

**Annex B: *Fear No Power: Women Imagining Otherwise* Artists' Biographies**

Artist	Biography
Nirmala Dutt (b. 1941 – d. 2016, Malaysia)	<p>Nirmala Dutt gained prominence in the 1970s as a fearless voice committed to making art that raised awareness of the social, political, and environmental struggles in Malaysia and around the world. She dismissed the false binaries of “political” and “pure art,” raising critical questions about form and context at a time when abstract expressionism was dominant in the Malaysian artworld. Shunning labels, Dutt maintained that she was “an artist first and foremost – not necessarily just a woman artist or feminist artist or political artist.” Across painting, collage, photography, and installation, she critiqued war, violence, environmental destruction, and the lived struggles of women, children, and indigenous groups, affirming the potential of art to speak truth to power.</p> <p>Born in Penang, Dutt moved to Kuala Lumpur in 1962, where she worked in the Tourism Department. She began painting under Hoessein Enas, and Ismail Zain in 1973. While she and her husband were living in the US between 1966 and 1972, Dutt took art courses at the Corcoran School of Art, Fogg Museum of Art in Harvard, and the Boston College of Art. Between 1975 and 1979, she obtained a Bachelors Degree in Art History and Psychology at the Oxford Polytechnic, United Kingdom. She returned to the UK in the 1990s under a Chevening scholarship and pursued her postgraduate in printmaking at University College London and an MPhil in Research in Art and Psychology at the Goldsmiths College.</p>
Imelda Cajipe Endaya (b. 1949, Philippines)	<p>Imelda Cajipe Endaya began her artistic career in the late 1960s, during a period of ferment in the Philippines under the Ferdinand Marcos regime. In the 1970s and 1980s, confronted with mounting social injustices, Endaya channelled what she described as “the rage inside and the rage all around” into art. Combining indigenous and new materials, she forged a socially engaged practice that highlights the oppressive conditions faced by marginalised communities.</p> <p>The political changes in the 1980s and the brief climate of optimism that ensued after the overthrow of Marcos in 1986 gave Endaya and her peers the time and space to consider their positions as women and the empowerment that came with collective action. She co-founded KASIBULAN in 1987, the longest-running feminist art collective in Southeast Asia. Beyond her studio, she is also an educator, organiser, and writer who founded <i>PANANAW</i>, the first major visual arts journal on Philippine art. She was affiliated with the Philippine Association of Printmakers from 1970 to 1976 and the National Commission for Culture and the Arts Committee on Visual Arts from 1995 to 2001. Cajipe Endaya earned her Bachelor of Fine Arts from the University of the Philippines in 1970, followed by graduate studies in Art History and Criticism at UP Diliman.</p>
Amanda Heng (b. 1951, Singapore)	<p>Amanda Heng turned to artmaking in her late 30s, leaving her job as a tax officer to study printmaking at LASALLE College of the Arts in 1986, before co-founding The Artists Village in 1988. She was among the first in Singapore to advance critical ideas</p>

	<p>on gender roles and identity politics not only through her art, but also by organising and participating in exhibitions on women's issues, teaching feminist art, and initiating the women's art collective Women In The Arts Singapore (WITAS). Impacted by Singapore's shifting language and cultural policies from the 1960s, Heng's performance and process-based practice is, for her, a means of responding meaningfully to prevailing social norms and current events while fostering collaboration and exchange with her audiences. Today, her interdisciplinary practice is grounded in broader concerns with humanity, intercultural exchanges, and communication in urban conditions.</p> <p>Heng holds a Diploma in Printmaking from LASALLE College of the Arts (1988) and pursued further studies at Central Saint Martins (1990) and Curtin University (1993). In recognition of her contributions, she was awarded the Cultural Medallion in 2010 and inducted into the Singapore Women's Hall of Fame in 2023. She is representing Singapore at the Venice Biennale in 2026.</p>
<p>Dolorosa Sinaga (b. 1952, Indonesia)</p>	<p>Dolorosa Sinaga is an artist, human rights activist, and art educator, for whom these roles are deeply interconnected. Her sculptural practice gained momentum in the 1990s, when the artist experienced a political awakening and an outburst of creativity in the years leading up to the demise of the New Order in 1998, culminating in works that address issues of historical memory, social injustices, and women's solidarity in Indonesia.</p> <p>Sinaga studied at the present-day Jakarta Institute of Arts (IKJ) and earned her postgraduate degree from Saint Martin's School of Art in London. Upon her return to Jakarta, she founded her studio Somalaing Art Studio (est. 1987), where she creates art and offers space for teaching and collaboration. The studio is adjacent to her home and the Beranda Rakyat Garuda (People's Veranda of Garuda), which she established as a space for gatherings, critical discussions, and a safe haven for artists, student activists, pro-democracy campaigners, and advocates for women's and human rights. From 1992 to 2001, she was Dean of the Faculty of Fine Arts at her alma mater, IKJ.</p>
<p>Phaptawan Suwannakudt (b. 1959, Thailand)</p>	<p>Phaptawan Suwannakudt describes herself as having been born into the environment of temple painting – a graphic storytelling form for Thai Buddhist narratives widely practised for centuries – being the daughter of respected master mural painter Paiboon Suwannakudt (Tan Kudt). She earned a degree in English and German from Silpakorn University and was mentored in writing by poet-artist Chang Sae Tang. Following her father's death in 1982, she became the first woman to helm a temple mural workshop in Thailand, which she sustained for 15 years before deciding she no longer wanted to work “with her back to the world” – a decision prompted by the discovery that, beyond temple walls, young girls were being trafficked.</p> <p>Thereafter, Suwannakudt left for Sydney in 1996, where she pursued her practice while raising a family, later obtaining a Master of Visual Arts from the Sydney College</p>



of the Arts, University of Sydney in 2006. Her relocation to Sydney opened a period of critical reflection, as she negotiated her identity as a Thai artist in Australia and, later, as an Australian artist in Thailand. Today, her practice involves expanding and readapting traditions of Thai mural painting as a means of storytelling and connection. Together with Varsha Nair, Nitaya Ua-areeworakul, and Mink Nopparat, she is a co-founder of Womanifesto, a feminist art project that later evolved into an international biennial of performances, workshops, residencies, and exhibitions.