_TIONG ANG:
COLLABORATIVE PROJECTS

( PERFORMANCE, FILM, TEXT, INSTALLATION, PHOTOGRAPHY )
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 Jogia 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
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 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
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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.

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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

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
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

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
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 Duhen, 3d artist / Sinta Wullur, music composer / Andres Novo, architecture and construction advisor / Atone Niane, Ingrid Sanghee Edwards, Heekyung Ryu, Hiromi Horiuichi, 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.
#1. Ghosts (A Woman with Objects) - featuring Heekyung Ryu
#2. Act and Audience - animated by Louwrens Duhen
#3. Masterpiece (How to Act) - featuring Robert Wittendorp and Hiroomi Horiuchi
#4. Analog Noise - found online footage conceived and produced by Tiong Ang
#5. Digital Noise - designed by Robert Wittendorp
#6. Newsroom - featuring Ingrid Sanghee Edwards

Tiong Ang & Co.
UNIVERSALITY - DECORUM OF THOUGHT AND DESIRE

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

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

https://www.aramirezlab.net/house-of-shyness/
HOUSE OF SHYNESS

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

Tieng 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
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.
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 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.

Tiong Ang & Co._
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 II:
CROSSROADS AND HAZY MAZE

Tiong Ang & Co._
2013 / production still/ BW print
8WRE NYU Gallery, New York
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
A Greek Tragedy is a collectively produced film as part of Pa-
vilion of Distance, an experimental 'learning' platform to develop
the potential of a multitude of subjective perspectives on ar-
tistic 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 in-
formed the film's narrative. Conveyed as 'a tragedy', the eco-
nomic 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 no-
torius 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, de-
spair, 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 dif-
ferent perspectives and levels of engagement by allowing differ-
entiated 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 nar-
racion, 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 navi-
igate between pathos and apathy, and how to relocate creativity
to collective and critical environments.

The film was projected on a large screen, surrounded by trape-
zoid pillars containing singular works by the participants.
PAVILION OF DISTANCE: A GREEK TRAGEDY

Tiong Ang & Co.,
2012 / exhibition views Offside Effect, 1st Tbilisi Triennial,
CCA Tbilisi / Georgian National Museum, Tbilisi
PAVILION OF DISTANCE: A GREEK TRAGEDY

Tiong Ang (in association with Alejandro Ramirez, Despoina Demertzis, Marina Stavrou, Ryan de Haan, Wang Shihui, Zeynep Kayan, Pedro Kok, and Natalia Calderon)
2012 / 26: 45 min. / HD digital film / colour / sound / English
Settlements is a mobile film and installation project that was performed during the exhibition period of The Unwanted Land at the Museum Beelden aan Zee, as a work in progress, and in collaboration with visitors and museum staff. Both performance and film present two male storytellers - a Dutch expat and an African migrant - who take turns as main protagonists, both of them narrating personal stories of migratory experience, global polarities, and ethnic difference.

The mobile set that was built for filmic events of production is based on Sol LeWitt’s Open Incomplete Cubes, a series of sculptures from the heydays in New York’s conceptual and minimal art of the early 1970s.

Students and visitors were invited to be cast and crew, and participate in the film production. In collaborative and performative sessions the sculptural set was moved to different locations around the exhibition. The film explores fragmented ways of narration and representation, employing disruption and fragmentation of time and space, driven by periodic movements of the ‘artist’s studio’, the incomplete open cube sculpture on wheels.
SETTLEMENTS

Tiong Ang - featuring: Roelandt van Ierssel and Atone Niane
2011 / installation / performance / HD digital film
The Unwanted Land, Museum Beelden aan Zee, The Hague
A (very) short feature film about a remarkable school class situation. Young adolescents impersonate little children in school benches, gluing colourful flags from paper. A young, androgynous child plays the teacher, who finds the classroom turning into chaos. The film is an experimental ‘disorientation’ – in the visual language of commercial feature film - on the video work School (1999), shown at the 2001 Venice Biennale (Plateau of Humankind, H. Szeemann), an endless, looped video of two documentary shots of a simple classroom in India, showing the perspectives of both teacher and pupils.

The new film seductively applies a mainstream cinematic style and narrativity, yet distorted by a bestial sense of anarchy.
The fictional soap opera As the Academy Turns brings together two diverging poles. On the one hand, it addresses autonomous, artistic research and production as outcomes of higher art education. On the other hand, it presents the art academy ‘remodeled’ as a product of the entertainment industry in the framework of popular daytime television serving a mainstream and consumerist audience.

Elements of critique and hoax are brought together through the soap opera form so that the genre's exaggerated melodramatic style subverts and deconstructs popular views on art education. The video could be considered as a 'pilot' for a popular television series that never is going to be realized, at the same time commenting on the genre by subverting its stylistic and narrative conventions. However, it is not just a parody or spoof on the genre, nor does it aim to simply mock or celebrate it. The melodrama genre gently underlines the fragile relationships of artists and theorists (established teachers, managers, and students - enacted by real TV soap actors) in the scheme of art education, each individual deceived by his or her own ambitions and agendas.
AS THE ACADEMY TURNS

Tiong Ang
2010 / 23:45 min. / HD digital film / colour / sound / English with Spanish subtitles
Rooted in a personal anecdote from childhood, the work reflects on the migration as a young boy from Indonesia to the Netherlands. The Dutch word 'potlood' (pencil) was the first word in Dutch that the young Indonesian child picked up, as he tried to sketch out his future in another country, and as such functions as a point of departure for a string of conceptions about memory, translation, and dislocation.

The resulting installation carves out a heterogeneous system of remembrance and reconstruction in both museological and postcolonial terms, involving linguistic, historical, psychological and medium-specific viewpoints. The media being used are video, painting, sculpture, and photography.

In Indonesia, the artist collaborated with local craftsmen to make models of pencils in methods and materials that were naturally available to the chosen workers. These 'rituals of reconciliation' were carefully recorded, focussing on the process of making simple objects that commemorate loaded histories. The 3-channel video documentary is shot and edited by the artist in Indonesia during a frantic, personal research period in Jakarta, Bandung, and Yogyakarta. The craftsmen perform the reconstruction of pencil models, while an actress acts out slogans on memory and linguistic loss.

Tiong Ang
2009 / 3-channel video installation / HDV video (various durations) / colour and b&w / sound / erasers in vitrines / wall poster / wall drawing / painting
Beyond the Dutch, Centraal Museum, Utrecht
Not A Dead End, XII Jogja Biennale, Yogyakarta

https://www.centraalmuseum.nl/nl/tentoonstellingen/tentoonstellingsarchief/beyond-the-dutch-indonesi-nederland-en-de-beeldende-kunst-van-1900-tot-nu
https://vimeo.com/143171178 (channel one)
MIJN NAAM IS POTLOOD (POTLOT! PENSIL! PENCIL!)

Tiong Ang
2009 / Beyond The Dutch, Centraal Museum, Utrecht
-exhibition view, installation
Produced in the context of the 7th Shanghai Biennale, Models for (the) People refers to the history and symbolic function of the Shanghai Art Museum as a historical building constructed by the British as the jockey club in the 1920s. Examining the visionary potential of the building within the social, economic, political, ethnic and cultural relationships of a hybrid global reality, the work is a hallucinatory, visual chronicle along different paths of transformation.

The installation is devised as a subversive parody on commercial world fair stands and aims to evoke a distinctive gaze of dislocation and dispute, and at the same time captivating the audience with highly entertaining and seductive imagery.

The main film in the installation features an African man who has just arrived in the city of Shanghai. He seems to embody different roles (role models): diplomat, merchant, poet, intellectual, gangster, entertainer, magician. He meets and interacts with two Chinese girls - one is a contemporary student, the other a mysterious blonde wigged karaoke singer - in unmatching, shady scenes at various locations in the city. Soundtrack pop song Superstar by the Carpenters, one of very few western music acts allowed in China during the Cultural Revolution, is sung by the protagonists in the karaoke club.
MODELS FOR (THE) PEOPLE

Tiong Ang
2008 / HDV video / 15.45 min. / colour/ sound
MODELS FOR (THE) PEOPLE

2008 / 7th Shanghai Biennale, Shanghai Art Museum, Shanghai
 exhibition view, installation
Five singular video loops are organized in larger-than-life projected formats, side by side, next to each other as if to compare the moving images with each other. The tracks offer different perspectives on Chinese rural life, from a group of labourers strolling to their camp, to a woman drinking medicine from a bowl, to a group of school children playing in a circle. There’s also a dead pig floating in a pool of water, and a man observing workers, his coat draped over his head to protect himself from the sun. All footage was taken on an extensive journey through Yunnan province, South-West China.

The project is part of the exhibition- and research project Between the Light and the Dark / On the Borders of Chineseness, by Ni Haifeng, Tiong Ang, and Wang Jianwei.
The exhibition project Shelter 07: Public Art in Urban Space provided the spatial context of transmedial research. The former ‘Koloniaal Werfdepot’ in Harderwijk - a large garrison building - was the center of Dutch military forces catering for Holland’s imperialist campaigns in the former Dutch Indies (current Indonesia) in the 19th century. Being a ‘stranger’s legion’ the Dutch colonial army attracted thousands of young men from all over Europe and even beyond. To accommodate the recruits, a large part of the inner city of Harderwijk transcended into a red light district with a string of bars and brothels. The waiting room behind the windows of the original entrance building has been reconstructed and offers a display of a large painted portrait of Multatuli, the great 19th C. Dutch writer who, among the first, openly criticized the Dutch colonial policies.

A montage video accompanies the painting at the other window, consisting of excerpts of two 1970’s Dutch feature films, juxtaposing reconstructed images of colonial military and prostitutes in the 19th century. Green en red tube lights enhance the ambivalent nature of the installation.
MULTATULI TIPPEL

Tiong Ang
2007 / SD video edit / loop - excerpts from 'Keetje Tippel' (1975, P. Verhoeven) and 'Max Havelaar' (1976, F. Rademakers)
In Cut Close-Ups on Matriarchy, Tiong Ang examines the Mosuo, a unique matriarchal society living in a sparsely populated and mountainous area in western China. Mosuo women prominently enjoy complete marital autonomy. They can approach and reject a lover and end a relationship whenever they require. This unusual aspect of the Mosuo way of living has attracted the attention of outsiders, such as journalists and scientists. For some years, stimulated by the booming Chinese economy in the cities, large numbers of Chinese tourists have started to visit the Lugu Lake district. To the outside world Mosuo women are perceived and misconceived as sexually available and the Mosuo reputation as a free-sex society has been established. Male tourists head for the red light district, where young women in traditional costume meet them. The local communities are becoming increasingly dependent on this kind of tourism. The formerly egalitarian society is degenerating into a class society in which women are exploited.

Tiong Ang's visit to the Mosuo, as a foreign tourist, nomadic artist, and man of Chinese descent, becomes passionately charged. The installation of Cut Close-Ups on Matriarchy features two Mosuo women, an older woman, and an adolescent girl, observed in the act of rowing a small boat. Projected opposite each other on incised panels, the close-up images of the two women enhance a sense of inevitable estrangement, a critical but nervous distance.
CUT CLOSE-UPS ON MATRIARCHY

Tiong Ang
2005 / 2-channel video installation
on incised panels / SD video
On Mobility, De Appel, Amsterdam
# THE SECOND HANDS. Project in process, 2020-2022
(9th Bucharest Biennale 2020)

THIS IMAGE: PAVILION OF DISTANCE III, REYKJAVIK (UNFINISHED), 2013

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