

# UNAUTHORISED MEDIUM

# CURATORIAL STATEMENT

By Annie Jael Kwan

In one of my favourite books, *The Year of Magical Thinking*, Joan Didion's personal treatise on mourning, she described how she held onto her husband's shoes long after he died because she subconsciously believed that he might need them when he returned.

In a box within a box, kept on top of a cupboard, is an old brown shirt my father used to wear. I had 'borrowed' this shirt when I was a teenager. As I never returned it, I still have it although my father's things have long since been discarded or given away after his passing. Re-reading Didion, I wondered why I have kept the shirt – surely, I did not think he would return? I did not. But in my version of magical thinking, if I held onto the shirt, I imagine I might recall every moment and be transported back to a different time.

Boxes within boxes, slips of papers tucked between cards and envelopes, photographs, little objects, bits of string, flecks of glitter...these personal archives exist in cluttered corners, attics, and basements of households across the world, as little totems and triggers for remembrance.

The longing to connect to a previous 'state of origin' is also manifested in the public realm of libraries, historical collections, municipal records, and archives, where the ardent desire to collect, collate, name, sort, categorise and index, is invested with the ambition that somehow the whole world and all its history can always be retrieved, grasped and managed. And yet such an endeavour is impossible. The chasm across time is unreachable, and the past can only be re-constructed via the lens of the present.

This sense of active construction is particularly evident in a region where local communities and knowledge have been erased and ruptured, as the result of decades of international and civil conflict, genocides, colonisation, ecological disasters, globalised development and international capitalism. When collective memory has been fractured by decades of ruptures, there are 'ghosts' in the archive. Where there are holes in our memories, we search for signs and reconstruct stories.

The featured artists in *UnAuthorised Medium* evoke the 'ghosts' - 'glitches' in the archive, interrogating our systems of knowledge by reclaiming the states of absences and slippages within categorical and extractive archival systems. They stir up these vivid apparitions and shadows through a range of artistic approaches. In doing so, they recuperate more nuanced accounts of subjective agency, and make apparent the form and act of construction.

The exhibition appropriates its title from Paul Sorrentino's research paper, 'The "Ghost Room": Space, Death and Ritual in Vietnam,' where he examines the áp vong, a Vietnamese ritual of invoking the 'dead'. Visitors improvise a ceremony where the 'dead' are called up to resolve questions of inheritance, and to locate lost, loved ones during periods of war. The exhibition references this liminal evoking of those lost, suspended or forgotten. Even as the áp vong ritual does not utilise a professional medium, but having entered the 'ghost room', possession is channeled randomly via someone whose desire activates the process. The exhibition borrows this sense of wilful communal transformation. The exhibition space thus becomes a kind of oneiric space where the visitor may linger, dream a little, and allow themselves to become 'mediums' too, with the agency of interpretative mobility across spatio-temporal boundaries. They become active seekers in making meaningful connections between socio-cultural histories and artistic practices.

From the gallery window, the visitor may view the video projection of the peeling of skin from a body utilising acid fluid in Sung Tieu's Memory Dispute (2017), where she reflects on the ambivalent political and personal legacies of colonial violence on land and skin. On entering the exhibition space, the visitor encounters the first horse from Boedi Widjaja's Drawing on myth (2011) series, alongside a second video work and newspaper print from Sung Tieu, No Gods, No Masters (2017). The former is based on the story of a mythical horse in Bali whose decomposing body became involved in territorial demarcation. Widjaja invokes the imaginary beast through a series of dots and lines. The latter is an experimental project based on the so-called 'Ghost Tape No. 10', that was developed by the United States Psychological Operations in 1969 as a psychological weapon to be used on Vietnam. Together these works consider how the acts of making marks and unpeeling may be both destructive and constructive actions, depending on one's point of view.

Perception and the act of perceiving are called into question in Amy Lee Sanford's *Scanning* (2013), where the beam of the scanner both illuminates and obscures the handwritten letters sent to her mother

mother from her father during the Vietnam War. Similarly, Vong Phaophanit and Claire Oboussier's *All that's solid melts into air (Karl Marx)* (2006)'s experimental film work brings together everyday images of Laotian life that interplay with text fragments that allow for a reframing of how the mundane is viewed. Erika Tan's installation, *The Forgotten Weaver* (2017), explores the forgotten historical figure of a Malay weaver who was brought to the UK for the British Empire Exhibition in 1924, underlining the creative endeavour in acts of recollection.

Where narratives are lost or covered over time, the artists seek to pay tribute and highlight these hidden stories. Vandy Rattana's photographic series, *Bomb Ponds* (2009), acknowledges the hidden craters caused by the US bombing of Vietnam, leaving scars on the landscape that have since been filled and obscured with water or growth. In his video works, *Monologue* (2015) and *Funeral* (2018), Vandy pays tribute to his family, as well as thousands of others lost or forgotten, buried in unmarked graves around Cambodia's rural areas. Noel Ed De Leon's *'Elements' Series* (2011-2018) draws attention to the Filipino tragedies during both World Wars and asks how objects left behind may leave traces that conjure up transitory lives. Sim Chi Yin uncovers the story of her paternal grandfather and the thousands exiled to China by the British, during the Malayan Emergency, and her photographic installation utilising paper printed with fading archival ink explores how documentation and visibility are mutable over time.

In the last section of the exhibition, the artists explore how stories and images are made, re-made and redistributed in the digital realm. Korakrit Arunanondchai's *Painting with history in a room filled with people with funny names 3* (2015) offers a musical and meditative journey through the personal, popular, fantastical and mythical, while Sau Bin Yap's *Person A / a person* (2018) questions the proliferation of images on social media and the internet that collectively construct a portrait. Ho Rui An's new work *Great Fans* (*Assortment*) (2018) playfully re-figures the trope of the 'fan' from the iconic 1956 film, *The King and I*, to underscore the abstraction of circulation in the globalised postcolonial era.

Commemoration should always end with a shared drink. In Tuan Mami's video and wine-making project, *In a Breath - Nothing Stands Still* (2018), the visitor is offered a shot of rice liquor, made using local traditional techniques and the bark of indigenous trees that are fast becoming extinct due to mining excavations near his ancestral village. By drinking this homemade *aperitif*, you partake intimately of this 'living archive' of alternative knowledge that now persists in your embodied experience.

In Carolyn Steedman's publication on the practice and writing of history, she expounds on how the archive is the repository of that which stubbornly remains,

This is what Dust is about; this is what Dust is: what it means and what it is. It is not about rubbish, nor about the discarded; it is not about a surplus, left over from something else: it is not about Waste...It is about circularity, the impossibility of things disappearing, or going away, or being gone. Nothing can be destroyed. The fundamental lessons of physiology, of cell-theory, and of neurology were to do with this ceaseless making and making, the movement and transmutation of one thing into another. Nothing goes away...

As an UnAuthorised Medium of the exhibition, the visitor body is also constantly rebuilding and deconstructing its epithelial cells. Approximately 30,000 or so scales of skin is shed every minute. Like a trail of crumbs in the labyrinth of humanity, skin cells and hair fall everywhere and leave a kind of human dust of genetic information.

Even you standing here, you're adding to this ongoing archive.

#### **ARTISTS**

#### Korakrit Arunanondchai

Painting with history in a room filled with people with funny names 3 (2015).
HD Video, 24'55".

Painting with history in a room filled with people with funny names 3 is the epilogue to a series of works created during the past four years, about the making of a painter. In the present world, where reality and fiction merge together to form diverse paradigms, Korakrit Arunanondchai develops his character: a Thai denim painter. His autobiography, his constructed image as an artist, the social realities of present-day Thailand, and the phenomenon of globalisation are mixed together in the exhibition to form what the artist calls 'a memory palace'. Korakrit Arunanondchai looks to the Buddhist and Animist framework of Thailand, as well as to popular culture, geopolitics and technology, to question what it means to be an artist today, while celebrating connectivity, the merging of art and life, of fantasy and reality, of science and incorporeality.

#### BIOGRAPHY

Thai-born, New York and Bangkokbased artist Korakrit Arunanondchai (1986, Bangkok, Thailand), explores a shifting, polymorphous exploration of identity, personal archives and narratives, cultural representation and the status of the artist in the post-human era. A graduate from the Rhode Island School of Design (2009) and Columbia University (2012), Arunanondchai has shown his work internationally, with solo exhibitions at venues including Museion, Bolzano, Italy (2016); Palais de Tokyo, Paris, France (2015) and MoMA PS1, New York, USA (2014). Recent group exhibitions include Berlin Biennale, DE, Sydney Biennale, AU and Beware Wet Paint, ICA, London, UK.

Korakrit Arunanondchai - Painting with history in a room filled with people with funny names 3 (2015), film still. Courtesy of the artist and CLEARING New York, Brussels.



#### Noel Ed De Leon

*'Elements' Series* (2011-2018). Mixed media installation.

I Existed I Mattered I Was Alive (2018). Opening performance for *UnAuthorised Medium*, on 15 September, 2018.

Noel Ed De Leon's mixed media installation, titled 'Elements' Series, brings the four natural elements of earth, water, fire and air, together with four military beds.

The work is inspired by two military beds the artist has owned since the 1990s. Thinking about their former owners, the folding beds present visible and invisible traces of their existence,

conjuring up images of transitory lives. For De Leon, who is interested in mapping history through material things, the military bed specifically is an object laden with meaning. On the one hand it serves as a place to support a living body, quite literally, but metaphorically, it also represents a quiet place of peace and reflection. Simultaneously, the portable, makeshift beds, previously owned by soldiers, evoke a spectre of struggle, war and death.

In this iteration of the installation, the artist creates a juxtaposed duality of the flower 'bed' with earth and seedlings that speak to regeneration and life, while earth-laded military bed also references a burial mound.





Noel Ed De Leon, (c) noeleddeleon archives, London 2010.

# Ho Rui An

Great Fans (Assortment) (2018). Digital print on fine art paper, 240 x 60 cm.

'Haven't you noticed suddenly I'm bright and breezy?'

The fan is one of several objects discussed in the lecture Tropicopolitan Objects, previously presented by the artist at Veem House for Performance in Amsterdam. The lecture draws upon Srinivas Aravamudan's concept of the 'tropicopolitan', which reads the colonised subjects living in the tropics as both fleshy bodies in time and space and fictive tropes constructed by the colonial project, and re-maps the history of European colonialism as an inventory of objects: from the instrument of 'sun-writing' that is the heliograph to the all-encompassing skirt of Anna Leonowens from the 1956 film The King and I.

In an iconic scene in the film. Leonowens, based on the real-life English schoolteacher of the children of King Mongkut of Siam, breaks into a song-and-dance about making friends ('Getting to Know You'). As she spins around, her massive skirt becomes an uncanny double of the fan she holds in her hand as a prop for her dance. This figuration of the white woman as a Great Fan further mirrors the song's celebration of the 'breeziness' of global interactions. If 'Getting to Know You' is a song about globalisation, the white woman here, in turning herself into a fan, and turning the fan into metaphor, marks the abstraction of circulation as a general condition of a world where things must always keep moving.

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beyond the medium of installation. With a new live new performance, I Existed I Mattered I Was Alive (2018), the artist 'activates' the military beds with a reflection on the presence of marks left upon physical structures by everyday existence. These scratches and scars form 'traces of the past' on buildings. objects, the landscape, and the body, as part of our daily environment. The performance explores the role of our senses and the physical relationship we develop with our surroundings. It uses an experimental and live form of art to inquire into how we establish emotional and historical connections between ourselves as living beings and nonliving things.

In search of new connections between

the material and historical life of

objects, Noel Ed De Leon moves

#### **BIOGRAPHY**

Noel Ed De Leon (1976, Philippines) is a visual and performance artist whose interests span archiving as artistic practice, installation, art made with readymade and found objects, and multimedia sculpture. De Leon's work explores the themes of memory, DNA, remembrance and mapping traces of history through material objects. He holds a degree in Architecture and is an avid collector of memorabilia and original artefacts from the First and Second World War. De Leon frequently incorporates these artefacts into his installations and live performances which explore how memories are kept alive in the social fabric, as well as are erased through changing political, religious and social developments.



Ho Rui An - Great Fans (Assortment) (2018).

#### **BIOGRAPHY**

Ho Rui An is an artist and writer working in the intersections of contemporary art, cinema, performance and theory. He writes, talks and thinks around images, with an interest in investigating their emergence, transmission and disappearance within contexts of globalism and governance. He has presented projects at the Yinchuan Biennale (2018), Jakarta Biennale (2017), Sharjah Biennial 13 (2017), Kochi-Muziris Biennale (2014). Haus de Kulturen der Welt, Berlin (2017), Jorge B. Vargas Museum and Filipiniana Research Center, Manila (2017), NTU Centre for Contemporary Art Singapore (2017), NUS Museum, Singapore (2016), Para Site, Hong Kong (2015), Hessel Museum of Art and CCS Bard Galleries, Annandale-on-Hudson (2015) and Witte de With, Rotterdam (2014). He is a recipient of the 2018 DAAD Berliner Künstlerprogramm. He lives and works in Singapore and Berlin.

# Vong Phaophanit & Claire Oboussier

All that's solid melts into air (Karl Marx) (2006). Video, 33'29".

All that's solid melts into air (Karl Marx) is a work by long-term collaborators Vong Phaophanit and Claire Oboussier that presents an oneiric 'tissage' of images, places, sounds, and words, that evolved through their exploratory and experimental process in making the film. The footage was shot by Phaophanit during his repeat visits to Luang Prabang in Laos where he recorded over 10 hours of everyday scenes. Oboussier developed the text simultaneously but independently, playing with poetic fragments that were written in English, then translated into Laotian (by Soradeti Bannavong) recorded by Phaophanit in Laotian for the voiceover, and shown as English

subtitles in the finished film. Both artists work with processes that are self-reflexive of their roles as observers, while maintaining a delicate touch and awareness of the documented ephemeral moment, to allow unconscious and conscious decisions to influence choices. While editing the film the artists explored how the fragmented texts could play the poetic role of 'acoustic images' within the body of the film, and maintained an openness that allows the passage of words between languages and voices, engendering a liberation of the image/word so new meaning can be generated.

#### **BIOGRAPHY**

Vong Phaophanit (1961, Laos) and Claire Oboussier (1963, London) are London-based artists who have worked collaboratively for over 25 years alongside their respective studio practices. Encompassing a variety of media including film, books and large-scale installations and sculptures, their collective work explores issues of language, memory, deterritorialisation, and forms of meaning-making that exceed national, cultural and social borders. In 1993 Phaophanit was nominated for the Turner Prize and was invited to take part in the Venice Biennale in the same year. In 1994 he was awarded the DAAD fellowship in Berlin where the duo subsequently relocated. During their time in Berlin, Phaophanit and Oboussier produced Atopia (Berliner Künstlerprogramm DAAD, 2003) in response to the transitioning cultural, political and physical landscape of the city. Their video work All that's solid melts into air (Karl Marx) (collection of the TATE) is part of The Quiet in the Land, a pioneering transnational arts project in Luang Prabang, Lao PDR. The pair has also produced a number of groundbreaking public commissions including Light Veils, a permanent



laser installation and legacy work for Weymouth as part of the Cultural Olympiad in 2012, *Dream House* (2015) for downtown Toronto, and *IT IS AS IF* (2015), an immersive video installation for Block 336 Gallery in London. Phaophanit and Oboussier have exhibited at numerous venues internationally including Tate Britain, Martin-Gropius-Bau in Berlin, National Gallery of Canada, Reina Sofia Museum, Madrid, the Shanghai Biennale, and Pao Galleries in Hong Kong.

#### Amy Lee Sanford

Scanning (2013). Video, 41'56".

Juxtaposing the modern technology of digital scanning with a standard method of communication from 40 years ago, *Scanning* affords a means to commune with a larger history and specific personal events. These letters, written on onion skin paper between 1970-75, were sent to the artist's late mother, who was residing in the US, having left Phnom Penh due to increasingly frequent rocket attacks and door-to-door raids, from her late father, who remained behind.

The straight white beam of the scanner illuminates the textured, ballpoint penned, cursive handwriting. The methodical sweep of the beam both highlights and obscures words, never lingering long enough to capture the full meaning and intensity of any particular line of text. The viewer is able to grasp a word, a phrase, before the beam moves on.

#### **BIOGRAPHY**

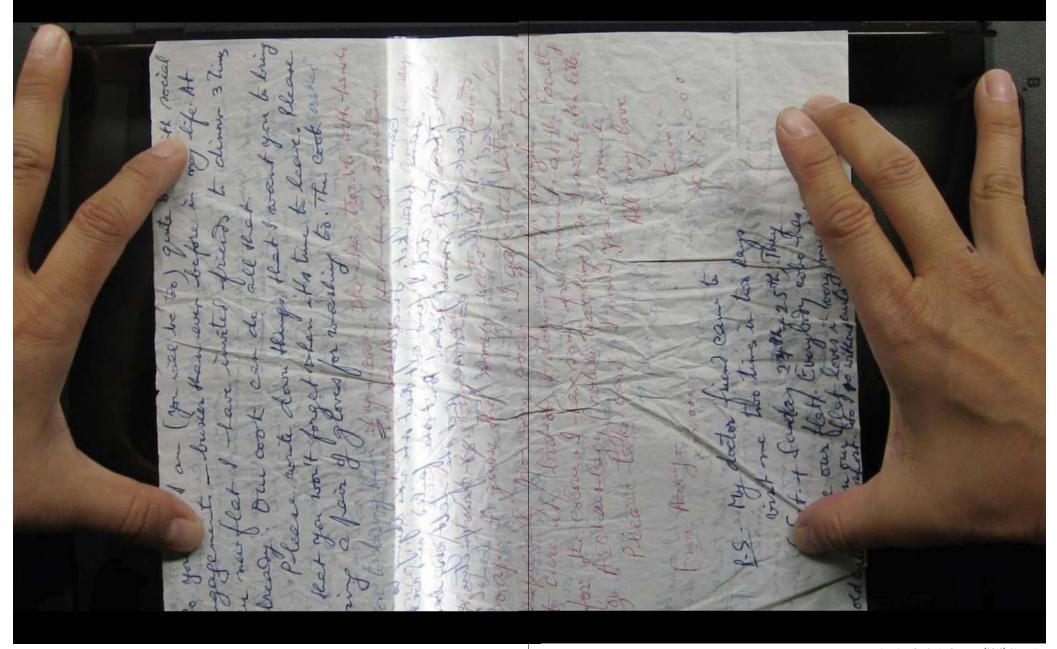
Amy Lee Sanford (1972) is a sculptor whose work investigates the intersection of trauma and healing, the healing processes of repetition, recollection and repair, and the defragmentation of history. Born in Phnom Penh. Cambodia and raised in the United States, the artist holds a degree from Brown University in the Visual Arts. Sanford has been in numerous exhibitions internationally. most recently Cinerama: Art and the Moving Image (2017-18), Single Break Pot: West Putnam (2017), Love in the Time of War (2016) and Images Biennial: An Age of Our Own Making (2016).

#### Sim Chi Yin

One Day We'll Understand (2018). Photographic installation, various dimensions.

In Sim Chi Yin's family, the story of her paternal grandfather had always been unspoken. One of tens of thousands leftists deported to China by the British during the anti-colonial insurgency in Malaya - known as the Malayan Emergency (1948 - '60) - her grandfather was eventually executed by the anti-Communist Kuomintang soldiers in 1949, shortly before their surrender to the Communists in the Chinese Civil War. In One Day We'll Understand, the artist takes her family history as a point of departure, and explores a largely hidden chapter of the Cold War in Southeast Asia. in the areas known today as Malaysia and Singapore.





Amy Lee Sanford - Scanning (2013), film still.

Through research and collecting oral histories, Sim Chi Yin has for the last six years been working on excavating her grandfather's story, as well as that of his generation of anti-colonial activists. The artist has created archives for a number of them, now spread out over multiple territories - China, Malaysia, Thailand, Hong Kong, Singapore. These stories, not yet recorded in any official archive, are counter-narratives to the available histories of this period so far constructed from British archives. While these narratives complicate and provide more nuance to this turbulent period, the artist also confronts further philosophical questions with regards to fragility and fallibility of archives and collective histories: Whose past is it? Whose archives and who accesses them? Whose fragile memories? What is truth?

Utilising paper printed with archival ink that is specially chosen to fade with time, the images reflect the slipperiness of oral histories gathered by elderly minds and the act of recollection itself,

One Day We'll Understand has received support from the Asia Society's Chinafile project, New York, Docking Station, Amsterdam, the Ee Hoe Hean Club, Singapore, and the International Women's Media Foundation, Washington DC, USA.
Printed at Light Editions, Singapore.

#### **BIOGRAPHY**

Sim Chi Yin (1978) is a photographer and artist from Singapore, currently based in Beijing. Her artistic practice integrates multiple mediums including photography, film, sound, text and archival material. Combining rigorous research with intimate storytelling, Chi

Yin's works often explore issues relating to history, memory, conflict, and the consequences of migration. While her practice is rooted in documentary, the artist experiments with different forms of production and presentation. allowing her intimate photographic stories on social issues to reach and impact a variety of audiences. Chi Yin was the Nobel Peace Prize photographer for 2017, and has shown her work in numerous exhibitions internationally, including the Istanbul Biennale in 2017, the Nobel Peace Center in Oslo, the Annenberg Space For Photography in Los Angeles, and Gyeonggi Museum of Modern Art in South Korea and the Institute of Contemporary Arts Singapore. Her work has also been screened at film festivals including Les rencontres d'Arles and Visa pour l'Image festivals in France. and the Singapore International Film Festival.

#### Erika Tan

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The 'Forgotten' Weaver (Netherlands) (2018). Installation.

The 'Forgotten' Weaver (Netherlands) is a development on the work exhibited in the Diaspora Pavilion in Venice, 2017, for which Erika Tan assembled video works from an ongoing project, attempting 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 (Netherlands) includes three video works, shown in an installation supported by a structure which echoes that of an expanded loom, place of projection, or physical encasing. 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. 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.

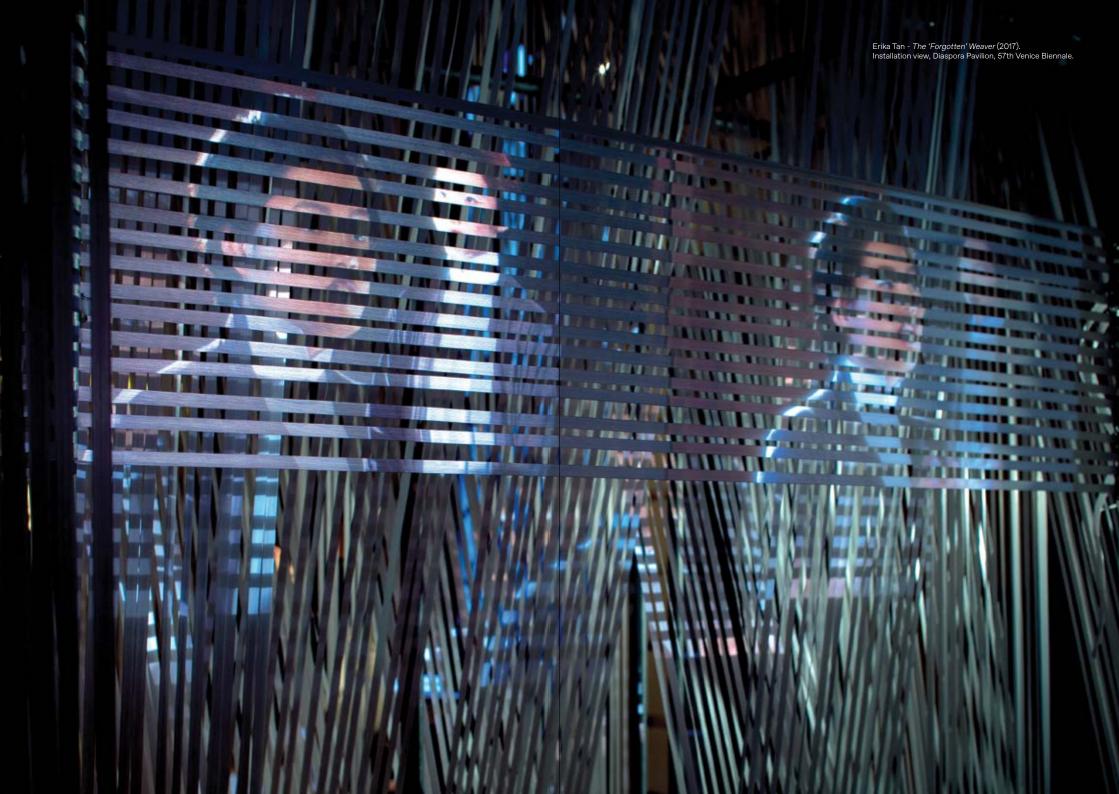
A second video work, *Balik Kampong* - *Return by Proxy*, appears as short interludes between videos, acting like supplementary threads (referring to *Songket*, a Malay form of golden embroidered material). Here a different approach to voicing Halimah takes place through a mediated dialogue

between both artists, highlighting Tan's reliance on and use of Halimah 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.

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Erika Tan's practice as an artist and curator is primarily researchled, and manifests itself in multiple formats - moving image, publications, curatorial and participatory projects. Recent research has focused on the postcolonial and transnational, working with archival artefacts, exhibition histories, received narratives, contested heritage, subjugated voices and the transnational movement of ideas, people and objects. Future projects point towards the digitisation of collective cultural memory and cloud architecture through the prism of ruins, hauntings, and mnemonic collapse. Her work has been exhibited, collected and commissioned internationally including: The Diaspora Pavilion, Venice Biennale 2017: Artist and Empire (Tate Touring. National Gallery Singapore 2016/7); Come Cannibalise Us, Why Don't You, NUS Museum, Singapore (2014); There Is No Road, LABoral, Spain (2010): Thermocline of Art, ZKM, Germany (2007); Around The World in Eighty Days, South London Gallery / ICA (2007); The Singapore Biennale (2006);



Cities on the Move, Hayward Gallery, London. Recent curatorial projects: Sonic Soundings/Venice Trajectories www.sonicsoundings.com. Erika is a lecturer in Fine Art at Central Saint Martins College of Art (London) and a member of Asia-Art-Activism.

#### Sung Tieu

Memory Dispute (2017). HD video black/white and sound, 22'42". Credits: direction and camera by Sung Tieu, co-editing by Dan Rees, sound by Alexis Chan.

No Gods, No Masters (2017). HD video and sound, 19'13". Credits: direction, camera and editing by Sung Tieu, sound by Sung Tieu and Alexis Chan.

An acid fluid is applied onto the body to separate two skin layers, allowing the entire first layer of skin to be peeled off. The video work maps disparate and converging lines between the inflammable liquid napalm and that of an acid skin peel, exploring the body, nature and Vietnam's layered historic colonial legacy as a vessel exposed to harm and self-harm and wider implications to future uncertainties.

Tieu's other film, No Gods, No Masters (2017) begins with a slide of negative images set in Mo Cay, a rural district in the southern part of Vietnam. Layered with footage of the landscape is the sound of the jungle and the echoes of Vietnamese funeral music. As the film goes on, one can hear the shrieks of a baby, and later, the cries and moans of a man, both sounds taken from the so-called 'Ghost Tape No. 10',

a haunting sound tape developed by the United States Psychological Operations (PSYOP) in 1969 as a psychological weapon.

The film shifts between private rituals, domestic and jungle scenes. The video was filmed in Mò Cày and on Núi Bà Đen (Black Virgin Mountain) where the ghost tape was broadcast during the Vietnamese-American war, and Tieu's own family home in Hai Duong. By contrasting the deployment of spiritual ghosts as psychological warfare with domestic scenes of a family prayer, the work investigates the layered history of spiritual traditions and psychological manipulations and their usage as a means to convey contemporary desires today.

#### **BIOGRAPHY**

Sung Tieu (1987) is a German-Vietnamese artist based in London. Her artistic practice spans multiple mediums, including sound installations, video, sculpture, photography, performance and public interventions. Drawing from her own experiences with migration, Tieu's works often address topics such as cultural collision and displacement. Her recent works explore geographic displacement in relation to the psychology of sound, and theories of the hearing process. She is a 2018 graduate of the Royal Academy of Arts. London and will start a two-vear collaboration and research project with the Warburg Institute in October 2018. Tieu's recent and upcoming exhibitions and performances include Managha Museum Krakow (2018), Kunstverein Tiergarten, Berlin (2018), Royal Academy of Arts, London (2017, 2018).

#### **Tuan Mami**

In a Breath - Nothing Stands Still (2018). Mixed media installation, including 30' minutes colour video, homemade wine, A5 wine-making instruction booklet.

In a Breath – Nothing Stands Still is based on a research project Tuan Mami has been working on since 2014, focused on his parents' hometown in Vietnam – a mountainous area called Núi Đá Nam Hà (Nam Ha Stone Mountain) in Hanam province. It is a region that has been heavily impacted by the arrival of mining companies with rapid changes over the last twenty years or so.

Through fieldwork, including living inside the forest with the local minority tribes, Tuan was able to observe closely the discussions of the community in response to the ecological issues caused by the mining industry. He was drawn to their practice of producing medicine with locally collected herbs, noting their inherited knowledge of local herbs and plants including the tree bark from the 'Cây Huyêt Giác' (Bloody Bark Tree). This rare tree only grows on the mountaintop, and its bark is used to make a type of local wine. As a result of the mining that demolished a large part of the mountain, and polluted the land and its water resources, this species of tree is facing extinction - and with it, the rituals and local culture surrounding it. Tuan collected the remainder of the tree bark and, working with the local community and their ritual process of wine-making, commemorates this local knowledge endangered by capitalist activities. Sharing this wine with the visitors of the exhibition, Tuan re-frames what can be constituted as and/or

considered an 'archive', by sharing the excavations of this living knowledge, as an artwork of alternative historical knowledge that can be transmitted and celebrated in the communal sharing of a homemade drink.

#### **BIOGRAPHY**

Tuan Mami (1981) is a Vietnamese conceptual artist based in Hanoi. He graduated from Hanoi Fine Art University in 2006. Mami's works are often based on site-specific and re-constructional concepts that deal with questions about art, life, meaning and social interaction. Constantly exploring new mediums and methods of expression, the artist is known for his daring, and increasingly meditative experimentations with installation. video, performance and conceptual art. Mami is also the co-founder of MAC-Hanoi – a mobile art center – as well as co-founder and creative manager of the artist-run Nha San Collective.

#### Vandy Rattana

Bomb Ponds (2009). Three photographs, 91 x 111 cm.

Monologue (2015). Film, 18' 55".

Funeral (2018). Film, 45' 9".

The serenity of Vandy Rattana's *Bomb Ponds* series belies the violent history of the U.S. bombing of Cambodia during the Vietnam War. Between 1964 and 1973, the United States dropped an estimated 2,756,941 tons of ordnance across Cambodia's countryside to form craters that are now known as 'bomb ponds'. These unnatural features are currently either filled with





Top: Sung Tieu - *Memory Dispute* (2017), film still. Bottom: Song Tieu - *No Gods, No Masters* (2017), film still.





Tuan Mami - In a Breath - Nothing Stands Still (2018). film stills.



Vandy Rattana - Bomb Ponds (2009), photograph.

water or natural growth, and lie almost imperceptible and forgotten amidst Cambodia's lush rice fields. Silent witnesses to one of American history's most controversial eras of foreign policy, Vandy Rattana decided to rectify the lack of discourse by recording these images that testify to these scars in the landscape as memorials to Cambodia's recent traumatic past.

From these photographs of public monuments Vandy explores a more personal portrait of hidden trauma in his films *Monologue & Funeral*, which are two chapters out of his yet to be completed trilogy work. The only sound in the film – the artist's monologue –

is directed at the sister he never met. who rests somewhere beneath one of two mango trees on a small plot of land, alongside his grandmother, and thousands of others who died during the Khmer Rouge regime in 1978. Unlike the more visited Killing Fields, here, there is no signage, no human remains on exhibit, and no annual re-enactment of the killings for spectators. Vandy's family grave resembles thousands of others around the country as they are today: unmarked, silent, lost. Monologue and Funeral offers the viewer an intimate reflection and tribute on how the personal is entwined with collective memory.

#### **BIOGRAPHY**

Vandy Rattana (1980, Phnom Penh) lives and works between Phnom Penh, Paris, Taipei and Tokyo. Vandy Rattana began his photography practice in 2005 concerned with the lack of physical documentation accounting for the stories, traits, and monuments unique to his culture. His works straddle the line between strict photojournalism and artistic practice, and more recently mark a shift in his philosophy surrounding the relationship between historiography and image making. For Vandy, photographs are now fictional constructions, abstract and poetic surfaces, with histories of their own. He began film-making in 2014, and Monologue is one of his first video works. In 2007, he was one of the co-founders of Stiev Selapak / Art Rebels, and in 2009 he was also one of the co-founders of Sa Sa Art Gallery. He contributed to establish SA SA BASSAC in 2011, the first dedicated exhibition spaces for contemporary art in Cambodia. In 2014, he also cofounded Ponley Association, which aims to provide access to international reference books, through their translation and publication in Khmer, along its own publications in the humanities.

#### Boedi Widjaja

Drawing on myth (2011). Digital print on newspaper, 61 x 92 cm each.

Imaginary Homeland (2015-2016). Archival prints on Hahnemuehle German Etching, various dimensions.

Datum (2016). Audio file, 4'18". Commissioned by the Institute of Contemporary Arts Singapore as part of solo exhibition Black—Hut.

Drawing on myth, Imaginary Homeland and Datum are works that stem from the artist's concerns with land, memory and identity. Drawing on myth is based on the story of a mythical horse in Tenganan – an ancient village of the Bali Aga (indigenous Balinese) in Bali, Indonesia. The people of Tenganan believe their village to be established from the stench of a decomposing horse:

'The powerful king Bedaulu lost his favourite horse...[The Tenganans] found the corpse...their spokesman said they wanted only the land where the horse was found; that is, the area covered by the smell of the carcass...Accompanied by the chief of Tenganan, [an official] walked for days, but no matter how far the two went, the smell seemed to follow them. Finally the official [said]...he considered the land already covered enough, and the Tenganans were satisfied. When the official left, the chief pulled from under his clothes a large piece of the rotten flesh of the horse.'

- Miguel Covarrubias, Island of Bali, 1937

Did the horse truly exist outside of the myth? When Widjaja visited Tenganan, there was no trace of its physical being. What he saw instead was a constructed reality surrounding the mythical beast: the land, the village, the markings on the map, and a story told over and over again. Likewise, in Widjaja's drawings, he wanted to invoke an immaterial beast, to give it form by building it up through dots and lines. The subject was not an animal but an idea. Any verve perceived through the viewer's gaze is one that was raised up in his own mind.

For the series Imaginary Homeland, Widjaja used drawing and photography to speak about the fluidity of memory and the endless capacity of the image to defer meaning. He began the process by referencing political press photographs of post-independent Indonesia and making 'negative drawings' on paper (their positive images could be seen through phone cameras with their invert colours setting switched on).

Datum is a sound work made by rearranging the recorded sounds of a hundred-vear-old gamelan set which was taken from the palace in Solo City, Indonesia, and displayed in the (now closed) Museum Nusantara, Delft. The artist used recordings from an open online library, featuring sounds of every instrument in the gamelan set. Reversing the sounds, Widjaja rearranged them using a matrix grid. It is a disembodied way to compose; a contrast to what the artist perceived as an instrument that is sensitively attuned to our bodies. Embedded within gamelan music scales are anatomical references, and each gamelan set is uniquely tuned in a way unlike most Western music instruments.

#### **BIOGRAPHY**

Boedi Widjaja (1975) was born in Java, Indonesia, and currently lives and works in Singapore, Having immigrated to Singapore at the age of 9, Widjaja's works are informed by his own lived experience of migration, culture and aesthetics. The works are often processual and conceptuallycharged, investigating concerns regarding diaspora, hybridity, travel and isolation. The artist embraces a variety of mediums to explore these themes, from drawings to installations, sound and live art. His recent and upcoming exhibitions include MAP1: Waterways, Diaspora Pavilion, 57th Venice Biennale (2017), Jerusalem Biennale (2017) and the 9th Asia Pacific Triennial (2018).

#### Sau Bin Yap

Person A / a person (2018). Video composed of found and original digital images.

Exploring the space behind, besides and in images as found on a plethora of social media and the interweb-the work explores the question, what is the trace and remnant of our digital self (imagery)? What lies behind such images of perceived social connectivity? And in reverse, how does one see and frame the world one experienced? It offers an interpretation of the phenomena of self-documenting of the world one experiences, and being documented by others, which provides a reciprocal mirror (or screen) of framing and reflection of places, events and stories of a person.





Sau Bin Yap - from Person A / a person (2018).

#### **BIOGRAPHY**

Sau Bin Yap (1974, Kuala Lumpur) teaches at the Faculty of Creative Multimedia, Multimedia University, Malaysia. He is a member of Rumah Air Panas [RAP], an artist initiative based in Kuala Lumpur. He received awards in the Young Contemporaries Arts Award by the National Art Gallery, Malaysia in 2000 and 2002 and has participated at the JENESYS Residency program in Japan in 2008. His practice encompasses conceptual work, installation, mapping and curatorial projects with RAP.

The MappingKLArtSpace mapping project on art spaces in the city was featured in the 8th Havana Biennale in 2006; Migration Addicts in the

52nd Venice Biennale, and ShenZhen & Hong Kong Bi-city Biennale of Urbanism & Architecture in 2007; The Independence Project at Galeri Petronas in 2007 and Gertrude Art Space, Melbourne 2008. Other collaborations includes Wasteland Twinning Network in Berlin 2011; Operasi Cassava in the Media/Art Kitchen exhibition in Kuala Lumpur, 2013 and Yamaguchi Center for Arts and Media (YCAM) in 2014. A recent curatorial project includes 'ESCAPE from the SEA' organised by the Japan Foundation, Kuala Lumpur in 2017.

#### ON THE CURATOR

Annie Jael Kwan is an independent curator, writer, researcher and producer based in London. She has worked as producer and curator on numerous arts projects in the UK and internationally since 2005, working with major arts and cultural institutions including the South Bank Centre, Geffrye Museum, Barbican Centre and the Live Art Development Agency. She founded the curatorial partnership, Something Human, in 2012, to focus on her interests in the critical ideas and explorations surrounding movement across borders. Something Human has delivered projects in the UK, Rome, Venice, Belgrade, Skopje, Lisbon and in Singapore. For Something Human, she has co-curated *Something Human at the Terminal* (2013), the travelling exhibition *MOVE W I T H (OUT)* (2013-2016), *From East to the Barbican* (2015), CCLAP (Cross-Cultural Live Art Project, 2014-2016) and *Krísis* in partnership with Nottingham Trent University, Bonington Gallery and Nottingham Contemporary.

In 2016, she completed a self-initiated curatorial research residency with Java Arts in Cambodia, with the support of the Artists International Development Fund and the National Arts Council Singapore. This generated the collection of interviews and digital materials that would form a significant part of the pioneering Southeast Asian Performance Collection, launched at the Live Art Development Agency in London during the M.A.P. (Movement x Archive x Performance) project, M.A.P. extended across multiple sites with a programme of live performance in collaboration with Diaspora Pavilion and the International Curators Forum in Venice, an artist residency exploring Vietnamese diaspora in London, and a programme that marked the inauguration of the landmark Collection. She was also selected for the International Curators Forum's curatorial programme. Beyond the Frame, and for Outset and Arts Council England's development programme for emerging curators. For the latter, her selected curatorial proposal resulted in the colloquium, Curating Radical Futures at Tate Modern. She recently founded and co-leads the research network and collective, Asia-Art-Activism, currently in residence at Raven Row till June 2019.

#### PUBLIC PROGRAMME

UnAuthorised Medium will feature an extensive public programme, including two weekend-long editions: an opening weekend in September – Return and Repatriation, and a performative weekend in November – Intense Visitations. A short overview below, followed by more in depth information on the specific presentations and performances.



Lynn Lu - *Be only afraid of standing still* (2017). MAP: Waterways, Venice, Curated by Something Human. Image by Seet Yun Teng.

#### **OVFRVIFW**

#### 15-16 September 2018 Opening weekend – UnAuthorised Medium: Return and Repatriation

15 September, 17:00: Official exhibition opening Including the performance *I Existed I Mattered I Was Alive* (2018) by Noel Ed De Leon (see page 10) and an introduction by curator Annie Jael Kwan.

16 September, 12:00 – 16.45: Symposium *Return and Repatriation* With contributions by Panggah Ardiyansyah, Erika Tan, Ong Jo-Lene, Wim Manuhutu, Sau Bin Yap, Sung Tieu, Dr. Eva Bentcheva and curator Annie Jael Kwan.

#### 21-23 September 2018 Unseen Amsterdam

UnAuthorised Medium at Framer Framed is part of the City Programme of leading photography fair Unseen Amsterdam. On 22 September, the exhibition can be visited as part of the Unseen Open Gallery Night, 20:00 – 22:00.

#### 3 November 2018, 19:00 – 02:00 Museumnacht Amsterdam

The Museumnacht Amsterdam 2018 programme at Framer Framed, in collaboration with the Tolhuistuin, will revolve around the themes of exhibition UnAuthorised Medium. With special performances, guided tours and interactive activities.

# 16-18 November 2018 UnAuthorised Medium: Intense Visitations

16-17 November: Performance *Feeding the Hungry Ghosts* by Lynn Lu

16-18 November: Performance A Walk from Berlin to Vienna by Matthew Wang

17 November: Performative Reading *One Day We'll Understand* by Sim Chi Yin and an artist lecture *Tripping, Troping*, by Ho Rui An

## PROGRAMME SYMPOSIUM: RETURN AND REPATRIATION

Sunday 16 September, 12:00 – 16:45

#### TIME SCHEDULE

12:00. Panel: 'Return' & Repatriation. Chaired by Panggah Ardiyansyah,

with contributions by Erika Tan, Ong Jo-Lene, Wim Manahutu.

12:00: Presentation Panggah Ardiyansyah: Artefact, Representations,

and Afterlives: Collecting and Returning An Ancient Statue

12:20: Presentation Erika Tan: 'What if', Repatriating The Object With No Shadow

12:40: Presentation Ong Jo-Lene: One Extended Present — Strangely Split

13:00: Q&A, with Wim Manuhutu as discussant, moderated by Panggah Ardiyansyah

13:30: Lunch break

14:30: Presentation Sau Bin Yap: In the Mood for Collaboration/Corroboration

14:50: Poetry performance / Artist Talk Sung Tieu: Inferiority Complex III

15:30: In Conversation & Q/A with Sau Bin Yap, Sung Tieu and Annie Jael Kwan

**16:00**: Presentation Dr. Eva Bentcheva: *Chasing Spectres and Remnants: Historical* 

Research as Artistic Practice in Southeast Asia

16:20: In Conversation & Q/A with Eva Bentcheva and Noel Ed De Leon

16:45: Program ends

# 12:00 – Panel *'Return'* and *Repatriation*Chaired by Panggah Ardiyansyah, with Wim Manuhutu as discussant

Questions pertaining to diaspora of Indonesian objects collected in the Netherlands often led to the discussion on repatriation. But if we were to return these objects, how can we define their 'homeland' when identity politics and cultural biography already confuse geographical boundaries? So could alternative modes of interrogation for the previously marginalised colonial narrative clarify the imagining of this supposed homeland? The term is even more elusive when faced with the diverse trajectories of post-colonial communities, whom tellingly give meaning and value to the objects, but whose own sense of return is often complex and conflicted.

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The panel will seek answers to these questions by first looking at the historical context of collections – now deemed as representatives of Indonesian material culture – were shaped by particular practices from colonial figures and institutions. Since the knowledge of collecting can be both memorised and forgotten, this discussion will give insights on how these contested objects are being canonised into the formation of national heritage in both countries, albeit their diasporic and transnationalism natures. Then these issues of the 'return' and by implication, the desire for 'homeland', imaginary or not, are extended into a discussion of transnational identity, and migrations, in an age of increasingly anxious border negotiations.

# 12:00 - Presentation: Artefact, Representations, and Afterlives: Collecting and Returning An Ancient Statue - Panggah Ardiyansyah

The presence of Dutch in the regions of Indonesia for more than three centuries arguably brought long exposure to cultural exchange and interaction, owing much to the dynamic relation between colonial powers and indigenous communities. Objects were traded, gifted, taken, and collected in opposite directions through differentiating aims and appropriations. Those ended up in museum collections, mostly in Batavia and Leiden, were to be probe into, described, and examined, to construct the knowledge about past and present inhabitants of the islands. Focusing much to the majestic past of Java, the objects and their embedded values were often projected at the colonial exhibitions from the late 19th century as the pride of Dutch empire. On the other hand, the rise of nationalist movement at the turn of 20th centuries were incepted by those educated natives born from Dutch education system. Knowledge of the past presented at schools were quick to be subverted for deep rooting and spiritual aspiration to the nation of Indonesia.

By tracking the trajectory of a specific object – the Singasari Prajnaparamita – Ardiyansyah will talk about the entanglement of identity, cultural patrimony, (trans)nationalism, and heritage. The image was supposedly taken from 13th-century Singasari Temple at East Java in 1818 and subsequently sent into the Netherlands in 1822. Once adored as the most beautiful statue ever produced by Javanese soil at Museum Volkenkunde Leiden, it was repatriated to Indonesia as part of return agreement in 1978. It is now being presented as the masterpiece of National Museum in Jakarta.

### 12:20 - Presentation: 'What if', Repatriating The Object With No Shadow - Erika Tan

Discussing the work on display in the gallery, *The 'Forgotten' Weaver (Netherlands 2018)*, the artist will attempt to weave together several disparate threads which together form the fabric of her on-going project *Repatriating The Object With No Shadow*. Bringing together ideas around history, archives, collections and desires for return, the work focuses on the figure of a minor historical figure, produced as spectre, as witness, as agent provocateur. The question of mediums, as messages, left as code within the pattern of the cloth, both performance score and cultural emblems. Is the forgotten weaver the stuff of matter, or the gesture of agency? The 'return' in this work of Halimah Binti Abdulla, the-1924-EmpireExhibition-weaver-who-died-whilst-demonstrating-her-craft implicates the artist (Tan), cultural institutions and their collection (museums), art canons (histories and nation building) and questions of home (status).



Erika Tan - APA JIKA, the mis-placed comma (I, II, III). Image courtesy the artist.

# 12:40 - Presentation: One Extended Present — Strangely Split - Ong Jo-Lene

For this panel, Jo-Lene will focus on the P.A. Regnault collection in her research on how The Stedelijk Museum, Amsterdam and National Gallery Singapore make sense of the historical legacies of coloniality and modernity. Regnault was a Dutch art collector and industrialist with paint factories in Indonesia, then Netherlands Dutch East Indies. The display and eventual accessioning of the collection played a key role in Stedelijk's early years of 'becoming modern.' Its major group of Chagalls are prominently displayed in the new Stedelijk BASE permanent exhibit. From 1935 - 1940, Regnault organised annual exhibitions of his collection in the Bataviasche Kunstkring in Jakarta. This period is

noted in NGS exhibition's timeline. It has a subsidiary effect in framing the responses of Indonesian artists to the cultural authority of that time. Even as what counts as 'modern' had its origins in Europe, the term gained different kinds of currency as it transacted across the world.

# 14:30 - Presentation: In the Mood for Collaboration/Corroboration - Sau Bin Yap

Extending from references used in his work in *UnAuthorised Medium*, Sau Bin will speak briefly on collaborative practice, art collective and other initiatives active in Kuala Lumpur.

# 14:50 - Poetry performance/ Artist Talk: Inferiority Complex III - Sung Tieu

Inferiority complex, a state in which one persistently doubts one's own self-worth. It is thought to drive afflicted individuals to either overcompensate, resulting in a ravenous drive for perfection and over-achievement, or a dull sense of inadequacy and helplessness. Tieu's performance investigates the relationship we might have with our selves and our culture as something that is based on the socially familiar as well as the identity of the other; observing the bastardised and despotically twisted ways we flagrantly experience cultural hierarchies and marginalization in the art world, while at the same time practising forms of resistance from within it.

Drawing from her own archive of poetry and works, Tieu will present a live performance and an accompanying artist talk of relating projects. The artist talk will focus on the use of fictional narratives throughout Tieu's practice and its relationship to new identity formation within the artist's oeuvre.

# 16:00 – Presentation: Chasing Spectres and Remnants: Historical Research as Artistic Practice in Southeast Asia

#### - Dr. Eva Bentcheva

Despite recent curatorial interest in Southeast Asia as a site of historical connectivity (Patrick Flores, Ties of History, 2018-19), artists have long been engaged in critical investigations of historical 'ties' in the post-independence period. This talk presents the case studies of a number of artists from across the region, including Erika Tan, Noel Ed De Leon, Amy Lee Sanford, and a number of the artists featured in UnAuthorised Medium, who have risen to the challenge of addressing historical amnesia, erasures, and omissions. I will investigate how the notion of 'artistic research' may be understood via their use of archival research, assemblage and re-enactment. In light of their works, I propose as understanding of 'artistic research' in the Southeast Asian context as a continuing negotiation of 'spectres' (fragmentary accounts and lapses in memory), and 'remnants' (material objects with uncertain provenances, and fragmentary documentation).

# PROGRAMME: UNAUTHORISED MEDIUM: INTENSE VISITATIONS

16-18 November

16-17 November 2018
Performance: Feeding the Hungry Ghosts
- Lynn Lu

The Imperial Japanese Army's occupation of SE Asia between 1941-1945 was marked by extraordinary brutality and barbarism. Her grandparents, who experienced heinous savagery at the hands of the JA, have since passed; however their oral histories live on in the collective memory of their descendants.

Investigating this period, Lynn Lu came upon tender and tragic letters from kamikaze pilots to their mothers, and harrowing testimonies of Japanese soldiers who continued hiding alone deep in jungles for up to 30 years – subsisting on worms and mice – not knowing that the war had ended.

Bringing together these haunting histories, layered with Taoist rituals of remembering our ancestors alongside occupation-enforced practices, Feeding the Hungry Ghosts will be a performance for one person at a time, with audio on headphones and a commemoration of war casualties with joss paper and fire.

16-18 November 2018 Performance: *A Walk from Berlin to Vienna* – Matthew Wang

During Summer 2017 Matthew Wang started walking from Berlin to Vienna. Beginning with a first host in Berlin, he asked to be 'passed down' until he arrived in Vienna; each new host recommending the next. Where he was offered shelter, he would request each host to complete a Condition Report (pictured) and gift an object which he promised to carry with him. Fifteen 'sets' of objects and reports, together with a map, compass, and written notes were presented in off-spaces in Vienna. he packed and moved the work each day; his stories of the journey shared through personal interactions with anyone interested.



Matthew Wang - A Walk from Berlin to Vienna (2017). Courtesy of the artist.

This performance is re-presented with a remediation of the archival materials produced from the live performance, to bring a visitation to the exhibition host, *UnAuthorised Medium*.

# 17 November 2018 Performative Reading: *One Day We'll Understand*– Sim Chi Yin

Artist Sim Chi Yin will present her work in the form of a reading and screening, taking a sweep through her family history and hidden stories of the Communist insurgency in British Malaya which led to a 12-year war dubbed the 'Malayan Emergency'.

Over the past 7 years she has been excavating the stories of her grand-father and his generation of anti-colonial activists and guerrilla fighters, filling out narratives missing in the official archives but opening up more questions about this chapter of the early Cold War in Asia.

Chi Yin will also discuss the process and trials of working on a long-form project like that stemming from family history.

17 November 2018
Presentation: *Tripping, Troping*– Ho Rui An

In this lecture, Ho Rui An shares his artistic process working between archival and field research in approaching the comparative histories and contemporaneities of Southeast/East Asia. Thinking between the positionalities of tripping – to take a trip, but also to stumble – and troping – to turn something into a trope, but also to turn – the artist reflects on the contingencies that shape our embodied encounters with a world mediated by image.



Noel Ed De Leon, (c) noeleddeleon archives, London 2010.



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Ho Rui An, portrait by Eike Walkenhorst.

#### **CONTRIBUTOR BIOGRAPHIES**

Panggah Ardiyansyah is an educator at Borobudur Conservation Office, Ministry of Education and Culture of the Republic of Indonesia. His main interest lies in the colonial history of Javanese antiquities and artefacts, by which he looks into the 'afterlives' of those objects when they were taken from sites, distributed, collected, displayed, and subsequently projected as competing sites of identities. His current works involved curation of travelling exhibitions on Borobudur across Indonesia and he is currently installed as the editor-in-chief for Borobudur, a biannual journal about conservation of cultural heritage in Indonesia.

#### Noel Ed De Leon – see page 10.

Eva Bentcheva is an art historian and curator. She has a PhD in Art History from SOAS, University of London. Her research concentrates on performance art and conceptualism as transnational media, particularly in South and Southeast Asia and their diasporas in Europe. She is currently the Goethe Institute Postdoctoral Fellow at Haus der Kunst in Munich, developing a research project on performance art in Southeast Asia. She was previously a Visiting Research Fellow (2016) and Adjunct Researcher (2017-18) for the Tate Research Centre: Asia, with a focus on conceptual and performative practices in Philippine art during the 1960s-80s. Since 2015, Eva Bentcheva has been co-director of Batubalani Art Projects along with Noel Ed De Leon, running an independent initiative to promote Philippine art in curatorial practice and academia across Europe.

#### Ho Rui An – see page 11.

**Lynn Lu** is a visual artist trained in the USA, France, Japan, and Australia. She exhibits, performs, and lectures worldwide. Recent venues include National Gallery Singapore (2017), The Barbican in London (2016), Palais de Tokyo in Paris (2015), Perth Institute of Contemporary Arts (2013), Singapore Art Museum (2012), and Tate Modern (2010).

In her practice, the sentient body is seen as the main medium for perceiving and presenting (versus representing) meaning (versus message) through direct personal experience. Engaging vigorously with the present reality of all that is here-and-now, the meaning of her context-specific works often manifest in the resonant relationships created between herself and her audience, and between the audience themselves.

Lynn lives and works in Singapore and London, where she is a Visiting Artist at London College of Communication, University of the Arts London, an Associate Lecturer at Nanyang Academy of Fine Arts in Singapore, and an Associate Artist at ]performance s p a c e [.

Wim Manuhutu (Vught, 1959) is a historian, researcher and curator. He holds an MA degree in history from Utrecht University and is a specialist in Indonesian history and culture, focusing on Eastern Indonesia. From 1987-2009 Wim Manuhutu was one of the directors of the Museum Maluku in Utrecht where he curated and comissioned exhibitions and cultural events. In this capacity he was one of the co-founders of Framer Framed.

As an independent curator at Manu2u, Wim Manuhutu has been involved in the exhibition 'Het verhaal van Indië' at museum Bronbeek (Arnhem) and co-curated two exhibitions on the history of Banda in Jakarta (Erasmushuis and Galeri Nasional).

Currently he is part of the Mapping Slavery project that aims to map the history and heritage of slavery and the slave trade in the realm of the Dutch empire.

Wim Manuhutu is also a guest lecturer at the Vrije Universiteit Amsterdam and Amsterdam University College.

Ong Jo-Lene is an independent curator based in Kuala Lumpur and Amsterdam. She completed De Appel Curatorial Programme in 2017-18 and has been awarded their Curatorial Fellowship for 2018-19. She is currently a researcher with Slow Research Lab where her research will involve looking at how Euro-American and Southeast Asian museums make sense of the historical legacies of coloniality and modernity. Recent exhibitions include Brace For Impact at De Appel, De School, and Stedelijk Museum, Amsterdam, the largest survey of Southeast Asian contemporary art to be mounted, SUNSHOWER: Contemporary Art from Southeast Asia from 1980s - Now at Mori Art Museum and National Art Centre, Tokyo, Khabar dan Angin: Excursus on Faith at the National Art Gallery, Kuala Lumpur.

Erika Tan – see page 20.

Sung Tieu – see page 24.

Matthew Wang is currently based in London and working between Asia and Europe. Recently graduated from Central St Martins in Fine Art and is currently enrolled with the Dutch Art Institute, he does not work with any specific medium, instead the medium used depends on the situations that naturally arise from sequences of exchange. The focus on the affective relationships between elements (be it people, objects, or ideas) could be temporary or long lasting, and reveals potent questions and problems that are explored across different media and rules of engagement. His practice could be seen as developments in a cumulative process of learning with no particular end point.

Sau Bin Yap – see page 30.

#### **COLOPHON**

**TEXT** 

Annie Jael Kwan, Olga Leonhard, Naomi Collier Broms

The artists: Korakrit Arunanondchai, Noel Ed De Leon, Ho Rui An, Vong Phaophanit & Claire Oboussier, Amy Lee Sanford, Sim Chi Yin, Erika Tan, Sung Tieu, Tuan Mami, Vandy Rattana, Boedi Widjaja, Sau Bin Yap

**FDITING** 

Annie Jael Kwan, Olga Leonhard, Naomi Collier Broms

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**OPENING TIMES** 

Monday: Closed Tue – Fri: 13:00 – 21:00

Sat - Sun: 11:00 - 21:00

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