

TITH KANITHA



Born in 1987 in Phnom Penh, Tith Kanitha lives and works in Phnom Penh. She holds a BA in Interior Design from the Royal University of Fine Arts, Phnom Penh (2008). She is a member of the young filmmaker's collective Kon Khmer Koun Khmer and serves as a research assistant to numerous video and film productions.

Tith's emerging practice is driven by her desire to try something new and unexpected in the context in which she lives. Working in various media, her sculptures tend to value process and form while her performances are driven by contentious social issues such as women's rights and urban evictions.

Tith's first solo exhibition *Companions* was hosted by French Cultural Center, Phnom Penh (2011). Group exhibitions include *Hut Tep So Da Chan*, *SurvivArt*, *House of World Cultures*, Berlin (2011), *Art of Survival*, *Meta House*, Phnom Penh (2008), and *Still Water*, *Bophana Audiovisual Resource Center*, Phnom Penh (2009). Tith was a participant in *The Flying Circus Project: Memory, Archives and Creation* (2009).

VUTH LYNO



Vuth Lyno (b. 1982, Phnom Penh) is an artist and curator. He holds a BA in Information Technology (2007) and MA in Social Science (2009), RMIT University, Melbourne. In 2013 he was awarded a Fulbright Fellowship, MFA in Art History in the United States. Vuth is a founding and active member of *Stiev Selapak / Art Rebels* (2007 –), who established *Sa Sa Art Gallery* (2009 – 2010) and *SA SA BASSAC* (2011 –) the first dedicated exhibition spaces for contemporary art in Cambodia. He is the Artistic Director of *Sa Sa Art Projects* (2010 –), a community-based, knowledge-sharing platform and experimental residency program.

Vuth's artistic practice encompasses photography and sound and is primarily participatory in nature, engaging specific Cambodian communities and the cultures unique to them. His curatorial practice currently considers community and notions of the alternative.

Vuth's solo exhibitions include *Blue Angels*, French Cultural Center, Phnom Penh (2008), *Thoamada* (2011) and *Thoamada II* (2013) at *SA SA BASSAC*. His 2012 group exhibitions include *Riverscapes IN FLUX*, Hanoi, Saigon, Bangkok, Phnom Penh, Jakarta, Manila; *'You Owe Me. I Don't Owe You Nothin'* Tobias Rehberger pavilion, *ROUNDTABLE* 9th Gwangju Biennale. Vuth was Visual Art Curator for 2012's *Cambodian Youth Arts Festival*, Phnom Penh, and in 2013 he is a participant in *Flying Circus Project 2013: Burmese Days*, Yangon and Curatorial Assistant for *IN RESIDENCE*, the Visual Art Program of *Season of Cambodia*, NYC.

YIM MALINE



Born 1982 in Battambang, Cambodia, Maline lives and works in Siem Reap. Yim studied art at Phare Ponleu Selpak in Battambang (1995-2003), and holds a BFA/Diplôme National Arts Plastique (DNAP, Art Option) from École Supérieure des Beaux-arts, Caen la mer, France (2010).

Yim's artistic practice activates memories specific to her childhood growing up amidst civil war and the legacies connected to this. Using fantasy to reconstruct fragility, her ambitious and skillful use of materials challenges our perception, while an inherent vein of uncertainty and tension challenges our comfort. From her meticulous graphite-on-paper drawings to her intricate sculptures in clay or lace, she asks us to adjust.

Yim's solo exhibitions include Silk Threads, The Insider Gallery at Inter Continental, Phnom Penh (2012), No Name (2012) and Remember (2011) at SA SA BASSAC, Phnom Penh. Group exhibitions include New Journey, CLA Gallery, Phnom Penh (2012), Seven, Hotel de la Paix, Siem Reap (2012), and Eight Women, French Cultural Center, Phnom Penh (2011).

SOPHEAP PICH



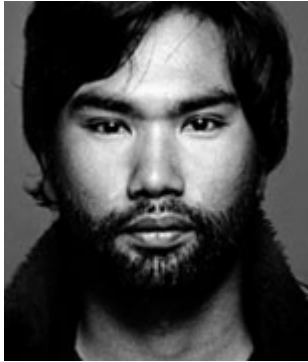
Born in 1971 in Battambang province, Cambodia, Sopheap Pich lives and works in Phnom Penh. He holds a BFA in Painting from the University of Massachusetts (1995) and an MFA in Painting from the School of the Art Institute of Chicago (1999).

Working primarily with rattan and bamboo, Pich's early sculptural works (2004 – 2010) addressed issues of time, memory, and the body, often relating to Cambodia's history, particularly with regard to his childhood recollections of life during the Khmer Rouge period (1975-79), and its culture, both its ancient traditions and contemporary struggles. In his recent wall relief works (2011 –), Pich departs from the burden of socio-political references. Working with materials indigenous to Cambodia – bamboo, rattan, burlap, beeswax and earth pigments– Pich turns inwards towards his practice itself, its materiality and formal references.

Select solo exhibitions include Compound Henry Art Gallery, University of Washington, Seattle (2011), Cambodian Rattan: The Sculptures of Sopheap Pich The Metropolitan Museum, NYC (2013), and his fourth solo exhibition with Tyler Rollins Fine Art (2013).

Select group exhibitions include: dOCUMENTA 13 (2012), Singapore Biennale (2011), Asian Art Biennale in Taiwan (2011), Fukuoka Triennale (2009) and the Asia-Pacific Triennial (2009).

PETE PIN



Born in the Khao-I-Dang refugee camp on the border of Cambodia and Thailand, Pete Pin lives and works in Brooklyn, NY. He holds a BA from the University of California at Berkeley where he graduated magna cum laude in Political Science with high departmental honors and was awarded the Outstanding Honors Thesis award for the best honors thesis in his department. He studied at the Documentary and Photojournalism Program at the International Center of Photography in Manhattan, where he was awarded the Allan L. Modotti Scholarship.

Pin purchased his first camera only months before embarking on a PhD program at Berkeley and soon abandoned his studies to pursue documentary photography. Pin's practice investigates themes of displacement, memory, and the complex experiences of the Cambodian Diaspora. His projects endeavor to build meaningful dialogues within Diaspora communities in the US, and instigate connections to their personal and collective histories.

Pin has interned at TIME Magazine in the photo department, was the 2011 Fellow at the Magnum Foundation Emergency Fund and was named an Emerging Talent by Reportage by Getty Images. His work has been published in the New York Times, TIME Magazine, Forbes, and Burn, among others.

VANDY RATTANA



Vandy Rattana (B. 1980, Phnom Penh) lives and works between Phnom Penh, Paris, and Taipei. He is the founder of Stiev Selapak / Art Rebels (2007 -), who established Sa Sa Art Gallery (2009 – 2010) and SA SA BASSAC (2011 –) the first dedicated exhibition spaces for contemporary art in Cambodia.

Vandy Rattana began his practice in 2005 concerned with the lack of physical documentation accounting for the stories, traits, and monuments unique to his culture. His serial work employed a range of analog cameras and formats, straddling the line between strict photojournalism and artistic practice. His recent works mark a shift in philosophy surrounding the relationship between historiography and image making. For Vandy, photographs are now fictional constructions, abstract and poetic surfaces, histories of their own.

Select solo exhibitions include Surface, SA SA BASSAC, Phnom Penh (2013), Bomb Ponds, Asia Society, NYC (2013) and Hessel Museum of Art, NY (2010). His group exhibitions include dOCUMENTA(13), Kassel (2012), 1st Kiev Biennale (2012), Institutions for the Future, Asia Triennial Manchester II (2011), 6th Asia Pacific Triennial of Contemporary Art, Brisbane (2009).

KHVAY SAMNANG



Born in 1982 in Svay Rieng province, Cambodia, Khvay Samnang lives and works in Phnom Penh. He holds a BA in Painting from the Royal University of Fine Art, Phnom Penh (2006). Khvay is a founding and active member of the first contemporary artist collective Stiev Selapak / Art Rebels (2007 -), who established Sa Sa Art Gallery (2009 – 2010) and SA SA BASSAC (2011 -) the first dedicated exhibition spaces for contemporary art in Cambodia, as well as Sa Sa Art Projects, a community-based, knowledge-sharing platform and experimental residency program (2010 -). Khvay is a two-time resident at Tokyo Wonder Site (2009, 2011).

With subtlety and humor, Khvay's artistic practice engages with concepts of mediation, change and continuity. The figure is prominent in his serial photography and performance work, in which he documents himself and others enacting poignant gestures. These he considers offerings for new interpretations of history, longstanding cultural practices, and contentious current affairs.

Khvay's select solo exhibitions include Human Nature, PhotoPhnomPenh at Royal University of Fine Arts, Phnom Penh (2011) and Untitled (2011) and Newspaper Man, SA SA BASSAC (2012). Select 2012 group exhibitions include Deep S.E.A., Primo Marella Gallery, Milan; ROUNDTABLE, Tobias Rehberger Pavilion 'You Owe Me. I Don't Owe You Nothin.' 9th Gwangju Biennale; Terra Incognita: Noorderlicht Photography Festival, The Netherlands; Current Views and Actions: Photography and Performance Documentation from Phnom Penh, Northern Illinois University Museum, USA.

AMY LEE SANFORD



Born in 1972 in Phnom Penh, Amy Lee Sanford is a Cambodian-American artist based in Phnom Penh. She holds a BA in Visual Art from Brown University (1995), and took individual courses in ceramics at The Rhode Island School of Design, University of Massachusetts/Dartmouth and Harvard University. Sanford works in both two and three dimensions, and performance. Her work explores the evolution of emotional stagnation, and the lasting psychological effects of war, including aspects of guilt, loss, alienation, and displacement.

Select exhibitions include Building Again, Our City Festival, Phnom Penh (2012), new artefacts, SA SA BASSAC, Phnom Penh (2012), Full Circle. in conjunction with Java Arts, Performance at Meta House, Phnom Penh (2012), Global Hybrid, Meta House, Phnom Penh (2010), London Biennale, London, UK (2009), Movement, Color and Light, Agni Gallery. New York, NY (2008).

SVAY SARETH



Born in 1972 in Battambang, Cambodia, Svay Sareth lives and works in Siem Reap. A member of the small and historic group of children who studied art in the Site 2 refugee camps with Véronique Decrop, Svay went on to co-found Phare Phonlue Selepak, an art school in Battambang where he was a teacher. Svay holds an MFA/Diplôme National Supérieur d'Études des Arts Plastiques, Caen de Mer, France (2009).

Svay's artistic practice responds to themes of his life and traverses both present and historical moments. His work in sculpture, installation and performance questions the politics of power, processes of survival, or the more the playful idea of adventure. Until recently his practice has centered on the lasting effects of war, but his more current works mark a clear shift to the present tense, in which he interrogates the notion and use of power with the driving idea that "the present is also a dangerous time."

Svay's solo exhibitions include *The Traffic Circle, SA SA BASSAC*, Phnom Penh (2012), *Tuesday/Mardi*, Hotel de la Paix Arts Lounge, Siem Reap (2011), and *La Terre Ferme*, French Cultural Center, Phnom Penh (2010). Select group exhibitions include *Mon Boulet*, French Institute, Phnom Penh and *Merging Metaphors*, a Southeast Asian touring exhibition (2012). Svay was a 2011 nominee of the Signature Art Prize.

LEANG SECKON



Born in Prey Veng province, Cambodia, Leang Seckon lives and works between Phnom Penh and Siem Reap. He holds a BA in Painting, Royal University of Fine Arts, Phnom Penh (2002). He is a dedicated advocate for environmental protection, employing the arts in an ongoing initiative *The Rubbish Project*, launched with Fleur Bourgeois in 2006.

Peace, resolution and transformation are key themes in Leang's recent work, as are environmental concerns such as global warming, climate change, and care for the water. He works in sculpture, installation, performance, and collage. His practice is equally influenced by his own personal history, Cambodia's past and its outlook for the future.

Select solo exhibitions include *Victory* (2012) and *Heavy Skirt* (2010), Rossi and Rossi, London. Select group exhibitions include *Revisit*, 9th Shanghai Biennale (2012), Fukuoka Asian Art Triennale (2009), ASEAN New Zero Contemporary Art Exchange, Yangon (2009), *Forever Until Now*, 10 Chancery Lane, Hong Kong (2009), *Strategies From Within*, Ke Center for Contemporary Art, Shanghai (2009). Leang was a finalist for the Sovereign Asian Art Prize (2009).

THAN SOK



Born in 1984 in Takeo province, Cambodia, Than Sok lives and works in Phnom Penh. Than studied traditional and contemporary art at Reyum Art School (2002 -2007) and is currently pursuing a degree in architecture at Norton University, Phnom Penh (2010 –). Than was a resident artist at Tokyo Wonder Site (2005) and S-AIR, Sapporo (2011).

Working in sculpture, installation, video, and performance, Than's practice is rooted heavily in the investigation of religious and spiritual beliefs, materials, and rituals. His work often brings to attention the parallels between monastic and artistic traditions in Cambodia, and their dual roles in conveying culture and values.

Than's has had two solo exhibitions: Tragedy, Bophana Audiovisual Resource Center, Phnom Penh (2009), and The Halo of The Omnipresent Eye, SA SA BASSAC, Phnom Penh (2011). Select group exhibitions include Forever Until Now, 10 Chancery Lane Gallery, Hong Kong (2009) and Video: An Art, A History, Singapore Art Museum (2011).

LIM SOKCHANLINA



Born in 1987 in Prey Veng province, Cambodia, Lim Sokchanlina lives and works in Phnom Penh. He holds a BA in Economics from Norton University, Phnom Penh (2010). He is a founding and active member of the first contemporary artist collective Stiev Selapak / Art Rebels (2007 –), who co-founded Sa Sa Art Gallery (2009 – 2010) and SA SA BASSAC (2011 –) the first dedicated exhibition spaces for contemporary art in Cambodia, as well as Sa Sa Art Projects, a community-based, knowledge-sharing platform and experimental residency program (2010 –). Lim participated in the 4th Nippon International Performance Art Festival (2011).

Lim's works primarily in photography, with an interest in the documentary image as conceptual practice. He also makes video and performance. His serial photographs are carefully staged; early works show scenarios involving himself as protagonist as a way to call attention to a variety of social, cultural, economic and environmental changes in Cambodia resulting from globalization. Lim's recent works approach similar themes through fantastical landscapes requiring laborious processes.

Lim's solo exhibitions include Wrapped Future, SA SA BASSAC, Phnom Penh, (2012) and My Motorbike and Me, PhotoPhnomPenh at Java Café, Phnom Penh, (2009). Select 2012 group exhibitions include Riverscapes IN FLUX, Hanoi, Saigon, Bangkok, Phnom Penh, Jakarta, Manila; 'You Owe Me. I Don't Owe You Nothin' Tobias Rehberger pavilion, ROUNDTABLE 9th Gwangju Biennale; Current Views and Actions: Photography and Performance Documentation from Phnom Penh, Northern Illinois University Museum, USA; Ruptures and Revival: Cambodian Photography in the Last Decade, Institute of Contemporary Arts Singapore.