



THE  
SECONDS  
HANDS

TIONG ANG & COMPANY

Farewell to Research, 9<sup>th</sup> BUCHAREST BIENNALE 2020

NATIONAL MUSEUM OF CONTEMPORARY ART (MNAC)  
BUCHAREST 2022

UNAgaleria /UNArte  
BUCHAREST 2024

HAND OF THE LAMB  
TRANSYLVANIA 2025

# TONG ANG & COMPANY

[Farewell to Research, 9<sup>th</sup> BUCHAREST BIENNALE 2020]

NATIONAL MUSEUM OF CONTEMPORARY ART (MNAC)  
BUCHAREST 2022


SEMINAR (MNAC) 2023

UNAgaleria / UNArte  
BUCHAREST 2024

ORSOVA/JABONITA  
TRANSYLVANIA 2025

# THE SECONDS HANDS THE SECOND HAND OF THE LAMB

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CINEMA / CIRCUS / CARAVANSERAI

- postponed in 2020 -  
MAY 2022

\_THE SECOND HANDS

photography:  
ALFRED SCHUPLER  
FILIPPO IANNONE  
TIONG ANG

et al.  
[2022]

2020/2020 ~~2020~~ ~~2020~~ 2024/25

CINEMA / CIRCUS / CARAVANSERAI THE DUTCH BAND:

HEEKYUNG RYU, INGRID SANGHEE EDWARDS,  
ASTER ARRIBAS, JAN YONGDEOK LIM,  
ROBERT WITTENDORP, ANDRÉS NOVO,  
TIMEA ANDREA LELIK, DORIN BUDUŞAN,  
CHE GO EUN, LI XIANGDONG,  
MAHSA FARTOUS, SHARON OXFORD



TIONG ANG  
artist  
ANDREEA DAVID  
choreographer  
ASTER ARRIBAS  
choreographer  
et al.

\_THE SECOND HANDS\_  
CIRCUIT: STAGE, BRIDGE, TOWER, KITCHEN, STUDIO  
2022

THE SECOND  
USERSPACE: INTERIOR / EXTERIOR  
UNAgaleria / UNArte, BUCHAREST  
2024

HEEKYUNG RYU  
- artist, facilitator

INGRID SANGHEE EDWARDS  
- artist, performer

MAHSA FARTOUS  
- 'socialite', art director

the act of  
erasure

TEREA E  
TRI CĂ DRE  
THE SECOND

# THE

# SECOND HANDS

MAY 2022

Originally a keynote project by TIONG ANG & COMPANY

for FAREWELL TO RESEARCH

9<sup>th</sup> Bucharest Biennale 2020

National Museum of Contemporary Art (MNAC), Bucharest

Initially scheduled:

28 May- 4 July 2020

Canceled, postponed, rescheduled, again canceled, postponed.

RESCHEDULED:

26 May 2022 - public performance, installation

30 May 2022 - private performance / cinematic shoot

26 May - 31 July 2022 - archival multi-screen installation

National Museum of Contemporary Art (MNAC), Bucharest

Publication:

Life in the Camp, essay by Timea Andrea Lelik,  
design Serioja Bocsook, edited by Sandra Demetrescu

Performed text/libretto:

Kinship, text by Edna van Duyn

Cinematic component/film:

Driving. Or how to leave, a film by Fey Lehiane

THE SECOND HANDS (CAR SALES PLOT):

CARAVANSERAI / CINEMA and CIRCUS (Lenin's choice) /

KOMEDIE STAMBOEL / OTTO E MEZZO / ROAD MOVIE

Tiong Ang & Company's THE SECOND HANDS is a performative and collaborative investigation based on the turbulence of exchange and mutual discomfort, as a journey across European borders, a tribute to the freedom of movement and resistance through a complex constellation of different artistic perspectives.

Originally structured as a road trip, a collective film production and a performative congregation in an architectural construction, the working process was a comatose campsite of mystical gestures and unheard voices for almost two years during the pandemic.

THE SECOND HANDS re-emerges and introduces uncertainty, suspension and opposition as essential starting points for a revived expedition towards an unreal arrival, a happening in the car park and library of the National Museum of Contemporary Art (MNAC), located in the former People's Palace (Parliament's Palace), Bucharest.

THE SECOND HANDS is not an artwork in the conventional sense, but an ongoing collective journey initiated by Tiong Ang & COMPANY. Its narrative begins with a literal, physical process: a convoy of cars and caravans driven from the Netherlands across Europe to Bucharest, Romania. This journey began in 2020, just before the Covid-19 crisis postponed and radically changed both its conceptual and spiritual course. It brought together a transient community of performers, comprising both travellers and locals, culminating in a collective performance and film installation. The project's initial anchor point was a constructed stage, defiantly temporary, erected with the travelling vehicles directly behind the former 'People's House'—a building noted for being the 'heaviest' in the world.

The project's ethos is one of perpetual motion and evolution. What started at the National Museum of Contemporary Art (MNAC) in Bucharest was never meant to be a static exhibition. Instead, the initial journey catalyzed a period of deep engagement, initially resulting in 12 'research' films. These films reject a singular style, moving fluidly from conceptual road movie to short feature, from dance movies to, significantly, an unfinished analysis of 'Videograms of a Revolution'. This commitment to being 'unfinished' underscores the project's identity as a process, not a final product. The journey continued until 2025, with further iterations that expanded beyond the city, including a seminar at MNAC connected to a field trip to Braşov, crossing the Danube river and a view of the Black Sea, a project at UNAgaleria/UNArte, and engagements in the villages of Orşova and Jabonita in Transylvania's Mureş County.

While the project engaged with institutions like MNAC and UNArte, its spirit lies beyond their walls. By setting up a nomadic camp of (cara)vans on the museum's periphery, it brought the outside world—the road, the journey, the stranger—to the institution's doorstep, challenging its static nature. The subsequent move to regional locations like Orşova and Mureş County demonstrates a deliberate effort to de-center the work from the art world hub of Bucharest/'the capital', embedding its process within the diverse fabric of Romania as a whole and beyond its borders.



\_OTTO E MEZZO (F. FELLINI, 1963)



\_VIDEOGRAMS OF A REVOLUTION (H. FAROCKI / A. UJICA, 1992)

\_THE SECOND HANDS  
caravan driven  
by ROBERT WITTENDORP  
(from the North Sea to the Black Sea)  
2020/2022

# CINEMA

# CIRCUUS

*A car plus caravan are driven from the Netherlands to Bucharest, from the North Sea to the Black Sea. They are parked at the museum parking space.*

*The doors open: a K-Pop/punk band, two girls, two boys, step out, all leather-clad, on booty heels. A Romanian film director - suffering from writer's block - witnesses the scene, and gets out of her stationary van to meet the band.*

*The camera keeps rolling, the crew abandons the shoot. Extras creep up, as white zombies.*

# CARRAVAN SERAI

the act of  
ownership

\_THE SECOND\_  
USERSPACE: INTERIOR / EXTERIOR  
UNAgaleria / UNArte, BUCHAREST

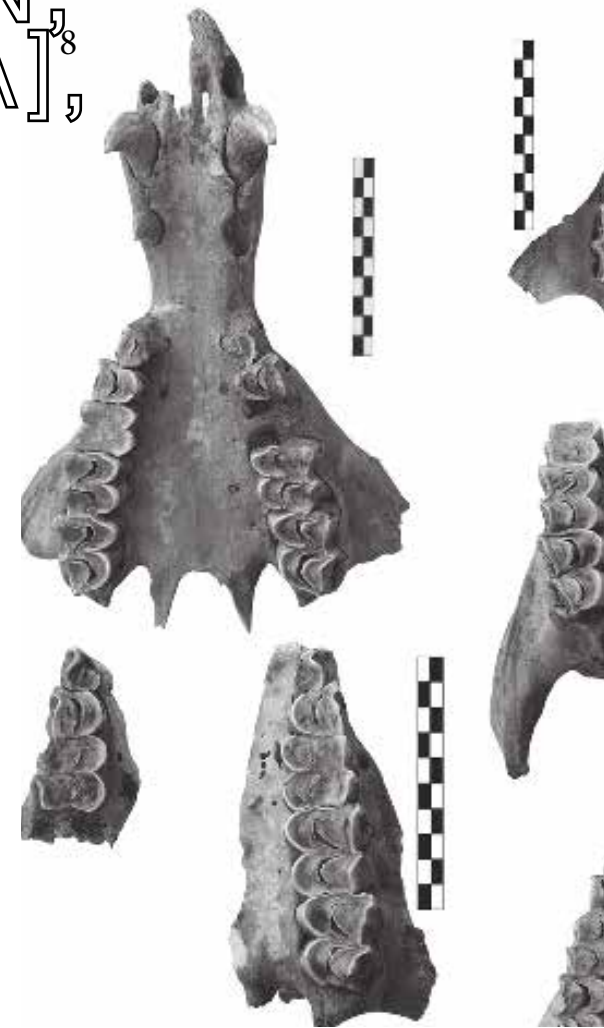
COSMINA MOROSAN, ANTICORP SOLAR  
sound, text, space, body  
2022 - 2024



FEY LEHIANE,<sup>1</sup> TIMEA ANDREA LELIK,<sup>2</sup>  
 ANDREEA DAVID,<sup>3</sup> DAN STANCU,<sup>4</sup>  
 WINSTON NANLOHY,<sup>5</sup> EDNA VAN DUYN,<sup>6</sup>  
 ALFRED SCHUPLER,<sup>7</sup> [TUDOR CHIRILĂ],<sup>8</sup>  
 [LASER 3.14],<sup>9</sup> FILIPPO IANNONE,<sup>10</sup>  
 DORIN BUDUȘAN,<sup>11</sup> GANESH NEPAL,<sup>12</sup>  
 VALENTINA CHIRIȚĂ<sup>13</sup>

'texts' in  
 Romania//

1. a FILM SCRIPT, 2. an ESSAY, 3. a LETTER as feedback,  
 4. a RESEARCH file + POEM, 5. an unfinished RESEARCH  
 paper, 6. a LIBRETTO, 7. a VIDEOGRAPHY PROTOCOL, 8.  
 an UNUSED SONG, 9. texts for T-SHIRTS, 10. PHOTO-  
 GRAPHY AND DOCUMENTATION, 11. a NEW ESSAY in  
 2024, 12. a ROAD MOVIE MONTAGE, 13. a POEM as  
 report.



**\_CULT -  
 OF KNOWLEDGE**

Something came to mind based on a sense of purpose in how my work had developed over a long time with so many different activities, experiences, projects, encounters, and journeys. The idea of an artistic action in which everything collapses matured: the clash of cultural identities, so-called objective reporting versus a subjective history, individual thinking amidst an interplay of other perspectives, in an evolving, universal world where our freedoms are linked to the desires of and for the other.

What I hope to achieve is a kind of happening, a loose, improvised, live event of coming together, meeting, being together. There will be sections with choreographed and rehearsed elements, as well as rough enactments and readings, in front of cameras or without. The mood of cooperation and process of creative negotiation are more important. From the fragments of material, I would like to create a film montage that also includes fragments from other events.

Part of the complex of principles for this work - and perhaps for my entire practice - is the question of what a creative community is and what the individual can do within it. As an artist, I am a storyteller of my time, and I want to position myself between the grand stories of history and the various realities of everyday life. Where and when the stories take place does not matter, as long as the personal perspectives of the storytellers can be explicit.

However, this is a profound, communal task. I speak from a collective's perspective. Out of our diverse backgrounds the conviction has grown that not belonging to any firmly defined group - and thus being forced to use strategies of abstinence, concealment, conformity, etc. - is the best starting position for making connections and to shaping them from the ground up.

From the beginning of my practice, I have been critical of my so-called autonomy, my acquired uniqueness. I took the heroic isolation of modernity - the promise of independence, absolute achievement, self-realisation, progress, etc. - and shattered it from different angles.

Leaving behind dependence on a particular medium, ~~working with and through others, looking beyond our own~~ horizons, we move towards something unclear, something unimaginable. As an artistic experiment, an idea of a closed group was born, as if humanity were reduced to a family, not a blood relationship but an alliance of conviction, difference and energy. The functioning of such a group includes the (dis)functional elements of the modern family structure for an extended period of time. There seems to be no question of identity.

'Identity' is a different concept from 'subjectivity', but both are related to place and time modulation. The latter in particular reminds us that we should not only experience life as a progressive present, but that we share our past. History has become a more complex discipline to which the work seeks to refer in order to put a different spin on the canon of history. Therefore, the working method is one that looks back and moves forward, and our position is one of transience. Creating something without considering a demand for it has become a disposition, not only because there is already so much, but precisely because the tangle of subjectivities cannot be unravelled.

At first, I preferred not to explain my work or its method because I consciously wanted to rely on what we have come to call 'intuition' as the power source of my artistic mind. I know that this is a dangerous word. There are also unanswered feelings, hidden illusions, animal instincts, and preconceived thoughts, i.e. thoughts that seem to come out of nowhere and lead nowhere, that creep into our collective chamber of imagination.

The work does not want to know itself and promises no end, no result. Adopting such a way of thinking and working is not easy for me, because the concept of 'knowledge' does play a major role in my working process. There is knowledge about how I position myself in relation to a social or political situation, for example, or knowledge about the history and context of a certain idea, whether it has a scientific or cultural background, knowledge about the structure and orientation of materials, buildings, vehicles, and products, knowledge about the languages in which we communicate with each other, knowledge about technology, economics, and logistics.

And finally, knowledge about all the imagined projects that have failed to materialize.

The politics of the world have always been the structural vehicle of artistic endeavour. But by the end of February 2022 we have woken up in a different world. The nightmare has arrived.

Disbelief and revulsion have been replaced by coming to terms with a new reality. The images of war coming from our own continent across the Black Sea have initially displaced references to nomadic traveling, climate awareness, the need for commodity circulation, a rebalancing of our identities. We need to realign our goals in a new light and have the opportunity to respond to the changing conditions and environment of our work.

How can we envision the Palace of Autocracy from the perspective of artistic autonomy? Together with local artists, filmmakers, dancers, musicians and actors and anyone who wants to come along, we conquer the open space in front of the museum - the car park - and build a temporary place of convergence. The work transforms the space into an ambiguous place of celebration and exchange. It is an amalgamation of open-ended stories, images of fragile individuality, signs of despair and hope, signals of activation, a reflection and ultimately resistance to greed, corruption and injustice. Oppressive militant aggression, even symbolically, cannot be countered by a waltz, a promenade, a circus. Even so – nevertheless – however, this is what we can do.

‘The Second Hands’ were originally a fictional band of non-musicians, artists from ‘abroad’, travelling through Europe in a small caravan coming from the North Sea. The group has arrived and is not here to fight, occupy or destroy. What have they actually come to do? As they unpack their instruments and belongings, they meet local makers who share similar directions motivated by different prospects. A small crowd, beckoned by the promise of self-governance, has gathered at the enclave. Both groups merge with each other in a collective dance, a compassionate parade. All of us together have become the band.

Let’s play.  
(all nightmares are dreams, are all dreams nightmares?)



\_VIDEGRAMS OF A REVOLUTION (H. FAROCKI/ A. UJICA, 1992)



\_ROMA LIVING IN CARAVANS, ROMANIA

CINEMA / CIRCUS / CARAVANSERAI

THE GUEST PERFORMERS in 2022 and 2024:

ROXANA ARDELEANU, IULIA CHINDEA,  
ADRIANA GHEORGHE, CĂLIN NAHAICIUC,  
ALEXANDRA ANDRONIC, OANA MARIA  
ZAHARIA, ȘTEFAN BOTEZATU, CATALIN  
LUNGU, DIANA NEGROIU, ALEX E,  
ANTICORP SOLAR, COSMINA MOROȘAN,  
ANDREEA RALUCA, MIHAILILIE,  
RUXANDRA ALBULESCU, ALIN GONCEA,  
FLORIN TENOAICA, SEBASTIAN BENDIC,  
AEXEA RANTA, MIHAIL LUCIAN FLOREȘCU,  
CRISTINA BETERINGHE, DRAGOȘ MATEI,  
VALENTINA CHIRIȚĂ

\_ THE SECOND HANDS  
7 channel  
VIDEO INSTALLATION  
in the library of MNAC  
(2022)

the act of  
departure



\_ DRIVING. OR HOW TO LEAVE  
2022 / Amsterdam

actress  
INGRID SANGHEE EDWARDS  
writer, director  
FEY LEHIANE  
dop  
MAX HOUTMAN

16 mm film transfered to digital file



THE SECOND HANDS  
CIRCUIT: STAGE, BRIDGE, TOWER, KITCHEN, STUDIO  
2022

ANDREEA DAVID, ASTER ARRIBAS  
choreographers



the act  
of work



# THE SECOND

\_THE SECOND\_  
USERSPACE: INTERIOR / EXTERIOR  
UNAgaleria / UNArte, BUCHAREST  
2024

MIHAIL LUCIAN FLORECSU  
poet  
JAN YONGDEOK LIM, CHE GO EUN  
painters

TIONG  
ANG  
& COMPANY



TIONG ANG  
artist  
ANDREA DAVID  
choreographer

et al.

# the act of circulation

# THE SECOND HANDS

**TIONG\_ANG  
/& COMPANY**

a caravan  
near the stage  
at the Palace

# a road trip,  
cinematic choreography,  
and live congregation

# a complexity of actions,  
conversations, transactions,  
performances, collaborations

# a circulation of  
artistic capacities  
and perspectives

2022/23 seminar

# THE SECOND

**TIONG\_ANG  
/& COMPANY**

a reunion  
at the factory  
on the edge of town

# a road trip,  
cinematic choreography,  
and live congregation

# a complexity of actions,  
conversations, transactions,  
performances, collaborations

# a circulation of  
artistic capacities  
and perspectives

2024/25 nature festival

*(original proposal text:)*

This is an exploration of how the work will unfold as a collaborative effort initiated and conceived by Tiong Ang.

As a keynote project, it aims to combine different forms of artistic collaboration and explore how different methods of ‘doing or making together’ can culminate in an overall situation or living installation that focuses on both public and institutional space.

The work will be researched, designed, written, produced and performed by a team whose members are selected by Tiong Ang based on affinity, history, sympathy, skill set, artistic perspective, cultural difference and contextual relevance. The team acts as a film crew, a circus troupe, a construction company, a fashion show, a car sales operation, a choir, a band of ‘gypsies’.

The central visual motif of this work is the figure of the used CAR and CARAVAN (and perhaps other used vehicles such as campers, trucks or tractors from Romania and the Netherlands) arranged rather loosely on an ambivalent SCAFFOLDING SITE, which could represent an unfulfilled ambition or a misguided master plan, as it is located next to the museum building, the former People’s Palace in Bucharest.

Picnic as rehearsal/  
Feedback session as picnic

in the shadow of  
the People's Palace  
[2022]

\_THE SECOND HANDS\_  
CIRCUIT: STAGE, BRIDGE, TOWER, KITCHEN, STUDIO  
2022  
TIMEA ANDREA LELIK  
writer  
OANA MARIA ZAHARIA, STEFAN BOTEZATU,  
musicians

# the act of audience



The 'car plus caravan' as a leitmotif is chosen because of its broad universal appeal, its symbolism of personal mobility, as a sign for capital (or lack thereof), its recognizability as modern sculpture, its potential use as inside (private) and outside (public) space, its multiple (over-)uses in cinema, its erotic capital, the announcement of open borders, freedom of movement, statelessness, the car as camera, the caravan as dark room.

Vehicles are parked in front of the museum as if it were a sales lot of used cars or a car park for a band of circus workers. The way the cars are positioned gives way to performative interventions, performed by (a group of) artists from the Netherlands in combination with Romanian artists (crew, actors, performers, extras).

An anti-monumental architecture populates the cars. This large SCAFFOLDING, modelled on a stage set for a failed fictional film scene, challenges the large building to serve as an essential backdrop: a skyless landscape of dark memories that becomes an abstract warning sign.

During the opening of the exhibition, a collective performance takes place in this public installation. The character of the performance is an interrupted film shoot with actors, film crew, dancers and extras. The routine of the filming is ambivalent; initially, the shots seem to fail, as if the director has abandoned all her ideas.

As counterpoint, a newly composed FILM (a so-called multi-perspective road movie) produced by various other makers will be shown. The film's montage emphasizes aspects of mobility, migration, deportation, exploitation, infection, isolation, pollution, conflict, fear, destruction, and other 'theatres of cruelty'. The film is exhibited in fragmented form on several screens. The moving images - which remain 'unfinished' in the presentation - enable a differentiation of ethics and forms of assembly. Role-play, clothing, voice, design, light, sound and music are separately developed components.

***'An old car plus caravan are driven from the Netherlands to Bucharest, from the North Sea to the Black Sea, and parked in the museum car park. The doors open: a K-Pop/punk band, two girls, two boys, step out, all leather-clad, on booty heels. A Romanian film director – suffering from writer's block - witnesses the scene and gets out of her stationary van to meet the band. The camera keeps rolling, the crew abandons the shoot. Extras creep up, as white zombies.'***

\_ THE SECOND HANDS  
USERSPACE: INTERIOR / EXTERIOR  
2022

ROXANA ARDELEANU  
painter

# the act of access





\_THE SECOND HANDS\_  
CIRCUIT: STAGE, BRIDGE, TOWER, KITCHEN, STUDIO  
MNAC, BUCHAREST  
2022

**COLLECTIVE**  
**NEEDS**

THE SECOND HANDS  
CIRCUIT: STAGE, BRIDGE, TOWER, KITCHEN, STUDIO  
2022

DAN STANCU, painter  
ANDREEA RALUCA, psychologist  
JAN YONGDEOK LIM, painter/performer

## the act of freedom



\_THE SECOND HANDS\_  
CIRCUIT: STAGE, BRIDGE, TOWER, KITCHEN, STUDIO  
MNAC, BUCHAREST  
2022

\_THE SECOND\_  
USERSPACE: INTERIOR / EXTERIOR  
UNA Galeria / UNArte, BUCHAREST  
2024

the act of  
'the west'

'films' in  
Romania//

1. Road to Timisoara  
A cancellation and long delay of the travel.  
(Robert Wittendorp, Tiong Ang), 2020
2. A Third Hand  
An introduction of cast and crew. A manifesto of difference.  
(Heekyung Ryu, Ingrid Sanghee Edwards, Robert Wittendorp, montage Tiong Ang), 2020
3. The Promise  
An Asian woman in a plastic bubble in the forest, interrupted by internet archive. An artist in a wig practices jazz movements.  
(Heekyung Ryu, Tiong Ang), 2021
4. DRIVING, or how to leave  
by Fey Lehiane, 16mm, 4 min., 'starring' Ingrid Sanghee Edwards, DOP Max Houtman, executive producer Tiong Ang, 2022
5. A Palace (unfinished),  
a research by Winston Nanyohy (based on 'Videogramme einer Revolution', by Harun Farocki and Andreij Ujica, 1992), 2022
6. NO PLEASE  
Embodiment and non-knowledge, the performative body.  
(montage Tiong Ang), 2023
7. H is for Hope  
Graphic delay of traveling, a road movie  
(montage Tiong Ang), 2023
8. The Second Coming of the Second Hands  
A trailer as webpage: people, entangled in a slow motion.  
(montage Tiong Ang), 2023
- 9.1. The Second Hands part 1. Arrival, 2024  
9.2. The Second Hands part 2. Encounter, 2024  
9.3. The Second Hands, part 3. Action, 2024  
(cameras Alfred Schupler, Alin Goncea, Florin Tenoaida, montage Tiong Ang. Based on 'Otto e Mezzo, Federico Fellini, 1963')
10. The Second Hands, The long take (C\_), by Alin Goncea, 2024 (raw footage)
11. It's an island, a dream, a time machine  
Filippo Iannone's montage on the scaffolding, 2024
12. Road Movie (Robert)  
Ganesh Nepal's montage of Robert's film material on the road, 2024

THE SECOND HANDS  
USERSPACE: INTERIOR / EXTERIOR  
2022

the act of  
surrender

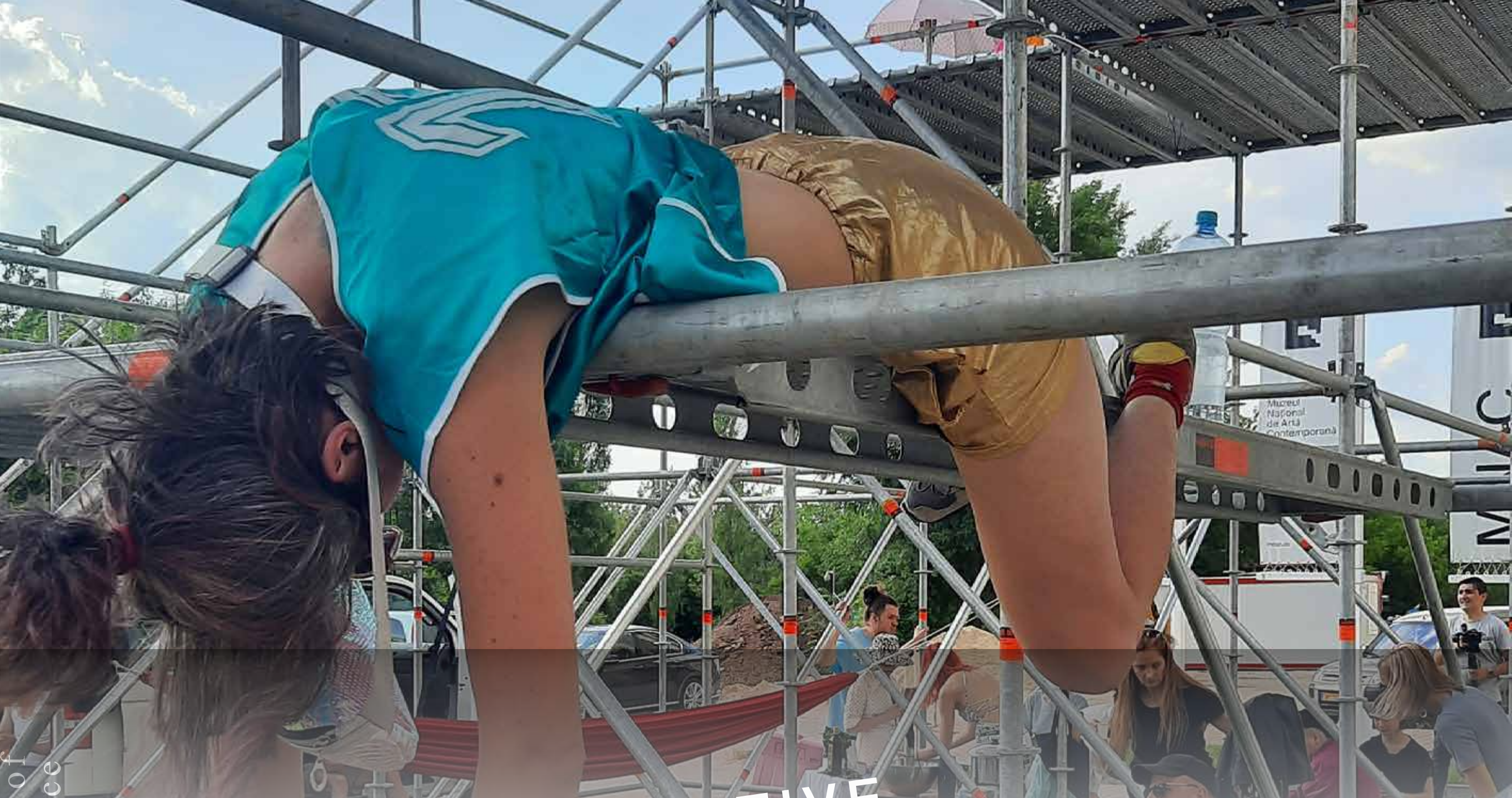
CELL

CELEBRATION

the act of  
resistance

THE SECOND HANDS  
CIRCUIT: STAGE, BRIDGE, TOWER, KITCHEN, STUDIO  
2022

COLLECTIVE  
CONDITIONS





# CALEIDOSCOPE LETOSCOPE

the act of  
silence

THE SECOND HANDS  
2022

IULIA CHINDEA  
dancer/designer

## ABANDON

For some time now I have found myself tied to a car that I seem to own. What it means to own a car comes with a lot of responsibility attached to any material thing. More than that, driving from one place to another crucifies you to a steering wheel, a set of pedals and a gearbox that you don't know - but the technology that only makes it go forward, gets you there and makes you arrive. A journey that for me was a passage, a moment of understanding the world I left and an embrace of the one to come, a respite I could only afford in a vehicle technologically mastered by someone else, while watching the ever-changing landscape, is now gone. For the tethering to the steering wheel is just a technological power trip that no longer allows my mind to settle, to associate ideas or detach from obsessions.

So, only a month after the performance I contributed to with a handful of wonderful people, I've managed to ruminate on what happened and write about it, from an insider's perspective.

The car that belongs to me took part in the meeting proposed by artist Tiong Ang. To that end it was driven there and back by myself. In doing so, I tried to avoid a symbolic charge, a representation with which it could be associated. But who am I to keep it out of the chaos of performance art, just because it belongs to me. So I let it camouflage itself the way each of us wants it to be, because normally we just condense ideas in these fixed-form objects: a van, a symbol of nomadism, but it didn't even represent that much, because from the outside all you could see was a bumpy white van, more a symbol of the Romanian frigus on many a profit-making layout, it was a storage space for my 'cablaraiele' and people's backpacks, stash for beer, retreat for the soul, a source of light, and a transport aid for the band.

The meeting proposed by Tiong took place in front of the People's House building using the architecture of a metal scaffolding designed by Andres Novo for this context. A meeting in a space of uncertain status, where a pavement with dents and holes intersects while it is not known to which institution the People's House

belongs and therefore it is not known who is responsible for its care, a vegetated land left in its own law, but which you're not allowed to enter because it's under the watchful eye of surveillance cameras and an atmosphere of the end of the world or rather of a world that you don't know who it belongs to or if it belongs to anyone at all, which is so nice, but from which it's meant to show two worlds that are displayed as belonging to everyone: one that represents and controls all the people and another that saves them.

The performative state as an interruption of the useful body, linking and untying the narrative threads of the moment. Narrative threads as necessities. It is more necessary to do the necessary than the abstract, the emotional, the conceptual. And when the necessary is done, I am usually the one doing it because I grew up in a work culture. There is no result without the sweat of the brow. I mean, all things can only be achieved with effort. With the fulfilment of the feeling of work. In the end, you feel tired and in this way you quantify the work.

In the performative encounter proposed by Tiong Ang, I found it necessary to connect the situations through power cables. It's true that I exaggerated my work so that I also had something to work with, so that I felt that I was really working. And since the structure Andrés built was really huge, I pulled and stretched cables at every turn, coiled and intertwined and then untangled and extended them again, simply for the love of the art of the work. But at some point my head got as tangled as my cables. And at that moment I was crossed in time and floating in it. I told myself I needed to rest, to take a break, that I had accelerated my efforts too much. So I stayed where I was, in my own body, I hung in it, because there I didn't have to answer to anyone, not even and especially not to myself, because my mind didn't judge me anyway. That moment surprised me as I stood, and I swear that after I let myself hang in it, in the moment and in the body of the moment, in the pause that it demanded, my mind came back to me and found the solution to the cable connection, because long ago Oana and Stefan from Poetrip and Anticorp Solar were waiting for me with Cosmina with the power connection. And another time I hung so tightly inside myself that the weight of the hanging spirit also made my body heavy, and I again let it hang on the metal structure. And so I remained in it until my blood circulation changed and with it, my judgement.

The mind steals the body and puts it to the service of achieving a necessary result, and conversely the body steals the mind when it tires it. And when the body steals the mind, it also puts it in a situation of renunciation, a temporary suspension of the logic by which it functions. Holding on to one's body is a state of watching, of being at the mercy of, of moving without commitment, which I have drawn on in the performative context of the installation work conceived by Tiong. In this context, I ascribe to performativity the connotation of a state of taking refuge in one's own body, paradoxically in the very place of its maximum visibility and representation, where it is meant to be seen.

A paradox of the encounter between material and immaterial work, between what is precise and necessary in time and space, what has the chance to take on a seminal form for someone and their ilk who demand an account of the work, and what suddenly interrupts the production process, what infiltrates you, surprises you, a work whose outcome you do not know and which is also not important because it works with the surprising material of one's own body, and which comes with a lust for curiosity to plunge you into the unknown. The performative state as an escape from the entanglements of the mind, as a standstill, as a hanging, as a zero point from which things can turn and turn differently or resume and continue where they left off.

Andreea David, 2022

### ABANDON

A text originally written in Romanian after the performance, 'The Second Hands' by Tiong Ang & Company, MNAC Bucharest, 2022

CORNERED -  
/ BELONGING

**CIRCUS -**  
of the third space

*...There is a sense of being lost, of being distanced from the real world. Some images have an ambient quality, others are neutral observations. A dream-like state of body and mind is revealed, introducing a wandering eye, a homeless soul, portraying different tempers and moods, varying from aggression to inertia.*

\_ THE SECOND HANDS

ROBERT WITTENDORP, TIMEA ANDREEA LELIK  
IULIA CHINDEA  
performers  
2022

## TIONG ANG & COMPANY

### NL performers

2022 /2024 band researchers / travellers / performers:

HEEKYUNG RYU, INGRID SANGHEE EDWARDS, JAN YONGDEOK LIM,  
ROBERT WITTENDORP, CHE GO EUN, DORIN BUDUSAN,  
LI XIANGDONG, MAHSA FARTOUS, SHARON OXFORD

### Team NL

concept / composition: TIONG ANG

researcher / driver: ROBERT WITTENDORP

architecture design: ANDRES NOVO

choreography / performer: ASTER ARRIBAS

filmmaker: FEY LEHIANE, plus cast & crew

researchers / writers: EDNA VAN DUYN, TIMEA ANDREA LELIK, WINSTON NANLOHY,  
MARK KREMER, LASER 3.14, et al.

photographer: FILIPPO IANNONE

assistant-producer / archivist: ZWAAN KRAIJER

### Team RO

researcher / production assistant: DAN STANCU, plus friends

choreography / performer: ANDREEA DAVID, plus performance group

filmmaker / crew coordinator: ALFRED SCHUPLER, plus crew

actor: TUDOR CHIRILA (cancelled)

graphic design, publication: SERIOJA BOCSOK

2020 curatorial framework: HENK SLAGER, Farewell to Research, 9th Bucharest Biennale 2020

2022 curatorial team MNAC: SANDRA DEMETRESCU, DANIELA CALCIU, ALEXANDRU  
OBERLANDER-TARNOVEANU, MADALINA TICHIE, CALIN DAN

2024 curatorial support UNAgaleria / UNArte: ADINA IONITA, IONUT ANGHEL, IOSIF KIRALY

2025 family ANDREEA DAVID, Orsova/Jabonita/Reghin, Mures County, Transylvania, drive with  
KRISTIINA KOSKENTOLA, HAN XIAOHAN

National Museum of Contemporary Art (MNAC), Bucharest

UNAgaleria / UNArte, Bucharest

supported by MONDRIAAN FUND / Stichting Stokroos

### 2022 / 2024 RO performers

DAN STANCU, ANDREEA DAVID, ALFRED SCHUPLER,

ROXANA ARDELEANU, IULIA CHINDEA, ADRIANA GHEORGHE,

CALIN NAHAICIUC, ALEXANDRA ANDRONIC,

OANA MARIA ZAHARIA, STEFAN BOTEZATU, CATALIN LUNGU,

DIANA NEGROIU, ALEX E, ANTICORP SOLAR,

COSMINA MORESAN, ANDREEA RALUCA,

RUXANDRA ALBULESCU, MIHAI ILIE, ALIN GONCEA,

FLORIN TENOAICA, SEBASTIAN BENDIC,

MIHAIL LUCIAN FLORESCU, CRISTINA BETERINGHE,

AEXEA RANTA, DRAGOS MATEI, VALENTINA CHIRITA

PAINTERS, DANCERS, PHOTOGRAPHERS, DESIGNERS, MUSICIANS,  
POETS, CHOREOGRAPHERS, RESEARCHERS



\_ THE SECOND HANDS  
USERSPACE: INTERIOR / EXTERIOR  
MNAC, BUCHAREST

ANDREEA DAVID  
sound, text, space, body  
2022 - 2024



WILK CARAVAN  
\_ THE SECOND HANDS\_  
CIRCUIT: STAGE, BRIDGE, TOWER, KITCHEN, STUDIO  
2022



\_THE SECOND HANDS\_  
CIRCUIT: STAGE, BRIDGE, TOWER, KITCHEN, STUDIO  
2022

the act of  
the stage

\_THE SECOND\_  
USERSPACE: INTERIOR / EXTERIOR  
2024

INGRID SANGHEE EDWARDS, SHARON OXFORD,  
TIONG ANG, MAHSA FARTOUS:  
Amsterdam band



\_ROAD TO TIMISOARA  
video still  
2020-2022

# CLANN / - DESTINE



the act of  
simultaneity

THE SECOND HANDS  
CIRCUIT: STAGE, BRIDGE, TOWER, KITCHEN, STUDIO  
2022

TIONG ANG, JAN YONGDEOK LIM, HEEKYUNG RYU  
painters

\_THE SECOND\_  
USERSPACE: INTERIOR / EXTERIOR  
2024

VALENTINA CHIRITA, poet, performer  
CRISTINA BETERINGHE, musician  
DRAGOS MATEI, environmentalist  
DORIN BUDUSAN, writer

the act of  
preservation





the act of  
pause

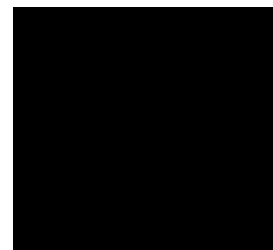
\_THE SECOND HANDS

photography:  
ALFRED SCHUPLER  
FILIPPO IANNONE  
TIONG ANG

et al  
[2022]

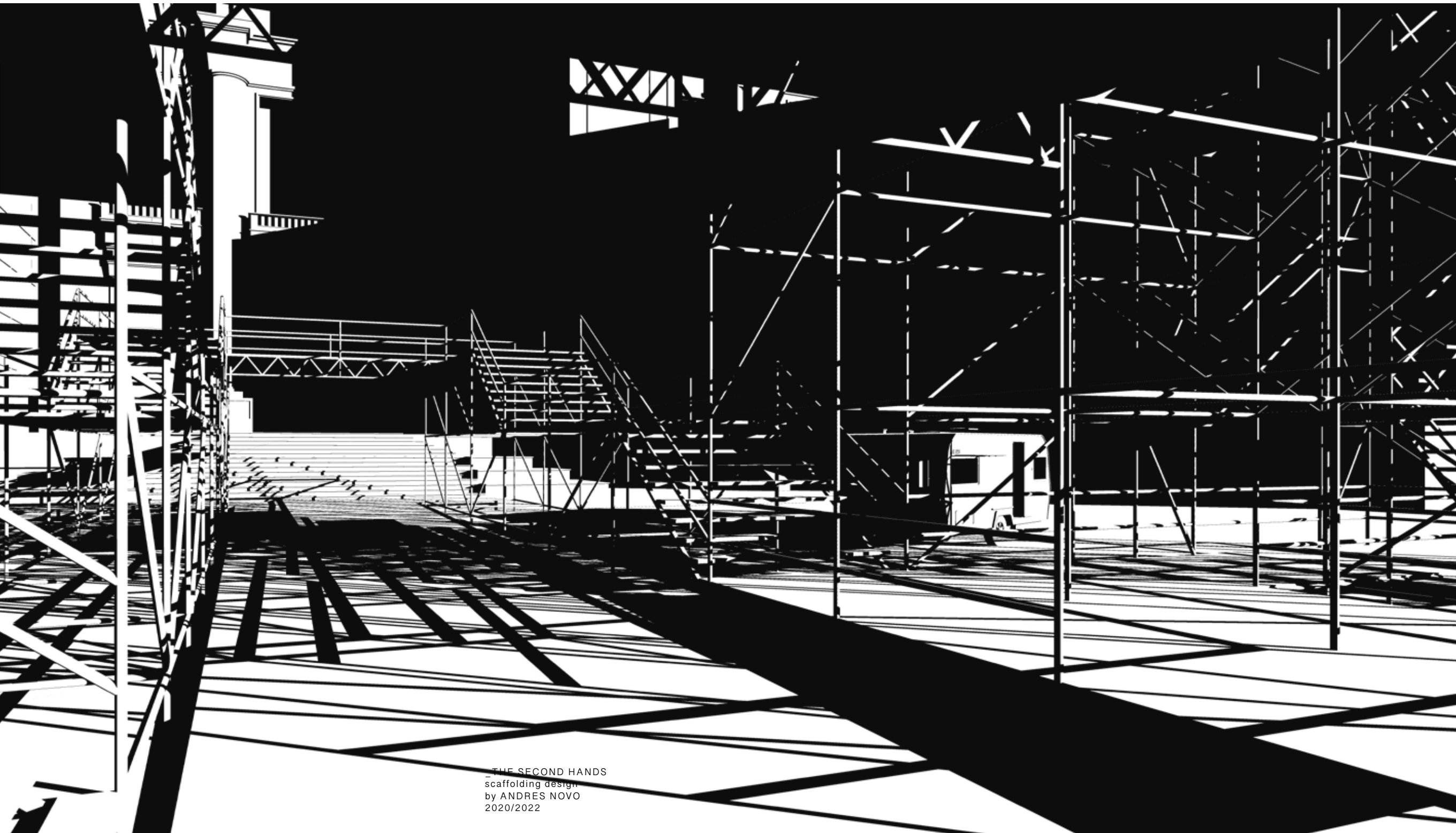
# the act of exercise





the act of  
control

**- CROWD -**  
**- THE RETURN**  
**OF DIY**



\_ THE SECOND HANDS  
scaffolding design  
by ANDRES NOVO  
2020/2022

the act of  
presence

THE SECOND HANDS  
2022

on stage:  
OANA MARIA ZAHARIA, STEFAN BOTEZATU, CALIN NAHATCIUC,  
ALEX E, DIANA NEGROIU et al.

musicians



\_ THE SECOND HANDS  
7 channel  
video installation  
in the library/archive space of MNAC  
(2022)

\_ DRIVING. OR HOW TO LEAVE  
2022 / Amsterdam

'actress'  
INGRID SANGHEE EDWARDS  
writer, director  
FEY LEHIANE  
dop  
MAX HOUTMAN

16 mm film transfered to HD digital file

the act of  
recess

the act of  
'going east'

\_ THE SECOND HANDS  
USERSPACE: INTERIOR / EXTERIOR

JAN YONGDEOK LIM, LI XIANGDONG, HEEKYUNG RYU,  
CHE GO EUN, TIONG ANG: ASIA BAND  
2022 - 2024



\_THE SECOND  
CIRCUIT: STAGE, BRIDGE, TOWER, KITCHEN, STUDIO  
video FILIPPO IANNONE  
2024

\_THE SECOND HANDS  
scaffolding construction  
LAYHER ROMANIA, SEBASTIAN BENDIC  
design  
ANDRES NOVO  
2022



the act of  
construction

the act of  
labour





the act of  
following

\_ THE SECOND \_  
USERSPACE: INTERIOR / EXTERIOR  
UNAgaleria / UNArte, BUCHAREST

ANDREEA DAVID  
choreographer, activist  
JAN YONGDEOK LIM, CHEGO EUN  
painters  
LUCIAN MIHAIL FLORESCU  
poet  
LI XIANGDONG  
driver

2022 - 2024

# \_TIONG \_ANG & COMPANY



\_THE SECOND HANDS  
2022

A kitchen under the stage:  
ALEXANDRA ANDRONIC

chef

*(on the expanding practice of Tiong Ang:)*

In recent years, Tiong Ang has produced films, performances and installations through long-lasting research and production processes. These works display a diverse range of collaborative and quasi-theatrical enactments, in association with other artists or performers. As observers, curators, directors or participants, the artists delve into unbalanced terrains of human sociability and collectivity, to identify terms of global histories with personal and emotive narratives.

These projects engage in an irregular fabric of human relationships, making use of observational intervention, performative situations, playful conditioning, and pseudo-chance. Recurring themes are the impact of mass/digital media information on individual perspective and collective imagination, and the unease evoked by the processes of diaspora, migration and globalization.

# THE SECONDS HANDS

CINEMA / CIRCUS / CARAVANSERAI

In need of company, Tiong Ang sets up situations where individual presence is confronted with collective conditions. Propositions of human acts converge in disparate realities and multiple forms of concealment.

Controversies about political identity, cultural essence and social fusion have emerged. In a deviant practice, Ang explores the authority and sustainability of images, narratives and other representations. The common thread in the work is the conflict between detached objectivity and engaged subjectivity; it demonstrates how universal media not only affect our perceptions of places and events, but also denote our concepts of existence and action.

The work aims at an enhanced state of dislocation. It could allow us to reclaim a different, radically ambivalent sense of belonging within the global sphere. Tiong Ang & Company propose a mixture of documentary observations and found situations with manipulated, edited imagery to activate an alternative state of perception that at first glance appears disoriented, disturbed and fragmented, but also remains fluid and capable of moving into independent spheres of knowledge and sensibility.

the act  
of humility



THE SECOND  
USERSPACE: INTERIOR / EXTERIOR  
IOR Park / Maidan ACADEMIA ROMANA  
2024

ANDREEA DAVID, JAN YONGDEOK LIM, CHE'GO EUN

the act of  
blessing



\_HAND OF THE LAMB

A festival on a potato field  
road trip, donation, blessing, offering, repair, poetry reading, live music,  
live painting, live photography, live cinema  
TRANSYLVANIA, ROMANIA  
2025

w/ family ANDREEA DAVID  
club DORIN BUDUSAN et al.  
drive w/ KRISTIINA KOSKENTOLA, HAN XIAOHAN  
photos INGRID SANGHEE EDWARDS, LI XIANGDONG  
painting JAN YONGDEOK LIM  
music OANA MARIA ZAHARIA, STEFAN BOTEZATU, DIANA NEGROIU  
poetry et al.



# the act of music

THE SECOND  
USERSPACE: INTERIOR / EXTERIOR  
2024

CALIN NAHAICIUC, ALEX E., AEXEA RANTA,  
STEFAN BOTEZATU, OANA MARIA ZAHARIA, CRISTINA BETERINGHE  
musicians



mondriaan  
fund

NATIONAL MUSEUM OF  
CONTEMPORARY ART (MNAC)  
BUCHAREST  
2022

UNAGALERIA /  
UNARTE  
BUCHAREST  
2024

ORȘOVA/JABONITA  
TRANSYLVANIA  
2025

TIONG  
ANG  
& COMPANY

2022  
2024  
2025

MNAC publicity teaser 2022:

<https://www.youtube.com/watch?v=pnxlu6AhwnE>

MNAC seminar November 2023:

<https://facebook.com/events/s/mnac-international-academy-3/877888260192106/>

Second Coming TRAILER 2024:

<https://vimeo.com/869804341>

Road to Timisoara PANDEMIC VIDEO 2020/21:

<https://vimeo.com/482137593>

a-rhythmic  
supra-vocal  
pseudo-operatic  
hyper-resistant  
uncertain atmosphere  
repetitive voicing  
description of  
abstract paintings  
by reading, cursing  
looking, observing,  
being there

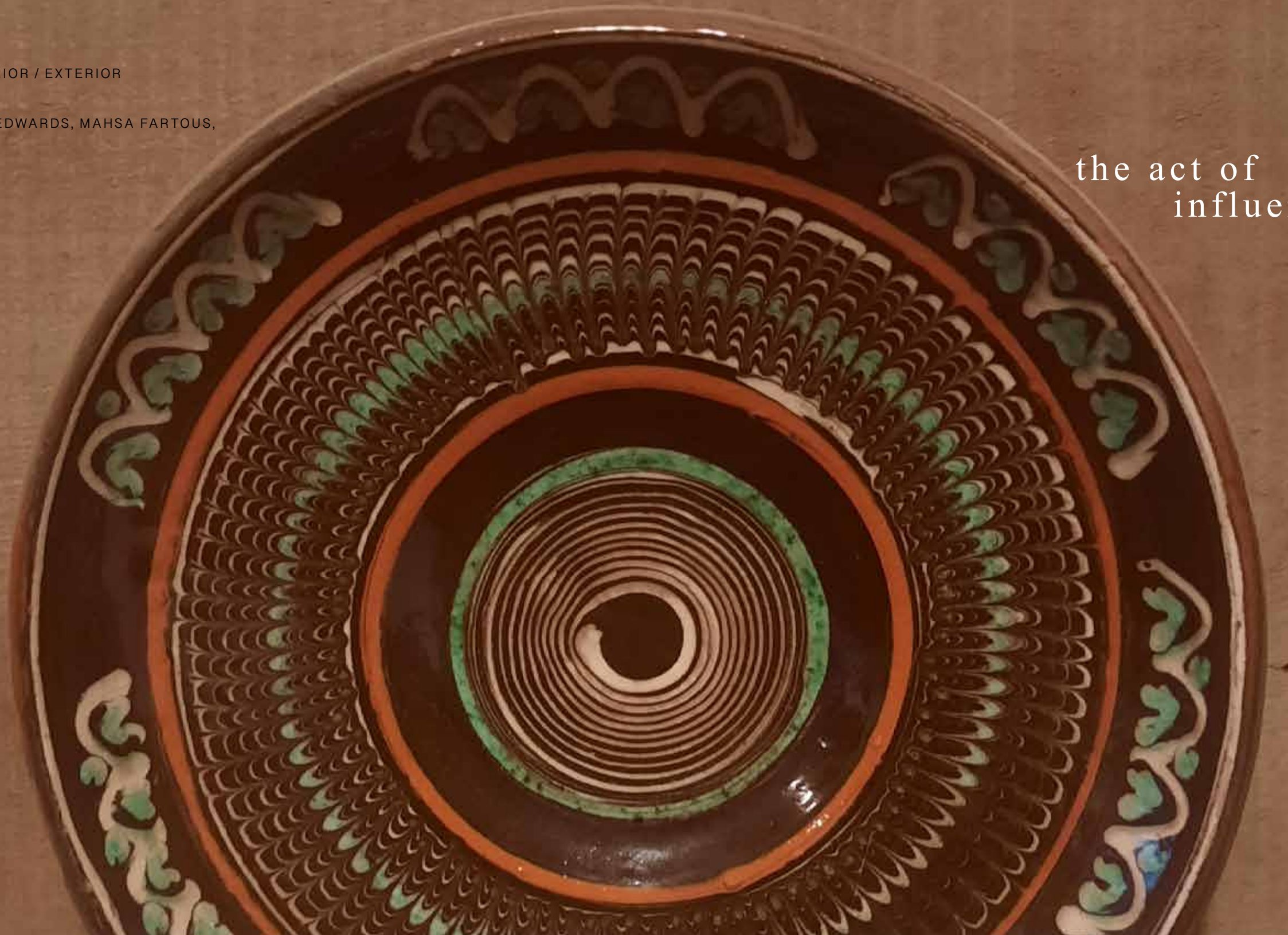
infinite drone voices

a long silence  
semi-pathos  
monastery of gestures  
like angels  
or white zombies

\_THE SECOND\_  
USERSPACE: INTERIOR / EXTERIOR  
2024

INGRID SANGHEE EDWARDS, MAHSA FARTOUS,  
SHARON OXFORD  
'influencers'

the act of  
influence





\_TIONG  
\_ANG  
& COMPANY

2022  
2024  
2025



**M** mondriaan fund  
for visual arts & cultural heritage



THE SECOND HANDS  
2022

ANDRES NOVO  
architect



THE SECOND HANDS  
2022

ROBERT WITTENDORP  
driver



HAND OF THE LAMB

A festival on a potato field  
road trip, donation, blessing, offering, repair, poetry reading, live music,  
live painting, live photography, live cinema  
TRANSYLVANIA, ROMANIA  
2025



the act of  
coherence

THE HAND OF THE LAMB  
A festival on a potato field  
road trip, donation, blessing, offering, repair, poetry reading, live music,  
live painting, live photography, live cinema  
TRANSYLVANIA, ROMANIA  
2025