

SEARCHING FOR THE SELF THAT NEVER WAS

Tiong Ang & COMPANY

ITB Bandung, 2022

# TIONG ANG : \_COLLAB- ORATIVE PROJECTS

( PERFORMANCE, FILM, TEXT,  
INSTALLATION, PHOTOGRAPHY )

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\_TIONG  
\_ANG : \_COLLAB-  
\_ORATIVE\_(FILM)\_  
(PERFORMANCE)\_  
(INSTALLATION)\_  
PROJECTS

Tiong Ang is a visual artist, filmmaker, curator and educator. His work explores the social, emotional and existential challenges of having multiple identities, experiencing repeated displacement, and the widespread influence of images.

His approach examines how we perceive the world and behave socially, addressing the impact of fading memories, how media shapes our experiences, and feelings of social, ecological and political disconnection. He works in various locations and cultures, exploring the tension between being authentically present and who has the authority to represent others. His artistic practice embraces a wide range of media, including painting, video, installation, collective performance, experimental film, pedagogy, counselling, and writing. Through years of experimentation, Ang has developed a unique way of working collectively, blurring the lines of individual authorship by functioning as a “group”—like a band, team, or cooperative. These collaborations bring together diverse personal attitudes and experiences, navigating the complex interplay of cultural differences.

Work is explored from multiple angles: social and political (“horizontal”), based on knowledge, power, and economics (“vertical”), and historical and geographical (“temporal”). This creates a rich blend of different media, including film, text, painting, music, performance, objects, and constructed spaces. Individual viewpoints are less important than the collective perspectives and the creative process itself. Ang’s artistic exploration of how place, time, and individual voices interact within a turbulent world reveals a global landscape of unique personal truths and a wealth of shared understanding, all existing within a context of contested freedoms and various forms of oppression, such as colonialism, patriarchy, and violent authority.



## THE SECOND HANDS

**Tiong Ang & COMPANY**

2022 / cinema-circus-caravanseraï

collective performance in installation

National Museum of Contemporary Art (MNAC), Bucharest

(in the former People's House / current Parliament's Palace, Bucharest)

ongoing project [ twelve films, ranging from short feature to dance routine, from minimalist road movie to essay film / two exhibitions as collective performances / publications with essays and poems ]

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

Tiong Ang's recent pieces emerge more organically, seemingly without pre-planned scripts, design or staging. He embraces chance encounters and unpredictable situations, prioritizing immediacy, tacit knowledge, and a sense of "not-knowing." Uncertainty and imperfection are not seen as flaws but as integral parts of the creative process. However, it's through deep collaboration and engagement with other perspectives that his work truly comes to life, generating unexpected meanings in both familiar and unconventional ways.

These projects intertwine global historical narratives with personal and emotional themes. Taking on various roles—observer, curator, organizer, or participant—the collaborators explore the uneven landscape of human social interaction and collective experience. Conflicting notions of identity, cultural significance, and social integration are interwoven with subtle explorations of privilege, class, civic power, and acts of resistance. In his engagement with human representation, Tiong Ang articulates relational concepts such as the dynamics of looking and being looked at, the tension between distance and commitment, the interplay of local and exotic perspectives, and the relationship between memory and projection. He employs strategies of intervention, disguise, chance, juxtaposition, negation, improvisation, and humour within a variety of frameworks and approaches.

# THE SECOND

Tiong Ang & COMPANY

2020-2024 / collective performance / installation / film production /

road trip

National Museum of Contemporary Art (MNAC), Bucharest

UNAgaleria / UNArte, Bucharest

in collaboration

## THE SECOND

Tiong Ang & COMPANY

2024 / re-encounter and reunion - cinema-circus-caravansera

collective performance in installation and workshops

UNAgaleria / UNArte, Bucharest

'Dutch and Romanian vans form the entrance to the gallery space'





## THE SECOND HANDS

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

video stills



## THE SECOND

**Tiong Ang & COMPANY**  
 2024 / re-encounter and reunion  
 collective performance in installation and workshops  
 UNAgaleria / UNArte, Bucharest

'The 'maidan' of the Academia Romana: a place for rehearsals'

## THE SECOND HANDS

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

'The 'maidan' of the People's Palace: a place for rehearsals'

## THE SECOND HANDS

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**Tiong Ang & COMPANY**

2020-2022 / cinema-circus-caravanseraï

collective performance in installation

National Museum of Contemporary Art (MNAC), Bucharest

'Andreea David, choreographer/dancer/activist'



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

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On certain occasions, Ang does not operate the camera himself, instead inviting others to document or witness his projects. Significantly, more than half of the primary documentation comes from participants, visitors, or volunteers, thus bypassing the controlled lens of professional institutional documentation. The performances and their rehearsals are more like informal gatherings, fostering a temporary intimacy that transcends traditional disciplinary structures.

These projects possess a distinct character. While Ang emphasizes trust and collectivity, he also values the freedom to act and not act, even allowing for the possibility of withdrawal or departure—a kind of acceptance of non-understanding. The intrusion of outsiders and shifts in power dynamics are not resisted but integrated into the creative process. These performative gatherings are marked by playful and generous forms of engagement through physical movement, such as workshops, guided tours, collaborative exercises, unplanned film shoots, and explorations of informal behavior. However, the purpose of these events remains intentionally ambiguous, as Ang avoids explicit scripts or manifestos. He suggests that the goal is to draw out the authentic energies of those involved, acknowledging the roles of powerlessness, uncertainty, denial, and unspoken thoughts alongside personal expression.

The resulting works evoke a sense of perpetual becoming, a constant striving for belonging to a “somewhere else,” something inherently impermanent and unsettling, like a hybrid structure—both systemic and organic, inviting yet boundless.

THE SECOND HANDS

Tiong Ang & COMPANY

2020-2022 / cinema-circus-caravansera!  
collective performance in installation  
National Museum of Contemporary Art (MNAC), Bucharest

'Jan Yongdeok Lim, painter'



# \_THE SECOND HANDS

Tiong Ang & COMPANY

2020-2024 / collective performance / installation / film production / road trip

National Museum of Contemporary Art (MNAC), Bucharest

UNAgaleria / UNArte, Bucharest

in collaboration with Robert Wittendorp (driver), Andres Novo (architecture), Aster Arribas (choreography), Dan Stancu (translation), Heekyung Ryu (g/host), 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'), Roxana Ardeleanu, Oana Maria Zaharia, Stefan Botezatu, Iulia Chindea, Anticorp Solar, Cosmina Morosan, et al

Joining in 2024: Dorin Budusan, Mihail Lucian Florescu, Valentina Chirita, Cristina Beteringhe. Aexea Ranta, Dragos Matei,

Mahsa Fartous, Sharon Oxford, Li Xiangdong

(concept, composition and organization by Tiong Ang)

(curated by Calin Dan, Sandra Demetrescu, Henk Slager)

[ongoing project]

[https://mnac.ro/event/1026/TIONG\\_ANG\\_COMPANY\\_THE\\_SECOND\\_HANDS](https://mnac.ro/event/1026/TIONG_ANG_COMPANY_THE_SECOND_HANDS)

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

Tiong Ang & Company's THE SECOND HANDS is a collaborative performance project exploring physical exchange and shared discomfort through a journey across European borders. It's a tribute to freedom of movement and resistance, brought to life by a diverse group of artists with varying skills and viewpoints. Conceived as a road trip, a collaborative film, and a performance within a constructed space, the project's development was largely hidden during the Covid-19 pandemic, existing for nearly two years as a kind of clandestine gathering place for unrealized ideas and unheard voices.

THE SECOND HANDS has now resurfaced, embracing uncertainty, divergence, and a sense of being in-between as core principles. This is embodied by the project's setting: the abandoned car park and archive of the National Museum of Contemporary Art, situated in the former People's Palace—a building erected during Nicolae Ceausescu's regime. A car and caravan journeyed from the North Sea to the Black Sea, culminating in a stop behind the People's Palace. A large scaffolding structure was built to host a meeting between two groups: a traveling band originating from the former West, and a diverse collective of Romanian artists, dancers, and musicians who have come to meet them. Together, these performers create a temporary alternative community through their shared performance.

THE SECOND HANDS began as a keynote project proposal for the 9th Bucharest Biennale 2020, titled FAREWELL TO RESEARCH. It was conceived for the public space in front of the National Museum of Contemporary Art (MNAC), situated behind the Parliament's Palace in Bucharest, and included a planned film screening installation within the museum's library.

Originally scheduled for May 28–July 4, 2020, the project faced repeated cancellations and postponements due to the COVID-19 pandemic. It was eventually rescheduled for May 26–29, 2022.

Following this, at the invitation of director Calin Dan, Tiong Ang participated in a seminar at MNAC (International Academy #3) in November 2023, where he (re)presented the project within the museum's context.

A reunion/re-encounter project, titled THE SECOND, was then held in September 2024 at UNAgaleria/UNArte in Bucharest, bringing together the original cast and crew (participants) for a new exhibition.

THE SECOND HANDS (CAR SALES PLOT):

#CARAVANSERAI / #CINEMA and #CIRCUS (Lenin's choice) /  
#KOMEDIE STAMBOEL / #OTTO E MEZZO / #ROAD MOVIE

## THE SECOND HANDS

2024 / DRIVING, OR HOW TO LEAVE

A short film for 'The Second Hands'

"Written and directed by: Fey Lehiane"

'Starring: Ingrid Sanghee Edwards'





## THE SECOND HANDS

**Tiong Ang & COMPANY**

2020-2022 / cinema-circus-caravanserai

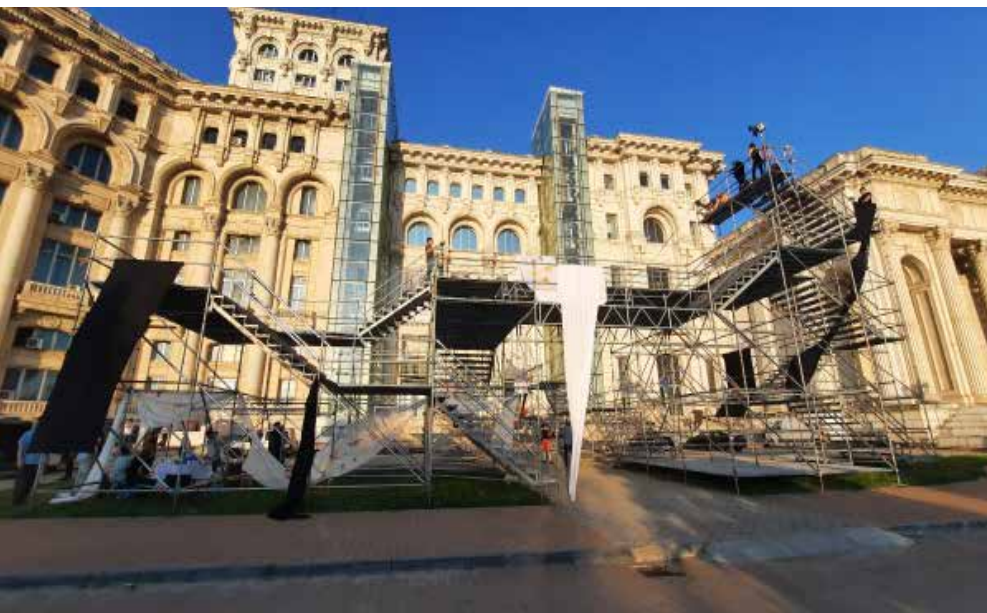
Collective performance in installation [caravan and scaffolding at the former People's House]

National Museum of Contemporary Art (MNAC), Bucharest

The caravan made a road trip from the North Sea to the Black Sea and back again. The scaffolding stood for ten days.

Architectural design: Andres Novo

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## THE SECOND

**Tiong Ang & COMPANY**

2024 / re-encounter and reunion - cinema-circus-caravanserai  
collective performance in installation  
UNAgaleria / UNArte, Bucharest



## THE SECOND HANDS

**Tiong Ang & COMPANY**

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



THE SECOND HANDS

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

'Iulia Chindea, dancer / designer'

## THE SECOND

Tiong Ang & COMPANY

2024 / re-encounter and reunion - cinema-circus-caravansera!  
collective performance in installation and workshops  
UNAgaleria / UNArte, Bucharest

'Roxanna Ardeleanu, painter'

## THE SECOND HANDS

Tiong Ang & COMPANY

2020-2022 / cinema-circus-caravansera!  
collective performance in installation  
National Museum of Contemporary Art (MNAC), Bucharest





## THE SECOND

**Tiong Ang & COMPANY**  
 2024 / re-encounter and reunion - cinema-circus-caravanserai  
 collective performance in installation  
 UNAgaleria / UNArte, Bucharest

videoworks, publications



## DISPROGNOSIS

Tiong Ang & Marcha van den Hurk  
2019 / collective performance and  
dialogue-drawing workshop  
Honolulu Biennial 2019 / Public Program  
(initiated by Sasha Dees and Koan Jeff Baysa)



## DISPROGNOSIS

**Tiong Ang & Marcha van den Hurk**  
 2019 / collective performance and  
 dialogue-drawing workshop with five  
 local artists and audience participation  
 Honolulu Biennial 2019 / Public Program  
 Residency on Hawai'i

With **Jaime Schrack, Jennifer Stikeleather,**  
**Juvana Soliven, Jonathan Swanz,**  
**Manu Mei-Singh**



## THE SECOND HANDS

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

# \_DISPROGNOSIS

**Tiong Ang & Marcha van den Hurk**

2019 / collective performance / installation / video

Honolulu Biennial /Public Program

dialogue-drawing workshop with five  
local artists and audience participation  
Residency on Hawai'i

With **Jaime Schrack, Jennifer Stikeleather,**  
**Juvana Soliven, Jonathan Swanz,**  
**Manu Mei-Singh**





## THE SECOND HANDS

**Tiong Ang & COMPANY**

2020-2022 / cinema-circus-caravansera

collective performance in installation [caravan and scaffolding at the former People's House]  
National Museum of Contemporary Art (MNAC), Bucharest

'Robert Wittendorp- driving from the North Sea to the Black Sea'



#### DISPROGNOSIS

Tiong Ang & Marcha van den Hurk  
2019 / collective performance and  
dialogue-drawing workshop with five  
local artists and audience participation  
Honolulu Biennial 2019 / Public Program  
Residency on Hawai'i



## THE SECOND HANDS

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



## THE SECOND

**Tiong Ang & COMPANY**  
2024 / re-encounter and reunion  
collective performance in installation  
UNAgaleria / UNArte, Bucharest

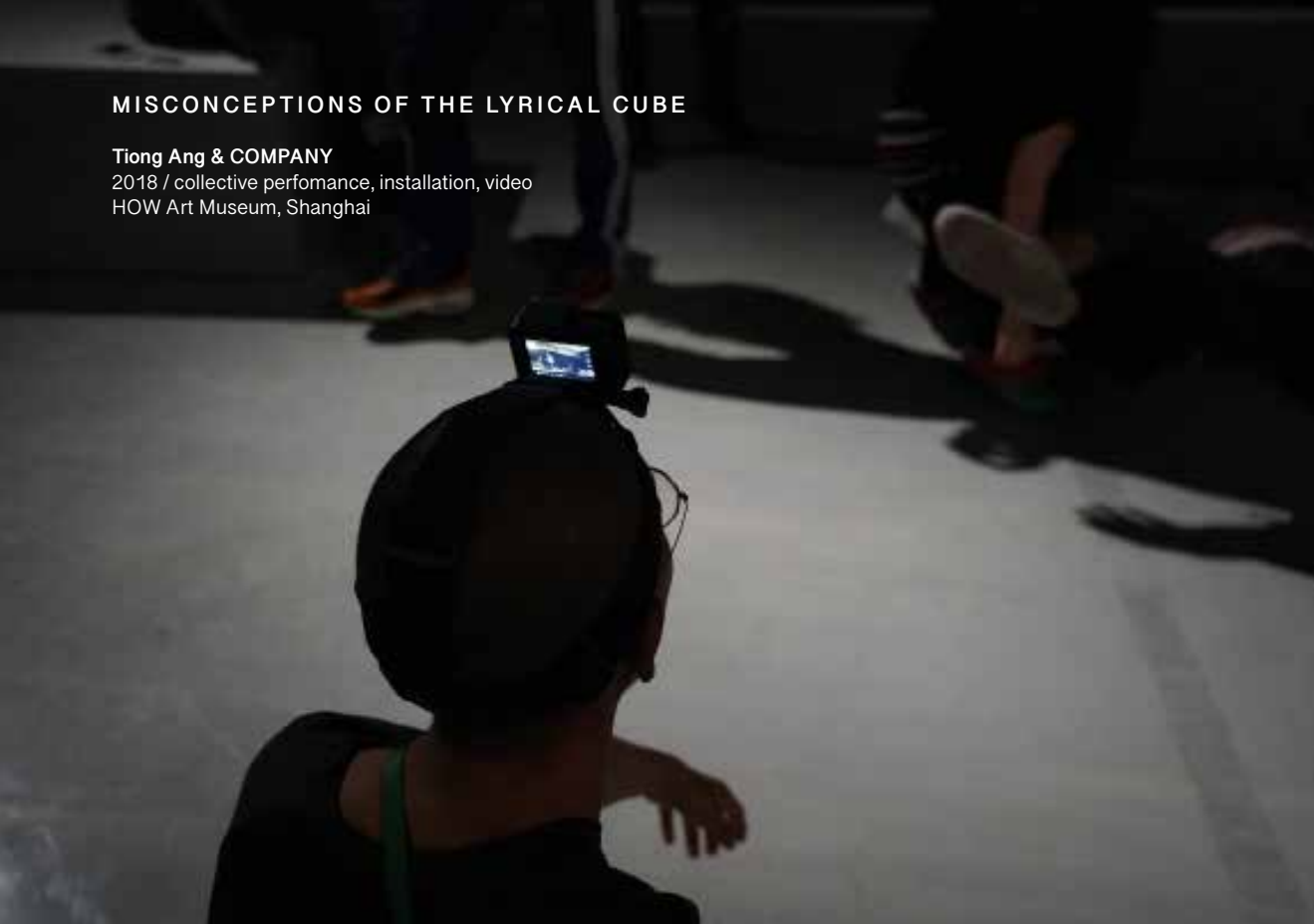
## THE SECOND HANDS

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

## MISCONCEPTIONS OF THE LYRICAL CUBE

Tiong Ang & COMPANY

2018 / collective performance, installation, video  
HOW Art Museum, Shanghai



## MISCONCEPTIONS OF THE LYRICAL CUBE

Tiong Ang & COMPANY

2018 / a collective performance of encounter  
HOW Art Museum, Shanghai  
Research in Jingdezhen

'studio visit: Heekyung Ryu and Ingrid Sanghee Edwards visit Shao Lei and Xiao Fo'

# \_MISCONCEPTIONS OF THE LYRICAL CUBE

**Tiong Ang & COMPANY**

2018 / collective performance / installation / video

HOW Art Museum, Shanghai

in collaboration with **Andres Novo** (architecture), **Esther Arribas** (choreography),

**Kang Mangmang** (translation, organization), **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 centered around a collective “performance of encounter.” This performance took place during the opening of the Heteroglossia exhibition and involved a dialogue between Dutch and Chinese artists.

The project explores artistic, social, and environmental realities in contemporary China through a sequence of physical actions and postures. For over nine hours, twelve performers occupied a specially constructed set, their interactions forming a complex web of relationships with each other and with the audience. The performance became a visceral, somatic experience, a ritualistic exploration of solitude and individuality, questioning how we find connection and proximity to others.

The performers themselves came from diverse backgrounds—visual artists, artisans, researchers, dancers and designers from various locations. Their individual creative approaches and notions of authorship were intrinsically linked to the physical acts they performed. The piece was developed through a series of structured meetings and rehearsals, yet the final execution allowed for freedom of movement, personal improvisation, the option to enter or exit the performance at will, and direct address and participation from the audience.

The set design featured four washing machines displayed on pedestals. These machines served as a metaphor for a “laundry of ideas,” representing the cyclical nature of washing—soaking, rinsing, spinning—and reflecting the repetitive rhythms of innovation and reconstruction within the social world. An architectural grid of unfinished, suspended walls provided the backdrop for the machines and pedestals, suggesting an exploration of varying degrees of modernity, conformity, and consumerism.

Following the performance, the set was left empty, a silent testament to what had transpired. Hidden within the installation were small remnants of a decaying porcelain industry—a nod to the stereotypical image of Chinese merchandise. These fragments, gathered from dump sites in Jingdezhen, included broken bowls, roof tiles, manual tools, and raw clay, offering a tangible connection to the material realities underlying the performance’s more abstract themes.



## MISCONCEPTIONS OF THE LYRICAL CUBE

**Tiong Ang & COMPANY**

2018 / a collective performance of encounter

HOW Art Museum, Shanghai

A project in Jingdezhen and Shanghai

Research guided by 'Mangmang' Haoran Kang

Architecture design by Andres Novo

Choreography guided by Aster Arribas



MISCONCEPTIONS OF THE LYRICAL CUBE

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

rehearsal still

MISCONCEPTIONS OF THE  
LYRICAL CUBE

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



# \_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>

Shifting away from the traditional “solo exhibition” format, Tiong Ang invited eight emerging international artists to contribute to this project. Each artist presented a single studio work, a functional object, and/or a video excerpt from their practice within the gallery space. Crucially, they also presented themselves to the audience through a series of collective happenings and performances.

The participants’ diverse practices embody an imagined “alternative” space for artistic agency, offering them a balanced platform to explore “unrestrained creativity” and “autonomous art practice” through productive and dynamic collaboration. The displayed materials move beyond the typical object-focused presentation of gallery artworks, as these objects are actively used within the performative actions.

These collective, durational, and semi-improvisational performances aim to connect and intertwine experiences of solitude, retreat, encounter, agency, and intimate gathering in complex and nuanced ways. Diversity and multiplicity naturally layer the resulting meanings.



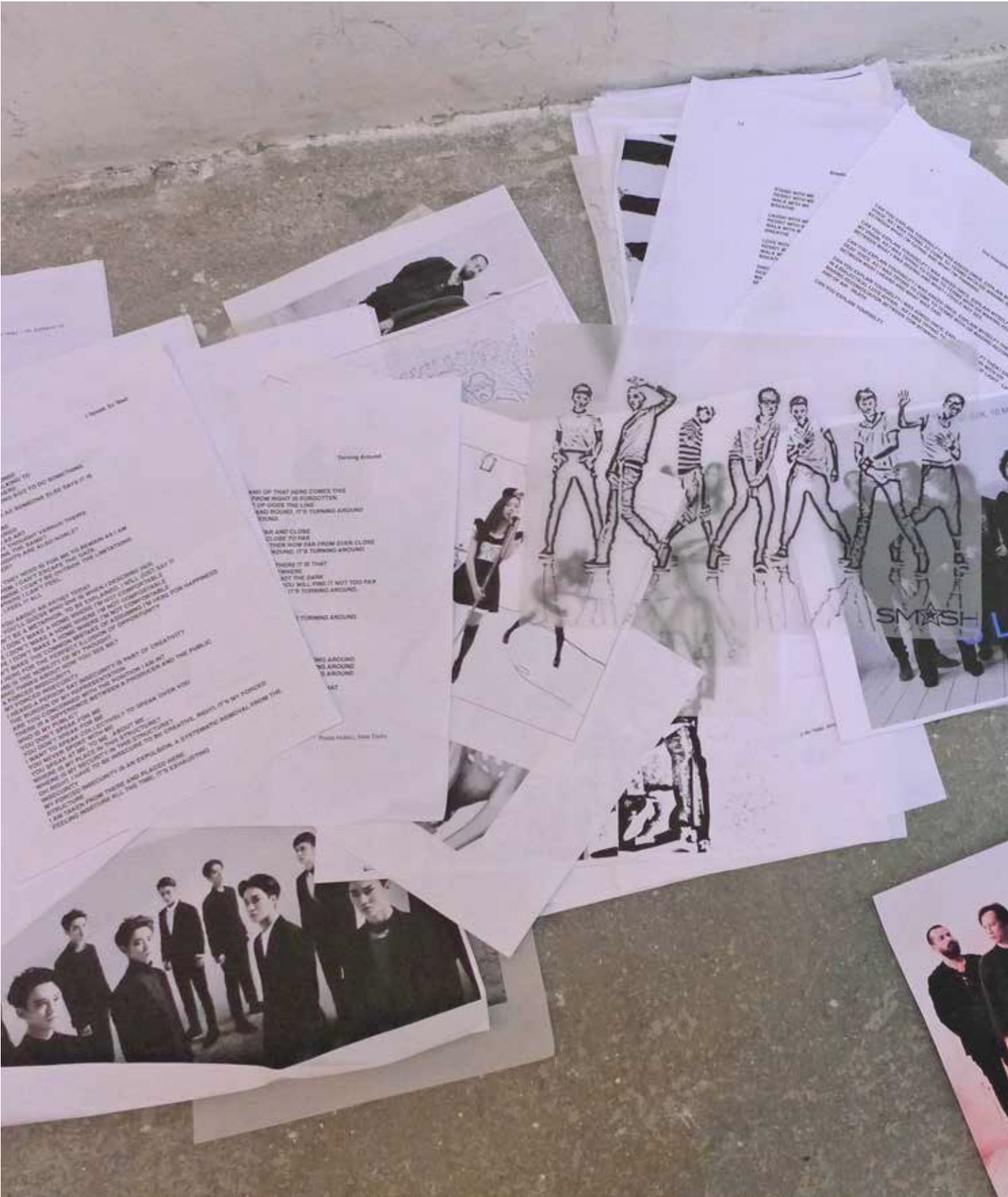


## BRIDGING REALITIES

**Tiong Ang & COMPANY**

2018 / solo exhibition as group show /  
collective performance  
Lumen Travo Gallery, Amsterdam

featuring **Ingrid Sanghee Edwards**, **Robert Wittendorp**, **Heekyung Ryu**



## BRIDGING REALITIES

Tiong Ang & COMPANY

2018 / solo exhibition as group show /  
collective performance

Lumen Travo Gallery, Amsterdam

BRIDGING REALITIES

Tiong Ang & COMPANY  
2018 / solo exhibition as group show /  
collective performance  
Lumen Travo Gallery, Amsterdam





MISCONCEPTIONS OF THE LYRICAL CUBE

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

videostill "I Promise"



## **SLEEPER**

Tiong Ang & COMPANY  
2017 / thirty song lyrics performed by seven artists / To Seminar  
BAK basis voor actuele kunst, Utrecht



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# \_SLEEPER

Tiong Ang & COMPANY

- in association with Sebastian Gonzalez de Gortari, Ola Hassanain, Jan Yongdeok Lim,  
Winston Nanlohy, Andres Novo, Kristina Orszaghova, Alejandro Ramirez, and Heekyung Ryu  
2017 / collective performance / texts / video installation / stage design / film project

To Seminar, BAK basis voor actuele kunst, Utrecht

(curated by Henk Slager and Maria Hlavajova)

- plus Ingrid Sanghee Edwards, Stavroula Gregoriou, Marija Angelovska, Goeun Choi,  
at *Sleeper II*, Het Wilde Weten, Rotterdam

<https://www.bakonline.org/program-item/instituting-otherwise/to-seminar/sleeper/>

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



*Sleeper* is a multi-faceted work comprising: (1) a collection of song lyrics written by thirty artists at Tiong Ang's invitation; (2) a designed spatial environment, including a stage representing a horizon; (3) a video installation incorporating objects; and, most significantly, (4) a group performance enacted within this setting.

Spanning over three hours, the performance sees the participants transition from a state of dormancy and undefined presence to brief bursts of collective action, drawing inspiration from media portrayals of rock bands and forms of social protest. Exploring themes of authorship and collectivity, the different components of the work are structurally interwoven. The collective performance, presented during the opening of *To Seminar*, features a group of artists performing songs written by other artists. These songs address a perceived crisis of artistic freedom and agency, reflecting on the current times of conflict. Both the lyrics and the performance grapple with the disparity between the expectation that art should engage with social reality and the actual impact art has on social change



## SLEEPER

Tiong Ang & COMPANY  
2017 / thirty song lyrics / To Seminar  
BAK basis voor actuele kunst, Utrecht



**A YEAR OF LIVING DANGEROUSLY**

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

# \_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>



This piece revolves around a reenactment, performed by local actors in Jakarta, of a Hollywood-style film scene depicting Western journalists caught in a 1965 Indonesian political demonstration. A montage documenting the production and filming process is presented within a sculptural stage design. This montage includes images of the project's organization and research, with a particular focus on casting, rehearsals, dialogue, and interactions between the performers.

This fictionalized depiction of violence draws upon a well-known scene from the film *The Year of Living Dangerously* (Peter Weir, 1982). This scene functions as a pseudo-historical account of a turbulent period in Indonesian history, but one told explicitly from a Western viewpoint. The original film uses Indonesia's volatile political climate of 1965 as mere backdrop for a melodramatic narrative. This same scene is then restaged as a live performance by Amsterdam-based performers at the exhibition opening in the Netherlands.

The actual events of 1965, which this scene represents, prompted Ang's family to migrate to the Netherlands and remain a sensitive, often unspoken topic in present-day Indonesia.



A YEAR OF LIVING  
DANGEROUSLY  
- video stills

Tiong Ang  
2016 / 2-channel HD digital film  
produced in Gudang Sarinah, Jakarta

UNIVERSALITY  
-DECORUM OF THOUGHT AND DESIRE

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

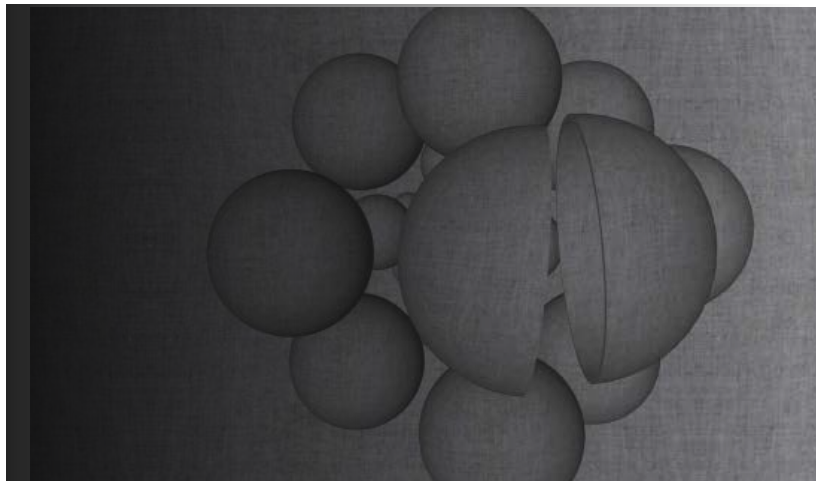


# \_UNIVERSALITY - DECORUM OF THOUGHT AND DESIRE

## 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>



#7. UNTITLED (Still Life)

**Universality – Decorum of Thought and Desire** (2015) is a comprehensive installation blending video projections, screens, architectural elements, vitrine objects, posters, animation, and performance. It weaves together diverse reflections and subjective viewpoints on the concepts of fiction and information, exploring the intersections of autonomy, intercultural exchange (both formal and informal), and our shared understanding of international media processes.

Visitors enter a labyrinth of decorum: a deliberately ambiguous architectural construction transforms the large museum hall into a series of distinct yet interconnected spaces. This immersive environment, inspired by the layout of a television studio, aims to examine various interpretations of the supposed “universality” of human presence and values—and consequently, of artistic ambition—through fictional characters, animations, and staged scenes.

The studios, and a large central stage, are presented as empty and abandoned. What remains are traces of fragmented narratives: the distorted reports of a dispatched American anchorwoman, the queer explorations of a European man, a serene Korean TV presenter showcasing unusual props, and an African actor costumed as a French revolutionary, seemingly detached from his own identity. His prophetic pronouncements—whether delivered in or out of character—on the “universality of human rights” can be interpreted as a call for genuine, more multilateral understanding between individual and collective ideologies.

Tiong Ang & Co.

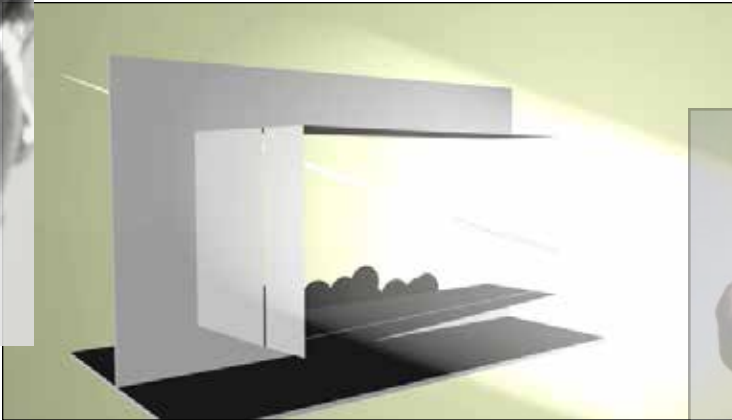
EIGHT VIDEOWORKS:

- #1. Ghosts (A Woman with Objects) - featuring Heekyung Ryu
- #2. Act and Audience - animated by Louwrens Duhén
- #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
- #7. UNTITLED (Still Life)- animated by Louwrens Duhén
- #8. There Are Only Ways In - featuring Atone Niane, directed by Alejandro Ramirez, original music by Sinta Wullur

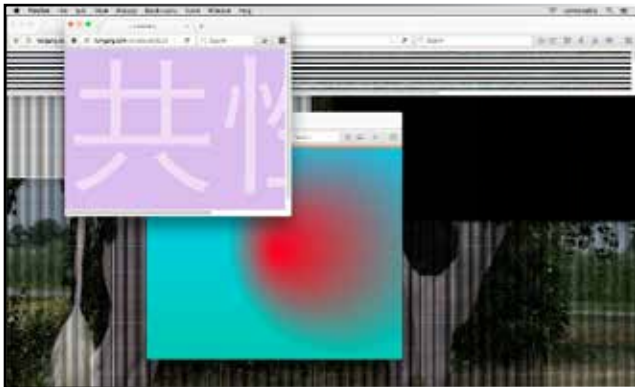
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2.



3.



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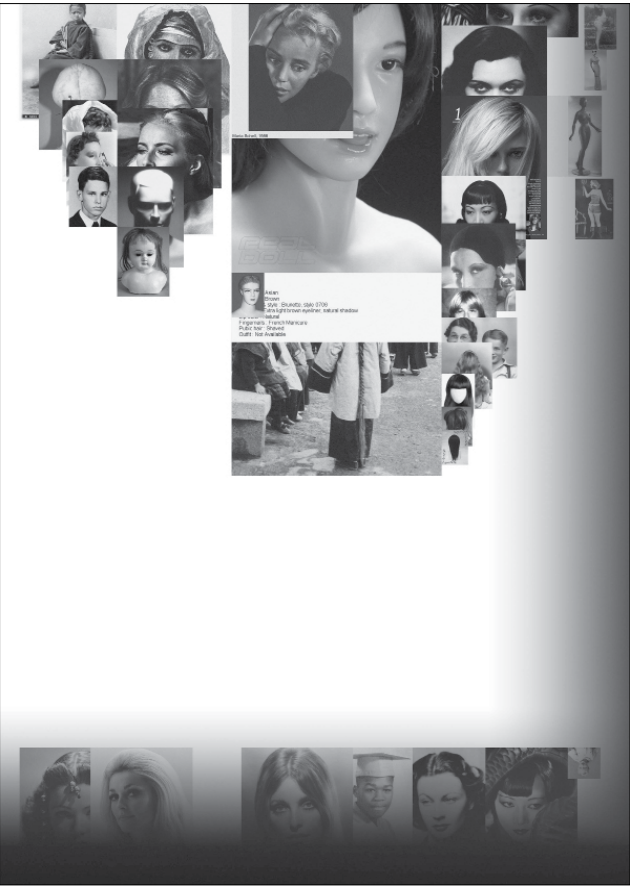


6.



UNIVERSALITY - DECORUM OF THOUGHT AND DESIRE

Tiong Ang & Co.\_  
Analog Noise, video still



UNIVERSALITY -DECORUM OF THOUGHT AND DESIRE

Tiong Ang & Co.\_  
# There Are Only Ways In - featuring Atone Niane,  
directed by Alejandro Ramirez, original music by Sinta Wullur  
# 4 sets of posters designed with Dongyoung Lee

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# \_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.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>

<https://www.aramirezlab.net/house-of-shyness/>



Tiong Ang collaborated with artist/filmmaker Alejandro Ramirez to create

**House of Shyness**, an experimental feature film produced in Taipei.

Embracing shared authorship and a dualistic collaborative approach, the film's development was an ongoing process of generating performative situations that explored the tension between a chosen state of inwardness (immanence) and the pressures of a collective, normative social order.

The film opens with a detached, observational style, revealing how undefined actions and objects can create a sense of alienation for individuals on the margins of the art museum. Both the city of Taipei and the museum itself become active characters, contributing to a collision of subjective experiences. Several distinct personalities are introduced: a young man obsessively studying “performativity in art” within the confines of his room, to the point of social isolation; a young woman wandering the city streets at night in search of something undefined; another young woman who perceives the world “through” objects, such as a piece of candy or her mobile phone; and an older man scavenging through rubble in the hidden backstage areas of the museum. Ultimately, all of these seemingly disparate paths converge on the exhibition hall, though not in any predictable way.

The film's distinct nocturnal atmosphere emphasizes an outsider's perspective on “Asianness,” while also employing specific production methods and cinematographic aesthetics. **House of Shyness** was initially developed during a research and production residency in Taipei for the *Aesthetic Jam* exhibition at the Taipei Fine Arts Museum in late 2014.



HOUSE OF SHYNESS

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

# production still

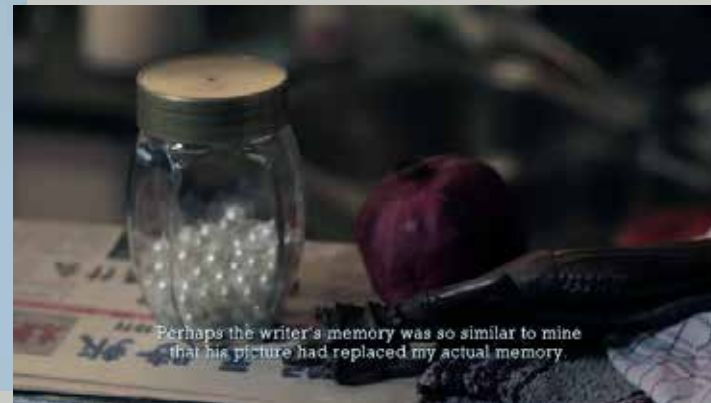
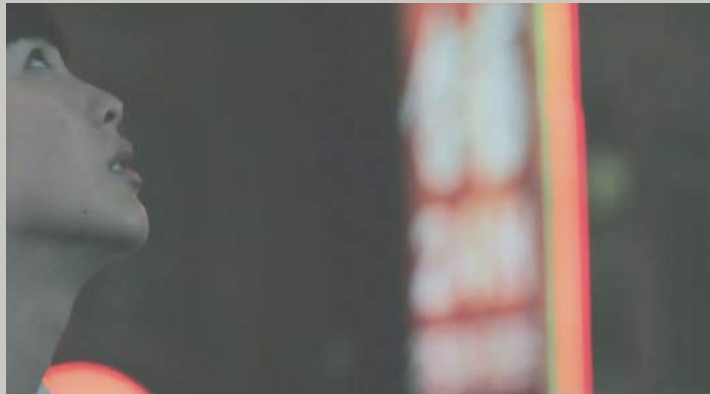
## HOUSE OF SHYNESS

Tiong Ang & Alejandro Ramirez

2015 / 45:39 min. / HD digital film / colour / sound

Mandarin with English subtitles

# film stills



## KETOPRAK (PROJECTIONS)

Tiong Ang & Andre Kruysen

- featuring Mark Kremer

2014 / installation wood, books, stones, screens in museum vitrine / 2

channels / HD digital film / colour / sound

Indisch DNA, CODA Museum, Apeldoorn



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# \_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>

For the Indisch DNA exhibition at the CODA Museum, Tiong Ang collaborated with Dutch sculptor Andre Kruysen on an installation / intervention. The work intentionally obscures personal narratives within the broader art-historical context of postcolonialism. At its center, a densely packed museum vitrine displays five thick volumes of the original catalog documenting President Sukarno's art collection. These volumes are positioned between 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.





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# \_HOW TO ACT

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>

For his solo exhibition at Lumen Travo Gallery in Amsterdam, Tiong Ang presents *How To Act*, an exploration of self-representation through the staging and enactment of his own artistic position, status, and practice by others. Within a theatrical stage sculpture in the exhibition space, a group of performers embody this act of acting—with clear pretense, playful behavior, and masked performance. On set and behind the screens, three young artists were invited to perform actions, positions, and activities that mimic, embody, or interpret Ang himself, raising the question of whether the author's presence (in this case, Ang's) could simply be substituted.

This work reflects Ang's ongoing commitment to collaborative projects that delve into the multifaceted nature of artistic positions and subjectivities.



## HOW TO ACT

a solo exhibition of Tiong Ang

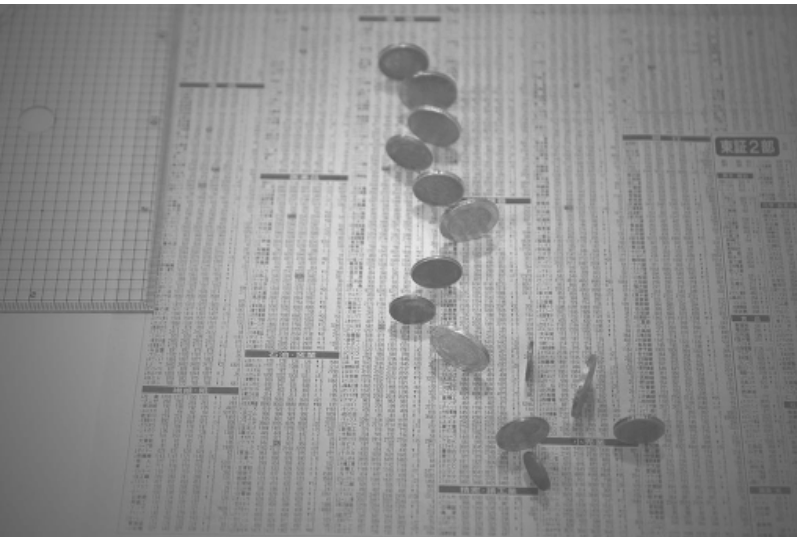
enacted by Alejandro Ramirez, Robert Wittendorp, Hiroomi Horiuchi

2013 / continuous performance, installation

Lumen Travo Gallery, Amsterdam

HOW TO ACT

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



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# \_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 designed as a collective exploration, using various time-based media, to address the challenges of engagement after graduation. This collaboratively and cinematically produced project comprises a two-part film installation and a single live event, juxtaposing pre-recorded moving images with live counterpoints. The exhibition is presented as a model of “disintegration,” a kind of farewell celebration.

The installation features two video tracks displayed on adjacent screens. One channel presents a female Pakistani artist addressing the audience with an enigmatic, almost stream-of-consciousness monologue, interwoven with a rhythmic montage of modern suburban landscapes largely devoid of human presence. The other channel slowly reveals a meeting between several individuals in various anonymous urban settings. Seemingly without prearrangement, they abandon their individual activities and converge at a central point. There, they meet in silence, forming a brief, unified group—a sudden collectivity that quickly dissipates. These quasi-cinematic figures and their gathering are then restaged live by the same artists during the exhibition opening, embodying a fleeting fiction of their own real lives as artists.





PAVILION OF DISTANCE II:  
CROSSROADS AND HAZY MAZE

Tiong Ang & Co.\_  
2013 / production still/BW print  
80WSE NYU Gallery, New York

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# \_EIGHTH CHAPTER / ACHTSTE HOOFD- STUK

Tiong Ang

- featuring **Peter Faber**

2013 / installation / banners designed with **Dongyoung Lee**  
and HD digital film: 23:48 min. / color, sound / Dutch spoken

Suspended Histories, Museum Van Loon, Amsterdam

(curated by Thomas Berghuis)

<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 forceful 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.



## EIGHTH CHAPTER / ACHTSTE HOOFD- STUK

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



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# \_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/>

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 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

- video and production stills



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# \_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.





**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

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# \_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 on school desks, 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 - of the video work *School* (1999), shown at the 2001 Venice Biennale (*Plateau of Humankind*, H. Szeemann), an endlessly looping video of two documentary shots of a simple classroom in India, from 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

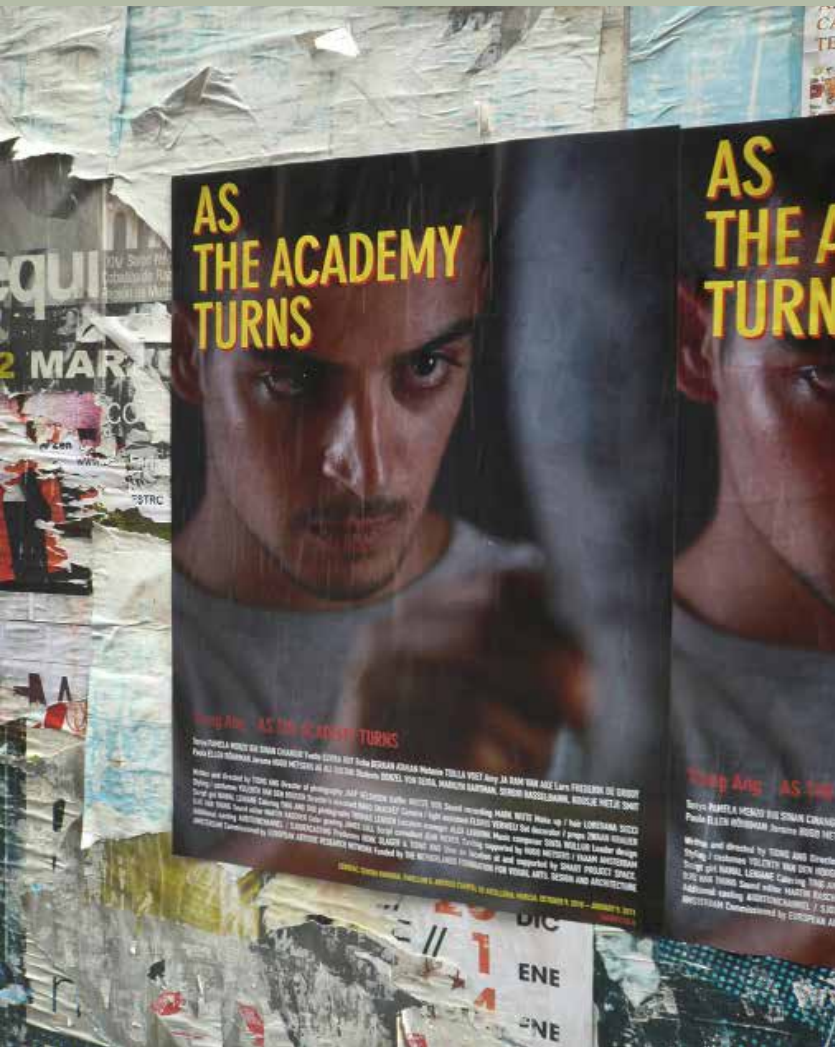
Manifesta 8, The European Biennial of Contemporary Art, Murcia and Cartagena  
(commissioned by EARN, European Artistic Research Network)

<https://vimeo.com/153671445>

As the Academy Turns, a fictional soap opera, juxtaposes two contrasting worlds. It explores autonomous artistic research and production as an outcome of higher art education, while simultaneously reimagining the art academy itself as a product of the entertainment industry—specifically, popular daytime television aimed at a mainstream, consumerist audience.

Through the soap opera format, elements of critique and playful deception intertwine. The exaggerated, melodramatic style of the genre becomes a tool to subvert and deconstruct conventional understandings of art education. The video functions as a “pilot” for a television series that will never actually exist, while simultaneously offering commentary on the soap opera genre by twisting its stylistic and narrative conventions.

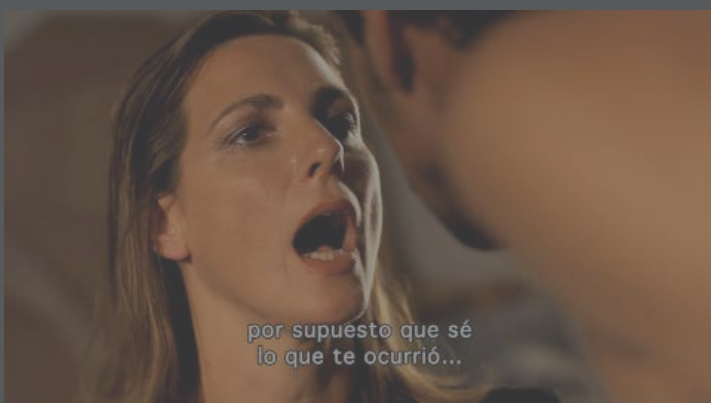
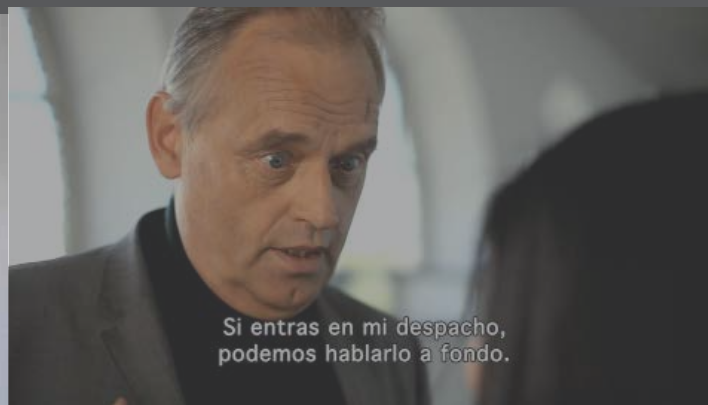
However, the work transcends simple parody or spoof; it neither merely mocks nor celebrates the genre. Instead, the melodramatic lens subtly highlights the delicate, often strained, relationships between practicing artists and academic theorists—the established teachers, administrators, and their students—all portrayed by professional television actors. Each character is shown to be driven by their own individual ambitions and hidden agendas within the art education system.



## AS THE ACADEMY TURNS

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

- video stills



# \_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>

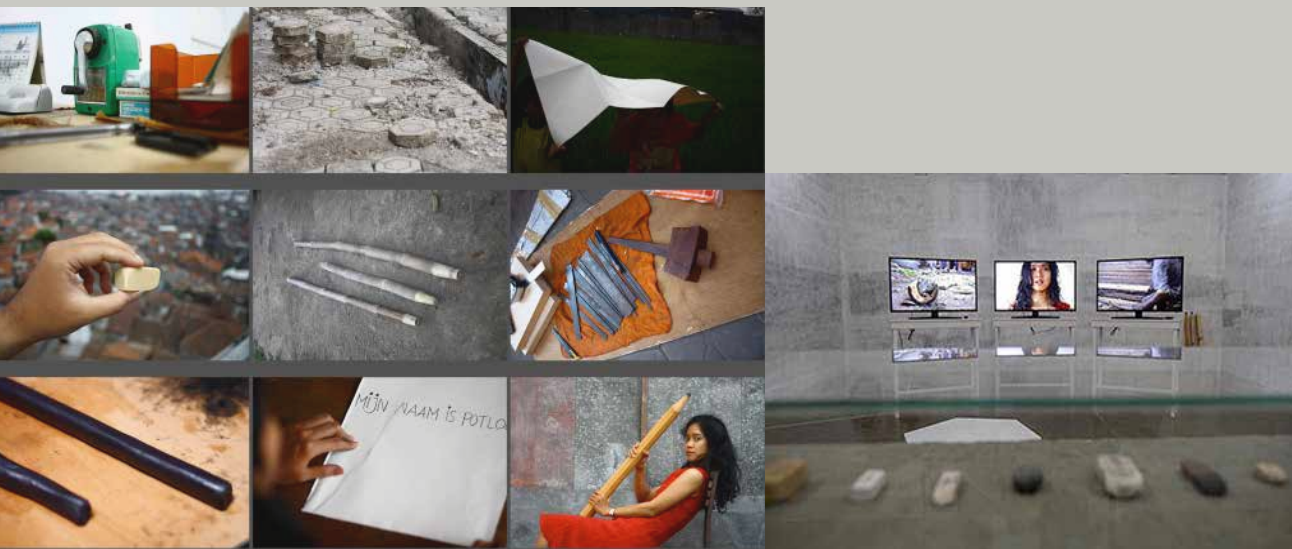
[http://www.biennalejogja.org/2013/wp-content/uploads/2013/03/Event-Calendar\\_Biennale-Jogja-XII.pdf](http://www.biennalejogja.org/2013/wp-content/uploads/2013/03/Event-Calendar_Biennale-Jogja-XII.pdf)

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

Starting with a personal childhood memory, this work reflects on Tiong Ang's early migration from Indonesia to the Netherlands. The Dutch word "potlood" (pencil)—the first word the young Indonesian boy learned as he attempted to sketch his future in a new country—becomes a key motif, sparking a series of reflections on memory, translation, and displacement.

The resulting installation constructs a complex system of remembrance and reconstruction, engaging with museological and postcolonial themes through linguistic, historical, psychological, and media-specific lenses. The work encompasses video, painting, sculpture, and photography.

In Indonesia, Ang collaborated with local craftspeople to create pencil models using locally sourced materials and traditional techniques. These collaborative processes, described as "rituals of reconciliation," were meticulously documented, focusing on the act of making simple objects that commemorate a complex and often difficult history. The artist filmed and edited a three-channel video documentary in Indonesia during an intense period of personal research conducted in Jakarta, Bandung, and Yogyakarta. The films feature the craftspeople reconstructing pencil models while an actress recites texts 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

- video still

**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



# \_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](mailto: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.**

## MODELS FOR (THE) PEOPLE

Tiong Ang

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

- video stills



