



NEO FOLK

新民間

PRESENTED BY

IKKANI  
ART INTERNATIONAL

kult

CLEAR EDITION & GALLERY


GORGEOUS



## **NEO FOLK 2**

Neo Folk 2 explores the work of artists in Asia who have been rediscovering their roots and traditional crafts, by remixing and creating images inspired by their heritage. These artists use the same visual language of their ancestors to create a commentary on contemporary Asian culture and society. Curated by Kult (Singapore), Gorgeous Productions (Paris) & Clear Edition Gallery (Tokyo), this multimedia exhibition gets under the surface of living in modern Asia.

This exhibition aims to showcase creative talents in Asia who have re-interpreted their traditional crafts in a contemporary manner, whether this be in the form of aesthetics, technique, or myths and narratives. We see this form of visual expression as a search for identity, a desire to rework heritage in order to shape the future.






## **Exhibition**

Ikkan Art Gallery  
Art Space@Helutrans,  
39 Keppel Road, Tanjong Pagar Distripark  
Singapore 089065

Wednesday 15th Jan –Saturday 1st March 2014  
12 - 7 pm  
(Closed on public holidays / Sundays and Mondays)

## **Exhibition Opening reception**

14th Jan 2014  
5-9pm (Open to public)



## Introduction to Neo Folk

*text by Damien Brachet, Gorgeous Productions (Paris)*

Throughout South East Asia since the end of the XXth century, artists have been rediscovering their roots and traditional crafts, by reinterpreting their mixed and painful pasts. They have grown out of State-condoned folk-art and tourist-priced exoticism, and back from the counter-culture distraction of self-denying, copycat Western conceptualism. Entrenched in soul-searching identity crisis, pioneers, pillars and heralds of the local scenes have dug up their forefathers' hand-woven, paper-cut, hand-dyed, studded, pierced, cursed and blessed techniques, which contemporary art used to look down upon as arts and crafts.

### **This is Neo Folk.**

Asia is reborn of gift-shop mentalities and ridding of self-loathe, cultivating local flavours and tastes for indigenous tribal aesthetics, from ancient script and tattoos, to music, graphic design, fashion and contemporary art. Crews of grunge-skater-nerd, ghetto-punk and retro-rockabilly artists, graphic designers and architects are digging back into their drawers and closets.

In Indonesia, Vietnam, Thailand, the Philippines, Malaysia, Singapore, and China, India, Japan and South Korea, artists who had been able to work, however frugally, unfettered and unrecognized by local or outsider considerations, are now maturing fast, with the help of regional art biennales, and the redeployment of more adequate facilities.

They are going through the same rapid transformation as mainland China, and addressing radical changes with powerful art-works: dealing first with conflicted national and community identities, then as their respective media slowly open up, from Taiwan and South Korea to the Philippines' People's Revolution and Indonesia's Reformasi, confronting their respective political histories which had been on silent mode since the Sixties, and picking up where liberation movements had van-

ished, disappeared in prison, or converted.

South East Asia is comparable to the Mediterranean, or the Caribbean: its peoples share transnational and migrational identities, boosted by its strategic position between the Pacific and Indian oceans, and a history of flourishing trade, from the Hindus to the Buddhists and Islam, from Arabs to Persians, Mesopotamian Jews and Christian missionaries, the Moghul empire to the East India companies, from Admiral Cheng Ho to Magellan, D'Aguilar and St Francis Xavier. It is a merchants' sea rich with galleons of silks, spices and ceramics, curry, cumin, tumeric, teas, pepper, tin, Chinoiserie, crossover musics, crafts, fashions and cuisines, balmy seas and typhoons, inter-ethnic marriages and cosmopolitan harbours, multicolour pirates and mercenary privateers.

The region now has the youngest population, and the most mixed cultural history, what with the large South Chinese diasporas, Tamils, and successive Portuguese, Dutch, Spanish, English and American presences.

Its contemporary art has flourished from the 1997 monetary crisis, through student demonstrations and farmers' protests, to government change and somewhat free elections. Burdened with decades of corrupt military rule and raging inflation, the technocratic misuse of government funds, the greed and cruelty of the elites, South East Asia is full of bold talent and great suffering, where artistic expression is still a matter of life and death. Since the Seventies, mixing performance and installation art with traditional techniques, artists have honed their skills at indirect symbolism, in order to circumvent censorship or prison. Abstract and decorative were preferable. Now that democracy is here, corruption and violence have taken other guises, from the global economic crisis to religious strife. And so art has become more graphic, seeking technical virtuosity and mixing pop and traditional culture, reaching out to street-art and comics.

Likewise, the media and advertising industries have realized that globalization had to make way for localization, and recognized the pop culture strength of colloquial

communications and the modern pull of mutant grassroots folklore.

As new governments across Asia work to dispel “transitional traumas”, dark and sore dictatorships, abductions, purges and repression, artists move on to issues such as widespread corruption, economic hardship, and health and environmental disasters. But these issues are “old news”, and somewhat kill the glamour of said emerging creative hubs. It is therefore a perverse blessing that, as new generations of artists overcome their inferiority complexes and turn to local techniques and traditions, authorities, tourism boards and the art establishment encourage a studious and “community-building” return to craftsmanship, and figurative craftsmanship.

Fortunately, for every sold-out offering of picturesque landscapes or farmer girls bathing, there is a group of rebel scum mixing up their brushes and pottery, and coming up with graphic, introspective, therapeutic hallucinations. Their art is profoundly idiosyncratic, raw in discourse, sophisticated in delivery. Political scepticism, stinging revolt and national pride come together, from the vibrant exorcism of military horror using traditional mythology and animism, to the nightmarish social commentary and haunting poetry of terrifying depiction of riots and military repression. It is expressionist figurative, from geek punk glamour and mutant tribalism in Taiwan, to folk esoterism in Indonesia, or graffiti opera in Hong Kong, wayang kulit seni graffiti in Malaysia, or glo-rave black magic in Thailand.

The recent blossoming onto the world stage also owes to a healthy competition between cities, Bangkok and Chiang Mai, Kuala Lumpur and Penang, Hanoi and Ho Chi Minh City, or capitalistic Jakarta, modernis abstrak Bandoeng, academic Yogyakarta and exotic Bali.

A number of this new generation of dropouts, reconverted bankers and noodle peddlers may be Young Asian Professionals, but the art production of their post-rock, obsessive geek, freak counterparts breaks away from local standards, art market conventions and post-modern conceptual also-rans. They are dictating the future

directions of Asian creativity. What with the big dollar hangover and powder-milk credit crunch, the Eastern wind may be hot and sticky, but it is already a killer ride. While the masses struggle to find their temporary footing in the survivalist food chain, it is in the hands of a few outcasts to salvage the proverbial Oriental spirituality, the long-winded universal harmony of karmic vibes and spicy nights.

But as long as the usual suspects and media monopolies control the flow of investments in production and distribution, independent media and productions will suffer. The pulsating headache remains that even with maturing, diversifying local industries, Asian talents must first make a name abroad, in order to gain some sort of financial credibility at home, often after years of miserable toil or expatriation. And many artists recognized and financed by the West fall into a continuous biennale ghetto cut off from local media and audiences.

And yet today the young crop of artists and galleries can finally dig their own trajectories across increasingly open-minded domestic markets. Asian contemporary art, through thick and thin, has managed to spill over into regional trade shows and touring exhibitions from Hong Kong to Singapore, as exciting alternatives to Western navel-gazing, tongue-in-cheek conceptual-pop slosh. Asian reservoirs of energy and talent are brimming the world over, cooking up magnificent banquets that need only be served by the right hands to eager eyeballs.

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**END**

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## Exhibition Foreword by Dr. Oei Hong Djien

### **The 'Neo Folk Phenomenon'**

"History is repeating itself" is a popular proverb. What is in fact repeating in history? The resistance against the establishment. This is also valid for art history and has occurred a couple of times in the short modern Indonesian art history. In the Dutch colonial time, the local artists wanted to satisfy the Dutch by making the "Beautiful Indies" paintings to please the colonizers. The vocal nationalistic artist S. Sudjojono - acknowledged as the father of modern Indonesian art- denounced this kind of art. He stated that Indonesian art should convey national identity. But what is national identity? It is to Sudjojono other than local identity like Balinese art, neither is it traditional like wayang or batik.

It should be the current country's identity which is difficult to define since Indonesia consists of many tribes and ethnic groups with a great variety of cultures. Sudjojono wanted 'nationalistic' content, style, technique and media. Though he did succeed in introducing national content, he failed to achieve a national style, technique and media.

The Indonesian political victory in 1949 created a new wave in modern Indonesian art history. Realism, expressionism, impressionism, surrealism, decorativism and abstract became the style of the era. After 30 years of independence, a new resistance of young artists (students of the art academies) rebelled against the established artists (their teachers), which then gave birth to the 'New Movement'. This movement claimed that the criteria for art should be renewed.

The old criterion - which regarded aesthetics as the substance of an artwork - was condemned as obsolete. A new kind of art was then produced, which is now known as contemporary art. In contemporary art, concept dominates over aesthetics, and the use of media is free. This is inevitable if we look at the development of science and technology in the last fifty years. It is incomparable to the development of art



in the sense of “art for the sake of art”. The brain (ratio) has outdone the heart (feeling). At least this is what happened in the West. It is not important anymore to learn techniques of how to draw a line, to make a good composition or to balance colours. The technique is taken over by the technology. The boundaries of various disciplines of art disappear and the boundaries between art and science become vague. The aesthetic that relates to the human feeling is considered less important. Ugly is beauty and beauty is ugly. For me personally, I feel Asia is in this sense has not explored as much as the West.

Digging into traditions and creating something new out of it has been done before. The renowned Indonesian artist G. Sidharta in 1977 created the Weeping Goddess sculpture, which blends of modern elements and tradition. Sidharta had enough from the Western modernism and looked back to his tradition, but instead of repeating it, he created a new form.

The same concept is used by Neo Folk artists. But with the use of the current available high-tech, the Neo Folk contemporary artists have more possibilities in manifesting their ideas. Will they create a new local or national identity of today? Will they come out with something really new or just a variant of what has been done before? It is interesting to follow the further development of “Neo Folk” art.

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**END**

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# ANJO BOLARDA

PHILIPPINES  
HEYANJO.COM

Anjo Bolarda is a self-taught artist whose works have been showcased and exhibited in several international venues: Japan, Shanghai, Singapore, France, Belgium, Germany, US, Spain, London, Malaysia and in New York. As a community founder of Behance Philippines, co-founder of Designers of Asia, core member of 98B artCOLLABoratory, a contributor of Get Freaky, an illustration magazine based in France, and an illustrator for LAVIO, an illustration Agency in Barcelona, Spain. Bolarda has a wide avenue in exploring his creative outlets. His pen and ink renditions are highly detailed, evoking an edgy contemporary quality. "I call my style 'Sukiyaki-Western.'" (coined from Tarantino's film Sukiyaki Western, Django) It is a marriage of Japanese art, Western street art and low brow illustrations. Bolarda lives and works in Manila, Philippines.



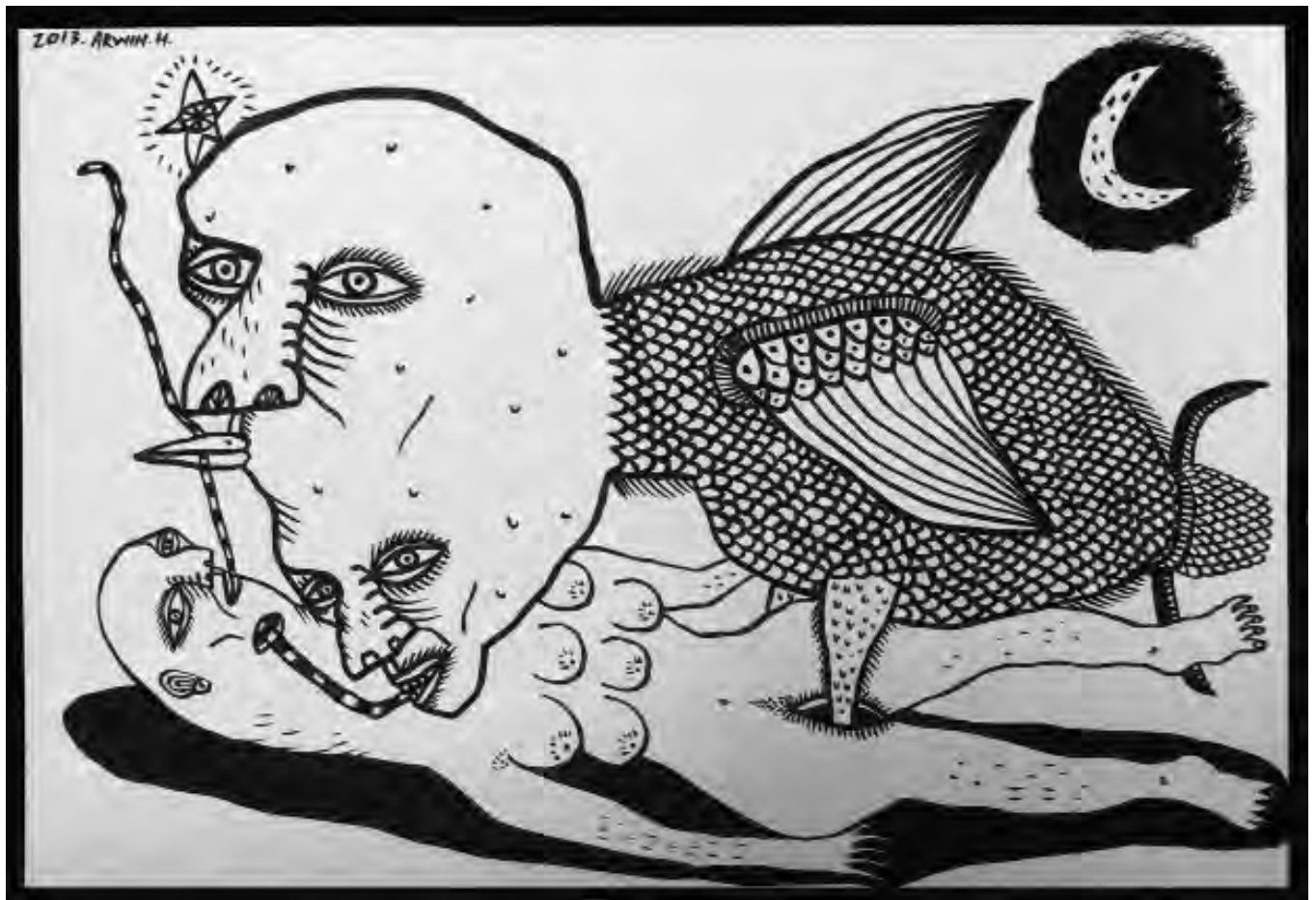
CW, L-R: Shaman III, untitled, Shaman IV, pen, marker and ink on paper

# ARWIN HIDAYAT

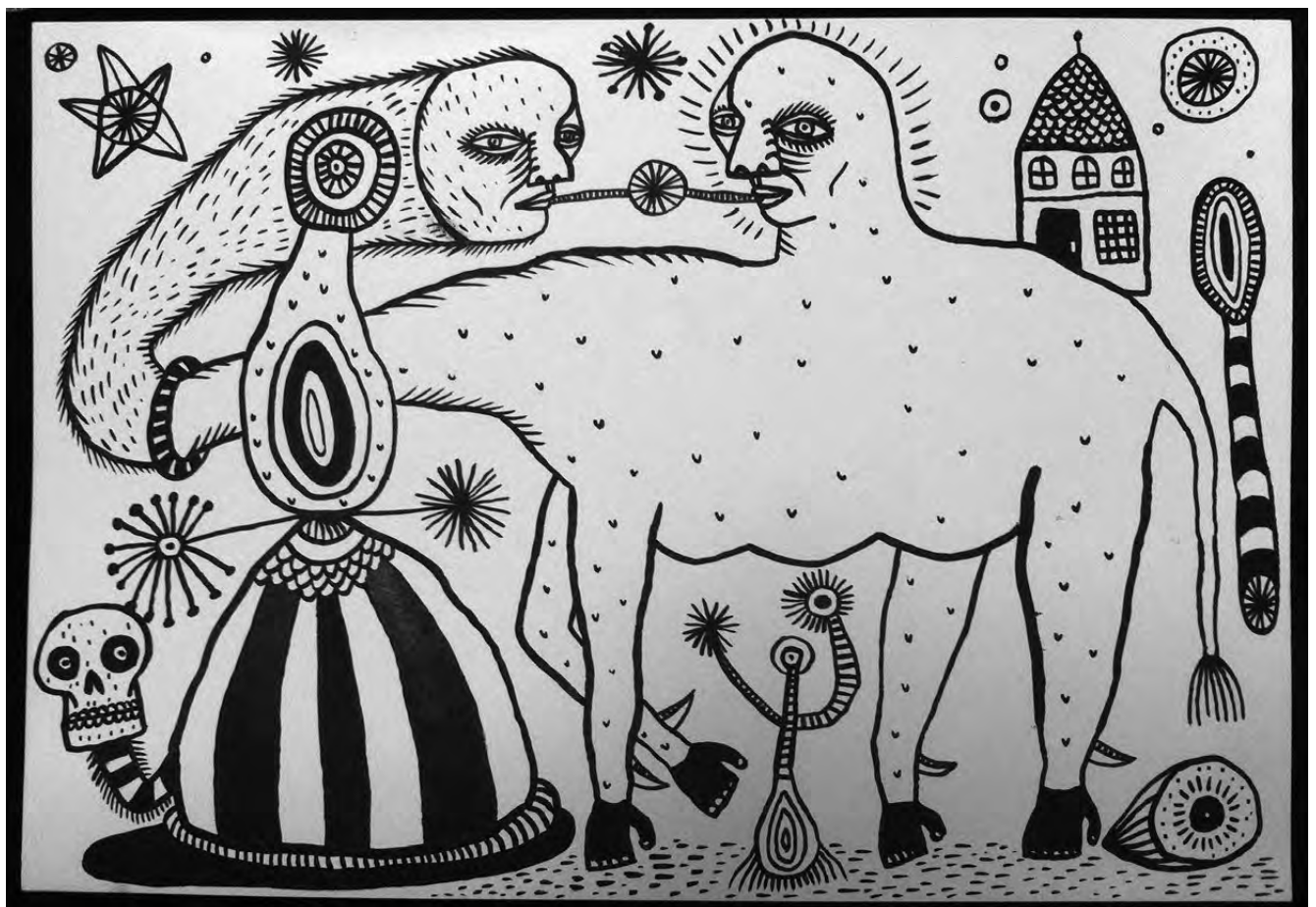
INDONESIA

Born and based in Yogyakarta, Arwin Hidayat creates works that reflect both local tradition (batik) and popular culture (comics), using black and white on paper as medium. In his works, Hidayat repeatedly juxtaposes everyday elements like birds and vehicles with the vulgar and explicit – phalluses and orifices. His use of words reflects a sense of humor – a classic example being: “Please god give me girlfriend before my stick get eat by bird”. The central topic of his works reveals to be of a more sentimental, romantic nature, but Hidayat eventually attempts to throw his works back into the realm of playfulness and subverting this feeling of longing through the portrayal of provocative imagery, such as forests of penises and sexual acts.

Hidayat participated in the annual art fair ArtJog’13, and collaborates with Daging Tumbuh, an indie zine collaborative movement initiated by Eko Nugroho. He has also held solo exhibitions in Melbourne, Australia (“Flash Show Drawing”, 2012) and in Yogyakarta (“Blues Bau Kencur”, 2013). He has also been involved in group exhibitions in Japan and Singapore.



*I love my problem 1 - 6, 2013, Ink and pen on paper*





# CHEN HANGFENG

# CHINA

CHENHANGFENG.COM

Chen Hang Feng has exhibited in 2011 at *Beyond the frame* in Sydney, *Learning from Literati 2*, *Where the wind comes from*, a public project collaboration with W+K, the *Zendai Moma*, *Rockbund Museum*, *Today Art Museum*, and *N Minutes Video Art Festival* in China, *Unnatural Selection* at the *Bradford Museum* and *Collective Gallery Scotland* in the UK, *Kn-Studio* in Verona, *Casino Luxembourg*, and at galleries *LJ* and *22,48m2* in Paris in 2012.

He explores Chinese thousand year old history techniques such as carpet-weaving, embroidery, and paper cut-outs. In a true renewal of themes and forms, his compositions bring together elements of the Far-Eastern tradition with symbols of 21st century Western consumer society. Logos replace ancient symbols of fortune and reflect contemporary China's rapid social changes and economic growth. Popular tradition and consumer society remain the main axis of Chen's research, as testimony to the power dynamics concealed in a seducing image. In this way, the tools used by Chen to promote a critical approach towards domineering patterns are the same as those used by his adversaries to promote their philosophy and false promises.



*You can get them, 2009, Single channel video projection*



*Logomania Carpet no. 2, 2007, Dyed wool and cotton*



*Chen Hang Feng - Nouveau Rich, paper-cut, dyed with water color*



# CK KOH

MALAYSIA  
SHINKENART.COM

Koh Cheng Kuan a.k.a C K Koh, born 1977 in Kuala Lumpur, is a contemporary artist who works in both fine arts media, such as painting, as well as digital and commercial media. He graduated from the University of Central England and currently lives and works in Kuala Lumpur as a painter and art lecturer.

The manga, anime and western fairy tales of his 1980's childhood are the major influences on CK's creations and pop culture icons are easily found in his works. He uses the box head character as a vehicle to carry out different thematic ideas that combine with contemporary concerns. These themes question current social, political and cultural environments.



*Horny Daddy, 2011, oil on canvas*



*Sucker, 2011, oil on canvas*

# DAWN ANG

SINGAPORE  
AEROPALMICS.COM

Dawn Ang (Aeropalmics) is an illustrator from Singapore. She graduated with a BA Hons Degree in Fine Arts from Lasalle College of the Arts in 2010, and enjoyed every minute of the strange and wonderful journey. Since then, she has produced drawings, papercuts and photography inspired by youth, growth and memory. She draws inspiration from nature and a deep-seated phobia of the unknown. While pursuing her passion for creating, she discovered a love for children and taught art in various schools for a year. She has since taken up interior designing and is currently exploring digital illustration and furniture design.



*Limbo, 2013, Graphite on paper ; detail*



# DINA GADIA

PHILIPPINES

DINAGADIA.BLOGSPOT.COM

Dina Gadia was born in Pangasinan, Philippines in 1986 and currently lives and works in Manila. She combines and re-appropriates images that are old and new, familiar and unfamiliar, beautiful and grotesque. Solo exhibitions include *Primal Salvo in Vibracolor* at Silverlens (2012); *Regal Discomforts* at Blanc Compound (2011); *Contra-Affair* at Silverlens (2010), *How Does that Grab You Darling* at Blanc Artspace (2010) and *Ultra Plastic Style Now!* at Hiraya Gallery (2009). Her show *Regal Discomforts* was short-listed in the 2012 Ateneo Art Awards. She received her BFA Advertising degree in 2006.



*Bad Innovation: Pointless Riffing on the Same Theme, 2013, Collage*





Brute Corps, 2013, Collage



Observations on Tropical Disorders, collage, 2012



# EPJEY PACHECO

PHILIPPINES  
EPJEY.TUMBLR.COM

Epjey Pacheco (b.1986) has earned his Fine Arts degree Major in Advertising, from the University of Santo Tomas and has worked as a graphic designer. He has been actively exhibiting his art in various galleries and exhibition spaces in Manila and abroad. He considers 70's era magazine illustrations, Memento Mori minus the gore, Wesley Valenzuela, Mexican art's juxtaposed content and aesthetics, and the wonderful world of the Internet as major influences for his art. Aside from gallery work he also dabbles in street art, customizing vinyl toys, and ukay-ukay shopping (Tagalog for secondhand shopping).

His designer collectible Slapstick, is a homage to a local legendary comedian Palito. He is also a member of the eminent street art collective Pilipinas Street Plan.



*Slapstick 2012, Resin sculpture, edition of 40*





untitled, 2013, ink and pen on paper



# FLABSLAB x BUDI NUGROHO

SINGAPORE / INDONESIA

FLABSLAB.COM

BUDIADINUGROHO.BLOGSPOT.COM

The sculpture Dancing Gaia is a collaboration between Singapore's FLABSLAB with Indonesian contemporary artist, Budi Nugroho. Dancing Gaia merges Japanese anime, kaiju and toy art with South East Asian religious symbols.

## FLABSLAB

Expect a lot of fun, cheeky and colourful pop art-inspired work from FLABSLAB, a creative collective whose members have been exploring the conventions of art since September 2011. Exhibitions have included 'Boys and Their Toys' (featuring vinyl toy figurines), 'Rock Dreams' (showcasing Eddie Sung's rock-music photographs) and one showcasing the works of Indonesian artist Arkiv Vilmansa. FLABSLAB collaborates with artists from across the world and exhibits at venues throughout Singapore, including the group's own office space on Commonwealth Lane - *by Timeout Singapore*

## Budi Adi Nugroho

Budi received a postgraduate scholarship from the Bandung Institute of Technology, from where he obtained his degree in the Visual Art Postgraduate Program. He has been exhibiting since 2005. In 2013, his sculpture "Pressed Junk #3" won the Salihara 3-Dimension Competition, held by the Ministry of Tourism and Creative Industry of Indonesia, with the support of Goethe Institute and Louis Vuitton. The reward is an art residency in Germany in 2014. Nugroho is a lecturer at the Faculty of Visual Art and Design, Bandung Institute of Technology.



*Dancing Gaia, 2012, resin*

# HILMI JOHANDI

SINGAPORE  
HILMIJOHANDI.COM

Hilmi Johandi (b. 1987) has participated in a number of exhibitions in Singapore since 2009. The notions of temporality and narrative of representational forms in film fascinates him to raise film and painting as a dialogue between the two mediums. He explores the conventional medium of painting by implying the framing language of cinema, fragmentation, compression and montage into a structural painting method.

His recent participations include “Young Talent Programme 2013” at the Affordable Art Fair Singapore; “Flux – City of Change” a curated exhibition for Strarta Art Fair in Saatchi Gallery, London; “Cross Encounters” at the Japan Creative Centre Singapore; a juried exhibition; “Spot Art” at the Singapore ARtrium; curated exhibition called “Interplay” at the Art Stage Singapore 2013 and his contribution to “Sublime Bordoir” at the Old Vic Tunnel in London. He obtained a Bachelors Degree with First Class Honors in Fine Arts at Lasalle College of the Arts - Goldsmiths, University of London in 2013. Hilmi currently lives and works in Singapore.



*The Gaze, 2013, Single channel video*



# HIDEYUKI KATSUMATA

JAPAN  
HIDEYK.COM

Hideyuki has been exhibiting in Japan since 2002. He has also been included in various group shows around the world, such as Sala Cega – Trezeta Musik in Sao Paulo, 2007, Forthrite in Oakland U.S. A, 2009, and the roving exhibition Buro Beukorkest in Holland in 2012 - 2013. He was also involved in the “DRAWABLE” group show at F.L.A. gallery in Florida U.S.A in 2013.

Hideyuki has also illustrated for various CD and vinyl records, including covers for Little Dragon, CUZ (Sam Dook from The GO! Team & Mike Watt from The Stooges), Rainbow Arabia, Simone White, T-Bone, Ramp Recordings, and Mad et Len. Apart from being a drawing and painting mad man, he also loves to create motion video works for music clips and live VJing.



*Yaoyoroz 2009, Acrylic on paper*





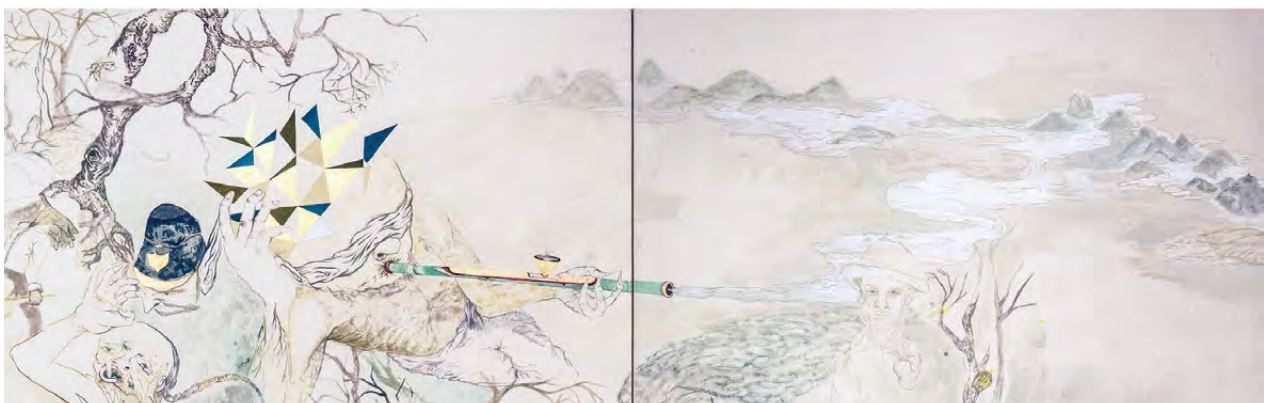
Submission for Kult Magazine : 'Neo Folk' issue



# HOWIE TSUI

HONG KONG / CANADA  
HOWIETSUI.COM

Ho Yan (Howie) Tsui is a Canadian visual artist, born in Hong Kong (1978) and raised in Nigeria and Thunder Bay (Ontario), he holds an Honours BFA in painting from the University of Waterloo (2002). His recent project, "Horror Fables", uses imagery from traditional Asian ghost tales, Buddhist hell scrolls, ancient bestiaries, Hong Kong vampire films and the Sino-Japanese War to satirize the climate of fear in contemporary culture. In 2005, he was awarded the Joseph S. Stauffer Prize from the Canada Council for the Arts for most outstanding young visual artist. His work is held by the Canada Council Art Bank, Le Centre d'exposition de Baie-Saint-Paul, the City of Ottawa, and private collections. "Horror Fables" has been exhibited at Carleton University Art Gallery (Ottawa), Ace Art Inc (Winnipeg), the West Vancouver Museum, the Ottawa Art Gallery, and MAI (Montréal, arts intercultural) and Centre A (Vancouver). His work has appeared in Beautiful/Decay, Border Crossings, Canadian Art and Yishu: Journal of Chinese Contemporary Art. Recent exhibits include group engagements at the 808 Gallery at Boston University School of Fine Art and the Asian Art Museum of San Francisco, with a solo shows at the Agnes Etherington Art Centre and Gallery Wendi Norris (SF).



*Unfortunates of D'Arcy Island, 2013, Chinese paint pigments and acrylic on mulberry paper mounted onto board ; detail*





*Celestials of Gold Mountain, Acrylic on canvas, 2010*

# JAM WU

TAIWAN  
JAMWU.COM

Jam Wu is a poet, photographer, stage designer and paper-cut artist living in Taipei. Developed from Chinese folk art into multimedia, Wu's works quote from collective Pan-Chinese memory. An Art-Brut fan, he won a sponsorship by the Cloud Gate dance group in 2006 and took a long trip to north-west China. He went to Arctic and Swiss villages in 2010 to study paper-cut culture, and is the first Taiwanese artist to show at the Louis Vuitton Cultural Space.



*Paper-cut Doll – Beijing Traditional - thousands of years of red paper), 2010-2012, papercut*



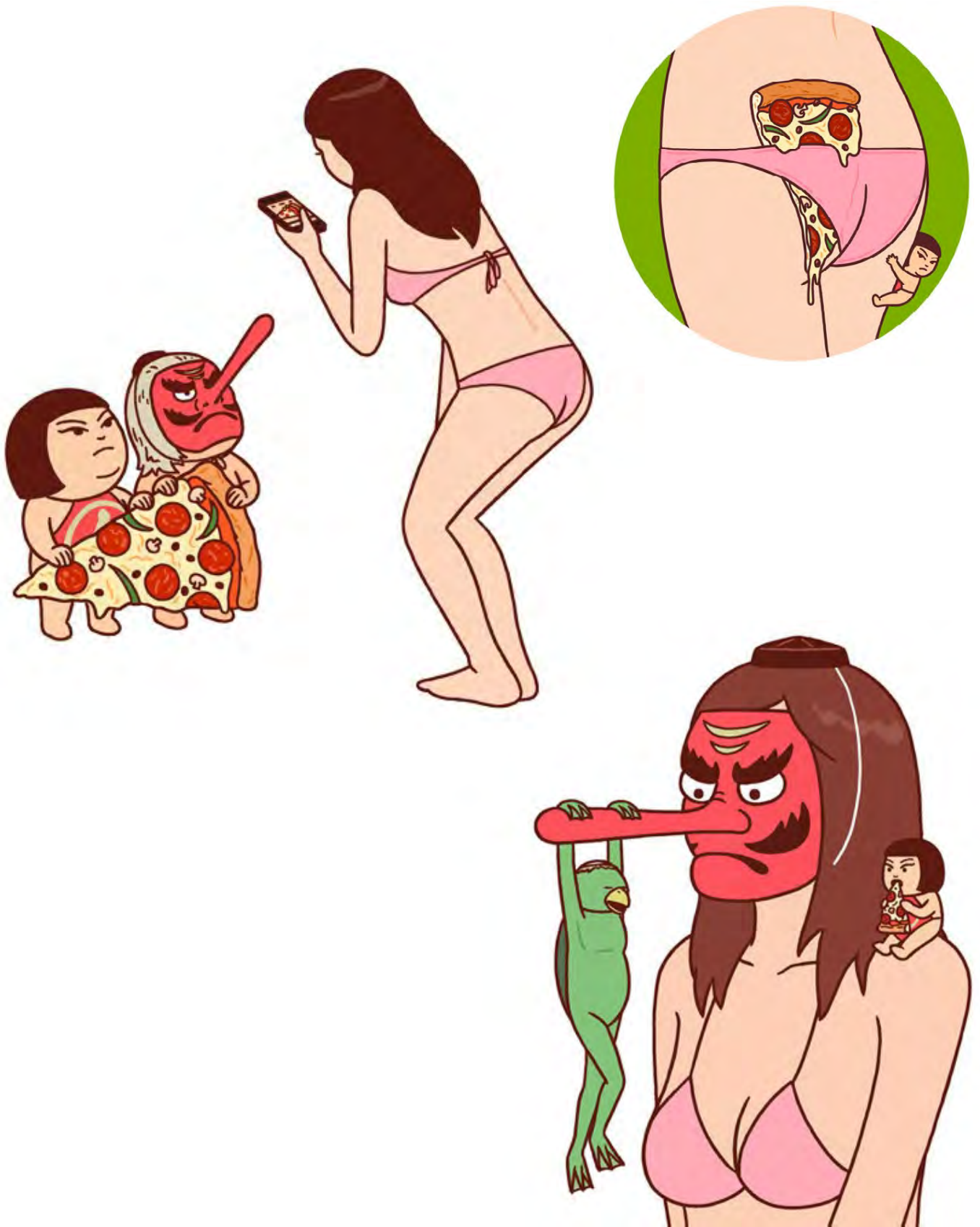
*(Dragon, from Paris to Beijing, years of red paper), 2012, papercut*



# KIMI AKI YAE GASHI

JAPAN  
OKIMI.COM

Based in Tokyo, Yaegashi is an illustrator and graphic designer (b. 1972). Also known as Okimi, Yaegashi's professional career began in 1998. In recent years, Yaegashi has been taking a more humorous approach in his artworks, with common themes being pizza and Japanese folklore.



# KRISTAL MELSON

SINGAPORE  
KRISTALMELSON.COM

“Where you stand depends on where you sit” depicts the transfer of energy from one state to another as souls pass thru realms and arrive on their knees before Yama, the ruler of the underworld. The spirits of the departed, escorted by HorseFace & Oxhead, either pass through a term of enjoyment in a region midway between the earth and the heaven of the gods; or undergo their measure of punishment in the nether world.

Neither location is permanent and after a time, they return to Earth in new bodies. This constant movement is a reminder that the position you take on a matter depends on where you are situated in life and its impermanence .

Kristal is an illustrator and designer living in Singapore.

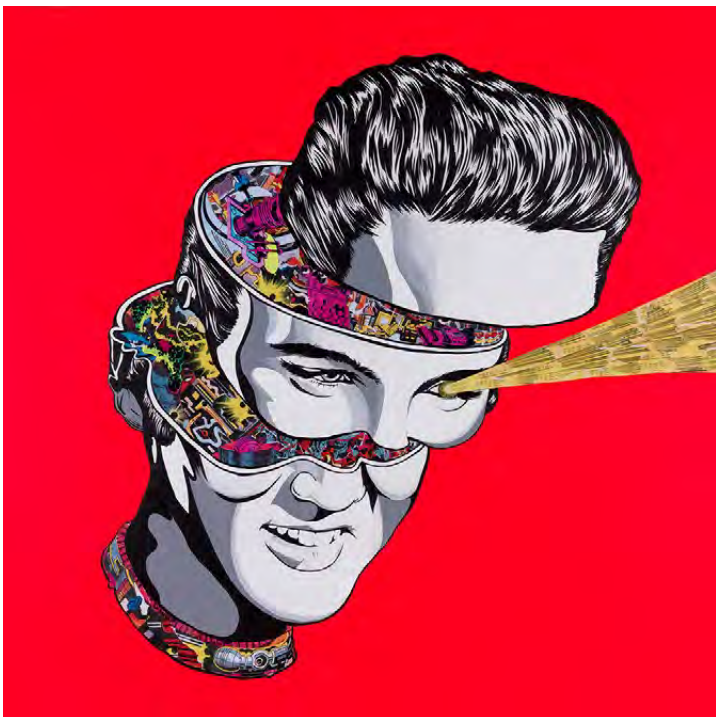


*Where you stand depends on where you sit, 2014, acrylic on enamel*





*Of two minds, 2013, graphite on paper, digital*



*King and Queen, 2013, acrylic and mixed media on plywood*

# LIN CHIN FONG

TAIWAN  
LINCHINGFONG.COM

Born in 1984 in Kaohsiung, TaiFong Lin graduated in 2006 from the Tainan National University in Plastic Arts. He paints on canvas, using cut transparent film as stencil for each colour to spray on.

He has exhibited at Chelsea Gallery in New York, the Shanghai Art Museum, the Today Art Museum in Beijing, the Geisai Museum in Tokyo, the Gyeongnam Art Museum in Korea, Olyvia Oriental in London, the Point Ephemere in Paris, 798 in Beijing, the 2010 Taiwan Biennial at the National Taiwan Museum of Fine Arts, the Taiwan New Art Space, the Kuandu Museum of Fine Arts, Gallery J Chen, YuXiu gallery, Dogpig Art Café, 44 South Village, Hua Shan Culture Park, lost gallery, Deja Vu, ATT 4 FUN in Taipei, the Kaohsiung Museum of Fine Arts, the Kaohsiung Design Festival, the Taichung County Seaport Art Center and Stock 20 in Taichung, the National University of Tainan - Art Special Zone, the Safulak Art Village in Hsinchu, the Art Site of Chiayi Railway Warehouse, YZU art center in Taoyuan.



*Infinite Angel, 2013, wooden frames, Christmas lights, canvas frame output*





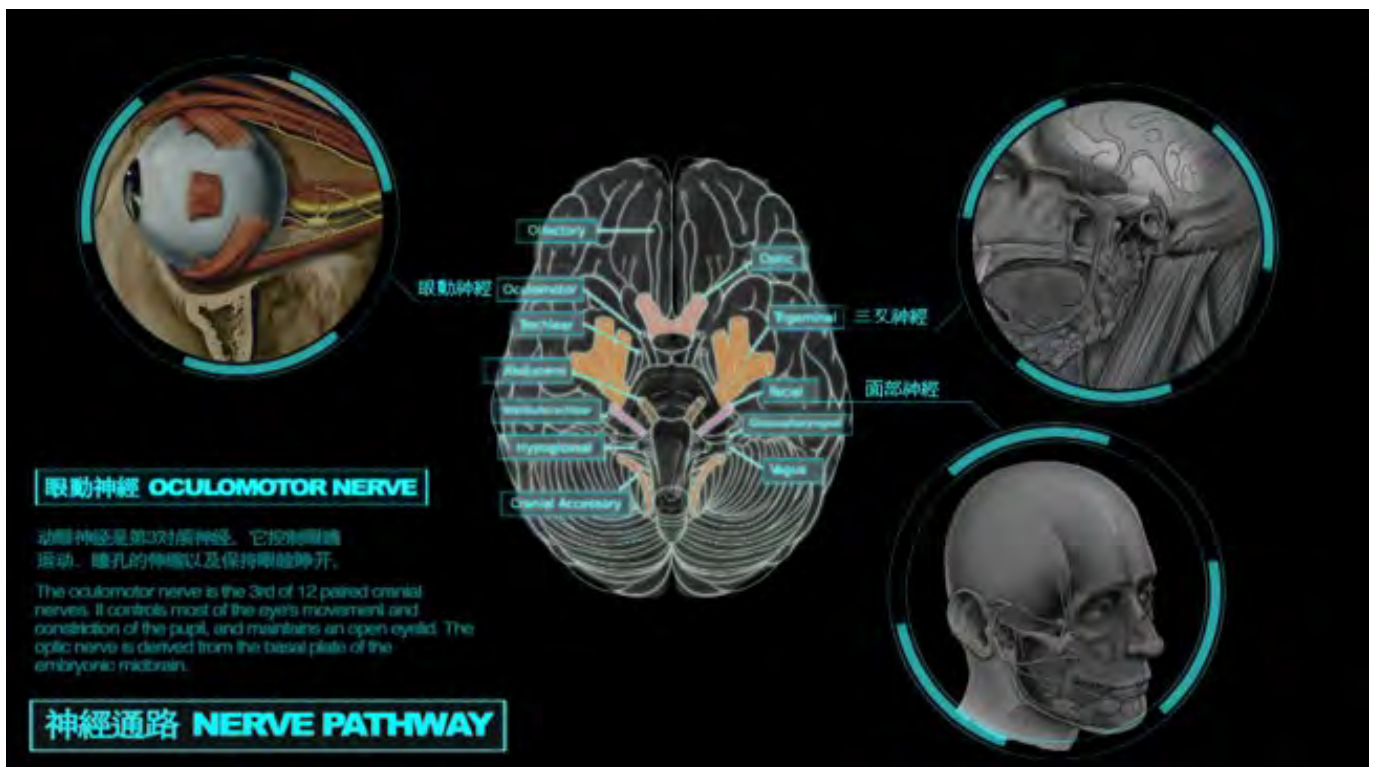
114x160cm, Gallery J Chen, 2009



CHINA  
LUYANG.ASIA

Born and based in Shanghai, Lu Yang (b. 1984) graduated from the China Academy of Art in 2010. Using a variety of media: music video, installation, animation, and digital painting, the artist unflinchingly explores existential issues about the nature of life and where it resides. Armed with a overlaying mix of strategies taken from science, pop culture and religion, among others, Lu Yang overrides the often delusional belief that humans control are privileged within this universe. Instead, she highlights the biological and material determinants of our condition reminding us of our transient and fragile existence, but with an edge of dark humor that leaves no room for sentimentality. Numerous prominent institutions, both in China and abroad, have showcased her work.

Wrathful King Kong Core, 2011 , HD 3D animation



# MARC VINCENT COSICO

PHILIPPINES

MARCVINCENTCOSICO.WORDPRESS.COM

Marc Vincent Cosico is a painter, sculptor and visual arts teacher at Philippine High School for the Arts. He has been creating assemblages and customized figures for the past decade. Marc is a recipient of Metrobank Art and Design Excellence Award in 2010. He has become a resident artist in Korea and Scotland, has participated in local and international exhibits and facilitated workshops in the Philippines and abroad. His most recent works include a custom-kalesa wheelchair, an altar assemblage and a sculpture of Andres Bonifacio.



*I'm Lovin' It, 2012, Polymer and modelling paint*



# MC YAN

HONG KONG  
ALIVENOTDEAD.COM

Chenguang Ren aka Syan aka MC Yan is a pioneering Hip Hop and graffiti/street artist from Hong Kong. While studying art in France, Syan was exposed to graffiti and Hip Hop culture. After moving back to Hong Kong in 1997, he joined the seminal Hip Hop group LMF, which broke barriers across Asia with their outspoken, raw lyrics and style. The group broke up in 2003 and reformed in 2009. Since then Syan has 'possibly' tagged on the Great Wall of China, laser tagged HK government buildings, worked extensively on his art and design projects – most notably for Feiyue, Clot and Nike, through his musical and artistic partnership with pop star Edison Chen.

In 2005, he established a street fashion label and an independent music label to as a space for musical experiments, including Cantonese rap and Mandarin Spoken Word poetry. In the same year, Syan started his own creative company called 4E Creative Limited and opened his workshop/gallery space The Training Camp which hosted artist residencies and cultural exchanges. In 2008, he founded Radiodada, the first alternative and underground online broadcast in Hong Kong, with two other collaborators. In 2012, together with New-York based Graffiti pioneer Fab 5 Freddy, he started a series of exhibitions titled “Kung-Fu Wildstyle”, an exploration of pop culture through contemporary street art, which have toured New York, Shanghai and Hong Kong to date.



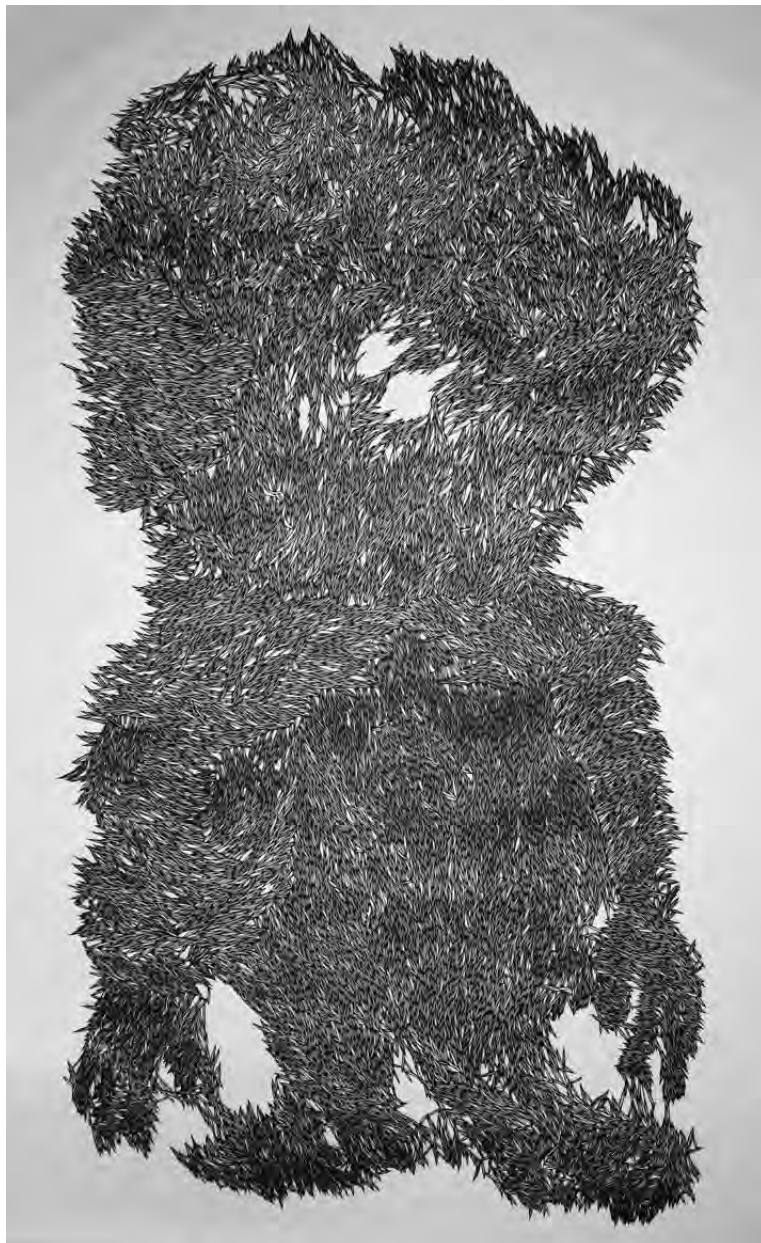
*KRINK painting by MC Yan at 'Neo Folk', Cutlog, Paris 2011*

# MIKITO OZEKI

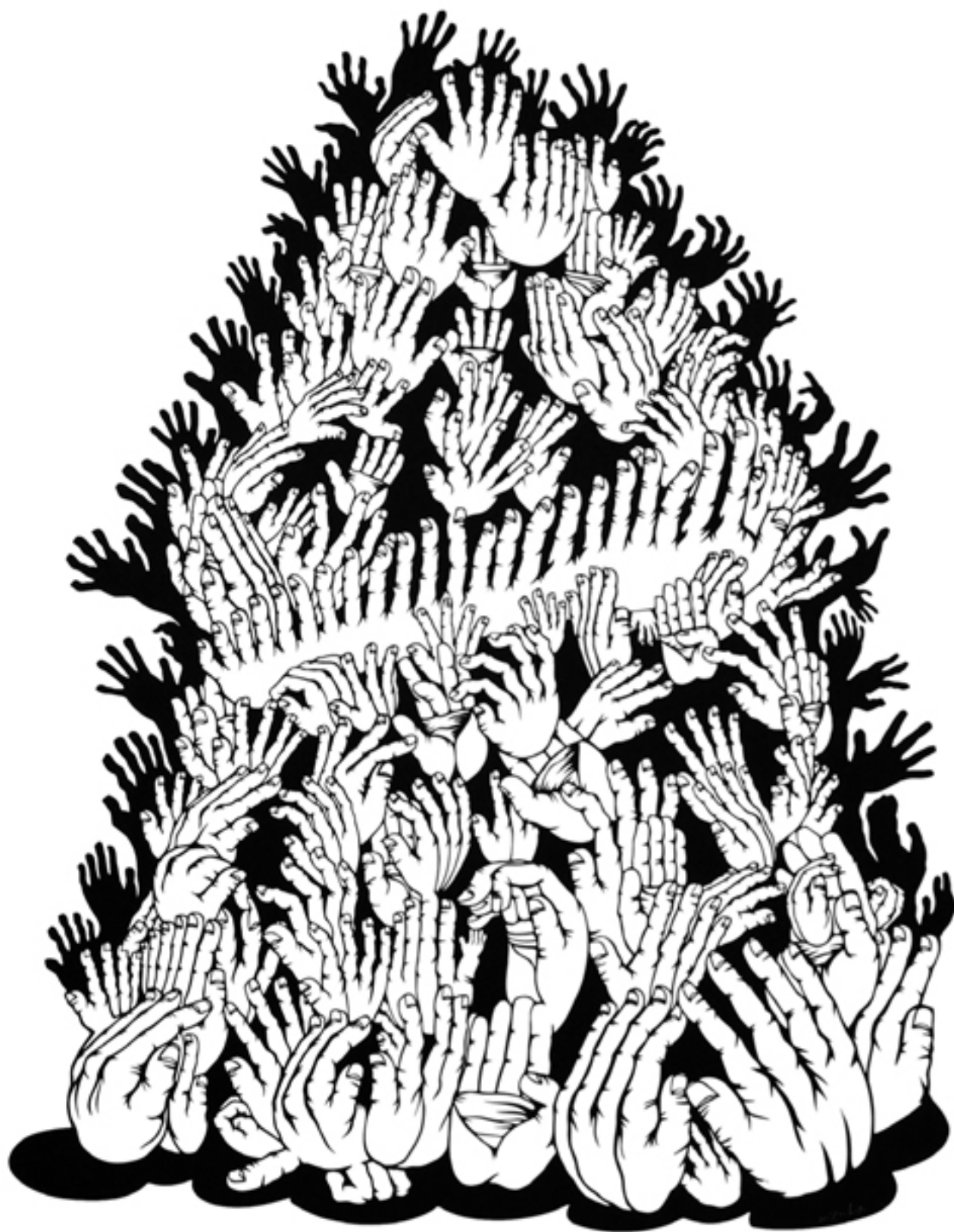
JAPAN  
MIKITO.JP

Building upon the act of “cutting,” Ozeki’s technique of small, minute cuts amass into large, engulfing stretches, uncovering the ever-expansive mental space of the artist’s mind. Ozeki layers new works with small undulations, like the noise of a dark, black TV screen. The repeated movements and subtly varying strata are mental states, serving as a window into Ozeki’s inner world.

Mikito Ozeki (b. 1976) lives and works in Nagoya, Japan. He has held solo exhibitions at Clear Edition & Gallery, Tokyo (2013, 2012) and LeBasse Projects Gallery, Los Angeles (2010), and has recently participated in the group exhibition “TokyoStreet” (2013) at Ikkan Art Gallery, Singapore.



*Big Body 2, 2013, Hand cut paper*



*HANDS series, 2007, Hand cut paper*



# MOJOKO

SINGAPORE  
MOJOKO.NET

Born in Iran, raised in Hong Kong, and now based in Singapore, Steve Lawler, a.k.a Mojoko is most at home playing critic to our daily dependencies on computers and technologies.

He expresses his thoughts through various unorthodox artists' tools such as the publishing of his own free magazine, Kult, guerilla exhibitions, sculptures and fashion projects.



*Big Brother, 2014 , video animation*





Culturefuck, 2011





# REDSLIM08

PHILIPPINES

REDSLIM08.WORDPRESS.COM

RosellerVelez a.k.a. redslim08 is a freelance visual artist. Born in 1986, Banate Iloilo, Philippines, he currently lives and works in Las Pinas, Philippines.





# RIYOO KIM

JAPAN  
RIYOOKIM.COM

The eerily human eyes that peer out from many of his pieces also compound the sense of voyeurism inherent in the installation and make viewers feel as if they are being watched just as they are watching. Like the Mona Lisa, the distinctive eyes of Kim's artwork follow you around the room, and in this setting, it is as if they are scolding you for looking so closely at illicit material.

Each painstakingly carved piece reveals a love for the clay and a mastery of the material rare in young artists. The finish of his metallic green and black glazes are not only stunning, they also show a dedication to process that is pivotal and particular to the ceramic arts. Likewise, his reference to the vessel pays homage to the history of the craft, even if unintentional.



*Gan Syou-ki, 2013, Ceramic*



*Yougan - ki, 2013, Ceramic*



# OKI CHU

JAPAN  
OKI-CHU.COM

Oki Chu (b. 1979) began his artistic career with his move to Kyoto in 2002, where he worked on his first solo exhibition “P” at the Dojidai Gallery. His move to Tokyo in 2005 further developed his psychedelic style where he portrays an abstract, fantastical worldview, through experimenting with painting, drawing and manga techniques on canvas, citing his inspiration from everyday experiences to recollected imagery from childhood.

In addition to drawing and painting, he has also opened and is running the art space “Mograg Garage” and the accompanying Mograg magazine that features underground artists. Oki has also produced live art showcases such as “bLack 2 bLack” (2007) and “bLack EYE” (2012). Oki has also held solo exhibitions in Tokyo and Osaka. He has also presented his works in group exhibitions such as “Kibun”, a Japanese Low Blow Art Exhibition in Berlin, which hosts selected works by artists and graphic designers of the Tokyo underground scene, and “Unbreakable” in Singapore, a multimedia exhibition featuring works from a network of international artists.



*Midnight Park, 2010, acrylic on paper*

# RUDY ATJEH

INDONESIA

RUDYATJEH.BLOGSPOT.COM

Originating from the autonomous region of Aceh, Sumatra, and wandering into the land of the King of Yogyakarta, Rudy 'Atjeh' Dharmawan followed the footsteps of millions of other Sumatran youths. Since tens of years ago, Java has been the most populous island and a place for seeding young people from the other islands in Indonesia. Many of Indonesia's national fathers were young adults who came from small towns in Sumatra, Kalimantan, Ambon, and Flores, and headed to the 'center' to reach their dreams. Java island has long been a temptation. Lured, Rudy Atjeh packed his suitcases and left the place where he was born. Dreams to become an artist drew Rudy to Yogyakarta. The city with exotic lights attracted insects like Rudy Atjeh.

The journey for self enlightenment is often a theme in Atjeh's hand cut paper creations. In this technique, details are the keywords, expressed through the smallest insicions and thinnest of arches. Using an exacto knife, white and black papers are cut into various animal figures such as snakes and birds. To Atjeh animals are a metaphor for wandering, on paper a symbol for adventure. Each type of animal is a symbol of something or someone, and each creation is a fable used to re-tell a story about the human world. Atjeh's fables often express the narrative of a struggling artist trying to survive in the jungle of Indonesia's fine art kingdom.



*Welcome to the Jungle, 2012, Hand cut paper*



*Survival: Welcome to the Jungle, 2012, Hand cut paper*



# RYAN ADY PUTRA

INDONESIA

RYANADYPUTRA.TUMBLR.COM

Ryan Ady Putra (b. 1990) is a young artist who currently lives in Jogjakarta, and creates naughty artworks which will tease your eyes and desire to the highest level. Now busy completing his studies at the Institute Art of Indonesia as well as being a freelance designer, Putra also actively works on creating naughty yet clever artworks that would make you turn your head and smile.

Besides drawing, Putra explores various other media such as canvas, silkscreen print, murals and graffiti. His works, representative of the evolving youth culture, takes a reflective but satirical perspective whilst presenting every day reality. His works displays a strong inspiration from the skateboarding scene and punk music, with heavy symbolism such as skateboards, ramps, balaclava masks, skeletons and provocative imagery. Putra recently had his first solo exhibition “Permanent Vacation” early this year in the Deus Ex Machina Gallery, Bali, Indonesia. Ady Putra has been involved in numerous exhibitions internationally – ArtJog’13, ‘Urbanscapes Festival’ in Malaysia, 2013, ‘iHart’ and ‘Let’s Go Magic Weirdos’ in Australia, 2012), and ‘Can’t Grow Up’, USA, 2012), and the Jakarta Biennale 2013, in an artist collaboration with Ace House Collective.



Ryan Ady Putra for Kult Magazine: 'Neo Folk' issue

# UJI 'HAHAN' HANDOKO

INDONESIA

[THISISHAHAN.WORDPRESS.COM](http://THISISHAHAN.WORDPRESS.COM)

Hahan graduated from the Indonesian Institute of The Art, Yogyakarta in 2009. He undertook an artist residency at The National Art Studio based in Seoul in 2008 and held several solo exhibitions, such as 'Welcome Mate' at Project Gallery, Queensland College of The Art, Griffith University, Brisbane, Australia (2013) and 'Sorry, no canvas today' at Sigiarts, Jakarta in 2010. Selected Group Exhibitions include '3 Projects by Danius Kesminas and Collaborators' at Monash University Museum of Art, Melbourne, Australia (2011), 'Beastly Of Indonesia Contemporary Art 2010' at HIVOS, The Netherlands (2010), 'Manifesto' at Galeri Nasional, Jakarta, Indonesia (2008) and 'Terror, Intersection for the Art', San Francisco, America (2006). He also participated in Art Fairs such as Art HK 12, Hong Kong (2012), ART JOG Taman Budaya Yogyakarta, Indonesia (2012, 2011, 2010) and Art Singapore, The Contemporary Asian Art Fair, Singapore (2008).

Hahan's artwork was featured in the AP7 Asia Pacific Triennial of Art (APT) at GoMA in 2012/2013.



*Tropical Crazy (Raw series), 2013, Auto paint and brass*





*Lucky Country #2, 2013*

# YUDHA SANDY

INDONESIA

YUDHASANDY.WORDPRESS.COM

Yudha Sandy Wijayasakti (b. 1982) graduated in printmaking from the Indonesian Arts Institute in Yogyakarta in 2008. He likes to experiment with comics, print, and video animation. Sandy is an enthusiast of historical and lifestyle phenomena.

In 2007, he established a young artist collective with Danang Catur called “Mulyakarya”, which publishes comics and other alternative graphic works from artists in Yogyakarta. He has had several solo exhibitions in Yogyakarta since 2007. In 2011, Sandy was awarded first place for his participation in “Online Comics”, a media arts exhibition held by the Ministry of Culture and Tourism, Directorate of Arts Republic of Indonesia.



*It's not political, just doing action, 2013, batik on fabric*