

2 or 3 Tigers

Flights from the Empire

SATURDAY, JUNE 17, 2017

4pm EXHIBITION TOUR
2 or 3 Tigers and "Misfits": Pages from a loose-leaf modernity
→ Ausstellungshalle 2

5pm INTRODUCTION
Anselm Franke
→ Konferenzraum 1

5.15pm SURVEY TALK
Frontiers and Media
Anselm Franke
→ Konferenzraum 1

6pm FILM SCREENING
Middle Way or Independence?
D: Ritu Sarin and Tenzing Sonam,
2009, 12 min
→ Konferenzraum 1

6.15pm LECTURE
A Short Account of the Deep History of State Evasion
James C. Scott
→ Konferenzraum 1

7pm Q & A
James C. Scott and Anselm Franke
→ Konferenzraum 1

Break

8pm SCREENING LECTURE
No Boys Land
Nontawat Numbenchapol
→ Konferenzraum 1

SUNDAY, JUNE 18, 2017

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2 or 3 Tigers and "Misfits": Pages from a loose-leaf modernity
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5pm INTRODUCTION
David Teh
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5.15pm SURVEY TALK
The Fugitive Reflex: Autonomy and Sublimation
David Teh
→ Konferenzraum 1

5.45pm LECTURE
Field Report: Preah Kunlong
Erin Gleeson
→ Konferenzraum 1

6.15pm LECTURE
Misplaced Commas and Cannibalistic Tendencies
Erika Tan
→ Konferenzraum 1

Break

7.30pm PERFORMANCE LECTURE
Ashes/Exiles (Mark Teh)
Performed by: Faiq Syazwan Kuhiri and Imri Nasution
→ Vortragssaal

8.15pm FILM SCREENING
Jeju Prayer
D: IM Heung-soon, 2012, 93 min
→ Vortragssaal

The doors to the exhibitions *2 or 3 Tigers* and *"Misfits": Pages from a loose-leaf modernity* will remain open until 11pm on both days. Entrance to the exhibitions is included in the day ticket.

EN All events are held in English only. Moderated by Anselm Franke, Hyunjin Kim & David Teh.

Saturday, June 17

5pm INTRODUCTION & SURVEY TALK

Frontiers and Media

Anselm Franke

In his talk, Anselm Franke looks at the phenomena of the frontier – the often violent border zones where meaning, identity, and ownership are contested. Looking at a number of artworks that confront histories of colonial violence and state-terror, the frontier is read as a zone of unruly mediations, whose inner workings and liminal states are directly reflected in aesthetics. Through works exhibited in the exhibition *2 or 3 Tigers*, among others, a close connection is thus suggested between the history of imperial and national frontiers, media technologies, and their modes of representation.

ANSELM FRANKE is a curator and writer based in Berlin. He is Head of Visual Arts and Film at the Haus der Kulturen der Welt (HKW), where he co-curated *Nervous Systems* (2016), *Ape Culture* (2015), *Forensis* (2014), *The Anthropocene Project* (2013–14), and the exhibitions *The Whole Earth and After Year Zero* (both 2013), among others. In 2012, he curated the Taipei Biennial. Franke's exhibition project *Animism* has been presented in Antwerp, Bern, Vienna, Berlin, New York, Shenzhen, Seoul, and Beirut in various collaborations from 2010 to 2014. Previously, Franke was curator at the KW Institute for Contemporary Art, Berlin, and director of Extra City Kunsthall, Antwerp. He completed his PhD at Goldsmiths, University of London.

6pm FILM SCREENING

Middle Way or Independence

D: Ritu Sarin and Tenzing Sonam, Tibet, 2009, 12 min

On March 10, 2008, the *Return March to Tibet* set off from Dharamshala, the exile headquarters of the Dalai Lama in India. The marchers sought to cross over into Tibet in order to draw attention to the Tibetan cause. Three months later, Indian police stopped them close to the border. The majority of the marchers were monks. During their walk they often engaged in passionate discussions on the viability of the Dalai Lama's "Middle Way" approach, which gives up the demand for independence in return for genuine autonomy. The film captures scenes from one of these discussions.

6.15pm LECTURE

A Short Account of the Deep History of State Evasion
James C. Scott

"Zomia," the designation coined by Willen van Schendel for the portion of upland Southeast Asia that has, until recently, evaded incorporation into nation-states and empires, could metaphorically be extended to other areas of the world that have become zones of state evasion. In his lecture, Scott explores some of these zones in Southeast Asia and elsewhere. Though Zomia is mountainous, wetlands, swamps, marshes, and deltas have also historically served as refugia for state-fleeing populations. Scott examines the principles of geography, subsistence practices, mobility, and social structure that abet both state avoidance and state-prevention.

JAMES C. SCOTT is Sterling Professor of Political Science, Professor of Anthropology, and Director of the Agrarian Studies Program at Yale University. His research concerns political economy, comparative agrarian societies, theories of hegemony and resistance, peasant politics, revolution, Southeast Asia, theories of class relations, and anarchism. He is currently teaching classes on Agrarian Studies and Rebellion, Resistance and Repression. Recent publications include *Decoding Subaltern Politics: Ideology, Disguise, and Resistance in Agrarian Politics* (2012), *Two Cheers for Anarchism: Six Easy Pieces on Autonomy, Dignity, and Meaningful Work and Play* (2012), and *The Art of Not Being Governed: An Anarchist History of Upland Southeast Asia* (2009).

8pm SCREENING LECTURE

No Boys Land
Nontawat Numbenchapol

In 2000, the ongoing conflict between the Shan state and the Burmese government intensified so that families of raided Shan villages fled the war into the mountains of the Thai-Burmese border. The documentary follows Sang Lod who loses his family at the age of eighteen and joins the Shan State Army (SSA) to become a soldier with a lifetime duty to fight for Shan liberation from the Burmese. Sang Lod's life is—like that of many others—determined by war, the rise of nationalism, ethnocentrism, and abstract borders. He lives in a vacuum between two countries, a liminal space where one remains in suspension. Twenty-one years old and without legal documents to prove his existence or citizenship, Sang Lod faces the choice of either dreaming of a better life that may never come or making his peace with the life he leads in the army.

NONTAWAT NUMBENCHAPOL is a documentary filmmaker based in Bangkok. In his work he examines places and people at the edges of Thai society through collaborations and observations. He graduated from the Visual Communication Design Department, Faculty of Art and Design, Rangsit University. His works have been screened across many film festivals such as Berlin International Film Festival (2013), International Documentary Film Festival Amsterdam (2013), Yamagata International Documentary Film Festival (2013) and the 66th Locarno International Film Festival (2013), where his second documentary *By the River* became the first Thai film to receive the Special Mention Award.

Sunday, June 18

5pm SURVEY TALK

The Fugitive Reflex: Autonomy and Sublimation

David Teh

David Teh considers the work of James C. Scott in its affinities to modern and contemporary art. Scott's "anarchist" history of Southeast Asia's upland peoples highlights the dynamics of flight, as a defense against the rationalization and encompassment wrought by modern states. As a political geography, Zomia may be no more, yet that fugitive logic has survived its historical moment. Where might we look today for the modes of withdrawal, and the autonomy that distinguished these uplanders? What stake might artists have in such strategies of avoidance? The fugitive instinct is alive and well in Southeast Asian contemporary art: Teh considers what these lines of flight might tell us about the scope and the limits of artistic independence and autonomy.

DAVID TEH is a writer, curator, and researcher at the National University of Singapore who specializes in Southeast Asian contemporary art. His curatorial projects include *Transmission* (Jim Thompson Art Center, 2014), *Video Vortex #7* (Yogyakarta, 2011), *Unreal Asia*, 55 (Internationale Kurzfilmtage Oberhausen, 2009), and *The More Things Change* (5th Bangkok Experimental Film Festival, 2008). Teh has written essays for *Third Text*, *Afterall*, *Theory Culture & Society*, and *ARTMargins*. His book *Thai Art: Currencies of the Contemporary* was recently published by MIT Press. Teh is the director of Future Perfect, a gallery and project platform in Singapore.

5.45pm LECTURE

Field Report: Preah Kunlong

Erin Gleeson

In thinking through processes belonging to *Preah Kunlong*, a documenta 14 commission by artist Khvay Samnang in collaboration with choreographer and dancer Nget Rady in Cambodia's Areng Valley, Erin Gleeson's lecture brings historical, geopolitical and spiritual inflections to the artists' approach and the contested space of Chong Indigenous lands in the wake of a controversial hydro-electric project. *Preah Kunlong* is on view at EMST, Athens and Naturkundemuseum im Ottoneum, Kassel.

ERIN GLEESON is a curator and writer, and co-founding director of SA SA BASSAC, a non-profit exhibition space, reading room and resource center in Phnom Penh. Her current curatorial work *On Attachments and Unknowns* brings together artists and lens-based artworks that offer countervisions of the methods and ideologies of statecraft in and from Southeast Asia. Erin is currently an Alphawood Scholar, MA Contemporary Art and Art Theory of Asia and Africa, School of Oriental and African Studies, University of London (2015 - 2017).

6.15pm LECTURE

Misplaced Commas and Cannibalistic Tendencies

Erika Tan

The presentation revolves around two connected works: *Come Cannibalize Us, Why Don't You?* and *Apa Jika, The Mis-placed Comma*. Both discuss practices of collecting and display in colonial and postcolonial museum settings and explore possible points of re-entry for the fugitive or rogue object. *Come Cannibalize Us, Why Don't You?* is an artistic response that re-visits the artifacts and writings from an exhibition shown at the NUS Museum, Singapore. *Apa Jika, The Mis-placed Comma* focuses on the "forgotten" figure of a Malayan weaver in the British Empire Exhibition of 1924. The work was commissioned by National Gallery Singapore, and is currently exhibited in the Diaspora Pavilion, Venice. Both artworks engage with the tropes and traps involved in representation, and the transnational entanglements of moving objects and people.

ERIKA TAN's practice has evolved from an interest in received narratives, contested heritage, subjugated voices, and the transnational movements of ideas, people, and things. Her work arises out of processes of research and responses to the unravelling of facts, fictions, and encounters. She has exhibited her work internationally at the Diaspora Pavilion (Venice Biennale, 2017), and as part of exhibitions such as *Artist and Empire* (Tate Touring, National Gallery Singapore, 2016/17), *Come Cannibalise Us, Why Don't You?* (NUS Museum, Singapore, 2014), and *There Is No Road* (LABoral, Spain, 2010).

7.30pm PERFORMANCE LECTURE

Ashes/Exiles (Mark Teh)

Performed by Faiq Syazwan Kuhiri and Imri Nasution

In his performance lecture, Mark Teh examines how public enemies are created, circulated, and remembered in Malaysia through the figure of Chin Peng, a communist leader and once the most wanted man in the British Empire.

FAIQ SYAZWAN KUHIRI is an actor, performer, and member of the devised theater based in Kuala Lumpur. His most recent collaborations include his current work, *The Complete Futures of Malaysia Chapter 1*, which is part installation, part research, and part performance project produced together with Ali Alasri, Mark Teh, and Wong Tay Sy. In 2016, he realized *B.E.D* (2016), a site-specific dance piece choreographed by Lee Ren Xin, and in 2015 Mark Teh's documentary theater performance *Baling*. Other projects include *2 minute solos (Ballad Of The Ultras*, 2014) and *Something I Wrote* (2013).

IMRI NASUTION is a graduate of the Malaysian Film Academy. Since earning his degree, Nasution has co-founded a production company called Kino-i Pictures. In addition to filmmaking, he has realized a variety of projects ranging from music videos and documentaries to drama and comedy series, and many other formats. He currently teaches film at local universities while also directing film projects and contributing to several arts and community projects.

8.15pm FILM SCREENING

Jeju Prayer

IM Heung-soon

In its focus on Kang Sang-hee's life, who lost her husband in the Jeju uprising on March 3, 1948, the film explores the dark side of Jeju Island: the massive grave that can be found here stands in stark contrast to the famous tourist attraction located on the other side of the island.

2 or 3 Tigers is an exhibition of an influential generation of contemporary artists and filmmakers whose work opens up new insights into subterranean histories of modernity in Asia, and reflects the violent divisions inflicted by the Cold War order. Further exploring the historical geography put forward by the exhibition, *Flights from the Empire* focuses on the multitude of lived realities and communities that seek to evade, or otherwise find themselves in conflict with the monopoly of the state. With a keynote lecture by James C. Scott, author of *The Art of Not Being Governed. An Anarchist History of Upland Southeast Asia*, this program explores ways of imagining history and subjectifications beyond national and identitarian divides.

2 or 3 Tigers exhibits works by Ho Tzu Nyen, James T. Hong, Chia-wei Hsu, IM Heung-soon, Jane Jin Kaisen & Guston Sondin-Kung, Minouk Lim, Park Chan-kyong, Lieko Shiga, and Yuichiro Tamura.

An ever-growing online publication presents essays by writers such as Kevin Chua, Hongkoo Han, Ho Tzu Nyen, James T. Hong, Yuk Hui, Yongwoo Lee, Park Chan-kyong, Filipa Ramos, Shabbir Hussain Mustafa, Etienne Turpin, as well as Anselm Franke and Hyunjin Kim.
All essays appear in English: hkw.de/tigers_publication

→ hkw.de/tigers
→ hkw.de/tigers_publication
→ #HKWtiger

The talks and lectures will be on view in HKW's Mediathek: hkw.de/media

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