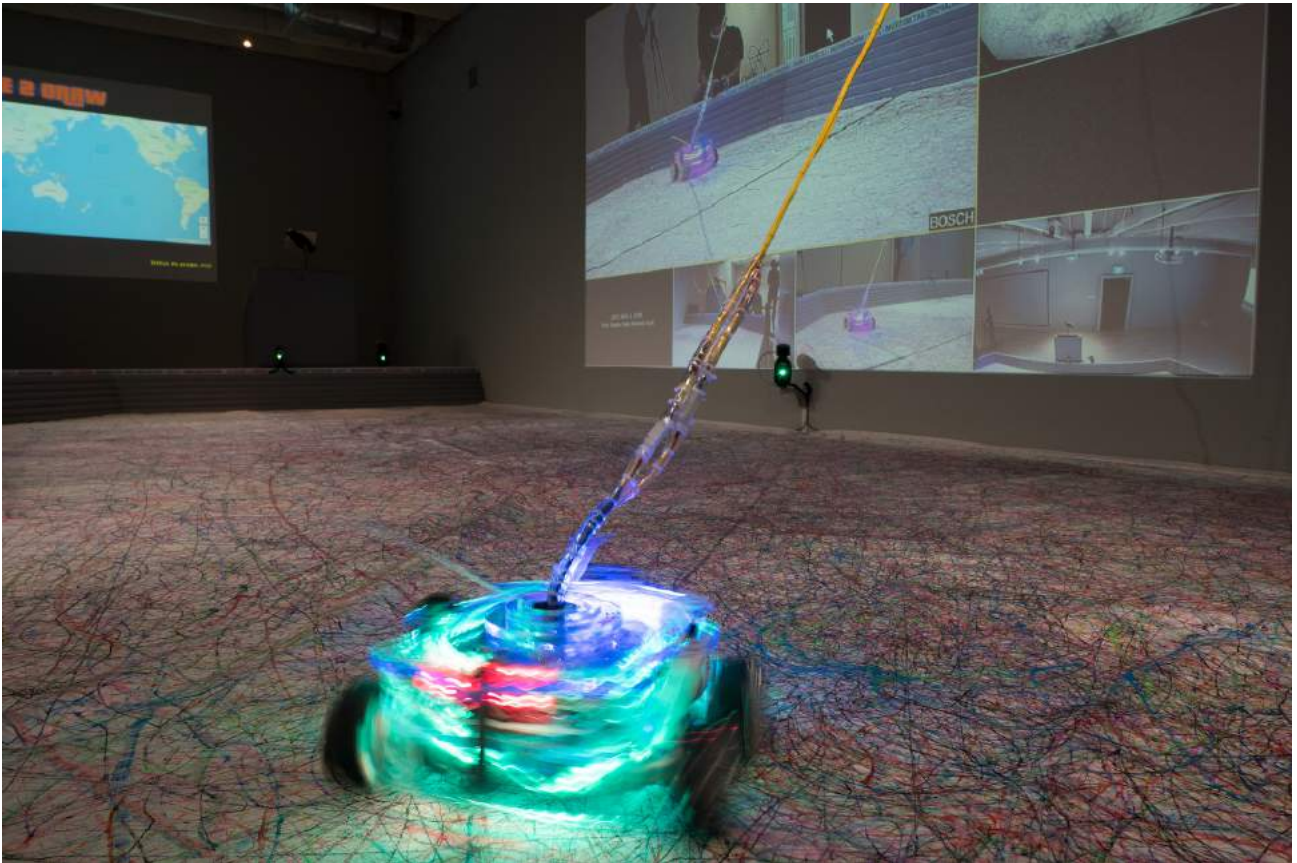


Uudam Tran Nguyen, Aditya Novali, Rattana Vandy
“Lines, Borders, Boundaries, and The In-Betweens”



Uudam Tran Nguyen
“License 2 DRAW” (Singapore edition), 2017
As part of *Imaginarium: To the Ends of the Earth* at Singapore Art Museum © Uudam Tran Nguyen

2017/7/1 (Sat) – 7/29 (Sat)

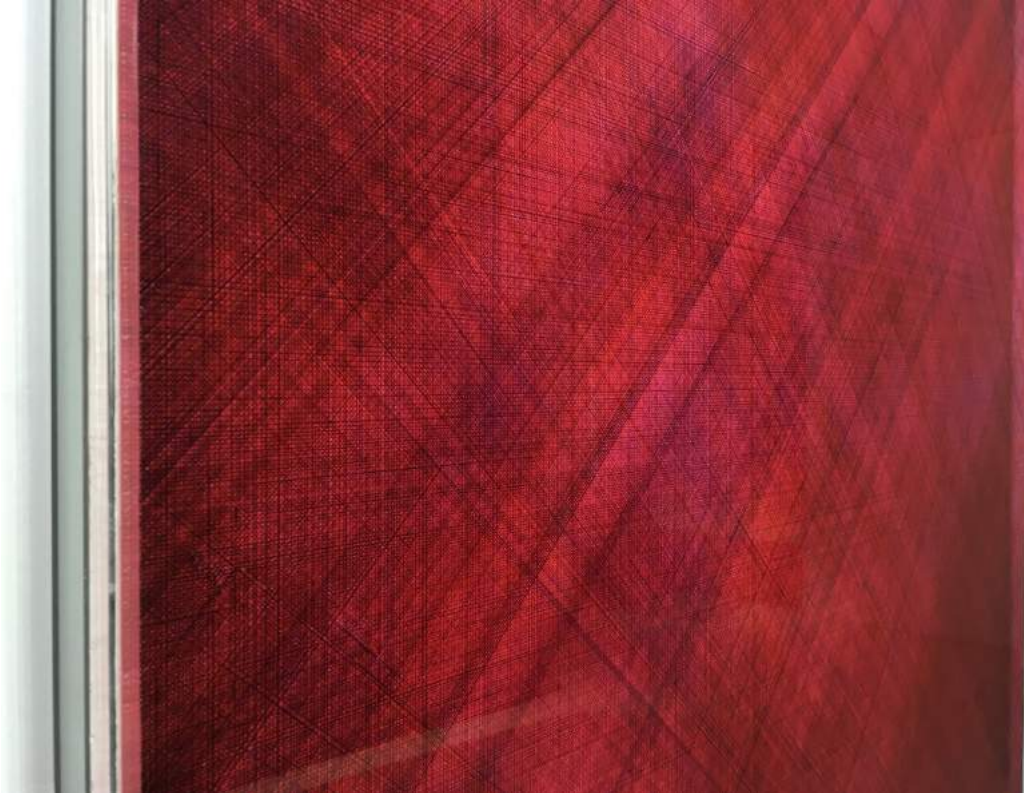
Closed on Sundays, Mondays and National Holidays

Gallery hours: 11:00-18:00 (Tue / Wed / Thu / Sat) / 11:00-20:00 (Fri)

Opening reception: 2017/7/1 (Sat) 18:00-20:00

Supported by Backers Foundation, Arts Initiative Tokyo

Cooperated by Singapore Art Museum



Aditya Novali
"1" (detail)

2017, Ink on Transparent Plexiglass, Wooden Board, Wood, Zinc Plate © Aditya Novali, Courtesy of ROH Projects, Indonesia



Rattana Vandy

"2008 Phnom Penh, Cambodia: First High-Rise 1", 2008 © Rattana Vandy

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YAMAMOTO GENDAI is very pleased to present “Lines, Borders, The In-Betweens”, a group exhibition by three artists, Uudam Tran Nguyen, Aditya Novali and Rattana Vandy from July 1 through July 29, 2017.

Uudam Tran Nguyen, born in 1971 in Kontum, Vietnam, is currently based in Ho Chi Minh City, Vietnam, after having earned his BA from UCLA and MFA from School of Visual Arts in New York. Tran Nguyen is strongly interested in Vietnam’s rapid development and its human progress both in urban and rural spaces. He expresses his ideas in a wide range of mediums such as performance video, and large installation. In Japan, Tran Nguyen has participated in Koganecho Artist in Residence Program (2014), *Aichi Triennale* (2016), a group exhibition, *BODY/PLAY/POLITICS* (Yokohama Museum of Art, 2016), and internationally has exhibited in *Artists’ Film International* (Whitechapel Gallery, 2014), *Fiesta Mobile* (New York High Line, 2016), and *Sights and Sounds: Global Film and Video* (Jewish Museum, 2016).

This exhibition proudly presents *License 2 DRAW*, an interactive work that involves viewers’ smartphones and tablets to access and control the work through an application. His studio in Ho Chi Minh City and Singapore Art Museum in Singapore where Tran Nguyen currently participates in another group exhibition *Imaginarium: To the Ends of the Earth* will be connected to YAMAMOTO GENDAI in Tokyo, through which he shows us a new model of collaboration that is possible through the means of the internet space while also transcending the differences among people, cultures and lifestyles.

Aditya Novali, born in 1978 in Solo, Central Java, initially started by studying architecture in Parahyangan University in Bandung, then switched to studying conceptual design at Design Academy Eindhoven, Holland. The influence of Novali’s experiences is evident in his structural and formalistic works. In Japan, Novali has participated in *Dojima River Biennale* (2013) and Tokyo Wonder Site Residence Program (2016), and internationally exhibited in *Beyond the Walls* (Primo Marella Gallery, 2013), *Shout! Indonesian Contemporary Art* (Museo d’Arte Contemporanea, 2014), and also in a variety of group exhibitions. Novali was selected as a finalist for the *Prudential Eye Award* (Singapore, 2016), and holds an active and influential role in the contemporary art scene of Indonesia.

In this exhibition, we are pleased to present 10 of Novali’s new works that take a mathematical and architectural perspective. His new body of work is a continuation of works recently exhibited in Art Basel Hong Kong (2017), which he explores the relationship between randomness and order and also addresses the strict limitations of composition. As a response to the surrounding sociopolitical tension and complexity, Novali establishes a visual lexicon in

relation to the self and its attempt to assimilate its perimeters through the idea of “Epenthesis,” which is the insertion of a consonant letter or sound within a word to more easily pronounce it. Thus, through line, structural composition, transparency, and soft remnants of gestural forms, Novali builds “consonant letters” to respond to the sociopolitical atmosphere in Indonesia’s society.

Vandy Rattana, born in 1980 in Phnom Penh, Cambodia, currently lives and works between Paris, Taipei, and Tokyo. His video work, *MONOLOGUE*, draws from his own experience and has exhibited in *TIME OF OTHERS* (Museum of Contemporary Art Tokyo, 2015), which later traveled to the National Museum of Art, Singapore Art Museum, and in Queensland National Art Gallery (2015-2016). Rattana participated in the Backers Foundation and Arts Initiative Tokyo’s Residence Program (2015), was selected as a finalist for the *Hugo Boss Asia Art Award* (2015), and later also presented in the exhibition, *Anywhere But Here* (Bétonsalon, 2016).

This exhibition features not only Rattana’s *First High Rise*, a work that documents a construction site and its workers, but also *Beoung Kak Eviction*, a series of photographs capturing the people who were forced to relocate themselves due to the land development of the Beoung Kak pond. Rattana’s recent work *MONOLOGUE* presents in a tranquil manner the changing time and development of Cambodia through his journalistic perspective.

This group exhibition is composed of these three prominent Southeast Asian artists as well as the elements of traversing space through the use of the internet to produce a drawing by a robot, employing medium to address the limitation of composition and assimilate its perimeters, and reconsidering one’s perspective of society through seeing the both the developments and eviction of houses.

We chose to incorporate the term, “The In Betweens” into this exhibition’s title, because as Tran Nguyen states, “without the in-betweens, there would not be Lines, Borders and Boundaries, the three preceding it.” Furthermore, this implies that in the “in between” of the unconsciousness, there exists uncertainty and the unknown of various issues.

Having participated in an array of both solo and group exhibitions, these artists hold great potential in their artistic journeys and we are excited to see where they are headed. Thus, we encourage everyone to join us in this opportunity.