopic visions with Buddhist cosmology, traditional and modern techniques, and natural and artificial materials."

When she was young, she often painted on the walls of temples. These memories of materials have informed her later works on numerous architectural fragments. Her works often take rocks, minerals, and other natural materials as vehicles, drawing on Buddhism and architectural elements to convey her thoughts on the intersection between ancient Buddhist cosmology and modern society. In new materials, Yodmanee's practice cuts between the contexts of modernity and tradition, constructing spatial motifs that transcend religious spirituality and universal values. Pannaphan Yodmanee transforms traditional Southeast Asian art into a meditation on contemporary issues, one of the key characteristics of her work.

Yunizar

Borned in 1971 in Talawi, West Sumatra, Indonesia, Yunizar is a graduate from the Indonesian Institute for the Arts (ISI) in Yogyakarta, Yunizar is a prominent member of the Jendela group, Indonesia's most prominent contemporary art collective. 2007 marked Yunizar's first solo museum exhibition at the National University of Singapore Museum (NUS), Singapore. He has also been awarded Best Painting by the Peksiminan III Exhibition (1995) and received Best Painting from the Philip Morris Award V (1998).

Natural elements are subjects of Yunizar's large canvases and bronze sculptures; coming directly from the natural world that surrounds him, they become characters of his artistic imagery. Conceived from the holistic concept of "rasa" (the act of perceiving the whole at once, involving simultaneously feelings, emotions, sensations, perceptions and judgments), his works depict visions of a lost world, so natural and archetypal as to become mythological. Unaffected by any trend coming from contemporary society, Yunizar silently witnesses the transformation of Indonesian traditional culture, gradually eroded under the pressure of modernity, yet present contingencies can't override his own dimension.