



MAP 3: ARCHIVING 'ASIA'

4 November 2017, 12.00pm - 7.00pm

PROGRAMME

12.00pm Welcome by Live Art Development Agency (LADA)

12.10pm Introduction by Something Human

12.20-1.50pm Workshop - "Staking the Inventory: A Sorting Exercise" | Loo Zihan and Dr Ray Langenbach

This 90-minute workshop is derived from a pedagogical exercise that was developed by Ray Langenbach and Loo Zihan along with other members of the LGB Society of Mind as part of 'I am LGB' - a performance that was commissioned and presented at the Singapore International Festival of Arts in 2016. How do objects speak? What is our phenomenological relationship with them and how do they relate to each other and their human counterparts? Through a series of conversations about a group of objects we will reflect on how we construct and transmit information and knowledge through these material vessels. In line with the conference topic, participants are to bring a couple of objects that they would associate and identify with the notion of 'South East Asia'. The objects should not be documents / texts / books and has to be physical objects. There is no restriction on the size of the objects as long as you can bring them to the venue. Participants are to be mindful that the objects will be handled and passed around during the workshop, and will be returned to their respective owners at the end of the workshop.

1.50-2.10pm Presentation - "Parallel Contemporaries: Performance Art from Southeast Asia in the British context" | Dr Eva Bentcheva

Since the 1960s, Britain has played host to a number of performance artworks addressing notions of cultural difference, identity and political agency. Its 'transnational' history lends a handy context for establishing a contemporary archive of performance art from Southeast Asia. In this archive, iterations of the body, resistance and struggle seem to weave links between the cultural politics of Southeast Asia and Britain. Yet, it also raises concerns around how we present and frame performance art from Southeast Asia. In what ways should we see this archive as part of a lineage of performance artists of Asian, African and Caribbean descent working in Britain? Or rather, do the works from Southeast Asia speak to an altogether different set of concerns and influences? To what extent are identity and politics shared topics across these different performance art histories? In light of the performances of Noel Ed De Leon and Raju Rage, this talk opens up these questions in an effort to invite further inquiries into the unique constellation of staging and archiving Southeast Asian performance art within the contemporary British context.

2.10-2.50pm Presentation - "A Society of Mind: The Ray Langenbach Archive - 2012 to 2017" | Loo Zihan

The Ray Langenbach Archive of Performance Art (RLAPP) serves as an important record of art and performance in South East Asia from the 1990s to 2010s. It consists of various video files, documents, photographs, writings etc. that has been collected by Ray Langenbach since his move to the South East Asia region in the early 1990s as an artist and educator. Zihan will share his ongoing research with RLAPP and reflect on how his working relationship with the archive and Ray Langenbach has evolved over time.

2.50-3.10pm Presentation - "Body and the Un/Archive: Exploring location and the act of un/archiving through performance on the contemporary racialised body" | Raju Rage

Exploring location and the act of un/archiving through performance on the contemporary racialised body. Exploring queering the archive, alternative archives, documenting their-stories, ephemera and the ephemeral and embodied knowledges.

3.10-3.25pm Q&A chaired by Dr Eva Bentcheva with Loo Zihan, Dr Ray Langenbach, Raju Rage

3.25-3.50pm COFFEE BREAK

ACTIVATING ARCHIVES

3.50-4.10pm Breakout Session - “Beyond Documentation” | DARC (Tara Fatehi Irani, Manuel Vason, Jemima Yong)

Members of DARC will respond to MAP 3: Archiving 'Asia' with documentation through a variety of mixed media. Rather than the traditional practice of 'objective' documentation, DARC will offer a multitude of responses, engaging the work they are documenting in a dialogue. Each DARC member will also lead a short break-out session on their approach to documentation and archiving in their practice.

4.10-4.30pm Performative Lecture - “Trade Agreement” | Sung Tieu

In her performance lecture “Trade Agreement”, artist Sung Tieu will connect disparate converging lines of narrative into a reading about communal structures, diasporic labour, and their legal grey zones. By channelling fragments of conversations between the artist and the people she met throughout her residency in Deptford, London, the performance maps how oral histories and verbal exchanges weave into a greater narrative about a sense of community and yet their limitations through the given social, financial, and structural circumstances. “Trade Agreement” is the result of ‘MAP 2: Communities’, Sung’s one-month residency curated by Something Human as part of the Movement x Archive x Performance project.

4.30-4.50pm Performative Lecture - “Mishandled Archive” | Tara Fatehi Irani

A performative presentation by artist Tara Fatehi Irani, of a year-long series of daily live-installations based on family archives from Iran. Through site-sensitive installations and micro-dances the project explores ways that transposing documents into new places and times can disseminate existing histories and animate new visual, somatic and narrative trajectories.

5.50-5.00pm Q&A chaired by Melanie Keen, Director of Iniva, with Sung Tieu and Tara Fatehi Irani

5.00-6.20pm Workshop - “Receiving, Reenacting, Rescripting” | Erika Tan with Hammad Nasar, Lois Keidan and collaborators Whiskey Chow, Jess Heritage and Michael Taiwo.

Continuing on from her other projects which have explored the movement of ideas, people and things, Erika will be facilitating a discussion using re-enactments of the archived documents of Southeast Asian live art practices, to focus on context, authorship, spectatorship in relation to archives, documentation and performativity. Working with the format of a crit, Hammad Nasar will be invited as a guest tutor; the audience participatory discussants; and a number of artists whose work focuses on performance, but whose specificities place them outside of and possibly ignorant of the contexts and practices held within this current collection of material from Southeast Asia will re-enact selected works based on the documentation available to them through the archive. Further documentation will take place during the event, and this will be lodged alongside the original material in the archive.

6.20-7.00pm Plenary conversation and audience Q&A led by Lois Keidan (LADA).

Beyond Documentation

Throughout the programme DARC members Tara Fatehi Irani, Manuel Vason, Jemima Yong will respond to the talks, performative lectures, workshops, and conversations by exploring the notion of live documentation through a variety of media.

BIOS

Dr Eva Bentcheva holds a PhD in Art History from the School of Oriental and African Studies, University of London. Her dissertation, 'The Cultural Politics of British South Asian Performance Art, 1960 - Present', explored the relationship between live art and postcolonial migrations to Britain. Her wider research areas include performance art and conceptualism in Asia and its diasporas. In 2016, Eva was awarded a Visiting Research Fellowship to the Tate Research Centre: Asia to study the performance practices of Philippines-born artist David Medalla. She is currently an Adjunct Researcher for the Tate Research Centre: Asia, developing a project on the emergence of performative practices in Philippine visual art during the 1960s-80s.

Whiskey Chow is a London based performance artist and Chinese drag king. Engaging with political issues in her practice, Whiskey Chow also explores female masculinity, stereotypes and cultural projection of Chinese and Asian identity. Interdisciplinarily making performance, moving image and experimental sound piece, Whiskey's works are context sensitive, which move between gallery space and live art scene.

DARC (Tara Fatehi Irani, Manuel Vason, Jemima Yong). We are Documentation Action Research Collective (DARC); an interdisciplinary and international artist collective interested in exploring and interrogating the notion of documentation and the archive. We believe that the documentation of artists' work is not just an act of preservation but a creative act in itself. We consider our work a process of collaboration, a dialogue, a responsibility and an art form of its own. Our current projects include TRANSFORMANCE: experiments on collective performance documentation and Sully Nights: a monthly artist gathering and conversation.

Melanie Keen is Director of Iniva (the Institute of International Visual Arts), an evolving, radical visual arts organisation dedicated to developing an artistic programme that reflects on the social and political impact of globalization. With the Stuart Hall Library acting as a critical and creative hub for its work, Iniva collaborates with artists, curators, researchers and cultural producers to challenge conventional notions of diversity and difference. It engages a wide audience, particularly young people, in discourse and debate on issues surrounding the politics of race, class and gender. Through Iniva's programme, it works predominantly with British-born and British-based visual artists of African and Asian descent supporting them at different stages in their careers. Melanie has been an independent curator and consultant. Her curatorial projects include *Figures of Speech* for Film & Video Umbrella; *Oscar Muñoz: Mirror Image* for Iniva; *A Better Place?* with Erika Tan and Melissa Bliss for Space's Bow Festival. She was a curator at Iniva from 1997 to 2003 and projects include Yinka Shonibare's *Diary of a Victorian Dandy* and Simon Tegala's *Anabiosis*. She has contributed to several publications and she also co-wrote *Recordings: a selected bibliography of contemporary African, Afro-Caribbean and Asian British art* with Elizabeth Ward. Prior to joining Iniva, Melanie was a senior manager at Arts Council England.

Melanie has participated in international conferences including the March Meeting 2016, Sharjah Foundation, and Curating the International Diaspora, Asia Culture Centre and ICF, Gwangju, South Korea. She is co-curator of recent major solo exhibition of new work by Keith Piper entitled *Unearthing the Banker's Bones* which was presented at Bluecoat, Liverpool and New Art Exchange, Nottingham in 2016/17. Melanie is an Independent Advisor to the Government Art Collection, sits on the British Council's Visual Arts Advisory Group and the Mayor of London's Suffrage Commission Group.

Jess Heritage works primarily with performative attempts to articulate that which exists at the edge of language. Her performances embody the futile effort to define that which slips, the 'something like this, but not this' as a Sisyphean labour of searching, of failing to see, of searching again and again and again.'

Lois Keidan is a co-founder and co-Director of the Live Art Development Agency. She was Director of Live Arts at the Institute of Contemporary Arts, London from 1992 to 1997, and before that was responsible for national policy and provision for Performance Art and interdisciplinary practices at the Arts Council of Great Britain, and worked at the Midland Group Nottingham and Theatre Workshop Edinburgh. She contributes articles to a range of journals and publications and gives presentations on Live Art at various conferences and festivals in the UK and internationally.

Dr Ray Langenbach creates conceptual performances, convenes gatherings, documents and writes on cultural theory, performance and queer culture. He has presented his work at Whitney Museum of Art, National Centre for the Arts Mumbai, India, Artspace, Sydney, Asia Pacific Triennale, Werkleitz Biennial, Gwangju Biennale, Malaysia National Art Gallery, Singapore International Festival of the Arts with Loo Zihan, Singapore Art Museum, National Gallery of Art Singapore, Kiasma Museum, Helsinki, Future of Imagination Festival (Singapore), Asiatopia (Bangkok), La Cite, Paris, La Bas Performance Art Festival, Cattle Depot Artists Village, Hong Kong, Hong Kong Art Centre, and Park 19 Artist Village, Guangzhou, China. His writings on SE Asian performance, propaganda and visual culture and have appeared in Performance Research, Oxford Dictionary of Performance, *Mediating Malaysia: Media, Culture & Power* in

Malaysian Society (Yeo, Routledge 2010), Rigorous and Compassionate Listening, Dialogical Writing on Site-Specific Art (Kantonen, KUVA, 2010), Contesting Performance: Emerging Sites of Research with Rae (Palgrave 2009/2012), Histories, Practices, Interventions: A Reader in Singapore Contemporary Art (ICA, LaSalle, 2016), Narratives In Malaysian Art Vols. 3 (2015) & 4 (2017). Langenbach is Professor of Performance Art and Theory, Live Art and Performance Studies, Theatre Academy, University of the Arts Helsinki.

Loo Zihan is a performance and moving-image artist based in Singapore. His work emphasises the malleability of memory through various representational strategies that include performance re-enactments, essay films and data visualisation.

Hammad Nasar is an independent curator and Senior Research Fellow at the Paul Mellon Centre for Studies in British Art, where he co-leads the London, Asia project. He is also Senior Research Fellow (Black Artists and Modernism) at University of the Arts London. He co-founded the London-based arts organisation Green Cardamom (2004-12), and was Head of Research & Programmes at Asia Art Archive, Hong Kong (2012-16). His curatorial projects include Lines of Control: Partition as a Productive Space (2005-2013) and Rock, Paper, Scissors: Positions in Play - the UAE's national pavilion at the 57th Venice Biennale (2017).

Raju Rage is an interdisciplinary artist who is proactive about using art, education and activism to forge creative survival. Based in London and working beyond, they primarily use their non-conforming body as a vehicle of embodied knowledge; to bridge the gap between dis/connected bodies, theory and practice, text and the body and aesthetics and the political substance. They work in performance, sculpture, soundscapes and moving image, focusing on techniques of resistance and utilising everyday objects and everyday life experiences in communicating narratives around gender, race and culture. They investigate history, memory and trauma, with an emphasis on coloniality, its continuation and impact on the body and contemporary diasporan identity. Raju Rage is an organiser and member of Collective Creativity arts collective and is a creative educator with an interest in radical pedagogy.

Michael Taiwo is a London based multi-disciplinary artist who focuses on questioning the role of race in the perception of identity and challenging the conventions of gender roles through spoken word and movement based works. His works combine elements of vulnerability and sentiment to create narratives that capture tender moments in their rawest form.

Erika Tan's practice is primarily research-led and manifests in multiple formats (moving image, publications, curatorial and participatory projects). Recent research has focused on the postcolonial and transnational, working with archival artefacts, exhibition histories, received narratives, contested heritage, subjugated voices and the transnational movement of ideas, people and objects. Future projects point towards the digitization of collective cultural memory and cloud architecture through the prism of ruins, hauntings, and mnemonic collapse. Her work has been exhibited, collected and commissioned internationally including: The Diaspora Pavilion, (Venice Biennale 2017); Artist and Empire (Tate Touring, National Gallery Singapore 2016/7); Come Cannibalise Us, Why Don't You (NUS Museum, Singapore 2014); There Is No Road (LABoral, Spain 2010); Thermocline of Art (ZKM, Germany 2007); Around The World in Eighty Days (South London Gallery / ICA 2007); The Singapore Biennale (2006); Cities on the Move (Hayward Gallery, London). Erika is a lecturer in Fine Art at Central Saint Martins College of Art (London).

Sung Tieu (b.1987) is a Vietnamese born German artist, who currently lives and works in London, UK. Her artistic practice encompasses a range of media, predominantly sculpture, photography and film, with her writing in prose and poems often providing source material. For Tieu, the experience of artistic production as a site of research and yet introverted form of individualized labour and expression becomes both her subject and process, elevating her inquiry to the broader and more relevant issues of cultural codes, their inherent power structures and susceptibility to misinterpretation in today's vast global systems. Her practice exists through a series of geographic displacements: between her birthplace, Vietnam, her respective home city, Berlin and internationalized culture she later grew up in. She studied BA Fine Arts at the University of Arts Hamburg (HFBK), and BA Art Practice at Goldsmiths College London. Currently, she is a post-graduate student at the Royal Academy of Arts, London, UK. Recent solo exhibitions and performances include Nha San Collective (Hanoi/Vietnam), Art Basel Statements (Art Basel Art fair / Switzerland), Hamburger Kunstverein with Christian Naujoks (Hamburg/Germany), Royal Academy of Arts (London/UK), Sfeir Semler Gallery (Hamburg/Beirut) and Micky Schubert Gallery (Berlin/Germany).

ORGANISATIONS

Something Human is an independent curatorial partnership co-directed by Alessandra Cianetti and Annie Jael Kwan. Something Human is interested in exploring movement and relationships across boundaries, through its shared multidisciplinary interests in architecture, design, sculpture, mixed media, photography, moving image and performance. It actively seeks collaborations with artists, makers and

producers from different cultural and socio-political backgrounds, for exchange and dialogue with an aim to create new, exciting performative-driven works.

Batubalani was launched in March 2015 by artist Noel Ed De Leon and art historian Eva Bentcheva. The name 'Batubalani' stems from the Tagalog word for magnet. Like a magnet which draws objects to itself, we initially created this non-profit organisation to spread news of key developments in Philippine modern art. However, our mission has evolved from acting as an information resource to generating knowledge and awareness. Inspired by the return of the Philippines to the 2015 Venice Biennale after a fifty year hiatus, we now set out to organise exhibitions, seminars and publications which explore post-war Philippine art as local and international practice. In addition, we work as cultural brokers, connecting Filipino artists to exhibition and funding opportunities in the UK.

Established in 1999, the **Live Art Development Agency (LADA)** produces projects, opportunities, resources and publications for those who make, watch, research, study, teach, produce, present, write about and archive Live Art, and works to create the conditions in which diversity, innovation and risk in contemporary culture can thrive.

LADA is a 'Centre for Live Art': a knowledge and research centre, a production centre for programmes and publications, and an online centre for representation and dissemination. LADA works strategically, in partnership and in consultation with artists and organisations across the cultural sector to develop new artistic frameworks, legitimize unclassifiable artforms, and give agency to underrepresented artists.

ACKNOWLEDGEMENTS

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