

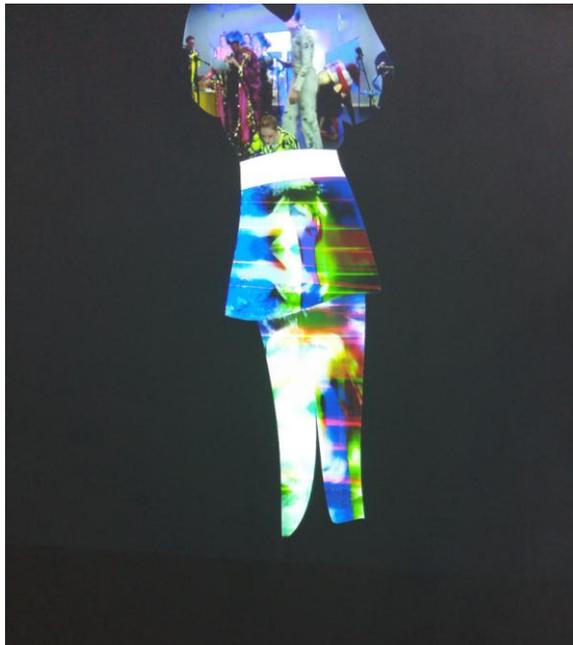
## **AWNJS (All Women's Networked Jam Session)**

### *Dressed Simultanée*

Edited audiovisual piece made from live recording of AWNJS real-time teleportal performance between Trondheim, Oslo and Linz, on 30th November 2018

165cm x 60cm

2019



The work "*Dressed Simultanée*" is informed by Sonia Delaunay's original *Simultaneous dress / Robe Simultanée* of 1912. Featured in the AWNJS portal performance, a redesigned version of Delaunay's dress (sewn by Kathi Glas in 2018) is performed by Johanna Brunner in the Trondheim portal and Ximena Alarcón in the Oslo portal, whilst the rest of the group real-time composed a feminist sci-fi inspired soundtrack and visualisation. The piece at Wei-Ling contemporary, similar to Delaunay's vision of returning knowledge to the site of the body, the AWNJS performance seeks to emphasize knowledge generation being experienced as a real-time expression/sensation of and by the body. Spontaneous and messy, the projection mapping of the improv session that took place on 30th November, 2018, brings together choreography, vocal processing of spoken word feminist SF stories, acoustic visualisation and digital musical instrument compositions. Similarly, as Delaunay refigured her body into something simultaneous and dynamic with its environment, the dress in this context becomes the worn media environment, presenting real-time collaborative experiences of women during collective artistic work, inside a telecommunications portal in 3 different locations. As she intended the self to be transient, AWNJS are the collective transient. The work builds on Delaunay's original concept of interconnected artistic/scientific simultaneity, adding a new mediated layer through projection mapping technology as a window into another worlding event, the AWNJS interconnected through multi-dimensional space. The new layer celebrates aestheticized telecommunications collaboration between women in a 'safe space' of a private portal, becoming a new embodied knowing at the site of Delaunay's original dress.

**CREDITS:**

AWNJS (*All Women's Networked Jam Session*): Alexandra Murray-Leslie, Tina Frank, Ximena Alarcón, Zane Cerpina, Sissel Vera Peterson, Amanda Fayant, Mika Haykowsky, Johanna Brunner, Tone Åse, Michelle Teran, Sophia Efstathiou, Unnur Andrea Einarsdottir, Karolina Jawad, Mari Lesterberg, Anna Xambo, Frida Blomberg Håvardstun & Ada Mathea Hoel.

AWNJS is kindly supported by NTNU ARTEC (Art & Technology Task Force), Women Nordic Music Technology (WoNoMute), Department of Music, Norwegian University of Science and Technology (NTNU) & The Music, Communication & Technology (MCT) program, Department of Musicology, University of Oslo (UiO).

Portal Tech NTNU: Eigil Aandahl & Anna Xambo

Portal Tech UIO: Karolina Jawad and Alexander Refsum Jensenius

Technical support: Mari Lesteberg, Anders Tangen, Ashane Silva, Guy Sion. Collaborators: Oeyvind Brandstegg, Sigurd Saue.

## Charles Lim

*Cannot Take: Big Bird Eats Small Bird*

2-channel video projection

Variable dimension

2018



This work presents the viewer with two complimentary views of one's inability to navigate through a world of limited control. In *Big Bird Eats Small Bird*, we hear the voice of a commentator stating his inability to affect what he is seeing. He is unable to understand what he is seeing and lost for words. He comments, he complains, but in the end much like the viewer, he cannot change what is happening before him. What he is seeing, a hornbill eating a pet song bird is just the act of a natural predator trying to live. For the commentator it is the loss of a valuable pet. He feels helpless at this intrusion of feral nature into a controlled form of his 'nature'. Finally, in the commentary, he misidentifies the bird as a King Fisher and not a Hornbill. The perspective of commerce is put in direct conflict with nature.

In *Cannot Take*, a sailor is turned away from where he is headed. The forces of wind and water want to lead him into a direction, which puts him in conflict with the actions of the military.

Charles Lim is represented by David Teh with Future Perfect.

## Erika Tan

### *The 'Forgotten' Weaver (KL)*

2-channel video projection, strapping screen and metal support structure

275cm x 302cm (Dimensions variables)

2017-2019



***The 'Forgotten' Weaver (KL)*** is an adaptation of the work exhibited in the Diaspora Pavilion in Venice 2018 for which Erika Tan attempts to agitate a presence for *Halimah-The-Empire-Exhibition-Weaver-Who-Died-Whilst-Demonstrating-Her-Craft*. Halimah lived and performed in the Malayan Pavilion during the Empire Exhibition (Wembley, 1924) until her untimely demise and removal to her final resting place in an unmarked grave in Woking, UK. For this project, Tan employs a variety of positioned voices and media to foster a spectral return of this 'minor' historical figure from the footnotes of history. Tan's approach frames historical returns as complex in their desires and methodologies, always faulty and faltering, and inextricably an always incomplete weave of past, present, personal, projected and historical.

***The 'Forgotten' Weaver (KL)*** includes three video works. The first, ***APA JIKA, The Mis-Placed Comma***, is a work in 3 parts commissioned by The National Gallery Singapore and filmed within its exhibition spaces during the final stages of its transition from colonial law courts to National Gallery in 2015. The work brings together a displaced, deconstructed and orphaned loom, a performer of 'Malay' dance, and a group of young Chinese female amateur debaters who deliberate on the legacy of Empire, the provenance of exhibition histories, notions of representation, indigeneity, the position of craft in relation to modernism, and the validity of archival returns. The work calls into question the place of the artist and that of grand exhibitions and uses the form of 'debate' to instigate a discussion around Halimah's relevance in the postcolonial reframing of modernism.

A second video work, ***Balik Kampong - Return by Proxy***, appears as short interludes between videos, acting like supplementary threads (aka *Songket* a Malay form of golden embroidered material). Here a

different approach to voicing Halimah takes place through a mediated dialogue between both artists, highlighting Tan's reliance on, and use of her as a tool for her own recovery and 'return'.

The third video, ***The Weavers Lament*** draws various relationships between visibility and power, representation and decline, records and their access. In particular the work focuses on the invisibility of the central figure in a once thriving Asian handloom industry, and the relative and continued absence of its producers in colonial records. Here history is understood as belonging to the privileged. The video works are supported by a structure, which has faint echoes of an expanded loom, place of projection, or physical encasing.

**CREDITS:**

*The 'Forgotten' Weaver* includes sections from *APA JIKA, the mis-placed comma (I, II, III)* commissioned by The National Gallery Singapore, *The Weavers Lament* commissioned by The National Gallery Singapore as part of *The Artist and Empire*, and *Balik Kampong - a return by proxy*, supported by The Arts Council England.

**Credits for video sections:**

***APA JIKA, The Mis-Placed Comma (I, II, III)* (2017)**

2 channel HD video 8 mins 32 seconds, 7 mins 18 seconds, 9 mins 54 seconds

Commissioned by the National Gallery Singapore

***Balik Kampong - Return by Proxy* (2017)**

Single channel HD video

Supported by Arts Council England

***The Weavers Lament* (2016)**

Single channel HD Video element from textile installation

Commissioned for The Artist and Empire, National Gallery Singapore/Tate

**VIDEO CREDITS:**

Directed, produced, written and edited by Erika Tan

**Cast:**

Dancer: Som Said

Debaters: Meiyi Chan, Geetha Creffield, Loh An Lin, Sara Ng,  
Annabel Tan, Abigail Wong

Loom Handlers: Noor Azlan Bin Misnan, Hossain Shuggal, Alam Gir

Loom: Orphaned Cham Loom

Extras: Installation and curatorial staff, National Gallery Singapore

**Sound:**

Female voice: Som Said

Rhythmic drums: Aryanto Ahmad, Sri Warisan

Music: Sri Warisan production 'Fabric of a Nation'.

**Production:**

Assistant Producer: Lor Huiyun

D.O.P: Jolinn Ang

Camera Operators: Jolinn Ang, Lor Huiyun, Gui Shan Shan, Faith Lim Hwee Yee

Dolly Grip: Gui Shan Shan

Grip: Faith Lim Hwee Yee

Make-up: Chang Ching Yee

Costumes: Michelline Tham

3D Modeling Team: WY-TO

3D Model Animator: Erika Tan

Post Prod. Assistant: Chiara Bagtas

With thanks to Charmaine Toh, Shabbir Hussain Mustafa, Low Sze Wee, Eugene Tan and their colleagues from National Gallery Singapore, Yann Follain and Vedika Saxena from WY-TO for their help and support on the 3D modeling, Som Said and Sri Warisan for the introduction to Malay Dance history, David Henkel at Asian Civilizations Museum, Ute Meta Bauer, Vera May and Shona Findlay and the staff at NTU Centre of Contemporary Art Singapore who facilitated earlier renditions of this research. Thanks also to International Curators Forum/Diaspora Pavilion Venice 2017 who made the first structure possible and to all the various funders, and contributors. Lastly, thanks for Wei-Ling Gallery, Kenneth Feinstein and Amanda Ariawan for their support in putting the work on in Kuala Lumpur.

## Kenneth Feinstein

### *Post Box Cinema*

Mixed media

145cm x 61cm x 40cm

2018



This work is an investigation into the relationship between Romanticism and modern thought. Our vernacular view of the modern incorporates elements of the Romantic, especially the Romantic view of landscape, into contemporary culture. We have a view of nature that is formed by the Romantic movement. Central to this is a view of the natural as symbol of lost age, something we attach with a nostalgia, but a nostalgia a longing for a past that never existed. We look at nature through the ancient Greek idea of the lost Golden Age. This is manifested in the country home, be it a palatial estate or a renovated farm, what we are looking for is an idyll that represents Eden, a place that we want to inhabit, while knowing it is closed to us. This longing to create our own personal Eden is our desire to find an eternal paradise as the embodiment of salvation.

In this work, the relationship between the modern and the Romantic is placed in a physical object and its shadow. A UK style post box was created to represent an object found in contemporary culture. While the post box is an important object found in urban life, the postal service is emblematic of liberal government and modern life, at the same time is an object that itself is steeped in a nostalgia and seems to be on the verge of obsolescence; representing the fragility of contemporary culture. On the other hand, the Romantic images are presented as half remember echoes of past times reappearing through the shadows of the urban objects. These images represent a nostalgia for an idealised past that never actually existed.

The Romantic images in the video projection were taken in on or around Mt. Rigi in the Swiss Alps. Mt. Rigi was the first Swiss mountain to have a rail road to its summit, it was visited by Mark Twain and Queen Victoria. It was a popular stop on what was referred to as the Grand Tour during the 18<sup>th</sup> and 19<sup>th</sup> centuries.

The work is intended to create an uncanny feeling through the physicality of the object. A photo collage or video of such an object in its environment allows the viewer an experience that is separated from the viewer in a way that keeps any sense of wonder or dislocation at arm's length. Such images are contained in frames, which distances us from the image. By creating a physical

object, the viewer in the same environment as the object. As such the viewers relationship to it changes; it becomes one based on physicality and proximity. The work becomes part of the same environment as the viewer; they confront each other on a one-to-one basis. As such, the work is an example of how digital technology allows creative artists to take imagery beyond the confines of the framed image, the main trope of art since Renaissance, bringing it into direct relation to the viewer. This reorienting of the relationship of the viewer and the work has been a main theme of the Avant-garde since the early 20<sup>th</sup> century. This work uses contemporary technology in a tradition that directly relates back to Constructivism, Dada and Fluxus ideas of interaction.

## Nye Thompson vs. UBERMORGEN

*Uninvited*

Mixed media

Variable dimension

Unique

2018



*Uninvited* is a horror film for machine networks and human-machine organisms. This short film is the first release from a new collaboration between Nye Thompson and UBERMORGEN, exploring the nature of perception and realism of the unknown and the terror of angst & exhaustion within emergent network consciousness.

Mimicking the programmed movements of a security camera sweeping an area, the film image itself glides across the gallery wall, projected from a constantly moving mechanical platform. The installation requires the human viewers to constantly modify their viewpoint to watch the film, following the algorithmic dictates of the machine. Since human vision no longer has primacy, the film targets an audience condensed into an evolutionary new connection between digital and organic entities.

The film is generated from tens of thousands of surveillance images captured, processed and abused by the MIRAI IoT botnet virally compromising security cameras, routers, TVs. Over the course of the last two years the CCTV images were then obsessively collated with manual and automated methods within an experimental frame work of human-machine learning, creating futuristic and absurd layers of realities, time and space.

### **CREDITS:**

Sound design / Sound: Thom Kubli

Edit: Zenker

## Rajinder Singh

*"There's a lady who's sure*

*All that glitters is gold*

*And she's buying a stairway to heaven"*

A metal and light sculpture using a vintage reconditioned Christian miniature shrine, two-way mirrors, brass rods and LED strip electrics

35cm x 9cm x 6cm

2018



If Deleuze was right that we live in an origami cosmos, folding, unfolding and refolding, then the fold lines are Rajinder's transitional spaces that hinge one fold to another, one space to another, one universe to another. Rajinder's current work is based on the notion of perceived spaces that distend from apertures and portals, such as the shrine, the prayer mat, the temple, located in real world spaces and holding the eternal promise of a latent existence of another fold in another cosmos. Rajinder's work draws upon the physical presence of these transitional spaces which he orchestrates to create incidental and unexpected experiences. In his new installation, he investigates how the experience of this and the other-world is framed by built spaces in the real world. Rajinder is interested in developing the idea of the incidental other-worldly experience through the folds of urban and other spaces.

## Tintin Wulia

### *A Thousand and One Martian Nights*

38"01' loop, colour, stereo, single-channel video installation with surveillance camera and app (non-telematic-twinning version)

Variable dimension

2017



*A Thousand and One Martian Nights* (Tintin Wulia 2017) was part of my solo project for the Indonesian Pavilion at 57th Venice Biennale, *1001 Martian Homes*, with 2 other works (*Under the Sun* and *Not Alone*), all shown with their telematic twins in a replica of the pavilion in Senayan City, Jakarta, Indonesia. For this exhibition, the work has been modified to be presented as a non-telematically-twinning version.

This video installation with surveillance camera explores a long-silenced historical event in Indonesia in 1965-66 when the then army major general Suharto took over power, along with a mass killing of hundreds of thousands of alleged communists. As part of this, my family's house at the time was burned down to the ground, and my grandfather was taken into custody without trial. He never returned.

The stories are adapted from my and the actors' real-life experiences, as well as several of their written (published and unpublished) memoirs, especially of Hersri Setiawan and Tedjabayu. Most of these were collected through a *1965 Setiap Hari* (since 2015), a project I initiated with Ken Setiawan, a human rights researcher (also an actor in this work) whose father Hersri Setiawan survived incarceration without trial in Buru Island during Suharto. Tedjabayu's son, Ratrikala Bhre Aditya contributed his story and his reimagining of Tedjabayu's story. These intergenerational transmissions of stories are also key to the work.

In the work, projection acts as a window to a reality, where audience is presented with an intimate look at these personal histories as commensurate to official, state-sanctioned history, interweaved carefully with a live-stream video capture of the audience from behind, watching themselves on the projection (as well as fellow audience at the other space in the telematically-twinning version). This makes them, as audience, physically and conceptually an integral part of what they are watching. The use of single-channel projection as a medium is deliberate, in reference to a state-sponsored film that I grew up with, *Pengkhianatan G30S/PKI* (Arifin C. Noer 1984). This violent propaganda film

was made compulsory for school children to watch every year as a warning to the evil of communism and to celebrate Suharto's heroic ascend.

Through the work I also observe time as a solid ball of yarn where the past, present and future is fused within one spatial reality. I do this by presenting the facts, fiction and reality/live-stream capture of the screening space as a loop with no beginning and no end. I place a significant Indonesian historical year 1965 a century later (in 2065) and at least 560 million kilometres away (on Mars), incorporating footage from NASA's *Highlights 1965: A Progress Report* (1966) – which recounts 1965 as the particularly successful year in NASA's history – and live-streams of the audience. In between the live-streams, a succession of people passes on puzzle pieces about the aftermath of a political turmoil that took place in the year 2065 and led to an internment camp on Mars, discussed by the survivors and their children's generation a hundred years later in 2165. Scenes from Hersri Setiawan's memoir are read by the author himself, with the context "transferred" to Mars in 2065.

Three major structures hold the intertwining narratives: (1) footages of the assembly of all the works in the solo project as metaphorical pieces that construct this work, (2) Tedjabayu's sanity test, and (3) the making of the piano music track that develops along the narration of the stories. As recounted by Tedjabayu himself in one of the stories, the test of sanity is an exercise he invented while enduring his indeterminate incarceration on Mars, to ensure himself that his memory was still intact, and his mind sound. The piano music track is *Venus, The Bringer of Peace* (1914) from *The Planets, Op. 32* by Gustav Holst, originally sketched by Holst himself for two pianos. Along with the narration, the behind-the-scene of the piano track performance gradually reveals a mother and daughter (acted by my mother and myself – the third intergeneration pairing in the work) going through a mistake-ridden rehearsal, where the mother conveys modest life lessons through performing the piece ("the problem is you look at it, but you don't really see") which can also be interpreted as a commentary to bystanders of a historical surge. These elements assemble and present the work as a bundle of memory.

#### CREDITS:

PRODUCER, DIRECTOR, EDITOR:	Tintin Wulia
LINE PRODUCER:	Arie Oramahi
PRODUCTION ASSISTANT:	Robby Wahyu
CAST:	Ratrikala Bhre Aditya, Dialita, M.H., Cecilia Aditya Indradjaja, Mikael Johani, T.K., Ita Fatia Nadia, Nadia Ng, Hersri Setiawan, Ken Setiawan, Tedjabayu, Tintin Wulia, with various members of the entire production team of <b><i>Tintin Wulia: 1001 Martian Homes</i></b>
DIRECTOR OF PHOTOGRAPHY:	Syauqi Tuasikal
CAMERA:	Ratrikala Bhre Aditya, Putra Arif Hidayah, Indra Nurfiansyah, Ridwan Rudianto, Tintin Wulia, Achmad Zaki
ASSEMBLY EDITOR:	Ratrikala Bhre Aditya
PIANISTS:	Cecilia Aditya Indradjaja, Tomoko Nishizawa, Tintin Wulia
APP:	Robert Jarvis, Tintin Wulia
TRANSLATORS:	Nadia Ng, Tintin Wulia
MUSIC COPYIST:	David Kristiawan

Stories adapted from: Contributions to **1965 Setiap Hari/Living 1965** from Mikael Johani, Ken Setiawan, Tintin Wulia and various anonymous contributors; **Memoar Pulau Buru I** (Hersri Setiawan, 2004); **Diburu di Pulau Buru** (Hersri Setiawan, 2006); **Pearls in a grass land: memoir of a survivor** (Tedjabayu, work in progress). Footage of space exploration from **Highlights 1965: A Progress Report** (1966), Norwood Studios, Inc. (for NASA), available through a Creative Commons Public Domain License from Prelinger Archives. Music: **Venus, The Bringer of Peace - The Planets, Op. 32**, by Gustav Holst (1916).

**A Thousand and One Martian Nights** was originally commissioned by the Indonesian Agency for Creative Economy/Badan Ekonomi Kreatif for **Tintin Wulia: 1001 Martian Homes**, Indonesian Pavilion at 57<sup>th</sup> Venice Biennale of Contemporary Art.

For the *Paralogical Machines* exhibition, the artist would like to dedicate this work to Hersri Setiawan, one of the actors in the work, an ex-political prisoner of Buru Island and an author and scholar whose memoirs “Memoar Pulau Buru I” (Hersri Setiawan, 2004) and “Diburu di Pulau Buru” (Hersri Setiawan, 2006) have also inspired this work. We pray for him and wish him a speedy recovery.