

# THE SECOND HANDS

THE SECOND

TIONG ANG & COMPANY

Farewell to Research, 9<sup>th</sup> BUCHAREST BIENNALE 2020

NATIONAL MUSEUM OF CONTEMPORARY ART (MNAC)  
BUCHAREST 2022

UNAgaleria /UNArte  
BUCHAREST 2024



scroll



LOW RES VERSION

# THE SECOND

TIONG ANG & COMPANY

NATIONAL MUSEUM OF CONTEMPORARY ART (MNAC)  
BUCHAREST 2022

UNAgaleria / UNArte  
BUCHAREST 2024

[Farewell to Research, 9<sup>th</sup> BUCHAREST BIENNALE 2020]

# HANDS

\_THE SECOND HANDS

photography:  
ALFRED SCHUPLER  
FILIPPO IANNONE  
TIONG ANG

et al  
[2022]



CINEMA / CIRCUS / CARAVANSERAI  
- postponed in 2020 -  
MAY 2022



TIONG ANG & COMPANY

NATIONAL MUSEUM OF CONTEMPORARY ART (MNAC)  
BUCHAREST 2022

UNAgaleria / UNArte  
BUCHAREST 2024

[Farewell to Research, 9<sup>th</sup> BUCHAREST BIENNALE 2020]

choreographer: ESTHER ARRIBAS  
architect: ANDRES NOVO  
producer: TIONG ANG

(g)host: HEEKYUNG RYU, actress: INGRID SANGHEE EDWARDS  
painter: JAN YONGDEOK LIM, driver: ROBERT WITTENDORP  
digital art: CHE GO EUN, researcher: DORIN BUDUSAN  
influencer: MAHSA FARTOUS, law student: SHARON OXFORD  
art student: LI XIANGDONG

2020 / 2020 ~~2020~~ ~~2020~~ 2024  
NED

Cinema / Circus / Caravanserai THE DUTCH BAND:

HEEKYUNG RYU, INGRID SANGHEE EDWARDS,  
ASTER ARRIBAS, JAN YONGDEOK LIM,  
ROBERT WITTENDORP, ANDRÉS NOVO,  
TIMEA ANDREA LELIK, DORIN BUDUŞAN,  
CHE GO EUN, LI XIANGDONG,  
MAHSA FARTOUS, SHARON OXFORD





TIONG ANG



the notion of  
circulation

filmstills, 2022-2024



THE SECOND HANDS  
CIRCUIT: STAGE, BRIDGE, TOWER, KITCHEN, STUDIO  
2022



# THE SECOND HANDS

MAY 2022

Originally a keynote project by TIONG ANG & COMPANY

for FAREWELL TO RESEARCH

9<sup>th</sup> Bucharest Biennale 2020

National Museum of Contemporary Art (MNAC), Bucharest

Initially scheduled:

28 May- 4 July 2020

Canceled, postponed, rescheduled, again canceled, postponed.

RESCHEDULED:

26 May 2022 - public performance, installation

30 May 2022 - private performance / cinematic shoot

26 May - 31 July 2022 - archival multi-screen installation

National Museum of Contemporary Art (MNAC), Bucharest

Publication:

Life in the Camp, essay by Timea Andrea Lelik,  
design Serioja Bocso, edited by Sandra Demetrescu

Performed text/libretto:

Kinship, text by Edna van Duyn

Cinematic component/film:

Driving. Or how to leave, a film by Fey Lehiane

THE SECOND HANDS (CAR SALES PLOT):

CARAVANSERAI / CINEMA and CIRCUS (Lenin's choice) /

KOMEDIE STAMBOEL / OTTO E MEZZO / ROAD MOVIE

Tiong Ang & Company's THE SECOND HANDS is a performative and collaborative investigation based on the turbulence of exchange and mutual discomfort, as a journey across European borders, a tribute to the freedom of movement and resistance through a complex constellation of different artistic perspectives.

Originally structured as a road trip, a collective film production and a performative congregation in an architectural construction, the working process was a comatose campsite of mystical gestures and unheard voices for almost two years during the pandemic.

THE SECOND HANDS re-emerges and introduces uncertainty, suspension and opposition as essential starting points for a revived expedition towards an unreal arrival, a happening in the car park and library of the National Museum of Contemporary Art (MNAC), located in the former People's Palace (Parliament's Palace), Bucharest.





\_THE SECOND HANDS

photography:  
ALFRED SCHÜPLER  
FILIPPO IANNONE  
TIONG ANG

et al  
[2022]

\_THE SECOND HANDS  
caravan driven  
by ROBERT WITTENDORP  
(from the North Sea to the Black Sea)  
2020/2022

LINEMA



# CIRCUUS

A car plus caravan are driven from the Netherlands to Bucharest, from the North Sea to the Black Sea.

They are parked at the museum parking space.

The doors open: a K-Pop/punk band, two girls, two boys, step out, all leather-clad, on booty heels.

A Romanian film director - suffering from writer's block - witnesses the scene, and gets out of her stationary van to meet the band. The camera keeps rolling, the crew abandons the shoot. Extras creep up, as white zombies.



# CARRAVAI SERAI

the notion of  
ownership

\_THE SECOND HANDS  
scaffolding design  
by ANDRES NOVO  
2020/2022





FEY LEHIANE,<sup>1</sup> TIMEA ANDREA LELIK,<sup>2</sup>  
ANDREEA DAVID,<sup>3</sup> DAN STANCU,<sup>4</sup>  
WINSTON NANLOHY,<sup>5</sup> EDNA VAN DUYN,<sup>6</sup>  
ALFRED SCHUPLER,<sup>7</sup> [TUDOR CHIRILĂ],<sup>8</sup>  
[LASER 3.14],<sup>9</sup> FILIPPO IANNONE,<sup>10</sup>  
DORIN BUDUȘAN,<sup>11</sup> GANESH NEPAL,<sup>12</sup>  
VALENTINA CHIRIȚĂ<sup>13</sup>

— 'texts' in  
Romania//  
1. FILM SCRIPT,  
2. ESSAY, 3. LA-  
BOUR FILE + LET-  
TER, 4. VEHICLE  
RESEARCH + POEM,  
5. PALACE RE-  
SEARCH,  
6. LIBRETTO,  
7. CREW AND VID-  
EOGRAPHY PROTO-  
COL, 8. UNUSED  
SONG, 9. T-SHIRTS,  
10. PHOTOGRAPHY  
AND DOCUMENTATION  
11. NEW ESSAY IN  
2024, 12. ROAD  
MOVIE MONTAGE  
13. POEM AS RE-  
PORT

— CULT -  
OF KNOWLEDGE





- Notes on The Second Hands

Something came to mind based on a sense of purpose in how my work had developed over a long time with so many different activities, experiences, projects, encounters, and journeys. The idea of an artistic action in which everything collapses matured: the clash of cultural identities, so-called objective reporting versus a subjective history, individual thinking amidst an interplay of other perspectives, in an evolving, universal world where our freedoms are linked to the desires of and for the other.

What I hope to achieve is a kind of happening, a loose, improvised, live event of coming together, meeting, being together. There will be sections with choreographed and rehearsed elements, as well as rough enactments and readings, in front of cameras or without. The mood of cooperation and process of creative negotiation are more important. From the fragments of material, I would like to create a film montage that also includes fragments from other events.

Part of the complex of principles for this work - and perhaps for my entire practice - is the question of what a creative community is and what the individual can do within it. As an artist, I am a storyteller of my time, and I want to position myself between the grand stories of history and the various realities of everyday life. Where and when the stories take place does not matter, as long as the personal perspectives of the storytellers can be explicit.

However, this is a profound, communal task. I speak from a collective's perspective. Out of our diverse backgrounds the conviction has grown that not belonging to any firmly defined group - and thus being forced to use strategies of abstinence, concealment, conformity, etc.- is the best starting position for making connections and to shaping them from the ground up.

From the beginning of my practice, I have been critical of my so-called autonomy, my acquired uniqueness. I took the heroic isolation of modernity - the promise of independence, absolute achievement, self-realisation, progress, etc. - and shattered it from different angles.

Leaving behind dependence on a particular medium, working with and through others, looking beyond our own horizons, we move towards something unclear, something unimaginable. As an artistic experiment, an idea of a closed group was born, as if humanity were reduced to a family, not a blood relationship but an alliance of conviction, difference and energy. The functioning of such a group includes the (dis)functional elements of the modern family structure for an extended period of time. There seems to be no question of identity.

'Identity' is a different concept from 'subjectivity', but both are related to place and time modulation. The latter in particular reminds us that we should not only experience life as a progressive present, but that we share our past. History has become a more complex discipline to which the work seeks to refer in order to put a different spin on the canon of history. Therefore, the working method is one that looks back and moves forward, and our position is one of transience. Creating something without considering a demand for it has become a disposition, not only because there is already so much, but precisely because the tangle of subjectivities cannot be unravelled.

At first, I preferred not to explain my work or its method because I consciously wanted to rely on what we have come to call 'intuition' as the power source of my artistic mind. I know that this is a dangerous word. There are also unanswered feelings, hidden illusions, animal instincts, and preconceived thoughts, i.e. thoughts that seem to come out of nowhere and lead nowhere, that creep into our collective chamber of imagination.

The work does not want to know itself and promises no end, no result. Adopting such a way of thinking and working is not easy for me, because the concept of 'knowledge' does play a major role in my working process. There is knowledge about how I position myself in relation to a social or political situation, for example, or knowledge about the history and context of a certain idea, whether it has a scientific or cultural background, knowledge about the structure and orientation of materials, buildings, vehicles, and products, knowledge about the languages in which we communicate with each other, knowledge about technology, economics, and logistics.

And finally, knowledge about all the imagined projects that have failed to materialize.



The politics of the world have always been the structural vehicle of artistic endeavour. But by the end of February 2022 we have woken up in a different world. The nightmare has arrived.

Disbelief and revulsion have been replaced by coming to terms with a new reality. The images of war coming from our own continent across the Black Sea have initially displaced references to nomadic traveling, climate awareness, the need for commodity circulation, a rebalancing of our identities. We need to realign our goals in a new light and have the opportunity to respond to the changing conditions and environment of our work.

How can we envision the Palace of Autocracy from the perspective of artistic autonomy? Together with local artists, filmmakers, dancers, musicians and actors and anyone who wants to come along, we conquer the open space in front of the museum - the car park - and build a temporary place of convergence. The work transforms the space into an ambiguous place of celebration and exchange. It is an amalgamation of open-ended stories, images of fragile individuality, signs of despair and hope, signals of activation, a reflection and ultimately resistance to greed, corruption and injustice. Oppressive militant aggression, even symbolically, cannot be countered by a waltz, a promenade, a circus. Even so – nevertheless – however, this is what we can do.

‘The Second Hands’ was originally a fictional band of non-musicians, artists from ‘abroad’, travelling through Europe in a small caravan coming from the North Sea. The group has arrived and is not here to fight, occupy or destroy. What have they actually come to do? As they unpack their instruments and belongings, they meet local makers who share similar directions motivated by different prospects. A small crowd beckoned by the fragrance of self-governance has gathered at the enclave. Both groups merge with each other in a collective dance, a compassionate parade. All of us together have become the band.

Let’s play.  
(all nightmares are dreams, are all dreams nightmares?)

Tiong Ang  
May 2022 ---  
September 2024





Cinema / Circus / Caravanseraï THE GUEST PERFORMERS in 2022 and 2024:

ROXANA ARDELEANU, IULIA CHINDEA,  
ADRIANA GHEORGHE, CĂLIN NAHAICIUC,  
ALEXANDRA ANDRONIC, OANA MARIA  
ZAHARIA, ȘTEFAN BOTEZATU, CATALIN  
LUNGU, DIANA NEGROIU, ALEX E,  
ANTICORP SOLAR, COSMINA MOROȘAN,  
ANDREEA RALUCA, MIHAIL ILIE,  
RUXANDRA ALBULESCU, ALIN GONCEA,  
FLORIN TENOAICA, SEBASTIAN BENDIC,  
AEXEA RANTA, MIHAIL LUCIAN FLOREȘCU,  
CRISTINA BETERINGHE, DRAGOȘ MATEI,  
VALENTINA CHIRIȚĂ





\_DRIVING. OR HOW TO LEAVE  
2022 / Amsterdam

'actress'  
INGRID SANGHEE EDWARDS  
writer, director  
FEY LEHIANE

\_THE SECOND HANDS  
7 channel  
video installation  
in the library/archive  
space of MNAC  
(2022)



An art installation in a room with a grey floor and white walls. A man with glasses and a white t-shirt is lying on a brown cloth on the floor, resting his head on his hand. A bright green light projects a circular glow on the wall behind him. In the foreground, a large, colorful abstract painting with swirling blue, yellow, and red patterns is laid out on the floor. To the right, a large, dark, abstract sculpture or wall-mounted artwork is visible. A small black lamp with a green light is on the floor to the left.

# THE SECOND

THE SECOND  
USERSPACE: INTERIOR / EXTERIOR  
UNAgaleria / UNArte, BUCHAREST  
2024

MIHAIL LUCIAN FLORECSU  
poet  
JAN YONGDEOK LIM, CHE GO EUN  
painters

TIONG  
ANG  
& COMPANY



THE SECOND  
HANDS

TIONG\_ANG  
/& COMPANY

a caravan  
near the stage  
at the Palace

# a road trip,  
cinematic choreography,  
and live congregation

# a complexity of actions,  
conversations, transactions,  
performances, collaborations

# a circulation of  
artistic capacities  
and perspectives

2022

THE SECOND

TIONG\_ANG  
/& COMPANY

a reunion  
at the factory  
on the edge of town

# a road trip,  
cinematic choreography,  
and live congregation

# a complexity of actions,  
conversations, transactions,  
performances, collaborations

# a circulation of  
artistic capacities  
and perspectives

2024

(original proposal text:)

This is an exploration of how the work will unfold as a collaborative effort initiated and conceived by Tiong Ang.

As a keynote project, it aims to combine different forms of artistic collaboration and explore how different methods of ‘doing or making together’ can culminate in an overall situation or living installation that focuses on both public and institutional space.

The work will be researched, designed, written, produced and performed by a team whose members are selected by Tiong Ang based on affinity, history, sympathy, skill set, artistic perspective, cultural difference and contextual relevance. The team acts as a film crew, a circus troupe, a construction company, a fashion show, a car sales operation, a choir, a band of ‘gypsies’.

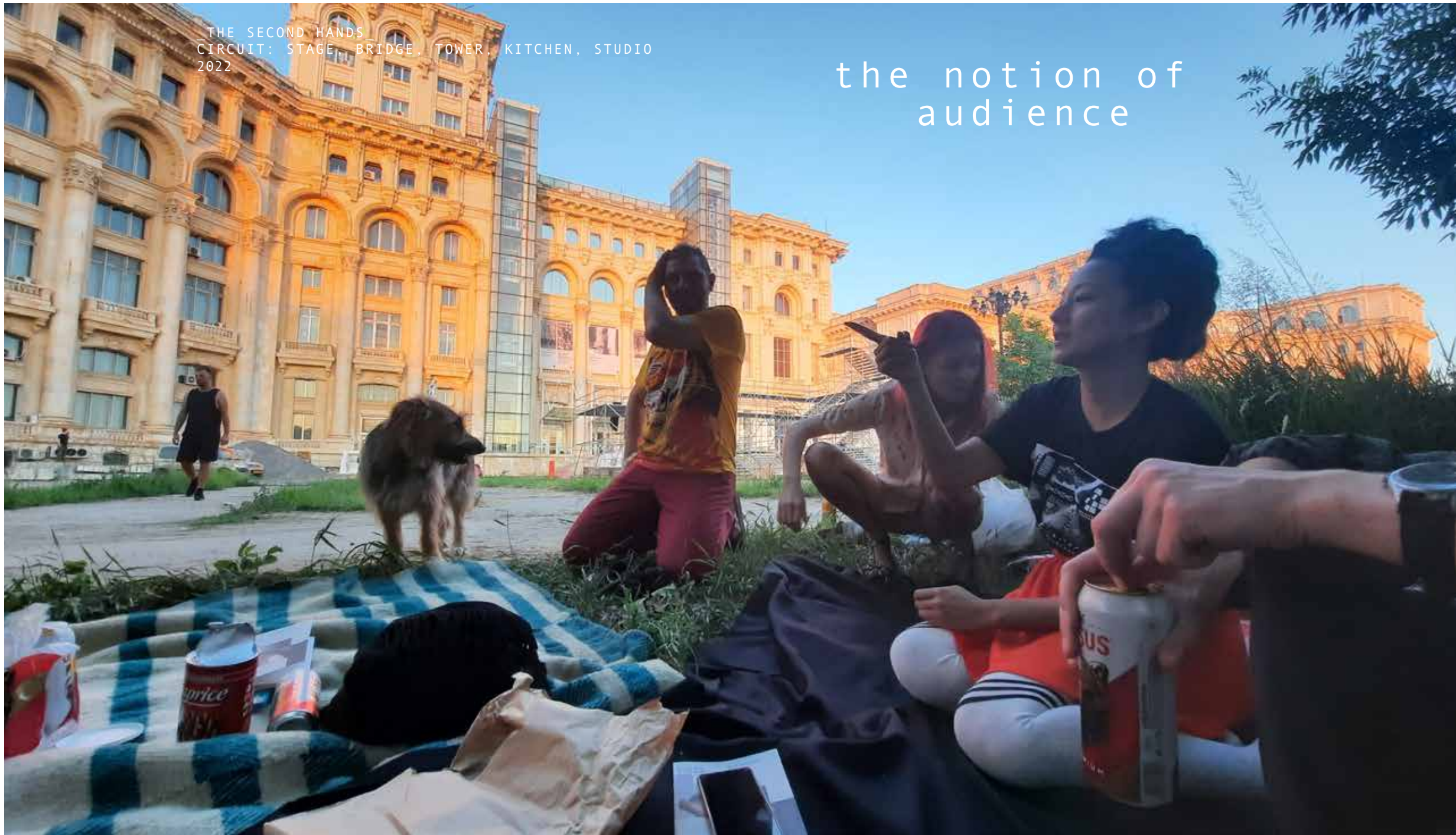
The central visual motif of this work is the figure of the used CAR and CARAVAN (and perhaps other used vehicles such as campers, trucks or tractors from Romania and the Netherlands) arranged rather loosely on an ambivalent SCAFFOLDING SITE, which could represent an unfulfilled ambition or a misguided master plan, as it is located next to the museum building, the former People’s Palace in Bucharest.

picnic as rehearsal/  
feedback session as picnic

in the shadow of  
the People's Palace  
[2022]

THE SECOND HANDS  
CIRCUIT: STAGE, BRIDGE, TOWER, KITCHEN, STUDIO  
2022

the notion of  
audience





The 'car plus caravan' as a leitmotif is chosen because of its broad universal appeal, its symbolism of personal mobility, as a sign for capital (or lack thereof), its recognizability as modern sculpture, its potential use as inside (private) and outside (public) space, its multiple (over-)uses in cinema, its erotic capital, the announcement of open borders, freedom of movement, statelessness, the car as camera, the caravan as dark room.

Vehicles are parked in front of the museum as if it were a sales lot of used cars or a car park for a band of circus workers. The way the cars are positioned gives way to performative interventions, performed by (a group of) artists from the Netherlands in combination with Romanian artists (crew, actors, performers, extras).

An anti-monumental architecture populates the cars. This large SCAFFOLDING, modelled on a stage set for a failed fictional film scene, challenges the large building to serve as an essential backdrop: a skyless landscape of dark memories that becomes an abstract warning sign.

During the opening of the exhibition, a collective performance takes place in this public installation. The character of the performance is an interrupted film shoot with actors, film crew, dancers and extras. The routine of the filming is ambivalent; initially, the shots seems to fail, as if the director has abandoned all her ideas.

As counterpoint, a newly composed FILM (a so-called multi-perspective road movie) produced by various other makers will be shown. The film's montage emphasizes aspects of mobility, migration, deportation, exploitation, infection, isolation, pollution, conflict, fear, destruction, and other 'theatres of cruelty'. The film is exhibited in fragmented form on several screens. The moving images - which remain 'unfinished' in the presentation - enable a differentiation of ethics and forms of assembly. Role-play, clothing, voice, design, light, sound and music are disparately developed components.

'An old car plus caravan are driven from the Netherlands to Bucharest, from the North Sea to the Black Sea, and parked in the museum car park. The doors open: a K-Pop/punk band, two girls, two boys, step out, all leather-clad, on booty heels. A Romanian film director - suffering from writer's block - witnesses the scene and gets out of her stationary van to meet the band. The camera keeps rolling, the crew abandons the shoot. Extras creep up, as white zombies.'

THE SECOND  
USERSPACE: INTERIOR / EXTERIOR  
2024







**COLLECTIVE  
CONDITIONS**

*speaking on*

THE SECOND HANDS  
CIRCUIT: STAGE, BRIDGE, TOWER, KITCHEN, STUDIO  
2022

ROBERT WITTENDORP, driver

the notion of film  
without a script





'films' in  
Romania//

1. Road to Timisoara  
A cancellation and long delay of  
the travel.  
(Robert Wittendorp, Tiong Ang)

2. A Third Hand  
An introduction of cast and crew.  
A manifesto of difference.  
(Heekyung Ryu, Ingrid Sanghee  
Edwards, Robert Wittendorp,  
montage Tiong Ang)

3. The Promise  
An Asian woman in a plastic  
bubble in the forest, interrupted  
by internet archive.  
An artist in a wig practices  
jazz movements.  
(Heekyung Ryu, Tiong Ang)

4. NO PLEASE  
Embodiment and non-knowledge,  
the performative body.  
(montage Tiong Ang)

5. H is for Hope  
Graphic delay of traveling,  
a road movie.  
(montage Tiong Ang)

6. The Second Coming of the  
Second Hands  
A trailer as webpage: people,  
entangled in a slow motion.  
(montage Tiong Ang)

7.1. The Second Hands  
part 1. Arrival  
7.2. The Second Hands  
part 2. Encounter  
7.3. The Second Hands,  
part 3. Action  
(cameras Alfred Schupler,  
Alin Goncea, Florin Tenoaica,  
montage Tiong Ang. Based on 'Otto  
e Mezzo, Federico Fellini, 1963')

8. The Second Hands, The  
long take (C\_), by Alin Goncea

9. It's an island, a dream,  
a time machine  
Filippo Iannone's montage on  
the scaffolding.

10. Road Movie (Robert)  
Ganesh Nepal's montage of  
Robert's film material on the road

11. A Palace (unfinished),  
a research by Winston Nanlohy  
(based on 'Videogramme einer  
Revolution', by Harun Farocki  
and Andreij Ujica, 1992)

12. DRIVING, or how to leave  
by Fey Lehiane, 16mm, 4 min.,  
'starring' Ingrid Sanghee  
Edwards, 2022, DOP Max Houtman,  
executive producer Tiong Ang.

the notion of  
'the west'



THE SECOND  
USERSPACE: INTERIOR / EXTERIOR  
UNAgaleria / UNArte, BUCHAREST  
2024

the notion of  
surrender

CEL

FEBRATION





\_THE SECOND HANDS\_  
CIRCUIT: STAGE, BRIDGE, TOWER, KITCHEN, STUDIO  
2022

- COLLECTIVE  
CRITERIA



# CALEIDOSCOPE LETOSCOPE

the notion of  
labour

— THE SECOND HANDS

ANDREEA DAVID  
sound, text, space, body  
2022 - 2024



## ABANDON

For some time now I have found myself tied to a car that I seem to own. What it means to own a car comes with a lot of responsibility attached to any material thing. More than that, driving from one place to another crucifies you to a steering wheel, a set of pedals and a gearbox that you don't know - but the technology that only makes it go forward, gets you there and makes you arrive. A journey that for me was a passage, a moment of understanding the world I left and an embrace of the one to come, a respite I could only afford in a vehicle technologically mastered by someone else, while watching the ever-changing landscape, is now gone. For the tethering to the steering wheel is just a technological power trip that no longer allows my mind to settle, to associate ideas or detach from obsessions.

So, only a month after the performance I contributed to with a handful of wonderful people, I've managed to ruminate on what happened and write about it, from an insider's perspective.

The car that belongs to me took part in the meeting proposed by artist Tiong Ang. To that end it was driven there and back by myself. In doing so, I tried to avoid a symbolic charge, a representation with which it could be associated. But who am I to keep it out of the chaos of performance art, just because it belongs to me. So I let it camouflage itself the way each of us wants it to be, because normally we just condense ideas in these fixed-form objects: a van, a symbol of nomadism, but it didn't even represent that much, because from the outside all you could see was a bumpy white van, more a symbol of the Romanian frigus on many a profit-making layout, it was a storage space for my 'cablaraiele' and people's backpacks, stash for beer, retreat for the soul, a source of light, and a transport aid for the band.

The meeting proposed by Tiong took place in front of the People's House building using the architecture of a metal scaffolding designed by Andres Novo for this context. A meeting in a space of uncertain status, where a pavement with dents and holes intersects

while it is not known to which institution the People's House belongs and therefore it is not known who is responsible for its care, a vegetated land left in its own law, but which you're not allowed to enter because it's under the watchful eye of surveillance cameras and an atmosphere of the end of the world or rather of a world that you don't know who it belongs to or if it belongs to anyone at all, which is so nice, but from which it's meant to show two worlds that are displayed as belonging to everyone: one that represents and controls all the people and another that saves them.

The performative state as an interruption of the useful body, linking and untying the narrative threads of the moment. Narrative threads as necessities. It is more necessary to do the necessary than the abstract, the emotional, the conceptual. And when the necessary is done, I am usually the one doing it because I grew up in a work culture. There is no result without the sweat of the brow. I mean, all things can only be achieved with effort. With the fulfilment of the feeling of work. In the end, you feel tired and in this way you quantify the work.

In the performative encounter proposed by Tiong Ang, I found it necessary to connect the situations through power cables. It's true that I exaggerated my work so that I also had something to work with, so that I felt that I was really working. And since the structure Andrés built was really huge, I pulled and stretched cables at every turn, coiled and intertwined and then untangled and extended them again, simply for the love of the art of the work. But at some point my head got as tangled as my cables. And at that moment I was crossed in time and floating in it. I told myself I needed to rest, to take a break, that I had accelerated my efforts too much. So I stayed where I was, in my own body, I hung in it, because there I didn't have to answer to anyone, not even and especially not to myself, because my mind didn't judge me anyway. That moment surprised me as I stood, and I swear that after I let myself hang in it, in the moment and in the body of the moment, in the pause that it demanded, my mind came back to me and found the solution to the cable connection, because long ago Oana and Stefan from Poetrip and Anticorp Solar were waiting for me with Cosmina with the power connection. And another time I hung so tightly inside myself that the weight of the hanging spirit also made my body heavy, and I again let it hang on the metal structure. And so I remained in it until my blood circulation changed and with it, my judgement.



The mind steals the body and puts it to the service of achieving a necessary result, and conversely the body steals the mind when it tires it. And when the body steals the mind, it also puts it in a situation of renunciation, a temporary suspension of the logic by which it functions. Holding on to one's body is a state of watching, of being at the mercy of, of moving without commitment, which I have drawn on in the performative context of the installation work conceived by Tiong. In this context, I ascribe to performativity the connotation of a state of taking refuge in one's own body, paradoxically in the very place of its maximum visibility and representation, where it is meant to be seen.

A paradox of the encounter between material and immaterial work, between what is precise and necessary in time and space, what has the chance to take on a seminal form for someone and their ilk who demand an account of the work, and what suddenly interrupts the production process, what infiltrates you, surprises you, a work whose outcome you do not know and which is also not important because it works with the surprising material of one's own body, and which comes with a lust for curiosity to plunge you into the unknown. The performative state as an escape from the entanglements of the mind, as a standstill, as a hanging, as a zero point from which things can turn and turn differently or resume and continue where they left off.

Andreea David, 2022

ABANDON  
A text originally written in Romanian after the performance, 'The Second Hands'  
by Tiong Ang & Company, MNAC Bucharest, 2022

# CIRCUS - of the third space

*...There is a sense of being lost, of being distanced from the real world. Some images have an ambient quality, others are neutral observations. A dream-like state of body and mind is revealed, introducing a wandering eye, a homeless soul, portraying different tempers and moods, varying from aggression to inertia.*





## TIONG ANG & COMPANY

### NL performers

band researchers / travellers / performers:  
HEEKYUNG RYU, INGRID SANGHEE EDWARDS, JAN YONGDEOK LIM,  
ROBERT WITTENDORP, CHE GO EUN, DORIN BUDUSAN,  
LI XIANGDONG, MAHSA FARTOUS, SHARON OXFORD

### Team NL

concept / composition: TIONG ANG  
researcher / driver: ROBERT WITTENDORP  
architecture design: ANDRES NOVO  
choreography / performer: ASTER ARRIBAS  
filmmaker: FEY LEHIANE, plus cast & crew  
researchers / writers: EDNA VAN DUYN, TIMEA ANDREA LELIK,  
WINSTON NANLOHY, MARK KREMER, LASER 3.14, et al  
photographer: FILIPPO IANNONE  
assistant-producer / archivist: ZWAAN KRAIJER

### Team RO

researcher / production assistant: DAN STANCU, plus friends  
choreography / performer: ANDREEA DAVID, plus group  
filmmaker / crew coordinator: ALFRED SCHUPLER, plus crew  
actor: TUDOR CHIRILA (cancelled)  
graphic design, publication: SERIOJA BOCSOK

2020 curatorial framework: HENK SLAGER, Farewell to Research,  
9th Bucharest Biennale 2020

2022 curatorial team MNAC: SANDRA DEMETRESCU, DANIELA CALCIU,  
ALEXANDRU OBERLANDER-TARNOVEANU, MADALINA TICHIE, CALIN DAN

2024 curatorial support UNAgaleria / UNArte: ADINA IONITA,  
IONUT ANGHEL, IOSIF KIRALY

National Museum of Contemporary Art (MNAC), Bucharest

UNAgaleria / UNArte, Bucharest

supported by MONDRIAAN FUND / Stichting Stokroos

### RO performers

DAN STANCU, ANDREEA DAVID,  
ALFRED SCHUPLER, ROXANA ARDELEANU,  
IULIA CHINDEA, ADRIANA GHEORGHE,  
CALIN NAHAICIUC, ALEXANDRA ANDRONIC,  
OANA MARIA ZAHARIA, STEFAN BOTEZATU,  
CATALIN LUNGU, DIANA NEGROIU, ALEX E,  
ANTICORP SOLAR, COSMINA MORESAN,  
ANDREEA RALUCA, RUXANDRA ALBULESCU,  
MIHAI ILIE, ALIN GONCEA,  
FLORIN TENOAICA, SEBASTIAN BENDIC,  
MIHAIL LUCIAN FLORESCU,  
CRISTINA BETERINGHE, AEXEA RANTA,  
DRAGOS MATEI, VALENTINA CHIRITA



\_THE SECOND HANDS // THE SECOND\_  
\_USERSPACE: INTERIOR / EXTERIOR\_  
MNAC // UNARTE, BUCHAREST  
2022 - 2024





the notion of  
the stage

THE SECOND HANDS  
CIRCUIT: STAGE, BRIDGE, TOWER, KITCHEN, STUDIO  
2022



THE SECOND  
USERSPACE: INTERIOR / EXTERIOR  
2024

INGRID SANGHEE EDWARDS, SHARON OXFORD,  
TIONG ANG, MAHSA FARTOUS:  
Amsterdam band



# CLAN/ DESTINE





the notion of  
simultaneity

THE SECOND HANDS  
CIRCUIT: STAGE, BRIDGE, TOWER, KITCHEN, STUDIO  
2022

INGRID SANGHEE EDWARDS  
singer, actress



THE SECOND  
USERSPACE: INTERIOR / EXTERIOR  
2024

VALENTINA CHIRITA, poet, performer  
TIONG ANG, artist organizer

# the notion of preservation







the notion of  
gathering



\_THE SECOND HANDS

photography:  
ALFRED SCHUPLER  
FILIPPO IANNONE  
TIONG ANG

et al  
[2022]

# the notion of excercise

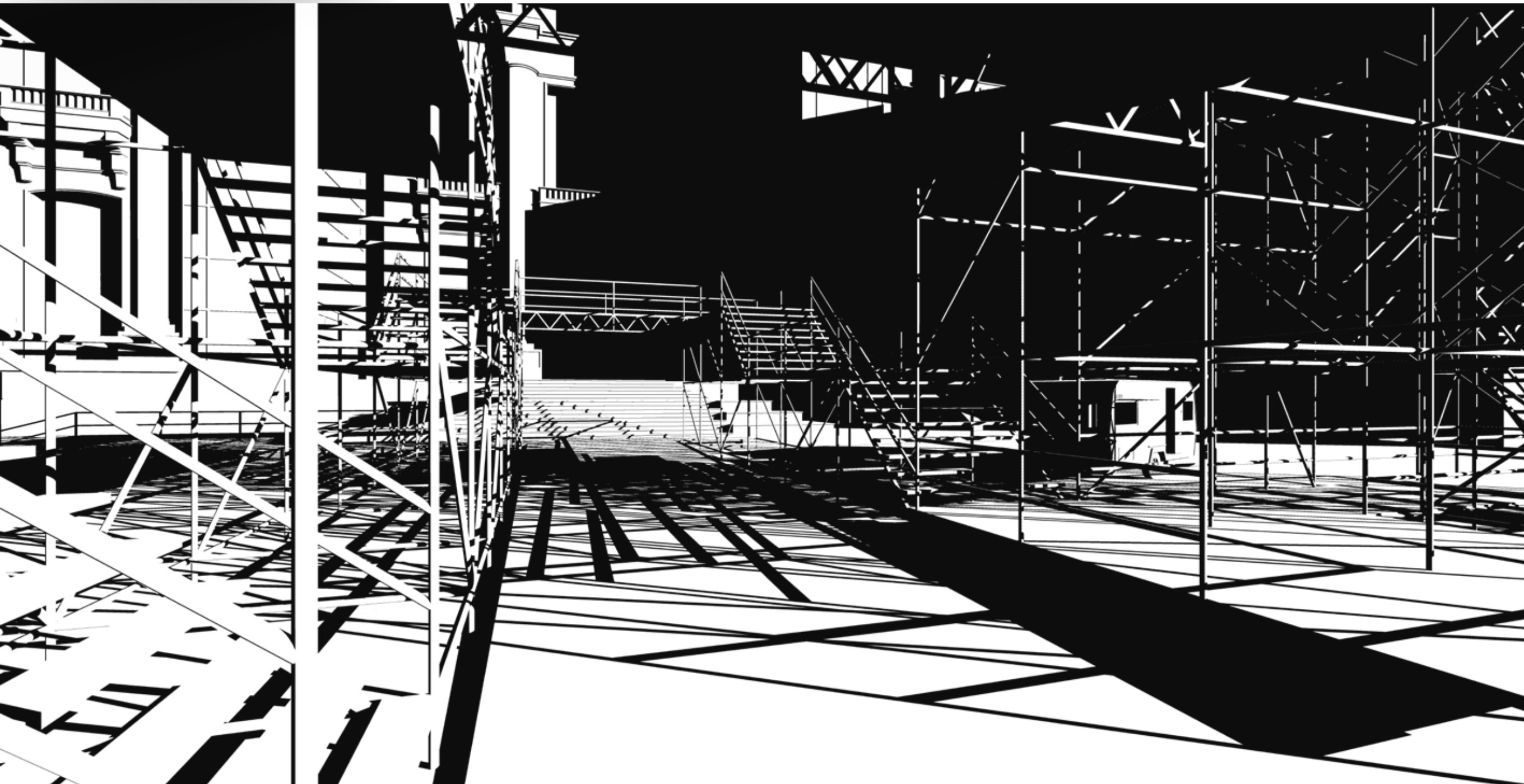






the notion of  
sensibility

**- CROWD -**  
**THE RETURN**  
**OF DIY**



\_THE SECOND HANDS  
scaffolding design  
by ANDRES NOVO  
2020/2022



\_THE SECOND HANDS  
7 channel  
VIDEO INSTALLATION  
in the library of MNAC  
(2022)



\_DRIVING. OR HOW TO LEAVE  
2022 / Amsterdam

'actress'  
INGRID SANGHEE EDWARDS  
writer, director  
FEY LEHIANE



the notion of  
'going east'

THE SECOND  
USERSPACE: INTERIOR / EXTERIOR

JAN YONGDEOK LIM, LI XIANGDONG, HEEKYUNG RYU,  
CHE GO EUN, TIONG ANG: ASIA BAND  
2024





\_THE SECOND HANDS\_  
CIRCUIT: STAGE, BRIDGE, TOWER, KITCHEN, STUDIO  
scaffolding design  
ANDRES NOVO  
2022

\_THE SECOND HANDS\_  
scaffolding construction  
LAYHER ROMANIA, SEBASTIAN BENDIC  
2022

the notion of  
poetics



TTY





THE SECOND  
USERSPACE: INTERIOR / EXTERIOR  
UNAgaleria / UNArte, BUCHAREST

COSMINA MOROSAN, ANTICORP SOLAR  
sound, text, space, body  
2022 - 2024

# TIONG ANG & COMPANY



(on the expanding practice of Tiong Ang:)

In recent years, Tiong Ang has produced films, performances and installations through long-lasting research and production processes. These works display a diverse range of collaborative and quasi-theatrical enactments, in association with other artists or performers. As observers, curators, directors or participants, the artists delve into unbalanced terrains of human sociability and collectivity, to identify terms of global histories with personal and emotive narratives.

These projects engage in an irregular fabric of human relationships, making use of observational intervention, performative situations, playful conditioning, and pseudo-chance. Recurring themes are the impact of mass/digital media information on individual perspective and collective imagination, and the unease evoked by the processes of diaspora, migration and globalization.



# THE SECOND HANDS

CINEMA / CIRCUS / CARAVANSERAI

In need of company, Tiong Ang sets up situations where individual presence is confronted with collective conditions. Propositions of human perception converge in disparate realities and multiple forms of concealment.

Controversies about political identity, cultural essence and social fusion have emerged. In a deviant practice, Ang explores the authority and sustainability of images, narratives and other representations. The common thread in the work is the conflict between detached objectivity and engaged subjectivity; it demonstrates how universal media not only affect our perceptions of places and events, but also denote our concepts of existence.

The work aims at an enhanced state of dislocation. It could allow us to reclaim a different, radically ambivalent sense of belonging within the global sphere. Tiong Ang & Company propose a mixture of documentary observations and found situations with manipulated, edited imagery to activate an alternative state of perception that at first glance appears disoriented, disturbed and fragmented, but also remains fluid and capable of moving into independent spheres of knowledge and sensibility.

the notion of  
shyness

THE SECOND  
USERSPACE: INTERIOR / EXTERIOR  
2024

ANDREEA DAVID, JAN YONGDEOK LIM, CHE GO EUN









THE SECOND  
USERSPACE: INTERIOR / EXTERIOR  
2024

CALIN NAHAICIUC, ALEX E., AEXEA RANTA,  
STEFAN BOTEZATU, OANA MARIA ZAHARIA, CRISTINA BETERINGHE  
musicians





NATIONAL MUSEUM OF  
CONTEMPORARY ART (MNAC)  
BUCHAREST  
2022

UNAGALERIA /  
UNARTE  
BUCHAREST  
2024

TIONG  
ANG  
& COMPANY

2022  
2024

MNAC publicity teaser 2022:

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

MNAC seminar November 2023:

**<https://facebook.com/events/s/mnac-international-academy-3/877888260192106/>**

Second Coming TRAILER 2024:

**<https://vimeo.com/869804341>**

Road to Timisoara PANDEMIC VIDEO 2020/21:

**<https://vimeo.com/482137593>**

a-rhythmic  
supra-vocal  
pseudo-operatic  
hyper-resistant  
uncertain atmosphere  
repetitive voicing  
description of  
abstract paintings  
by reading, cursing  
looking, observing,  
being there

infinite drone voices

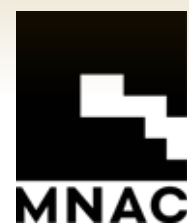
a long silence  
semi-pathos  
monastery of gestures  
like angels  
or white zombies





\_THE SECOND HANDS

photography: ALFRED SCHUPLER, FILIPPO IANNONE, TIONG ANG  
et al  
(2022)



TIONG  
ANG  
& COMPANY

2022  
2024





