



THE UNIVERSITY OF
MELBOURNE

Archipelagic Encounters

An online symposium produced in collaboration between McNally School of Fine Arts, LASALLE College of the Arts, Singapore, and the Centre of Visual Art, University of Melbourne, Australia.

5/11/2020

In partnership with:

**LASALLE**
COLLEGE OF THE ARTS

**McNALLY**
SCHOOL OF
FINE ARTS



Programme

Date: 5 November 2020

Time: 11.45am–6.15pm (AEDT) /
8.45am–3.15pm (SGT)

Venue: Online

Enquiries: Chloe Ho
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Add all links to calendar: <https://bit.ly/3ea5dkH>

11:45 – 12:00 (AEDT) Opening Remarks

08:45 – 09:00 (SGT) https://unimelb.zoom.us/webinar/register/WN_vjHCZ9RYS3q_tPk6AEbIMQ

Dr Venka Purushothaman – Vice President [Academic] & Provost, LASALLE College of the Arts

Professor Su Baker – Pro Vice-Chancellor, Community and Cultural Partnerships & Director, Centre of Visual Arts (CoVA), University of Melbourne

12:00 – 13:00 (AEDT) Opening Keynote

09:00 – 10:00 (SGT) https://unimelb.zoom.us/webinar/register/WN_vjHCZ9RYS3q_tPk6AEbIMQ

Professor Claire Bishop – Professor of Contemporary Art, City University of New York
Interventions: The Art of Political Timing

13:00 – 15:00 (AEDT) 1.1: Objects & Space

10:00 – 12:00 (SGT) <https://lasallesg.zoom.us/j/97254776047>

Passcode: 092781

Ian Woo – Programme Leader, MA Fine Arts, McNally School of Fine Arts, LASALLE College of the Arts
Chair

Lizzie Wee – MA Fine Arts Candidate, McNally School of Fine Arts, LASALLE College of the Arts
Host

Pratibha Nambiar – MA Fine Arts Candidate, McNally School of Fine Arts, LASALLE College of the Arts
Capturing Presence

Victoria Hertel – MA Fine Arts Candidate, McNally School of Fine Arts, LASALLE College of the Arts
Trace as energy in materialities

Elyssia Bugg – PhD Candidate (Art History) & CoVA Graduate Fellow, University of Melbourne
Encountering Infinity: Object-based practice at the intersection of Mono Ha and Arte Povera

Chris Parkinson – PhD Candidate (Visual Art), Victoria College of the Arts, University of Melbourne
Sanctuary and the surreal

Duncan Caillard – PhD Candidate (Screen and Cultural Studies), University of Melbourne
Sleep Cinema: Art Cinema, Installation and Inattention in Apichatpong Weerasethakul

13:00 – 15:00 (AEDT) 2.1: Nation & Post-nation
10:00 – 12:00 (SGT) <https://lasallesg.zoom.us/j/98097014967>
Passcode: 411072

Belinda Scerri – PhD Candidate (Art History) & CoVA Graduate Fellow, University of Melbourne
Chair

Adeline Kueh – Senior Lecturer, MA Fine Arts, McNally School of Fine Arts, LASALLE College of the Arts
Host

Laurence Marvin Castillo – PhD Candidate (Arts), University of Melbourne
Region and Archipelago in Philippine Revolutionary Imagination

Shinjita Roy – PhD Candidate (Dance), Victoria College of the Arts, University of Melbourne
Dancing the Unsung India

Zoya Chaudhary – MA Fine Arts Candidate, McNally School of Fine Arts, LASALLE College of the Arts
Flattened Perceptions

Manu Sharma – MA Asian Art Histories, McNally School of Fine Arts, LASALLE College of the Arts
National Imaginings: Articulations of Nationhood Through The Lenses of Sunil Janah and Homai Vyarawala

15:00 – 17:00 (AEDT) 1.2: Relationality & Community
12:00 – 14:00 (SGT) <https://lasallesg.zoom.us/j/97254776047>
Passcode: 092781

Miriam La Rosa – PhD Candidate (Art Curatorship) & CoVA Graduate Fellow, University of Melbourne
Chair

Ian Woo – Programme Leader, MA Fine Arts, McNally School of Fine Arts, LASALLE College of the Arts
Host

Kezia Yap – MFA Candidate (Visual Art), Victoria College of the Arts, University of Melbourne
这是妈妈. 这是爸爸.: an experiment in intermedial and experiential translation

Genevieve Trail – PhD Candidate (Art History) & CoVA Graduate Fellow, University of Melbourne
Choi Yanchi, Strategies of Immersion

Erman Ashburn – MA Fine Arts Candidate, McNally School of Fine Arts, LASALLE College of the Arts
Unpacking Aspirations of Youth in Singapore

Nurdianah Rahmat – MA Asian Art Histories, McNally School of Fine Arts, LASALLE College of the Arts
Terms and Conditions: Singapore Malay Artists and Their Art-Making Experiences

Krystina Lyon – MA Asian Art Histories, McNally School of Fine Arts, LASALLE College of the Arts
Kasibulan and Womanifesto: The Role of Women’s Art Collectives in The Philippines and Thailand in Mediating the Gendered Nature of Contemporary Art

15:00 – 17:00 (AEDT) 2.2: Performance, Theatre & Screen

12:00 – 14:00 (SGT) <https://lasallesg.zoom.us/j/98097014967>
Passcode: 411072

Jeffrey Say – Programme Leader, MA Asian Art Histories, McNally School of Fine Arts, LASALLE College of the Arts
Chair

Adeline Kueh – Senior Lecturer, MA Fine Arts, McNally School of Fine Arts, LASALLE College of the Arts
Host

Tianyue Wang – MA Fine Arts Candidate, McNally School of Fine Arts, LASALLE College of the Arts
Through Her Eyes - A Research on Chinese Urban Young Women

Lizzie Wee – MA Fine Arts Candidate, McNally School of Fine Arts, LASALLE College of the Arts
Mirroring and Mapping Female Archetypal Roles in Search of Belonging

Kellie Wells – PhD Candidate (Visual Art), Victoria College of the Arts, University of Melbourne
Acts in isolation: Performance in pandemic-time

Chelsea Coon – PhD Candidate (Visual Art), Victoria College of the Arts, University of Melbourne
Collapse of time: Thinking through performance in a pandemic

Chloe Ho – PhD Candidate (Art History) & CoVA Graduate Fellow, University of Melbourne
On the Cutting Edge: The murky divide between theatre and performance art in Singapore, 1996

17:00 – 18:00 (AEDT) Closing Keynote

14:00 – 15:00 (SGT) https://unimelb.zoom.us/webinar/register/WN_vjHCZ9RYS3q_tPk6AEbIMQ

Sopheap Pich – Artist
From the Forest to the Studio

18:00 – 18:15 (AEDT) Closing Remarks

15:00 – 15:15 (SGT) https://unimelb.zoom.us/webinar/register/WN_vjHCZ9RYS3q_tPk6AEbIMQ

Adeline Kueh & Ian Woo – On behalf of LASALLE organising committee & presenters

Chloe Ho & Elyssia Bugg – On behalf of UniMelb organising committee & presenters

Titles and Abstracts

Acts in isolation: Performance in pandemic-time

Chelsea Coon

PhD Candidate (Visual Art), Victoria College of the Arts, University of Melbourne

The body is intrinsically bound to particular spaces and times, and in a pandemic this interrelationship is made acute. In the digital realm, distinctions of physical spaces are harder to contain, and content therefore extends beyond the constraints of a single site, context, and time. The making and disseminating of video performances during a global pandemic is a loaded act. In response to the significant physical and psychological effects this pandemic - time on her body, Coon will discuss two of her recent performance video works developed during the pandemic at two very different points in time, "sexdeathlovepain" and "sexomuerteamordolor." These performances address the disorientation of this particular space and how that effects the interrelated aspects of the elusive, yet universal sensations and events of sex, death, love, and pain. Significantly, this is achieved in both works through the critical material of breath. Of this, the performances address the way in which the body responds to forced and sustained isolation in intimate spaces by making clear the interrelated effects that space has on the body, and the body bears upon space. In this presentation, Coon will discuss her utilisation of endurance in her performance works to articulate sensations of grief and anger inextricably linked to the experience of enduring the sustained disaster conditions of a global pandemic in solitary isolation.

On the Cutting Edge: The murky divide between theatre and performance art in Singapore, 1996

Chloe Ho

PhD Candidate (Art History) & CoVA Graduate Fellow, University of Melbourne

In March 1996, TheatreWorks presented *THE CUTTING EDGE [no, not the arts festival...]*, a programme of "bold new Singapore theatre." Ostensibly advertised as theatrical productions, these events were nevertheless received by contemporary critics as contemporary art productions. In what ways did these theatrical productions present themselves as objects for contemporary art critique?

Visual and performing arts have historically had a close relationship in the Singapore context but the de-facto ban on performance art and forum theatre by the National Arts Council in 1995, just one year before, meant there was a very good reason for theatre to keep their distance. Events like *THE CUTTING EDGE* suggested that this not actually happen. Rather, performance artists moved from the white cube into the black box, producing performances that hovered on the edge of experimental theatre.

In "Black Box, White Cube, Gray Zone (2018)," Claire Bishop implied that the movement of dance from the black box to the white cube had re-packaged dance as a subset of contemporary art, resulting in the rise of the "dance exhibition." This research acknowledges the corresponding transition from white cube to black box in Singapore did not successfully produce experimental theatre pieces and speculates why.

Sanctuary and the surreal

Chris Parkinson

PhD Candidate (Fine Arts) & CoVA Graduate Fellow, University of Melbourne

This ethnographic project visualises the quotidian aesthetic rhythms of a boxed existence through abstract photography, exploring the locked down city as an aesthetic frontier. The project uses visual palindromes as a means of encoding affect to manifest a consistent rhythm drawn from the arrhythmic stutter of the now.

The approach to these rhythms is to raise themes drawn from Henri Lefebvre's Rhythmanalysis, offering a visual reading of everyday life where spatial and temporal considerations define the scope of the project.

In developing systems of visual ‘translations’ and ‘rhythms’ of place it connects to the visual and spatial politics and social practices of art collectives in Yogyakarta, Indonesia and Dili, Timor-Leste, two cities where colonial assumptions of art and its relation to urban politics become entangled in differential collaborative relations to the event.

The presentation builds upon Rosalind Krauss’s theory of the grid and the impetus of the form to impose an “aesthetic decree,” seeking sanctuary in seriality while approaching the surreal translation of the vocabulary and architecture of emerging forms of urban publics into post-pandemic life.

Sleep Cinema: Art Cinema, Installation and Inattention in Apichatpong Weerasethakul

Duncan Caillard

PhD Candidate (Screen and Cultural Studies), University of Melbourne

This paper outlines the use and function of sleep in the cinema of Apichatpong Weerasethakul, and considers its radical departures from conventional modes of art cinema spectatorship. Theorist Jonathan Crary identified a transformation in visual culture throughout the nineteenth century that culminated in the disciplined intensification of human attention, coinciding with the emergence of cinema as a visual technology. Western cinematic spectatorship operates as a concentration of visual experience that assumes a continuous and attentive perceiving subject, and as such sleep – as a form of complete spectatorial inattention – is conventionally understood as incompatible with art cinema. Despite this, Apichatpong has frequently noted his comfort with spectators sleeping through his films, and understands sleep as fundamentally in continuum with (rather than opposition to) cinematic spectatorship. Through analysis of Apichatpong’s 2018 installation *SLEEP CINEMA HOTEL*, this paper argues Apichatpong’s sleep cinema departs from conventional narrative cinema by inverting dominant hierarchies of attention and textual understanding. Rather than positioning an attentive spectating subject at its centre, sleep cinema assumes discontinuous attention, dismantling concepts of whole or complete texts and blurring the division between objective textuality and subjective imagination. Through this radical revision, Apichatpong proposes an alternative form of spectatorship in which communality, vulnerability and intimacy are prioritised over individualist, comprehensive textual participation.

Encountering Infinity: Object-based practice at the intersection of Mono Ha and Arte Povera

Elyssia Bugg

PhD Candidate (Art History) & CoVA Graduate Fellow, University of Melbourne

This paper will discuss points of material and conceptual intersection that arose between the Italian Arte Povera and the Japanese Mono Ha movements in the late 1960’s. Specifically I will compare the way in which the artists Giovanni Anselmo and Lee Ufan explored the relationship between particularity and universality in their practice by engaging objects in what Anselmo termed “situations of energy”. In framing the encounter between Arte Povera and Mono Ha in this way, I intend to examine the recurrence of non-hierarchical object-actions in both movements, arguing ultimately that these works are the result of parallel ideological currents that, in both cases, sought to breach the bounds of individual and national subjectivities.

Unpacking Aspirations of Youth in Singapore

Erman Ashburn

MA Fine Arts Candidate, McNally School of Fine Arts, LASALLE College of the Arts

Erman (b. Singapore) is an educator and a visual artist whose practice explores the complex relationships in Singapore’s youth culture. Looking primarily at school-going teenagers, Erman considers their psyche and aspirations in relation to the ideals of meritocracy and social mobility in the Singapore city-state. Their sense of isolation, disenfranchisement and alienation will also be addressed.

Erman has also worked on other projects that relate to social commentary. These include projects relating to Singapore’s diminishing bird-fighting community and sculptural pieces that explore the psyche, affluence and meritocratic ideals of youth in the Singapore city-state.

Captivated by youth culture, Erman has gathered and led a community of art educators to create artworks in Singapore with youths since 2011. Recent exhibitions and community art outreach projects include *Project Adam* (2015) at Adam Road Hawker Centre; *Embracing Diversity in Unity* (2016) at Jurong Regional Library; *Project Synthesis* (2017) at Jalan Bahar Clay Studio and *By The Minute* (2018) at HortPark.

Website: <http://ermanashburn.myportfolio.com>

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Choi Yanchi, Strategies of Immersion

Genevieve Trail

PhD Candidate (Art History) & CoVA Graduate Fellow, University of Melbourne

The 1980's saw the emergence of new forms of interdisciplinary and action based art in Hong Kong. During the early 80s, a generation of young artists and creative practitioners had returned to the territory from having trained in various institutions throughout North America, Canada and Europe. They arrived eager to 'smash the frames' of their own creative practices and to establish a new kind of artistic community able to support their modes of expression.

In this space of this presentation, I will focus on artist Choi Yanchi, discussing her works of this period and the strategies of immersion, audience implication and relationality that they propose. Choi's performance works were in many ways characteristic of the action-based practices of the 1980s, offering broad structuring frameworks to facilitate encounters between individual practitioners working in diverse media and sustain the elaboration of plural and idiosyncratic gestures.

Collapse of time: Thinking through performance in a pandemic

Kellie Wells

PhD Candidate (Visual Art), Victoria College of the Arts, University of Melbourne

In recent performance - based works, Wells attempts to locate herself artistically within acute bodily and psychic experiences of time and space as collapsed or collapsing in response to the global pandemic of COVID. Within her broader practice - led research questions have arisen as to how to centre or forefront systems of thinking about our unique and ever-changing relationships to time and space especially the deeply personal, emotional or spiritual and how can these experiences be explored and represented in the conception and development of new performance video works and objects.

Wells will speak to individual solo performance works in progress that have been developed in isolation or in conversation throughout the pandemic. Specifically, she will discuss the ideas and processes behind her performance video work "Anchorite" and her work in progress "Breath" an ongoing project of glass works being developed remotely with a glass maker through the act of intention setting and breathing together into the glass forms over Zoom.

这是妈妈. 这是爸爸.: an experiment in intermedial and experiential translation

Kezia Yap

MFA Candidate (Visual Art), Victoria College of the Arts, University of Melbourne

这是妈妈. 这是爸爸. is a work written for orchestra, framed by a negotiation of culture, identity, practice and translation. As an Asian-Australian, I have found language a barrier to fully connecting with my cultural heritage. This work seeks to explore the potentials of intermedial translation as a form of creative practice, and as a bridge between myself and my heritage.

Through expanded processes of making and composing, I have endeavoured to "translate" Chinese text to music, through the framework of Western Classical Music. Based on two sentences I have learnt in Mandarin (in the title of

the work), the process of this work has sought to employ extramusical elements, and less conventional and unfamiliar techniques in composing to facilitate “translation.”

This presentation will elaborate on the processes of making, composing and translating that have manifested within this work, and the layers of language that have emerged through these.

Kasibulan and Womanifesto: The Role of Women’s Art Collectives in The Philippines and Thailand in Mediating the Gendered Nature of Contemporary Art

Krystina Lyon

MA Asian Art Histories, McNally School of Fine Arts, LASALLE College of the Arts

The need by marginalised women artists to negotiate a masculinised contemporary art world has been debated in the art historical field. This presentation addresses the issue of how women’s art collectives were able to mediate this lingering patriarchy in the Philippines and Thailand with special attention to the Filipino women’s collective Kasibulan and the transnational collective based in Thailand, Womanifesto. Specifically, in my research project, I looked at archival material from the Ateneo Library of Women’s Writing and the Asia Art Archives, as well as interview the co-founders of each collective to show the strategies they used to navigate their way through the masculinised contemporary art worlds in both countries.

Region and Archipelago in Philippine Revolutionary Imagination

Laurence Marvin Castillo

PhD Candidate (Arts), University of Melbourne

In this presentation, I examine how filmic and literary imaginations of the Philippine communist revolution construct the region as an archipelagic locality. This construction is an imaginative mediation of revolutionary politics itself, which applies the Maoist rural guerrilla framework in its armed struggle. By paying attention to the aesthetic strategies employed by selected texts, I aim to elaborate on the artistic and political ontology of archipelago as a terrain of oppression and emancipation.

Mirroring and Mapping Female Archetypal Roles in Search of Belonging

Lizzie Wee

MA Fine Arts Candidate, McNally School of Fine Arts, LASALLE College of the Arts

Lizzie Wee (b. Singapore) is a multidisciplinary artist, designer, illustrator, art director, and video editor. She has lived in many cities including Kuala Lumpur, Hong Kong, Berlin, Boston, New York, and Singapore. Her current research examines and maps the roles of Southeast Asian women in pop culture and visual media to investigate themes of identity and belonging.

After spending most of her formative years in America and receiving her BFA from New York University, Wee returned to Asia. From 2015 to 2017, Wee worked in Sotheby’s Hong Kong. She moved to Singapore thereafter and worked with Kitchen Hoarder Pte Ltd., a small women-run production team focusing on lifestyle and food content.

In 2020, Wee began pursuing her MAFA with LASALLE College of the Arts, Singapore. Given her love of discovering the world through art, food, and culture, she strives to create art and ideas that help others better understand the world in which we live. She works with mediums such as digital illustration, video, and performance. She participated in the Hacking Global Pop Icons Shared Campus Program, with an ongoing online collaborative piece, www.holygreta.com.

Website: www.juicypeche.com

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National Imaginings: Articulations of Nationhood Through The Lenses of Sunil Janah and Homai Vyarawala

Manu Sharma

MA Asian Art Histories, McNally School of Fine Arts, LASALLE College of the Arts

This presentation compares and analyses the works of two Indian photojournalists who were prolific during India's period of transition from a British colony to an independent nation. The photojournalists in question are Sunil Janah and Homai Vyarawalla, and this presentation contextualizes their works according to their gender, social backgrounds, professional associations and political leanings, in an attempt to highlight their radically divergent viewpoints with regards to what the socio-political landscape of independent India should constitute.

Terms and Conditions: Singapore Malay Artists and Their Art-Making Experiences

Nurdiana Rahmat

MA Asian Art Histories, McNally School of Fine Arts, LASALLE College of the Arts

The scholarship of the artistic practices of Malay artists in Singapore has been limited, which makes the study on Singapore Malay women artists scarce. This presentation begins with a series of observations that demonstrate how the art ecosystem has overlooked the artistic contributions of Singapore Malay women artists. This research explored the art making experiences of eight artists to examine how these inform challenges and barriers Malay women artists may face in their practices. By re-examining archival records and analyses of artistic works, this study uncovers some of the factors that influence and impact the way Malay women artists produce and showcase their work, and the strategies they adopt to cope with the issues they face in their respective practices.

Capturing Presence

Pratibha Nambiar

MA Fine Arts Candidate, McNally School of Fine Arts, LASALLE College of the Arts

Oscillating between drawings and objects, Pratibha Nambiar (b. India) has a keen interest in creating a discourse on the unexplained, especially in the performative elements of the everyday. Her current practice revolves between conceptual drawings and rituals. Some of her research concerns include asking what rituals are, and how they are formed. The body of work created is an outcome of this exploration - a dialogue between the performative and transitory elements of rituals in the everyday and the abstracted forms of cultural traditions.

Nambiar had completed her Bachelors and Masters in Painting from Karnataka Chitrakala Parishath, Bangalore prior to pursuing an MA in Fine Arts at LASALLE College of Arts, Singapore.

Instagram: @jopetty

Dancing the Unsung India

Shinjita Roy

PhD Candidate (Dance), Victoria College of the Arts, University of Melbourne

Modern India lives in a past-inclusive present. Rooted in a diverse and rich cultural history, Indian habitats are dotted with thousands of historical monuments. While a very few are globally renowned and taken care of, despite being a part of our national pride, most of the monuments are forgotten and neglected. Multiple bodies like the Archaeological Survey of India, INTACH, Ministry of Tourism, etc. are assigned for the well-being of these structures. However, be it their lack of funds, lack of initiatives to improve public engagement at such sites, urban real-estate expansion, failure in maintenance or a general lack of sense of public ownership, we are losing these abandoned heritage spaces at an alarming rate. I propose to present an active adaptive re-use plan of heritage spaces by using such sites as potential platforms for site-specific performance making. My research aims to develop explorative strategies which negotiate interactions between performance, audience and space – investigating if and how, site-specific performance can act as the factor that helps transform a dead place into a generative space.

Through Her Eyes - A Research on Chinese Urban Young Women

Tianyue Wang

MA Fine Arts Candidate, McNally School of Fine Arts, LASALLE College of the Arts

Tianyue Wang is a painter and illustrator. She finished her Bachelor of Fine Art in Painting at Maryland Institute College of Art (MICA), United States, and is currently an MA Fine Arts candidate at LASALLE College of the Arts, Singapore. Wang's art practice focuses on abstract mixed material painting and digital arts. Inspiration comes from her daily life, books, and media. She records visions in her mind and creates portraits through her creating language.

Wang's recent practice examines the ways in which urban Chinese women are represented on social media. She has reconfigured these representations as mythical characters within the imagined space of her digital paintings.

Trace as energy in materialities

Victoria Hertel

MA Fine Arts Candidate, McNally School of Fine Arts, LASALLE College of the Arts

Victoria Hertel is a German-Venezuelan artist working in the field of process painting and material studies. She is interested in new materialist theory, material oriented phenomena and the correlative tension between trace, surface, object, space and viewer. Her work is characterised by a monochromatic and organic aesthetic, as well as a diversified textural spectrum that converge to highlight the communicative potential of materialities.

Hertel graduated from the University of Barcelona with a BFA in Contemporary Art Practices in 2016 and has since been working as an artist in Europe and Asia. In 2020, she commenced an MA in Fine Arts at LASALLE College of the Arts, Singapore. She is currently in her second semester there.

Hertel's first solo exhibition, *Energeia*, was held at the Galeria Antoni Pinyol in Spain in 2018. Followed by *Chromatic Density* at Kunstverein Edel Extra in Germany and *熔荟 / Fused Deposition* at the Shenzhen Fine Art Institute in China, both in 2019. Selected recent group exhibitions include *Limits* at Subsòl Espai d'Art (2020, Barcelona), *The Ghost in Walls* at ITALIC (2020, Berlin) and *abstrAKTION* at DD55 Gallery (2019, Cologne). She was also selected to participate in artist residency programs in China (2019, Fine Art Institute, Shenzhen) and the United States (2021, Kunstraum LLC, New York City).

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Flattened Perceptions

Zoya Chaudhary

MA Fine Arts Candidate, McNally School of Fine Arts, LASALLE College of the Arts

Zoya Chaudhary is an artist born in India and a resident of Singapore for the last nine years. She is interested in visual abstractions in relation to ideas of subjectivity and distortion in today's media informed world. Her particular interest is in how subjective filters of perception are created from the cultural, physical and temporal vantage points affected by notions of simulacra. Chaudhary has recently been using news media as her material, layering it with cutout repetitive patterns as screens. Chaudhary thinks of these determinate and indeterminate repetitive actions on the material used to create these filters as a communication system, where there is a play of both the conscious and unconscious, bringing forth her own subjectivities. In her studio practice, Chaudhary seeks to explore the human desire to understand and find meaning in this world.

Chaudhary has worked as a graphic designer and illustrator in India and Singapore. She started exhibiting her artworks in 2012. She has shown her works in several group shows and art fairs in Singapore and the Netherlands since then. Her first solo exhibition *Lost and Found-Singapore* was held in August 2018 at Utterly Art Gallery, Singapore.

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Presenters

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An online symposium produced in collaboration between McNally School of Fine Arts, LASALLE College of the Arts, Singapore, and the Centre of Visual Art, University of Melbourne, Australia.

ARCHIPELAGIC ENCOUNTERS

5 November 2020



OPENING KEYNOTE

Interventions: The Art of Political Timing

Prof Claire Bishop,
Professor of Contemporary Art, City
University of New York

12–1pm (AEDT) / 9–10am (SGT)

Claire Bishop is a critic and professor in the PhD Program in Art History at the Graduate Center, City University of New York. Her books include *Artificial Hells: Participatory Art and the Politics of Spectatorship* (2012), and *Radical Museology, or, What's Contemporary in Museums of Contemporary Art?* (2013). She is a Contributing Editor of *Artforum*, and her essays and books have been translated into eighteen languages. She is currently working on two books: a short publication about Merce Cunningham's Events, and a collection of essays about contemporary art and attention.



CLOSING KEYNOTE

From the Forest to the Studio

Sopheap Pich, artist

5–6 pm (AEDT) / 2–3pm (SGT)

My family settled in the US in 1984 when I was thirteen years old. I graduated from the School of the Art Institute of Chicago with a Masters in Painting in 1999, and returned to Cambodia in 2002. After working there for a few years, I found painting insufficient, and in 2004 turned to sculpture with bamboo, rattan and metal wire as my main materials. I continue to use them to this day. People often associate my practice with memories of the Khmer Rouge, but I make works that relate to many things both remembered and unknown. My sculptures resist easy categorizations and expectations. For me, they are more about intuition, the slow labor of making something from nothing and a connection to nature and natural materials. I like to think that my works resonate with my history and surroundings, and reflect both my abilities as well as limitations.

To register for this event, visit
go.unimelb.edu.au/22qj

SCHEDULE

11.45am (AEDT) / 8.45am (SGT)

Introductory remarks
Dr Venka Purushothaman
Vice President [Academic] & Provost
LASALLE College of the Arts

Prof Su Baker
Pro Vice-Chancellor, Community and
Cultural Partnerships
Director, Centre of Visual Art (CoVA)
University of Melbourne

12–1pm (AEDT) / 9–10am (SGT)

Opening keynote

1–5pm (AEDT) / 10am–2pm (SGT)

Panel presentations

5–6pm (AEDT) / 2–3pm (SGT)

Closing keynote

6pm (AEDT) / 3pm (SGT)

Closing remarks

Banner image: View of sea line from Singapore island.
Photo courtesy of Ian Woo.

ARCHIPELAGIC ENCOUNTERS

Time	Zoom
11:45AM (AEDT) 8:45AM (SGT)	<p><u>Introductory remarks</u> Dr Venka Purushothaman Vice President [Academic] & Provost LASALLE College of the Arts</p> <p>Prof Su Baker Pro Vice-Chancellor, Community and Cultural Partnerships Director, Centre of Visual Arts (CoVA) University of Melbourne</p>
12:00PM (AEDT) 9:00AM (SGT)	<p><u>Keynote</u> Prof Claire Bishop <i>Interventions: The Art of Political Timing</i></p>
1:00PM (AEDT) 10:00AM (SGT)	<p><u>Panel Presentations</u> (UniMelb) Chelsea Coon, Chloe Ho, Chris Parkinson, Duncan Caillard, Elyssia Bugg, Genevieve Trail, Kellie Wells, Kezia Yap, Laurence Marvin Castillo, Shinjita Roy (LASALLE) Erman Ashburn, Krystina Lyon, Lizzie Wee, Manu Sharma, Nurdiana Rahmat, Pratibha Nambiar, Tianyue Wang, Victoria Hertel, Zoya Chaudhary</p>
5:00PM (AEDT) 2:00PM (SGT)	<p><u>Keynote</u> Sopheap Pich <i>From the Forest to the Studio</i></p>
6:00PM (AEDT) 3:00PM (SGT)	<p><u>Closing remarks</u></p>

Committee

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In Partnership with



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Location: Online
(Zoom & Facebook Live)

Time:
Thursday 5 November 2020
11:45am–6:15pm (AEDT)
8:45am–3:15pm (SGT)

Register:
go.unimelb.edu.au/22qj

