

Tintin Wulia

Artist Presentation

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Tintin Wulia

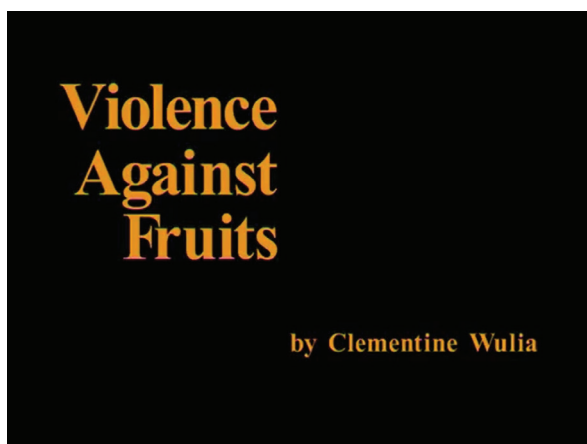
Tintin Wulia (b.1972, Denpasar, Indonesia) completed her art PhD (RMIT University, 2014) after almost fifteen years of exhibiting internationally. Initially trained as a film composer (BMus, Berklee College of Music, 1997) and architectural engineer (BEng, Universitas Katolik Parahyangan, 1998), she works with video, installation, drawings, painting, sound, dance, text, performance and public interventions. Her interdisciplinary works – particularly on the sociopolitics of mobility and border crossing – are often participatory.

Wulia has participated in major shows like Istanbul Biennale (2005), Yokohama Triennale (2005), Jakarta Biennale (2006), Jakarta Biennale (2009), Moscow Biennale (2011), Gwangju Biennale (2012), Asia Pacific Triennale (2012), Jogja Biennale (2013), Sharjah Biennale (2013) and survey exhibitions such as ZKM/Center for Art and Media Karlsruhe's *The Global Contemporary: Art Worlds after 1989* (also as one of the residency artists, 2011-12). Her work has also been selected and featured in curated sections of major international art fairs including *Encounters*, Art Basel Hong Kong 2016 and is part of significant public and private collections worldwide including at Stedelijk Van Abbemuseum, Singapore Art Museum, Queensland Art Gallery/Gallery of Modern Art, and He Xiangning Art Gallery. Wulia is an Australia Council for the Arts' Creative Australia Fellow 2014-16, a Smithsonian Artist Research Fellow 2018, and a Postdoctoral Fellow in Crafts, Design and Society at Centre on Global Migration, University of Gothenburg (2018-20) where she is now a Research Project Leader (2021-23).

Now living and working in Brisbane, Australia and Gothenburg, Sweden, Wulia never stops challenging the ideas of borders and identity all throughout her career. She was recently nominated for International Award for Public Art 2019 and Visible Award 2019, and in 2017 represented Indonesia with solo pavilion at the 57th Venice Biennale.

Violence Against Fruits

Tintin Wulia, 2000



Violence Against Fruits

Tintin Wulia, 2000

3'04", 4:3, colour, stereo, single-channel video

1/5 Edition

Why don't you just eat the dogs instead?

Sit back and relax, watch the disembowelment of Diospyros Kaki in front of your eyes.

Inspired by the May 1998 Jakarta riot.

Violence against fruits (Tintin Wulia, 2000) combines two metaphysically-relating videos of a person cutting up a persimmon fruit and a voice recording of two people discussing the rights and wrongs of killing dogs. The seemingly irrelevant visual and narration is referring to our constant battle in resolving the dead victims of 1998's riots and the stubborn dialogues between the families of the victims and the responsible hands. Visually, Wulia was conveying how the act of cutting up a fruit mirrors the brutal persecution of victims. Narratively, the artist brought up her frustration on how the survivors of the incident vainly tried to defend the lost victims through protests which are left unacknowledged by authorities until now. The whole message of this work also resonates with today's escalating discrimination against the Chinese in different parts of the world as many judged them responsible for the Covid-19 outbreak. Looking at this work retrospectively, the artist recognise traces of her interest in the ethics of killings, which she is exploring in a current project on the ethics of future warfare.

Violence Against Fruits

Tintin Wulia, 2000

Since 2000, ***Violence Against Fruits*** has received awards from and exhibited in:

AWARDS

2000 ***Best Conceptual Film***, Kuldesak Award, Festival Film dan Video Independen Indonesia 2000

EXHIBITIONS

13-16 March 2014, ***Focus on Tintin Wulia***, XXI Short Film Festival (Retrospective Program), Jakarta, Indonesia

27 April – 10 May 2012, ***Manifesto #3: Orde dan Konflik***, National Gallery, Jakarta, Indonesia,

18-26 August 2006, ***Myths and Memories: past, present, future memory – continuities, disruptions, reinventions, new identities***, Göteborg Open Lab/Ong Keng Sen, Sweden,

28 September – 18 December 2005, ***2nd Yokohama Triennial: Art Circus (Jumping from the Ordinary) with Flying Circus Project***, Yokohama Japan

30 September – 20 November 2005, ***Spaces and Shadows***, Haus der Kulturen der Welt, Berlin, Germany

22 September – 26 September 2004, ***Cinematexas 2004***, Austin, Texas, United States of America

10–16 March 2004, ***Sneak Attack***, 11th New York Underground Film Festival, New York, United States of America

4-9 June 2003, ***Hati-Hati Film Pendek Indonesia***, 19th Hamburg International Short Film Festival, Hamburg, Germany

2001-2003, ***Eatcarpet***, SBS TV, Australia

2000, ***Festival Film dan Video Independen Indonesia 2000***

Ketok

Tintin Wulia, 2002



Ketok

Tintin Wulia, 2002

5'41", 4:3, colour, stereo, single-channel video

3/5 and 4/5 Edition

One night, a woman heard a mysterious knock on the door of her house. The other night, her husband heard the same mysterious knock. This short film narrates their story, spoken in Indonesian and with Indonesian cultural references, with a particular visual language that the artist/filmmaker associates with an Indonesian culture of fear.

Ketok (Tintin Wulia, 2002) was narrated by a conversation between Wulia's parents with different interviewers, discussing a distinct incident for when their night was disturbed by constant knocks on the door. 'Ketok' is Indonesian for 'knock', which was deeply rooted in the suppressed fear surrounding the authoritarian regime led by General Soeharto, the country's longest standing president in history. Many in Indonesia are bound to associate the knocks on the door to when a simple knock on the door means someone was sent by Soeharto to arrest them. The play of vignetted hand drawn sketches of the situation is told in a manner almost like when our parents used to read us fairy tales. But this was not a fairy tale, this was her story. The intense suspense nuancing the whole video accurately reorchestrated the social distress experienced by many who solely tried to look after their country.

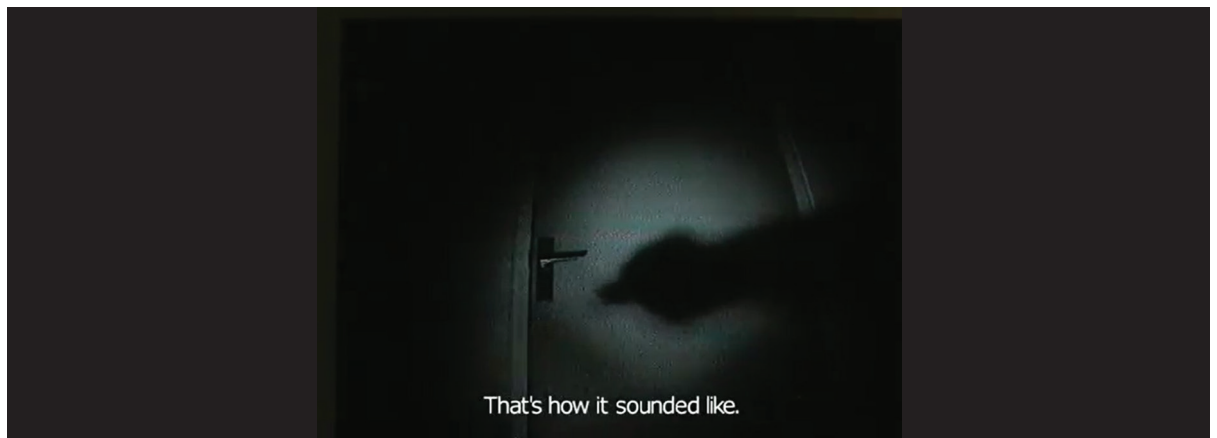


“Another video that contains doors as its main protagonist is *‘Ketok’* (Knock, 2002). In some ways similar to ‘Invasion’, it illustrates the danger of the media taking a life of their own or media that can no longer be contextualised or resisted from complete domination by the ideological interests of a particular political entity. The video includes blackboard drawings of a house at night, the sounds and shades of hands knocking on a door, and photos from an old family album. For the occupants of the house, presumably Tintin and her family members, the door becomes a medium of fear because of the unknown source and meaning of the knocks. By the end of the video, they realise that the knocking has nothing to do with the door, but is the sound of a gecko living in or near the house.

According to Tintin, the video relates a funny family anecdote as well as parodies popular Indonesian horror television series. However, many viewers also see in it references to evocation of fear from the mass imprisonment and killing resulting from 1965 power struggle in Indonesia (Tintin 2008; Somzé 2008: 38).¹⁸ One of those killed during these raids was Tintin’s grandfather. *‘Ketok’* may refer to the climate of fear during the Suharto regime, which could turn any medium – from a film and newspaper to a human body and possibly also a door – into a tool for instilling terror and controlling society (Heryanto 2006). It was impossible for people to preserve and share their memories and create a comprehensive picture of the past in the climate of fear as re-animation shows in *‘Ketok’*.

“The tension built through the interplay of absence and presence, the ingression of the unfamiliar into daily life, and the impossibility to reconstruct an image of the past on the basis of documentary evidence, i.e. photographs in *Ketok*, all point to the deep-seated denial of memory, and the need to give body to a reality that remains invisible and repressed.”

(Somzé 2008: 38)



“The fourth image of the exhibition was a nearly six minutes video stop-motion animation with drawings and photographs from the past; they illustrate indirectly what we hear: a conversation between Tintin’s mother and father. They talk about a moment in 1965, when they mistook the noise of a gecko (‘tokeh’) for someone knocking on the door. The title is **‘Ketok’**, which is an efficient onomatopoeia for a knock on the door. We hear a good-humoured conversation about what could easily be taken for an insignificant funny incident. But it has an important historical meaning. The mistake, to take the noise of the gecko for a knock on the door, refers, psychologically speaking, to the fear people went through in those days: 1965 was the year General Soeharto, the latter president, took over power in Indonesia after a right wing military coup that led to violence (deportations, murders) against political opponents, communists, left wing people. Tintin’s grandfather, for instance, was arrested and was never seen again. A knock on the door was feared; it could be one of Soeharto’s men coming to arrest you. It could be a sign for the intervention of political reality in personal life, and turn this peaceful life into catastrophe.

The parents, in ‘Ketok’ do not refer to what may have caused their mistake. This silence is of course also significant. Catherine Somzé was very right in pointing out that the film gives ‘body to a reality that remains invisible and repressed’ and in speaking of ‘a traumatic silence’. That makes this little film precious and moving, under its humorous lightness. It reminded me of the way Bertolt Brecht showed the impact of totalitarian repression on personal life in his play ‘Furcht und Elend des Dritten Reiches’ (Fear and misery in the Third Reich’).

(http://aartvanzoest.nl/tintin_wulia)

Ketok

Tintin Wulia, 2002

Since 2002, **Ketok** has received awards from and exhibited in:

AWARDS

- 2003 **Special Mention**, NoBudget Competition, 19th Hamburg International Short Film Festival
- 2002 **Best Film**, SET Award, Festival Film dan Video Independen Indonesia
- 2002 **Film with Best Technical Achievement**, Kuldesak Award, Festival Film dan Video Independen Indonesia

EXHIBITIONS:

- 13-16 March 2014, **Focus on Tintin Wulia**, XXI Short Film Festival (Retrospective Program), Jakarta, Indonesia
- 28–30 November 2013, **Video di Ruang Gelap**, Kineforum, Taman Ismail Marzuki, Jakarta, Indonesia
- 14-21 June 2013, **Gaslighting**, CMR Gallery, Redruth, UK
- 8-11 December 2012, **Beyond Pressure: Festival of Contemporary Art Myanmar 2012**, Karaweik Oo Yin Kabar, Yangon, Myanmar
- 30 September – 6 November 2010, **Tintin Wulia: Deconstruction of a Wall**, Ark Galerie, Jakarta, Indonesia
- 5 November – 19 December 2010, **murmur**, Waterside Project Space, London, UK
- 28 June – 27 July 2008, **Coffee, Cigarettes and Pad Thai: Contemporary Art in Southeast Asia**, Eslite Gallery, Taipei, Taiwan
- 1-9 February 2008, **Tropical Melody**, Clermont-Ferrand International Short Film Festival, France
- 18-26 August 2006, **Myths and Memories: past, present, future memory – continuities, disruptions, reinventions, new identities**, Göteborg Open Lab/Ong Keng Sen, Sweden
- 28 September – 18 December 2005, **2nd Yokohama Triennial: Art Circus (Jumping from the Ordinary) with Flying Circus Project**, Yokohama, Japan
- 30 September – 20 November 2005, **Spaces and Shadows**, Haus der Kulturen der Welt, Berlin, Germany
- 26-30 November 2003, **Indonesia Unexpected**, 7th Toronto Reel Asian International Film Festival, Toronto, Canada
- 20-26 October 2003, **Inspired by the Medium: Mini Inspirations**, Kinofilm's 8th Manchester International Short Film and Video Festival, Manchester, UK
- 12 – 28 September 2003, **Transit: 8 Views of Indonesia**, 24HR Art, Darwin, Australia
- 4-9 June 2003, **19th Hamburg International Short Film Festival**, Hamburg, Germany
- 30 May – 29 June 2003, **Transit: 8 Views of Indonesia**, Umbrella Studio Ccontemporary Arts, Townsville, Australia,

17 April – 3 May 2003, ***Silver Screen Awards – Asian Digital Shorts and Fringe Screening***, 16th
Singapore International Film Festival, Singapore
2002, ***Festival Film Video Independen Indonesia 2002***, Jakarta, Indonesia

Everything's OK

Tintin Wulia, 2003



Everything's OK

Tintin Wulia, 2003

4'52", 4:3, colour, stereo, single-channel video

5/5 Edition

This little film is curiously simple. If you didn't look closely enough, you would think it was made by children. Its simple means. The contagious fun.

In ***Everything's OK*** (Tintin Wulia, 2003), beauty lies behind its honest, almost innocent way of stop-motion style short film. The scene opens with a seemingly relaxing urban scenery made up with what looks like paper models. The first few seconds of the video depicts small houses spreading organically and harmoniously. The camera then twists and turns as we see different hands playfully but carelessly adding high rise towers here and there, referring to the urban sprawl and high-density development we are experiencing now. The sound mixed in the first half of the video was a collage of everyday noises: phone rings, vehicles, people talking. The second half shows how the uncontrolled development results in floods and overconsumption. Yet despite all of the troubles, the big city depicted in the video is continuously growing, overpopulating, and massively developing. In the hands of fast and loose government, the city's degrading status quo is ignored, along with every dark chapter before it. Everything, it turns out, is not OK.



The animators' carefree hands on screen. The happy, wordless sounds. But even without seeing it a second time, its repressed anger is obvious. The deliberate fierceness with which a world that is everything but okay is represented. The world is not happy and innocent, and neither is this film. You might think that the filmmaker is overqualified for a little film like this. Why does an architect make doll's houses? Why does a film music composer compose tunes for toys? To ask the question is to answer it. The film's simplicity is, in fact, sophistication.

I write 'little film' knowing that the words' warm sound cannot be translated. It represents, in a seemingly cheerful manner, a lost innocence. This is exactly what the film's form is also searching for: a simplicity and effectiveness now lost in filmmaking. The carelessness with which form and content merge is, of course, not that careless at all. Just like the world isn't really okay, this little film is not simple. And that is simply curious.

(Text: Plug In #21, 16 Dec 2006 - 27 May 2007, Stedelijk Van Abbemuseum, the Netherlands)

Everything's OK

Tintin Wulia, 2003

Since 2003, ***Everything's OK*** has been exhibited in:

EXHIBITIONS (SELECTED)

- 8 September 2017 – 21 January 2018, ***After Darkness: Southeast Asian Art in the Wake of History***, Asia Society, New York, USA
- 24 October – 7 November 2014, ***The Jerusalem Show VII: Fractures***, 2nd Qalandiya International, Jerusalem, Palestine/Israel
- 2 September – 23 November 2014, ***SeMA Biennale: Mediacity Seoul 2014***, South Korea
- 13-16 March 2014, ***Focus on Tintin Wulia***, XXI Short Film Festival (Restrospective Program), Indonesia
- 28–30 November 2013, ***Video di Ruang Gelap***, Kineforum, Taman Ismail Marzuki, Indonesia
- 2 November 2013 – 2 April 2017, ***ONCE UPON A TIME... The Collection Now***, Stedelijk Van Abbemuseum, Netherlands
- 8-31 Aug 2013, ***Into Asia Time-based Art Festival 2013 - Microcities***, Stephan Stoyanov Gallery, USA
- 27 April – 10 May 2012, ***Manifesto #3: Orde dan Konflik***, National Gallery, Indonesia
- 28 September – 16 October 2011, ***Catching the High Tide: Video Art from Indonesia***, Lasalle Institute of Contemporary Arts Singapore
- 9 September – 13 October 2011, ***Subjektive Projektionen: Tintin Wulia***, Bielefelder Kunstverein, Germany
- 20 November 2010 – 16 January 2011, ***Recorded Waves: Moving Images from Indonesia***, ParaSite Art Space, Hong Kong
- 30 September – 6 November 2010, ***Tintin Wulia: Deconstruction of a Wall***, Ark Galerie, Jakarta, Indonesia
- 3 September – 16 October 2010, ***OK. Video - Jakarta International Video Festival: A Retrospective***, KunstBüroBerlin, Germany
- 9 May – 23 July 2010, ***e-flux video rental***, Fondazione Giuliani per l'arte contemporanea, Rome, Italy
- 29 April – 11 July 2010, ***Lihat! Video art from Indonesia***, Galería Jesús Gallardo, León, México
- 29 February – 1 June 2008, ***Geopolitics of Animation***, Museo de Arte Contemporánea (MARCO) de Vigo, Spain
- 12 January – 17 February 2008, ***The Sea is a Stereo***, Motive Gallery, Amsterdam, Netherlands
- 27 September – 9 December 2007, ***Geopolitics of the Animation***, Centro Andaluz de Arte Contemporáneo, Sevilla, Spain
- 16 June 2007, ***Cinéma de différence - Indonésien***, 5ème Festival Signes de Nuit, Paris, France
- 17 May 2007, ***Mapping the City (video program)***, Stedelijk Museum Bureau Amsterdam, Netherlands

16-20 May 2007, **WRO07 screening**, 12th International Media Art Biennale, Wroclaw, Poland
 16 December 2006 – 27 May 2007, **Plug In #21**, Stedelijk Van Abbemuseum, Netherlands
 5 December 2006, **City Blues**, Espace Art Plastiques, Venissieux, France
 11 November 2006 – 10 February 2007, **e-flux video rental**, PiST, Istanbul, Turkey
 29 September – 12 October 2006, **37 seconds**, Big Screen Liverpool, UK
 29 September – 1 October 2006, **Screenings**, Hollybush Gardens, London, United Kingdom
 20 September 2006, **Hiding City**, Seeking City, FACT screening, Liverpool Biennial, United Kingdom
 14 July – 17 September 2006, **Archipeinture: painters build architecture (video program)**, Camden Arts Centre, UK
 6 May – 10 September 2006, **Trial Balloons**, Museo de Arte Contemporáneo de Castilla y León, Spain
 30 January – 26 February 2006, **Everything's OK**, Vita Kuben, NorrlandsOperan, Umeå, Sweden
 16 September – 30 October 2005, **9th Istanbul Biennial**, Turkey
 26 January – 6 February 2005, **SEA Eyes**, 34th International Film Festival Rotterdam, Netherlands
 27 June – 22 August 2004, **Indonesia under Construction**, Witte de With Center for Contemporary Art, Netherlands
 9 June – 29 Aug 2004, **Reformasi: Indonesian Artists After Soeharto**, Singapore Arts Festival
 March 2004, **Indonesia Rising**, Cinemasia Film Festival, Netherlands
 24 October – 22 November 2003, **Worms Festival 5: House**, Plastique Kinetic Worms, Singapore

A Thousand and One Martian Nights

Tintin Wulia, 2017

A Thousand and One Martian Nights

Tintin Wulia, 2017

38"01' loop, 16:9

colour, stereo, single-channel video installation with surveillance camera, telematic-twinning

Dimensions variable

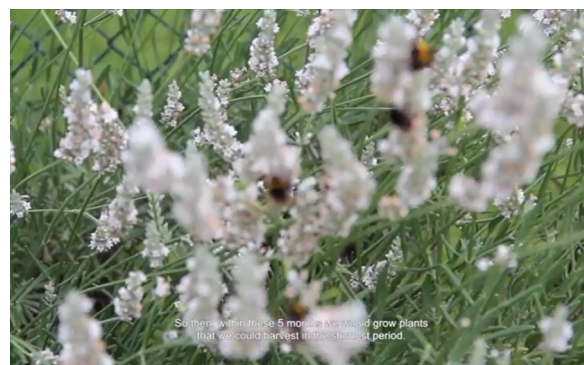
1/3 Edition

A Thousand and One Martian Nights mixes facts, fiction, and live-stream capture of the screening space. It is a series of stories about the aftermath of a political turmoil taking place in the year 2065 that led to an internment camp on Mars, discussed by the survivors and their children's generation a hundred years later in 2165. The stories are adapted from the artist's and actors' real-life experiences and memoirs, interwoven with NASA footage that documents 1965 as their most successful year thus far in interplanetary research and missions.

This video installation was part of the artist's solo pavilion representing Indonesia at 57th Venice Biennale, "1001 Martian Homes", with 2 other works ("Under the Sun" and "Not Alone"), all shown with their telematic twins in a replica of the pavilion in Senayan City, Jakarta, Indonesia.

A Thousand and One Martian Nights (Tintin Wulia, 2017) is a tale of survival. According to Wulia, the title refers to the popular middle-eastern folklore One Thousand and One Arabian Nights told by Scheherazade in order to put off the king's plan to execute her. Wulia gathered the survivors and the families of the survivors of the 1965 communist purge as casts on this project. Their stories were real stories, but set in Mars and earth in the years 2065 and 2165. As each chapter unfolds, the storyline guides the audience across the survivors' tales organised around what one of the characters eventually disclosed as a method of keeping his sanity while being indefinitely incarcerated in Mars. This narration intertwines with footage from a proud NASA report documenting their achievements in 1965, including NASA's first flyby of Mars in 1965. In real life, the year 1965 also marks the beginning of the Indonesian mass killings 1965-66 that has been described as one of the biggest atrocities post-World War II that garnered the least amount of international attention.

This preview shows a non-looping single-channel video that is part of the video installation work. The video installation consists of this single-channel video as a looping video projection and a surveillance camera behind a bench that viewers would sit on to watch the projection. At certain times the video projection cuts to show a live-stream from the surveillance camera – so viewers would see an image of themselves from the back on the projection screen. The projection otherwise shows documentary-style monologues, gradually narrating a turmoil on earth in 2065 that made it possible for the ruling power to secretly send the detainees to Mars, where they were "made useful" to terraform the planet, without public knowledge. The video in the installation loops endlessly.



A Thousand and One Martian Nights

Tintin Wulia, 2017

PRELIMINARY EXEGESIS

by Tintin Wulia

A Thousand and One Martian Nights (Tintin Wulia 2017) was part of my solo project for the Indonesian Pavilion at 57th Venice Biennale, 1001 Martian Homes, with 2 other works (Under the Sun and Not Alone), all shown with their telematic twins in a replica of the pavilion in Senayan City, Jakarta, Indonesia. For this exhibition *Paralogical Machines: When Images Meet Us in Space and Time*, at Wei-Ling Contemporary, the work has been modified to be presented as a non-telematically-twinned version.

This video installation with surveillance camera explores a long-silenced historical event in Indonesia in 1965-66 when the then army major general Suharto took over power, along with a mass killing of hundreds of thousands of alleged communists. As part of this, my family's house at the time was burned down to the ground, and my grandfather was taken into custody without trial. He never returned.

The stories are adapted from my and the actors' real-life experiences, as well as several of their written (published and unpublished) memoirs, especially of Hersri Setiawan and Tedjabayu. Most of these were collected through a 1965 Setiap Hari (since 2015), a project I initiated with Ken Setiawan, a human

rights researcher (also an actor in this work) whose father Hersri Setiawan survived incarceration without trial in Buru Island during Suharto. Tedjabayu's son, Ratrikala Bhre Aditya contributed his story and his reimagination of Tedjabayu's story. These intergenerational transmissions of stories are also key to the work.

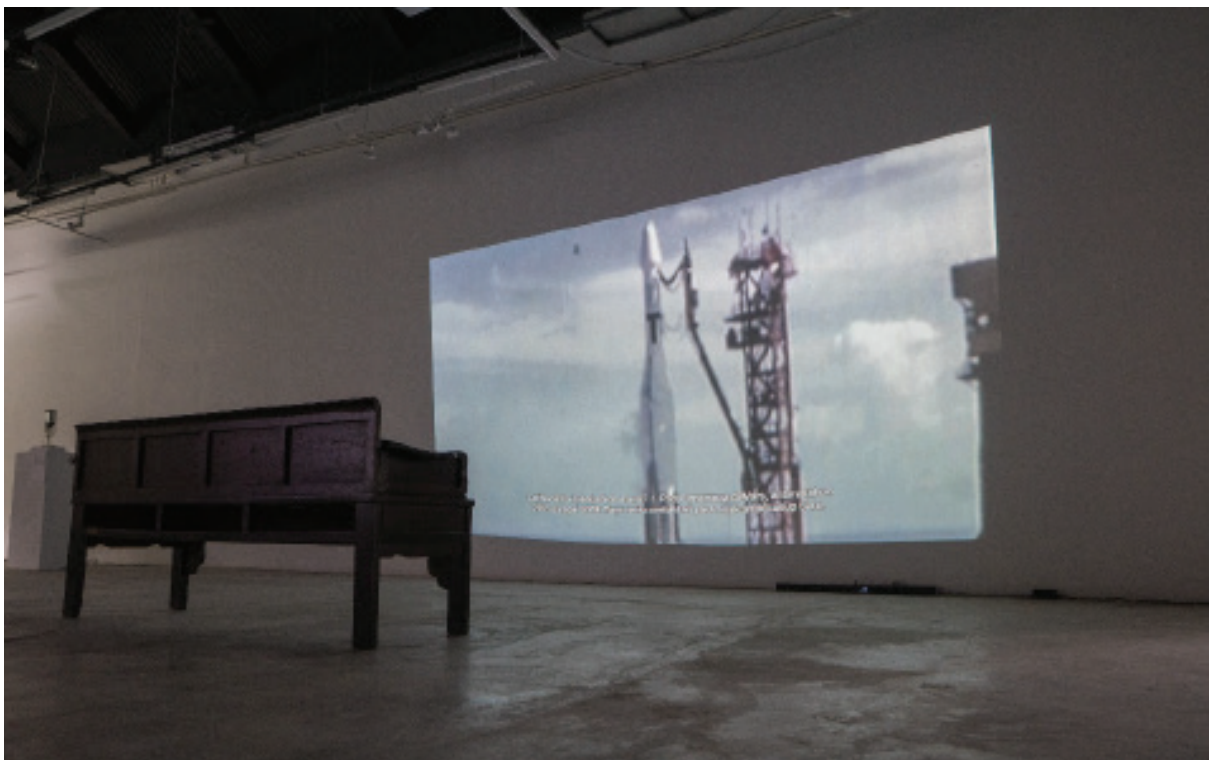
In the work, projection acts as a window to a reality, where audience is presented with an intimate look at these personal histories as commensurate to official, state-sanctioned history, interweaved carefully with a live-stream video capture of the audience from behind, watching themselves on the projection (as well as fellow audience at the other space in the telematically-twinning version). This makes them, as audience, physically and conceptually an integral part of what they are watching. The use of single-channel projection as a medium is deliberate, in reference to a state-sponsored film that I grew up with, *Pengkhianatan G30S/PKI* (Arifin C. Noer, 1984). This violent propaganda film was made compulsory for school children to watch every year as a warning to the evil of communism and to celebrate Suharto's heroic ascend.

Through the work I also observe time as a solid ball of yarn where the past, present and future is fused within one spatial reality. I do this by presenting the facts, fiction and reality/live-stream capture of the screening space as a loop with no beginning and no end. I place a significant Indonesian historical year 1965 a century later (in 2065) and at least 560 million kilometres away (on Mars), incorporating footage from NASA's *Highlights 1965: A Progress Report* (1966) – which recounts 1965 as the particularly successful year in NASA's history – and live-streams of the audience. In between the live-streams, a succession of people passes on puzzle pieces about the aftermath of a political turmoil that took place in the year 2065 and led to an internment camp on Mars, discussed by the survivors and their children's generation a hundred years later in 2165. Scenes from Hersri Setiawan's memoir are read by the author himself, with the context "transferred" to Mars in 2065.

Three major structures hold the intertwining narratives: (1) footages of the assembly of all the works in the solo project as metaphorical pieces that construct this work, (2) Tedjabayu's sanity test, and (3) the making of the piano music track that develops along the narration of the stories. As recounted by Tedjabayu himself in one of the stories, the test of sanity is an exercise he invented while enduring his indeterminate incarceration on Mars, to ensure himself that his memory was still intact, and his mind sound. The piano music track is *Venus, The Bringer of Peace* (1914) from *The Planets*, Op. 32 by Gustav Holst, originally sketched by Holst himself for two pianos. Along with the narration, the behind-the-scene of the piano track performance gradually reveals a mother and daughter (acted by my mother and myself – the third intergeneration pairing in the work) going through a mistake-ridden rehearsal, where the mother conveys modest life lessons through performing the piece ("the problem is you look at it, but you don't really see") which can also be interpreted as a commentary to bystanders of a historical surge. These elements assemble and present the work as a bundle of memory.



Installation shots at **57th Venice Biennale**, Arsenale, Venice, Italy, 2017



Installation shot at **Paralogical Machines**, Wei-Ling Contemporary, Kuala Lumpur, Malaysia, 2019

A Thousand and One Martian Nights

Tintin Wulia, 2017

ACKNOWLEDGEMENTS

PRODUCER, DIRECTOR, EDITOR	Tintin Wulia
LINE PRODUCER	Arie Oramahi
PRODUCTION ASSISTANT	Robby Wahyu
CAST	Ratrikala Bhre Aditya, Dialita, M.H., Cecilia Aditya Indradjaja, Mikael Johani, T.K., Ita Fatia Nadia, Nadia Ng, Hersri Setiawan, Ken Setiawan, Tedjabayu, Tintin Wulia, with various members of the entire production team
DIRECTOR OF PHOTOGRAPHY	Syauqi Tuasikal
CAMERA	Ratrikala Bhre Aditya, Putra Arif Hidayah, Indra Nurfiansyah Ridwan Rudianto, Tintin Wulia, Achmad Zaki
ASSEMBLY EDITOR	Ratrikala Bhre Aditya
MUSIC COPYIST	David Kristiawan
PIANISTS	Cecilia Aditya Indradjaja, Tomoko Nishizawa, Tintin Wulia
TRANSLATORS	Nadia Ng, Erich Round, Tintin Wulia

STORIES ADAPTED FROM

Contributions to Living 1965/1965 Setiap Hari from Mikael Johani, Ken Setiawan, Tintin Wulia and various anonymous contributors; Memoar Pulau Buru I (Hersri Setiawan, 2004); Diburur di Pulau Buru (Hersri Setiawan, 2006); Pearls in a grass land: memoir of a survivor (Tedjabayu, work in progress). Footage of space exploration from Highlights 1965: A Progress Report (1966), Norwood Studios, Inc. (for NASA), available through a Creative Commons Public Domain License from Prelinger Archives. Music: Venus, The Bringer of Peace - The Planets, Op. 32, by Gustav Holst (1916).

A Thousand and One Martian Nights

Tintin Wulia, 2017

Since 2017, ***A Thousand and One Martian Nights*** has been exhibited in:

EXHIBITIONS (SELECTED)

10 January – 17 February 2019, ***Paralogical Machines: When Images Meet Us in Space and Time***, Wei-Ling Contemporary, Kuala Lumpur, Malaysia

13 May – 26 November 2017, ***Indonesian Pavilion: “1001 Martian Homes – Tintin Wulia”, 57th Venice Biennale***, Arsenale, Venice, Italy (simultaneous with Indonesian Pavilion at Senayan City Mall, Jakarta, Indonesia)

Tintin Wulia

EDUCATION

- 2014 PhD in Art.
RMIT University, Australia.
Thesis: *Aleatoric Geopolitics: Art, chance and critical play on the border.*
Supervisors Dr Kristen Sharp, Dr Dominic Redfern, Prof Elizabeth Grierson.
Australian Postgraduate Award.
- 1998 Bachelor of Architectural Engineering (with honours).
Universitas Katolik Parahyangan, Indonesia.
Final design studio: Multicultural Arts Centre in Ubud, Bali.
Thesis: *Sequence of space in architecture: toward a compositional theory of architecture visual space.*
Supervisors Dr Purnama Salura, Achjar Riadi, Dr Johannes Widodo.
Independent study (via Boston ProArts Consortium): *A survey of notational systems in music, dance and architecture.*
- 1997 Bachelor of Music in Film Scoring (Magna Cum Laude).
Berklee College of Music, USA.
Berklee Achievement Awards, Dean's List, Soren Christensen Award.

FELLOWSHIPS (SELECTED)

- 2018 Smithsonian Artist Research Fellowship, Walter Reed Biosystematics Unit/Walter Reed Army Institute of Research, National Museum of Natural History, Smithsonian Institution, USA.
- 2014-2016 Creative Australia Fellowship – early career, Australia Council for the Arts, Australia.

RESIDENCIES (SELECTED)

- 2019 Baik Art Residency, Davidson College, USA
- 2017 The Edge Brisbane – small project support, State Library of Queensland, Australia 2016
Jackman Goldwasser Residency, Hyde Park Art Center, USA
Koneksi-Connectie at Rijksakademie van Beeldende Kunsten, Stichting Tastbaar Verleden, Netherlands
- 2015 Transcultural Art Network Artist-in-Residence, UCL Slade School of Fine Art, UK 2014
Instrument Builders Project Residency at NGV Studio, National Gallery of Victoria, Australia

SOLO EXHIBITIONS (SELECTED)

- 2019 Tintin Wulia: *Memory is Frail (and Truth Brittle)*, Milani Gallery, Australia
- 2017 Tintin Wulia: *1001 Martian Homes*, Indonesian Pavilion at 57th Venice Biennale, Italy
- 2015 Tintin Wulia: *Untold Movements*, 4A Centre for Contemporary Asian Art, Australia

GROUP EXHIBITIONS/PERFORMANCES (SELECTED)

- 2020 *Older than Language*, Salamanca Arts Centre, Australia
- 2019 *Concept Context Contestation: art and the collective in Southeast Asia*, The Secretariat, Myanmar
The Center Will Not Hold, Museum of Contemporary Art and Design (MCAD), Philippines
Bruised: Art Action and Ecology in Asia, RMIT Gallery, Australia
- 2018 *Language is the only homeland*, Nest, Netherlands
Festival for the People, Philadelphia Contemporary, USA
First Thursdays: Tintin Wulia, Institute of Modern Art, Australia
- 2017 *After Darkness: Southeast Asian Art in the Wake of History*, Asia Society Museum, USA
Material Politics, Institute of Modern Art, Brisbane, Australia
Beyond Boundaries: Globalisation and Identity, Liechtenstein National Museum, Liechtenstein
- 2016 *Encounters and Film sector*, Art Basel Hong Kong, Hong Kong
Next City's World Stage, Habitat III, United Nations Conference on Housing and Sustainable Urban Development, Quito, Ecuador
The United Nations Turn 70: Art and the Measure of Liberty, Permanent Mission of the Republic of Korea to the United Nations, USA
- 2015 *Global Imaginations*, Museum de Lakenhal, Netherlands
Whose Game Is It?, Royal College of Art, UK
Border Cultures: Part Three (security, surveillance), Art Gallery of Windsor, Canada
- 2014 *The Instrument Builders Project*, National Gallery of Victoria, Australia
Infinite Challenge, National Museum of Modern and Contemporary Art, Korea
Concept Context Contestation: art and the collective in Southeast Asia, Bangkok Art and Culture Centre, Thailand
- 2013 *ONCE UPON A TIME... The Collection Now*, Van Abbemuseum, Netherlands
Biennale Jogja XII, Indonesia
11th Sharjah Biennale, UAE

- 2012 *7th Asia Pacific Triennial of Contemporary Art*, Australia
 9th Gwangju Biennale: Roundtable, South Korea
 What a Wonderful World: visions of contemporary Asian art of the world today,
 Hiroshima Museum of Contemporary Art, Japan

PUBLIC COLLECTIONS

Van Abbemuseum, Netherlands
 Singapore Art Museum, Singapore.
 Queensland Art Gallery/Gallery of Modern Art, Australia
 He Xiangning Art Museum, China

PUBLICATIONS (SELECTED)

- Forthcoming Wulia, T. (forthcoming book chapter). *Bringing Things into the Worlds: Iconic Objects from the Border and the Public Performance of Aleatoric Cosmopolitanism*. Abstract accepted, manuscript in preparation.
 Wulia, T. (forthcoming journal article). *Things-in-common, Stakeholding and Averted Vision: How Things Hold Us Together*. *Antennae: The Journal of Nature in Visual Culture* special issue, *Uncontainable Natures: Southeast Asian Ecologies and Visual Culture*.
 Wulia, T. (forthcoming conference presentation, 2021, February). *Writing 1965 from Memory: Aesthetic Cosmopolitanism and the Expanding Sphere of Citizenship*. Part of panel *In and Out of Place: Migration, Memory, and Citizenship in 21st-Century Asian Art*, CAA Annual Conference.
- 2019 Wulia, T. (2019, October). *Things-in-common and the aesthetic reassembling of identities*. Paper presented at *Chinese Indonesians: Identities and Histories conference*, Monash Herb Feith Indonesian Engagement Centre, Melbourne, Australia.
- 2018 Wulia, T. (2018). *Dos Cachuchas* [synchronised 2-channel dance-video projection]. Den Haag, the Netherlands: Nest.
- 2017 Wulia, T. (2017). *Not Alone* [telematic installation with Perspex dome sculpture, PIR sensors, EL wires, surveillance camera, live stream single-channel video projection]. Venice, Italy and Jakarta, Indonesia: Indonesian Pavilion at 57th Venice Biennale.
- 2016 Wulia, T. (2016). *Five Tonnes of Homes and Other Understories* [installation of cardboard bales, wire, ink]. Hong Kong: Encounters, Art Basel Hong Kong.
- 2015 Wulia, T. (2015). *Untold Movements – Act 1: Neitherland, Whitherland, Hitherland* [32-channel synchronised sound installation]. Sydney, Australia: 4A Centre for Contemporary Asian Art.

- 2014 Wulia, T. (2014). *Odong Dangding Meets the Federation Bells* [public parade and performance with push-pedal musical vehicle wirelessly synchronized with Federation Bells]. Melbourne, Australia: National Gallery of Victoria.
- 2013 Wulia, T. (2013). *Babel* [16-channel synchronised immersive sound installation]. Yogyakarta, Indonesia: Biennale Jogja XII.
- 2012 Wulia, T. (2012). *Eeny Meeny Money Moe* [4 synchronised claw vending machines with toy passports]. Brisbane, Australia: 7th Asia Pacific Triennale of Contemporary Art.
- Wulia, T. (2012). *Nous ne notons pas les fleurs*, Gwangju [game performance with 2-channel video, river rocks, timelapse system and surveillance camera]. Gwangju, South Korea: 9th Gwangju Biennale.
- Wulia, T. (2012). *The Butterfly Generator* [telematic installation with IKEA hack and DIY manual]. Karlsruhe, Germany and Hong Kong: Osage Foundation and ZKM/Centre for Art and Media.

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