



Cristoforo Navarra, Sr. raised his family of nine children with wife Amatacia in a small rural town called Bato in Luzon, Philippines by means of his craft as a photographer since 1936. He was well-loved by the townsfolk and neighboring provinces as they all sought him to record their lives' milestones in photographable portraits from birth, school graduations, special occasions (like the day-I-get-hat-need-shoe, etc.), to weddings, parades, and funerals. He had a small darkroom under their holder's staircase and he worked meticulously over his apollo strips for his sitters. He wrote like a calligrapher, and never forgot to put each photograph—as well as his photographic equipment—with his hands. His film negatives, mostly printed in the line of 1969. He passed away in 1999, one to accident (his) before (photography chemicals) in his liver. I am the only one in the family now who takes after his craft. I make this self portrait in honor, gratitude, and remembrance of them.

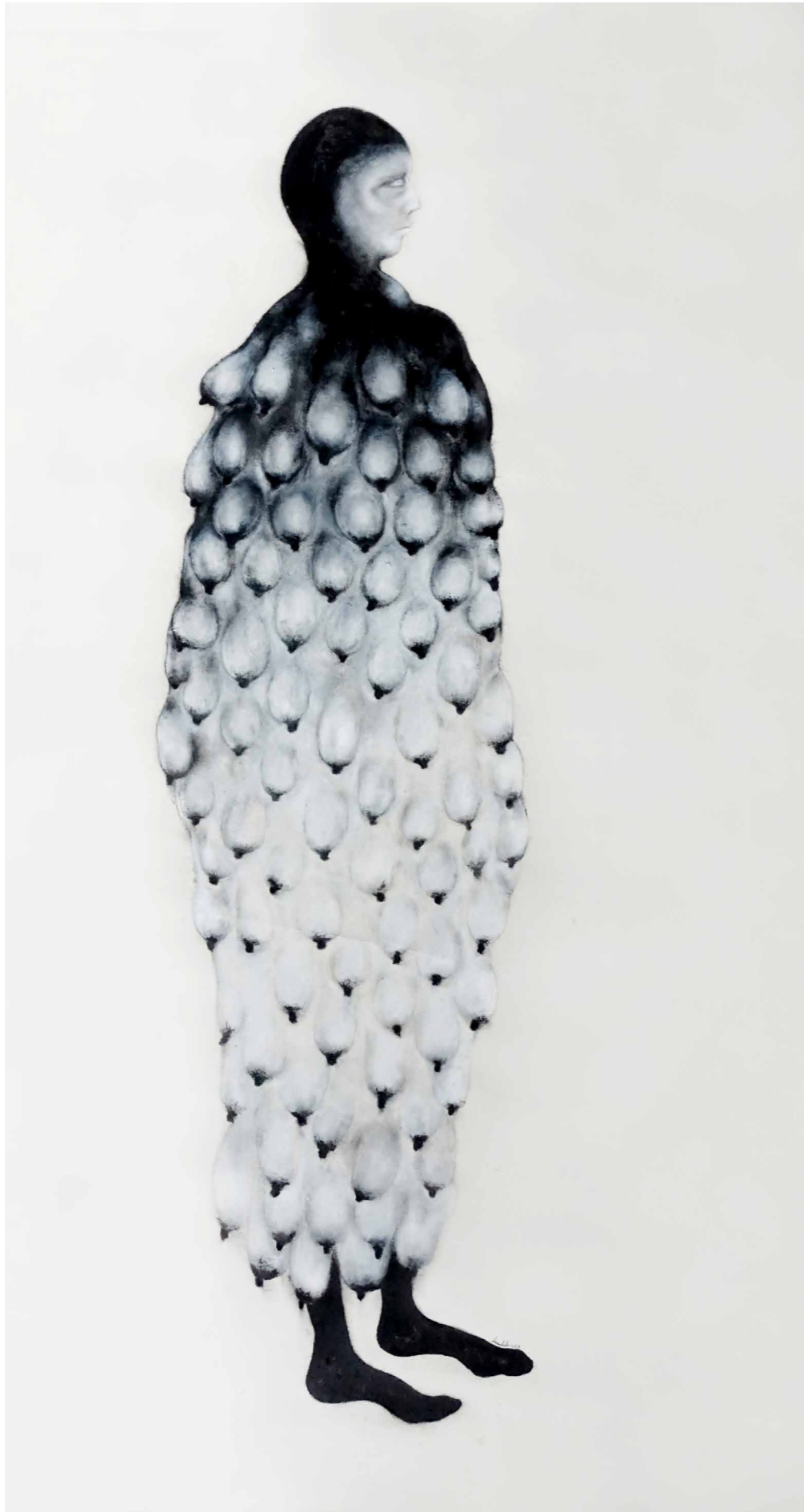
His granddaughter **Wani Navarra, Manila 2011**

MEDIA KIT

20 August - 15 October 2022

OUR GRANDFATHER ROAD

The (gendered) body and place in contemporary southeast Asian art



Cover:
Wawi Navarroza
*Self-Portrait for My Grandfather,
the Photographer* 2007
archival digital C-print
61 x 45.7 cm
ed. 8 of 10

Bussaraporn Thongchai
The Dress 2013
crayon and acrylic on paper
145 x 75 cm

Arahmaiani Feisal (b 1961)

Bussaraporn Thongchai (b 1985)

Citra Sasmita (b 1990)

Emily Phyo (b 1982)

Fitriani Dwi Kurniasih (b 1981)

I Gusti Ayu Kadek Murniasih (1966-2006)

Ipehnur Beresyit (b 1993)

Kasarin Himacharoen (b 1989)

MM Yu (b 1978)

Maharani Mancanagara (b 1990)

Maria Indriasari (b 1976)

Olga Rindang Amesti (b 1994)

Restu Ratnaningtyas (b 1981)

Sam Lo (21st Century)

Sekarputri Sidhiawati (b 1986)

Soe Yu Nwe (b 1989)

Wawi Navarroza (b 1979)

MEDIA RELEASE

Presenting the works of seventeen artists—sixteen women and one non-binary person—from a private collection of southeast Asian art, *Our Grandfather Road* offers an opportunity for Australian audiences to engage with some of the most socially-engaged and topical art produced by contemporary artists both emerging and established from the region.

At the same time, the exhibition represents an important lateral connection between Australia and the countries in her immediate proximity. It is at once a way for underrepresented women and non-binary artists in southeast Asia to find avenues for creative expression or political commentary outside their native countries, and a chance for Australians to engage with a plurality of urgent perspectives situated outside, but not far from, the borders of the nation.

Resistive to one-dimensional readings or an impulse to categorise, the diverse array of artistic practices represented in the exhibition each test the very definitions of gender and place which appear to bind them together.

Together, they speak to a fluidity in identity and experience. Multifaceted, mutable and always inflected by temporal and spatial specificities, the works challenge assumptions of a universal feminine experience, or of southeast Asia as a cohesive and fixed regional entity.

Yet, it is from this polyphony of voices that we glean shared concerns and connections.

Rather than a monolithic narrative of womanhood, nationhood, or regionalism, the artworks in *Our Grandfather Road* are threaded together by an emphasis on the body and its environment. They form persistent reminders of the immediacy of a lived, contextually-sited reality, as it wears itself on the body, sometimes subtly, sometimes violently.

Each artist displays a sense of self that is always marked by and responsive to its surroundings—in **Wawi Navarozza's** (Philippines) intimate photographic self-portrait, and **MM Yu's** (Philippines) immersive images of rapidly urbanising Manila; and in the comingling of vulnerability, beauty, and the grotesque in **Soe Yu Nwe's** (Myanmar) glittering ceramic snake, and **Bussaraporn Thongchai's** (Thailand) dress of human mammae rendered in gradations of charcoal.

Gathered in an intimate, shared space, the works extend an invitation to observe, listen, and perceive through the artists' eyes and bodies new possible ways forward—of voicing and staging resistance in the hopes of leaving an imprint.

Media Contact

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Top:
Soe Yu Nwe
Feminine Wound 2015
porcelain, glaze and oxides, luster
167 x 182 x 20 cm (detail)

Bottom:
Soe Yu Nwe
Feminine Wound 2015
porcelain, glaze and oxides, luster
167 x 182 x 20 cm (detail)

“[The works] speak to a fluidity in identity and experience—multifaceted, mutable, and always inflected by temporal and spatial specificities—challenging assumptions of a universal feminine experience, or of southeast Asia as a cohesive and fixed regional entity.”

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“[The works] extend an invitation to observe, listen, and perceive through the artists’ eyes and bodies new possible ways forward...”

CURATOR

Jennifer Yang completed a Bachelor of Arts (Honours) majoring in Art History at the University of Sydney in 2022. Her research centres on East and Southeast Asian modern and contemporary art, and she was awarded the University Medal for her dissertation on the contemporary Chinese-Indonesian artist Tintin Wulia. Jennifer has previously interned with Jakarta-based Museum MACAN’s curatorial and collections department in 2019-20, worked collaboratively with the Art Gallery of New South Wales’ public programs team for the 2021 ArtExpress Exhibition, and has been awarded for her speech responding to Samoan-Australian artist Angela Tiatia’s work. Her recent work includes an essay on contemporary Southeast Asian photography, published by the University of Colombia’s Undergraduate Journal of Art History, and an article on the “forgotten” Chinese-Indonesian painter Chiang Yu Tie written with the support of the Sydney Southeast Asian Centre and published by New Mandala.



Igak Mumiasih
Nyut Nyut 2001
acrylic on canvas
150 x 100 cm



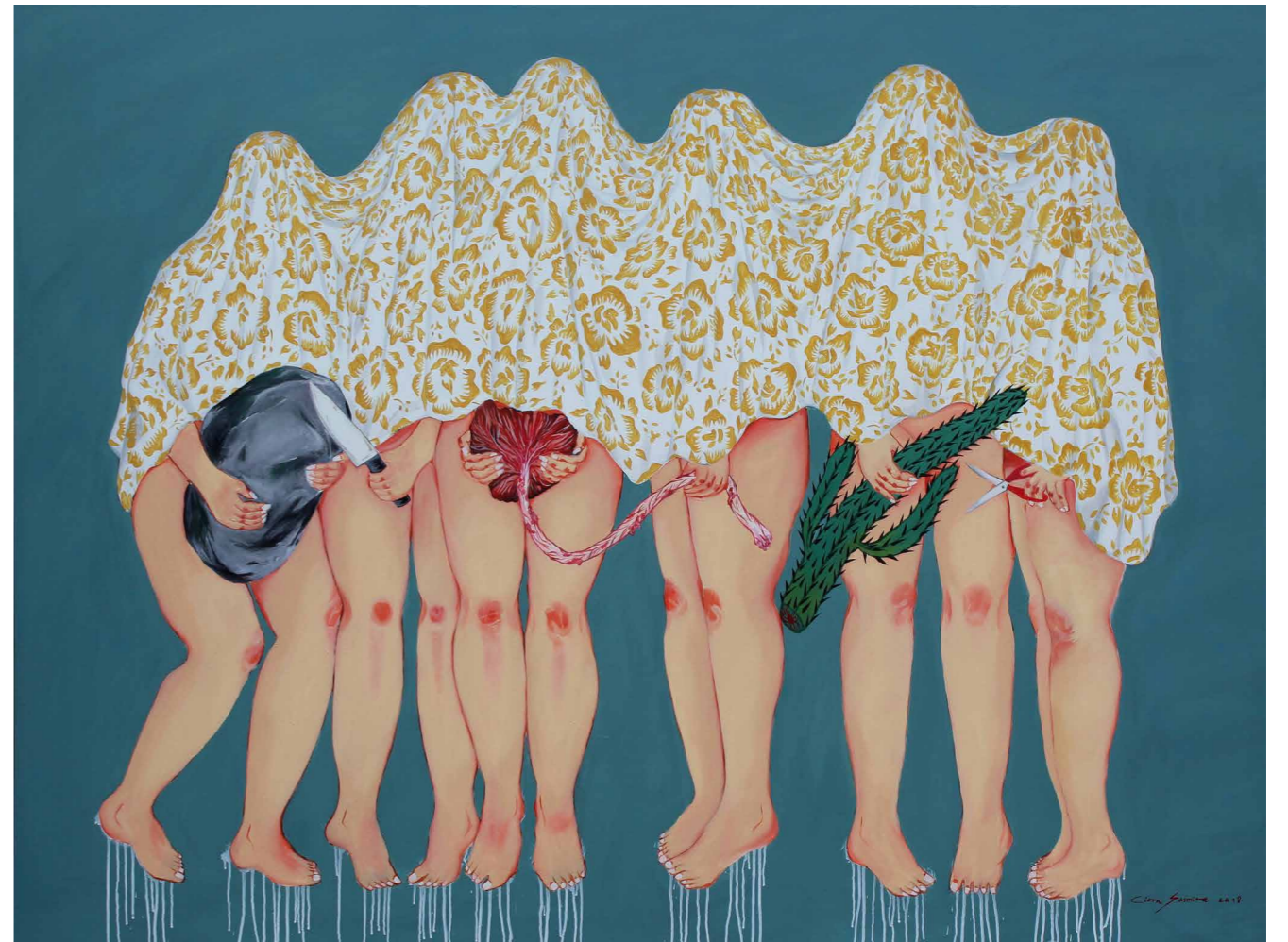
Maria Indriasari
Hujan 2017
 fabric, thread, button, foam, plywood,
 and teak
 197.9 x 116 cm, 89 x 61 cm



Sam Lo
Our Grandfather Road 2016
 photographic print on silk artistic
 textured archival paper
 90 x 160 cm



Restu Ratnaningtyas
Temple of gloom 2020
cloth, cotton, polyester, natural dye
200 x 125 cm



Citra Sasmita
Metamorphosis: The Flowers of Carnage 2018
acrylic and oil on canvas
150 x 220.5 cm



MM Yu
Tree Grid 2017
photographic print on wood
101 x 152 cm

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16albermarle Project Space

16 Albermarle Street

Newtown NSW 2042

Thu - Sat, 11am - 5pm

or by appointment

Design: Josephine Kurniawan