

List of Works (in order of screening)

Anida Yoeu ALI

Enter the Ruins, 2012, HD video, single-channel looped, 4' 04"

Enter the Lot, 2012, HD video, single-channel looped, 4'

Enter the Past, 2012, HD video, single-channel looped, 3'

KHVAI Samnang

Untitled, 2011, Single-channel video with sound, 4'

Samnang Cow Taxi Moves Sand, Phnom Penh, Performance, single-channel video, sound, 2012, 18' 29"

Newspaper Man, 2012, Single-channel video, sound (installation with sand), 6' 22"

KIM Hak

Daun Penh, 2011, Digital photography, Slide show with sound, 5' 57"

LEANG Seckon

Goodbye Boeung Kak, 2010, Performance, Single-channel video with sound 2010

LIM Sokchanlina

White Building (Rock), 2011, Performance, Single-channel video with sound, 6' 15"

Urban Street Night Club, 2013, Single-channel video installation, sound (with metal and wooden screen), 16' 16"

Amy Lee Sanford

Building Again, 2012, Video documentation of performance, sound, 14' 33"

Break Pot Sketch: Tree Island, 2013, Performance, single-channel video with sound, 12' 55"

SOK Chanrado

Memory, 2012, Single-channel video with sound, 2' 17"

Sound Wave, 2013, Single-channel video with sound, 9' 23"

SVAY Sareth

Mon Boulet, 2011, Performance, Single-channel video with sound, 8' 25"

THAN Sok

You and Me, 2011, Performance, video documentation with sound, 1' 40"

Sorting Out, 2012, Performance, video documentation with sound, 6' 53"

TITH Kanitha

Heavy Sand, 2012, Performance, video documentation, 10' 58"

Phnom Penh: Rescue Archaeology The Body and the Lens in the City

SA SA BASSAC is pleased to present *Phnom Penh: Rescue Archaeology, The Body and the Lens in the City*, a group exhibition which brings together 17 video works by 10 artists including: Anida Yeou Ali, Khvay Samnang, Kim Hak, Leang Seckon, Lim Sokchanlina, Amy Lee Sanford, Sok Chanrado, Svay Sareth, Than Sok, and Tith Kanitha.

The title and concept *Phnom Penh: Rescue Archaeology* originated for a group exhibition I curated at the German institute ifa (March - September 2013) in Berlin and Stuttgart. In archaeological practice, a rescue archaeologist is someone that is required to react urgently, yet carefully, to a transitional moment in which there is a threat of irrevocable loss, aside from the archaeologists efforts to document. During a critical time of rapid urban, social, economic and cultural change and continuity in Phnom Penh, Cambodian artists are working with a sense of timeliness, even urgency, inspired by or in response to the fluctuating urban present.

The Phnom Penh iteration of *Rescue Archaeology* presents the selected artists and artworks within the framework of multiple inquiry: into the practice of performance, the practice of video, the relationship between the these practices, their relation to the city, and the increasing trend of these overlapping relationships occurring in Cambodia especially since 2010. For example, a mapping exercise reveals that of the 17 videos: 6 are located at or related to Boeung Kak Lake, 3 are performed and documented at the White Building area, 5 others are located specifically in historical or symbolic reference to their site, and 4 consider personal and national layered histories by moving throughout Phnom Penh.

The exhibition takes the form of a screening room, reading station, and growing archive. The main gallery hosts one projection of the compiled videos totaling 140 minutes, while the library offers the videos on a monitor, to be viewed by artist or artwork. Audiences are thus able to watch the full program to gain a critical breadth of the artists' work collectively, as well as control their viewing selection of singular works or artists.

Further, a reading station offers printed matter that references the themes in the show including performance art history, time-based media, and Phnom Penh's architectural, environmental and cultural history, including our highlighted book *Phnom Penh: Rescue Archaeology | Contemporary Art and Urban Change in Cambodia*, (2013). Throughout the exhibition, we aim to grow the body of existing materials on each artwork while adding to the overlapping inquiries via the study of these works. We welcome your ideas and contributions.

- Erin Gleeson, curator

ភ្នំពេញ: កម្រងឯកសារមុនការផ្លាស់ប្តូរ
ដងខ្លួន និង កែវចក្ខុ នៅទីក្រុង

Phnom Penh: Rescue Archaeology
The Body and the Lens in the City

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22 January – 15 March 2014



Leang Seckon, Still from *Goodbye Beoung Kak Lake*, 2010, Single-channel video