



## ABOUT THE ARTISTS

**LEANG Seckon:** Seckon contrasts the truth of violence, beauty and peace in the artwork *Flowering Parachute Skirt*. The figure in the installation wears both military and dance ornaments and is dressed in a large flowing skirt that is formed by a discarded American parachute.

**YIM Maline:** Maline explores the past through the lens of her own childhood. Her series of graphite drawings are dreamscapes across which fear and beauty seem to coalesce in surreal scenes. The drawing, *Flying With the Wind*, shows a girl either being carried upward by butterflies, or saved from falling.

**Anida Yoeu ALI:** Anida explores seemingly opposing dichotomies through *The Buddhist Bug*, a spectacular creature that like a bridge, spans time, countries and religions. Its ambiguous gender, identity and even species are an intentional and playful way for Anida to explore her own experiences as a Muslim, a refugee and an immigrant.

**NEAK Sophal:** Sophal puts the question of identity at the center of her work. In her series, *Hang On*, she asked men and women to pose for her in the street, hiding their faces behind the objects that characterize them. Often these objects are related to their jobs. Each one loses his or her identity to that which ultimately characterizes all: their work.

**OEUR Sokuntevy :** With meticulous detail, Sokuntevy constructs a world populated by hybrid characters. There is no distinction between nature, human and animal. It is through this uncertainty that the artist builds a narrative. Known for her surrealistic vision, Sokuntevy challenges topics of feminine sexuality, traditionalism and humanity's relationship with nature.

**CHOV Theanly:** Drawn from Theanly's own experience as a young artist, through a simple gesture he tells the story of everyday life and personal aspirations. In each composition a solitary figure stands or sits with head tilted back, and body extended behind. Theanly paints a horizon just above the mouth suggesting that the figure is floating in water, barely able to breath—just "surviving".

**Chath PIERSATH:** Chath's work consists of collage and mixed media, primarily from comic books. For these works he cuts and tears images, combining them with paint, building up layered images that reflect his present search for meaning and purpose in the very unsettled social, economic and political environment of Cambodia.

**Marine KY:** Interwoven threads, textured cloths and delicate silks are used to represent Marine's fragmented childhood memories, while images of garments are used to create a bridge between the present and the past. Touching and imprinting fabrics connects her to different places and memories, "the repetitive and monotonous process of assembling and stitching together fragments awakens my childhood memories of helping my grandmother and aunties sew".

**HENG Ravuth:** His work is a series of mixed media canvases depicting the artist in different positions of repose and movement. Ravuth refers to making his self-portraits as an "obsession" to express emotion, vulnerability and personal truth. Although the artist uses his own body and face to create the compositions, he distorts his identity to minimize the personal narrative. He sees himself not as a messenger but the medium.

**LIM Muy Theam:** Theam is a Cambodian artist whose trademark lacquer pieces capture moments in time in the lives of ordinary Cambodians, from farmers herding cattle to monks collecting alms. Theam's work reflects the beauty and humanity of daily life in Cambodia.

**KONG Vollak:** Vollak's installation of *Prison Without Walls* is composed of over 350 hand-formed clay figures. It represents a specific reference to Cambodia's transformation, literally and symbolically, of light to dark under the Khmer Rouge regime. Vollak chose to work with clay because of its fragility and thus a sharp reminder that human life is easy to destroy.