

Exhibition

SINDIKAT CAMPURSARI [JAKARTA]
ESCAPE FROM THE SEA [KUALA LUMPUR]
ALMOST THERE [MANILA]
MODE OF LIAISONS [BANGKOK]
and more

CONDITION REPORT PROJECT

Location

JAKARTA
SURABAYA
YOGYAKARTA
KUALA LUMPUR
PENANG
MANILA
BANGKOK
CHIANG MAI
HANOI
PHNOM PENH
VIENTIANE
YANGON

WHAT IS SOUTHEAST ASIA?

The Japan Foundation Asia Center will present “Condition Report” in 2017, a collaborative art project with emerging young curators from Japan and Southeast Asian Countries.

The general theme of the project is “What is Southeast Asia?”

This project is composed of two parts. The first part is four collaborative exhibitions in Jakarta, Kuala Lumpur, Manila, and Bangkok.

A total of 21 curators from Indonesia, Cambodia, Japan, Laos, Malaysia, Myanmar, Philippines, Thailand and Vietnam are divided into four groups, each group in charge of the exhibition in the above four cities. The second part is 14 local exhibitions each curated by 14 individual curators.

Southeast Asia is, on the whole, historically understood to be where a diverse range of cultures and ethnic groups exist. It has been a strategic location where vessels from the East and the West cross. Many countries in this region have once experienced colonization by the West in the 19th century and independence as nation-states under the Cold War structure after World War II. Today, their societies and cultures have transformed dramatically due to recent economic developments. Formed in 1967, ASEAN (Association of Southeast Asian Nations) consisted only of 5 countries but has now grown to include 10: almost identical in scope as the region we know as “Southeast Asia.” In other words, “Southeast Asia” as a regional conception did not exist as a self-explanatory location, but came into being through an accumulation of histories.

“Condition Report” is a project that tries to re-think the general agendas within Southeast Asia, followed by reactions from curators and artists through the field of visual arts.

The first phase of “Condition Report” consists of four collaborative exhibitions that will be held in the first half of 2017, *Sindikata Campursari* I Mashup Syndicate in Jakarta (January 2017), *ESCAPE from the SEA* in Kuala Lumpur (February), *Almost There* in Manila (March) and *Mode of Liaisons* in Bangkok (March). The second phase will be held in the latter half of 2017 based on individual themes of each exhibition in Jakarta, Surabaya, Yogyakarta, Kuala Lumpur, Penang, Manila, Bangkok, Chiang Mai, Hanoi, Phnom Penh, Vientiane and Yangon.

With the overall theme “What is Southeast Asia?” in mind, each of these projects will address how curators and artists can re-interpret local societies, cultures, and histories, and how they can jointly contribute to the local art scenes.



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1 — [Jakarta | Indonesia]

Condition Report:

Sindikata Campursari Mashup Syndicate

January 14 – February 14, 2017
Gudang Sarinah Ekosistem
[Organizers]
Gudang Sarinah Ekosistem
The Japan Foundation Asia Center

Ade Darmawan

[Director, ruangrupa]

Indonesia

Iida Shihoko

[Independent Curator / Associate Professor, Tokyo University of the Arts]

Japan

Fan Chon Hoo

[Curator, Run Amok Gallery]

Malaysia

Le Thuan Uyen

[Curator, Nha San Collective]

Vietnam

Vittavin Leelavanachai

[Graphic Designer]

Thailand

Yoshizaki Kazuhiko

[Curator, Museum of Contemporary Art Tokyo]

Japan

2 — [Kuala Lumpur | Malaysia]

Condition Report:

ESCAPE from the SEA

February 24 – April 23, 2017
National Art Gallery, Art Printing Works Sdn Bhd
[Organizers]
National Art Gallery
Art Printing Works Sdn Bhd
The Japan Foundation Asia Center

Yap Sau Bin

[Lecturer, Multimedia University / Curator]

Malaysia

Hattori Hiroyuki

[Independent Curator]

Japan

Goh Sze Ying

[Assistant Curator, National Gallery Singapore]

Malaysia /
Singapore

Kurnia Yunita Rahayu

[Researcher, Serrum Gallery]

Indonesia

Alicia Sarmiento

[University of the Philippines]

Philippines

Souliya Phoumivong

[Artist / Lecturer, National Institute of Fine Arts]

Laos

3 — [Manila | Philippines]

Condition Report:

Almost There

March 2 – May 6, 2017
Jorge B. Vargas Museum,
University of the Philippines, Diliman
[Organizers]
Jorge B. Vargas Museum
The Japan Foundation Asia Center

Patrick D. Flores

[Curator, Jorge B. Vargas Museum]

Philippines

Che Kyongfa

[Curator, Museum of Contemporary Art Tokyo]

Japan

Ayos Purwoaji Surip Mawardi

[Lecturer, Ciputra University]

Indonesia

Lisa Ito-Tapang

[Instructor, College of Fine Arts, University of the Philippines]

Philippines

Lyno Vuth

[Artistic Director, Sa Sa Art Project]

Cambodia

4 — [Bangkok | Thailand]

Condition Report:

Mode of Liaisons

March 30 – July 2, 2017
Bangkok Art and Culture Centre
[Organizers]
Bangkok Art and Culture Centre
The Japan Foundation Asia Center

Pichaya Aime Suphavanij

[Curator, Bangkok Art and Culture Centre]

Thailand

Aung Myat Htay

[Artist / Curator]

Myanmar

Bayu Genia Krishbie

[Assistant Curator, National Gallery of Indonesia]

Indonesia

Nakamura Fumiko

[Curator, Aichi Prefectural Museum of Art]

Japan

Condition Report:

**Sindiklat Campursari
Mashup Syndicate**

January 14 – February 14, 2017

Gudang Sarinah Ekosistem

[Organizers]

Gudang Sarinah Ekosistem

The Japan Foundation Asia Center

Curators

Ade Darmawan**Iida Shihoko**

Co-Curators

Hoo Fan Chon**Le Thuan Uyen****Vittavin Leelavanachai****Yoshizaki Kazuhiko**

Artists / Collectives

Ardi Gunawan

(Indonesia)

Arie Syarifuddin

(Indonesia)

Buka Warung

(Indonesia)

Buku Jalanan

(Malaysia)

Erika Ernawan

(Indonesia)

Kato Tsubasa

(Japan)

Lab Tanya

(Indonesia)

Then Group

(Vietnam)

Waft Lab

(Indonesia)

As a socially viable approach in various local conditions, collective practices have played a significant role in contemporary art scene in Southeast Asia, particularly after 1998 in Indonesia. This project – *Sindiklat Campursari*, intends to go further in speculating on art collective practices in broader contexts in the society.

Campursari, literally means “mixture of essence,” is a music genre that has evolved in Java. It is a crossover of several contemporary music genres, mainly *Langgam Jawa* and *Dangdut*. It combines western musical instruments such as guitar and keyboard with Javanese gamelan. The idea of mixing, which *campursari* suggests, aptly describes the intention of this project that fuses collectives and individual artists from diverse backgrounds in order to challenge the mode of exhibition making, art making and practice of collectivism.

Sindiklat Campursari aims to address the inter-relationship between art collectives/initiatives and the individual art practitioners, closely look at how they could influence each other and how individual artistic practice could be developed from within, or vice-versa. The exhibition itself becomes a platform for collaboration and experimentation, and all the participating artists and collectives are considered as a member of one temporal collective.

While working on their own projects, they are invited to work on-site, and collaborate with other participants to form the exhibition, to engage with local communities and interact with existing environments. The participants, along with the curatorial team, will work on the production budget and exhibition space design of Art Collective Compound (ACC) space in Gudang Sarinah Ekosistem, or existing environments at the warehouse during the three weeks of preparation. The newly formed relationships and ideas generated from this temporal social symbiosis will generate content, and form part of the exhibition. Ideally, it will continue to develop and evolve during and even after the exhibition.

Throughout the exhibition period, talk and forum on topics related to collectivism will be held, in particular on the progression and development of collectivism and its socio-political repercussions.

Rather than taking a representational approach, *Sindiklat Campursari* speculates on sustainability of collectivism in a form of microeconomics. In other words, it is an open-ended project and experiment of how art collectives could survive today—allowing us to take risks in making mistakes, or even to fail.

[Ade & Shihoko]

Six curatorial focal points served as a foundation of making the artist / collective list:

1: space/architectural 2: performativity 3: participation 4: media/technology 5: educational 6: institutional sustainability

Sindiklat Campursari

Condition Report:

ESCAPE from the SEA

February 24 – April 23, 2017

National Art Gallery [NAG], Art Printing Works Sdn Bhd [APW]

[Organizers]

National Art Gallery

Art Printing Works Sdn Bhd

The Japan Foundation Asia Center

Curators

Yap Sau Bin

Hattori Hiroyuki

Co-Curators

Goh Sze Ying

Kurnia Yunita Rahayu

Alicia Sarmiento

Souliya Phoumivong

Artists

Catalina Africa [APW]
(Philippines)

Aoyama Satoru [NAG]
(Japan)

Au Sow Yee [NAG]
(Malaysia)

Adam David [Online]
(Philippines)

Han Ishu [NAG]
(Japan)

Ismal Muntaha [NAG]
(Indonesia)

Jeffrey Lim [APW/NAG]
(Malaysia)

Pangrok Sulap [APW/NAG]
(Malaysia)

Roslisham Ismail aka Ise (NAG)
(Malaysia)

Shitamichi Motoyuki [APW/NAG]
(Japan)

Mark Teh [APW]
(Malaysia)

Tita Salina [APW]
(Indonesia)

Yang02 + Ishige Kenta [NAG]
(Japan)

Zai Kuning [APW]
(Singapore)

ESCAPE from the SEA is a contemporary art exhibition featuring artists from Japan, Malaysia and the Southeast Asia region.

The exhibition concept is to explore the complex layers of politics of the imagined community and the poetics and possibility of “drowning on dry land”. It frames the sea as both real and fictional, representative of geo-political boundaries as well as a state of boundlessness.

Contemporary art, in this instance, becomes a visual cue for the parallel narratives, inviting the audience to imagine ways of questioning the idea of the real sea and imagined community of the SEA as fluid and flexible notions of politics and poetics.

Escape in this case is akin to identifying a gap, not in the manner of direct confrontation with the sea as an object, but to look out for a break. By “escape,” we refer to contemporary practices of hacking and creating possibility of alternative. It is to differ and defer when escape becomes a line of flight, signifying a process rather than a definitive and singular act.

ESCAPE from the SEA is our attitude for the present world. Most of Southeast Asian countries and Japanese provinces

are surrounded by the sea. The sea is sometimes used as the protection wall from the outside world, but on the other hand we sometimes feel agonized due to the sea. It is not necessary to consider the sea as an adversary, but neither do we affirm the sea as a blessing. We should keep certain distance from the sea as the creative attitude of *ESCAPE*.

ESCAPE not only means getting away, but also means becoming wild (wilderization). In the civilized and continuing disembodied society, can wilderization (making wild) make alternative routes? We would like to start this project from reading *ESCAPE* as “Wilderization.” It is not about getting away, but getting wild in the city. Let’s hack the system and find alternative (detour) routes with our own body. And survive by our creativity. This act must become the poetic political action.

Let’s *ESCAPE* (Wilderizing!) with the physical/political and imaginary/poetic action. And survive in the dualistic world of conceptual and physical intertwinements.

[Sau Bin & Hiroyuki]

ESCAPE from the SEA

Condition Report:

Almost There

March 2 – May 6, 2017

Jorge B. Vargas Museum,

University of the Philippines, Diliman

[Organizers]

Jorge B. Vargas Museum

The Japan Foundation Asia Center

Curators

Patrick D. Flores

Che Kyongfa

Co-Curators

Ayos Purwoaji Surip Mawardi

Lisa Ito-Tapang

Lyno Vuth

The exhibition responds to and tries to explore a phrase from a particular study of spiritual life and spectacle in a Philippine province. Fenella Cannell proposes the notion of “intimacy and power” to define the process of shaping affinity and sympathy with others. Such a process always involves the effort to imitate but not to repeat, to belong but not to assimilate, and to share the experience with mutual investments. At the same time, it is driven by interest, by the desire to be recognized, the aspiration to be visible. The exhibition explores this tension between distance and kinship. Thus, the title speaks of a gap, an “intense proximity” that does not quite touch the address, the place to be, or the destination as yet.

Included in the exhibition are works/projects by selected artists in various media including painting, sculpture, film/video, installation and performance, and small-scale curatorial projects by three curators: Ayos Purwoaji Surip Mawardi, Lisa Ito-Tapang and Lyno Vuth that respond to a specific work by a participating artist or to a context drawn from the concept of the exhibition. Several works/projects include the element of direct, in-depth interaction with the public that spills out of the gallery space; a number of activities will be held in the form of walks, performances, lectures and discussions throughout the exhibition period, many of which will take place at the architectural platform built by Nousaku Fuminori with Rosario Encarnacion-Tan at the Vargas Lawn.

[Patrick & Kyongfa]

Artists

Universe Baldoza

(Philippines)

Carolina Caycedo

(UK / Colombia / USA)

Cian Dayrit

(Philippines)

Ho Rui An

(Singapore)

Winner Jumalon

(Philippines)

Kapwani Kiwanga

(Canada / France)

Runo Lagomarsino

(Sweden / Brazil)

An-My Lê

(Vietnam / USA)

Miyagi Futoshi

(Japan)

Nousaku Fuminori

(Japan)

Philippine Educational Theater Association/PETA

(Philippines)

Shen Shaomin

(China)

Maria Taniguchi

(Philippines)

Adrienne Vergara

(Philippines)

Almost There

Condition Report:

Mode of Liaisons

March 30 – July 2, 2017

Bangkok Art and Culture Centre

[Organizers]

Bangkok Art and Culture Centre

The Japan Foundation Asia Center

Curator

Pichaya Aime Suphavanij

Co-Curators

Aung Myat Htay

Bayu Genia Krishbie

Nakamura Fumiko

The project employs the idea of “Hybridity as a Method” as curatorial methodology. It aims to explore diverse mode of thinking, articulation and creation of communities through bypassing, mediating, translating or negotiating with various fields of academic disciplines, medium of expression, and aesthetic languages. Starting from specific stand points of departure, it responds to certain contexts of society to address various communities and individuals. The methodology is a dialectical process setting in motion to perceive each culture comparatively noting how they come into contact with each other, changing by exchanging, colliding through collisions as much as through break-throughs and hopes. Here, the term hybridity functions as a method, a focus from the anthropological point of view that this is never-ending process of contacting with and incorporating differences, which is a fundamental condition of every culture, hence defies any forms of static or singular identity. Hybridity then become the content of the art and the curatorial instrument in the context of SEA.

[Pichaya]

Artists

Korakrit Arunondchai

(Thailand)

Au Sow Yee

(Malaysia)

Universe Baldoza

(Philippines)

Ho Rui An

(Singapore)

Miyagi Futoshi

(Japan)

Roslsham Ismail aka Ise

(Malaysia)

Albert Samreth

(USA)

Ukrit Sa-nguanhai

(Thailand)

Sindikata Campursari/Mashup Syndicate

(Indonesia)

Tamura Yuichiro

(Japan)

Mark Teh

(Malaysia)

Rirkrit Tiravanija

(Thailand/USA)

Zai Kuning

(Singapore)

This exhibition is to be held in cooperation with the curators of the other three exhibitions.

Mode of Liaisons

PROJECT STRUCTURE AND PROCESS

FY2015

Open entry



Workshop/
Selection



Research/
Working Seminar/
Grouping

Curators Workshop in 5 Southeast Asian countries (November–December, 2015)

10 nominated curators under 35 who applied for the selection process present the exhibition plan according to the theme, “What is Southeast Asia?”. Through the discussion with the jury curators, 1 to 3 outstanding applicants were selected to participate in the project as the “co-curator.”

- Kuala Lumpur: November 24–26
- Manila: November 28–30
- Jakarta: December 2–4
- Hanoi: December 8–9
- Bangkok: December 18–20



Curators Working Seminar and Research Trip in Japan (February 22–March 6, 2016)

- Develop the understanding of the situation of Japanese contemporary art through museum and exhibition tours, lecture attendances and interviews with people in the art field
- Presentation of the collaborative exhibition project and discussion
- Grouping curators into 4 teams (Curators + Co-Curators)



FY2016

Research



Plan



Preparation



Collaborative
Exhibition

Group research on art scene in 4 countries in Southeast Asia (May–August, 2016)

- Malaysia (May 23–29) [Kuala Lumpur, Penang, Kota Kinabalu]
- Philippines (June 16–24) [Manila, Bacolod]
- Indonesia (June 20–29) [Jakarta, Bandung, Jatiwangi, Yogyakarta]
- Thailand (August 25–31) [Bangkok, Chiang Mai, Ratchaburi]
- Develop the understanding of the art scene in each country
- Confirmation of the content of the collaborative exhibition project (venue, period, participating artists and works, role-sharing)



Collaborative Exhibition (January–July, 2017)

Jakarta	Kuala Lumpur	Manila	Bangkok
[January 14–February 14]	[February 24–April 23]	[March 2–May 6]	[March 30–July 2]

- Based on the plan from the curators, the curators and the co-curators divide the roles and carry out the collaborative exhibition.



FY2017

Plan



Preparation



Local Exhibition



Publication

Local Exhibition (August–November, 2017)

- Organize 14 exhibitions by co-curators in each city of Southeast Asia

Jakarta (2)	Surabaya	Yogyakarta	Kuala Lumpur
Penang	Manila (2)	Bangkok	Chiang Mai
Hanoi	Phnom Penh	Vientiane	Yangon



Publish Curator Book (March, 2018)

- Create a book on curation in Southeast Asia as an achievement of the project