TIONG ANG

archive
_[in random
order]

_The Province, 2008 - installation view, Arario Beijing

V

scroll

[low-res
VERSION]

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

_TIONG

ANG

archive [in random ~~order~~]

_# 01. Tiong Ang is an artist whose work focuses on the social, emotional and existential challenges of multiple identities, displacement, and the dispersion of images.

His approach unfolds human perception and social behaviour, addressing the impact of faded memory, mediatised human experience and socio-political disconnection. Over the past decades, he has worked in diverse contexts and geographies, amplifying the tension between the authenticity of presence and the authorship of representation.

His practice embraces a range of media including painting, video, installation, collective performance, experimental film, pedagogy, counselling, and writing.

In recent years, he has been making projects in collaboration with others. They can be whole exhibitions, or films, or performances (situations, happenings). They are about power, community, hybridity, action, performativity, but also powerlessness, isolation, and alienation.

_# 02. Tiong Ang introduces us to individual narratives within collective conditions through the making and processing of 'uncertain' images. Initially an object/painting-based studio artist, since the mid-1990s Ang has expanded his methods to include installation, experimental film, interdisciplinary collaborations, performative and relational enactments, and curated projects. In a divergent and fluid practice, he explores the authority and sustainability of images and other representations.

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

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

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

V
scroll

_The Second Hands

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

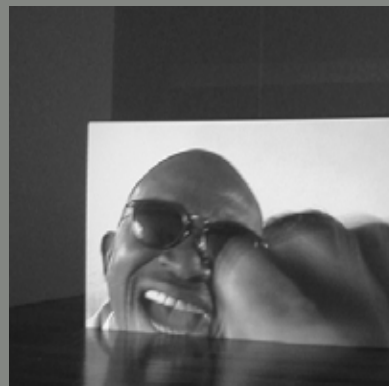(photo: Filippo Iannone)
[see other document on The 2nd Hands]

_TIONG ANG

FIGURE IN LANDSCAPE

archive [in random ~~order~~]
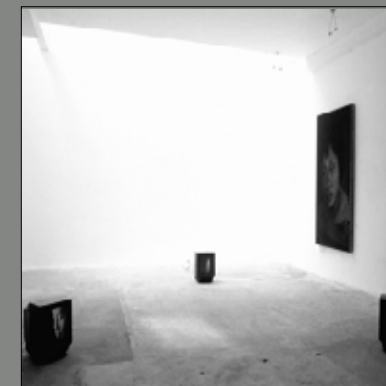
PORTRAIT OF AN INFANT

HOW TO ACT [Amsterdam]

SLEEPER [Utrecht]
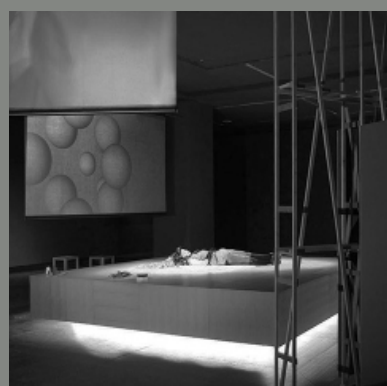
UNIVERSALITY [Guangzhou]

SCHOOL PICTURES [Amsterdam]

ACADEMY TURNS [Murcia]

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

_archive
[in random order]

_The Studio

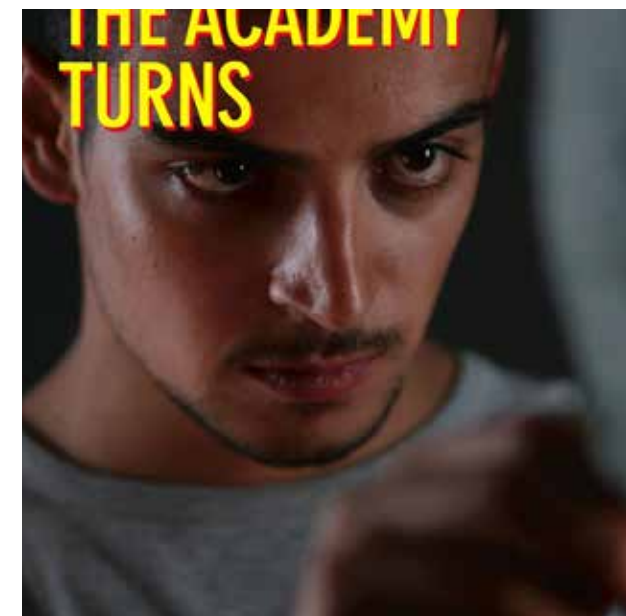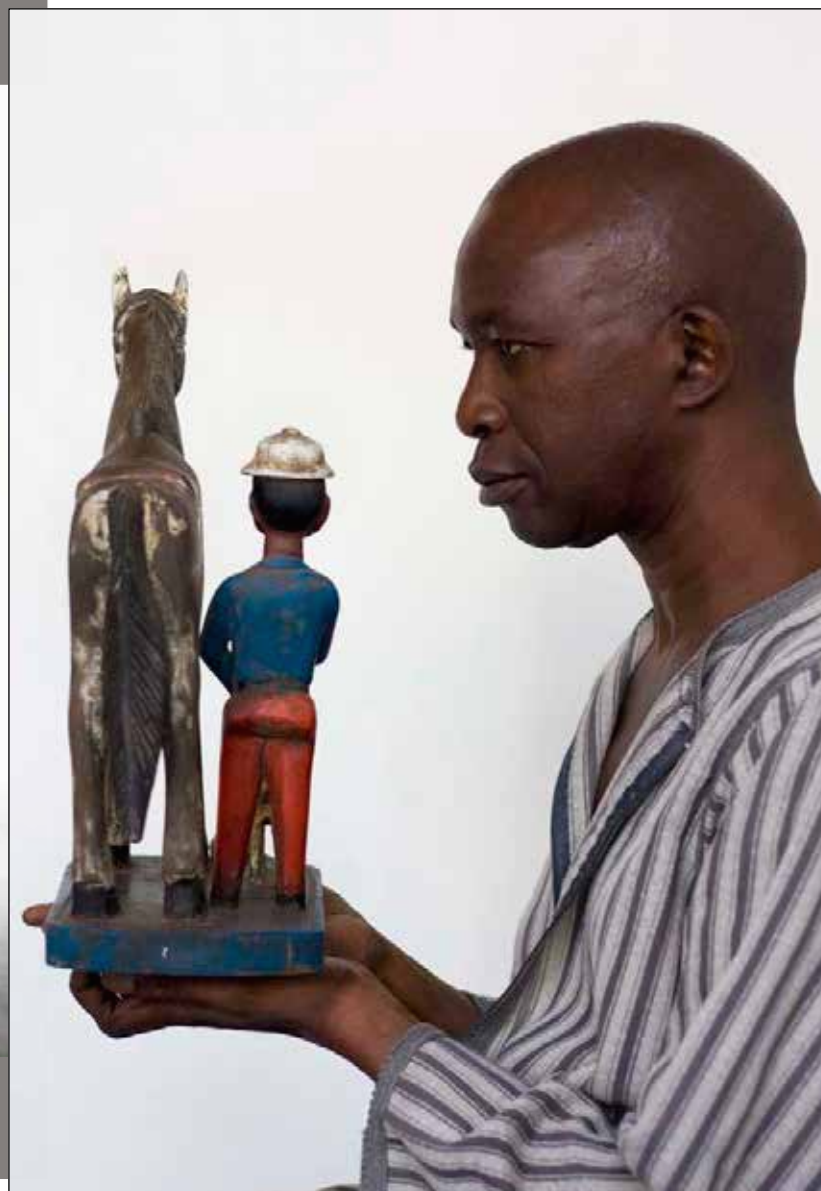2000 / mixed media installation
Lumen Travo Gallery, Amsterdam

[solo exhibition]

_Models for (the) People

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

[Courtesy Lumen Travo, Amsterdam]

THE ACADEMY TURNS

_As The Academy Turns

2010 /video installation: a telenovela
Manifesta 8, Murcia

_Models for (the) People

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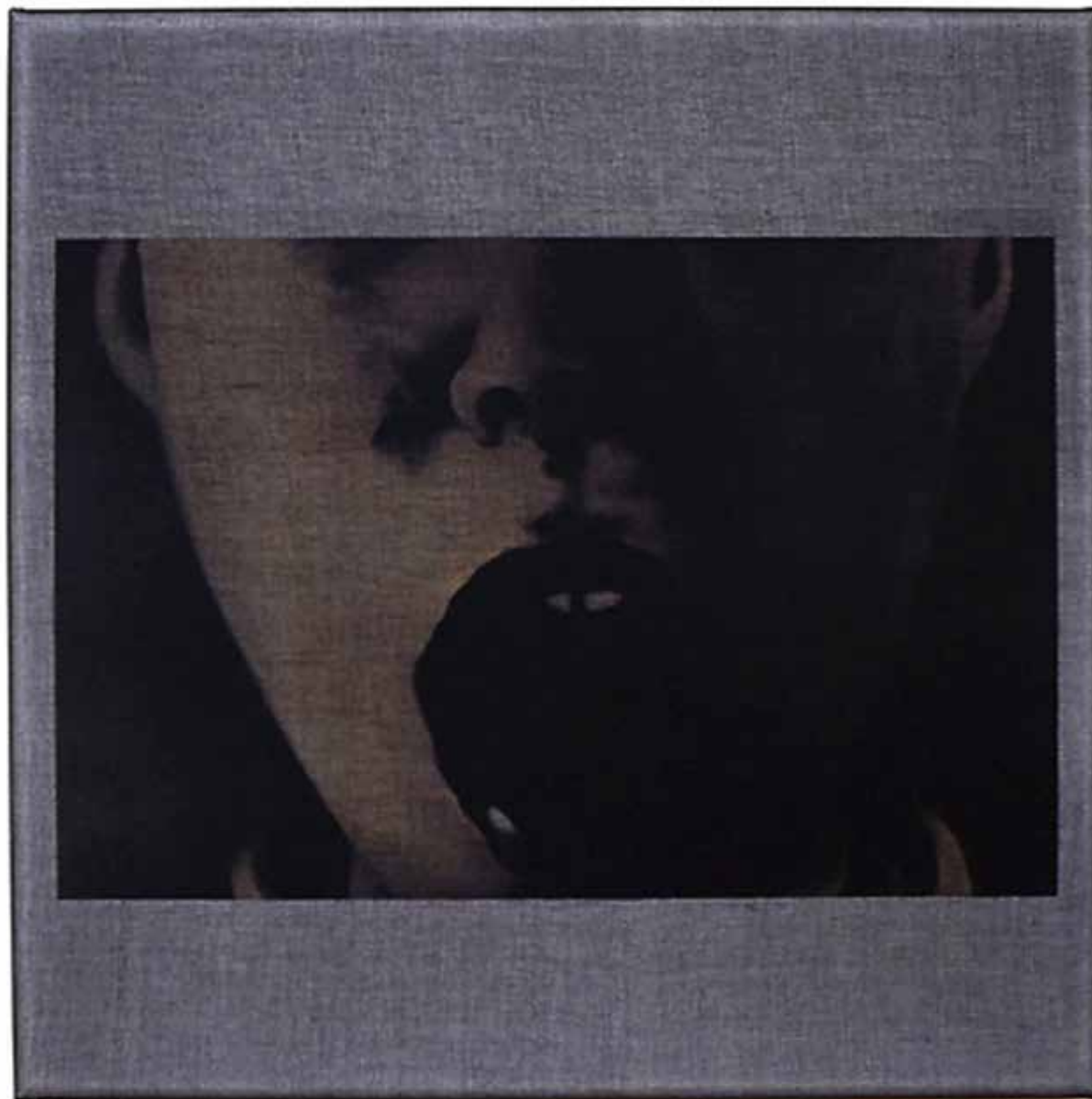7th Shanghai Biennale,
Shanghai Art Museum

[TransLocalMotion]

_Pavilion of Distance: A
Greek Tragedy

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

[Offside Effect]

_Untitled (The Scream)

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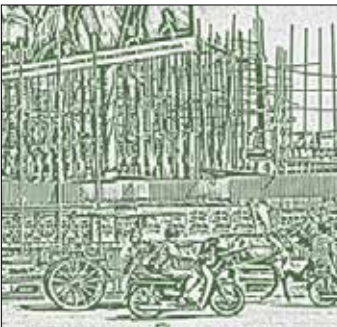5th Havana Biennale, Cuba
[priv.coll.]

_Cross Roads and Hazy Maze

2013 / performance, video installation
Rezan Has Museum, Istanbul

[Joyful Wisdom]

_Bandits

2005 / video still + poster

_Shuttle (from North to South)

2002 /video, 13' 30 min.

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

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

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

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

[GRID]

_Pavilion of Distance:
A Greek Tragedy

2012 / mixed media film,
collaborative installation
Offside Effect, 1st Tbilisi Triennial
CCA /Georgian National Museum

_Grid (Trapped/Lost)

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

_School

1999 -2001 / video installation on modified screen
49. Biennale di Venezia, Arsenale, Venice (2001)
[Plateau of Humankind]
Herzliya Museum of Contemporary Art, Herzliya (2001)
[Sense of Wonder]
Stedelijk Museum, Amsterdam (2002)
[Life in a Glass House]

On randomness and order

Tiong Ang's artistic practice deliberately disrupts conventional narrative forms. His production as a whole is fragmented and scattered, not as an exercise in randomness, but as a deliberate strategy to dismantle linear time and create space for multiple interpretations. These fragments exist as autonomous pieces, each with its own aesthetic and conceptual weight, yet they are simultaneously interwoven into larger, more complex structures. This duality mirrors the inherent tension between individual experience and collective history, a central theme in Ang's work.

These larger structures are not pre-determined narratives but rather frameworks—open, evolving systems that allow for a multitude of voices and perspectives to emerge. This polyvocal approach underscores the collaborative nature of Ang's projects, which often involve extensive research across diverse media and disciplines. His process is akin to an archaeologist meticulously unearthing fragments of the past, not to reconstruct a singular, definitive history, but to explore the myriad narratives that have been buried, forgotten, or marginalized.

_Insides

1993 / installation behind veiled screen
Van Abbemuseum, Eindhoven

[Zes projecten / Six Projects]

_Mockery (Projections)

(featuring Atone Niane)
2002 / video installation, 15'20 min.

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

When the African man begins to speak in a trance, he is guided away by the artist. Together they leave the room.

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

Between Borders, Museum Arnhem (2023)

_Bring Your Own Light

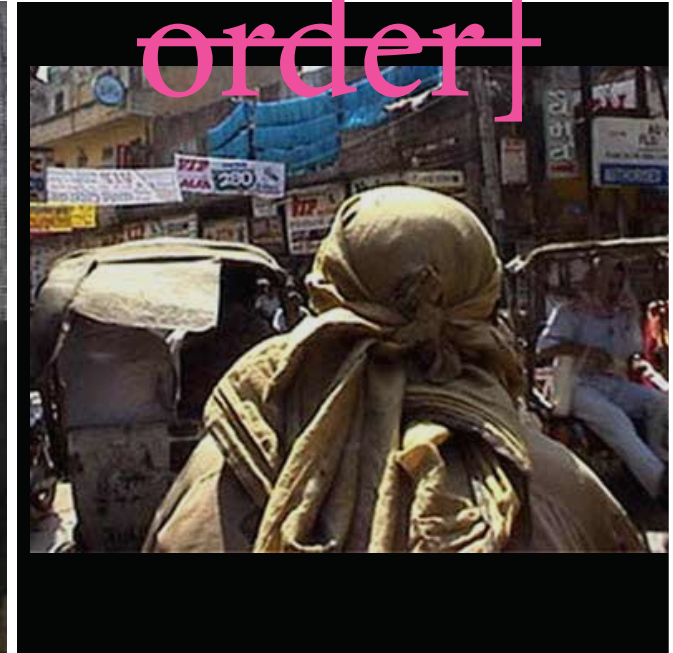1993/ installation behind veiled screen
Van Rooy Galerie, Amsterdam

_archive
[in random
order]

_Son of Ha
2001/ video still
[coll. Akzo Nobel]

photo: Edo Kuipers

_School
2001/ video still
[coll. Stedelijk Museum,
Amsterdam]

_Traffic
2001/ video still

_Timeline Underworld

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

_Geheugenspel (Memory Game)

(with Roy Villevoye)
2004 / mixed media video installation

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

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

Produced for 'de kleine biennale',
Fort Vechten, Utrecht (2004)
De wereld deugt, helaas wijzelf wat
minder, De Appel, Amsterdam (2004)

[Collection MUHKA Antwerp]
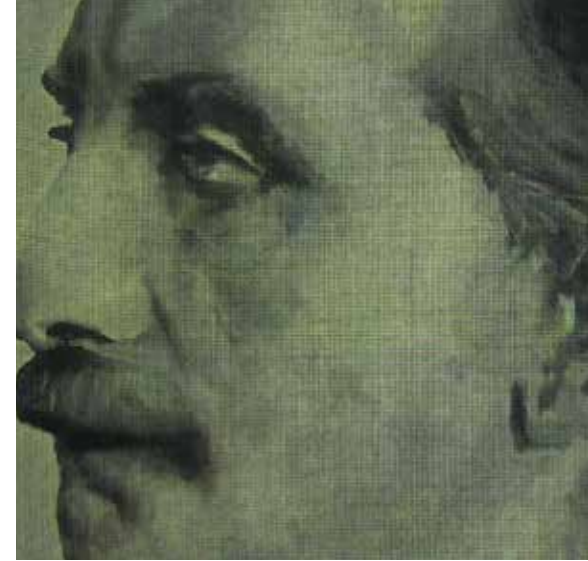
_UNTITLED (Multatuli)

2007 / painting, detail

_Pavilion of Distance: A Greek Tragedy

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

On randomness and order

Images, both moving and still, become potent carriers of meaning, not only through their visual content but also through the layers of context that accompany them: scripts, annotations, manuals, captions. These textual elements act as guides, clues, and counter-narratives, enriching the image and prompting viewers to question their own assumptions and interpretations. These images, in turn, are generative, acting as seeds for further artistic explorations: paintings, photographs, performances. The boundaries between these media dissolve, creating a fluid and dynamic interplay where each informs and transforms the others.

_Figure in Landscape (Initiation)

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

[Arte, Sociedad, Reflexion]

_Like a Zombie

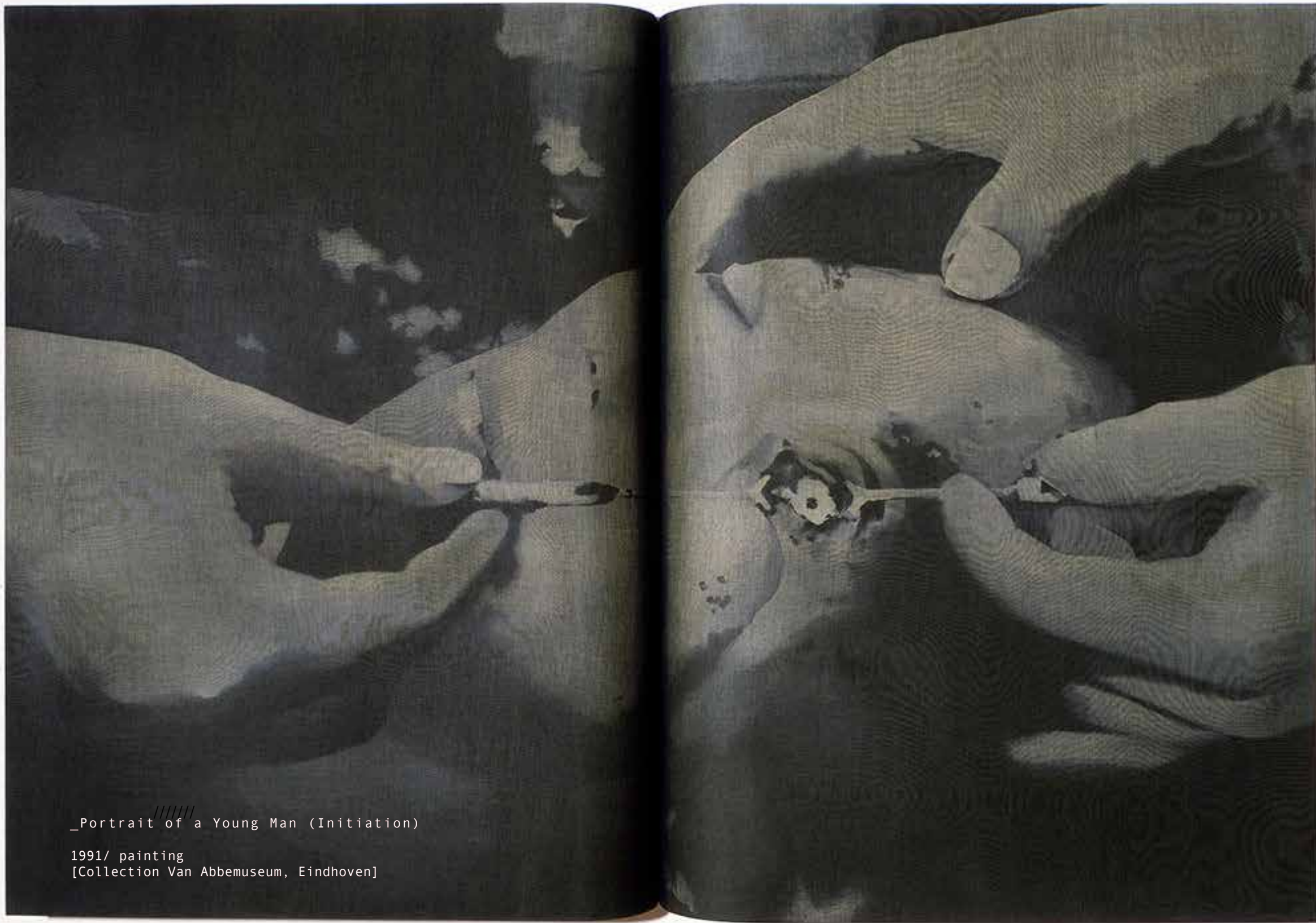1997 / video, performance, installation
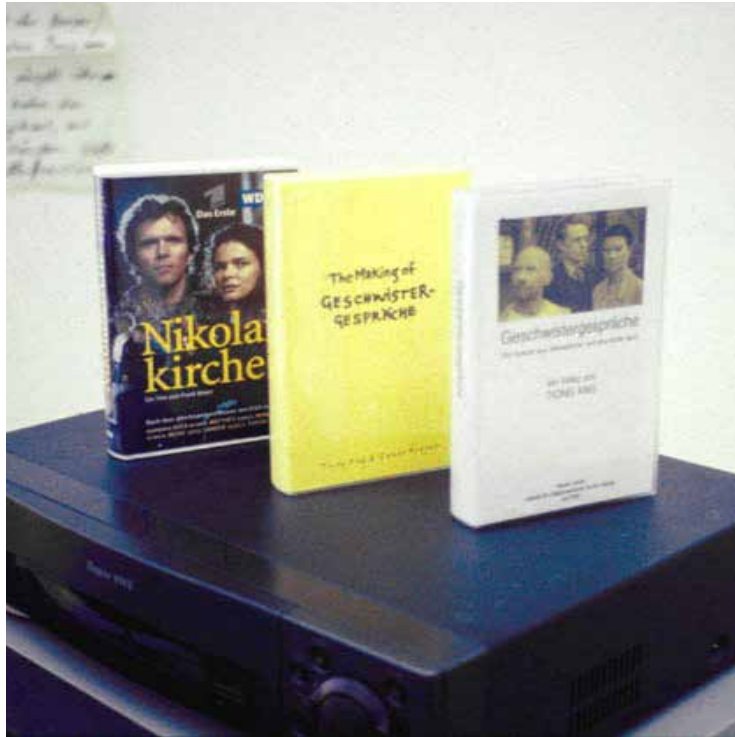Het Torentje, Almelo

[Genius Loci]

_Settlements

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

[The Unwanted Land]

_Portrait of a Young Man (Initiation)

1991/ painting
[Collection Van Abbemuseum, Eindhoven]

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

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

_UNTITLED (Mosuo TV II)

2002 / painting, detail
[priv. coll.]

_School Pictures

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

photo: Luuk Wilmering

2018 / installation, performance
HOW Art Museum, Shanghai

_Timeline Underworld

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

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

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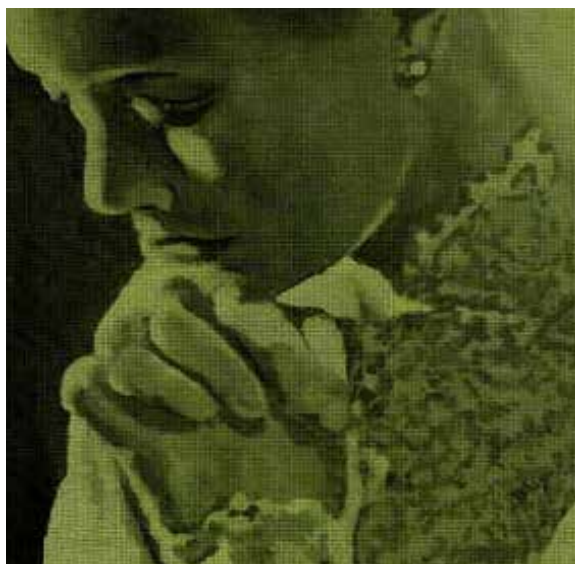
_Orange River/Two Women

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

_ L<: Colours and Boats
_ R>: Three Men

_UNTITLED (Last Grace)

2008 / painting, detail
[priv. coll.]

_Prisoners

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

_Prisoners

2004 /video projection

_Three Men

2001/ video projection

_Wounded

2004 /video projection
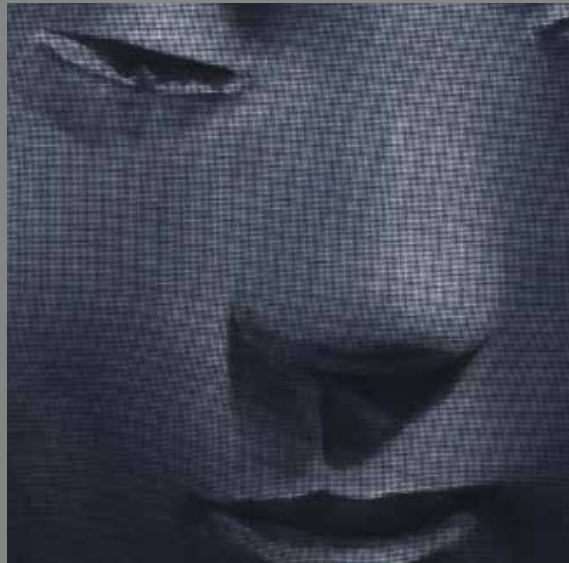
_archive
[in random order]

BUY
AFRICAN
GOODS!

_Pavilion of Distance II: Cross Roads and
Hazy Maze

2013 / 2-channel video installation, performance
Rezan Has Museum, Istanbul
Modernity 3.0, 80WSE NYU University Art Gallery
New York

On randomness and order

Crucially, this entire process is deeply rooted in
the historical archive of the world. Ang's work is
not simply a reflection of the future present but
an active engagement with the past. He mines the
archive—not only official records and documented
events, but also personal narratives, forgotten
histories, and the detritus of everyday life—to
unearth the hidden connections that shape our
present. By incorporating these fragments of the
past into his work, Ang creates a dialogue between
then and now, prompting us to reconsider our
understanding of history and its impact on our
contemporary world. The archive, therefore, is not
merely a source of information but a living,
breathing entity that informs and animates his
entire artistic practice. It is through this
engagement with the archive that Ang constructs
not just artworks, but also alternative ways of
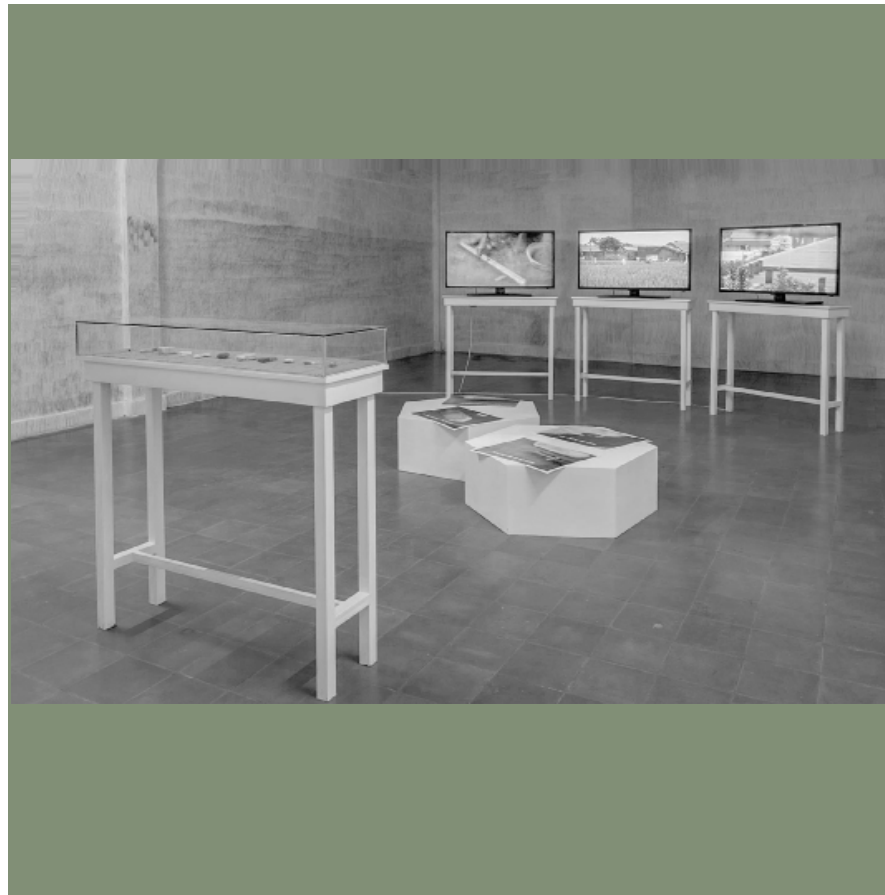seeing, knowing, and being in the world.

_Timeline Underworld

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

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

2013 / 3-channel video, mixed media installation
Not A Dead End, XII Jogja Biennale / Yogyakarta Art Museum

_Video Shop

(with Abrie Fourie)
2000 / mixed media installation
Holland South Africa Line,
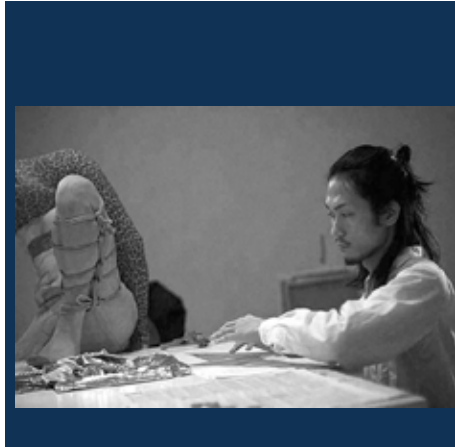De Bagagehal, Amsterdam

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

2009 / wall paper design for installation
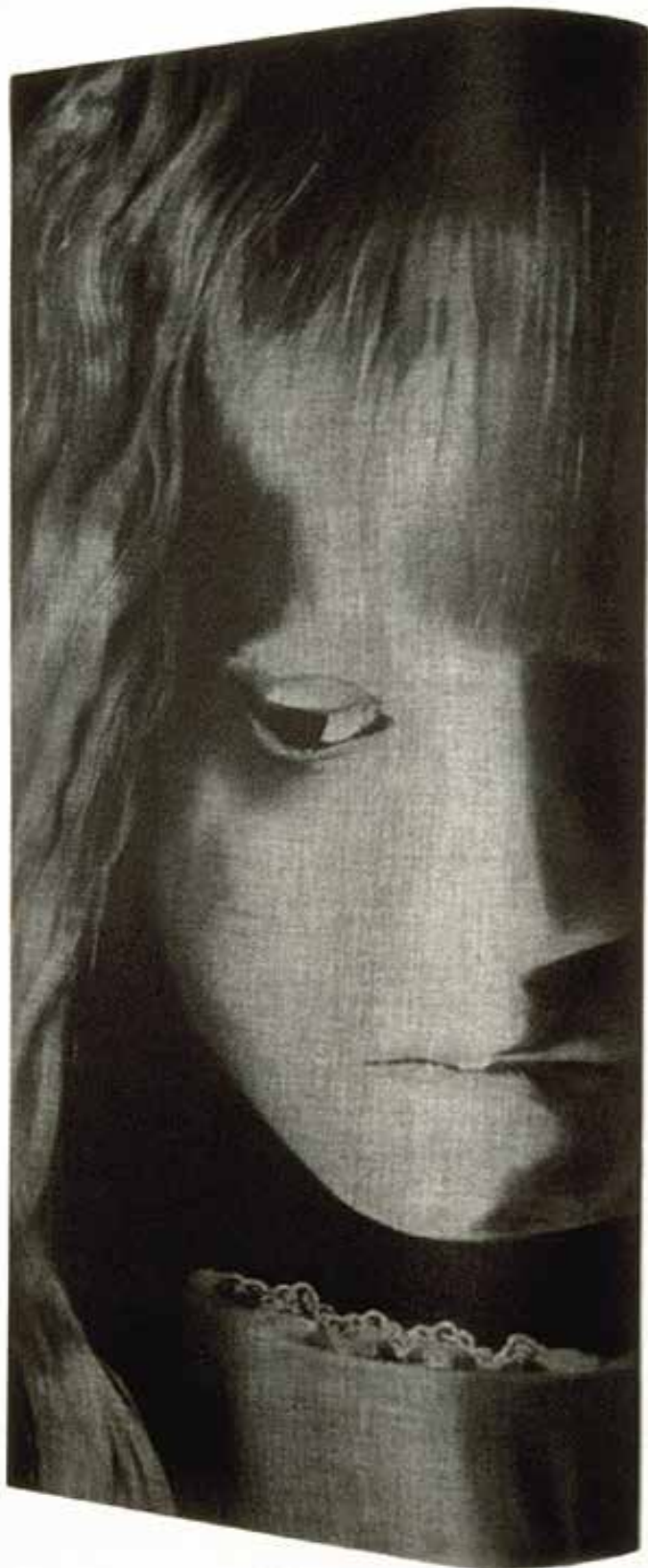Beyond the Dutch, Centraal Museum, Utrecht

_How To Act

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

_The Escape

2009 / painting

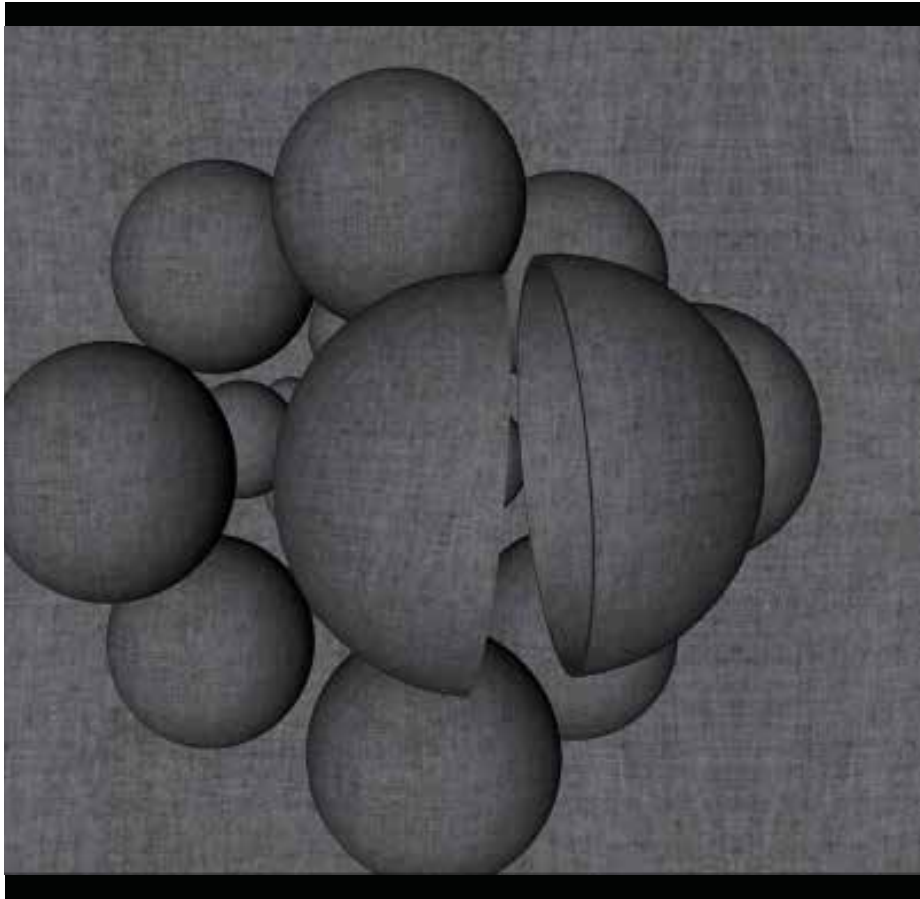_UNTITLED (Blonde girl)

1995 / painting

(the original work included a floor panel)
Het land dat in mij woont
[priv. coll.]

_Portrait of Two Boys (Initiation/Surgery)

1991/ painting
Collection Van Abbemuseum, Eindhoven

[Delinking Relinking, collection presentation (2021-2026)]

_Universality - Decorum of Thought and Desire

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

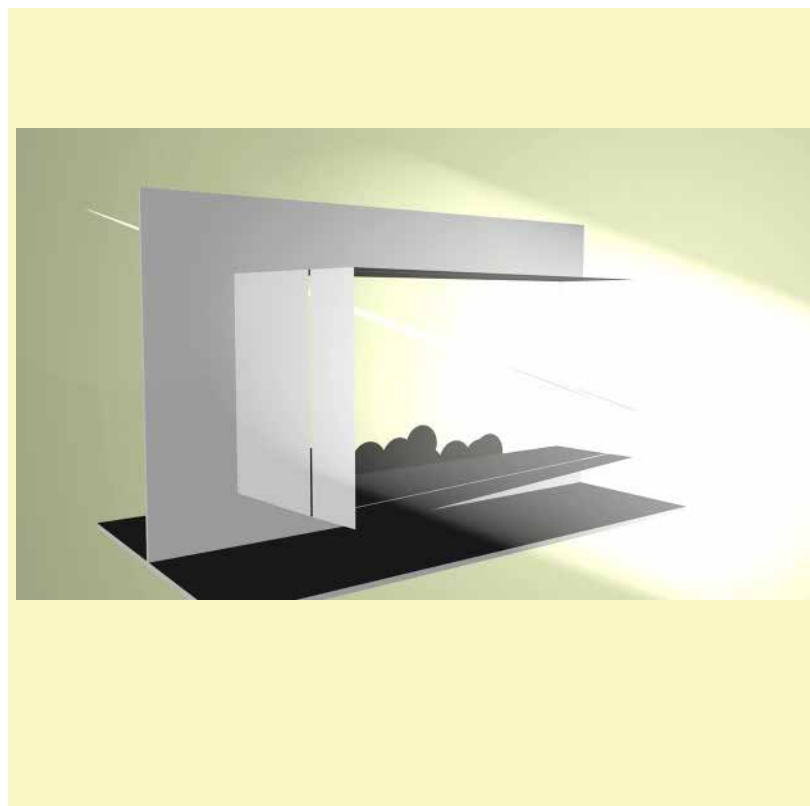Still Life - animation (with Louwrens Duhen)

_Eighth Chapter

2013 / video installation, banners
Museum Van Loon, Amsterdam

UNTITLED archival footage
(executions in the Dutch East Indies)

_Universality - Decorum of Thought and Desire

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

Act and Audience - animation (with Louwrens Duhen)

_Surrender (Portrait of Monique
van de Ven)

2008 / painting
[Coll. De Nederlandsche Bank, Amsterdam]

_School

2001 /video still
[Collection Stedelijk Museum, Amsterdam]
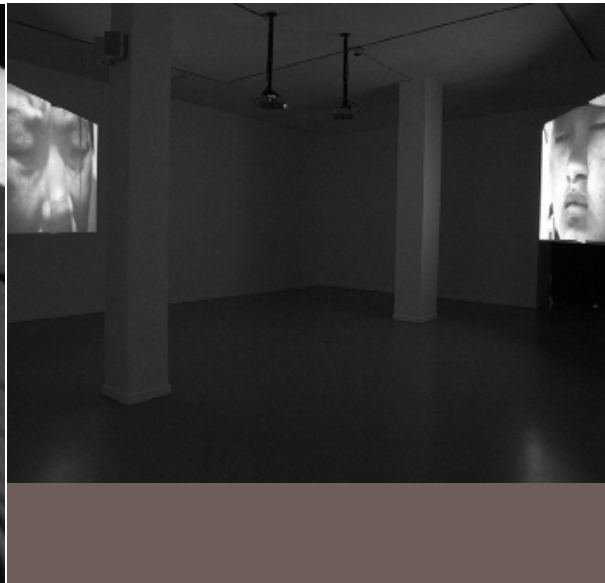
_Interior for Exteriority

1992 / painting
[priv. coll.]

_Cut Close Ups On Matriarchy

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

[On Mobility]

_archive
[in random
order]

_Ketoprak (Projections)

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

[Indisch DNA]

_Interiors

1995 / mixed media installation
4th Istanbul Biennale

[ORIENT ATION]

_The "Tiong Ang" of this project isn't the artist himself, but a character—the star of his own self-made sitcom. This character was born from a thought experiment: what if the artist was reimagined as a TV sitcom star? The show's story drew from real events related to the art project, but the project itself wasn't just about television anymore. Instead, it became an almost obsessive deep dive into public media in general, with the sitcom character as its temporary embodiment.

Ang's artwork—a mix of older and brand new paintings—became the set design, transforming the gallery into a representation of his studio apartment. Despite doing a ton of research in actual New York TV studios, the sitcom's script (written by Kustera and Ang) got rejected by the director they hired. The sitcom ended up being filmed in a state of near panic and high stress. Largely improvised, the final recording captures the chaotic energy of a failed mass-media production, all done with a kind of perverse and unique style.

_The Making of Painted Strokes (Sitcom)

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

Screening and seminar at De Appel, Amsterdam,
[with Lawrence Weiner]

_Initiation

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

[priv. coll.]

_Bombay Rushes

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

[Lenght, Width, Depth]

_Timeline Underworld

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

_Swing

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

[Holland South Africa Line]

_House of Shyness

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

[Aesthetic Jam]

_Immune Sequences

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

[TransLocalMotion]

_Day for Night

1998 / 3-channel video installation
using Ray, Insomniac Buddha, Insomniac Doll
Van Abbemuseum, Eindhoven

[NL]

_A Year Of Living Dangerously

2016/ 2-channel video installation
Nieuw Dakota, Amsterdam

[Rethinking Home]

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

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

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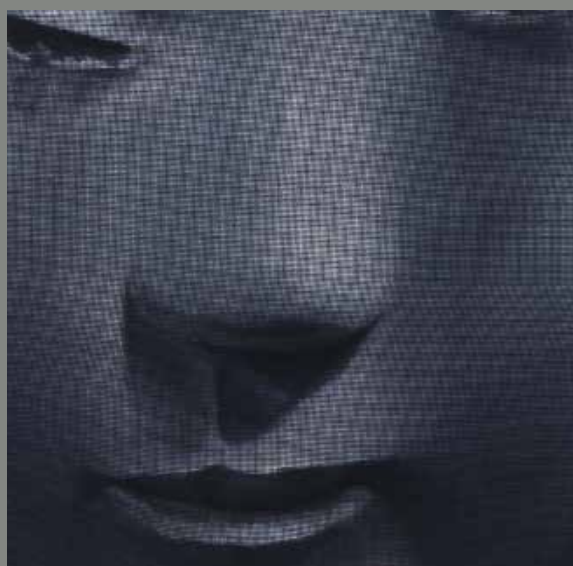
_My Name is Pencil

2009 / production still
Beyond the Dutch, Centraal Museum, Utrecht
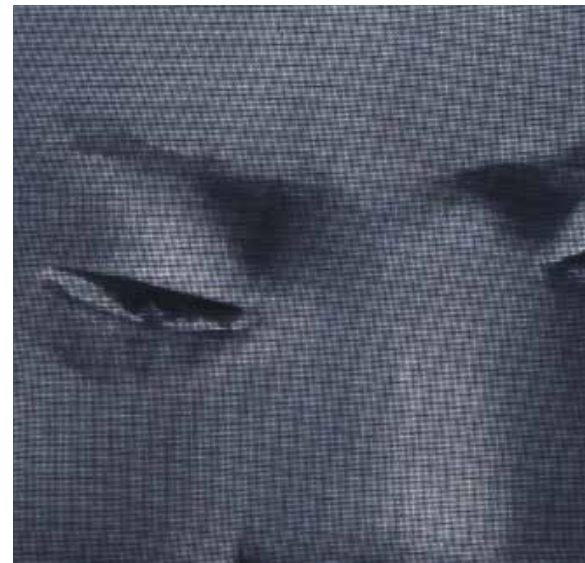Not A Dead End, XII Jogja Biennale, Yogyakarta

JENENGKU POTLOT

_Untitled (Portrait of
Catherine Deneuve)

2011 / painting
[priv.coll.]

_Untitled (Le Chinois)

2004 / painting, detail
[priv.coll.]

_Painted Strokes (Sitcom)

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

_How To Act

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

_To explore how contemporary artists are portrayed in popular media, I experimented with different roles from TV and film as metaphors for the artist's position: I became the scriptwriter of my own life story, the actor playing myself, and the set designer, director, and producer, recreating my own living space as a TV set.

The sitcom's plot drew from real events in my life and within the art project itself. The project's focus shifted; it wasn't just about television anymore. Instead, it became a concentrated example, a temporary immersion in all kinds of contemporary media.

_Timeline Underworld

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

_Sleeper

2017 / installation, performance, video
To Seminar, BAK basis voor actuele kunst, Utrecht
(photo: Alejandro Ramirez)

_Family
2006 / painting
[coll. Akzo Nobel]

_House of Shyness

2014 / installation, performance,
feature film
Aesthetic Jam, Taipei Fine Arts Museum, Taipei
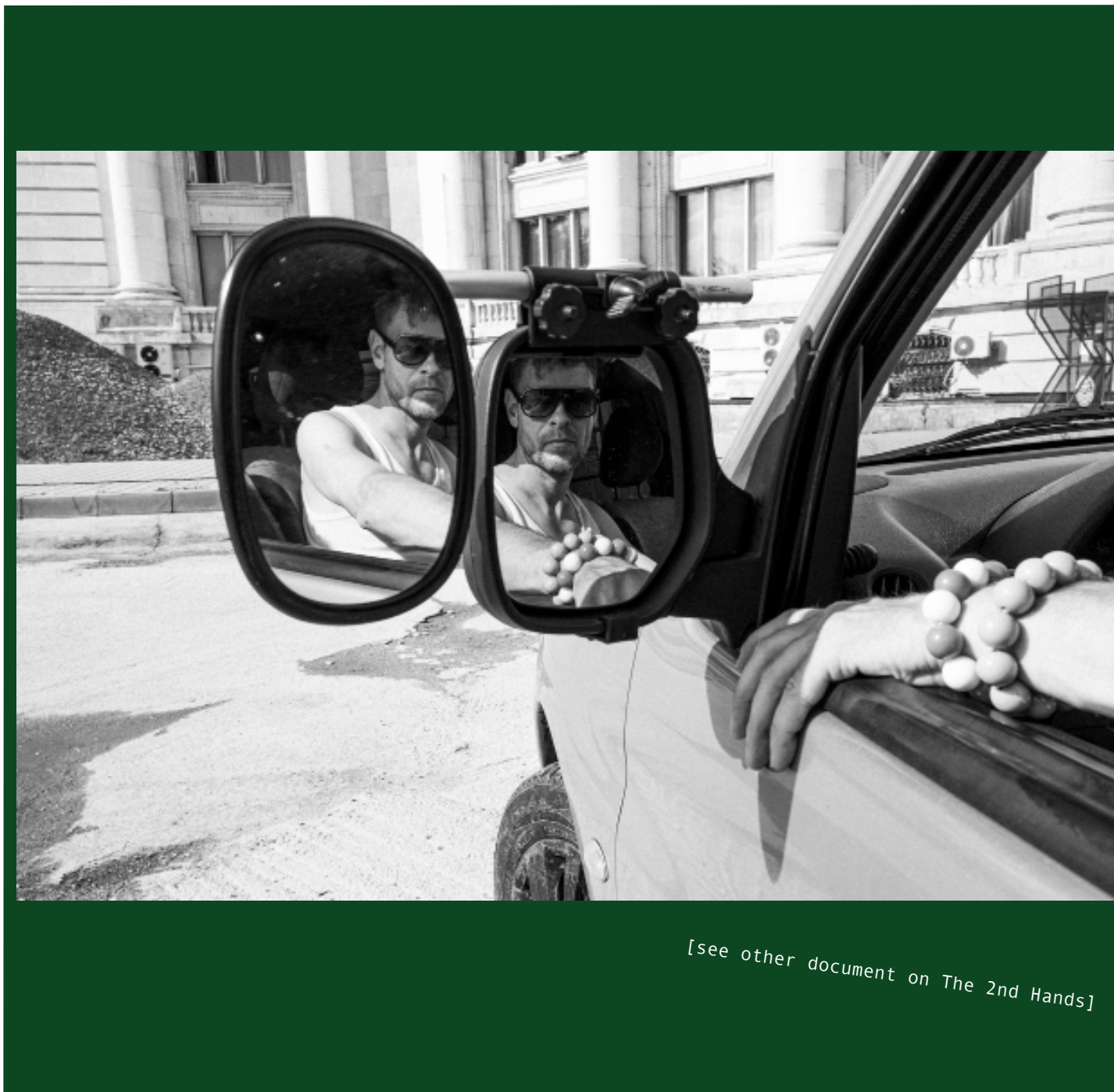(photo: Heekyung Ryu)

_UNTITLED (Self-portrait as Pencil)

2010 / painting
[priv.coll.]

_The Second Hands

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

[see other document on The 2nd Hands]

archive [in random ~~order~~]

_# 03. Tiong Ang has produced paintings, films, performances and installations in long-lasting production processes. His work often involves collaborations with other artists or performers and explores the intersection of global history and personal narratives. Throughout his oeuvre, he maintains a clear and logical structure that enables a precise and objective exploration of his subject matter. Ang's productions are characterized by quasi-theatrical enactments that offer a unique perspective on the human condition. As observer, curator, director or participant, he delves into unbalanced terrains of the human condition. In his recent film projects and performances, Ang focuses on the relationship between his solitary presence and collective and affinitive imaginations within historical and spatial contexts.

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

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

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

_The Second Hands / **THE SECOND**
2022-2024 / production still
National Museum of Contemporary Art (MNAC)
UNAgaleria / UNArte, Bucharest

[photo Ingrid Sanghee Edwards / 2nd Hands]
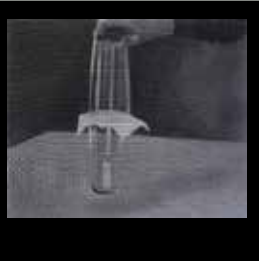
SWING [Pretoria]

BROKEN CIRCLE [Lijiang]

ALBINO [Bombay]

HOUSE OF SHYNESS [Taipei]
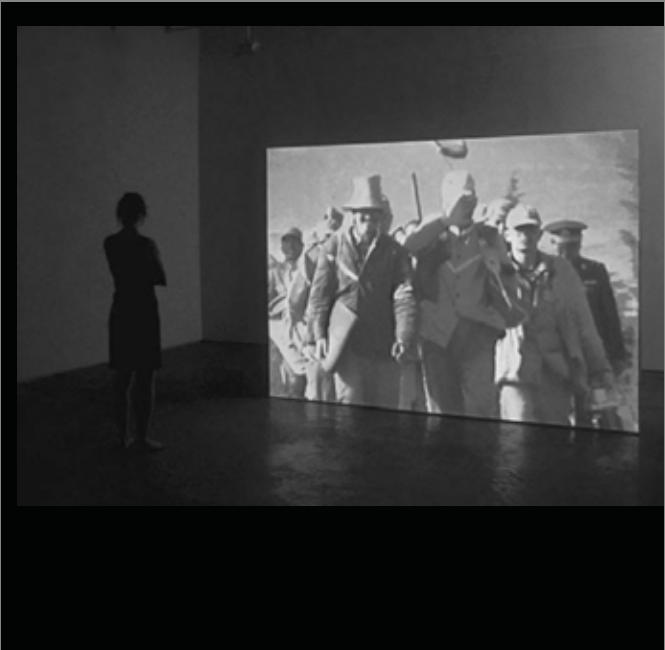

LIFTING GLASS
EXPERIMENT

POTLOOD PENCIL POTLOT PENSIL

EXTERIORITY

SCHOOL PICTURES [Amsterdam]

MY NAME IS PENCIL [Yogyakarta]

PRISONERS [Dali]

TIMELINE UNDERWORLD [Soweto]

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On randomness and order

Tiong Ang's artistic practice deliberately disrupts conventional narrative forms. His production as a whole is fragmented and scattered, not as an exercise in randomness, but as a deliberate strategy to dismantle linear time and create space for multiple interpretations. These fragments exist as autonomous pieces, each with its own aesthetic and conceptual weight, yet they are simultaneously interwoven into larger, more complex structures. This duality mirrors the inherent tension between individual experience and collective history, a central theme in Ang's work.

These larger structures are not pre-determined narratives but rather frameworks—open, evolving systems that allow for a multitude of voices and perspectives to emerge. This polyvocal approach underscores the collaborative nature of Ang's projects, which often involve extensive research across diverse media and disciplines. His process is akin to an archaeologist meticulously unearthing fragments of the past, not to reconstruct a singular, definitive history, but to explore the myriad narratives that have been buried, forgotten, or marginalized.

Images, both moving and still, become potent carriers of meaning, not only through their visual content but also through the layers of context that accompany them: scripts, annotations, manuals, captions. These textual elements act as guides, clues, and counter-narratives, enriching the image and prompting viewers to question their own assumptions and interpretations. These images, in turn, are generative, acting as seeds for further artistic explorations: paintings, photographs, performances. The boundaries between these media dissolve, creating a fluid and dynamic interplay where each informs and transforms the others.

Crucially, this entire process is deeply rooted in the historical archive of the world. Ang's work is not simply a reflection of the future present but an active engagement with the past. He mines the archive—not only official records and documented events, but also personal narratives, forgotten histories, and the detritus of everyday life—to unearth the hidden connections that shape our present. By incorporating these fragments of the past into his work, Ang creates a dialogue between then and now, prompting us to reconsider our understanding of history and its impact on our contemporary world. The archive, therefore, is not merely a source of information but a living, breathing entity that informs and animates his entire artistic practice. It is through this engagement with the archive that Ang constructs not just artworks, but also alternative ways of seeing, knowing, and being in the world.

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ĀNG
archive [in random ~~order]~~

[2025}