

TIONG ANG

_archive in random order



installation shots | exhibition views | process footage | video stills | research imagery | early paintings inspiring new animations

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_TIONG

ANG

archive in random order

_# 01. Tiong Ang introduces us to individual narratives within collective conditions through the making and processing of ‘uncertain’ images. Initially an object/painting-based studio artist, since the mid-1990s Ang has expanded his methods to include installation, experimental film, interdisciplinary collaborations, performative and relational enactments, and curated projects. In a divergent and fluid practice, he explores the authority and sustainability of images and other representations.

_Themes of unstable perception, simultaneity and multiplicity were present in Tiong Ang’s early, painted works. His ‘veiled’ paintings reflect a series of ambivalent concerns in which he has immersed himself. Ang’s work plays with notions of seeing and being seen, distance and engagement, the local and the exotic, memory and projection. He explores forms of human representation in a variety of structures and schemes, employing strategies of sharing, intervention, disguise, chance, juxtaposition and negation.

_Over the years, there have been controversies surrounding identity, cultural essence, and social fusion. These have resulted in a wide variety of image-making, processes, and displays. Therefore, propositions of human perception converge in disparate realities and forms of concealed representation. The common thread of the work is the conflict between detached objectivity and engaged subjectivity, demonstrating how universal media not only affect our perceptions of places and events but also define our concept of existence.

_The artist has worked in various fields, art worlds, and systems. The archive presented here is not intended to be a comprehensive catalogue of the work as a whole. Instead, it is a loose selection of exhibition views, video stills, research details, production stills, and paintings, presented in random order.



_The Second Hands

2022 / production still
National Museum of Contemporary Art (MNAC),
Bucharest
(Post-Covid / 9th Bucharest Biennale)

[see other document on The 2nd Hands]



_TIONG

ANG

archive in random order



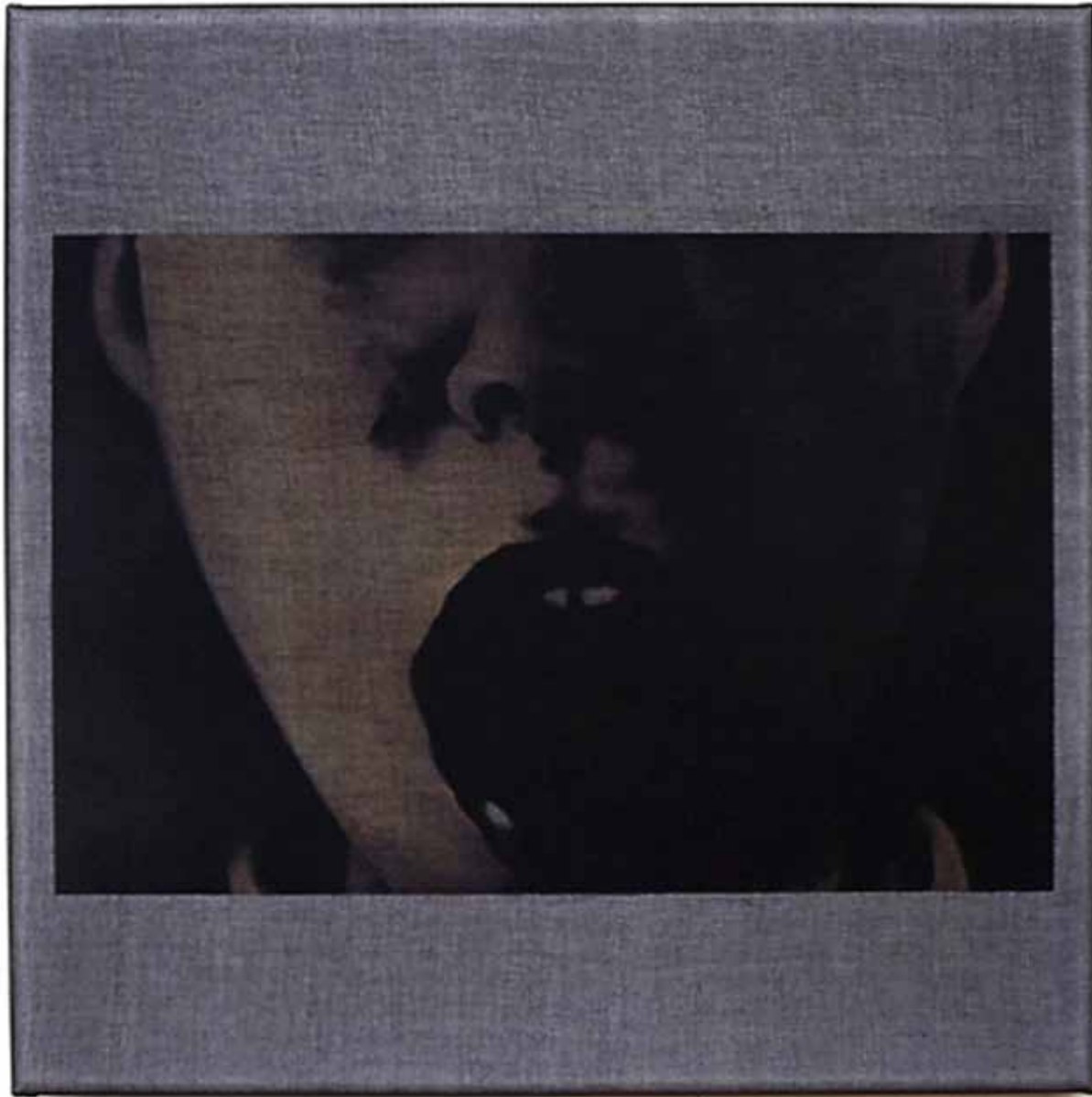
_Models for (the) People

2008 / production still
7th Shanghai Biennale,
Shanghai Art Museum



_Pavilion of Distance: A
Greek Tragedy

2012 / film still
1st Tbilisi Triennial,
CCA/Georgian National Museum



_Untitled (The Scream)

1994 / painting
5th Havana Biennale, Cuba
[priv.coll.]



_Cross Roads and Hazy Maze

2013 / performance, video installation
Rezan Has Museum, Istanbul

_Bandits

2005 / video still



_Shuttle (from North to South)

2002 /video, 13' 30 min.

_A badminton shuttlecock is mounted in front of the camera lens. A ride through the city of Yogyakarta is simply recorded from the back of a motorbike, creating a sense of flying behind the shuttle, which dominates the centre of the image. The urban landscape passes by on the periphery of the frame. The ride takes us from the north of Yogyakarta to the south of the city, through the historic district of the Kraton.

This simple, hypnotic image and its title refer to the game of badminton as a carrier of the complex national identity of a nation struggling with its global positioning, and at the same time allude to the ambivalent situation of the first-world artist as he confronts himself with a wider audience.

Produced during a residency in Yogyakarta (Indonesia) and shown at the exhibition GRID at Cemeti Art House, Yogyakarta (November 2002) and Erasmushuis, Jakarta (March 2003)

OK Video Festival, National Gallery, Jakarta (2003)
Shared History; Decolonizing the Image, Arti et Amicitiae, Amsterdam (2006)



_Pavilion of Distance: A
Greek Tragedy

2012 / mixed media film instal-
lation
1st Tbilisi Triennial, CCA/
Georgian National Museum



_Grid (Trapped/Lost)

2002 / multimedia installation / production
still
Cemeti Art House, Yogyakarta





_School

1999 -2001 / video installation on modified screen
49. Biennale di Venezia, Arsenale, Venice (2001)
Herzliya Museum of Contemporary Art, Herzliya (2001)
Stedelijk Museum, Amsterdam (2002)



_Insides

1993 / installation behind veiled screen
Van Abbemuseum, Eindhoven

_Mockery (Projections)

(featuring Atone Niane)

2002 / video installation, 15'20 min.

_As an overseas Chinese - born in Indonesia, educated and living in the Netherlands - Tjong Ang was aware of his ambivalent relationship with China, its people and its rapidly developing art world. To avoid the quagmire of false ideas associated with this situation, he chose to remain silent on the subject and invited someone else to address the Chinese audience. This person is the African storyteller Atone Niane, who was invited to speak about the artist's undertaking to show his work in China for the first time. In the video, two men enter an empty room, one African and one Chinese man (the artist himself), both wearing suits and sunglasses. The artist in the background remains silent, showing slides in a slide projector, the lens of which is aimed directly at the lens of the recording camera. The African man's monologue in front of the image is direct, confrontational, expressive. His story unfolds the artist's dilemma of entering the Chinese art market, acknowledging a diasporic position but rejecting the limitations of such a label. Gradually, the narrator mixes the artist's story with his own position as an African emigré overseas, creating a verbal and unprecedented complexity about the global discrepancies between North and South and between East and West. When the African man begins to speak in a trance, he is guided away by the artist. Together they leave the room.

Produced for the exhibition project The Third Space in the Fourth World, Eastlink Gallery, Shanghai (2002)
Public/Private, Auckland Triennial, Auckland Art Museum (2004)
Politically Correct? Dutch!, Galerie Krinzinger, Vienna (2005)
Traveling exhibition: A Short History of Dutch Video Art, Gate Foundation, Amsterdam (2007/2008)
[Collection Museum of Modern Art Arnhem]

Between Borders, Museum Arnhem (2023)



_Bring Your Own Light

1993 / installation behind veiled
screen
Van Rooy Galerie, Amsterdam



_Son of Ha
2001/ video still



_Traffic
2001/ video still

_Timeline Underworld

2001 / 24 channel video installation
Blue Moon -The Unprecedented
City, Groningen

_Geheugenspel (Memory Game)

(with Roy Villevoye)
2004 / mixed media video installation

_In three videos, a girl and two boys (about ten years old) pose as old people. They wear wrinkles masks with white hair and speak with trembling voices. Individually or in pairs, they pretend to recount childhood memories from long ago, events that have actually just happened in their lives.

In a fourth video, an elderly man wearing a child's mask recalls his childhood. In the installation, the four videos were played on separate monitors. The masks of old men and women were displayed on two tables, illuminated by theatre lights. The audience was invited to try on the masks in front of a mirror and take part in the memory game.

Produced for de kleine biennale, Fort Vechten,
Utrecht (2004)
De wereld deugt, helaas wijzelf wat minder,
De Appel, Amsterdam (2004)
[Collection MUHKA Antwerp]





_Pavilion of Distance: A Greek
Tragedy

2012/ collective video and sculptural
installation
Georgian National Museum / CCA Tbilisi
1st Tbilisi Triennial

_Figure in Landscape (Initiation)

1994 / painting, veil, installation
Centro Wifredo Lam, 5th Havana Biennale



_Like a Zombie

1997 / video, performance, installation
Het Torentje, Almelo



_Settlements

2011 / installation, performance, video
Museum Beelden aan Zee, The Hague



Portrait of a Young Man (Initiation)

1991/ painting
[Collection Van Abbemuseum, Eindhoven]



— Geschwistergespräche

A project for 'Neues Leben'
2000 / video, performance, installation
Galerie für Zeitgenössische Kunst,
Leipzig

—Invited by the Galerie für Zeitgenössische Kunst Leipzig to reflect on the German reunification of 1989, Tiong Ang proposed to 'remake' four selected scenes from the locally well-known feature film Nikolaikirche, (about a privileged Stasi family in former East Germany, set just before the 'Wende'). Subsequently a new, fifth scene taking place in the present was added. The remake was performed by local actors and amateurs.



_School Pictures

(with Roy Villevoe)
1997 / video, billboards, installation, performance
Festival aan de Werf, Utrecht



_Misconceptions of the Lyrical Cube

rehearsal still

2018 / installation, performance
HOW Art Museum, Shanghai

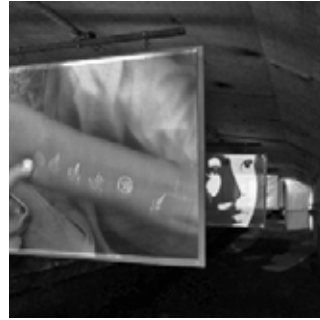


_Timeline Underworld

2001 / 24-channel video installation
Blue Moon -The Unprecedented
City, Groningen
Commissioned by CBK Groningen

_Timeline Underworld was an installation in a remarkable location: an abandoned underground tunnel, 220 metres long, originally built to transport coal. This setting provided a physical line for a time-based experience in which the viewer was confronted with 24 video tracks projected onto screens arranged in a long row. The multiplicity of images and sounds evoked a narrative structure representing the 'underworld', a metaphor for a state of mind lurking beneath the surface of everyday life. The raw state of the industrial architecture below ground level ensured maximum engagement with the images and provoked a sense of being lost, of being cut off from the real world. The act of walking through the tunnel could be seen as an initiation, a 'rite of passage', and at the same time as a journey through an unknown world.

The walking experience offered the viewer a complexity of images. There are staged scenes with actors personifying different states of mind, human relationships and behaviours. On the other hand, there are documentary images of ordinary people, children, landscapes, interiors and still lifes that were collected over the course of three years during travels through India, Spain, East Germany, the Netherlands and South Africa. A dream-like state of mind is revealed, introducing a wandering eye, a homeless soul, portraying different tempers and moods, ranging from aggression to inertia. Some images have a poetic, ambient quality, others are neutral observations, but there are also hints of fear and violence.



_Orange River/Two Women

2001/ video still / silkscreen print
[collection Stedelijk Museum Amsterdam]

_Prisoners

2004 / 3-channel video installation
Florence Lynch Gallery, New York



_Three Men

2001/ video projection

_Wounded
2004 /video projection

_Prisoners

2004 /video projection

_Models for (the) People

2008 / mixed media installation
7th Shanghai Biennale/
Shanghai Art Museum



_Pavilion of Distance II: Cross Roads and
Hazy Maze

2013 / 2-channel video installation, performance
Rezan Has Museum, Istanbul
80WSE NYU University Art Gallery, New York

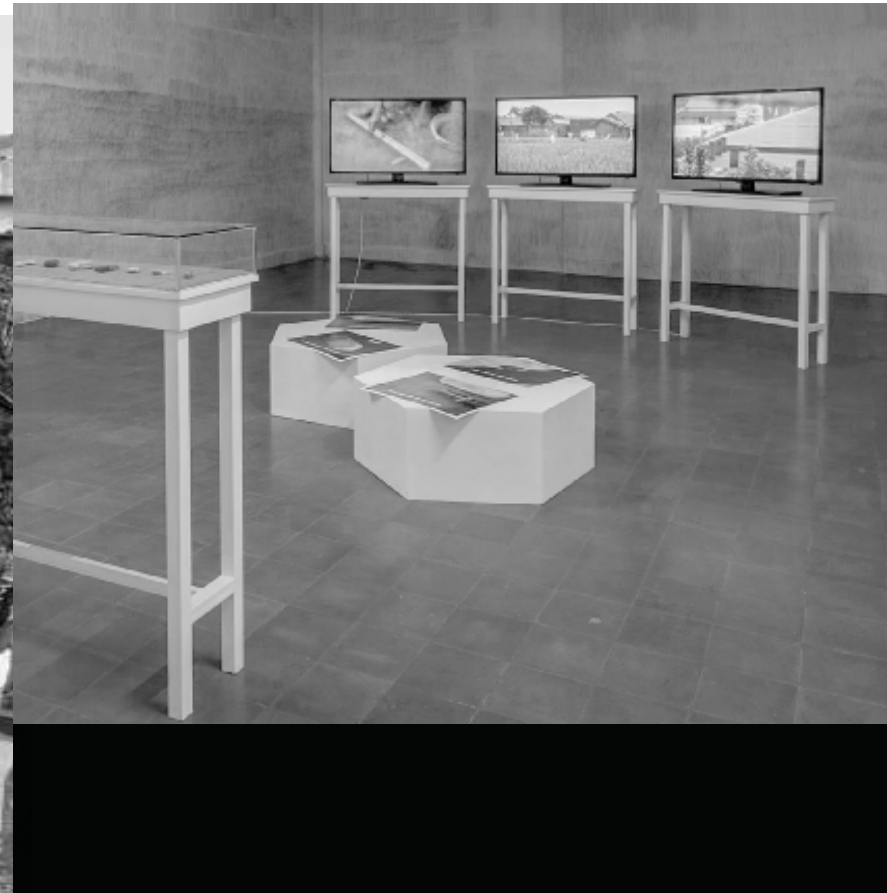


_Timeline Underworld

2001/ 24-channel video installation
Blue Moon -The Unprecedented
City, Groningen

_My Name is Pencil (Pensil! Potlot! Potlood!)

2013 / 3-channel video, mixed media installation
XII Jogja Biennial / Yogyakarta Art Museum



_Mijn Naam is Potlood! (Potlot ! Pensil!
Pencil !)

2009 / wall paper design for installation
Centraal Museum, Utrecht

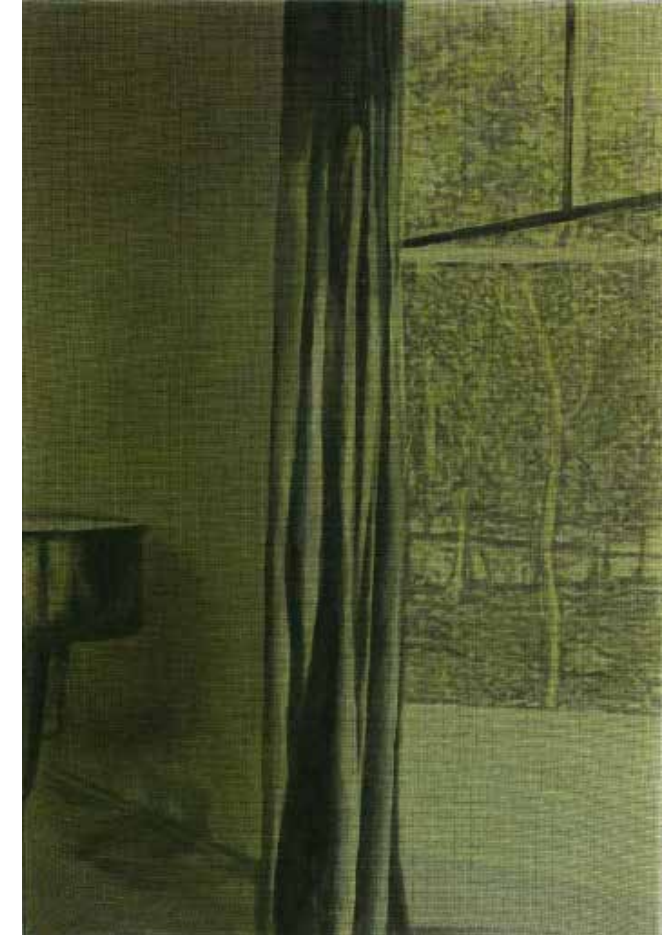


_Video Shop

(with Abrie Fourie)
2000 / mixed media installation
De Bagagehal, Amsterdam

_How To Act

(with Hiroomi Horiuchi, Robert Wittendorp
and Alejandro Ramirez)
2013 / installation, performance, film production
Lumen Travo Gallery, Amsterdam



_The Escape

2009 / painting



_Surrender (Portrait of Jacky Kennedy)

2009 / painting



_Eighth Chapter

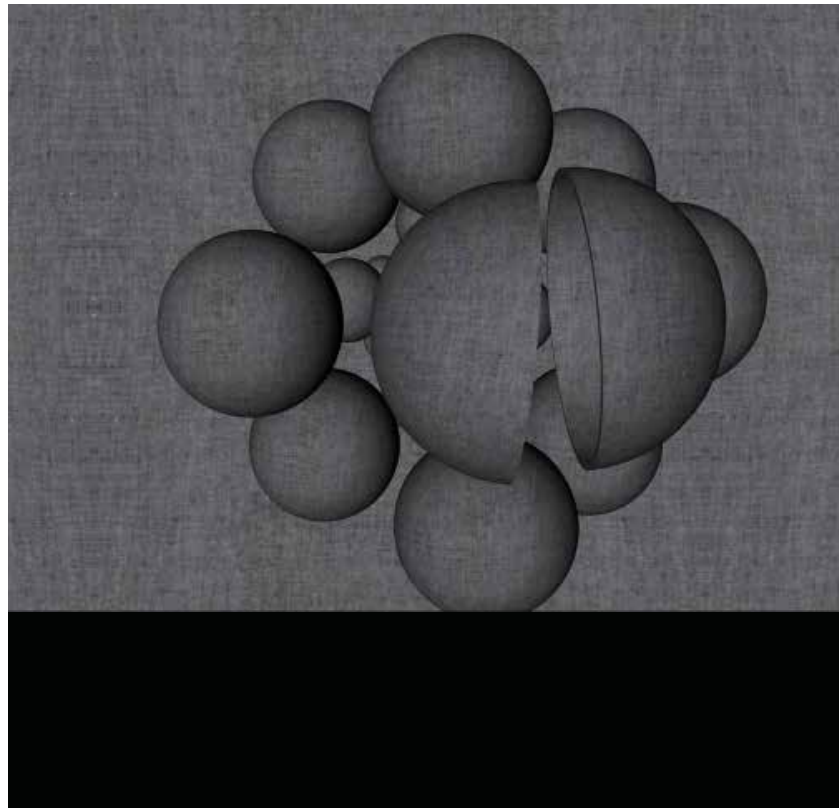
2013 / video installation, banners
Museum Van Loon, Amsterdam



_Portrait of Two Boys (Initiation/Surgery)

1991/ painting
[Collection Van Abbemuseum, Eindhoven]

In: Delinking Relinking, collection presentation (2021-2025)



_Universality - Decorum of Thought and Desire

2015 / 8-channel video installation, posters, objects in vitrine,
architectural design, performance
5th Guangzhou Triennial / Guangdong Museum of Art, Guangzhou

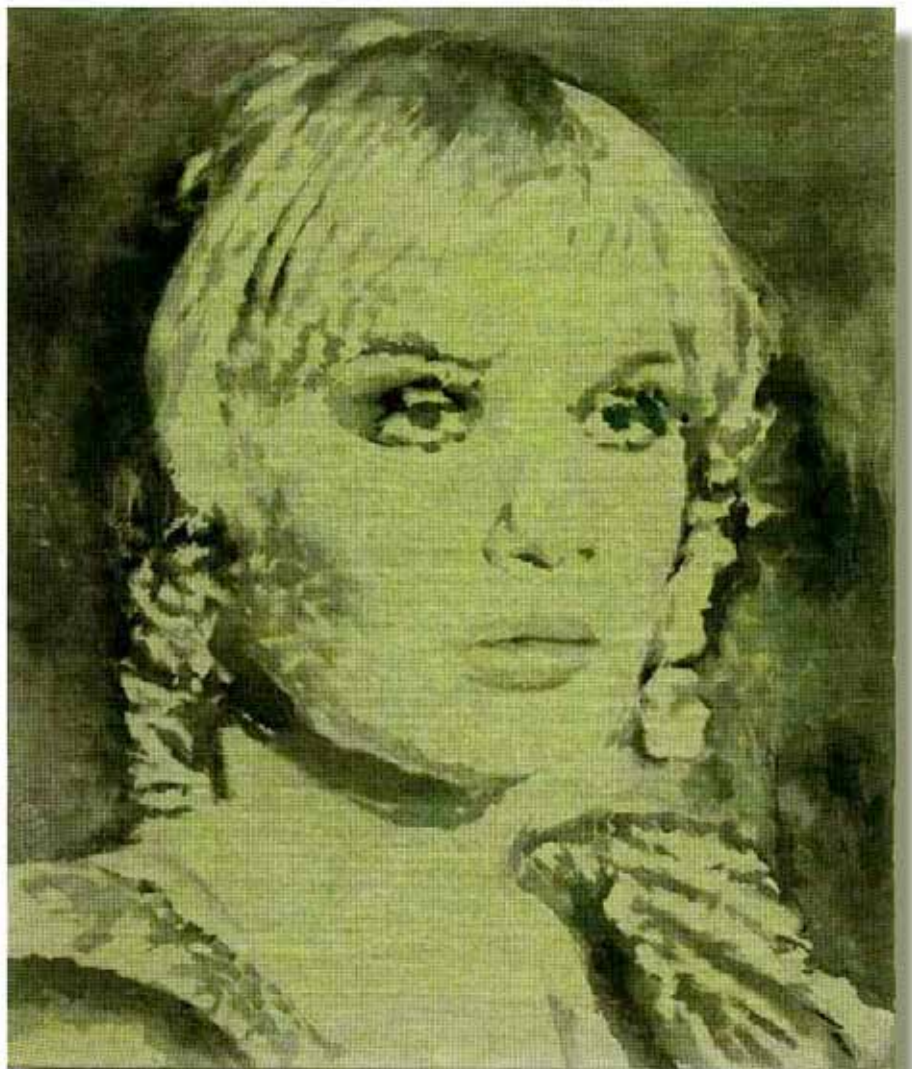
Still Life - animation (with Louwrens Duhén)



_Eighth Chapter

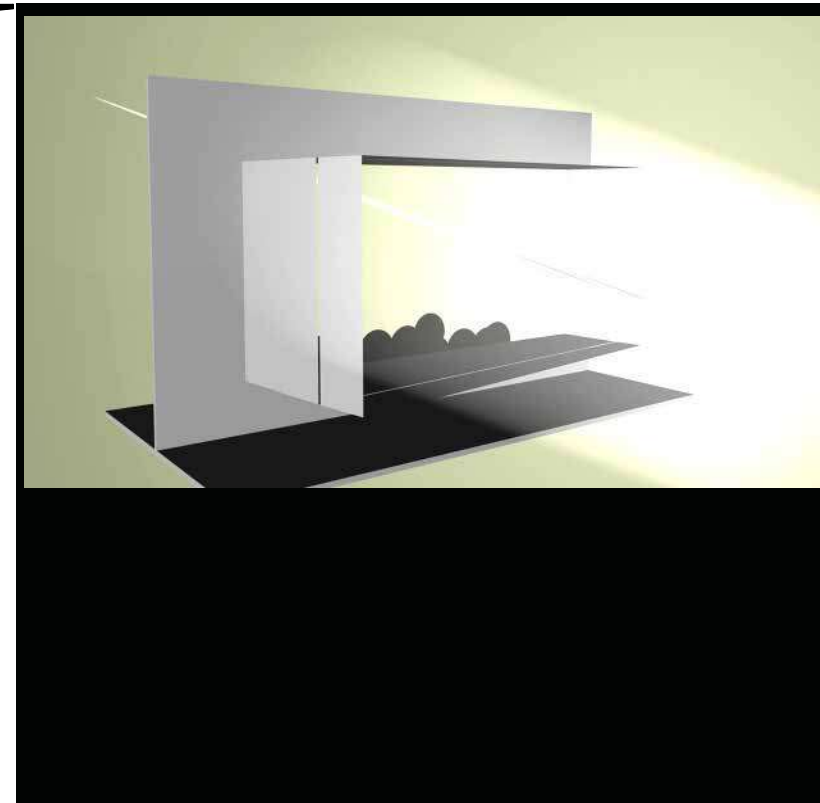
2013 / video installation, banners
Museum Van Loon, Amsterdam

UNTITLED archival footage



_Surrender (Portrait of Monique
van de Ven)

2008 / painting
[De Nederlandsche Bank, Amsterdam]



_Universality - Decorum of Thought and Desire

2015 / 8-channel video installation, posters, objects in vitrine,
architectural design, performance
5th Guangzhou Triennial / Guangdong Museum of Art, Guangzhou

Act and Audience - animation (with Louwrens Duhén)



_School

2001 /video still
[Collection Stedelijk Museum, Amsterdam]

_Interior for Exteriority

1992 / painting



_Cut Close Ups On Matriarchy

2005 / 2-channel video installation on prepared screens
De Appel, Amsterdam



_Ketoprak (Projections)

(with André Kruysen, featuring Mark Kremer) -2014 / video still
CODA Museum, Apeldoorn



_Interiors

1995 / mixed media installation
4th Istanbul Biennale

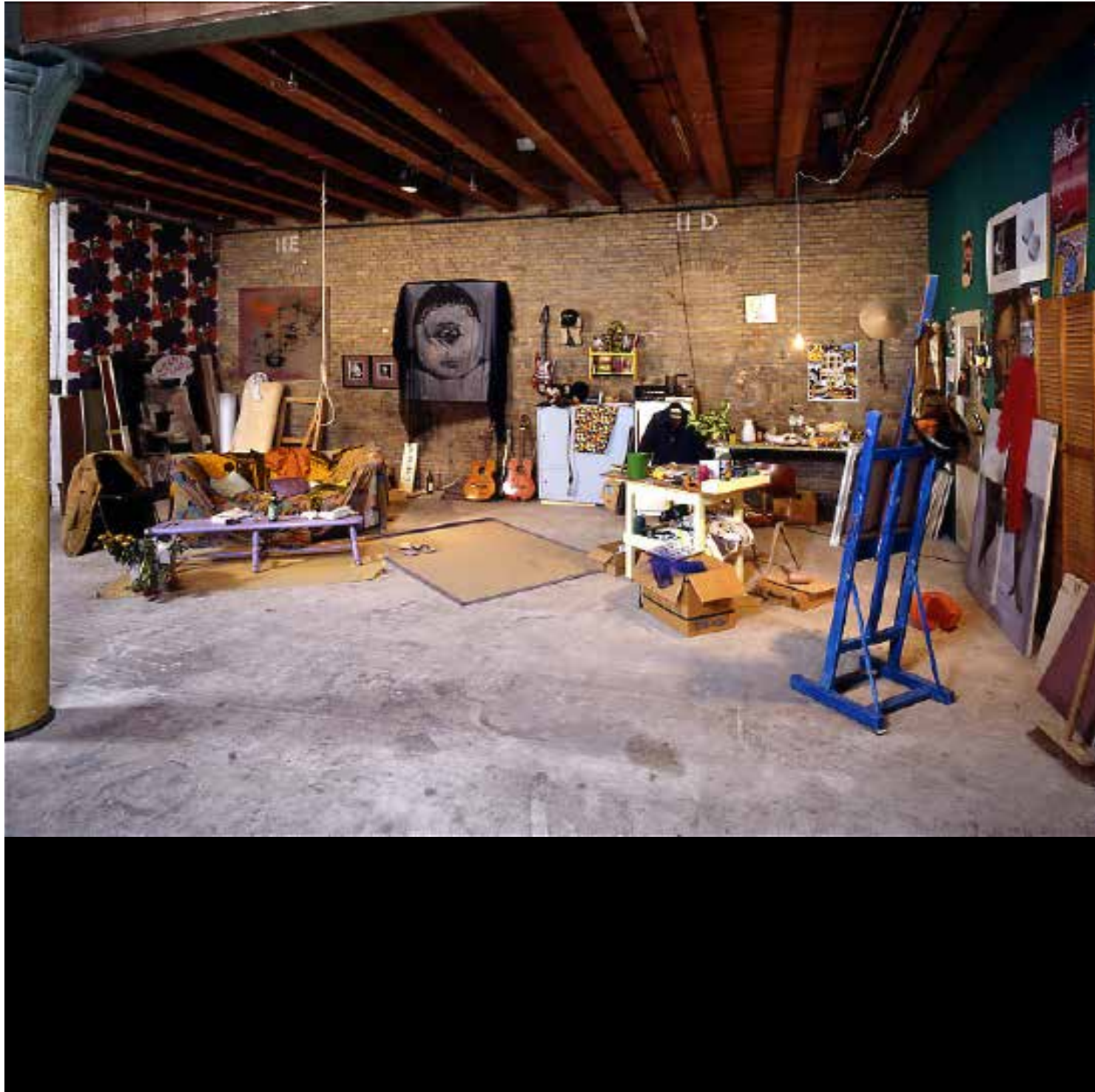


_Models for (the) People

(featuring Atone Niane)

2008 / production still

7th Shanghai Biennale



_The fictional character 'Tiong Ang' was conceived as the lead role in a self-produced sitcom as the result of a thought experiment to personify the figure of the artist as a television product. The storyline was based on real events in the project as if the project was no longer a reference to the medium (television), but a mere obsessive epitome, a temporary embodiment of an immersion in public media in general.

A selection of Ang's work, both old and new paintings, was installed in the set, which represented his own studio apartment. Despite extensive research in commercial television studios in New York, the script written by Kustera and Ang was rejected by the director who was later hired. So the sitcom was recorded under hysterical pressure and psychological tension. Mostly improvised, the tape contains disparate elements of a failed mass-media production in a perverse spirit and style.

_The Making of Painted Strokes (Sitcom)

(with Carter Kustera)
1995 / installation, performance, video
proton ICA, Amsterdam /
Thread Waxing Space, New York

Screened at De Appel, Amsterdam



_Initiation

1994 / veiled paintings on modified
panels, veiled windows
De Appel, Amsterdam



_Swing

(with Abrie Fourie)
 2000 /multi media installation / video
 still
 Castle of Good Hope, Capetown



_Timeline Underworld

2001/ 24-channel video installation
 Blue Moon-The Unprecedented
 City, Groningen
 Legs and Grids -video still

_Bombay Rushes

(with Roy Villevoeye)
 1998 / production still
 De Gele Rijder, Arnhem





_House of Shyness

(with Alejandro Ramirez)
2015 / film still
Taipei Fine Arts Museum

_Immune Sequences

2004 / 12-channel video installation
5th Shanghai Biennale /
Shanghai Art Museum

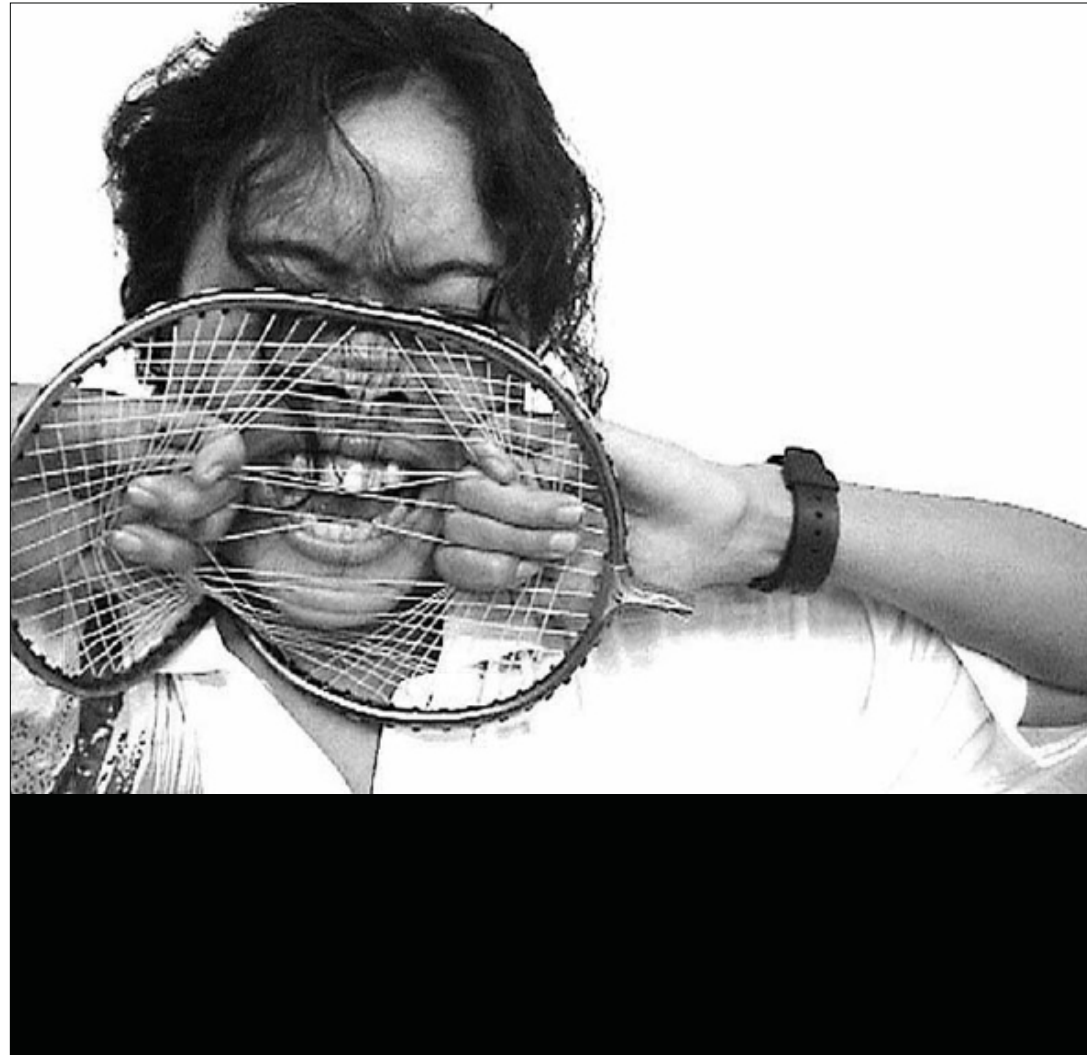


_Ray of Light

1998 / 3-channel video installation
Van Abbemuseum, Eindhoven

_A Year Of Living Dangerously

2016/ 2-channel video installation
Nieuw Dakota, Amsterdam



_FINAL (Mixed Doubles)

with Joned Suryatmoko and Uung Qadriatin -actors
2002 / video, 14 min.

_A man and a woman dressed in sports gear enter a room, a dressing room. They are badminton players preparing for an important match (see title). It remains unclear whether they are representing their country, a club or just themselves. After a short warm-up, the two players reflect on their thoughts and feelings about the upcoming match and their tense relationship with each other. Occasionally, a mysterious Chinese man in black (the artist) appears without saying a word. Is he their patron, their coach or perhaps the referee? The behaviour of the players, their conversations and individual monologues in front of the mirror (which is the lens of the camera) reveal a deep sense of mistrust and anxiety, which is only set aside by a mutual ambition to win the game.

The game itself remains unseen, but two different possible outcomes are shown: losing and winning. In the end, in a moment of violent euphoria, the couple beat up the man in black and leave the dressing room in utter chaos.

This video must be seen as a video performance. It was shot in one morning session, in a series of briefly instructed but improvised scenes. The camera was placed in a single position. There was no script, no rehearsal, no translation. The spoken language is Indonesian (which the artist doesn't speak).

Produced for GRID, Cemeti Art House, Yogyakarta (2002)
and GRID, Erasmushuis, Dutch Cultural Centre, Jakarta (2003)

Transit 8 - Views of Indonesia, Umbrella Studio, Townsville / 24HR Art, Darwin, Australia (2003)
Shared History: Decolonizing the Image, Art & Amicitiae, Amsterdam (2006)



_My Name is Pencil

2009 / production still
Beyond the Dutch, Centraal Museum, Utrecht
XII Jogja Biennial, Yogyakarta

JENENGKU POTLOT

_Models for (the) People

(featuring Atone Niane)
2008 / production still
7th Shanghai Biennale



_As The Academy Turns

2010 / video installation
Manifesta 8, Murcia

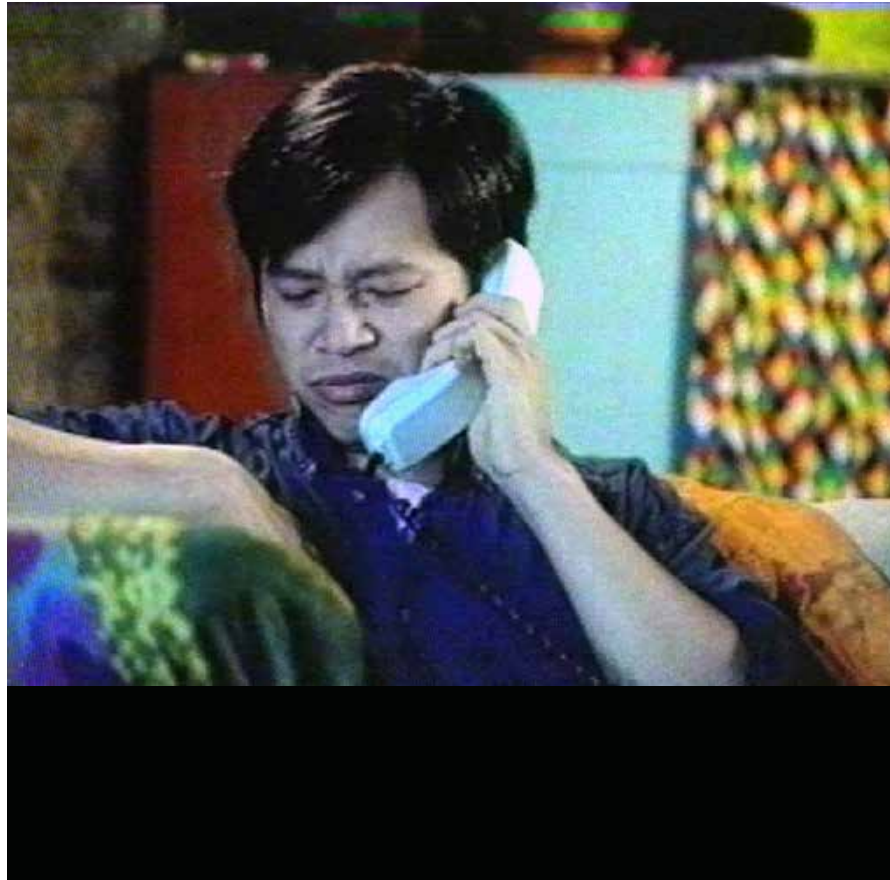
_The Studio

2000 / mixed media installation
Lumen Travo Gallery, Amsterdam



_Painted Strokes (Sitcom)

(with Carter Kustera)
1995 / installation, performance, video
produced and screened at Proton ICA, Amsterdam /
screened at De Appel, Amsterdam
Thread Waxing Space, New York



_As a starting point for a reflection on the image of the contemporary artist in popular mass media, various specializations in the field of television and film were put to the test as metaphorical positions: scriptwriter of one's own life, actor as oneself, the reconstruction of one's own habitat as a television set in the role of a set designer, director and producer.

The storyline of the sitcom was based on real events in personal life and in the project, as if the project was no longer a reference to the medium (popular television), but a mere epitome, a temporary embodiment of an immersion in contemporary media in general.

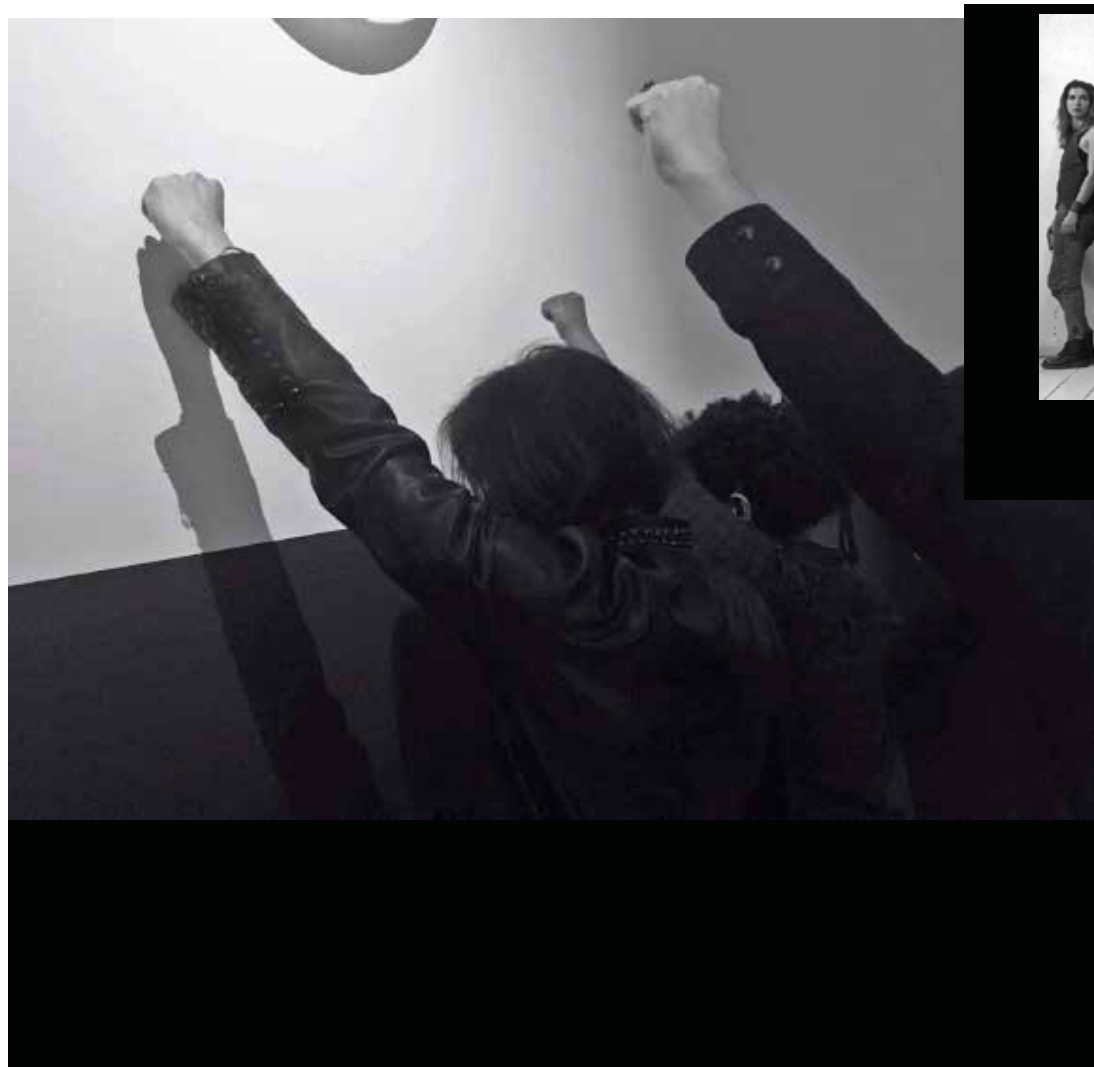
_How To Act

2013 / installation, performance, video
Lumen Travo Gallery, Amsterdam



_Timeline Underworld

2001/ 24-channel video installation
Blue Moon -The Unprecedented
City, Groningen



_Sleeper

2017 / installation, performance, video
BAK basis voor actuele kunst, Utrecht



_House of Shyness

2014 / installation, performance,
feature film
Taipei Fine Arts Museum, Taipei



The Second Hands

2022 / production still
National Museum of Contemporary Art
(MNAC), Bucharest
(Post-Covid / 9th Bucharest Biennale;
ongoing project, 2020 -2024)

[see other document on The 2nd Hands]

TIONG ANG

archive in random order

_# 02. Tiong Ang has produced paintings, films, performances and installations in long-lasting production processes. His work often involves collaborations with other artists or performers and explores the intersection of global history and personal narratives. Throughout his oeuvre, he maintains a clear and logical structure that enables a precise and objective exploration of his subject matter. Ang's productions are characterized by quasi-theatrical enactments that offer a unique perspective on the human condition. As observer, curator, director or participant, he delves into unbalanced terrains of the human condition. In his recent film projects and performances, Ang focuses on the relationship between his solitary presence and collective and affinitive imaginations within historical and spatial contexts.

[see other document on 'collaborative projects']

_Ang's projects engage with a diversity of human relationships, using observational intervention, performative situations, subtle humour, and pseudo-chance. He questions subjective conditions within complex and conflicting environments, motivated by ethical or socio-political concerns. Diverse perspectives on identity, cultural values and social cohesion are presented in unconventional ways, resulting in a variety of imaginative worlds that encompass somatic, sonic, and poetic elements.

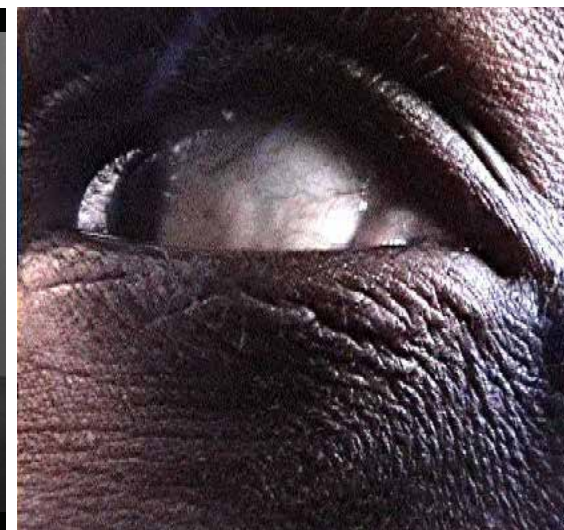
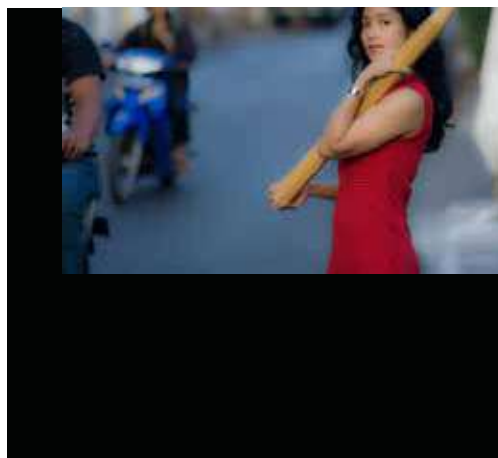
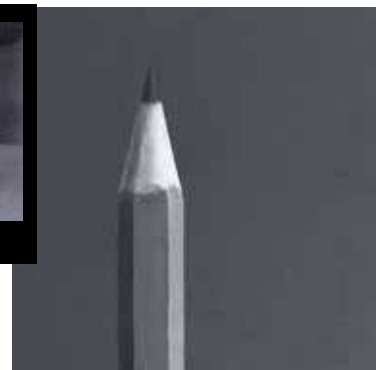
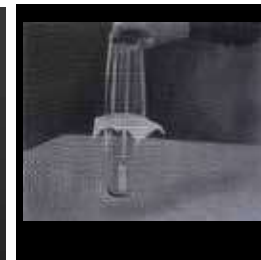
_Recurring themes are the impact of mass/digital media on individual perspective and collective imagination, and the anxieties generated by the process of diaspora and globalization. The work aims for a heightened state of dislocation that allows us to recognize our own sense of belonging within the global sphere. Ang uses a mixture of documentary observations and found situations, alongside manipulated and edited imagery, to evoke an alternative state of mind. This state appears disorienting, disrupted, and fragmented, yet remains fluid and capable of accelerating into new zones of knowledge and sensibility.

_Tiong Ang studied at the Rietveld Academy and Rijksakademie of Fine Arts, both in Amsterdam. He had residencies/work periods in (a.o.) Senegal (1990), New York City (1996), Germany (1999), South Africa (2000), Indonesia (2002), and China (2002). His work has been included in shows in The Netherlands, Belgium, China, Germany, Finland, France, Italy, Spain, Japan, the UK, South Africa, Israel, Indonesia, Austria, South Korea, Australia, New Zealand, India, Burkina Faso, Russia, Taiwan, Georgia, Iceland, Romania and the United States. He participated a.o. in the 2015 Asia Biennial/Guangzhou Triennial, the 2013 Jogja Biennial, the 2004 and 2008 Shanghai Biennales, the 2001 Venice Biennale, the 1995 Istanbul Biennale and the 1994 Havana Biennale. He lives and works in and from Amsterdam.

_Misconceptions of the Lyrical Cube

2018 / installation, performance
HOW Art Museum, Shanghai





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[2024]