

# SHAPESHIFTING

## CONTEMPORARY ART FROM THE SOUTHEAST ASIA

Featuring works by 25 artists from Cambodia, Myanmar (Burma), Thailand and Vietnam, *Shapeshifting: Contemporary Art from Southeast Asia* presents some of the most interesting and innovative voices from the region focusing on a shifting range of art practices. These 4 countries link to each other by land however their recent and past cultural, linguistic, political and religious histories set them drastically apart. The works from this group of Southeast Asian artists have much to say in terms of contextual meaning but the origins and dialogues in play all have different sources that are particular to the artists' personal backgrounds paired with their individual and national identity.

This exhibition represents a varying age of artists, which carries us through many generations of thought and process. Vu Dan Tan (1946-2009) from Vietnam and Svay Ken (1933-2008) from Cambodia are both considered two of the most important artists in the early contemporary art scenes of their countries. Three of the artists suffered imprisonment, Cambodian artist Vann Nath (1946-2011) was one of just seven survivors of the dreaded S-21 Tuol Sleng prison, San Minn from Myanmar as well a founder of the Gangaw Village group of artists was interned in the 1970s and Htein Lin also from Myanmar was a student activist and political prisoner for nearly seven years from 1998-2004. Mid-career artists such as Vietnam's Dinh Q. Lê brings us work that deals with the Vietnam-American war as well as the current refugee crisis in Europe. A reminder that Vietnam and Cambodia's own refugee crises were not long ago. Thai artist Manit Sriwanichpoom draws our attention to the lucrative business of Buddhism in his Master's series of monk photographs. Bui Cong Khanh rather invites you into his meditation tent to have a rest and gaze at the colors of Burmese monk robes sewn together with military camouflage. The younger generation of artists in the show include the American and Vietnamese collective, The Propeller Group, who use the Star Trek TV series of science fiction to bring into the future a self-created antique object. Cambodian Svay Sareth chooses to confronts the idea that "the present is also a dangerous time" through the appropriation of objects, monuments, and practices that hint at contentious political histories. The complex layers of meaning within the artworks comprising *Shapeshifting* represent a region in a dynamic moment of transition and a special time to look at Southeast Asia.

Aung Myat Htay  
Aung Myint  
Bui Cong Khanh  
Chan Dany  
Christine Nguyen  
Dinh Q. Lê  
Htein Lin  
Leang Seckon  
Manit Sriwanichpoom  
Maung Day  
Michael Shaowanasai  
Moe Satt  
Nguyen Thai Tuan  
Nov Cheanik  
San Minn  
Sutee Kunavichayanont  
Svay Ken  
Svay Sareth  
Tawatchai Puntusawasdi  
The Propeller Group  
Tun Win Aung and Wah Nu  
Vandy Rattana  
Vann Nath  
Vu Dan Tan  
Zun ei Phyu



10 CHANCERY LANE  
ART PROJECTS · CHAI WAN

10 號贊善里畫廊藝術倉庫