



TIONG ANG : COLLABORATIVE PROJECTS

(PERFORMANCE, FILM, TEXT,
INSTALLATION, PHOTOGRAPHY)

V
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TIONG
ANG : COLLAB-
ORATIVE (FILM)
(PERFORMANCE)
(INSTALLATION)
PROJECTS

Tiong Ang's work focuses on individual narratives within collective conditions, negotiating the exchange between cultural differences. He is known for using a wide range of media including performance, film, photography, installation, and painting.

Over the past few years he has produced films, performances, and installations in extensive research and production processes that display a wide array of quasi-theatrical enactments. Often in collaboration with other artists or performers, the work links terms of global histories with personal and affectional motives. As observers, curators, directors or participants, the artists delve into unbalanced terrains of human sociality and collectivity. In recent projects, Ang verifies his solitary presence in conjunction with conditioned and relational imaginations, influenced by political, historical and spatial contexts.

Conflicting elements about the nature of identity, cultural meaning and social absorption have emerged. Ang articulates relational concepts such as presence and absence, engagement and distance, the local and the exotic, memory and speculation. Forms of human representation are demonstrated in a variety of structures and schemes, using intervention, disguise, chance, juxtaposition, guidance, and improvisation.

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), China (2002), and Indonesia (2002).

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 (Plateau of Humankind), the 1995 Istanbul Biennale and the 1994 Havana Biennale. He lives and works in and from Amsterdam. He has work in the collections of the Stedelijk Museum Amsterdam, Van Abbemuseum Eindhoven, MUHKA Antwerp, Museum of Modern Art Arnhem, Museum De Paviljoens Almere, and other public and private collections.

<https://vimeo.com/tiongang>

THE SECOND HANDS #POSTPONED

Tiong Ang & Company

2020-2022 / collective performance, travel scheme, and public installation

9th Bucharest Biennale 2020

National Museum of Contemporary Art, Bucharest



THE SECOND HANDS

#POSTPONED

A PALACE, TWO CARAVANS,
THREE FILMS, ONE DANCE

Tiong Ang & Company

2020-2022 / collective performance, travel scheme, and public installation

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National Museum of Contemporary Art, Bucharest



DISPROGNOSIS

Tiong Ang & Marcha van den Hurk
2019 / collective performance and
dialogue-drawing workshop
Honolulu Biennial 2019 / Public Program





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Tiong Ang & Marcha van den Hurk

2019 / collective performance and dialogue-drawing workshop
Honolulu Biennial 2019 / Public Program

in collaboration with Jaimie Schrack, Jennifer Stikeleather,
Manu Mei-Singh, Jonathan Swanz, and Juvana Solliven



A collective happening with five Honolulu based individuals, representing different artistic practices and social attitudes. They enact postures of both resistance and ritual invitation, addressing the audience into participating in drawing thoughts, concerns and practical ideas on the 'nearby future'.

MISCONCEPTIONS OF THE LYRICAL CUBE

Tiong Ang & COMPANY

2018 / collective performance, installation, video
HOW Art Museum, Shanghai



MISCONCEPTIONS OF THE LYRICAL CUBE

Tiong Ang & COMPANY

2018 / collective performance / installation / video

HOW Art Museum, Shanghai

in collaboration with **Andres Novo** (architecture), **Esther Arribas** (choreography),
Kang Mangmang (translation), **Heekyung Ryu**, **Ingrid Sanghee Edwards**, **Robert Wittendorp**,
Xiao Fo, **Fu Ming**, **Shao Lei**, **Yang Liuyue**, **Li Yaqiong**, **Daniela Banderas** (performers)

<http://www.howartmuseum.org/article/index/id/422>



Misconceptions of the Lyrical Cube is a multi-disciplinary museum installation in which a collective 'performance of encounter' is staged at the opening of the exhibition Heteroglossia, executed by Dutch-based artists, in dialogue with Chinese artists.

The project explores artistic, social and environmental conditions in present-day China, by unfolding a cumulative movement of physical actions and postures. During more than 9 hours, twelve performers take a position in a constructed set, in intricacy of multiple relationships with both each other and the audience. The performance reveals a somatic experience, as a ritualistic process to signify solitude and individuality, and questions how to find proximity and connection.

The performers are visual artists, artisans, researchers and designers from different places, with their creative attitudes and questions of authorship embedded in the physical agency of the performance. The piece is developed in a series of guided meetings and rehearsals, yet the execution allows freedom of movement, personal improvisation, entering and exiting at will, and address of audience and participation.

The setting employs the staging of four washing machines, displayed on a series of pedestals. The machines refer to cycles of centrifugal washing (soaking, rinsing, rotating), as a metaphor for a 'laundry of ideas', where we witness the social world in repetitive rhythms of innovation and reconstruction. The architectural grid - consisting of a series of unfinished, transparent, hanging walls, along which the machines and the pedestals are displayed - suggests an exploration into degrees of modernity, conformity, and consumerism.

After the performance, the set remains empty. Small leftovers of a decayed porcelain industry (the stereotype of Chinese merchandise) are hidden in the installation; broken bowls, roof tiles, manual tools, raw clay materials.



MISCONCEPTIONS OF THE LYRICAL CUBE

Tiong Ang & COMPANY
2018 / a collective performance of encounter
HOW Art Museum, Shanghai



MISCONCEPTIONS OF THE LYRICAL CUBE

Tiong Ang & COMPANY
2018 / collective performance, installation, video
HOW Art Museum, Shanghai



MISCONCEPTIONS OF THE LYRICAL CUBE

Tiong Ang & COMPANY
2018 / collective performance, installation, video
HOW Art Museum, Shanghai



MISCONCEPTIONS OF THE LYRICAL CUBE

Tiong Ang & COMPANY
 2018 / collective performance, installation, video
 HOW Art Museum, Shanghai



BRIDGING REALITIES

Tiong Ang & COMPANY

- in association with Ola Hassanain, Heekyung Ryu, Ingrid Sanghee Edwards, Stavroula Gregoriou, Robert Wittendorp, Winston Nanlohy, Sebastian Gonzalez de Gortari, and Alejandro Ramirez

2018 / solo exhibition as group show / collective performance
Lumen Travo Gallery, Amsterdam

<https://www.lumentravo.nl/wp/?p=4048>

As deviation from the concept of 'solo exhibition', Tiong Ang has invited eight emerging, international artists around him to show a singular studio piece, a usable object, and/or a video track from their practice in the gallery, and in addition, present themselves physically to the audience, in a series of collective happenings and performances.

The diverse practices of the participants reflect upon an imagined 'alternative' zone of agency, in which they can reach a balanced platform to explore 'unrestrained creativity' and an 'autonomous art practice' in productive and dialectic coalition. The substance on display defy the expected object-oriented nature of art works being presented in a gallery setting; these objects are being used in performative actions.

The collective, durational and semi-improvisational performances aim to connect and combine situations of solitude, retreat, encounter, agency, and close gathering in ambivalently composed ways, in which diversity and multiplicity form natural layers of meaning.



BRIDGING REALITIES

Tiong Ang & COMPANY
2018 / solo exhibition as group show
Lumen Travo Gallery, Amsterdam



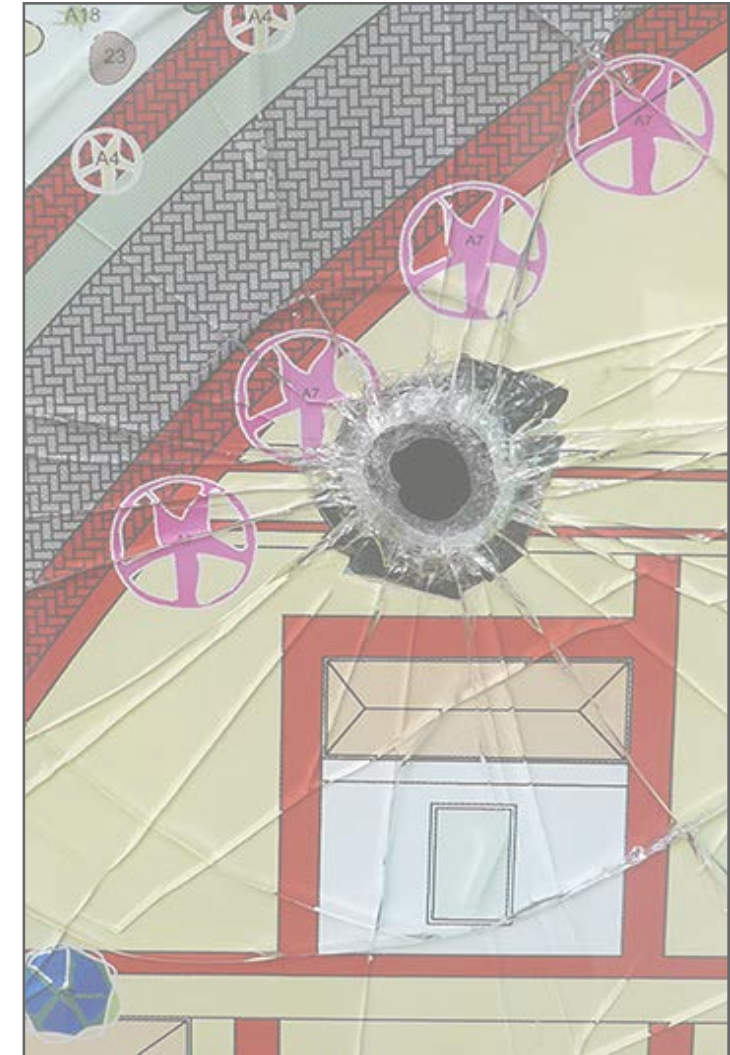
BRIDGING REALITIES

Tiong Ang & COMPANY

2018 / solo exhibition as group show /

collective performance

Lumen Travo Gallery, Amsterdam





SLEEPER (Continued #2)

Tiong Ang & COMPANY
2018 / Honolulu (scenography: Marcha van den Hurk)
Het Wilde Weten, Rotterdam



SLEEPER

Tiong Ang & COMPANY
2017 / collective performance / installation / texts
BAK basis voor actuele kunst, Utrecht

SLEEPER

Tiong Ang & COMPANY

- in association with **Sebastian Gonzalez de Gortari, Ola Hassanain, Jan Yongdeok Lim, Winston Nanlohy, Andres Novo, Kristina Orszaghova, Alejandro Ramirez, and Heekyung Ryu**
2017 / collective performance / texts / video installation / stage design / film project
To Seminar, BAK basis voor actuele kunst, Utrecht

<https://www.bakonline.org/program-item/instituting-otherwise/to-seminar/sleeper/>

<https://www.bakonline.org/nl/program-item/instituting-otherwise/to-seminar/transference/>

Sleeper is a work composed of 1. a collection of song lyrics written by thirty artists invited by Tiong Ang, 2. a spatial design (the stage, a horizon), 3. a video installation with objects, and - most poignantly - 4. a group performance manifesting within these properties.

Evolving over more than three hours, the performers shift between a dormant, non-rendered presence to momentary postures of collective performativity based on media images of rock bands and forms of social protest. Engaging with issues of authorship and collectivity, the different parts of the work are structurally connected. The collective performance takes place during the opening of To Seminar and features a group of artists delivering songs written by other artists on a so-called crisis of artistic license and agency, and the times of conflict we live in. Both lyrics and performance address the gap between the expectations placed on art to engage with social reality and art's 'real' impact on social change.



SLEEPER / stage design with Andres Novo and Falke Pisano

Tiong Ang & COMPANY

2017 / collective performance / installation / texts
BAK basis voor actuele kunst, Utrecht



SLEEPER

Tiong Ang & COMPANY
2017 / video / To Seminar
BAK basis voor actuele kunst, Utrecht



SLEEPER

Tiong Ang & COMPANY
2017 / To Seminar
BAK basis voor actuele kunst, Utrecht



A YEAR OF LIVING DANGEROUSLY

Tiong Ang
2016 / 2-channel HD digital film installation / objects / group performance
(produced in Gudang Sarinah, Jakarta)
Rethinking Home, Nieuw Dakota, Amsterdam

A YEAR OF LIVING DANGEROUSLY

Tiong Ang

2016 / 2-channel HD digital film installation / objects / group performance
Rethinking Home, Nieuw Dakota, Amsterdam

<http://www.koneksi-connectie.com/artists/artist/1.html>

TRAILER: <https://vimeo.com/181525454>



The piece starts out as a reenactment of a Hollywood-style-film scene by local actors in Jakarta, in which Western journalists are caught in a political demonstration in Indonesia in 1965. A montage of the shoot is displayed in a sculptural stage design, including images of the rehearsal and research process, with a focus on the process of casting and rehearsing, of dialogue and interaction.

This fiction is based on a notorious film scene that functions as an alternative, pseudo-historical record of a turbulent, historical time frame in Indonesia, as told from an explicit Western perspective. The scene is taken from the feature film *The Year of Living Dangerously* (Peter Weir, 1982). The original film presents Indonesia and its explosive, political condition in 1965 as the context for a melodramatic narrative. The scene is repeated as a live performance with Amsterdam-based performers during the opening of the exhibition in The Netherlands.

The real events that followed in 1965 made Ang's family leave for the Netherlands, and remain to be a taboo subject matter in present-day Indonesia.



A YEAR OF LIVING
DANGEROUSLY
- video stills

Tiong Ang
2016 / 2-channel HD digital film
produced in Gudang Sarinah, Jakarta



UNIVERSALITY -DECORUM OF
THOUGHT AND DESIRE

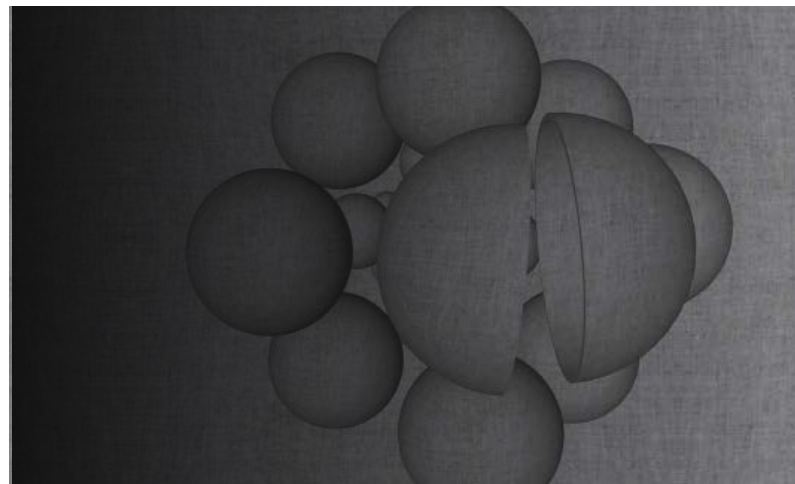
Tiong Ang & Co.
2015 / 1st Asia Biennial / 5th Guangzhou Triennial,
Guangdong Museum of Art, Guangzhou

UNIVERSALITY - DECORUM OF THOUGHT AND DESIRE

Tiong Ang & Co._

In *Universality as Decorum of Thought and Desire*, Tiong Ang has collaborated with **Alejandro Ramirez**, filmmaker, artist / **Dongyoung Lee**, graphic designer / **Robert Wittendorp**, designer, performer / **Louwrens Duhén**, 3d artist / **Sinta Wullur**, music composer / **Andres Novo**, architecture and construction advisor / **Atone Niane**, **Ingrid Sanghee Edwards**, **Heekyung Ryu**, **Hiroomi Horiuchi**, **Anastasia Starostenko**, artists, performers
2015 / 8 channel video installation / architecture / objects
in vitrines / posters / collective performance
1st Asia Biennial / 5th Guangzhou Triennial,
Guangdong Museum of Art, Guangzhou

TRAILER: <https://vimeo.com/245454990>



Universality - Decorum of Thought and Desire (2015) is a total installation converging video projections, architecture, objects in vitrines, posters, animations, and performance. It brings together a diversity of reflections and subjective perspectives on notions of fiction and information, intersecting between ideas of autonomy, intercultural traffic, formal and informal exchange, and our collective understanding of the procedures of international media.

Visitors are welcomed in a maze of decorum; a constructed architecture of ambiguous nature has transformed the large museum hall into an array of separated yet interconnected sites. This immersive ambience, based on the layout of a TV studio, is to survey a multitude of conceptions of so-called 'universality' of human presence and values, and thus of artistic aspiration, in a series of fictional characters, animations and set pieces.

The studios - and in the center, a massive stage - are empty and abandoned. What has remained are the records of improper accounts of a dispatched American anchorwoman, the queer explorations of the European man, a placid Korean TV presenter demonstrating unusual props, and an African actor, dressed as a French revolutionary. This man seems estranged from his live identity. His prophetic rant - in or out of character - on the 'universality of human rights' might be read as a reminder of the need for a genuine and more multilateral understanding between individual and collectivist ideologies.



UNIVERSALITY -DECORUM OF THOUGHT AND DESIRE

Tiong Ang & Co._

#1. Ghosts (Woman and Objects) - with/featuring Heekyung Ryu

#2. Act and Audience - with/animated by Louwrens Duhén

#3. Masterpiece (How to Act)

- with/featuring Robert Wittendorp and Hiroomi Horiuchi

#4. Analog Noise - found online footage

conceived and produced by Tiong Ang

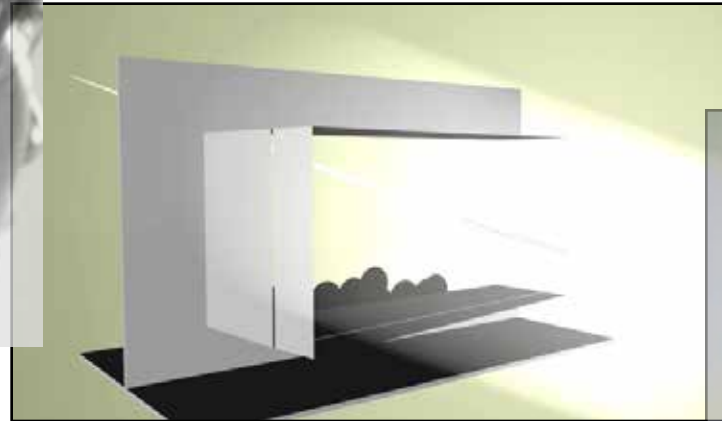
#5. Digital Noise -with/designed by Robert Wittendorp

#6. Newsroom - with/featuring Ingrid Sanghee Edwards

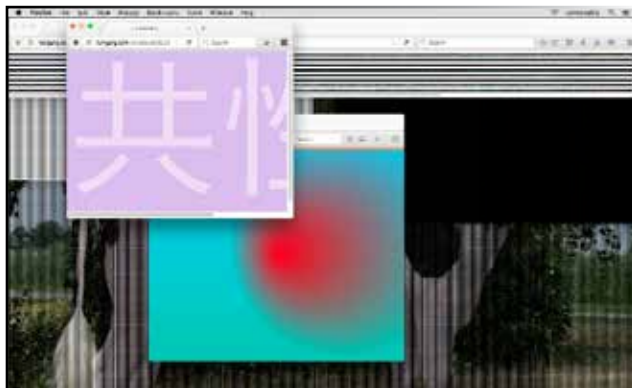
1.



2.



3.



5.



4.



6.

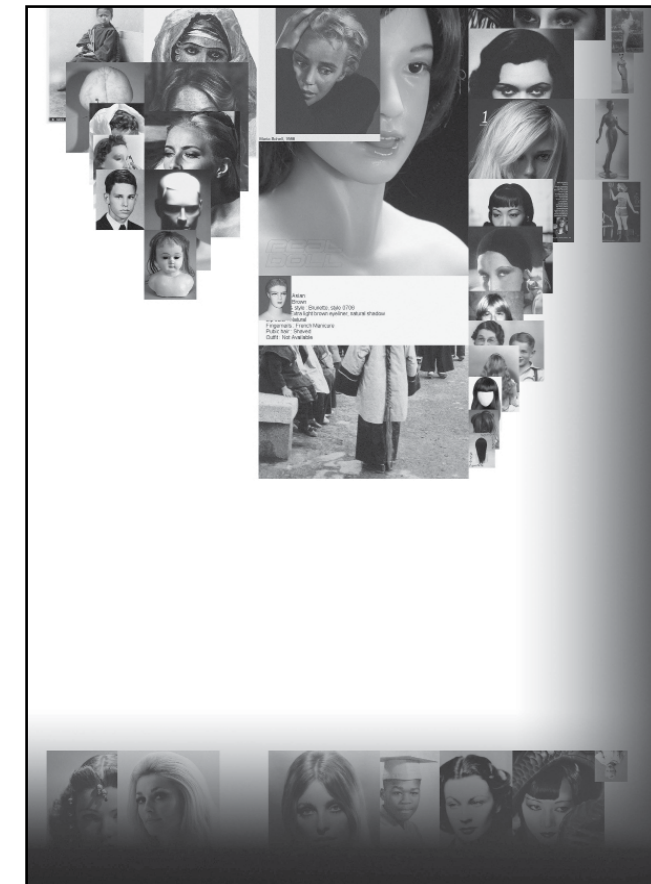


UNIVERSALITY - DECORUM OF THOUGHT AND DESIRE

Tiong Ang & Co._
* stage, spatial & vitrine design with Andres Novo



WATCH: <https://www.alejandroramirez.info/there-are-only-ways-in/>



UNIVERSALITY -DECORUM OF THOUGHT AND DESIRE

Tiong Ang & Co._

There Are Only Ways In - featuring **Atone Niane**,
directed by **Alejandro Ramirez**, original music by **Sinta Wullur**
4 sets of posters designed with **Dongyoung Lee**

HOUSE OF SHYNESS

Tiong Ang & Alejandro Ramirez

2014-2015 / research and performance project

/ feature film: 45:39 min. / HD digital film / colour

/ sound / Mandarin with English subtitles

Aesthetic Jam, Taipei Fine Arts Museum, Taipei

1st Research Pavilion, Venice

[https://www.tfam.museum/News/News_page.aspx?id=129&ddl-](https://www.tfam.museum/News/News_page.aspx?id=129&ddl-Lang=en-us)

[Lang=en-us](https://www.tfam.museum/News/News_page.aspx?id=129&ddl-Lang=en-us)

<https://www.uniarts.fi/en/newsroom/1st-research-pavilion-opens-exhibition-and-artistic-research-seminars>

<http://www.mahku.nl/news/1451.html>

<https://www.aramirezlab.net/house-of-shyness/>



Tiong Ang collaborated with artist/filmmaker Alejandro Ramirez to produce an experimental feature film in Taipei. Responding to ideas of shared authorship and dualistic collaboration, House of Shyness was an evolving process in which performative situations were generated to signify the tension between a chosen state of immanence and a collective, normative order.

The film starts as an observational dissociation, unfolding the alienating impact of undefined actions and objects on individual people at the periphery of the art museum. The city of Taipei and the institution behave as characters, evoking a collision of subjective experiences. Several personalities are introduced, like a young man initially stuck in his room studying ‘performativity in art’ to the point of alienation, unable to relate to other people. A young woman roams the streets at night, searching for something unknown. Another girl sees the world around her ‘through’ things, like a candy, or her phone. An older man scavenges through the rubble, backstage. All traces eventually lead to the exhibition hall, but not how we expect it.

The production holds a distinctive nocturnal atmosphere, exploring an outsider’s view on ‘Asianness’ while adopting specific production methodologies and cinematographic aesthetics. House of Shyness was initially produced during a research and production period in Taipei for the exhibition project Aesthetic Jam at the Taipei Fine Arts Museum at the end of 2014.

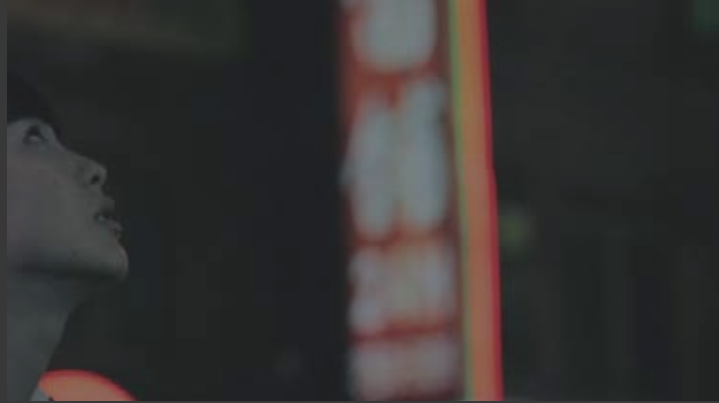


HOUSE OF SHYNESS

Tiong Ang & Alejandro Ramirez
2015 / 45:39 min. / HD digital film / colour /
sound / Mandarin with English subtitles

HOUSE OF SHYNESS

Tiong Ang & Alejandro Ramirez
2015 / 45:39 min. / HD digital film / colour /
sound / Mandarin with English subtitles



KETOPRAK (PROJECTIONS)

Tiong Ang & Andre Kruysen

-featuring Mark Kremer

2014 / installation wood, books, stones, screens in museum

vitrine / 2 channels / HD digital film / colour / sound

Indisch DNA, CODA Museum, Apeldoorn



KETOPRAK (PROJECTIONS)

Tiong Ang & Andre Kruysen

featuring Mark Kremer

2014 / installation / 2-channel HD digital film / colour / sound

Indisch DNA, CODA Museum, Apeldoorn

<https://vimeo.com/217055304>



Tiong Ang invited the Dutch sculptor Andre Kruysen to collaborate towards an installation/ intervention for the historical exhibition project Indisch DNA at the CODA Museum. The work was designed to explicitly conceal personal trajectories within a given art-historical timeline of postcoloniality.

In a 'packed' museum vitrine, five thick volumes of the original collection catalogue of President Sukarno's art collection are displayed, flanked by two small vertical video projections. One projection shows an interaction by the artists with the monument of Dutch artist Jan Toorop in The Hague, an early and foremost 'representative' of the Dutch Indies in Dutch modern art. A Dutch art critic (Mark Kremer) is assisted by the two artists to explain and showcase volumes of the Sukarno catalogue to the mute sculpture.

The other track shows the critic silently studying and browsing through the contents of the catalogues. His voiceover reads Sukarno's preface text.

Tiong Ang presents How To Act for his solo exhibition at Lumen Travo Gallery, Amsterdam. He tests the possibility of an enactment, or an acted play of himself by others, by re-staging his artistic position, stature and practice. The act of acting - offering lucid pretensions, play behaviour, and masked performance - is represented by a group of performers in a theatrical set sculpture in the exhibition space. At the stage and behind the screen, three young artists are invited to act out positions, actions or activities that would engage in imitation, impersonification or interpretation of the organizing artist, to speculate that the author's presence (in this case Tiong Ang's) could be simply replaced.

The work forms part of Tiong Ang's commitment to collaborative projects exploring a multitude (or complexity) of artistic positions and subjectivities:

<https://www.lumentravo.nl/wp/?p=3188>

HOW TO ACT

a solo exhibition of Tiong Ang
enacted by Alejandro Ramirez,
Robert Wittendorp, and Hiroomi Horiuchi
2013 / continuous performance, installation
Lumen Travo Gallery, Amsterdam



HOW TO ACT

a solo exhibition of Tiong Ang
enacted by Alejandro Ramirez, Robert Witten-
dorp, and Hiroomi Horiuchi
2013 / continuous performance, installation
Lumen Travo Gallery, Amsterdam



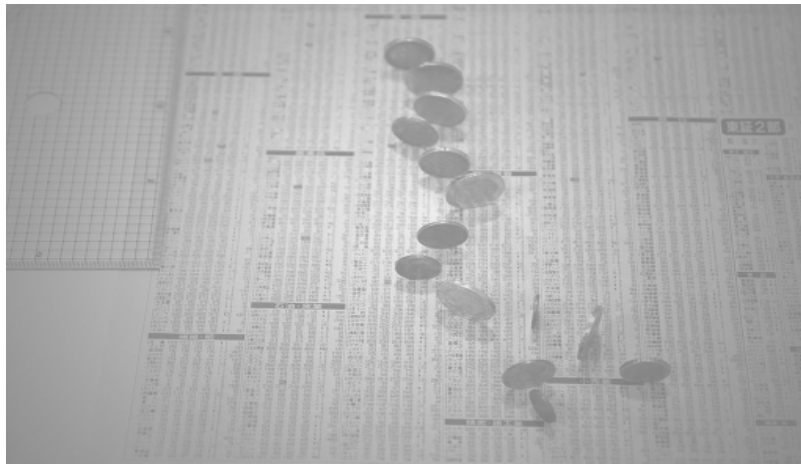
HOW TO ACT

a solo exhibition of **Tiong Ang**

enacted by Alejandro Ramirez, Robert Wittendorp,
and Hiroomi Horiuchi

2013 / continuous performance, installation

Lumen Travo Gallery, Amsterdam



PAVILION OF DISTANCE II: CROSS ROADS & HAZY MAZE

Tiong Ang & Co._

in association with Sobia Zaidi, Adriana Ramirez, Hiroomi Horiuchi, Eduarda Estrella, Heleen Langkamp, Sebastian Gonzalez de Gortari, Robert Wittendorp, Frans van Lent / performance musicians: Alejandro Ramirez, Ryan de Haan, Marina Stavrou, Zeynep Kayan, Efrat Gal, and Tiong Ang / cinematographer and editor: Alejandro Ramirez / concept and direction: Tiong Ang 2013 / 21:47 min. / two channel HD digital film / colour / sound/ installation, collective performance
Joyful Wisdom, Rezan Has Museum, Istanbul

<https://vimeo.com/156486416>

Pavilion of Distance 2: Cross Roads and Hazy Maze is conceived as a collective gathering within different temporal media, in search of post-educational commitment. It's a collaboratively and cinematically produced two-tiered film installation and a live performed, singular event, that juxtapose the moving, pre-recorded images with real-life counterpoints. The exhibition is proposed as a model for 'disintegration', as a farewell party.

The piece consists of two video tracks installed on two adjacent screens. One channel features a Pakistani woman artist addressing the audience with an enigmatic rant, combined with a rhythmic montage of modernistic suburban scenery, almost devoid of human activity. The other channel slowly narrates the gathering of some individual people within a diversity of anonymous urban settings. For no apparent reason, they decide to lay down their solitary activity to gather at one central location. Here they silently meet each other to form a temporary, homogeneous group, a sudden collectivity, to disintegrate again almost instantly. These quasi-cinematic characters and their gathering are re-staged live during the opening of the exhibition by the same artists, embodying an ephemeral real-life fiction as artists.





PAVILION OF DISTANCE II:
CROSSROADS AND HAZY MAZE

Tiong Ang & Co._
2013 / production still/ BW print
80WSE NYU Gallery, New York

EIGHTH CHAPTER / ACHTSTE HOOFD- STUK

Tiong Ang

- featuring Peter Faber

2013 / installation / banners designed with Dongyoung Lee / and HD digital

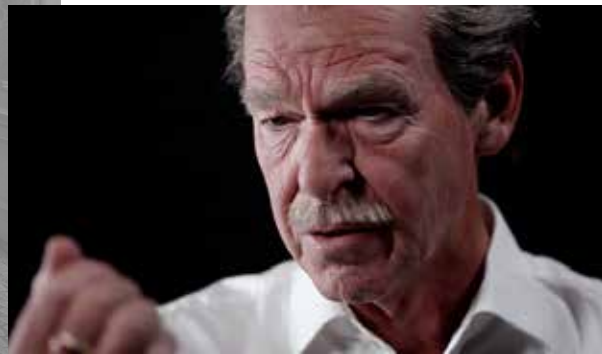
film: 23:48 min. / color, sound / Dutch spoken

Suspended Histories, Museum Van Loon, Amsterdam

<https://vimeo.com/156335869> (Nederlands)

<https://framerframed.nl/blog/expositie-suspended-histories/>

<https://www.museumvanloon.nl/bibliotheek/suspended-histories>



In the exhibition project *Suspended Histories* at the Van Loon Museum in Amsterdam, Ang affiliated himself with the archives of the Dutch East India Company (VOC). A large part of the archives is reported to be in decay, threatening the loss of historical data about the role and structure of the VOC and its trading partners. The main threat is the chemical process of what is called *inktvraat* (lit. 'ink-gobble') that causes the paper to fall apart because of the ink containing acid eating up the paper. To keep history alive, relevant documents are in the process of being digitalized, and others are lost forever (black labelled), a process which is displayed in large paper banners.

The installation is a framework for a video on the figure of Multatuli, writer of the groundbreaking novel *Max Havelaar* (1860) that deals with the unveiling of colonial history in the Dutch-Indies.

The renowned Dutch actor Peter Faber plays the role of Multatuli a.k.a Max Havelaar, as he did in the well-known film adaptation of *Max Havelaar* by Dutch director Fons Rademakers in 1976. In Ang's version, Multatuli is an old demented man, capable only of uttering disrupted fragments of speech, which was once urgent and eloquent. The Eighth Chapter refers to the famous speech of Max Havelaar addressing the Heads of Lebak in the novel, that in Ang's rendering has become a metaphor for a lost history as both a layered play with words and an impenetrable labyrinth of forgotten ideas.

EIGHTH CHAPTER / ACHTSTE
HOOFDSTUK

Tiong Ang
2013 / research photography at the
National Archive, The Hague,
for Suspended Histories,
Museum Van Loon, Amsterdam



PAVILION OF DISTANCE: A GREEK TRAGEDY

Tiong Ang & Co._

in association with Alejandro Ramirez, Despoina Demertzi, Marina Stavrou, Ryan de Haan, Wang Shihui, Zeynep Kayan, Pedro Kok, and Natalia Calderon

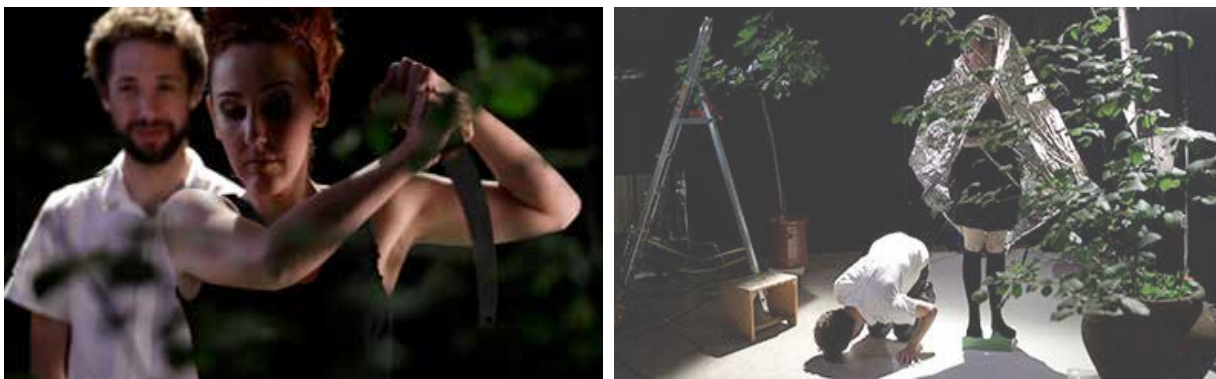
2012 / installation / HD digital film: 26: 45 min. / colour / sound / English

Offside Effect, 1st Tbilisi Triennial, CCA Tbilisi / Georgian National Museum, Tbilisi

<https://vimeo.com/170270172>

<http://www.forumpermanente.org/noticias/2012/1st-tbilisi-triennial-offside-effect>

<http://cca.ge/>



A Greek Tragedy is a collectively produced film as part of Pavilion of Distance, an experimental 'learning' platform to develop the potential of a multitude of subjective perspectives on artistic discourse and production, set by the current political and economic turn of global events. Scripted as a collaborative project, the current social unrest in contemporary Greece informed the film's narrative. Conveyed as 'a tragedy', the economic downfall and governmental austerity programmes in 2012 have resulted in dramatic disruptions within Greek society.

However, the film focuses on a small group of young artists (two of them being Greek) who retreat in a dark studio in what seems to be a therapeutic session of bodily and performative experimentation. Scenes of classical Greek tragedy - the notorious film *Medea* (1969) by Italian director Pier Paolo Pasolini functions as a visual and narrative anchor point - are enacted by the participants to personify current states of numbness, despair, rage or collapse. Disavowing a documentary perspective on a situation of crisis, the film explores emotive postures and radical gestures. The film was conceived as a compound of different perspectives and levels of engagement by allowing differentiated voices and narrative styles into the methodology of the production. The participating artists each contributed in the film with an individual component (e.g. soundtrack, voice-over narration, production design, script development, second unit) and performed both as actors and as crew during the shoot. The film's expression and mood is a distinct exercise how to navigate between pathos and apathy, and how to relocate creativity to collective and critical environments.

The film was projected on a large screen, surrounded by trapezoid pillars containing singular works by the participants.

PAVILION OF DISTANCE: A GREEK TRAGEDY

Tiong Ang & Co._

2012 / exhibition view 'Offside Effect', 1st Tbilisi Triennial,
CCA Tbilisi / Georgian National Museum, Tbilisi

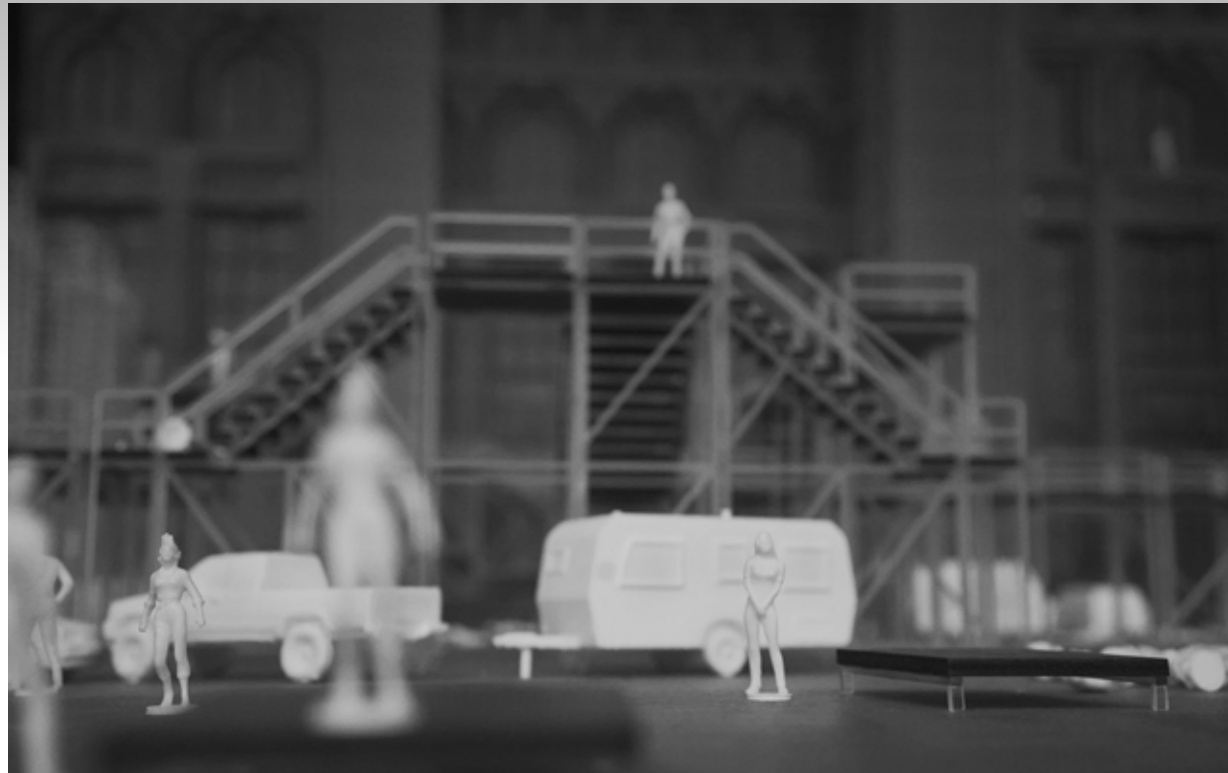




PAVILION OF DISTANCE: A GREEK TRAGEDY

Tiong Ang & Co._
2012 / production still & exhibition view 'Offside Effect',
1st Tbilisi Triennial, CCA Tbilisi / Georgian National Museum, Tbilisi





THE SECOND HANDS
Project in process, 2020-2022
(9th Bucharest Biennale 2020)

www.tiongang.com/_include/pdf//SECONDHANDS.pdf