

Julius Bär

WINNERS' INFORMATION

Still Image Winners

Artist	Bio	Artwork Info
1 st place: Shwe Wutt Hmon	Shwe Wutt Hmon (b. 1986) is a freelance photographer based in Yangon, Myanmar, who also works as an independent researcher for United Nations agencies and other international organizations. She was one of the founding members of Thuma Collective, a Myanmar-based group of female photographers. Her work focuses on collective identity, human relationships and mental health. She was selected for the South Asia Incubator 1 at Photo Kathmandu in 2018. She is the recipient of the Documentary Award 2020 (Open Category) from the Objectifs Center, Singapore, and a participant in the World Press Photo's 2020 Joop Swart Masterclass.	<p><i>I Do Miss Hospital Visit</i> (2020) Digital scan</p> <p>The images in Shwe Wutt Hmon's experimental self-portrait series, <i>I Do Miss Hospital Visit</i>, were created by scanning the scars on her own body, which she juxtaposed against withered flowers, old family photographs and personal CT scans accumulated from many years of hospital visits due to health issues. As she writes, "After having five operations by the age of 30, the result of life-long health problems, I became very interested in imaging my own body and scars clinically. My photography work largely involves developing film and scanning negatives. One day while working with the scanner, I think the dots connected instinctively. I wondered why I shouldn't scan my own body, while I was restricted from my regular visits to the doctor due to the pandemic. By scanning images of my scarred body with withering flowers, this series creates metaphors for the decline of one's body and health. Despite the chaos the world is in at the moment, I am trying to be at peace. Making art allows my inner doubts and frustrations to be the little light that gets me through this darkness."</p> <p>Julius Baer Next Generation Investment theme: Digital Disruption</p>
2 nd place: Robert Zhao	Robert Zhao Renhui (b. 1983) is a multi-disciplinary artist and the founder of the Institute of Critical Zoologists. His practice addresses the human relationship with nature. He was educated at Camberwell College of Arts and London College of Communication. His work has been exhibited in international	<p><i>And A Great Sign Appeared (Thailand-Singapore)</i> (2021) Digital image</p> <p>As Robert Zhao relates it, an avian omen of sorts occurred in Singapore in late 2019: "On Dec 22, 2019, thousands of birds suddenly appeared in Singapore.</p>

Julius Bär

	<p>group shows such as Busan Biennale 2020; Singapore Biennale 2019; Asia Pacific Triennial, Queensland, Australia, 2018; Jiwa: Jakarta Biennale, Indonesia, 2017; 20th Sydney Biennale, Australia 2016. Recent solo exhibitions in Singapore include “The Nature Museum” and “The Bizarre Honour”, both in 2017. He was a finalist of the Hugo Boss Asia Art Award 2017.</p>	<p>They were Asian openbill storks, birds foreign to Singapore, hailing from the northern parts of Southeast Asia. Numbering in the thousands, they flew around Singapore for a week looking for a space to stay. They were ultimately unsuccessful and left. During their time in Singapore, the birds only roosted in spaces that were devoid of people. Their appearance was a great sign, but what of, to this day, I’m not sure. Their appearances in places that they have never been seen before is a recent phenomenon and scientists are still trying to understand exactly why they would migrate in such large numbers.” <i>And A Great Sign Appeared (Thailand-Singapore)</i> is testament to the effects of broad environmental change in Southeast Asia. The mass appearance of these birds in such numbers serves to remind us that our region is connected not simply economically, politically and historically, but also ecologically. The shift in behaviour of animal populations is but one sign of the impact of climate change on urban settlements and ways of life.</p> <p>Julius Baer Next Generation Investment Theme: Sustainability</p>
<p>3rd place: Fajar Riyanto</p>	<p>Yogyakarta-based Fajar Riyanto (b. 1984) was trained in photography at the Indonesia Institute of Fine Arts. His practice explores everyday life through mediums such as photography, video and performance, premised on the belief that art is an effective tool to unpack and question existing societal norms and structures. His experiences working with disempowered communities as facilitator, and also living in a marginalised neighbourhood, has fed his interest in depicting inequalities and power dynamics that operate in our world. Apart from his individual practice, he is</p>	<p><i>Dihadapan Harapan (In the Face of Hope)</i> (2020) Digital image</p> <p>Fajar Riyanto’s home city of Yogyakarta, Indonesia, has witnessed a boom in the tourism industry in recent years, with the construction of a new airport and hotels and the establishment of restaurants and other businesses. Symptoms of this tourism-oriented push include efforts by the municipal administration to revitalize the heritage district of the city, which is inhabited by descendants of servants of the historic Yogyakarta kingdom as well as working-class, low-income households. Here, Fajar has staged photographic tableaux of these families,</p>

Julius Bär

	<p>also part of Ruang MES 56, a Yogyakarta-based collective that is engaged with photography and the moving image.</p>	<p>who are being evicted from their homes, surrounded by a wall of their own belongings. The latter mimics the shape of a fortress to signal a form of protection, but also alludes to the history of the city, which was formerly a fort. The work also includes a series of landscapes that depict the area before and after revitalisation, and the resultant displacement of the community. The artist notes: “When I started to document the process of eviction and demolition, what I can grasp from the people is a feeling of despair. In this work, together with the community, we created an anthology book of prayer, which consists of prayers from the communities about their future without home.”</p> <p>Julius Baer Next Generation Investment Theme: Future Cities</p>
--	--	---

Moving Image Winners

Artist	Bio	Artwork info
<p>1st place: Mark Chua and Lam Li Shuen</p>	<p>Mark Chua and Lam Li Shuen (b. 1992 and 1996, respectively) are Singaporean filmmakers and artists whose work explores the possibilities of resistance in the presentation and production of narrativity. Their work has been screened at various international film festivals; their second experimental feature, <i>Revolution Launderette</i>, was presented at the Singapore International Film Festival (2019) and Asian Film Festival Barcelona (2020), among others, and won the Spirit Award at the Eastern Oregon Film Festival (2020). Their work extends to mixed-media performances in sound and the moving image, and they have performed in Singapore, Australia, Japan and Iceland.</p>	<p><i>The Cup</i> (2020) Single-channel black and white video with sound</p> <p><i>The Cup</i> is a surreal tale of a man with a brewing machine for a head. Discontent with the bland taste of his own brew, he sets about to improve its flavour. The work is a meditation on the flattening out of life during the pandemic, and was created entirely during the circuit breaker period in Singapore in 2020, born of the conditions of confinement. As the artists observe, “The restrictions in daily life during the pandemic seem to have resulted in an observably diminished joy of life for many. The work, as a picture of the flattening out of life during this time, explores the notion that what felt missing during the lockdown were the freedoms of individual choice.” A sense of shared alienation, during trying times, is also expressed in linguistic diversity. In</p>

Julius Bär

		<p>the work, the man and his shadow converse in language and dialects common to Southeast Asia: Teochew, a Minnanese dialect popular among the diasporic Chinese communities of the region, and Cebuano, which is spoken in the Visayas islands of Philippines. Despite the linguistic difference, under strange circumstances they meet each other in conversation, sharing a kindred familiarity.</p> <p>Julius Baer Next Generation Investment theme: Arising Asia</p>
<p>2nd place: Khiev Kanel</p>	<p>Khiev Kanel (b. 1988) received degrees in computer science and auditing, but turned to photography in 2013. He uses various media to document and tell stories of personal, environmental, and social issues. He was a recipient of The Creative Generation award 2018, and a co-recipient of the Best Performance Award 2018 from the Cambodian Ministry of Culture and Fine Arts. Khiev’s work has been exhibited widely. His recent solo exhibition, “Staircases” (2018), was held at Java Art Gallery Touk Kork in Phnom Penh, and his work has been included in group exhibitions at Festival Tokyo; Basis, Frankfurt; Objectifs, Singapore; Sa Sa Art Projects, Phnom Penh.</p>	<p><i>Pineapple Eyes II</i> (2021) Found footage with sound</p> <p><i>Pineapple Eyes II</i> explores one of the most pervasive, if invisible, facets of everyday life in the twenty-first century: how technology has enabled constant surveillance of our daily activities and movements. Working with security camera footage, Khiev Kanel reverses the vector of the gaze, making visible what is usually hidden, and upending our normal interaction with technology. Here, the observed observes the observer. The phenomenon of surveillance also bears particular resonance for Cambodia’s recent history. As the artist remarks, “I first heard the sayings “They know everything you’re doing”, and “Pineapple eyes”, from people around me. I had the feeling as if there were hundreds of eyes secretly observing everything I do, just like people had been under constant surveillance during the Khmer Rouge regime. During the Khmer Rouge period, the saying “Pineapple eyes” or “Angkar has pineapple eyes” was well-known by everyone. In those dark times, the saying “Pineapple eyes” referred to guards - or they could be our neighbors - who spied on our every activity, all the time, and reported it to Angkar.”</p>

Julius Bär

		<p>Julius Baer Next Generation Investment Theme: Digital Disruption</p>
<p>3rd place: Arief Budiman</p>	<p>Arief Budiman (b. 1994) is a Depok-born, Yogyakarta-based artist, whose primary medium is the moving image. In addition to exploring forms spontaneously and intuitively, his practice is centered on themes involving current lifestyles, politics or community behavior and the influence of the Internet in his native Indonesia. He is active in Piring Tirbing, a group that produces and develops audio-visual content, as well as being involved in the Video Battle program and Cafe Society Cinema in Ruang Mes 56.</p>	<p><i>Adegan Yang Hilang dari Petrus draft #4 (Missing scene from mysterious shooter - draft #4)</i> (2019) Single-channel video with sound</p> <p>Arief Budiman's <i>Missing scene from mysterious shooter - draft #4</i> is premised on the Petrus killings that occurred in Indonesia in the mid-1980s, the term Petrus stemming from the Indonesian phrase, <i>penembak misterius</i>, or mysterious shooter. The murders were a series of executions that took place between 1982 and 1985, with hundreds or thousands of criminals - the exact death toll is disputed - shot by undercover death squads, and their bodies left in public spaces as a warning to other criminal elements. It is generally understood by historians and commentators that these executions were part of a clandestine official effort to reduce violent crime, and involved the Indonesian military, or ABRI. The artist writes: "I use the internet as a resource in exploring archives and stories about the "mysterious shooter" incidents, which constitutes a history of violence that has never been taught in school, and taboo even in everyday conversation. I derive, from these archives, speculative narratives about the discovery of corpses. Most of the bodies found had similar wounds: gunshots, cuts, stabs. Here, I attempt to tell absent stories about the events of the "mysterious shooter."</p> <p>Julius Baer Next Generation Investment Theme: Digital Disruption</p>

Julius Bär

Other Finalists

Artist	Category
Hu Qiren	Still
Yudha Kusuma Putera	Still
Arum Dayu	Still
Gian Cruz	Still
Harold Reagan Eswar	Still
Sarah Tan	Still
Zen Teh	Still
Syaura Qo	Moving
Chuah Chong Yan	Moving
Zarina Muhammad and Zachary Chan	Moving
Pam Virada	Moving
Sung Tieu	Moving
Moe Myat May Zarchi	Moving
Juria Toramae	Moving

Special Mentions

Artist	Category
Marcos Kueh Sheng Peng	Still
Natchopol Sripetch	Still
Sovan Philong	Still
Jack Yong	Still
Bonreach Kleng	Still
Russell Morton	Moving
Nat Setthana	Moving
Tulapop Saenjaroen	Moving
Ila	Moving
Quynh Dong	Moving