



T I O N G A N G (*& Co.*)

UNIVERSALITY
/DECORUM OF THOUGHT AND DESIRE

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Ghosts (Woman and Objects)
/ featuring Heekyung Ryu, artist/performer
/ objects from Tiong Ang

ASIA TIME 1ST ASIA BIENNIAL / 5TH GUANGZHOU TRIENNIAL
GUANGDONG MUSEUM OF ART, GUANGZHOU, CHINA
DECEMBER 11, 2015 - APRIL 10, 2016

A project for

ASIA TIME

1st Asia Biennial / 5th Guangzhou Triennial
Guangdong Museum of Art, Guangzhou CHINA



design: Andres Novo



UNIVERSALITY / DECORUM OF THOUGHT AND DESIRE

Tiong Ang (*& Co.*)

2015 / 8-channel video installation, architecture design,
objects in vitrines, posters, performances



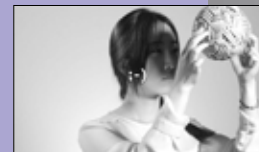
Masterpiece (How To Act)
 / performers: Robert Wittendorp and Hiroomi Horiuchi
 / director of photography: Alejandro Ramirez
 / edited by Tiong Ang



There Are Only Ways To Get In
 / written and directed by Alejandro Ramirez
 / with Atone Niane, Anastasia Starostenko and Ingrid Sanghee Edwards
 / commissioned, co-written and produced by Tiong Ang



Still Life
 / animated by Louwrens Duhén
 / based on a painting by Tiong Ang



Act and Audience
 / animated by Louwrens Duhén
 / based on a painting by Tiong Ang

Interview & Interrogation
 / with Ingrid Sanghee Edwards
 / produced and edited by Tiong Ang



STAGE
 design:
 Andres Novo

Ghosts (Woman and Objects)
 / with Heekyung Ryu
 / objects from Tiong Ang

Universality
 / posters design Dongyoung Lee
 / archived and commissioned by Tiong Ang



Digital Noise
 / designed by Robert Wittendorp
 / based on drawings by Tiong Ang

Analog Noise
 / found footage montage,
 edited by Tiong Ang

Universality
objects in vitrines
 / vitrine design Andres Novo
 / objects from the private collection of Tiong Ang



UNIVERSALITY / DECORUM OF THOUGHT AND DESIRE

Tiong Ang (& Co.)
 2015 / 8-channel video installation, architecture design,
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UNIVERSALITY / DECORUM OF THOUGHT AND DESIRE

2015 / 8-channel video installation, architecture, objects
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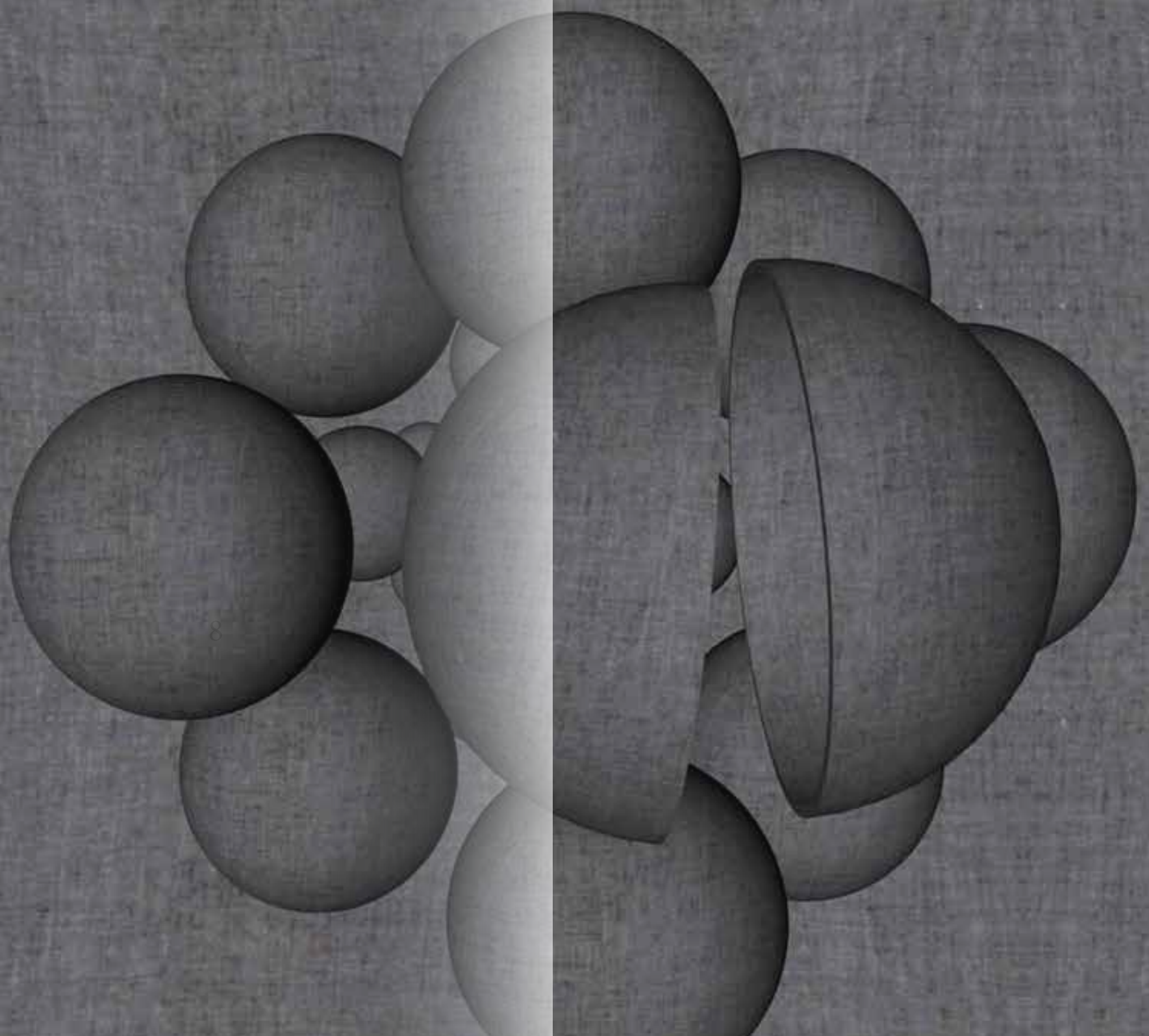
_'Tiong Ang's Universality / Decorum of Thought and Desire, presented at the 1st Asia Biennial /5th Guangzhou Triennial as a total installation, brings together a diversity of reflections and subjective perspectives on how contemporary living intersects between ideas of autonomy, intercultural traffic, formal and informal exchange, and our collective comprehension of the material world and its representations.'

_'The work aims to bridge wide-ranging doubts about 'universality' in transcultural discourse and aesthetic experimentation, revealing a deepening crisis in the perception of the term's validity. In a framework of constantly shifting standards and moving conditions, Tiong Ang interprets the presence of aesthetic universality as an artistic fiction. Based on the model of the corporate television studio as a site of anthropological and archival circuitry, the work explores the human image of today and its media based conditions, from ethnic or gender stereotypes to the flows of genre-based representations of 'cultural transmission' and 'super-diversity'. Processed within a structure of collaborative and performative experimentations, the work is set up as a determinedly multivocal exercise, since the meta-artist or fictional producer 'Tiong Ang' shared aesthetic and creative resolutions with a contrasted group of other artists and designers.'

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AND DESIRE



[photography: Japo Knuutila]



Still Life

/ designed and animated by Louwrens Duhén, artist/designer

/ based on a painting by Tiong Ang



_'Visitors are welcomed in a maze of decorum. A decorated architecture of in-exact nature has transformed the room into an abandoned television studio. This immersive ambience is to survey a multitude of conceptions that consider a so-called 'universality' of human presence and thus of cultural and artistic aspiration, in a series of fictional characters and settings. Efforts of programming education, information, and entertainment on universal values of cultural progress, free speech, and global exchange have fallen victim of erosion and failure.'

_'What has remained are the clandestine stories of a dispatched American anchor woman (news broadcast), the queer impasses of the European man (sports), a disoriented Asian TV demonstrator showing unusual props (commercial), and an African actor so estranged from his live identity that his prophetic rant on the universality of human rights can only be understood as a reminder of the need for a genuine and more relational understanding between individual and collectivist ideologies (feature film). The so-called props of these fictional broadcasts -everyday objects that were once collected on behalf of their temporal functionality- are now exposed as symbolic items to signify a conflict between cumulated minds and the singular, human body.'

_'Above and after all, abstract animations (of subject and object, of audience and act) recall the desire to defy psychological laws of gravity and time, in order to awaken our inconspicuous belief in a collective imagination and a community of belonging.'

(Antoinette Thyssen)



Interview & Interrogation
/ with Ingrid Sanghee Edwards, artist/performer
/ produced and edited by Tiong Ang



LIVE
GUANGZHOU FROM

Masterpiece (How To Act)
/ performers: Robert Wittendorp and Hiroomi Horiuchi, artists/performers
/ director of photography: Alejandro Ramirez, artist/filmmaker
/ edited by Tiong Ang
/ recorded performances at Lumen Travo, Amsterdam
- a solo exhibition of Tiong Ang, 2013

UNIVERSALITY /
DECORUM OF THOUGHT
AND DESIRE



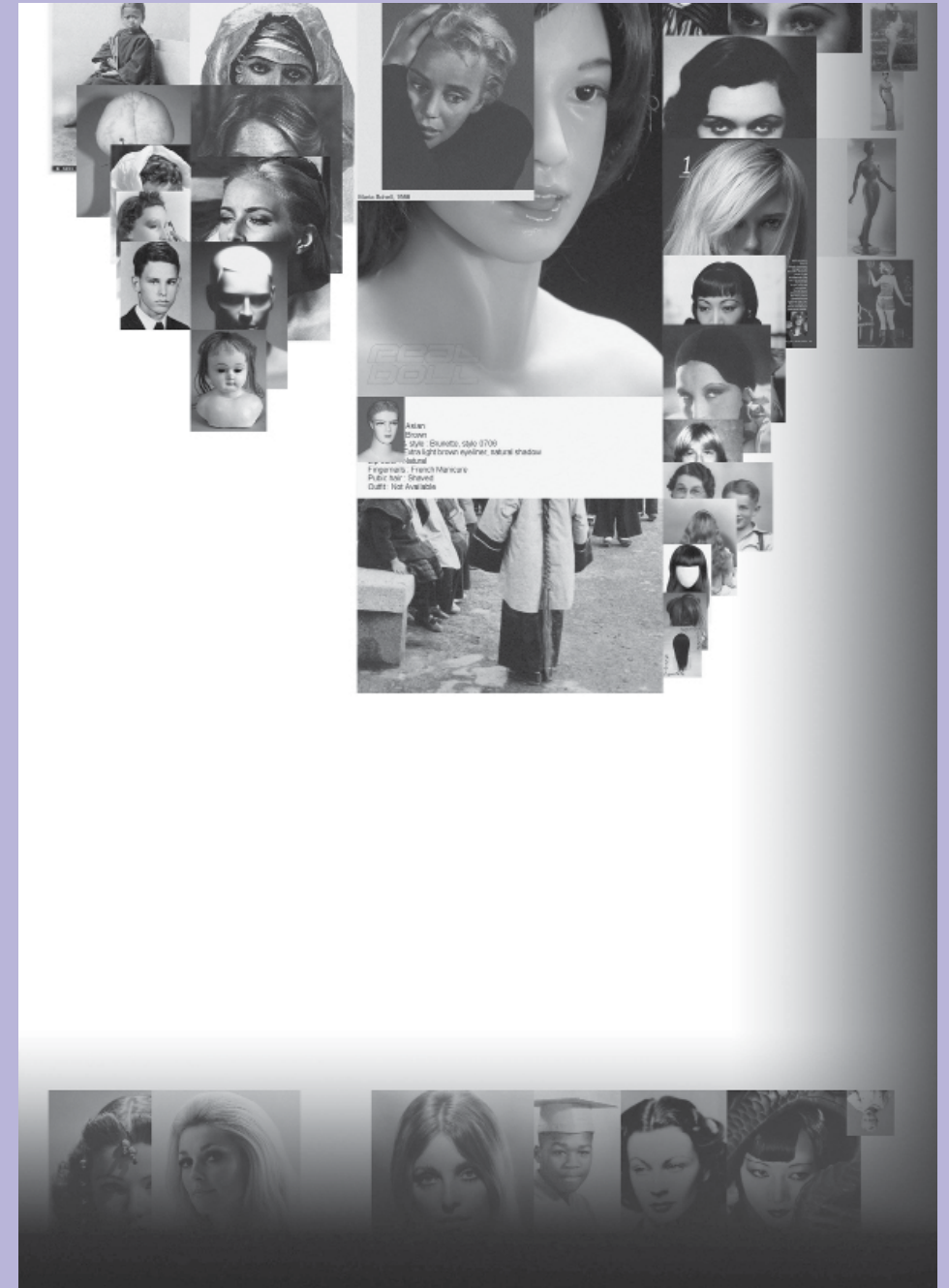
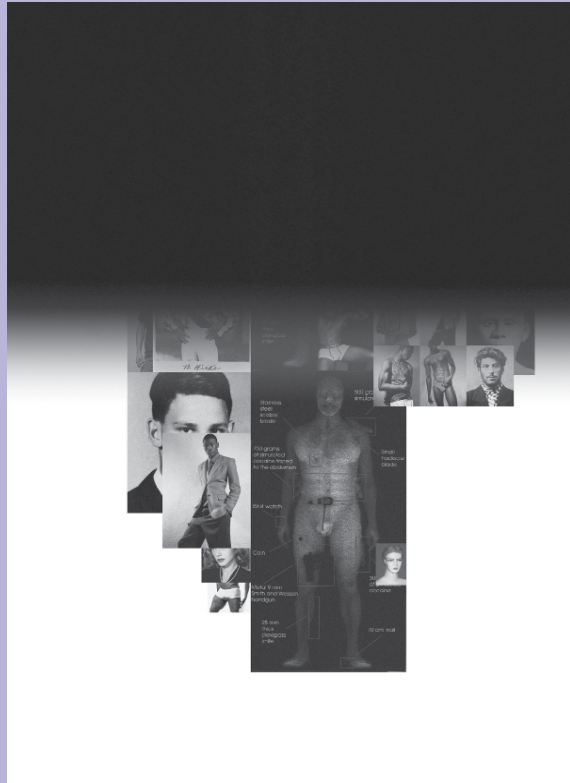


Universality


objects in vitrines

/ vitrine design Andres Novo

/ objects from the private collection of Tiong Ang



Universality
/ posters design Dongyoung Lee
/ archived and commissioned by Tiong Ang



In his work, Tiong Ang uncovers the gap between authenticity and representation, using various methods and media. Human perception and social behaviour form the core of his research, while the artist's distance from the subject is constantly at stake. Ang is a prominent but also one of the most enigmatic figures in contemporary Dutch art. His practice combines the conceptual approach of media and performative art with the pictorial practice of painting (image making) to address issues of hybrid identity, lost memory, mediatised human experience, and social/political alienation. Tiong Ang's elusive and hybrid artistic behaviour, which is reflected in his use of different media as well as in his mental outlook that constantly turns and chooses new perspectives, makes his position 'fluid as hell'. His work ranges from solitary painted pictures to complex collaborative projects that incorporate cinematic imagery and performative situations to indicate the tension between a subjective, individual point of view and a collective, normative order.

Over a long period of development and experimentation, Ang has arrived at a particular form of collective production that expands the concept of individual authorship. Working as a 'group' (a band, a team, a choir, a cooperative, a company), the artist explores a diversity of individual, subjective perspectives and brings them together in complex and collaborative projects. Individual pieces are fragmented and divided along horizontal (the social and the political), vertical (knowledge, power and economy) and temporal (history and place) axes, creating a constellation of different voices in film, text, painting, music, performance, objects and constructions. Similarly, the concept of subjectivity is replaced by shared and generative perspectives and conditions. His ongoing artistic investigation into the drive of an individual person's place, time and voice amidst the turbulence of the world reveals a global universe of idiosyncratic truths and an ocean of open wisdom, contested freedoms and oppressions, including various forms of coloniality, patriarchy or violent authority. Critical distance, unwavering resilience, humorous kindness and fearless improvisation are among the methods that anticipate an art that moves, laughs, dances and shudders, but also contains hidden imaginings and desires.

The approach to the filmic work on 'Universality' was to create a constellation of re-enactments, of situations and images based on archival research and existing tropes of 'identity transmission', captured in photography, video, and objects. These stagings were not attempts to imitate reality, but rather to investigate the interplay of fictions and actions, of actors and participants, of ideas of representation and forms of organisation. This complexity can be understood in terms of Agamben's notion of the "inoperative gesture" which is a gesture that does not achieve its intended goal. It is a gesture that fails, but in its failure it reveals something about the nature of the world. In other (self-)cinematic works, the inoperative gestures are the moments of documentary pretence, unintentional statements, humorous and vivid moments of collectivity, and shameful confessions of ignorance or misinterpretation. These moments reveal the multiplicity of the world and the impossibility of capturing it in a single image or film, revealing a systemic untruth about the world. The work is a way to reflect on the relationship between the real and the image, to create a space of indistinguishability between the real and what we call 'universal truths', to speculate on the political potential of the image and to produce a new form of 'self-tele-vision' that is not based on the publication of reality.

AT

亚洲时间



AsiaTime 亚洲时间

首届亚洲双年展暨第五届广州三年展

THE 1ST ASIA BIENNIAL AND THE 5TH GUANGZHOU TRIENNIAL

广东美术馆
GUANGDONG MUSEUM OF ART

2015.12.11-2016.4.10

TRAILER

<https://vimeo.com/245454990>





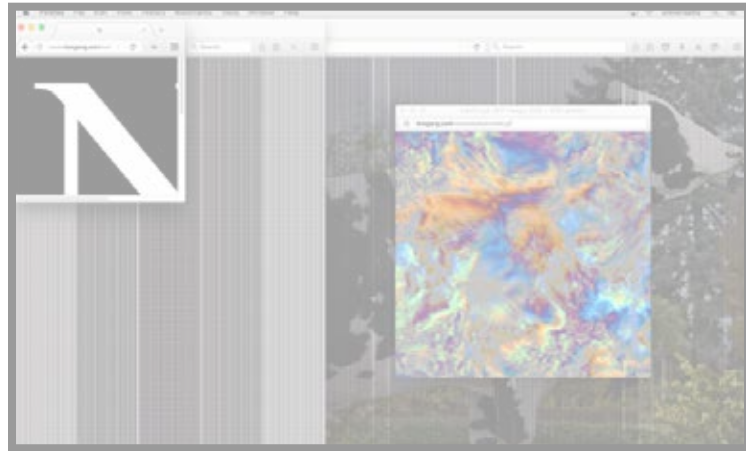
There Are Only Ways To Get In
/ written and directed by Alejandro Ramirez
/ with Atone Niane, Anastasia Starostenko and Ingrid Sanghee Edwards
/ music tracks by Sinta Wullur
/ commissioned, co-written and produced by Tiong Ang

Ghosts (Woman and Objects)

/ with Heekyung Ryu, artist/performer

/ objects from Tiong Ang



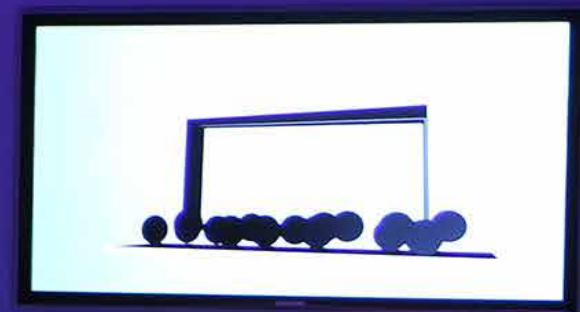


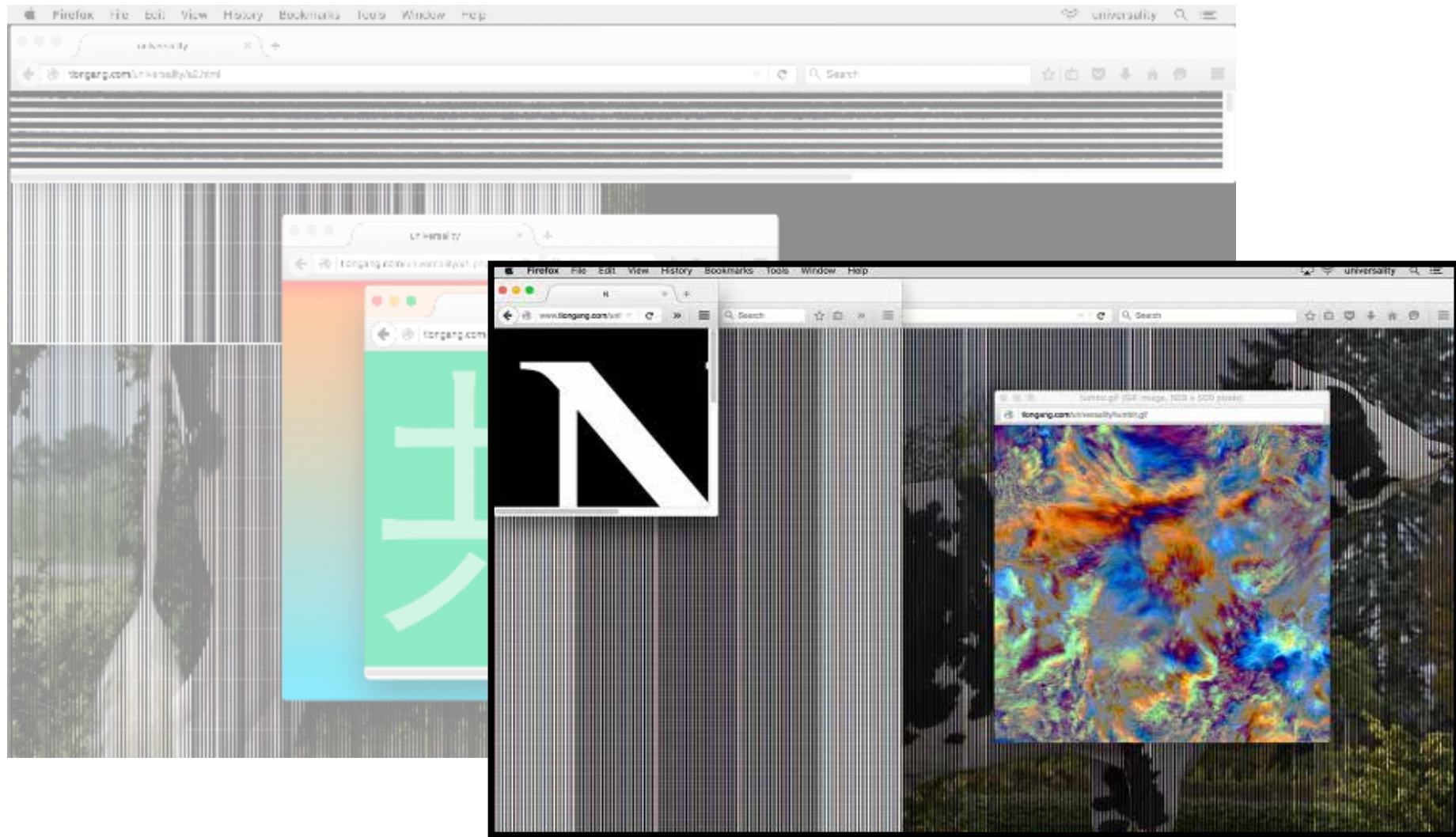
Analog Noise
Digital Noise

/ UNIVERSAL NOISE
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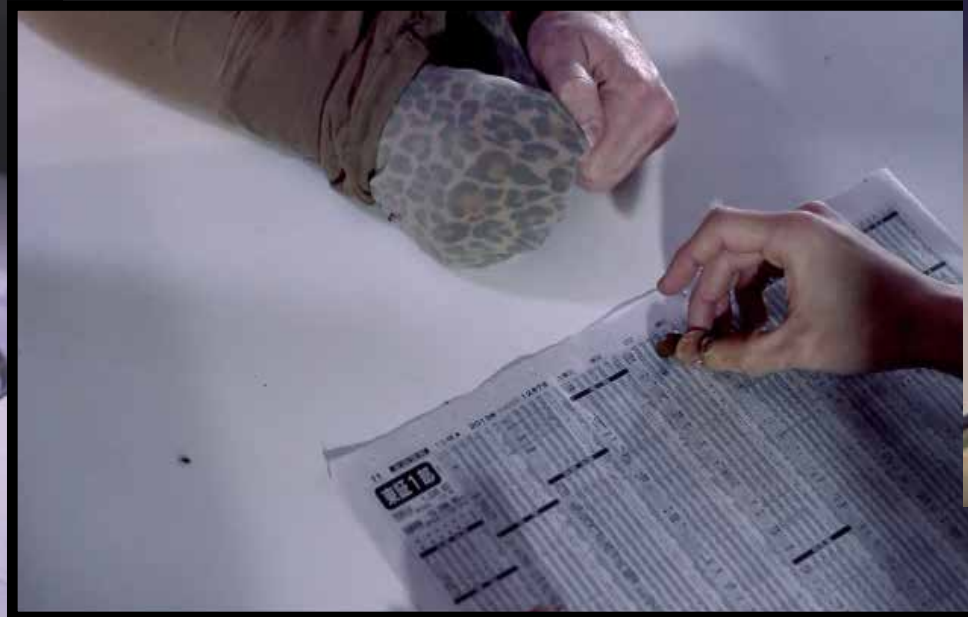
Ghosts (Woman and Objects)
/ with Heekyung Ryu, artist/performer
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Digital Noise
/ animated as web browser by Robert Wittendorp
/ based on drawings by Tiong Ang





Masterpiece (How To Act)

/ performers: Robert Wittendorp and Hiroomi Horiuchi

/ director of photography: Alejandro Ramirez

/ edited by Tiong Ang

/ recorded performances at Lumen Travo, Amsterdam - a solo exhibition of Tiong Ang, 2013

LIVE
UNIVERSITY NIGHTY FROM
GUANGZHOU

TRAILER

<https://vimeo.com/245454990>







UNIVERSALITY /
DECORUM OF THOUGHT
AND DESIRE

Interview & Interrogation
/ with Ingrid Sanghee Edwards, artist/performer
/ produced and edited by Tiong Ang



There Are Only Ways To Get In

/ written, DOP and directed by Alejandro Ramirez

/ featuring Atone Niane, Anastasia Starostenko and Ingrid Sanghee Edwards

/ music tracks by Sinta Wullur

/ commissioned, co-written and produced by Tiong Ang

There Are Only Ways To Get In

/ production still: Atone Niane and Alejandro Ramirez in front of
the International Criminal Court, The Hague - *final scene*

/ *flag* design by Anastasia Starostenko

/ production, photography by Tiong Ang



There Are Only Ways To Get In

/ written, DOP and directed by Alejandro Ramirez

/ with Atone Niane, Anastasia Starostenko and Ingrid Sanghee Edwards

/ commissioned, co-written and produced by Tiong Ang



Universality
Objects in research
/ from the private collection of Tiong Ang



UNIVERSALITY - DECORUM OF THOUGHT AND DESIRE

T I O N G A N G (*& Co.*)

2015 / 8-channel video installation, architecture, objects in vitrines,
posters, performances

A PROJECT BY TIONG ANG IN COLLABORATION WITH
ALEJANDRO RAMIREZ, DONGYOUNG LEE, SINTA WULLUR, LOUWRENS DUHEN, ANDRES NOVO,
ROBERT WITTENDORP, HEEKYUNG RYU, INGRID SANGHEE EDWARDS, ANASTASIA STAROSTENKO,
HIROOMI HORIUCHI, ATONE NIANE

installation views in Hall 4, Guangdong Museum of Art, Guangzhou / architecture concept Tiong Ang / design assistance Andres Novo

- # Analog Noise - found footage montage / edited by Tiong Ang
- # Digital Noise - designed and animated as web browser by Robert Wittendorp / based on drawings by Tiong Ang
- # Act and Audience - designed and animated by Louwrens Duhén / based on a painting by Tiong Ang
- # Interview & Interrogation - with Ingrid Sanghee Edwards
- # Still Life - designed and animated by Louwrens Duhén / based on a painting by Tiong Ang
- # Masterpiece (How To Act) - with Robert Wittendorp and Hiroomi Horiuchi / camera operator Alejandro Ramirez / edited by Tiong Ang /
/ recorded at Lumen Travo, Amsterdam - a solo exhibition of Tiong Ang.
- # Ghosts (Woman and Objects) - with Heekyung Ryu
- # There Are Only Ways To Get In - written, DOP and directed by Alejandro Ramirez / with Atone Niane, Ingrid Sanghee Edwards and Anastasia Starostenko
/ commissioned, co-written and produced by Tiong Ang

poster design by Dongyoung Lee / images archived and commissioned by Tiong Ang

vitrine design by Andres Novo / objects from the private collection of Tiong Ang

light design by Alejandro Ramirez

performances by Heekyung Ryu, Ingrid Sanghee Edwards, Robert Wittendorp / December 11, 2015

music tracks by Sinta Wullur

all works (c) Tiong Ang 2015

Asia Time: 1st Asia Biennial / 5th Guangzhou Triennial, Guangdong Museum of Art, Guangzhou, China

December 11, 2015 - April 10, 2016

Chairman Luo Yiping / Curated by Zhang Qing and Henk Slager / Co-curators Hong-Hee Kim, Ute Meta Bauer, Sarah Wilson

Special Thanks to: Canby (personal assistance and translations)

SUPPORTED BY MONDRIAAN FUND, THE NETHERLANDS / CONSULATE GENERAL OF
THE NETHERLANDS IN GUANGZHOU / THE PROVINCE OF UTRECHT, THE NETHERLANDS

LIVE
GUANGZHOU
FROM

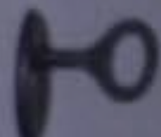
TRAILER
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思想的礼仪和欲望

DECORUM OF THOUGHT AND DESIRE

Interview & Interrogation
/ with Ingrid Sanghee Edwards, artist/performer
/ produced and edited by Tiong Ang

Analog Noise
/ found footage montage, edited by Tiong Ang



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DECORUM OF THOUGHT
AND DESIRE

Three performers on stage:
Heekyung Ryu, Ingrid Sanghee
Edwards, Robert Wittendorp





Universality

objects in vitrines

/ vitrine design Andres Novo

/ objects from private collection of Tiong Ang

4 sets of posters

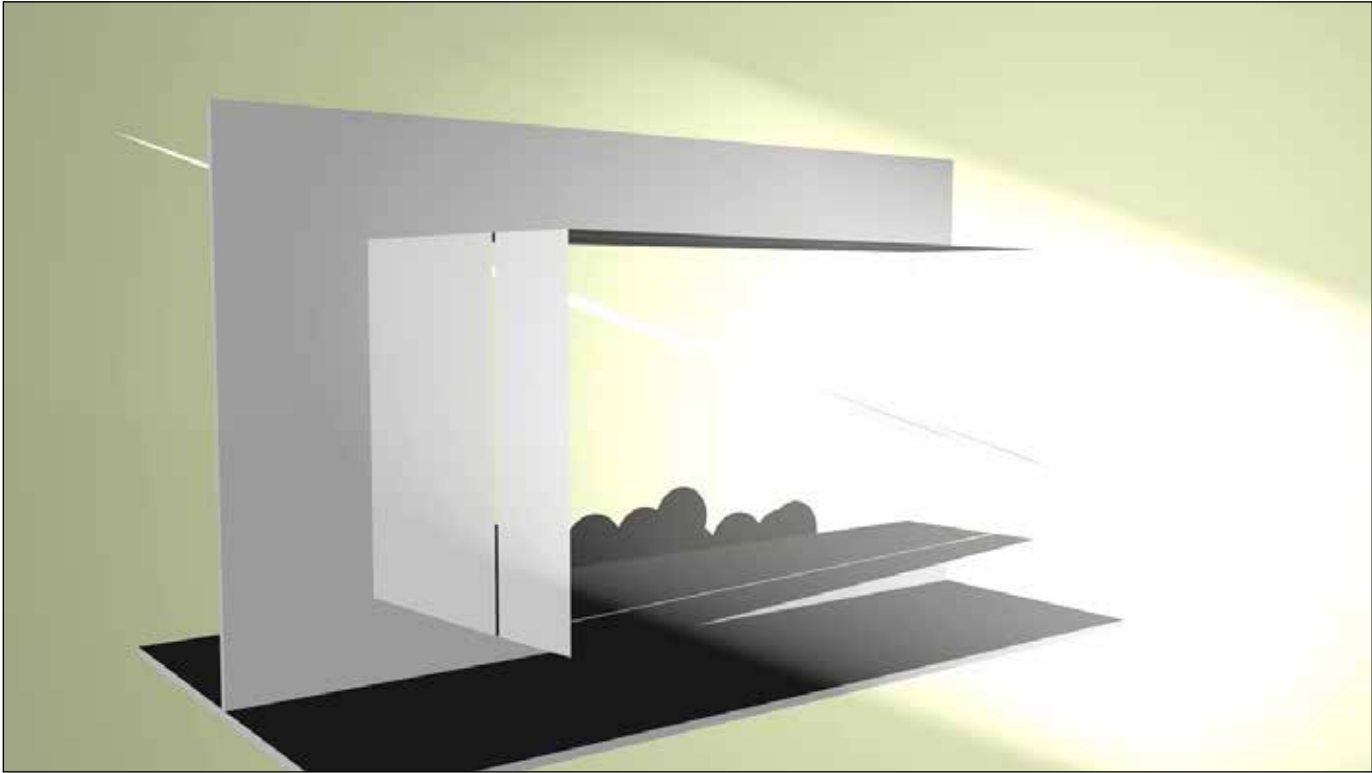
/ posters design Dongyoung Lee

/ archived and commissioned by Tiong Ang

Act and Audience

/ designed and animated by Louwrens Duhén, artist/designer

/ based on a painting by Tiong Ang





UNIVERSALITY

Masterpiece (How To Act)

/ performers: Robert Wittendorp and Hiroomi Horiuchi

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/ recorded performances at Lumen Travo, Amsterdam - a solo exhibition of Tiong Ang, 2013

[all photography by Tiong Ang
except on
pages 3, 4: Andres Novo
page 16: Alejandro Ramirez
pages 5, 7, 37: Japo Knuutila]

Universality
/ posters design Dongyoung Lee
/ archived and commissioned by Tiong Ang



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A project for
ASIA TIME

1ST Asia Biennial / 5TH Guangzhou Triennial
Guangdong Museum of Art, Guangzhou CHINA

Tiong Ang (& Co.)
2015