



DOXA &  
Episteme

In Search of the Real Deal

13 January – 8 February 2024

Agan Harahap - Budi Agung Kuswara - Miti Ruangkritya  
Nakrob Moonmanas - Naraphat Sakarthornsap - Victoria Kosasie

Curated by Loredana Pazzini-Paracciani







## Doxa & Episteme

### In Search of the Real Deal

By Loredana Pazzini-Paracciani

Does the visual information around us convey truth, or is it an illusion?

According to Greek philosopher Plato, the difference between illusion and truth resides in epistemology, exemplified by the terms *doxa* and *episteme*, which refer to emotional knowledge and scientific thinking respectively. While we cannot isolate *doxa* and *episteme* (illusion and truth) in our daily life, the two terms embody a fundamental distinction: the suggestive nature of *doxa*, dependent on personal or collective opinions, constitutes a volatile form of knowledge; while *episteme*, emerging from proven or otherwise manifested knowledge, points to reliable thinking. In our current society, where the production and sharing of knowledge is increasingly delegated to social media and online communication, the question of illusion or truth, fake or authentic, is a recurrent topic – especially in visual culture. Through constant exposure to mass media communication, we are sometimes unknowingly influenced by the way we perceive our surroundings, lulled into certain shared values that ultimately define our beliefs, national identity, and sense of belonging.

Departing from their definition in classical rhetoric, this exhibition lightly adopts the opposing concepts of *doxa* and *episteme* as a syllogism for pervasive and, nowadays, often digitally construed cultural representation. As news of personal, social, or historical events are broadcast through visual communication, there are concurrent tendencies that challenge, manipulate, or offer alternatives to those very representations. This transformative potential of visual representation in shaping social and cultural narratives is the starting point of ***Doxa & Episteme – In Search of the Real Deal***, on one hand questioning the significance of increasingly prevalent digital adaptation and, on the other, investigating perceptions of propaganda and control, partly dependent on how visual communication is deployed and easily accessed. In a time of visual information overload, both real and artificial, is it possible to



discern illusion from truth – the real deal? Do technological advancements, from artificial intelligence (AI) to other generative systems, enhance or distort the interpretation of visual culture? What happens to the physical process of creating art – for instance by assembling, sculpting or printing?

To address these questions, the invited artists from Thailand and Indonesia examine ongoing issues of national and cultural identity from both personal and collective perspectives, prompting us to ponder the consequences of invasive visual representations. Spanning video, photography, and AI-generated mixed-media installation, the featured works examine the implications of mutation, digital and otherwise, in reinterpreting national archetypes, such as cultural ideals, mythology, and historical trauma, and explore the use of archives in analysing our current societies.

### **Illusion and truth: challenging national narratives**

Contemplating her paternal grandparents of Chinese descent, Indonesian artist Victoria Kosasie becomes the embodiment of her family trauma, and the historical trauma of Indonesia's nation-building, in the video work *Eat This!* (2021).

Made during the pandemic, the video presents Kosasie chewing prints of old family photos she stores in her phone as a personal archive from her WhatsApp communications with her relatives in Indonesia, while she was in London unable to travel. Adding to the already digitally filtered communication via social media, the work is partly created by image-to-text software. In fact, in the video we see the artist swallowing the masticated prints – painfully – her expressions conveying a sense of duty and determination. In the background, however, we see the actual photograph of her grandparents, represented on the left as a set of scrolling binary codes; on the right, we see the image display of her relatives, which is, in turn, continually altered by what we come to understand is the manipulation of the coding language, in essence, the DNA of the image. The two halves are in digital sync, with the computer responding to the image manipulation by creating an alternative representation of the artist's grandparents and, by inference, of history. While

performance is a powerful medium for the artist to connect with the past, the original images morph through the duration of the work, not only physically as they become pulp, but also conceptually as their digital DNA is manipulated, decoded, and re-encoded, forcing us to reflect on the subjective quality of history as it is told to us.

*All the poetry and the pity of the scene* (2023) by Nakrob Moonmanas is conceived based on similar concerns. Created for the exhibition, this new body of works is a conceptual response to the theme of the show by focusing on the portrayal of Thai culture through digital archives. Encompassing video and prints, this new series also challenges the potential of creating an ahistorical framework that combines past and present perceptions. In tune with the literary vocabulary of the artist, the work takes as its guidelines two memoirs: *The English Governess at the Siamese Court* (1870) by Anna Harriette Leonowens, and *All They Could Do To Us* (2019) by Prontip Mankhong. The former is an account of the first female foreigner from the west to be given insider access to the royal court of King Rama IV. The latter is a book written by a young Thai woman as she served her two-year sentence for enacting a play deemed to be disparaging of the Thai monarchical institution. Written 150 years apart, what brings the two books together are their shared notions of confinement and subjection. In fact, in the video the two writers enter into a fictional conversation achieved by digitally combining archival and historical images augmented with excerpts from the books to streamline their distinctive stories into a single narration. The resulting aesthetic is an integral part of the ethos of the work. Portrayed non-linearly but rather as a mind map, or a diagram, *All the poetry and the pity of the scene* on one hand overcomes conventional temporality, while on the other disrupts mainstream historical discourse by creating the space for an alternative, socially relevant narrative.

### **AI and the reinterpretation of cultural ideals**

Some of the artists in the exhibition integrate AI technology in their practice to challenge their artistic and creative process. This approach broadens the already complex debate on how to deal with AI from a social and ethical standpoint, and how to navigate its many drawbacks despite its benefits. A recent article

on the Gates Foundation explains, for instance, how AI can improve our living standards in terms of health and education, the environment, and by enhanced productivity.<sup>1</sup> But, it continues, there are also risks associated with the advancement of AI – one of which is the risk of its multiplying the defects and prejudices of those who train it.<sup>2</sup>

*Variations of an Erosion op.1* (2022) by Miti Ruangkritya is a series of 100 images generated through a dialogue between image-to-text and text-to-image AI applications. The point of departure for the series is the archival photo *Erosion near Oxford, Mississippi* (1936) by Walker Evans shot during the Great Depression for the Farm Security Administration. It is an image of a natural site – an erosion – which conveys poverty and human intervention on the land. In *Variations of an Erosion op.1*, the original image transforms over the course of 100 iterations challenging the viewers visually and conceptually. In fact, the implications of the use of AI in this project are various: first in terms of its interpretative process; second in relation to its potential reproduction in multiples.

To address the first point, we know that AI is “educated” based on information that is fed to them. Naturally, this process can be biased according to the trainer of the AI and/or their cultural specificities. Take ChatGPT, for instance, a generative and statistical AI that gathers information from statistics and collects data from a variety of sources including its user, which are in turn specific to geolocation, IP address, and the user’s interaction. For *Variation of an Erosion op.1*, Ruangkritya relinquishes his authority to the AI. What happens to the original image in this transfer of ownership is fascinating: through a series of alterations, Evans’ black-and-white photograph gets a new life. Most notably, the original monochromatic landscape transmutes from a portrayal of black women in suggestive poses to colourful totemic masks, to abstract patterns recalling stained-glass windows. Inherently critical, this set of images points to the core of the debate, that is, how AI is

<sup>1</sup> Bill Gates, “The Age of AI has begun,” GatesNotes, March 21, 2023, <https://www.gatesnotes.com/The-Age-of-AI-Has-Begun>.

<sup>2</sup> Jake Levison, “AI Safety Summit: What’s going to happen at the first major global meeting on artificial intelligence?,” *Sky News*, November 1, 2023, <https://news.sky.com/story/artificial-intelligence-what-you-need-to-know-about-next-months-ai-safety-summit-12987104>.



educated, and its use as an original source, which is unique and yet infinitely reproducible. In a time well past mechanical reproduction, according to Walter Benjamin, the same image can be illusion and truth.<sup>3</sup>

*The Border Line* (2023) project by Agan Harahap also fully embodies the potentials of AI, by fooling us into believing the illusion, and by ultimately questioning the relevance of differentiating illusion and reality. Specifically, *The Border Line* presents a set of AI-generated photographs of Huta Babiāt (*huta* means village and *babiāt* means tiger in Bahasa Batak), a fictional village in North Sumatra. In Huta Babiāt, the tale says, ancient traditions allow its inhabitants to coexist peacefully with tigers, considered in many parts of Indonesia as mythological creatures. The project is equipped with a specific Google Maps location, devised by the artist and accessible through a QR code. Once in the gallery, the audience can scan the code on their mobile devices to digitally visit the (actual but fictional) village by scrolling through the images uploaded by the artist on the site.<sup>4</sup> The digital fruition of the images via the Google Maps platform is however contrasted by the presentation in the gallery of selected sepia-toned images of daily life in Huta Babiāt, also machine-generated but manually printed using the traditional, labour-intensive gum oil technique. As the title implies, the project embodies the notion of being at the edge of two opposing dimensions: a border line between the imaginary and the real, or past and present, technology and labour, or multiplicity and singularity, leaving us to wonder what is for real.

### The physical process of creating art

For **Doxa & Episteme – In Search of the Real Deal**, Naraphat Sakarthornsap presents a series of photographs titled *New Plants were Discovered in Thailand* (2023) comprising five framed photographs of flowers, accompanied by botanical notes that describe their species and habitats. While beautiful, on close inspection the flowers look vaguely unreal.

<sup>3</sup> Walter Benjamin, "The Work of Art in the Age of Mechanical Reproduction," in *Illuminations*, trans. Harry Zohn, ed. Hannah Arendt (New York: Schocken Books, 1969).

<sup>4</sup> "Huta Babiāt," Google Maps, accessed November 22, 2023, <https://maps.app.goo.gl/jbt7VkBAzKUW1FDH8>.

Starting from the manual shaping and manipulation of a plant, Sakarthornsap's creative process culminates in digital representation. Typically, in his practice, after collecting different flowers from multiple markets in Bangkok, he becomes a digital-age florist in his studio, arranging his collections to create "new plants". Specifically for *New Plants were Discovered in Thailand* he collected not only flowers but also fruits and other plants, whose parts are mixed and matched to give life to the fictional flora species portrayed in the photographs. Leveraging on notions of illusion and truth, this series poses ethical questions on genetic manipulation, mutation, and inbreeding in the human effort to control or maintain a certain lineage. The manipulation of images becomes a metaphor for the manipulation of information, raising awareness about the potential distortion of truth in the broader sociopolitical context.

Working with sunlight and natural elements, on the other hand, is Budi Agung Kuswara, for his cyanotype prints titled *Transcending Shadows: Cyanotype Chronicles of Colonial Echoes* (2023). Originally from Bali, Kuswara is inspired by the local *Kamasan* paintings that traditionally decorate the island's temples and the houses of the aristocracy. However, diverging from traditions, Kuswara inverts the narrative of heroism that is often the main subject to challenge the colonial history and cultural identity of Indonesia. The iconography of his prints leverages, in fact, on the depiction of colonial objects reinvented and misplaced into European settings, as well as historical figures such as Sir Stamford Raffles in conversation with local Indonesian characters. Most of the artist's visual references are from the digital archives of the 18<sup>th</sup> and 19<sup>th</sup> century documents and material, which are reinterpreted by the cyanotype printing method. Literally meaning dark blue (*kuáneos*) and mark or impression (*túpos*), derived from ancient Greek, the cyanotype is a slow-reacting, photographic printing formulation sensitive to ultraviolet light. Now commonly called blueprint, the cyanotype was discovered by Sir John Herschel in 1842 and mostly used for the studies of specimens. In Kuswara's work, the adoption of cyanotype as his medium on one hand relates to its function to record "the other" in colonial voyages, and on the other adopts the exposure to light as a way to transfer the digital data of the archival images back into an analogue form, alluding to the re-examination and exposure of historical truth.

Kuswara's work is presented in the gallery as a print on canvas, while specific objects referring to Raffles' collection are directly printed on the walls in the same blue tones of the cyanotype but with exposure to UV light. Tricked into seeing and believing the prints to be ancient murals, we are once again confronted with how we perceive our past, historical knowledge, and present-day information – in search for the real deal.

Thus, the crux of this project, to which we might not find an answer: Does the visual information around us, digital or otherwise physically crafted images, convey truth? Or is it all an illusion?





**Loredana Pazzini-Paracciani** is an independent scholar and curator of Southeast Asian contemporary art. Her research and curatorial practice revolve around critical sociopolitical issues in Southeast Asia, advocating a counter-hegemonic and non-Western-centric discourse. Her articles have appeared in several academic journals such as *Visual Anthropology*, Routledge UK; *Photographies*, Routledge and University of Westminster UK; *Frames Cinema Journal*, University of St Andrews, UK; *Convocarte: Revista de Ciências da Arte*, Lisbon University, Portugal; and *M.A.tter Unbound*, LASALLE College of the Arts, Singapore, among others. Together with Patrick D. Flores, she co-edited the anthology *Interlaced Journeys: Diaspora and the Contemporary in Southeast Asian Art*, published in 2020 by Osage Art Foundation, Hong Kong. Notable museum exhibitions she has curated include *Déjà vu: When the Sun Rises in the West*, solo show by Natee Utarit at Silpakorn Art Center, Bangkok, Thailand (2022); *Homecoming / Eventually* at UP Vargas Museum, Manila, Philippines (2021); *Diaspora: Exit, Exile, Exodus of Southeast Asia* at MIIAM Contemporary Art Museum, Chiang Mai, Thailand (2019); and *Architectural Landscapes: SEA in the Forefront* for InToAsia: Time Based Art Festival 2015 at Queens Museum, New York, USA. In 2022 Loredana was invited to curate the online program for the ASEAN-EU Cultural Festival titled “Youth Voices” to celebrate the 45<sup>th</sup> anniversary of ASEAN-EU cross-cultural relations. Loredana was one of the appointed curators for the Bangkok Art Biennale 2022.



Small informational text or label on the right side of the wall.

*The Border Line* project revolves around life in the village of Huta Babiati (*huta* means village and *babiati* means tiger in Bahasa Batak). This is a fictional village that the artist 'created' by using AI generative application to portray the antithesis of life in our modern society. In Huta Babiati folklore, imagination and mystical stories blend together, creating an ideal belief system and lifestyle.

In several places on the island of Sumatra, tigers are believed to have a close relationship with humans. Even though their existence is approaching the brink of extinction, tigers are still considered by certain communities as semi-mythological creatures and hunters. In the village of Huta Babiati, tigers are portrayed not as quasi-extinct animals, but as creatures that have left the modern world by moving into a 'mystical' dimension. In Harahap's story, the village of Huta Babiati serves as a 'gate' in the forests of Sumatra to enter an otherworldly dimension. In Huta Babiati, local people maintain their traditions of preserving the forest by living side by side with the tigers.

Through *The Border Line project*, Harahap challenges the boundary between imagination and reality that occurs in our daily lives by creating a fictional story and a fictional location. The viewers can in fact locate the village of Huta Babiati on Google Maps by scanning the QR code. *The Border Line* is also Harahap's response to the increasingly worrying condition of our environment and to animal extinction.

Location of Huta Babiati: <https://maps.app.goo.gl/jbt7VkBAzKUW1FDH8>





For local residents, Huta Babiati is more than just an ordinary forest where they live, do activities, and look for food. For them, Huta Babiati is a sacred forest where ancestral spirits live and guard every tree that grows, each puddle of spring, and all the rivers that flow through the forest.

*The Border Line 1*, 2023  
gumoil print on paper  
40 × 60 cm (unframed), 42.5 × 62.5 × 4 cm (framed)  
edition of 2 plus 1 artist's proof





Magical, mystical, and mysterious, perhaps those are the things that come to mind in modern society when faced with the situation and conditions of the dense Huta Babiak. And there are some truths to that. Local residents also believe that Huta Babiak is a gate or pathway to enter another dimension. Testimonies from several local residents reveal that if someone enters this other dimension, either intentionally or unintentionally, the possibility of returning is very small or even impossible. In this other dimension, time passes so quickly that it is confusing for those who enter unknowingly. It is said that according to local elders, one day in this dimension is the same as three days in the human realm.

*The Border Line 2, 2023*

gumoil print on paper

70 × 100 cm (unframed), 74.5 × 104.5 × 4 cm (framed)

edition of 2 plus 1 artist's proof





Sometime in the mid-1980s, a palm oil company supported by the government wanted to open a new land for a plantation right in the middle of the forest. Even though the opening project was underway, it wasn't long before several workers complained of mystical disturbances, starting from the breakdown of heavy equipment, the loss of survey stakes, to several workers mysteriously falling ill. As time went on, the mystical disturbance became more severe, the workers gave up, and the project was forced to stop. When the activities ceased, nature took over. Some heavy equipment that were abandoned eventually got covered by dense overgrown forest plants, roots, and moss.

*The Border Line 3*, 2023

gumoil print on paper

70 × 100 cm (unframed), 74.5 × 104.5 × 4 cm (framed)

edition of 2 plus 1 artist's proof





For modern society whose daily life is connected to social media, we often display “masks” showing “alternative characters” to disguise our real identity in order to gain “likes”, or simply for the sake of cyberspace popularity. However, for residents around Huta Babiak, wearing a mask is not for the purpose of covering their faces or covering up their shortcomings. They wear masks to cover the back of their heads in order to avoid attacks from tigers, the rulers of the forest who often attack from behind. This is something that must be done whenever they want to do activities in the forest.

*The Border Line 4, 2023*  
 gumoil print on paper  
 100 × 70 cm (unframed), 104.5 × 74.5 × 4 cm (framed)  
 edition of 2 plus 1 artist's proof





The tiger claw marks on tree trunks are signs for residents that the forest ruler is exploring its territory, and with that, white cloths wrapped around tree trunks with traces of tiger claws mark their boundaries. For residents, these claw marks are important as they mark the territory of the king of the forest who cannot be disturbed. The trees that border the area are sacred and are well guarded by the residents.

*The Border Line 5*, 2023  
gumoil print on paper  
100 × 70 cm (unframed), 104.5 × 74.5 × 4 cm (framed)  
edition of 2 plus 1 artist's proof





Although they almost never hunt, residents believe that animals trapped in the mud, or a deer caught in the thick forest plants, are seen as blessings from nature for the residents who have maintained the unity and harmony of Huta Babiak. Residents adhere to this belief as one of the basics of living their lives around the forest. As a result, the relationship between residents and the forest becomes harmonious, mutually supporting and protecting each other.

*The Border Line 6, 2023*

gumoil print on paper

80 × 120 cm (unframed), 84.5 × 124.5 × 4 cm (framed)

edition of 2 plus 1 artist's proof





Not only is Huta Babiati a residence of the tigers, it is also a habitat for various species of flora and fauna. This diversity gives rise to various natural occurring phenomena and uniqueness that can be found only among these dense forests. For example, for city residents, spider webs are easy to clean because they are so thin and easily broken. However, this is not the case in Huta Babiati. The spider webs stretched between tree branches are so strong that they can even trap unwary birds as they fly by.

*The Border Line 7, 2023*  
gumoil print on paper  
100 × 70 cm (unframed), 104.5 × 74.5 × 4 cm (framed)  
edition of 2 plus 1 artist's proof





Because nature is well maintained, the size of the plants growing around Huta Babiati exceeds the average size of plants in general. For example, the pitcher plant, a carnivorous plant that preys on insects and leeches that are trapped in it. In Huta Babiati, this plant grows so large that it can catch birds to provide nutritional intake for the plant.

*The Border Line 8, 2023*  
gumoil print on paper  
60 × 40 cm (unframed), 62.5 × 42.5 × 4 cm (framed)  
edition of 2 plus 1 artist's proof





Local residents work as tappers for rubber latex or incense resin, selling the product to support their families. They almost never hunt animals in the forest to meet their needs. Tigers often leave the remaining meat of their prey after eating all their internal organs. This is believed to be the king of the forest's generosity in sharing with the residents.

*The Border Line 9, 2023*

gumoil print on paper

60 × 40 cm (unframed), 62.5 × 42.5 × 4 cm (framed)

edition of 2 plus 1 artist's proof





The thick fog that envelops, coupled with various mysteries, myths, and legends that residents have believed for generations have become the characteristics of life in Huta Babiati. Huta Babiati is a sanctuary for all the creatures that exist and live in it. The local residents respect the existence of Huta Babiati and all the creatures that live in it. In return, Huta Babiati provides sufficient livelihoods for local residents.

*The Border Line 10, 2023*  
gumoil print on paper  
100 × 65 cm (unframed), 104.5 × 69.5 × 4 cm (framed)  
edition of 2 plus 1 artist's proof





**Agan Harahap (b. 1980, Jakarta, Indonesia)** graduated from the Indonesian Design School (STDI), Bandung, Indonesia in 2005, after which he moved to Jakarta and worked as a senior photographer for Trax Magazine. Since his first solo exhibition in 2009, Harahap's works have been featured in a range of exhibitions, including: *For the House; Against the House: Life Imitates Art* by OH! Open House at Gillman Barracks, Singapore (2022); *Apa Kabar?* at Showroom MAMA, Rotterdam, The Netherlands (2019); *Hello World. Revising a Collection* at Hamburger Bahnhof – Museum für Gegenwart, Berlin, Germany (2018); *The History of Boys: the MES 56 and Beyond* at DECK, Singapore (2017); and *5<sup>th</sup> Singapore Biennale: An Atlas of Mirrors*, Singapore (2016). In his studio practice, he has maintained a fascination with the art of photo manipulation often combining satire or parody with social commentaries. Harahap was the resident artist of Objectifs Centre for Photography and Film, Singapore, in 2017. His works are part of the Sigg Collection in Mauensee, Switzerland; Freunde der Nationalgalerie, Berlin, Germany; and Tumurun Private Museum, Solo, Indonesia. Agan Harahap lives and works in Yogyakarta, Indonesia.











*Transcending Shadows: Cyanotype Chronicles of Colonial Echoes*, 2024  
cyanotype, acrylic, ink, 24k gold leaf on canvas  
200 × 145 × 3.5 cm

Encompassing murals and prints on canvas, *Transcending Shadows: Cyanotype Chronicles of Colonial Echoes* is a new body of works that explores colonial history in Southeast Asia, specifically looking at Sir Stamford Raffles' role in British imperialism. In particular, the works focus on Raffles' collection of artefacts from Indonesia, their transit to Singapore, and eventual shipment to Europe. To do so, the artist uses as reference archival images from the 18th and 19th centuries retrieved from the internet. Specific details from these images, such as objects and historical figures, are mixed-matched and reinterpreted by the artist through the cyanotype printing method. This labour-intensive technique underlines the process of transferring the digital data back into the analogue form. In fact, both analogue photography and cyanotype printing are based on the exposure to natural light.

By manipulating historical narratives, the installation *Transcending Shadows: Cyanotype Chronicles of Colonial Echoes* on one hand invites the viewers to question conventional accounts of colonial history, while, on the other, suggests an alternative and personal narrative. "Rather than seeking to find the truth of each archive, I am exploring the possibilities of poetic meaning to free myself from the 'victim mentality' about the past."

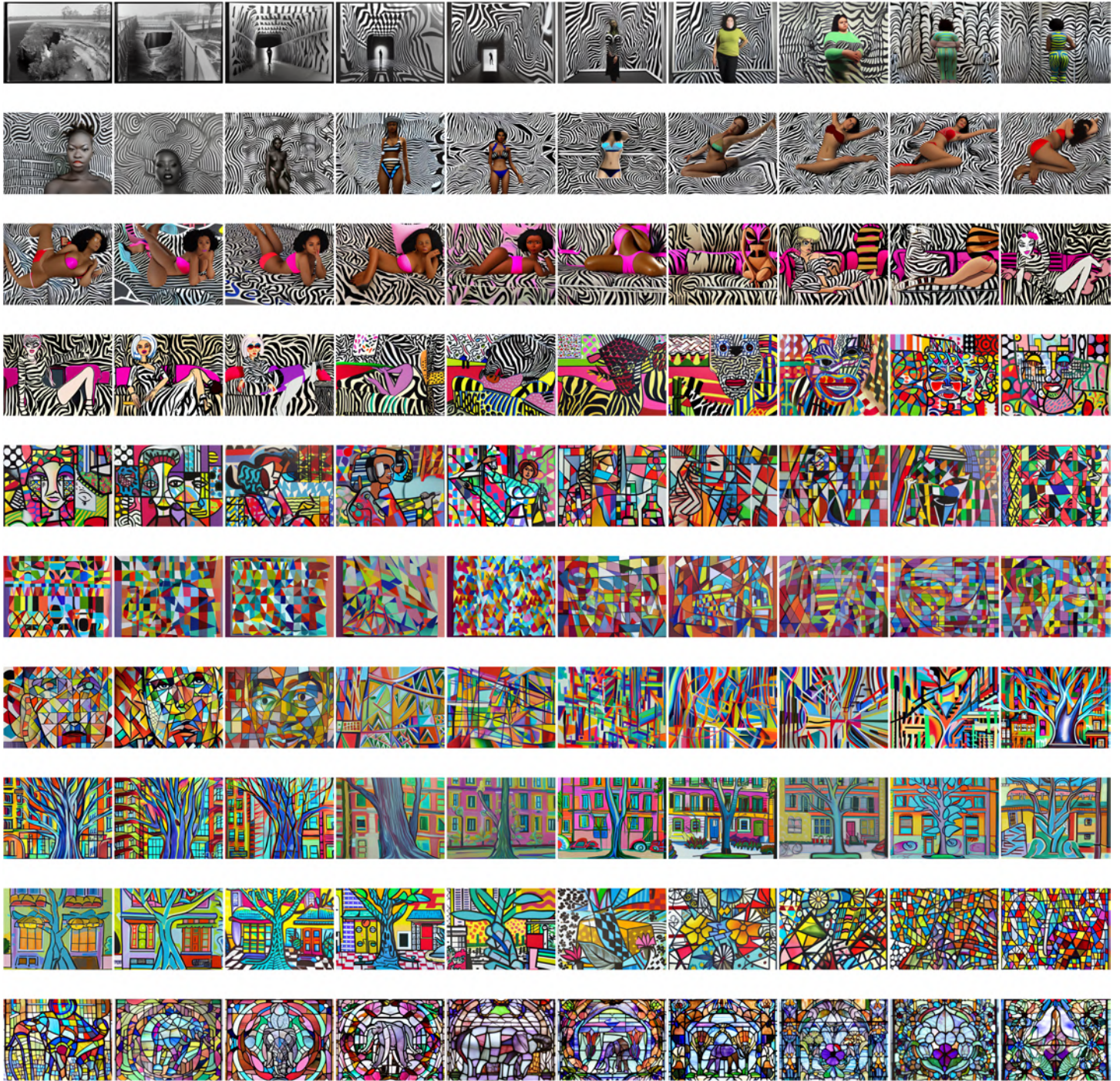


**Budi Agung Kuswara (b. 1982, Bali, Indonesia)** graduated with a Bachelor in Fine Arts from the Indonesia Institute of Arts (ISI), Yogyakarta, Indonesia in 2009. Trained in *kamasan* painting, Budi retains the intricacy and delicate linework of this traditional art form in his contemporary works. His paintings celebrate the treasury of aesthetic and cultural influences on the Indonesian archipelago, marrying these baroque sensibilities with observations on social tensions and dynamics. His notable exhibitions include *Repose: Under The Sun* at Kiniko Art Room, Yogyakarta, Indonesia (2023), *Residual Memory* at Mizuma Gallery, Singapore (2021); *Arus Berlabuh Kita* at the Asian Civilization Museum, Singapore (2018); *Love Me in My Batik* at ILHAM Gallery, Kuala Lumpur, Malaysia (2016); and *The Wax on Our Fingers*, a collaboration with Singaporean artist Samantha Tio (Mintio) at the Indonesian Contemporary Arts Network, Yogyakarta, Indonesia (2012); and his first solo exhibition, *i.self* at Komaneka Fine Art Gallery, Bali, Indonesia (2009). He has also undertaken residencies at Bamboo Curtain Studio, Taipei, Taiwan (2016); Fukuoka Asian Art Museum, Fukuoka, Japan (2012); and TAKSU, Kuala Lumpur, Malaysia (2012). Budi Agung Kuswara lives and works in Singapore and in Bali, Indonesia, where he co-founded Ketemu Project Space, a visual collective and social enterprise hybrid with focus on social engagement.









*Variations of an Erosion op.1, 2022*

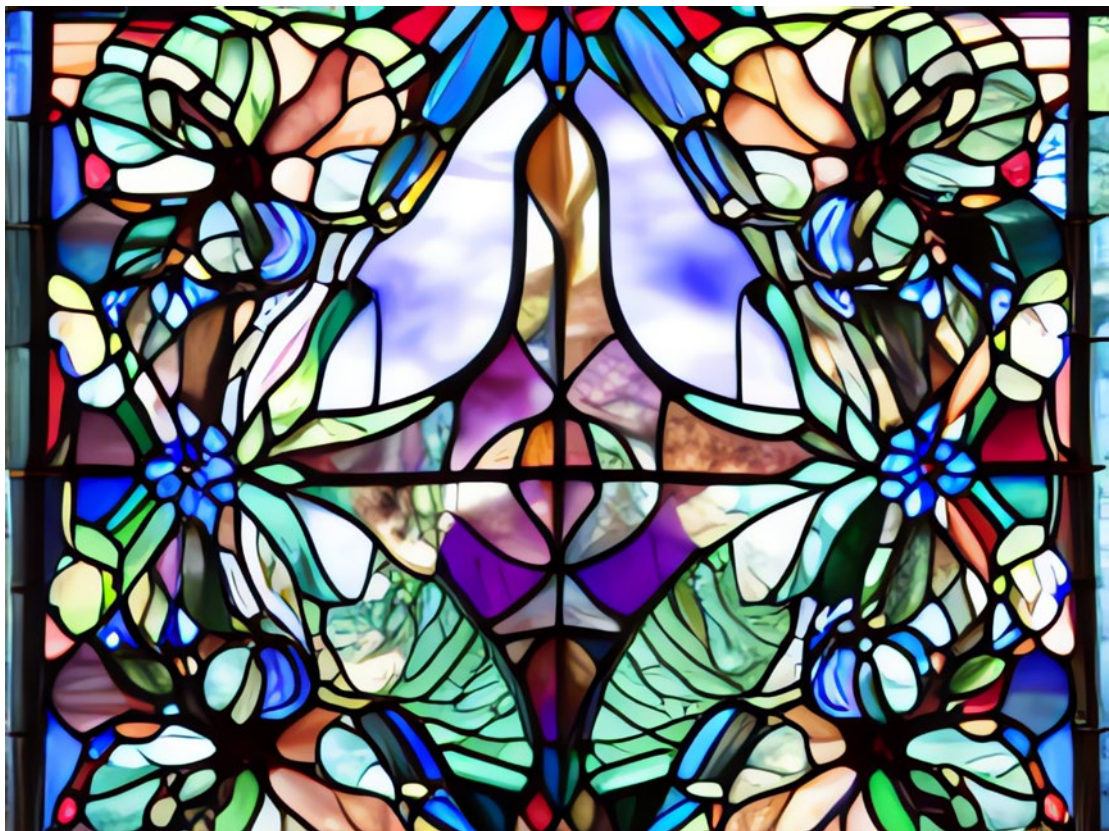
Image-to-Text and Text-to-Image generative AI application; dye sublimation print on ChromaLuxe  
 9 × 12 × 0.1 cm each, set of 100  
 edition of 3 plus 2 artist's proofs





Detail of *Variations of an Erosion op. 1*, 2022





Detail of *Variations of an Erosion op. 1*, 2022



*Variations of an Erosion op.1* (2022) is a series of one hundred images generated through a dialogue between Image-to-Text and Text-to-Image applications. The series uses Walker Evans's *Erosion near Oxford, Mississippi* (1936) as a starting point. The black and white photograph was processed through generative AI and interpreted into descriptive text. The generated text was then paired with the original *Erosion near Oxford, Mississippi* and processed through a Text-to-Image AI application, thus creating a new image. The process of converting Image-to-Text and Text-to-Image was then repeated a hundred times to produce the entirety of the images of the series.

The dialogue between the two forms of generative AI applications created a series of surreal visual pieces; taken the viewer through an AI gaze from the original black and white photograph of an eroded landscape to portrayals of black women in a sexualised manner, recurring zebra stripes and abstract fragments of faces and variations of trees that finally morphed into series of stained glass window thus reminding us the boundaries and constraints and the perception and interpretation of a generative AI model.



#### WALKER EVANS

*Erosion near Oxford, Mississippi*, 1936

Giclée print on Ilford gold fiber gloss paper; wooden frame with museum glass

LOAN ARTWORK FROM THE ARTIST  
NOT FOR SALE

Part of the Farm Security Administration/ Office of War Information Photograph Collection, Library of Congress.  
<https://www.loc.gov/pictures/item/2017760039/>

*Erosion near Oxford, Mississippi* (1936) is a photograph taken by Walker Evans (American, 1903-1975) during the Great Depression for the Farm Security Administration. The image is one of the many photographs that Evans took of the American South's physical and social landscape during the 1930s.

Evans documented the lives of impoverished farmers for the Farm Security Administration, a governmental agency aimed at fighting rural poverty. Evan's images appeared in the magazines *Life*, *Time*, and *Fortune*, as well as in the book he published with James Agee, titled *Let Us Now Praise Famous Men*.



**Miti Ruangkritya (b. 1981, Bangkok, Thailand)** is a visual artist whose photography practice incorporates video, text, and publishing in examining the notion of the City. Encompassing topics ranging political upheaval, ecological change, dislocation, and economic inequalities, his oeuvre chronicles personal responses to his everyday observations while communicating the urban urgencies of contemporary living. His utilisation of media beyond traditional digital and film photography elucidates the nature of image generation, presentation, and consumption in a world increasingly defined by the visual experience. He is the recipient of numerous awards and commendations, and his art practice and publications are represented in public and private collections and libraries worldwide. Miti Ruangkritya lives and works in Bangkok, Thailand.









*Still life with "The English Governess at the Siamese Court" by Anna Leonowens, 2023*  
digital collage printed on stainless steel  
60 × 83 cm  
edition of 1 plus 1 artist's proof





*All the poetry and the pity of the scene*, 2023  
single-channel video  
4min 40sec  
edition of 3

*“This place is empty for me. I don’t belong here. But there I was the light”*

*All the poetry and the pity of the scene* is an interdisciplinary project that combines literature, history, and visual elements to challenge mainstream perceptions of historical narratives. Specifically, the project intertwines literary references from two memoirs, “The English Governess at the Siamese Court” (1870) and “All they could do to us” (2019), written 150 years apart by two female writers: Anna Harriette Leonowens and Prontip Mankhong respectively – each memoir sharing notions of confinement within Thai culture, especially from a female perspective. The former book is, in fact, an account of a western foreigner closely connected to the Thai Royal court of King Rama IV and therefore exposed to a secluded reality. The second is a book written by a young Thai woman as she served a 2-year sentence for enacting a play deemed sensitive to the lèse-majesté law. In the video and 2-dimensional works of this installation *All the poetry and the pity of the scene*, the two writers enter in a fictional conversation among themselves enacted by the artist by digitally combining archival and historical images along with selected excerpts from the books.

By blending the stories of the two protagonists into a singular narration, the works on one hand question the conventional temporal linearity of historical storytelling, while on the other create the space for an alternative narrative, thus disrupting the mainstream historical discourse.





**Nakrob Moonmanas (b. 1990, Bangkok Thailand)** is a visual artist and illustrator who works mainly with the medium of collage. His interest lies in historical memories, which he tries to reveal, play, and question in several aspects. Through the pictorial archives across multiple times and places, his artworks are made by juxtaposing local and outlandish fragments of history and visual culture with the touch of present-day aesthetic to create an alternative narrative, which leads to a state of reexamining the past. Moonmanas has done editorial and commercial works for notable clients including the Delegation of the European Union to Thailand, Thai Airways, Mercedes Benz Thailand, and Vogue Thailand. He has exhibited across Thailand, France, South Korea, Singapore, and The Czech Republic. In 2020, Moonmanas was the laureate of Cité Internationale des Arts Paris, an artist residency programme in Paris. Nakrob Moonmanas lives and works in Bangkok, Thailand.







## Dotty Pots

**Scientific Name** : TBA  
**Common Name** : Dotty Pots  
**Family Name** : Nepenthaceae  
**Genus** : Nepenthes

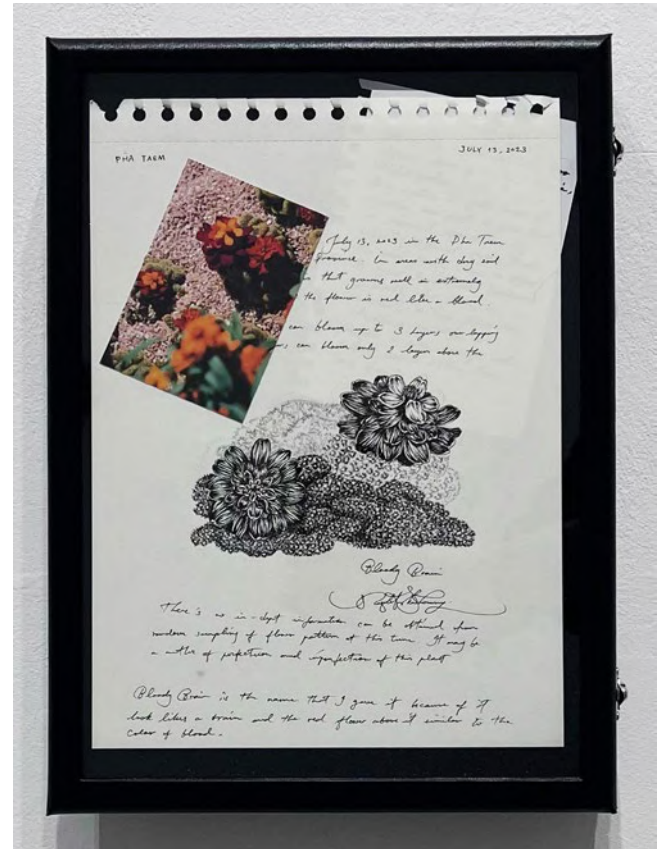
*Dotty Pots, 2023*

giclée print on ILFORD Galerie Satin Luster 260gsm with document storage box

print: 84 × 56 cm (unframed), 86.5 × 58.5 × 3.5 (framed)

storage box: 35.5 × 25.5 × 5 cm

edition of 1 plus 1 artist's proof



## *Bloody Brain*

**Scientific Name** : TBA  
**Common Name** : Bloody Brain  
**Family Name** : Cactaceae  
**Genus** : Mammillaria

### *Bloody Brain, 2023*

giclée print on ILFORD Galerie Satin Luster 260gsm with document storage box  
 print: 84 × 56 cm (unframed), 86.5 × 58.5 × 3.5 (framed)  
 storage box: 35.5 × 25.5 × 5 cm  
 edition of 1 plus 1 artist's proof





## Hanging Lips

**Scientific Name** : TBA  
**Common Name** : Hanging Lips  
**Family Name** : Orchidaceae  
**Genus** : Cymbidium

### Hanging Lips, 2023

giclée print on ILFORD Galerie Satin Luster 260gsm with document storage box  
 print: 84 × 56 cm (unframed), 86.5 × 58.5 × 3.5 (framed)  
 storage box: 35.5 × 25.5 × 5 cm  
 edition of 1 plus 1 artist's proof



## Genital Warts

**Scientific Name** : TBA  
**Common Name** : Genital Warts  
**Family Name** : Araceae  
**Genus** : *Aglaonema*

### *Genital Warts, 2023*

giclée print on ILFORD Galerie Satin Luster 260gsm with document storage box  
 print: 84 × 56 cm (unframed), 86.5 × 58.5 × 3.5 (framed)  
 storage box: 35.5 × 25.5 × 5 cm  
 edition of 1 plus 1 artist's proof





## Cardiac Dance

**Scientific Name** : TBA  
**Common Name** : Cardiac Dance  
**Family Name** : Nymphaeaceae  
**Genus** : Nymphaea

*Cardiac Dance*, 2023

giclée print on ILFORD Galerie Satin Luster 260gsm with document storage box  
 print: 84 × 56 cm (unframed), 86.5 × 58.5 × 3.5 (framed)

storage box: 35.5 × 25.5 × 5 cm

edition of 1 plus 1 artist's proof

*New Plants were Discovered in Thailand* encompasses five framed photographs of flowers, each accompanied by a separately framed note, seemingly written by the hand of the botanist who discovered the new floral species. While at first glance the photographs seem to portray exotic flowers, at closer inspection these botanic exemplars look vaguely unreal. For this new series, in fact, the artist physically combines in his studio different plants into singular new flowers, which then become the subject of his photos. At a deeper level the images pose ethical questions on genetic manipulation, mutation, and inbreeding as a practice based on human intervention in order to control or maintain a certain lineage.

Exhibited in the gallery space, these images prompt the viewers to question the authenticity of what they see at the intersection between perception and reality.





**Naraphat Sakarthornsap (b. 1991, Bangkok, Thailand)** presents stories of social inequality and gender discrimination from his lived experience. Through his photographs and installations, he expresses the endeavour to heal from the trauma that haunts him till today. He uses various types of flowers as the main objects to narrate his stories, directly affecting our memory and perception. His works are simply and explicitly presented through ordinary local flowers found in his hometown. Naraphat's early works presented the challenge against nature in trying to prolong the freshness of the flower, and subsequently, he developed his ideas to become the challenge against power and influence in the society through the pictures of those flowers. His works are relatable to many, as problems of social structure such as discrimination and inequality have been ongoing for a long time. Naraphat Sakarthornsap lives and works in Bangkok, Thailand.



Содержание  
1. Введение  
2. Описание  
3. Заключение







*Eat This!*, 2021  
single-channel video  
6min 9sec  
edition of 3 plus 1 artist's proof

In an exploration of how intergenerational trauma is passed down in her family, Victoria Kosasie consumes old images of her paternal grandparents – figures who lived across numerous periods of political turmoil and the consequences of post-colonial Indonesia, namely the effect on the country's nation-building agenda on its subjects. These photographs, taken from circa 1945 (around Indonesia's independence and the marriage of Victoria's grandparents), were found in her father's archive and found their resurgence in 2019 when her grandparents passed away. There is a struggle to eat the printed photos – emulsifying the paper to a pulp with saliva, teeth and tongue, before swallowing it, proved to be a strenuous task.

Behind Victoria is a screen capture of her altering the genetic makeup of an image of her grandparents with phrases such as “hello, I miss our time together”. The superimposition of the performance video onto the coding window signifies a mechanical and physical distortion of her grandparents, as well as a struggle to archive their living memory and legacy. As Victoria swallows the pictures whole, she undergoes a symbolic process of physically embodying, *becoming*, the living legacy.





**Victoria Kosasie (b. 2000, Jakarta, Indonesia)** is a performance artist living and working in London, UK. Her performances often bleed into different media, including video, installation, and sculpture. Kosasie has exhibited between London and Indonesia and is one of three winners of the 7th biennial Bandung Contemporary Art Awards 2022. She is a member of the London-based Southeast Asian artist collective 'Unnamed'. Kosasie's performance practice is situated at the intersection of her maternal and paternal ancestry. Born to a Javanese mother and a Chinese-Indonesian father, the positionality of her ancestry during the wake of the country's independence is the focal point in which the tensions of intergenerational trauma arise in her performances. Lost archives, alternative histories, and speculative futures are the textures and patinas of her practice, as she draws from familial archives (of photographs, texts, and conversations) and post-colonial and feminist literature. In the narratives of her performances, fragmented histories of national and familial identity intertwine to speculate what will be post-human. The 'body', for Kosasie, is the instinctive medium which captures the temporal qualities of her practice; her body becomes the vehicle for endurance, against entropy, through which tensions converge, collide, manifest, and ultimately dissipate with time.

### **About Mizuma Gallery**

Executive Director Sueo Mizuma established Mizuma Art Gallery in Tokyo in 1994. Since its opening in Gillman Barracks, Singapore in 2012, the gallery aims for the promotion of East Asian artists in the region as well as the introduction of Southeast Asian artists to the international art scene. From 2014 to 2019, the artist residency space “Rumah Kijang Mizuma” opened in Yogyakarta, Indonesia, to create a new platform for dialogue by supporting exchanges between East Asia and Southeast Asia. From 2018 to 2023, “Mizuma & Kips” opened in New York, USA, as a shared collaboration between Mizuma Gallery from Tokyo and Singapore and Kips Gallery from New York.

### **About Gillman Barracks**

Set in a former military barracks dating back to 1936 and surrounded by lush tropical greenery, the Gillman Barracks visual arts cluster was launched in September 2012. Gillman Barracks’ vision is to be Asia’s destination for the presentation and discussion of international and Southeast Asian art. Today, Gillman Barracks is a place for art lovers, art collectors, and those curious about art. The cluster is a focal point of Singapore’s arts landscape, and anchors the development of visual art in the region and beyond.

### **About Singapore Art Week**

As Singapore’s signature visual arts season, Singapore Art Week (SAW) represents the unity and pride of a diverse and vibrant arts community in Singapore. From 19 to 28 January 2024, SAW 2024 will present an array of over 130 art events featuring new works and transnational collaborations across the island and online. In its 12th edition, the ten-day celebration of the visual arts will showcase two dynamic art fairs, S.E.A. Focus and the inaugural ART SG; the Southeast Asian premier of the 5th VH AWARD Exhibition; a diverse range of practices that will present new ways of living and sharing; as well as a vibrant Light to Night in the Civic District. SAW is a nexus for creative collaborations and audiences can look forward to an exciting line-up of art experiences at our museums, galleries, independent art spaces and public spaces, and enjoy enriching discussions, talks, walks and tours. SAW 2024, a celebration of Singapore’s lively art landscape, is helmed by the National Arts Council (NAC).

Part of





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**Text** © Loredana Pazzini-Paracciani.

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BANGKOK บางกอก  
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GALLERY แกลเลอรี

**Exhibition Views:** Photography by Wong Jing Wei

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