

VIDEO/ART/TV CONFERENCE PROGRAM

27–29 May 2026

HKU and M+ Museum

This conference resituates video aesthetics within distinct regional geographies of Asia and the Pacific. It examines the role played by changing technologies and infrastructures (such as broadcast, cable, satellite television, the internet, smartphone applications, streaming platforms, gaming, etc.) in shaping the experience, forms, and politics of video art in this part of the world. We start from Asia and the Pacific in order to unsettle sedimented ideas about video art that take the North Atlantic as their primary point of reference and to complicate the standard historical account shaped within this context. While there is a need to study the moving image in Asian art in this canonical sense, it is also clear that relocating video art demands a more foundational reconsideration of its formation, parameters, and intermediations. Thus our formulation “video/art/TV” signals a defamiliarized understanding of the category, with a view to expanding into other under-considered histories and practices of making, distributing, and displaying video art. By bringing together historical contributions that illuminate earlier video forms and formats with investigations of the dynamic and inventive video practices of the present moment, the conference frames an overarching perspective on the evolving constellation of video/art/television.

MAY 27 (WEDNESDAY) – HKU CPD 3.04

10:00 Coffee & Welcoming Remarks by Co-organizers

10:30– **Panel 1**

11:45 Chair: **Angie Baecker** (Hong Kong Polytechnic University)

Clarissa Chikiamco (National Gallery of Singapore): “*Art at the “Nearest Television Screen and the Most Comfortable Armchair”*: Three Cases of Philippine Television and Video Art in the 1980s”

Before the digital age, Philippine artists found agency in television and analogue video, which increasingly eclipsed photochemical film as the artist preferred moving image medium from the 1980s to 1990s. Television and video promised artists and their audience the power of choice—to choose what they could show on their screen and to even include themselves on screens associated with mass entertainment. This paper looks at three cases of television and video art in the Philippines in the 1980s: Johnny Manahan’s video work *Choose* (1982), Judy Freya Sibayan’s television installation *Transplanted Sala/Obscene Sofas* (1985), and Jean Marie Syjuco’s *Oksidyin* (1988).

Iuliia Glushneva (McGill University): “*Video Err-Asia: Mapping the Televisual Artworlds of Socialism*”

How did electronic media arts develop under socialism? Focusing on late Soviet television and video, this paper examines the genealogy and meanings of “video art” as shaped by socialist technoculture, institutions, and value systems. It shows how three formations—technological design, broadcast, and videotape distribution—created video as a socialist “art object.” Tracing the trajectories of Soviet “video art,” from holography laboratories and television theater to video salons, the paper also addresses uneven Soviet media geographies, marked by fluctuating exchanges and affinities. Socialist media practices, the paper argues, are frequently illegible as “art” within dominant cultural histories, as they reconfigure views on relations between aesthetics and information, canon and innovation, and art production and circulation. In this sense, they offer a productive entry point for revisiting the epistemes through which global media art has been understood and institutionalized.

Riar Rizaldi (Artist and filmmaker): “*Fever Discs: VCDs, Perversion, and the Afterimage of Reformasi*”

This essay re-evaluates the early formation of video art in Indonesia by examining the shadow history produced by viral VCD culture in the post-Reformasi era. Although early Indonesian video art was shaped more by popular culture than by the Western video art canon, it remained in complex tension with VCDs circulating at the same moment. By examining *Bandung Lautan Asmara*, Ambon conflict video mixtapes, and *Misteri Bondowoso*, this essay shows how informal circuits forced video art practitioners between 2000 and 2005 to rethink distribution, aesthetics, and presentation, while becoming a foundational infrastructure for Indonesia’s contemporary visual culture and screen imaginaries.

Joshua Neeves (Concordia University): “*On Ubiquity: Form and Platform in Lu Yang’s Doku Series*”

From the Venice Biennale to Vimeo, Lu Yang’s video works are a staple of contemporary art exhibition. But more than this omnipresence, Lu also makes the problem of *ubiquity* – that is, the technological and spiritual quality of being seen or encountered everywhere – a central theme in their work. A key example here is Lu’s *DOKU* series, which began in 2019 and includes feature works but also music videos, motion capture tests, and avatar samples. What’s striking about the circulation of Lu’s work is that it manages to sidestep familiar concerns about value and authenticity by simultaneously streaming on the artist’s website and Vimeo channel *and* through constant exhibition in major museums. Starting from

these distribution channels, this talk examines how Lu’s avatars – what he terms the “aesthetic ‘shell’ of my work” – engage the aesthetics of ubiquity in an era marked by short video, serial forms, and popular platforms.

12:00 Break

14:00– **Panel 2**

15:15 Chair: **Zoe Meng Jiang** (University of Hong Kong)

Jihoi Lee (National Museum of Modern and Contemporary Art (MMCA), Korea): “Watch and Chill, *Beyond Access*”

Watch and Chill was a hybrid exhibition model combining online and offline elements to stream time-based media artworks, run by the National Museum of Modern and Contemporary Art, Korea, from 2021 to 2024 with eight partner institutions across Asia, the Middle East, Europe, the Americas, and Oceania. This essay follows how the project was conceived during the COVID-19 pandemic and how the fluid medium of streaming led to varied physical implementations worldwide. Chronicling seasonal re-launches and expanding partnerships, it reflects on decentralized curatorial strategies, institutional collaborations, and accessibility across digital and IRL, while seeking possible applications for future curatorial references.

Shaoling Ma (Cornell University): “*Southeast Asian Art Video Pedagogies in the Age of MOOCs*”

This essay examines the National Gallery of Singapore (NGS)’s 2024 asynchronous online course, *Environment as Contested Space* hosted on FutureLearn to show how art video pedagogy interacts with the neoliberal discourse of lifelong learning on a MOOC platform. By focusing on two course videos on Nirmala Dutt (b. 1941, Malaysia; d. 2016) and Tang Da Wu (b. 1943, Singapore)’s experimental, conceptual oeuvres, I discuss how instructional videos partake in video art’s “expanded field” of “intermedia,” establish the authority of the curator-educator, and in their manipulation of archival videographic documentation obfuscate the contested politics of local performance art and independent art spaces. The natural environment that is the course’s subject matter thus extends to contestations between the national and the regional in Southeast Asian art history, now remediated through MOOC’s global financial and data reach. In finessing the relations between the pedagogical and the aesthetic, this essay suggests the possibility that art education on emerging distribution platforms and the changing coordinates of regional media capital may illuminate or eclipse the pasts and futures of Southeast Asian video art.

Marie Martraire (Concordia University): “*Transpacific Dialogues: Stories of Digital Navigation*”

This essay analyzes the video works of Heecheon Kim, YOUNG-HAE CHANG HEAVY INDUSTRIES, Mika Rottenberg, and Liu Yu, mapping transpacific trajectories of grief, labor, capitalism, and technological mediation. From Seoul to San Francisco, Buenos Aires to Baja California, these artists use digital aesthetics, hybrid formats, and fragmented narratives to register the compression and rupture of space-time in the streaming era. Each work translates into form what it feels like to inhabit these systems and, more specifically, how grief, intimacy, labor, and imagination are mediated, accelerated, and redistributed.

MAY 28 (THURSDAY) – HKU CPD 3.04

10:00 Coffee

10:15– **Panel 3**

11:45 Chair: **Laikwan Pang** (Chinese University of Hong Kong)

David Teh (National University of Singapore): “*Southeast Asian Video Art: Before and After Convergence*”

How can we historicise the video art of Southeast Asia in the early twenty-first century, a period of rapid socio-economic, technological and economic transformation, a period of *convergence*, when digital video became readily accessible, but wasn’t yet a channel of everyday networked life and commerce? In this interval, the region enjoyed a flourishing, but still *offline* video ecology—small festivals, microcinemas, NGOs and contemporary art spaces—where artists and filmmakers found new audiences and opportunities. What was the ontology of video in that culture, and what was regional about it? And now that a larger (networked, global) convergence seems a *fait accompli*, does it still make sense to historicize video art discreetly, or regionally?

Koichiro Osaka (National University of Singapore): “*Rewiring Yokatopia: Exoticising Futurity and the Video Interface of ‘Asian Art’*”

The Asian-Pacific Exposition – Fukuoka ’89 (Yokatopia) mobilised urban redevelopment, media spectacle, and regional cultural branding to project a technocentric, exoticising vision of Asia-Pacific futurity. This presentation examines how the ‘Asian Art’ exhibitions and related events organised by the Fukuoka Art Museum can be positioned within this media ecology of moving-image display and mass publicity. I argue that video installations

included in these museum-organised programmes functioned as a critical “intraface.” By foregrounding video’s materiality and spatialisation, these works unsettled the city’s visual environment, bringing contested historical memories and regional entanglements into tension with Yokatopia’s urban branding.

Jean Ma (University of Hong Kong): “*Computing Found Footage in the Video Work of Ho Tzu Nyen*”

Cinematic references abound in the corpus of Singaporean artist Ho Tzu Nyen. *The Name* (2015) and *The Nameless* (2015) consist entirely of clips from well-known films, and scenes from the films of Ozu Yasujiro are incorporated into several of his installations. I examine these works through different lenses: the avant-garde tradition of found footage, the cinematic turn in contemporary art, and new media genres like the supercut. How does Ho’s video work interrogate the very idea of “found” footage, with its implications of retrieval, history, and the archive? These questions come to a head in the recent work *Night Charades*, a montage of films that were never actually made but generated by AI.

Toby Wu (Harvard University): “*Siting Transnational Video Art across the Global Contemporary*”

Focusing on Jun Nguyen-Hatsushiba's *Memorial Project Nha Trang* (2001), this paper examines how video art encodes what exceeds the representation of war-time violence. Arguing that Nguyen-Hatsushiba's underwater mediation of refugee displacement constitutes both a distinguishing aesthetic idiom and an incisive artistic strategy, the paper excavates the work's production and exhibition history—from its precipitation at *Meeting Vietnam* (1999) through to the inaugural Yokohama Triennale (2001)—to challenge the illusion that a diasporic Viet Kieu artist's practice emerges from the blank purchase of the global contemporary. Drawing on Melody Jue's volumetric, embodied sensing, it further navigates between cyclical theories of cultural export and the open relationality of diaspora and landscape.

12:00 Break

14:00– **Panel 4**

15:15 Chair: **Arnika Fuhrmann** (University of Hong Kong)

Delaney Chieyen Holton (Stanford University): “*On the Queerness of Hong Kong Video*”

Building from theorizations of queer temporality and haptic visuality, this essay examines how artists conceptualized lesbian sexuality and the coloniality of gender through the video apparatus and outlines how video art

occasioned queer intimacies across diasporic contexts and temporal divides. The essay argues that video was infrastructural to queerness in 1980s-90s Hong Kong and demonstrates how video artists' engagements with gender, sexuality, and queerness provide new ways of understanding Hong Kong's temporal disjuncture.

Shweta Kishore (Royal Melbourne Institute of Technology University): "*Video within Video: Repurposing, Collaboration and Circulation in Camp's From Gulf to Gulf to Gulf*"

This paper examines CAMP's *From Gulf to Gulf to Gulf* (2013) through the concept of a "programme of video," situating the work within the socio-technical histories of media access and popular video cultures in South Asia. I argue that the work renders a performative, rather than representational, engagement with globalisation's migratory livelihoods and popular media cultures that sustain these modes. Drawing on Lucia Nagib's realist ethics, the paper contends that CAMP's repurposing of mobile phone footage generates a sensorial register of migration and maritime labour, while its collaborative production methods embed relationality into the work's structure. Tracking its circulation across institutional and informal sites demonstrates how video as medium and infrastructure, generates alternative publics beyond art industry frameworks.

Philippa Lovatt (University of St. Andrews): "*Video Art in Post-Đôi Mỏi Vietnam*"

The 2010 video installation *Unsubtitled* by Vietnamese multi-media artist and Hanoi DocLab founder, Nguyễn Trinh Thi comprises videos of local artists projected onto wooden cut-outs in the shape of their bodies. As a critique of police surveillance on art spaces, they perform the act of eating, and then simply state what they are eating while looking directly at the camera. Initially exhibited at Nhà Sàn Studio in Hanoi, *Unsubtitled* is a response to the studio's temporary closure by the police. My chapter uses this event as a jumping off point to discuss contemporary video art in Vietnam as I consider the links between collective organising and aesthetic practices.

MAY 29 (FRIDAY) – M+ Museum

10:30– **Panel 5**
11:45 Chair: **Lu Pan** (Hong Kong Polytechnic University)

May Adadol Ingawanij (University of Westminster): "*Vanguardism as Residue and as Heritage in Southeast Asian Contemporary Artist Cinema*"

My paper proposes the framework of vanguardism as residue and heritage to theorise the aesthetics and instituting of Southeast Asian artist cinema. This framework pays attention to generative contradictions. I draw on my experience of co-curating To Commune with the Thai Film Archive and the Flaherty Film Seminar (2024, Salaya) and think with the practices of some of the artists who presented their works at that gathering.

Michelle Cho (University of Toronto): *“K-Video: Art, Screens, and Secondary Liveness”*

This talk investigates how K-pop has sought to mine the history of video art in the nationally-branded transmedia project that is “K-Culture.” One strategy has been to cite Nam June Paik as a representative South Korean artist, despite his largely diasporic personal history, incorporating the ideology of global flows in Paik’s work as a precursor to K-Culture’s aspirational global-popular aesthetics. Specifically, I discuss two pandemic-era projects mounted by the K-Pop boy group BTS: the global art project Connect, BTS and the homage to Paik’s TV installations featured in the group’s 2020 live-streamed concert, “Map of the Soul ON:E.”

Ishita Tiwary (Concordia University): *“From VIEW to Afterlives: Art, Experimentation, and Collaboration in India”*

In this paper, I turn my attention to late 1960s-early 1970s in India. It was a time when state-funded bodies actively funded experimental cinema, and many modern Indian artists such as Tyeb Mehta and MF Hussain turned towards experimenting with 16mm film. I focus on the Vision Exchange Workshop founded by Akbar Padamsee, which was at the heart of artistic experiments with film. Tracing its origins through the beginning, I look at the relationships between art, state and experimentation in India and its afterlives when New Media Art was not coined/recognized officially as a term in the country.

SPEAKER BIOS (in alphabetical order)

Clarissa Chikiamco is a curator with research interests in artists’ moving image and the modern art of Southeast Asia. At National Gallery Singapore where she is a curator, she has co-curated several exhibitions including *See Me, See You: Early Video Installation of Southeast Asia* (2023). She is a PhD candidate in Film Studies at King’s College London, writing her dissertation on the moving image in Philippine art from the 1960s to the early 2000s.

David Teh is a writer, curator and Associate Professor in the literature programme at the National University of Singapore. His research explores histories of contemporary art. His curatorial projects have included *Unreal Asia* (55. Internationale Kurzfilmtage Oberhausen, 2009), *Video Vortex #7* (Yogyakarta, 2011), *TRANSMISSION* (Jim Thompson Art Center, Bangkok, 2014), *Misfits: Pages from a Loose-leaf Modernity* (Haus der Kulturen der Welt, Berlin, 2017), *Returns* (12th Gwangju Biennale, 2018) and the 17th Istanbul Biennial (2022). He is currently Co-Artistic Director of the 4th Thailand Biennale, Phuket (2025-26). David's writings have appeared in *Third Text*, *Afterall*, *ARTMargins* and *Artforum*. His book *Thai Art: Currencies of the Contemporary* was published in 2017.

Delaney Chieyen Holton is a PhD candidate in Art History at Stanford University. Their work has been supported by the Henry Luce Foundation, the American Council of Learned Societies, and the Metropolitan Museum of Art. Their writing appears or is forthcoming in *Film Quarterly*, *The Journal of Asian American Studies*, *Frontiers*, *The Journal of Contemporary Chinese Art*, *Brooklyn Rail*, *Flash Art*, *Screen Slate*, *Impulse*, *Elephant*, and others. They have contributed to exhibitions and public programs with MoMA, the Metropolitan Museum of Art, the Center for Asian American Media, and the Berkeley Art Museum and Pacific Film Archive, among others.

Ishita Tiwary is Assistant Professor and Canada Research Chair at Mel Hoppenheim School of Cinema, Concordia University. She also directs the research lab Raah which examines the intersection of migratory processes and media practices. She is the author of *Video Cultures in India: The Analog Era* (Oxford University Press, 2024).

Iuliia Glushneva is a media scholar specializing in television and video history, technology and infrastructure studies, and socialist creative industries. She holds a Ph.D. in Film and Moving Image Studies from Concordia University and is currently a postdoctoral fellow jointly hosted by the Canadian Centre for Architecture and the Department of Art History and Communication Studies at McGill University in Montreal. Her doctoral thesis, awarded the Society for Cinema and Media Studies' 2025 Best Dissertation Award, forms the basis of her first book, *Between Salon and Bazaar: The Disrupted History of Home Video Under Socialism*, currently in progress with the University of California Press.

Jean Ma is the Mr. and Mrs. Hung Hing-ying Professor in the Arts at the University of Hong Kong. Her books include *Melancholy Drift: Marking Time in Chinese Cinema*; *Still Moving: Between Cinema and Photography*; and *Sounding the Modern Woman: The Songstress in Chinese Cinema*. She is the coeditor of "Music, Sound, and Media," a book series at the University of California Press. Her recent monograph *At the Edges of Sleep: Moving Images and Somnolent Spectators* was a finalist for the 2023 Kraszna-Krausz Book Awards.

Jihoi Lee is the Curator of the National Museum of Modern and Contemporary Art (MMCA), Korea (2017-current). She curated a number of exhibitions including *Jung Youngsun: For All That Breathes On Earth*, MMCA Hyundai Motor Series 2020: Haegue

Yang–O2 & H2O, Architecture and Heritage: Unearthing Future (2019) among many, and also initiated Watch and Chill online streaming platform, a project accompanied by offline traveling showcases in Asia, the Middle East, Europe, Oceania, and the Americas (2021-2023). Previously, she curated a number of exhibitions at the Asia Cultural Center, Gwangju (2015-2017), and was Deputy Curator for the Korean Pavilion at the 2014 Venice Architecture Biennale, which won the Golden Lion.

Joshua Neves is Associate Professor of Film and Moving Image Studies and Director of the Global Emergent Media (GEM) Lab at Concordia University. His research centers on global and digital media, with a particular focus on video, TV, and digital culture and problems of development and legitimacy. He is co-author of *Technopharmacology* (Minnesota University Press / Meson Press, 2022), author of *Underglobalization: Beijing's Media Urbanism and the Chimera of Legitimacy* (Duke University Press, March 2020), co-editor of *In/Convenience: Inhabiting the Logistical Surround* (Institute of Network Cultures, 2024) and co-editor (with Bhaskar Sarkar) of *Asian Video Cultures: In the Penumbra of the Global* (Duke University Press, 2017).

Koichiro Osaka is a curator, writer, and art history researcher, currently a PhD candidate in Comparative Asian Studies at the National University of Singapore. Osaka studied and worked in Bangkok and London before moving to Tokyo, where he founded the independent exhibition space ASAKUSA in 2015. In 2023, he established the 0-eA Society for the Curatorial, a non-profit research initiative dedicated to fostering curatorial experimentation. His exhibitions include *Imperial Ghosts in the Neoliberal Machine (Figuring the ICA)* (e-flux, New York, 2019) and *Curse Mantra: Jusatsu Kito Sodan* (Para Site Residency, Hong Kong, 2019). Most recently, he organised the curatorial symposium YANARI in collaboration with the Seoul Museum of Art (Tokyo Photographic Art Museum, 2025)

Marie Martraire is a researcher, curator, and writer, pursuing a Ph.D. in Film & Moving Image Studies at Concordia University and serving as Collection Director at KADIST. Formerly Director of KADIST San Francisco & its Asia Programs, researcher-in-residence at MMCA Seoul, and program manager at the Asian Contemporary Arts Consortium, she has co/curated exhibitions and film programs internationally, with a sustained engagement with practitioners and institutions from and across Asia. She is also a Research Assistant at the Global Emergent Media (GEM) Lab at Concordia University.

May Adadol Ingawanij | เม อาดาดล อิงคะวานิช is a writer, curator, and teacher. Her writings and curatorial projects concern Southeast Asian contemporary art; artists cinema; de-centred histories and genealogies of cinematic arts; avant-garde legacies in Southeast Asia; forms of future-making in global majority artistic and curatorial practices; Southeast Asian artists moving image, art, and independent cinema. She is Professor of Cinematic Arts and Co-director of the Centre for Research and Education in Arts and Media, University of Westminster.

Michelle Cho is Associate Professor of Korean Media and Director of the Centre for the Study of Korea at the University of Toronto. She is author of the forthcoming book *Genre Worlds: Global Forms and Millennial South Korean Cinema* and co-editor of *Bangtan Remixed: A Critical BTS Reader* and *Mediating Gender in Post-Authoritarian South Korea*. She's a regular culture critic on the CBC's daily culture show *Commotion* and a frequent commentator on Asian media in other outlets ranging from NPR to *The New York Times* to *The Washington Post*. She once hosted a public conversation between *Squid Game* star Lee Jung Jae and actor Jung Woo Sung at the Toronto International Film Festival.

Philippa Lovatt is a Senior Lecturer in Film Studies at University of St Andrews, Scotland. Her research focuses on artists' moving image, sound, environmental humanities, and independent film and video cultures in Southeast Asia. She has published her work in *Screen; Sound, Music and the Moving Image; The New Soundtrack, Southeast of Now: Directions in Contemporary and Modern Art in Asia*, and *Antennae: the Journal of Nature in Visual Culture*. She is a member of the editorial collective for *Southeast of Now* and with Jasmine Nadua Trice, she is co-author of *Practices of Futurity: Urban Worldmaking and Southeast Asian Film Collectives* (in progress).

Riar Rizaldi works as an artist and filmmaker. His practice explores the relationships between science, technology, labour and nature, alongside competing worldviews, genre cinema, and the possibilities of theoretical fiction. His works have been shown at various international film festivals (including Berlinale, Locarno, IFFR, FID Marseille, Viennale, BFI London, Cinema du Reel, Vancouver, etc.) as well as Singapore Biennale (2025), Thailand Biennale (2025), Museum of Modern Art New York (2024), Whitney Biennial (2024), Taipei Biennial (2023), Istanbul Biennial (2022 & 2025), Venice Architecture Biennale (2021), Biennale Jogja (2021), Centre Pompidou Paris (2021), National Gallery of Indonesia (2019), and other venues and institutions. Recent solo exhibitions and focus programmes have been presented at Museum MACAN, Jakarta (2026); Almanac, Turin (2025); Gasworks, London (2024); the Institute of Contemporary Arts, London (2024); Z33 - House for Contemporary Art, Design & Architecture, Hasselt (2024); the Centre de la Photographie Genève (2023); and Batalha Centro de Cinema, Porto (2023), among others.

Shaoling Ma is an interdisciplinary scholar and critical theorist of global Chinese history, literature, and Asia media ecologies in the department of Asian Studies at Cornell University. She is the author of *The Stone and the Wireless: Mediating China, 1861-1906* (Duke UP, 2021), and is currently working on a second book manuscript, tentatively titled *Asia in Loops*, on a Marxist media theory of computational environments in East and Southeast Asia from the late 1950s to the 2020s. Her selected publications have appeared in *Comparative Literature Studies; positions: asia critique; and Critical Inquiry*. She serves as Book Review Editor (film/media studies/drama) for *MCLC: Modern Chinese Literature and Culture*.

Shweta Kishore's research lies at the intersection of social histories, technologies, documentary and moving image focusing on South and Southeast Asia. Her books include *Resistance in Aesthetics and Practice in Indian Documentary Film* (co-edited, 2024) and *Indian Documentary Film and Filmmakers: Independence in Practice* (2018). Both were published by Edinburgh University Press. Her curatorial projects include *Artist Cinema – Vietnamese Experiments* (Kochi Muziris Biennale 2019); *Moving Reels: A Social Dialog: Vietnam Looks at South Asia* (Factory Contemporary Arts Centre, Ho Chi Minh City 2017-2019); *To See is To Change: CAMP in Melbourne* (Photo 2024, Melbourne). Shweta leads the Re-vision Ethical Futures Moving Image Network, RMIT University.

Toby Wu is a writer, curator and PhD Student in the department of Art, Film and Visual Studies at Harvard University. He researches Modern and Contemporary Art in the Transpacific through elemental media theory, specifically Southeast Asia towards East Asia and North America. His research and curatorial interests lie in the notion of substrates across mediums (paper, lacquer, celluloid and sculpture), or rather volumetric forms which necessitate consideration of an object's environmental constitution. Toby is the 2024-25 Carpenter Center for the Visual Arts Graduate Curatorial Fellow, and the inaugural fellow to curate an exhibition ("Cinematic Involutions", *forthcoming October 2025*) in the retrofitted level 1 gallery space dedicated to the moving image. He has held curatorial and research positions at the Harvard-Radcliffe Institute, the David and Alfred Smart Museum of Art and the Shigeko Kubota Video Art Foundation, and has developed curatorial projects with Southside Projections (Chicago), the Museum of Contemporary Art and Design (Manila) and the National Gallery Singapore. Toby was an Oberhausen Seminar Fellow (2023), a Flaherty Seminar Curatorial Fellow (2022), and an inaugural Asia Art Archive in America & PoNJA GenKon Fellow (2021). He has written for *Senses of Cinema*, *Boston Art Review* and *Art & Market*. Toby holds degrees from the University of Chicago and Nanyang Technological University.