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ARLETTE QUỲNH-ANH TRẦN
KHAIRULDDIN WAHAB
MAR KRISTOFF
NAZIF LOPULISSA
NGUYỄN PHƯƠNG LINH
SHUYI CAO

*I will tell you
when I am home*

11.07 — 09.08.2026



**I will tell you when I am home
(home is a long journey)**

I will tell you when I am home takes its title from Hala Alyan's memoir, a work that traces personal narratives of exile and belonging. Born in the United States to a Palestinian father and a Kuwaiti mother, Alyan reflects on the fragmented nature of identity. She wrote, "You exist in both identities like a ghost, belonging to neither". The group exhibition brings together six artists whose practices and works engage with the complexities of place and displacement, navigating the uncertain terrain between the desire for rootedness and the inevitability of movement. Their works map the notion of unraveling and becoming, of loss and redemption, to belong and belonging. In doing so, the artists explore how self, memories, and identity emerge through displacement: through the act of inhabiting the in-between. Ultimately, belonging is reimagined not as a return to origin, but as an ongoing process of finding continuity and new meanings within dislocation.

ARLETTE QUỲNH-ANH TRẦN

Lives and works in Ho Chi Minh City | Born 1987

Arlette Quỳnh-Anh Trần is an art laborer based in Ho Chi Minh City. She creates art both collectively and individually and also curates and writes. Her artworks combine politics and sci-fi aesthetics through the use of animation, 3D design, historical archives, and architecture.

Arlette is fascinated by the idea of a futuristic Third World utopia where political ideals are reimagined, and humans and non-human beings coexist and merge. She presents a non-linear and absurd interpretation of modern histories that challenges the dominant post-Cold War narratives about the Third World.

Recent solo shows include *PLATTENLOTUS*, station urbaner kulturen/nGbK Hellersdorf, Berlin (2025), and *iii.x_Unrealized Utopia*, at Gallery Medium, Saigon (2024). Arlette recently concluded her residency at Cité internationale des arts, supported by The Art Explora Foundation (2026). In 2026, she is also awarded a grant from The Graham Foundation for her latest research *Future Tense - Queering The Third World Architecture*.

Artist's CV





aus zeitschrift für gesta
• schrittleitung: josef albers dessau bauhaus

The Unrealized Utopia is an imaginative reinterpretation by Arlette Quỳnh-Anh Trần that combines artificial intelligence (AI)-generated imagery with visual references drawn from *Bauhaus* journals published between 1926 and 1931. Although Bauhaus emerged in early twentieth-century Germany, its modernist ideals found renewed resonance in the United States during the 1950s before circulating more broadly in the 1960s, as newly independent nations sought to rebuild their societies. In these postcolonial contexts, Bauhaus principles became one of several frameworks through which countries imagined alternative paths toward sovereignty and modernization beyond inherited Western models. Yet many of these aspirations remained unrealized, shaped and often constrained by the geopolitical pressures of the Cold War. In this series, reproduced pages from the *Bauhaus* journals are overlaid with drawings and AI-generated images created from the artist's prompts based on elements of her locality. By bringing together historical archives, algorithmically generated imagery, and site-specific references, *The Unrealized Utopia* reflects on the entanglement of political ideologies, human agency, and non-human systems. The work extends Anh Trần's ongoing practice of combining political inquiry with sci-fi aesthetics to construct speculative histories that question both the promises and the limits of modernity.

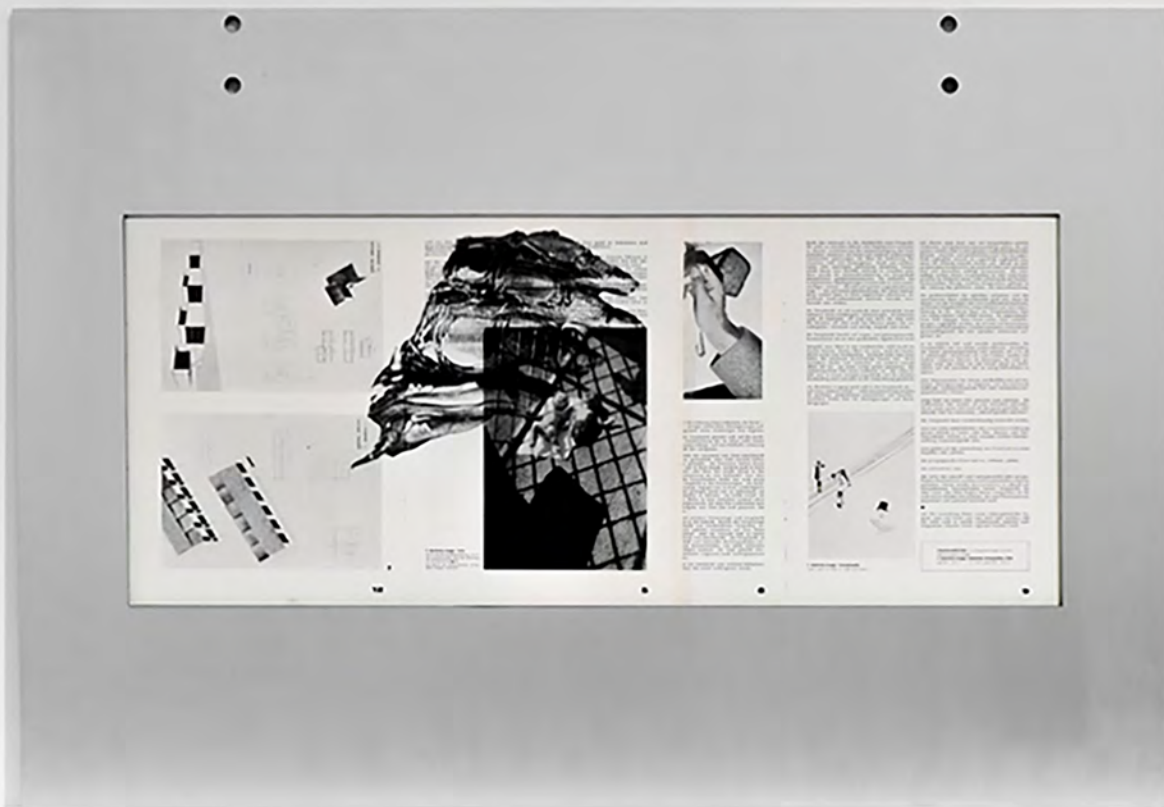


Arlette Quỳnh-Anh Trần

The Unrealized Utopia | TUU - Niemeyer, 2023

ink, gouache, charcoal, silkscreen, tracing paper on
republished Bauhaus Journal mounted on aluminum
50.5 x 59.5 x 0.5 cm





Arlette Quỳnh-Anh Trần

The Unrealized Utopia | TUU-Moholy-Nagy, 2023
ink, gouache, charcoal, silkscreen, tracing paper
on republished Bauhaus Journal mounted on aluminum
30 x 70.5 x 0.5 cm



Arlette Quỳnh-Anh Trần

The Unrealized Utopia | TUU-Das Kino, 2023
ink, gouache, charcoal, silkscreen, tracing
paper on republished Bauhaus Journal
mounted on aluminum
42 x 29.5 x 0.5 cm

KHAIRULDDIN WAHAB

Lives and works in Singapore | Born 1990

Khairulddin Wahab's paintings weave narratives drawn from cultural geography, environmental history, and postcolonialism in Singapore and Southeast Asia. Working from archival materials, found images, and iconography rooted in his geographic and cultural contexts, Wahab constructs layered tableaux that examine the intersections of history, politics, and the natural world. Through his practice, he revisits historical narratives and visual traditions, revealing the complex relationships between landscape, memory, and identity.

Wahab has participated in numerous exhibitions and art fairs, including *The Calling of Home*, Tina Kim Gallery, New York, USA (2025); S.E.A. Focus, Singapore (2025); Asia NOW Art Fair, Paris, France (2024); Taipei Dangdai Art & Ideas, Taipei, Taiwan (2024); *SAM Contemporaries: Residues & Remixes*, Singapore Art Museum, Singapore (2023); and Art Basel Hong Kong (2023). He was the recipient of the UOB Painting of the Year Award (2018), the inaugural National Library Creative Residency (2021), and the Winston Oh Travel Award (2014). His works are in the collections of the Singapore Art Museum, Singapore; KADIST Foundation, Paris, France; and X Museum, Beijing, China.

Artist's CV



Ghostly figures recur throughout Khairulddin Wahab's paintings—at once corporeal and spectral, visibly present yet stripped of individual identity. Set against surreal, vividly coloured landscapes, in contrast to the figures, these anonymous apparitions gradually reveal themselves as plantation labourers. *A Forest of Names* continues Wahab's ongoing engagement with plantation histories and the power structures embedded within Southeast Asia's environmental history during the colonial period. These anonymous figures evoke the workers whose labour sustained plantation economies and who were often subjected to their exploitative conditions, labelled by their functions instead of their names. Wahab often references the portrayals of landscapes as depicted by colonial artists and cartographers, insinuating how the East is being portrayed. Situated within a postcolonial framework, the work suggests that colonial structures of power continue to shape present modes of categorisation and representation. Here, Wahab's visual references extend beyond historical citation. The labourers become metaphors for the ways in which the East is still viewed and categorized through inherited Western frameworks that reduce complex identities to familiar types.





Khairulddin Wahab

A Forest of Names, 2026
oil and acrylic on linen
200 x 300 x 4.5 cm

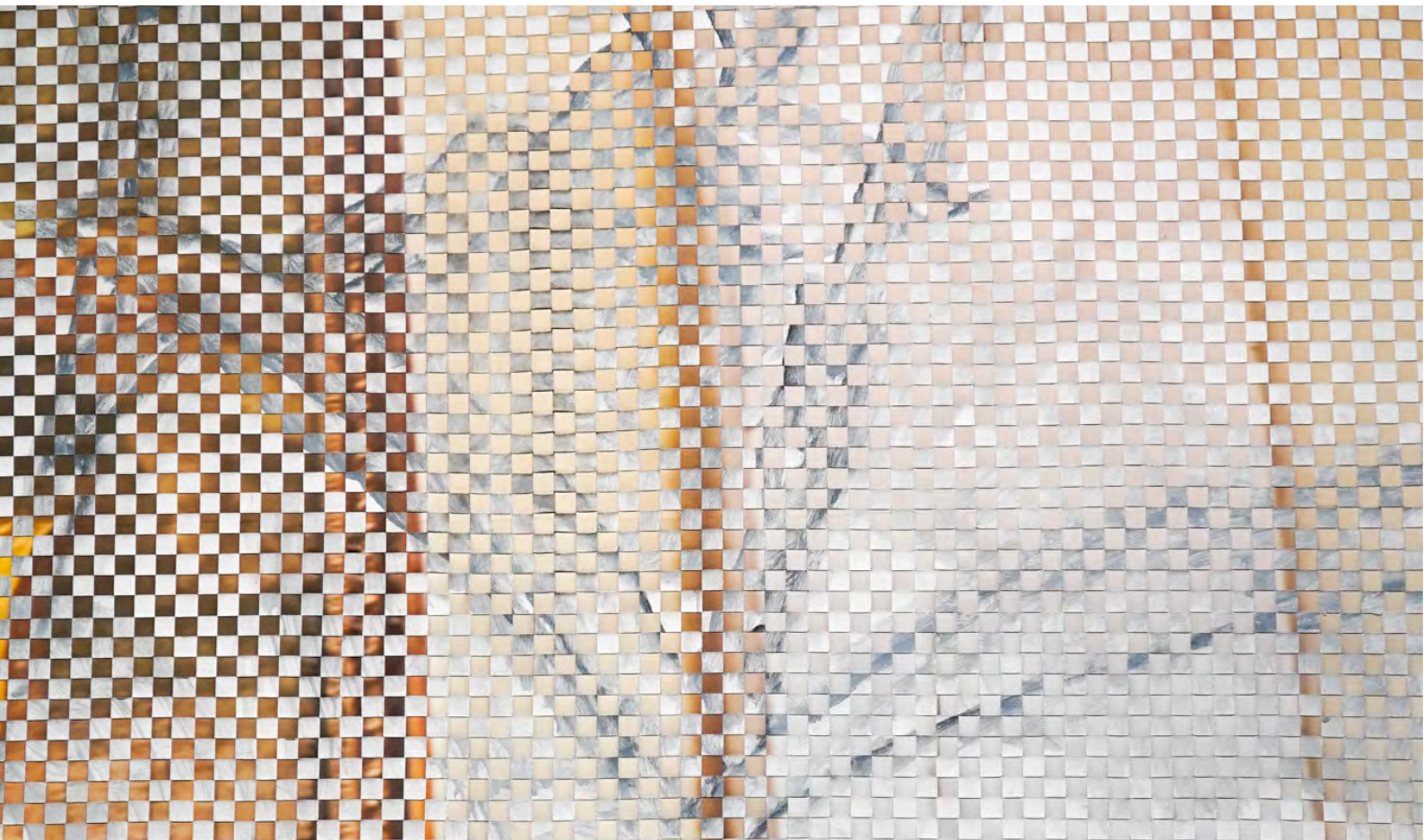
NAZIF LOPULISSA

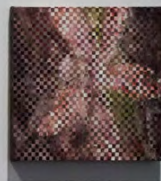
Lives and works in Amsterdam, The Netherlands | Born 1991

Nazif Lopulissa is an interdisciplinary artist whose practice spans sculpture, painting, textiles, and installation. Rooted in experiences of in-betweenness, migration, and cultural hybridity, his work explores the intersections of place, history, and identity. Drawing on childhood memories, ancestral stories, and diasporic heritage, Lopulissa weaves personal and collective histories into an organic visual language that examines decolonisation, multiculturalism, and cultural legacy. His practice has gradually shifted from abstraction towards more narrative and autobiographical forms, embedding storytelling within material, gesture, and process while revealing fragments of family history through layered and intimate encounters.

His recent solo exhibitions include *Sepia Days*, Glass Museum Leerdam, Leerdam, The Netherlands (2023); and *Locomotion*, CODA Museum, Apeldoorn, The Netherlands (2021). He has also participated in group exhibitions, including *Rijks Open*, Rijksakademie, Amsterdam, The Netherlands (2025), and *IKAT wisselexpositie*, Moluks Historisch Museum, Den Haag, The Netherlands (2021); His works are in the collections of the Stedelijk Museum Amsterdam, The Netherlands; Stedelijk Museum Schiedam, The Netherlands; AkzoNobel Art Foundation, The Netherlands; and KPMG.

Artist's CV





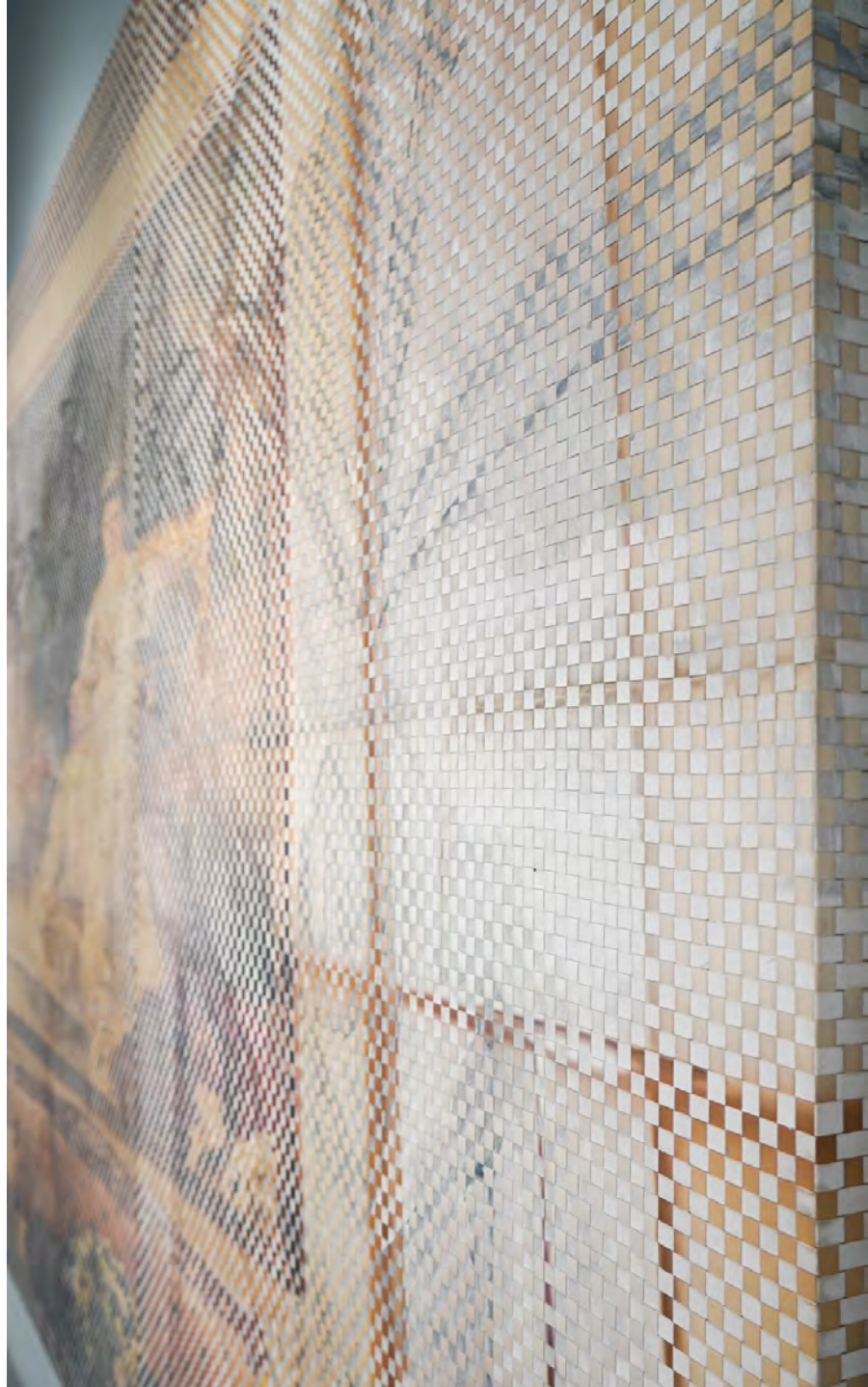


Nazif Lopulissa

Trying to Compose It, Not to Bury It, 2026
inkjet on polyester, handwoven
250 x 300 x 4 cm (diptych, 250 x 150 x 4 each)

Nazif Lopulissa's practice equally highlights the complexities of identity and belonging. Coming from Moluccan-Turkish heritage, he investigates a personal and political search for a house and a home. Since 2021, weaving has become central to his practice following the discovery of an *ikat* scarf that belonged to his late Moluccan grandfather.

The encounter marked a turning point, prompting Lopulissa to engage with histories of the Moluccan diaspora that have long been suppressed. The intentionality of his weaving technique allows two images of differing, or even conflicting, narratives to coexist within a single surface, held together through physical tension. In *Trying to Compose It, Not to Bury It*, a portrait of Queen Wilhelmina in the Burgerzaal (Citizen's Hall) of the Royal Palace on Dam Square in Amsterdam is woven together with an image of an arrangement of orchids that appears to be fading from view. The Cooktown orchid, or *Anggrek Larat* in Bahasa Indonesia, is the official floral emblem of Maluku Province. The Royal Palace was the site where the transfer of sovereignty from the Netherlands to Indonesia was formalised in 1949.



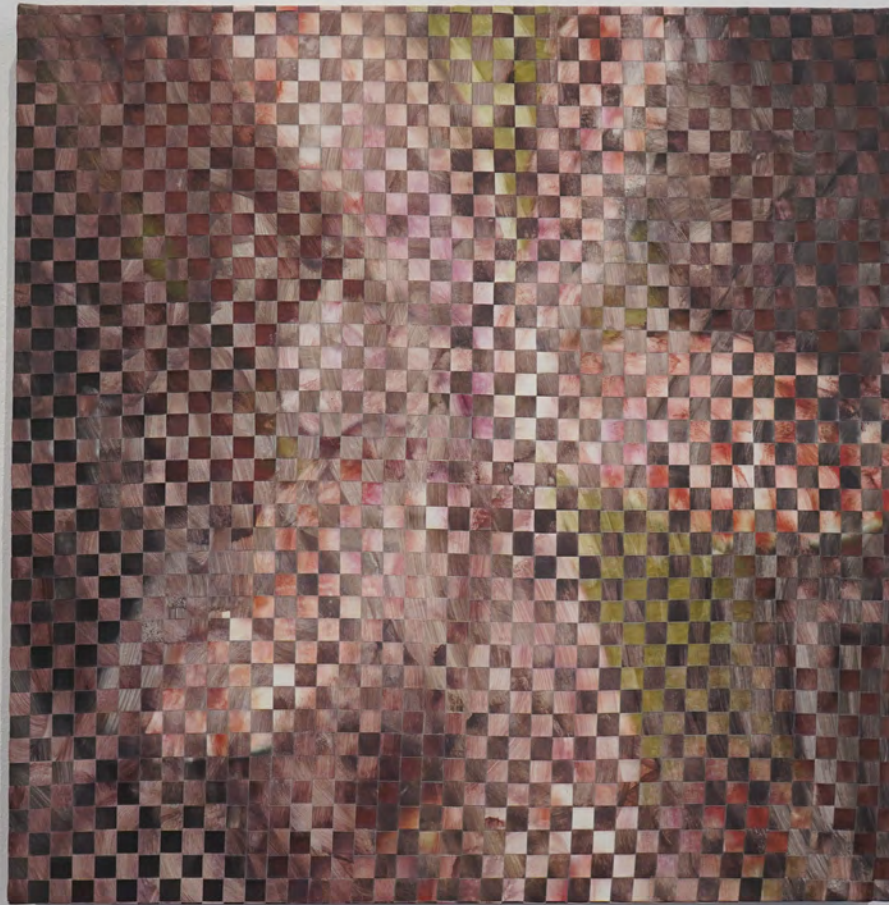


Nazif Lopulissa

Trying to Bury It, Not to Compose It 1, 2026
inkjet on polyester, handwoven
60 x 63 x 4 cm

Yet this moment of national independence also precipitated the displacement of around 12,500 Moluccan soldiers who had served in the Royal Netherlands East Indies Army (KNIL), including Lopulissa's grandfather. Treated as expendable by the Dutch colonial state, many were transported to the Netherlands under the promise of a temporary stay, only to remain there for years in difficult conditions, effectively stateless and without a clear legal or political future. Their experiences were subsequently sidelined in official historical narratives for political expediency. Beginning with his own family history, Lopulissa's work traces histories that continue to shape the present even when they are overlooked. In his woven works, two images strive to become one, yet they can only coexist by remaining separate.





Nazif Lopulissa

Trying to Bury It, Not to Compose It 2, 2026
inkjet on polyester, handwoven
60 x 58 x 4 cm

MAR KRISTOFF

Lives and works in Bali, Indonesia | Born 2001

Mar Kristoff is a multidisciplinary artist currently based in Bali, Indonesia. Gathering inspiration and references from his personal archive and found imagery, Kristoff is known for his interpretation of a photographic image in paint that captures the nature of memories. Kristoff interrogates both the limitations and potential, and the contrast and the likeness, of painting and photography as a medium while delving into the themes of identity, memory, nostalgia, the concept of time, and the eternal pursuit of belonging.

Kristoff's solo exhibition *Interloper*, ara contemporary, Jakarta, Indonesia (2026), and group exhibitions such as *ARTJOG 2025: Motif Amalan*, Jogja National Museum, Yogyakarta, Indonesia (2025); *Temu Tamu*, TFNYT Advisory, Paris, France (2025); *TERRA*, Burgundy, France (2024); *OPC Collectors Show*, Gajah Gallery, Jakarta, Indonesia (2024); *The Inaugural Exhibition at SUN. CONTEMPORARY*, Bali, Indonesia (2024); *TOREH*, Nonfrasa Gallery, Bali, Indonesia (2023); and *Coalesce – OPC Collectors Show*, ROH Projects, Jakarta, Indonesia (2023). Kristoff recently concluded his residency at Gasworks, London and was awarded the Gold Prize in the Emerging Artist category of the UOB Painting of the Year 2024, Indonesia.

Artist's CV



Mar Kristoff

Taman Ayun, 2026

gesso, acrylic ink on paper

109 x 239 x 3.5 cm

(triptych, 109 x 78.5 x 3.5 cm each)



Similarly, Mar Kristoff treats his works as vessels that contain multiple narratives and realities. Rather than allowing these realities to coexist, he layers them one upon another. *Taman Ayun* reconstructs a photograph sourced online of a family from Semarang spending a leisurely day on the lawn at Taman Ayun Temple in Bali. Beneath this image are graphite drawings based on the photographs from Kristoff's family archive, most depicting his parents in Bali. The resulting work layers distinct realities into a single image, bringing together different people, places, and moments in time. It suggests a shared experience of a site across personal histories, revealing a sense of universality despite our separate individual paths. At the same time, the work raises questions about our memory of place: what happens when a place is no longer the place we remember? A related inquiry emerges in *Castle*, which reconstructs the interior of a room in Windsor Castle based on a twentieth-century tourist postcard Kristoff found in a thrift store in Melbourne. As with much of his practice, the source image becomes less a historical document than a point of departure for examining his own experiences and questions. As someone of mixed Polish-Canadian and Indonesian heritage, whose identity spans histories of empire and colonisation, Kristoff employs found images to negotiate the tensions between personal memory and inherited history.







Mar Kristoff

Castle, 2026, gesso, acrylic ink on cotton canvas, 130 x 160 x 5 cm

NGUYỄN PHƯƠNG LINH

Lives and works in Hanoi, Vietnam | Born 1985

Nguyễn Phương Linh's multidisciplinary practice spans video, installation, and sculpture. She interrogates geographic and cultural shifts while tracing fragmented and ambiguous histories in Vietnam, shaped by its complex intersections of ethnicities, religions, and geopolitical influences. Her works examine the relationships between visibility and invisibility, form and time, weight and void, reflecting on displacement, endurance, violence, vulnerability, and ephemerality.

Born and raised in Nhà Sàn Studio, one of the longest-established artist-run spaces in Hanoi, Nguyen co-founded Nhà Sàn Collective in 2013, where she continues to serve as co-director.

Nguyen has participated in numerous international exhibitions, including the Uzbekistan Pavilion at the Venice Biennale (2026); Tokyo Biennale (2025); Busan Biennale and the Asian Art Biennale, Taichung, Taiwan (2024); Listening To The Overtones Of Fissure, Green Island, Taiwan (2023); Documenta 15, Kassel, Germany (2022); the Asia Pacific Triennial, Brisbane, Australia (2021); the Singapore Biennale (2016); Kuandu Biennale, Taipei, Taiwan (2016); Shanghai Biennale, Shanghai, China (2016); and HIWAR, Darat Al Funun, Amman, Jordan (2014). She was the recipient of the Han Nefkens Foundation–BACC Award for Contemporary Art (2017).

Artist's CV



Beyond the weight of history, we find resilience within diaspora communities that enables them to create and sustain a sense of belonging across borders. This notion is reflected in Nguyễn Phương Linh's *Trùng mù - Endless, Sightless*, where, after travelling to various countries, the artist observed a uniformity in the types of work available to working-class Vietnamese women in urban centres around the world. Beauty parlours and nail salons became places where she could hear her mother tongue spoken, serving as spaces of familiarity and connection. By staging a beauty salon as the setting, the video work examines the contemporary migration of Vietnamese communities and their integration into the global beauty industry. The work's anonymity and sense of concealment, where beauty procedures unfold behind a curtain, become a metaphor for the experience of navigating difference and visibility in a foreign land. This theme of obscured visibility continues in *7 Lights*. Influenced by the movement of objects and people, the work embeds memory through the repurposing of materials. Wooden panels from a demolished Catholic church in Nam Định, North Vietnam, collected by the artist's father, are transformed into light fixtures. Over time, many such churches were dismantled, and with them faded memories of Western missionaries and one of the largest migrations in Vietnam's history. Before *7 Lights*, the wooden components of the work were transported to the United States, where they were assembled into a boat during the artist's residency in 2012. Through these multiple transformations and movements, Nguyễn reimagines fragments of history and memory, allowing them to take on new meaning in the present.



Nguyễn Phương Linh

Trùng mù - Endless, Sightless, 2018

single-channel video, and sound

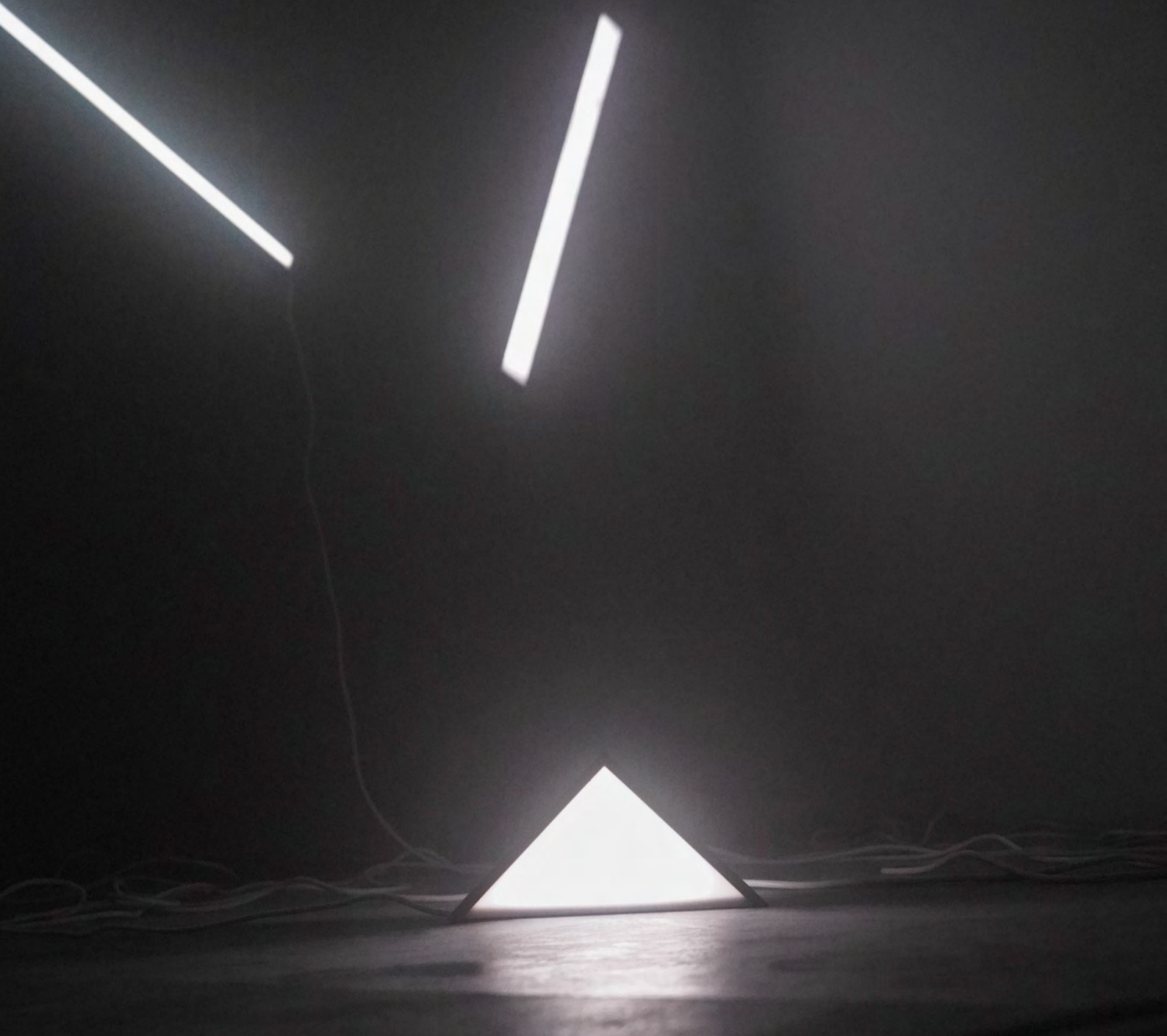
9 minutes 1 second, edition of 5 + 1 AP (#4/5)



Nguyễn Phương Linh

7 lights, 2018

wood panelling from a Catholic Church
in The Northern Vietnam, smoke, perspex,
and electric components
variable dimensions



SHUYI CAO

Lives and works in New York, US | Born 1990

Shuyi Cao's multidisciplinary practice spans sculpture, installation, and moving images. Through alchemical approaches to material, matter, and knowledge osmosis, she explores the intersections of archaeology, ecology, science, technology, and cosmology. Combining handcrafted objects with technological artifacts, Cao creates paradoxical fossils, both tangible and intangible, that speculate on geotrauma, transcorporeal ecology, and prehistoric futurity while examining the porous relationships between human and non-human worlds.

Her recent solo exhibition was *Winding without Shore*, Gathering, London, UK (2025); *And When The Sea Was Open*, Island Gallery, New York, USA (2024); and *Ardor for Unconformity*, the 11th Biennale nationale de sculpture contemporaine, Québec, Canada (2024). Recent duo exhibitions include *Underwater, On Fire* (with Candice Lin), UCCA Clay Museum, Yixing, China (2025), and *Strange Stranger* (with Leelee Chan), Para Site, Hong Kong (2023). She has also participated in numerous group exhibitions, including *Unearthed*, Orange County Museum of Art, California, USA (2025); *Tales of the South*, He Art Museum, Foshan, China (2023); and *Do Not Black Out*, Ming Contemporary Art Museum, Shanghai, China (2021), among others.

Artist's CV



Lastly, Shuyi Cao's works are a testament to the idea that nothing remains as it once was, nor is it defined solely by its origin. Her practice explores the life cycle of found materials, primarily those that evoke diasporic memories and bear traces of multiple untraceable origins. In her works, each material becomes a fragment of place, carrying histories of movement, displacement, and transformation. This process also allows materials from different places and times to encounter and interact with one another, blurring the boundaries between land and sea, and between past and future. Her sculptures are crafted with idiosyncratic materials such as shell fragments, driftwood, beach glass, and mineral conglomerates, collected from various shorelines. This gesture of assemblage references *Xenophora* (meaning "bearing foreigners"), a genus of marine gastropod molluscs that attaches shells, stones, coral, and other foreign matter from its surroundings onto its own shell. The organism becomes a moving archive, carrying records of the environments it has crossed and the materials it has encountered. By reshaping these materials into new forms, Cao suggests how bodies remember places they have passed through, how survival becomes a form of composition, and how belonging might emerge through accumulation rather than origin.



Shuyi Cao

Every Name Carries a Deity, 2026
stoneware with site-specific materials
collected during the artist's residency
and research across Indonesia
variable dimensions (7 pieces)





Shuyi Cao

Seed of Stone, 2024
driftwood, glass, epoxy, acrylic paint
81 × 53 × 46 cm

Shuyi Cao

Dew nester, 2026

driftwood, oyster and clam shells, seashell fragments,
glass, stainless steel, hand-painted recycled plastic

60 x 51 x 68 cm



In everyday life, the phrase *I will tell you when I am home* is a simple gesture of reassurance, signalling that one has safely returned to a space of safety, comfort, and familiarity. Taking this everyday expression as its point of departure, the exhibition raises questions about the ongoing pursuit of a place where home and belonging might finally be realised.





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