

In Situ Graduate School

Cultural Precarities Reading Independent Art Collectives and Cultural Networks in Asia

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Online

Biographies Participants of the Presented Groupwork

Ahmed Abid (Ahmed Abidur Razzaque Khan) is assistant professor of Development Studies at the Asian University for Women in Bangladesh. He is a Member and Adjunct Research Fellow of Humanitarian and Development Research Initiative (HADRI) at School of Social Sciences, Western Sydney University, Australia. He did his PhD in 'Human Rights, Society, Multi-level Governance' from Western Sydney University. He has more than fifteen years of academic and development research experience in different marginalized communities of the global south. His motivation to work on rights issues led him to research bases storytelling for sustainable development focusing on –ethical storytelling, migration, refugees, diaspora and cultural cohesion, social movements and online activism, and postcolonial studies. He is a documentary film maker, trained actor, director and playwright. Ahmed was the artistic director of the first travelling human rights film festival in Thailand. Ahmed holds two Master of Arts degrees, one in Philosophy (University of Dhaka, Bangladesh) and one in Human Rights and Social Development (Mahidol University, Thailand). He also holds a diploma in Cinema and Human Rights from the European- Inter-University Centre for Human Rights and Democratization (EIUC) from Venice, Italy.

Alex Tam is the Centre Executive of Centre for Research and Development in Visual Arts at the Academy of Visual Arts of the Hong Kong Baptist University, whose mission is to promote advancement of visual arts development in Hong Kong and neighbouring regions. His research interest focuses on art projects that engage with issues connected to the notion of critical heritage, cultural memory, collective learning, and place making. He is undertaking a research project entitled "Artists' Responses to Heritage, Architecture and Science", which looks at the critical and creative relationships between heritage and contemporary art. In 2016, he co-founded Play Depot – an open-for-all community playground in a used-to-be industrial district in Hong Kong that encourages social interaction and creative play among local residents; enhance social engagement among themselves and with the public realm at large.

Anak Agung Lindawati Kencana is a Ph.D. Candidate in Thai Studies at Faculty of Arts, Chulalongkorn University, Thailand. Her ongoing Ph.D. dissertation is entitled "A Comparative Study of Khon and Sendratari Ramayana: Change and Innovation in the Context of Cultural Heritage Tourism." She

obtained her M.A. in Southeast Asian Studies in the same institution with concentration on the confluence between Islam and Javanese mysticism in aesthetics of Wayang Purwa. She received an honor as a Wayang Purwa organizer in Bangkok which supported by Indonesian Embassy Thailand in 2017. She organized a workshop on the Aesthetics of Khon in Universitas Negeri Yogyakarta (UNY) in 2017. She gave a talk on Wayang Purwa in ritual ceremony in University of the Philippines Diliman in 2018. She is a former Research Fellow of Asia Research Institute (ARI), National University Singapore (NUS) in 2018. She is currently a Cultural Advisor of Rojadrit Khon Troupe in Bangkok.

Claudia König studied art history, visual art, and theatre, film and media studies in Vienna, Austria, Padang Panjang and Bandung, Indonesia. She is currently a doctoral candidate at the University of Heidelberg. Her research interests focus on transcultural exchange processes between Asia and Europe and her dissertation project examines Southeast Asian collective artistic practices in a global context with a particular focus on the upcoming documenta fifteen in Kassel, Germany, curated by ruangrupa. Besides a scientific point of view, she has started to actively explore urban and cultural phenomenon of artistic creation as a visual anthropological journey through the medium of film. Currently she is based in Tübingen, Germany, where she works at the Institute for Cultural Exchange.

Corrie Tan (陈霖靈) is a writer and practitioner-researcher from Singapore. She is committed to radical shifts in performance criticism – redefining the critic as dramaturg, collaborator, archivist, facilitator and shapeshifter – with a practice centered around care, intimacy and generosity. She is resident critic and contributing editor with the Southeast Asian arts platform ArtsEquator, and has written regularly about theatre and performance for The Guardian, Exeunt Magazine and The Straits Times. She is also closely affiliated with the Asian Dramaturgs’ Network. Corrie is currently a President’s Graduate Fellow in Theatre Studies on the joint PhD programme between King's College London and the National University of Singapore. She holds an MA (Dist) in Performance & Culture from Goldsmiths, University of London and a BA (Hons) in Literary Arts from Brown University. www.corrie-tan.com

Dana Chan is an emerging curator based in London. Her research interests revolve around the agency of the curatorial gesture, and whether it could be conceived as a critical intervention towards reclaiming public space, as well as a political reimagining of art institutions.

Chan is a recent graduate of MA Curating and Collections at Chelsea College of Arts, University of the Arts London. Prior moving to London, she graduated from Singapore Management University with a Bachelor of Social Science (B.Soc.Sc.) in Sociology and Arts & Cultural Management and was awarded Magna Cum Laude – High Distinction. She has completed work placements at various galleries and museums including National Gallery Singapore, Singapore Tyler Print Institute – Creative Workshop & Gallery (STPI) and Chan + Hori Contemporary, among others.

Erin Wilkerson is an American artist and filmmaker. She co-founded the political art collective, Creative Agitation, with her partner, Travis Wilkerson, to create work that acts like a bomb for change by marrying politics and aesthetics. Their documentary, “Nuclear Family” screened at the 2022 Berlinale, and was awarded Mención Especial by the Mar del Plata International Film Festival. Their collective work has also exhibited at the Slovenian Pavilion of Venice Biennale, and their film, “Machine Gun or Typewriter?” at the Locarno Film Festival. She is the Managing Editor of the online newsreel, NOW Journal, which is a platform for urgent praxis, in response to world events. Her previous mixed media work, film, and performance work investigated violence of the US/Mexico border and the post-industrial landscape, shown in Prismatic Ground, “Kino!”, Dokufest, and The Paris Collage Club. Her early professional work in landscape architecture instilled in her a drive for sustainability and questioning land use practices. Since moving to SE Asia has expanded on these themes of settlement and ecologies by examining research and practice methodologies for

deconstructing global colonial histories, through the work in progress entitled, “Invasive Species”, for her PhD in Practice candidacy, through the TransArt Institute and Liverpool John Moores University.

Kenneth Tay is Assistant Curator at Singapore Art Museum. His recent writings and research have focused on media infrastructures and logistical spaces. He is the author of *The Sea is All Highway: Singapore and the Logistical Media of the Global Surface* (Temporary Press, 2019). Previously he worked at the National University of Singapore (NUS) Museum, where he initiated the project *Concrete Island* (2016). He holds a MA in Media Studies from The New School.

Khayal Trivedi is a curator and researcher with a background in media arts and computer engineering. Working at the intersection of art and technology, he enjoys developing spaces for multi-disciplinary and collaborative creative practices. Most recently, Khayal has co-curated the two editions of *de>confine* digital arts festival as part of the two-member collective, Media Art South Asia. He has also worked as the Digital Coordinator at the Copenhagen 2021: World Pride and Euro Games Festival. Previously, he was previously as a Cultural Coordinator at Alliance Française d’Ahmedabad for three years, where he produced several concerts, exhibitions and platforms such as *Art Speaks*, *Café Philo* and *Boomerang: An Eco Fest*. He holds a degree of MA in Media Arts Cultures—the Erasmus Mundus Joint Master Degree Programme, hosted by Danube University Krems, Aalborg University, University of Łódź, and Lasalle College of Arts (Singapore) and Computer Engineering. His area of expertise and competencies includes digital art curation, interface design, coordination and cultural management, web development, video editing, graphic design.

Liwen Deng (Zoénie) is an art writer, poet, curator, and PhD graduate from the Amsterdam School of Cultural Analysis at the University of Amsterdam. She works in Waag | Technology&Society as concept and project developer. Her PhD dissertation focuses on the non-oppositional criticalities of contemporary socially engaged art in urbanising China. Her research and artistic interests include social practices, activism, feminism, anarchism, the New Associationist Movement, otherwise ways of living, non-western perspectives, and de-colonial ethics and politics. She worked as a project coordinator at the Shanghai Biennale in 2012 and co-curated the Academy of Failure multidisciplinary workshop in Beijing in 2018. She also curated the 2019 first session of the School in Common at the Casco Art Institute: Working for the Commons (Utrecht). She co-curated the *Now water can flow or it can crash, my friend* public programme in Framer Frame (Amsterdam) in 2021. She was the secondary grantee of The Robert H. N. Ho Family Foundation Greater China Research Grant 2019–2020. She is a contributor to art media such as *Leap* and *Artforum China* and writes poems daily online.

Neel Banerjee (<https://neelbanerjee.com>) is an Indian-Australian thespian, writer, producer and director. He has been making theatre in Australia for more than 15 years. Neel is a first-generation migrant, who had his formal training in both analytical and physical theatre, Tagore Song, Tabla, Indian folk instruments and Chhau Dance in India and in Australia. He has performed interstate and overseas. Neel founded Nautanki Theatre in 2012. Nautanki Theatre is a Sydney based organisation working for cultural development, community engagement, education and training through live performing theatre. As the creative director of Nautanki Theatre, Neel’s artistic focus lies in storytelling that connects contemporary Australian society with South Asian diaspora. In doing so, Nautanki Company creates employment opportunities irrespective of caste, colour, sexual persuasion or creed in creative ensemble for Australian theatre. Through his creative work, Neel is in the process of connecting a new culturally and linguistically diverse audience base representing the demography of Western Sydney to join with greater Australian theatregoers to attend and support live theatre.

Neel also studied Bachelor of Engineering in India, later completed his Masters’ Degree in Business IT from Sydney University.