

## 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.

## 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.