A laundry of uncertain ideas

_TIONG ANG:_COLLAB-ORATIVE_(FILM)_ (PERFORMANCE)_ _(INSTALLATION) PROJECTS

All images (C): TIONG ANG & COMPANY

ong Ang & COMPANY 18 / collective perfomance, installation, vi W Art Museum, Shanghai

_SEARCHING FOR THE SELF THAT NEVER WAS Tiong Ang 2023 - /unfinished series ITB Bandung

collective research and performance

ongoing project



_THE SECOND HANDS

Tiong Ang & COMPANY 2022 / cinema-circus-caravanserai collective performance in installation National Museum of Contemporary Art (MNAC), Bucharest

ongoing project

[Photography FILIPPO IANNONE]



I. THE BODY IN [SLOW] MOTION

II. THINGS TO BE

III. THE MIRROR AS CAMERA

IV. SEARCHING FOR THE SELF THAT NEVER WAS

V. YOU AND I, HERE

_THE SECOND HANDS

Tiong Ang & COMPANY 2022 / cinema-circus-caravanserai collective performance in installation National Museum of Contemporary Art (MNAC), Bucharest



[CARAVAN AT THE BLACK SEA PHOTOGRAPHY ROBERT WITTENDORP] [PHOTOGRAPHY FILIPPO IANNONE]

_TIONG ANG:_COLLAB-ORATIVE_(FILM)_ (PERFORMANCE)_ _(INSTALLATION) PROJECTS

Tiong Ang's work focuses on individual narratives within common conditions and negotiates the exchange between cultural differences. Known for his use of a wide range of media, including installation, projection, text and painting, he recently has produced films, performances and situations in extensive research and production processes that display a wide range of quasi-theatrical stagings. These projects examine Ang's solitary presence in relation to conditioned and collective notions influenced by political, historical and spatial contexts. However, it is in the complicit association with other positions that new meanings emerge in usual and unusual forms.

Often in collaboration with other artists or performers, the work combines notions of global history with personal and affective motifs. As observers, curators, directors or participants, the artists explore the unbalanced terrains of human sociality and collectivity. Conflicting elements about the nature of identity, cultural meaning and social absorption are accompanied by muted ideas of privilege, class, civic power and resistance. Ang articulates relational concepts such as seeing and being seen, distance and commitment, the local and the exotic, memory and projection in his engagement with forms of human representation. He uses strategies of intervention, disguise, chance, juxtaposition, negation, improvisation and humour in a variety of structures and schemes.

Images and texts develop from these processes without prior configuration. Ambivalent situations that occur without foresight have replaced scripted performances and staged events. Immediacy, intuition and the appearance of not-knowing, uncertainty and imperfection have emerged. Tiong Ang prefers not to carry cameras himself and invites others to document or witness the works for him. More than half of his primary documentations are recorded by their participants, visitors or volunteers and escape the professional gaze of the institutional documentarian. The rehearsals for his projects take the form of informal gatherings, creating a temporary form of intimacy that is more than a disciplinary exercise.

The works refer to a sense of never-arriving, as propositions of belonging to somewhere and something else, something impermanent and unsettling like a hybrid structure, systemic and organic, warm but boundless.

A box of Inised of

_THE SECOND HANDS

Tiong Ang & COMPANY 2022 / cinema-circus-caravanserai collective performance in installation National Museum of Contemporary Art (MNAC), Bucharest



CP

ideas

[Photography ALFRED SCHUPLER]



_THE SECOND HANDS

Tiong Ang & COMPANY 2020-2022 / cinema-circus-caravanserai preparation stage: departure film: Driving. Or How To Leave. written & directed by Fey Lehiane, starring Ingrid Sanghee Edwards National Museum of Contemporary Art (MNAC), Bucharest

TIONG ANG: a laundry of uncertain ideas, a box of missed opportunities

II. THINGS TO BE

five + notes

III. THE MIRROR AS CAMERA

five working notes

Tiong Ang

IV. SEARCHING FOR THE SELF THAT NEVER WAS

(1)

Conflicting elements about the nature of identity, cultural essence and social absorption NOU AND I, HERE authorship as an internal, individual endeavour is contested. Thematic and contextual media - most recently in experimental film and collective performance, and earlier in painting, objects, video and installation - are used to depict the individual actions of people in ethically and ethnically hybrid environments under ambivalent conditions. I set in motion a mixture of documentary observations and found situations with manipulated, edited images to evoke an alternative state of mind that seems disoriented and even cut off from society, yet remains fluid and dynamic, moving into new zones of knowledge and reality.

five working notes Tiong Ang STUDIO

(2)

Artistic practice encompasses a variety of methods and means. All media, all disciplines, all modes are relevant to free image making and conceptual exercise; I do not exclude myself from any of them. As I work in collaborations, teams or groups, the work covers a wide range of approaches to human behaviour, perceptions and capabilities. It can take place anywhere in the world and at any time, and yet I want people to feel grounded and comfortable in the complexity. Having questioned and appropriated material from external sources, recent projects bring a more singular imagination into conflict with collaborative and relational intentions, local and historical situations, and physical or institutional demands. five working notes Tiong Ang & Co.

(3)

From different positions - from observer to participant, from prop master to director - an individual or local theme (here: Ceausescu's dictatorship, epitomised by the former People's Palace, the heaviest building in the world) is placed in a larger perspective, removed from its original context, reconceived and brought back into reality as a new experience. In a process of 'play' and 'role-play', I consume and recycle images and objects to open up the practice of the solitary artist and explore themes of authorship, dislocation, collectivity and otherness. Truths and fictions, distance and engagement, historical memory and utopian projection intermingle. I resist the so-called authenticity and permanence of existing popular images and narratives.

[Road trip ROBERT WITTENDORP]

we said thank you for letting us out from the

Tiong Ang & COMPANY 2022 / cinema-circus-caravanserai collective performance in installation National Museum of Contemporary Art (MNAC), Bucharest

[Photography FILIPPO IANNONE]

II. THINGS TO BE

III. THE MIRROR AS CAMERA

IV. SEARCHING FOR THE SELF THAT NEVER WAS

V. YOU AND I, HERE

five working notes Tiong Ang & Company

(4)

I see art as a public sphere, a political space. My aesthetic focus in this space is on the effects of emotional intimacy rather than political activation. The realm of exploration, intervention and experimentation is characterized by codes of silence or isolation, cultures of disbelief, guilt and shame. My practice offers the opportunity to explore the meaning of chance encounters that "go nowhere" and to unravel the mystery of "counter-intimacy". Consequently, I allow myself to bring improvisation, non-knowledge and even failure into the mix of performative behaviours I practice in order to access broken memories, interrupted narratives, and untold stories. five working notes [-]

(5)

The combined use of means and categorization makes room for work that transcends political commentary. Although the work initially relates to a specific time and place in history, I seek a time-less quality that makes the images and sounds universally relevant and deeply relatable to everyone. Ultimately, the works are not political or scientific, but essential and existential, emancipating the inner desire and urgency to create.

'We see what we see and what we don't see. We want to see what we desire, but never do, never see. We desire to see the sea, but all we see is the desert.'

five + notes



Tiong Ang 2023 - /unfinished series ITB Bandung

collective research and performance

ongoing projec



_THE SECOND HANDS

Tiong Ang & COMPANY

2020-2022 / collective perfomance / installation / film production / road trip

National Museum of Contemporary Art (MNAC), Bucharest in collaboration with Robert Wittendorp (driver), Andres Novo (architecture), Aster Arribas (choreography), Dan Stancu (translation), Heekyung Ryu (ghost), Ingrid Sanghee Edwards (actress), Jan Yongdeok Lim (painting), Timea Andrea Lelik (art historian), Andreea David (choreographer), Adriana Gheorge (scholar), Alfred Schupler (videographer), Calin Nahaiciuc (soundtracks), Filippo Iannone (photography), Fey Lehiane (departure film), Edna van Duyn (libretto) -and many more

(concept, composition and organization by Tiong Ang) (curated by Calin Dan, Sandra Demetrescu, Henk Slager)

CINEMA CIRCUS CARAVANSERAI [ongoing project] Tiong Ang & Company's THE SECOND HANDS is a performative and collaborative investigation based on the encounter of physical exchange and mutual discomfort, as a journey across European borders, a homage to the freedom of movement and resistance through a social but complex constellation of different artistic capacities and perspectives. Structured as a road trip, a collective film production, and a performative gathering in an architectural construction, the working process during the pandemic was for almost two years a hidden campsite of impossible gestures and unheard voices.

THE SECOND HANDS has re-emerged, introducing anxiety, divergence and suspension as crucial starting points, embodied by the abandoned car park and archive space of the National Museum of Contemporary Art, located in the former People's Palace, built during the regime of Nicolai Ceausescu. A car and caravan were driven from the North Sea to the Black Sea, stopping at the back of the People's Palace. A large scaffolding is erected to accommodate the meeting of two groups: the band on the run from the former West, and an undefined group of Romanian artists, dancers and musicians who have gathered to meet the band. Together, the performers will be linked in their staging of a temporary alternative society.

THE SECOND HANDS initially was a proposal for a Keynote project for 9th Bucharest Biennale 2020 [FAREWELL TO RESEARCH], for the public grounds in front of the entrance of the National Museum of Contemporary Art, located at the back of the Parliament's Palace in Bucharest and a film screening installation in the library of the museum. Initially scheduled: May 28-July 4, 2020 Canceled, postponed, rescheduled, again canceled, postponed due to Covid-19. RESCHEDULED: 26, 27, 28, 29 May 2022

exchange + endurance

_THE SECOND HANDS

Tiong Ang & COMPANY 2022 / cinema-circus-caravanserai collective performance in installation National Museum of Contemporary Art (MNAC), Bucharest

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[Photography ALFRED SCHUPLER]

[missed] to be seen

THE SECOND HANDS

Tiong Ang & COMPANY 2022 / cinema-circus-caravanserai collective performance in installation National Museum of Contemporary Art (MNAC), Buchares



DISPROGNOSIS Tiong Ang & Marcha van den Hurk Honolulu, Hawaii

_DISPROGNOSIS

Tiong Ang & Marcha van den Hurk 2019 / collective perfomance and dialogue-drawing workshop with five local artists and audience participation Honolulu Biennial 2019 / Public Program - Residency and research on Hawaii

[Photography CAITLIN, volunteer]

togetherness

Tiong Ang & Marcha van den Hurk 2019 / collective perfomance and dialogue-drawing workshop with five local artists and audience participation - Honolulu Biennial 2019 / Public Program

DISPROGNOSIS

Residency and research on Hawaii

[Photography TIONG ANG]

DISPROGNOSIS

Ionolulu, Hawaii

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Tiong Ang & Marcha van de

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the call to arms, the smell of water

I. THE BODY IN (SLOW) MOTION



WOMAN DRINKING MEDICINE

Tiong Ang 2007 / video Between the Light and the Dark, Canvas International Art, Amstelveen/ Arario Gallery, Beijing _MISCONCEPTIONS OF THE LYRICAL CUBE

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

Research and recruitment in Jingdezhen

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_MISCONCEPTIONS OF THE LYRICAL CUBE

Tiong Ang & COMPANY

2018 / collective perfomance / installation / video HOW Art Museum, Shanghai in collaboration with Andres Novo (architecture), Esther Arribas (choreography), Kang Mangmang (translation), Heekyung Ryu, Ingrid Sanghee Edwards, Robert Wittendorp, Xiao Fo, Fu Ming, Shao Lei, Yang Liuyue, Li Yaqiong, Daniela Banderas (performers) (curated by Yun Chegab and Yin Tingyan)

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

Misconceptions of the Lyrical Cube is a multidisciplinary 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 contemporary China through a cumulative movement of physical actions and postures. For more than 9 hours, twelve performers take up a position in a constructed set in an entanglement of multiple relationships with each other and with 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, whose creative attitudes and questions of authorship are embedded in the physical agency of the performance. The piece is developed in a series of guided meetings and rehearsals, but the execution allows for freedom of movement, personal improvisation, entry and exit at will, audience address and participation.

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

After the performance, the set remains empty. Small remnants of a decaying porcelain industry (the stereotype of Chinese merchandise, taken from dump sites in Jingdezhen) are hidden in the installation; broken bowls, roof tiles, manual tools, raw clay materials.

encounter + spin

_MISCONCEPTIONS OF THE LYRICAL CUBE

Tiong Ang & COMPANY 2018 / a collective perfomance of encounter HOW Art Museum, Shanghai Research in Jingdezhen

_MISCONCEPTIONS OF THE LYRICAL CUBE

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



[Architecture ANDRES NOVO Photography TIONG ANG]



_MISCONCEPTIONS OF THE LYRICAL CUBE

Tiong Ang & COMPANY 2018 / collective perfomance, installation, video HOW Art Museum, Shanghai [Photography TIONG ANG]

_MISCONCEPTIONS OF THE LYRICAL CUBE

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

a season of small planets colliding

[Translation MANGMANG KANG Photography TIONG ANG, INGRID SANGHEE EDWARDS]

BRIDGING REALITIES

Tiong Ang & COMPANY

- in association with Ola Hassanain, Heekyung Ryu, Ingrid Sanghee Edwards, Stavroula Gregoriou, Robert Wittendorp, Winston Nanlohy, Sebastian Gonzalez de Gortari, and Alejandro Ramirez
2018 / solo exhibition as group show / collective performance Lumen Travo Gallery, Amsterdam

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

In a departure from the concept of a 'solo exhibition', Tiong Ang has invited eight emerging international artists to present a single studio work, a usable object and/or a video track from their practice in the gallery, in addition to physically presenting themselves to the audience in a series of collective happenings and performances.

The diverse practices of the participants reflect an imagined 'alternative' zone of agency, where they can achieve a balanced platform to explore 'unrestrained creativity' and 'autonomous art practice' in productive and dialectical coalition. The material on display defies the expected object-oriented nature of artworks presented in a gallery setting; these objects are used in performative actions.

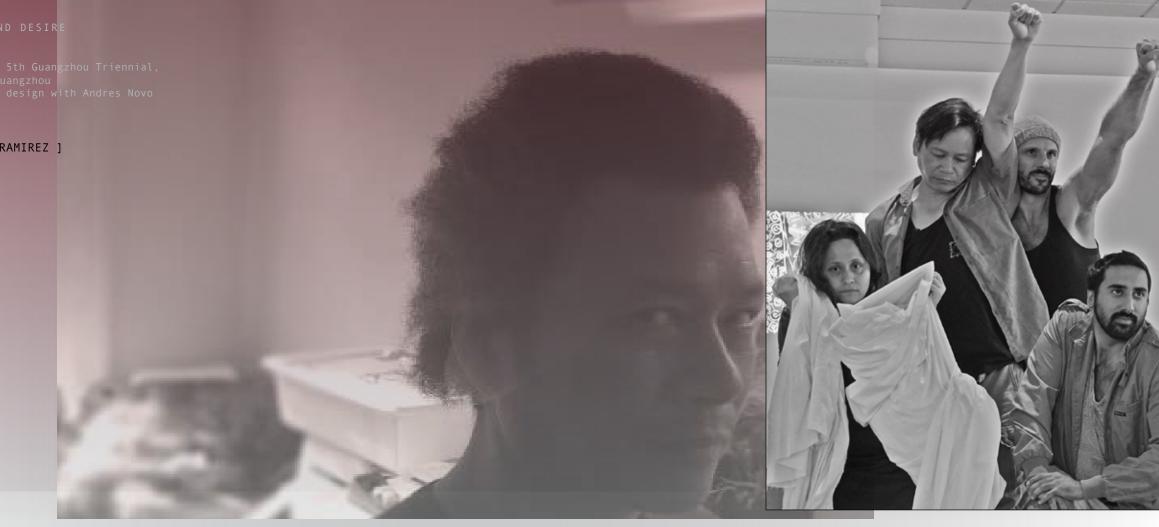
The collective, durational and semi-improvisational performances aim to connect and combine situations of solitude, retreat, encounter, agency, and intimate gathering in ambivalently composed ways, where diversity and multiplicity form natural layers of meaning.

responsibility

_UNIVERSALITY -DECORUM OF THOUGHT AND DESIRE

Tiong Ang & Co._ 2015 / 1st Asia Biennial / 5th Guangzhou Triennial, Guangdong Museum of Art, Guangzhou * stage, spatial & vitrine design with Andres Novo

[Photography ALEJANDRO RAMIREZ]



_ D I S P R O G N O S I S

Tiong Ang & Marcha van den Hurk 2019 / collective perfomance and dialogue-drawing workshop

[Photography CAITLIN, volunteer]

_UNIVERSALITY -DECORUM OF THOUGHT AND DESIRE

Tiong Ang & Co._ 2015 / 1st Asia Biennial / 5th Guangzhou Triennial, Guangdong Museum of Art, Guangzhou * stage, spatial & vitrine design with Andres Novo



do you transgress

[Performer HEEKYUNG RYU, designers ANDRES NOVO, LOUWRENS DUHEN, DONGYOUNG LEE photography JAPO KNUUTILA]

_BRIDGING REALITIES

Tiong Ang & COMPANY 2018 / solo exhibition as group show / collective performance

Lumen Travo Gallery, Amsterdam



[Performers HEEKYUNG RYU, INGRID SANGHEE EDWARDS Photography TIONG ANG]

[Performer & Photography OLGA MEREKINA COMPANY] DICOMPANY]

[Performer ASTER ARRIBAS Photography TIONG ANG]

surrender

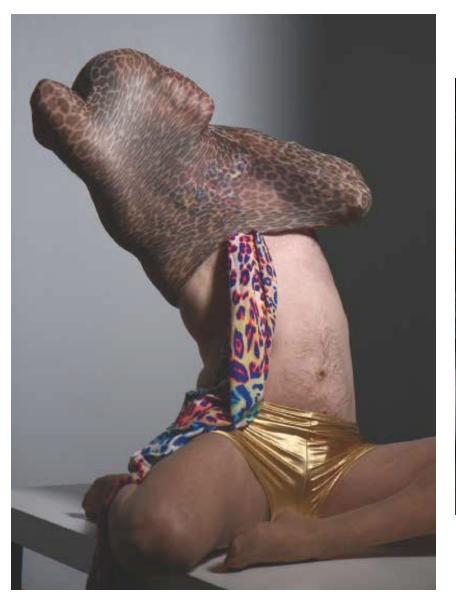
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MISCONCEPTIONS OF THE LYRICAL CUBE

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

Robert Wittendorp, and Hicontinuous performance, installation Tiong Ang Travo Gallery, Amsterdam Ramirez, 0 of Alejandr exhibition Horiuchi by enacted a solo Lumen roomi 2013







THE SECOND HANDS

Tiong Ang & COMPANY 2020-2022 / cinema-circus-caravanserai collective performance in installation National Museum of Contemporary Art (MNAC), Bucharest

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_SLEEPER

band sings

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
(curated by Henk Slager and Maria Hlavajova)

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





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 manifested within these properties.

Sleeper is a work composed of (1) a collection of song

Over the course of more than three hours, the performers move from a dormant, unrendered presence to momentary postures of collective performativity based on media images of rock bands and forms of social protest. Addressing 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 about a so-called crisis of artistic licence and agency, and the times of conflict in which we live. Both the lyrics and the performance address the gap between the expectations placed on art to engage with social reality and the 'real' impact of art on social change.

the breeze inside our cold rooms

_UNIVERSALITY -DECORUM OF THOUGHT AND DESIRE

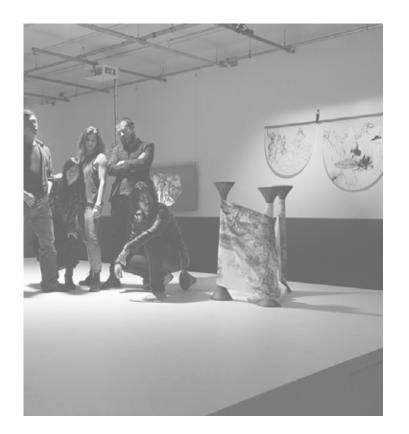
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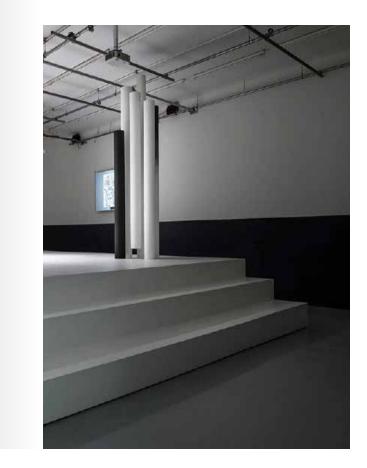
Tiong Ang & Co._ 2015 / 1st Asia Biennial / 5th Guangzhou Triennial, Guangdong Museum of Art, Guangzhou * stage, spatial & vitrine design with Andres Novo

addin .

[Photography JAPO KNUUTILA]

II. THINGS TO BE





_SLEEPER

Tiong Ang & COMPANY 2017 / thirty songs by artists for artists / collective performance stage design with Andres Novo and Falke Pisano To Seminar, BAK basis voor actuele kunst, Utrecht

Ignorance

A YEAR OF LIVING DANGEROUSLY

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

_A YEAR OF LIVING DANGEROUSLY

Tiong Ang

2016 / 2-channel HD digital film installation / objects / group performance Rethinking Home, Nieuw Dakota, Amsterdam (curated by Agung Hujatnikajennong and Christine van den Berg)

http://www.koneksi-connectie.com/artists/artist/1.html TRAILER: https://vimeo.com/181525454



The piece centers around a reenactment by local performers in Jakarta of a Hollywood-style film scene in which Western journalists are caught at a political demonstration in Indonesia in 1965. A montage of the production and shoot is displayed in a sculptural stage design, including images of the organization and research process, focusing on the process of casting and rehearsal, dialogue and interaction.

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

The real-life events that followed in 1965 caused Ang's family to leave for the Netherlands and remain a taboo subject matter in contemporary Indonesia.



Conflict, enactment

[Photography TIONG ANG, TINTIN WULIA]



UNIVERSALITY DECORUM OF THOUGHT AND DESIRE

Tiong Ang & Co._ 2015 / 1st Asia Biennial / 5th Guangzhou Triennial, Guangdong Museum of Art, Guangzhou # There Are Only Ways In - featuring Atone Niane, directed by Alejandro Ramirez, original music by Sinta Wullur

a bottle and sumset afternoon

[Performer ATONE NIANE Photography TIONG ANG & ALEJANDRO RAMIREZ]

_UNIVERSALITY - DECORUM OF THOUGHT AND DESIRE

Tiong Ang & Co._

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

TRAILER: https://vimeo.com/245454990



Universality - Decorum of Thought and Desire (2015) is a total installation converging video projections, screens, architecture, vitrine objects, posters, animation 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 into a maze of decorum; a constructed architecture of ambiguous nature has transformed the large museum hall into a series of separate yet interconnected sites. This immersive ambience, based on the layout of a television studio, is intended to survey a multitude of conceptions of the so-called 'universality' of human presence and values, and thus of artistic aspiration, through a series of fictional characters, animations and set pieces.

The studios -and a massive stage at their centre are empty and abandoned. What has remained are the records of improper accounts by 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 living identity. His prophetic rant - in or out of character - on the 'universality of human rights' could be read as a reminder of the need for a genuine and more multilateral understanding between individual and collectivist ideologies.

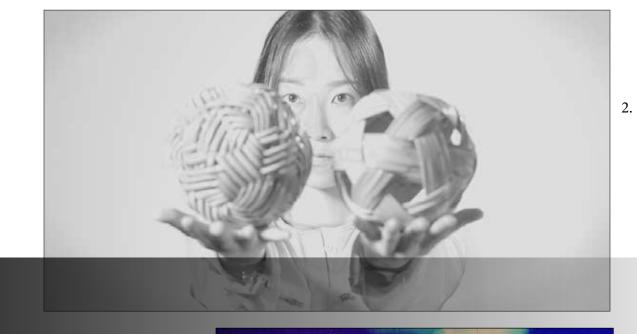
_UNIVERSALITY -DECORUM OF THOUGHT AND DESIRE

Tiong Ang & Co.

#1. Ghosts (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

3.

6.



1.

5.



II THE MIRROR AS CAMERA

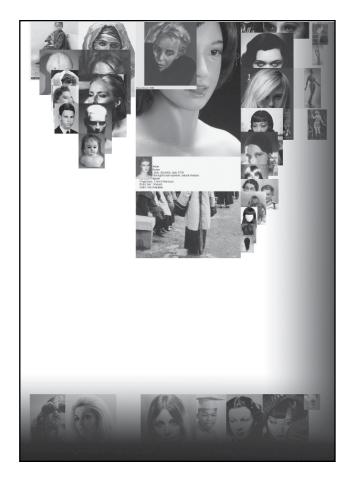
4.

multiplicity, simultaneit

UNIVERSALITY - DECORUM OF THOUGHT AND DESIRE

Tiong Ang & Co._ Universal Noise, video still





_UNIVERSALITY -DECORUM OF THOUGHT AND DESIRE

Tiong Ang & Co._ # 4 sets of posters designed with DONGYOUNG LEE * stage, spatial & vitrine design with ANDRES NOVO

[Performer INGRID SANGHEE EDWARDS Architecture ANDRES NOVO Photography TIONG ANG]

_HOUSE OF SHYNESS

Tiong Ang & Alejandro Ramirez

2014-2015 / research and performance project / feature film: 45:39 min. / HD digital film / colour / sound / Mandarin with English subtitles Aesthetic Jam, Taipei Fine Arts Museum, Taipei 1st Research Pavilion, Venice (curated by Hongjohn Lin and Henk Slager)

https://www.tfam.museum/News/News_page.aspx?id=129&ddlLang=en-us https://www.uniarts.fi/en/newsroom/1st-research-pavilion-opens-exhibition-and-artistic-research-seminars http://www.mahku.nl/news/1451.html 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 begins as an observational dissociation, unfolding the alienating effects of undefined actions and objects on individual people on the periphery of the art museum. The city of Taipei and the institution act as characters, evoking a collision of subjective experiences. Several personalities are introduced, such as a young man who is initially stuck in his room studying 'performativity in art' to the point of alienation, unable to relate to other people. A young woman wanders the streets at night, searching for something unknown. Another girl sees the world around her 'through' things, like a sweet or her mobile phone. An older man sifts through the rubble behind the stage, in the hidden corridors of the museum. All traces eventually lead to the exhibition hall, but not in the way we expect.

The production has a distinctly nocturnal feel, exploring an outsider's view on 'Asianness' while employing specific production methods and cinematographic aesthetics. House of Shyness was originally produced during a research and production period in Taipei for the exhibition project Aesthetic Jam at the Taipei Fine Arts Museum in late 2014.

integrity

Sand and the second second

duality,

[Photography HEEKYUNG RYU]

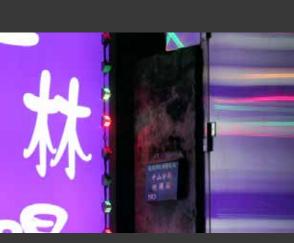
_HOUSE OF SHYNESS

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

starring Yin Zi-Jieh, Hsu Rong-Hua, Chen En-Zheng

hide the monster





IV. SEARCHING FOR THE SELF THAT NEVER WAS

MISCONCEPTIONS OF THE LYRICAL CUBE

Tiong Ang & COMPANY 2018 / collective perfomance, installatic HOW Art Museum, Shanghai

[performer HEEKYUNG RYU, rehearsal still: Learning Dutch, photography TIONG ANG]

parallel lives

U see? [me] and be seen

_KETOPRAK (PROJECTIONS)

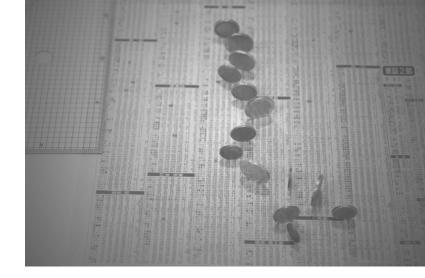
Tiong Ang & Andre Kruysen featuring Mark Kremer 2014 / installation / 2-channel HD digital film / colour / sound Indisch DNA, CODA Museum, Apeldoorn (curated by Frans Leijdelmeijer)

https://vimeo.com/217055304

Tiong Ang invited the Dutch sculptor Andre Kruysen to collaborate on an installation/ intervention for the on project India h DI at th COF exhib oric The v rk was dr gnec o es icitly c ncc eu rsona ries with a c' art istoric time line 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 the artists interacting with the monument to Dutch artist Jan Toorop in The Hague, an early and leading 'representative' of the Dutch Indies in Dutch modern art. A Dutch art critic (Mark Kremer) is assisted by the two artists in explaining and presenting volumes of the Sukarno catalogue to the silent sculpture. The other track shows the critic silently studying and leafing through the contents of the catalogues. His voice reads Sukarno's preface text.

a solo exhibition of Tiong Ang enacted by Alejandro Ramirez, Robert Wittendorp, Hiroomi Horiuchi 2013 / continuous performance, installation Lumen Travo Gallery, Amsterdam https://www.lumentravo.nl/wp/?p=3188 Tiong Ang presents *How To Act* in his solo exhibition at Lumen Travo Gallery, Amsterdam. He tests the possibility of staging or an enactment of himself through others by re-staging his artistic position, status and practice. The act of acting - with lucid pretensions, play behaviour and masked performance - is represented by a group of performers in a theatrical stage sculpture in the exhibition space. On set and behind the screen, three young artists are invited to act out positions, actions or activities that mimic, embody or interpret the organizing artist to speculate that the author's presence (in this case, Tiong Ang's) might simply be replaced.

The work is part of Tiong Ang's commitment to collaborative projects that explore a multitude (or complexity) of artistic positions and subjectivities.



ouble stage see [Not] to be seen

_НОѠ ТО АСТ

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



[Performer HIROOMI HORIUCHI, Photography TIONG ANG]

_PAVILION OF DISTANCE II: CROSS ROADS & HAZY MAZE

Tiong Ang & Co._

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

https://vimeo.com/156486416

Pavilion of Distance 2: Cross Roads and Hazy Maze is conceived as a collective gathering in different temporal media, in search of post-graduation engagement. It is a collaboratively and cinematically produced, two-stage film installation and a live, singular event in which moving, pre-recorded images are juxtaposed with real-life counterpoints. The exhibition is proposed as a model for 'disintegration', as a farewell celebration.

The piece consists of two video tracks installed on two adjacent screens. One channel shows a female Pakistani 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 shows the meeting of a few individuals in a variety of anonymous urban environments. For no apparent reason, they decide to abandon their solitary activities and gather in a central location. Here they meet in silence and form a temporary, homogeneous group, a sudden collectivity that dissolves again almost immediately. These quasi-cinematic figures and their gathering are re-staged live by the same artists during the exhibition opening, embodying an ephemeral fiction of real-life as artists.



SILENT MOVIES 1 (RACE)

(a young boy is playing a computer game for the first time in his life)

Tiong Ang, with Roy Villevoye 1997 / two-channel video installation with books, table and chairs TRIPLE X Festival, Amsterdam



_EIGHTH CHAPTER / ACHTSTE HOOFD-STUK

Tiong Ang

- fe	aturing Peter I	Faber					
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ar	HD a. I filr	n: 23:4	min. / c	101, 300	mu / Du	n spok	I
Sı	pended His.	es, N	eum V	Loon,	Ainste	am	
(curated by Thomas Berghals)							

https://vimeo.com/156335869 (Nederlands) https://framerframed.nl/blog/expositie-suspended-histories/ https://www.museumvanloon.nl/bibliotheek/suspended-histories



In the exhibition project Suspended Histories at the Van Loon Museum in Amsterdam, Ang affiliated himself with the archives of the Dutch East India Company (VOC). A large part of the archives is reported to be in decay, threatening the loss of historical data on the role and structure of the VOC and its trading partners. The main threat is the chemical process known as "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 digitized, while others are lost forever (marked with black labels), a process that in the work is depicted in large paper banners.

The installation forms the framework for a video about the character of Multatuli, the author of the groundbreaking novel Max Havelaar (1860), which deals with the uncovering of colonial history in the Dutch East Indies.

The renowned Dutch actor Peter Faber plays the role of Multatuli alias 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 who is only able to utter broken fragments of speech that were once foreceful and eloquent. The Eighth Chapter refers to Max Havelaar's famous speech to the Heads of Lebak in the novel, which in Ang's rendering has become a metaphor for a lost history that is both a multi-layered play with words and an impenetrable labyrinth of forgotten ideas.

history-

emory

EIGHTH CHAPTER / ACHTSTE HOOFDSTUK

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

_PAVILION OF DISTANCE: A GREEK TRAGEDY

Tiong Ang & Co._

in association with Alejandro Ramirez, Despoina Demertzi, Marina Stavrou, Ryan de Haan, Wang Shihui, Zeynep Kayan, Pedro Kok, and Natalia Calderon 2012 / installation / HD digital film: 26: 45 min. / colour / sound / English Offside Effect, 1st Tbilisi Triennial, CCA Tbilisi / Georgian National Museum, Tbilisi (curated by Wato Tsereteli and Henk Slager)

https://vimeo.com/170270172

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

trandu

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

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

In the museum space, the film was projected on a large standing screen, surrounded by trapezoid 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 film by Tiong Ang in collaboration with Natalia Calderon Despoina Demertzi | Ryan de Haan | Zeynep Kayan | Pedro Kok | Alejandro Ramirez | Marina Stavrou | Wang Shihui | 2012

TRA

_PAVILION OF DISTANCE: A GREEK TRAGEDY

Tiong Ang (in association with Alejandro Ramirez, Despoina Demertzi, Marina Stavrou, Ryan de Haan, Wang Shihui, Zeynep Kayan, Pedro Kok, and Natalia Calderon) 2012 / 26: 45 min. / HD digital film / colour / sound / English

resist! mmm



_SETTLEMENTS

Tiong Ang

featuring Roelandt van Ierssel and Atone Niane
2011 / sculptural installation/ performance / 25 min. / HD digital film / colour / b&w / sound / English
The Unwanted Land, Museum Beelden aan Zee, Den Haag
(curated bij Kitty Zijlmans and Rudi Struik)

http://www.theunwantedland.com https://framerframed.nl/blog/expositie-the-unwanted-land/ 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 the performance and the film feature two male storytellers - a Dutch expatriate and an African migrant - who alternate as the main protagonists, each telling personal stories about migratory experience, global polarities and ethnic difference.

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

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

on the move

ing be seen

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

bother

_IMPOSITIONS

Tiong Ang

2011 / 3.00 min. / HD digital film / colour / sound Grote Kunst voor Kleine Mensen / KRO Broadcast Television (curated by Natalie Faber)

https://vimeo.com/156762206

A (very) short feature film about a remarkable situation in a school class. Young adolescents impersonate small children sitting in school benches, gluing colourful paper flags. 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 films - on the video work School (1999), shown at the Venice Biennale in 2001 (Plateau of Humankind, H. Szeemann), an endlessly looped video of two documentary shots of a simple classroom in India, showing the perspectives of both the teacher and the students. The new film seductively employs a mainstream cinematic style and narrative, but is distorted by a bestial sense of anarchy.



_AS THE ACADEMY TURNS

Tiong Ang

2010 / 23: 45 min. / HD digital film installation English with Spanish subtitles Manifesta 8, The European Biennial of Contemporary Art, Murcia and Cartagena (commissioned by EARN, European Artistic Research Network)

https://vimeo.com/153671445



The fictional soap opera As the Academy Turns brings together two divergent poles. On the one hand, it thematizes autonomous, artistic research and production as the results of higher art education. On the other hand, the art academy is 'remodelled' as a product of the entertainment industry in the form of popular daytime television, which serves a mainstream and consumerist audience.

Elements of critique and hoax are brought together through the soap opera format so that the exaggerated melodramatic style of the genre subverts and deconstructs standard views of art education. The video could be seen as a 'pilot' for a popular television series that will never be realized, and at the same time comments on the genre by subverting its stylistic and narrative conventions. However, it is neither a mere parody or spoof of the genre, nor does it aim to simply mock or celebrate it. The melodrama genre gently emphasizes the fragile relationship between practicing artists and academic theorists (established teachers, managers and their students - all played by real television actors) within the art education system, each deluded by their own ambitions and agendas.

_SCHOOL

Tiong Ang 2001 / SD video / colour / sound /looped video installation [Coll. Stedelijk Museum, Amsterdam]

AS THE ACADEMY TURNS

Tiong Ang 2010 / 23: 45 min. / HD digital film / colour / sound / English with Spanish subtitles

_MY NAME IS PENCIL (PENSIL! POTLOT! POTLOOD!)

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 (curated by Meta Knol and Enin Supriyanto) - Not A Dead End, XII Jogja Biennale, Yogyakarta (2013) (curated by Agung Hujatnikajennong)

https://www.centraalmuseum.nl/nl/tentoonstellingen/tentoonstellingsarchief/beyond-the-dutch-indonesi-nederland-en-de-beeldende-kunst-van-1900-tot-nu http://www.biennalejogja.org/2013/wp-content/uploads/2013/03/Event-Calendar_Biennale-Jogja-XII.pdf

https://vimeo.com/143171178 (channel one)

lose



Rooted in a personal childhood anecdote, the work reflects on Tiong Ang's migration as a young boy from Indonesia to the Netherlands. The Dutch word 'potlood' (pencil) was the first word the young Indonesian child picked up in Dutch as he tried to sketch out his future in another country, and as such it acts as a starting point for a series of conceptions about memory, translation and dislocation.

The resulting installation creates a heterogeneous system of remembrance and reconstruction in museological and postcolonial terms, involving linguistic, historical, psychological and media-specific points of view. The media used are video, painting, sculpture, and photography.

In Indonesia, the artist collaborated with local craftsmen to produce models of pencils using methods and materials that were naturally available to the selected workers. These 'rituals of reconciliation' were carefully recorded, focusing on the process of making simple objects that commemorate a burdened history. The three-channel video documentary was recorded and edited by the artist in Indonesia during a hectic period of personal research in Jakarta, Bandung and Yogyakarta. The craftsmen perform the reconstruction of pencil models while an actress recites slogans about memory and language loss. _MY NAME IS PENCIL (PENSIL! POTLOT! POTLOOD!)

Tiong Ang 2009 / Beyond The Dutch, Centraal Museum, Utrecht 2013 / Not A Dead End, XII Jogja Biennale, Yogyakarta

the light shining and suffering

STC

Maped

_MODELS FOR (THE) PEOPLE

Tiong Ang

featuring Atone Niane 2008 / HDV video installation / 15.45 min. / colour/ sound / paintings / wall text / objects TransLocalMotion, 7th Shanghai Biennale Shanghai Art Museum, Shanghai (curated by Zhang Qing, Julian Heynen, and Henk Slager)

(ask for vimeo-link and password: tiongang@gmail.com)



The installation *Models for (the) People*, produced in the context of the *7th Shanghai Biennale*, refers to the history and symbolic function of the Shanghai Art Museum as a historic building constructed by the British as the Jockey Club in the 1920s. The work explores the visionary potential of the building within the social, economic, political, ethnic and cultural relations of a hybrid global reality and is a hallucinatory visual chronicle along different paths of transformation.

Conceived as a subversive parody on commercial world fair stands, the installation aims to evoke a distinctive look of dislocation and contention while captivating the audience with highly entertaining and seductive images.

The main film in the installation features an African man who has just arrived in the city of Shanghai. He seems to embody various roles (role models); diplomat, merchant, poet, intellectual, gangster, entertainer, magician. He meets and interacts with two Chinese girls - one a contemporary student, the other a mysterious karaoke singer in a blonde wig - in strange, incongruous scenes in various locations around the city. The pop song *Superstar* by the Carpenters, one of the few western music groups allowed in China during the Cultural Revolution, is sung by the protagonists in a karaoke club.

approach



_THREE MEN

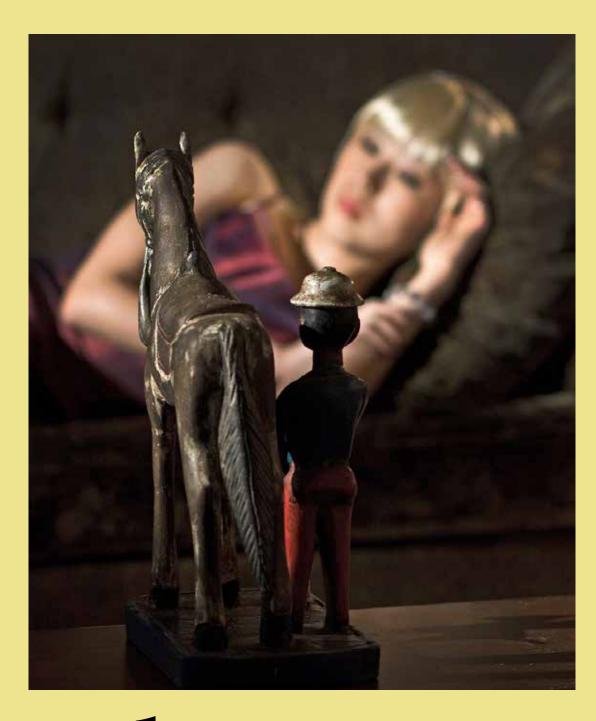
Tiong Ang 2001 / single channel video originally part of Timeline Underworld, 24-channel video installation Blue Moon, The Unprecedented City Groningen

[video still]

_MODELS FOR (THE) PEOPLE

2008 / HDV video / 15.45 min. / colour/ sound





translation



_MODELS FOR (THE) PEOPLE

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

THE PROVINCE

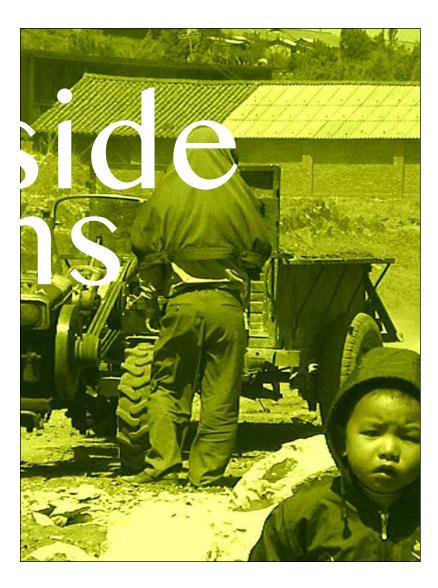
Tiong Ang

2008 / installation of five video projections on standing screens Between the Light and the Dark II (Shifting Fault Lines), Arario Gallery, Beijing (curated by Yun Cheagab and Ni Haifeng)

from left to right: Prisoners, Architecture and Industry, Woman Drinking Medicine, Broken Circle*, Dead Pig

*https://vimeo.com/218355751 http://www.arariogallery.com/exhibitions/exhibitions_current_view01.php?idx=150&mode=past&link=

F. ue video lo مre ¿roject in ، larger-than-life projected formats, side by de, a 'f' impare thr muling images. he til s offer differe : perspective on hine: rural life, fror. group of we ers walking to their camp, to a woman drinking medicine from a bowl, to a group of schoolchildren playing in a circle. There's also a dead pig floating in a pool of water, and a man watching the workers, his coat pulled over his head to protect him from the sun. All the footage was shot during an extensive journey through Yunnan province in southwest China as 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.



origin

MULTATULI TIPPEL

Tiong Ang

2007 / installation with painting and lights / SD video edit / loop / excerpts from Keetje Tippel (1975, P.Verhoeven) and Max Havelaar (1976, F. Rademakers) Shelter 07: Public Art in Urban Space, Koloniaal Werfdepot, Harderwijk

https://www.e-flux.com/announcements/40320/shelter-07-the-freedom-of-public-art-in-the-cover-of-urban-space/



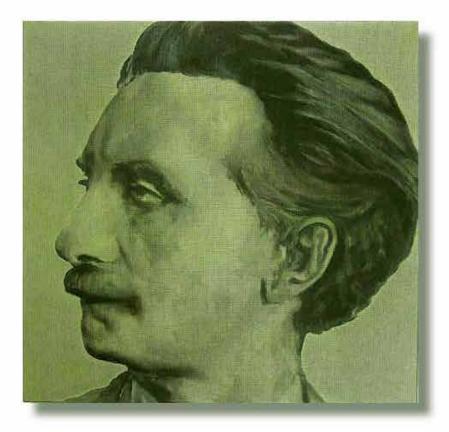
EIGHTH CHAPTER / ACHTSTE HOOFDSTUK

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

The exhibition project Shelter 07: Public Art in Urban Space provided the spatial context for the transmedial research. The former 'Koloniaal Werfdepot' in Harderwijk - a large garrison building - was the centre of the Dutch military forces for Holland's imperialist campaigns in the former Dutch East Indies (now Indonesia) in the 19th century. As a 'foreign legion', the Dutch colonial army attracted thousands of young men from all over Europe and beyond. To accommodate the recruits,

The waiting room behind the windows of the original entrance building has been reconstructed and features a large painted portrait of Multatuli, the great 19th-century Dutch writer who was one of the first to openly criticize Dutch colonial policy. A video montage accompanies the painting at the other window, consisting of excerpts from two Dutch feature films from the 1970's, juxtaposing reconstructed images of colonial military and 19th-century prostitutes. Green en red fluorescent lights reinforce the ambivalent nature of the create my and and installation. installation.







_CUT CLOSE-UPS ON MATRIARCHY

Tiong Ang

2005 / 2-channel video installation on incised panels SD video / colour, sound, looped On Mobility, De Appel, Amsterdam (curated by Saskia Bos)

https://deappel.nl/en/exhibitions/on-mobility-2



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 a remarkable degree of marital autonomy. They can approach and reject a lover and end a relationship at any time. This unusual aspect of the Mosuo way of life has attracted the attention of outsiders, such as journalists and academics. In recent years, stimulated by the booming Chinese urban economy, large numbers of Chinese tourists have begun to visit the Lugu Lake district. To the outside world Mosuo women are perceived and misconceived as sexually available and the Mosuo's reputation as a free-spirited society has been established. Male tourists go to the red light district, where they are met by young women in traditional dress. Local communities are becoming increasingly dependent on this type of tourism. The formerly egalitarian society is degenerating into a class society in which women are exploited.

Tiong Ang's visit to the Mosuo becomes passionately charged as a foreign tourist, a nomadic artist and a man of Chinese descent.The installation Cut Close-Ups on Matriarchy shows two Mosuo women, an elderly woman and an adolescent girl, observed rowing a small boat. The close-up images of the two women, projected opposite each other on incised panels, reinforce a sense of inevitable alienation, a critical but nervous distance.

[See You [being] not seen your confidence

CUT CLOSE-UPS ON MATRIARCHY

Tiong Ang 2005 / two-channel video installation on incised panels / SD video On Mobility, De Appel, Amsterdam AN(G) ARCHIVERY - DEVIANT PRACTICE A RESEARCH ON TIONG ANG IN GATE FOUNDATION ARCHIVES AND VAN ABBEMUSEUM EINDHOVEN CONDUCTED BY SUSAN PUI SAN LOK (UAL London) https://ualresearchonline.arts.ac.uk/id/eprint/16528/

SEARCHING FOR THE SELF THAT NEVER WAS

Tiong Ang 2023 - /unfinished series ITB Bandung

collective research and performance

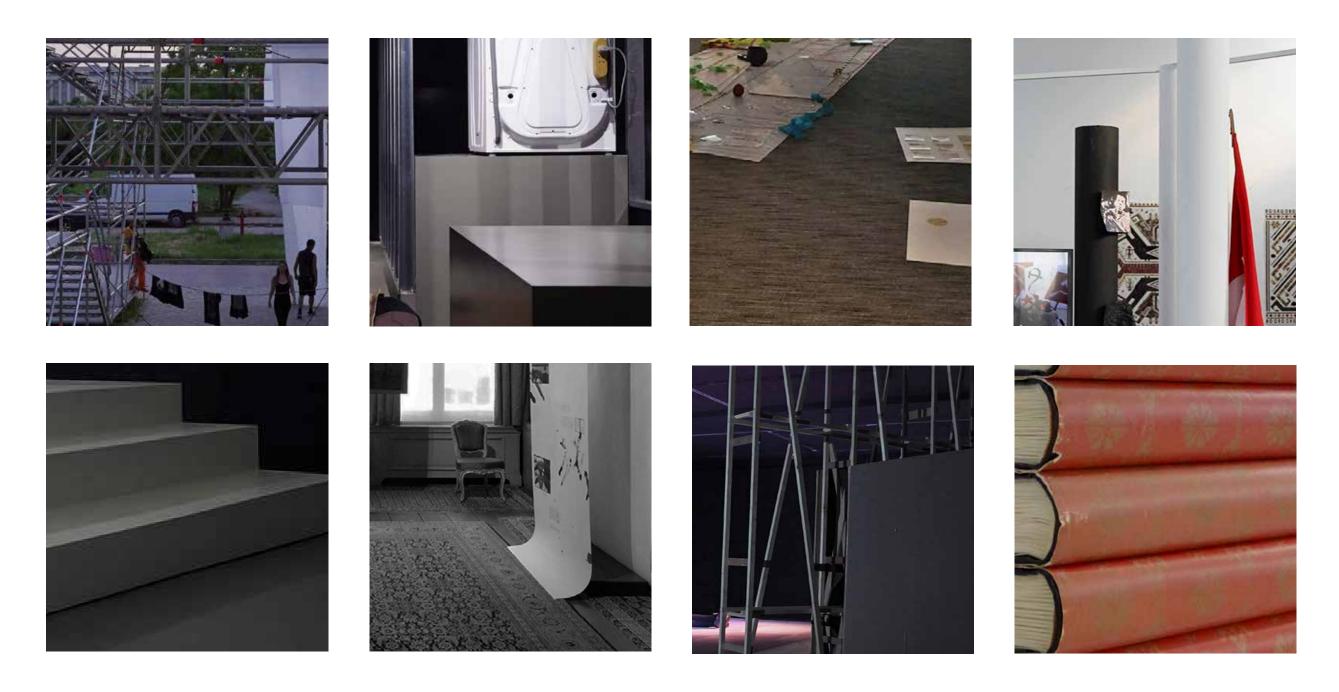
ongoing project

tes raining inside the Reuse me, y

_PORTRAIT OF IWO BOYS (INITIATION/SURGERY), 1991-1996 DWARSVERBANDEN - DELINKING/RELINKING - COLLECTION VAN ABBEMUSEUM EINDHOVEN, 2022-2025

_MOCKERY (PROJECTIONS), 2002 TUSSEN GRENZEN - BETWEEN BORDERS - MUSEUM ARNHEM, 2023





INSTALLATIONS EXHIBITIONS WORKS CONSTRUCTIONS STAGES ARCHIVES BOOKS PAINTINGS SOUNDS DANCES WORKSHOPS CLASSES FILMS WORDS

[(C) 2024 _TIONG ANG]

_SEARCHING FOR THE SELF THAT NEVER WAS

deas

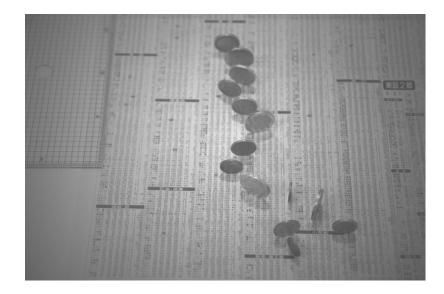
Tiong Ang 2023 - /unfinished series

ongoing project

collective research and performance

ITB Bandung

stage.d



COLLABORATIONS [see: projects]

REFLECTIONS [see: texts]

BIO [see: cv]

OLD	WORKS	[see: archive]
OLD	WORKS	[see: archive]







