

フィオナ・タン

まなざしの詩学

Fiona Tan Terminology

出品リスト&ガイド

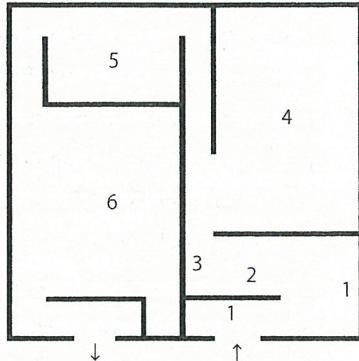
2 階展示室
2F Exhibition Gallery

1.
《リフト》2000 年
フィルム&ビデオ・インストール
カラー、サイレント
Lift, 2000
film & video installation
color, silent

2.
《リフト(シルクスクリーン)》2000 年
シルクスクリーン
Lift (silkscreen), 2000
Silkscreen

3.
《リフト、スチル》2000 年
「紅いターバンの少年」「2つの風船」「距離」
ビデオ(3点組)
カラー、サイレント
Lift, stills, 2000
"boy with red turban", "2 balloons", "distance"
video (set of 3 works)
color, silent

4.
《ディスオリエント》2009 年
HD インストール
カラー、5.1ch サラウンド
ナレーション(日本語): 浜田治貴
Disorient, 2009
HD installation
color, 5.1ch surround
Voice-over in Japanese: HAMADA Haruki



5.
《プロヴィナンス》2008 年
デジタル・インストール
白黒、サイレント
Provenance, 2008
digital installation
b&w, silent

6.
《インヴェントリー》2012 年
HD・ビデオ インストール
Inventory, 2012
HD & video installation

1 階上映ホール
1F Hall

7.
《興味深い時代を生きますように》1997 年
ビデオ、60 分
カラー、ステレオ
英語他(日本語字幕付)
May You Live In Interesting Times, 1997
video, 60 min.
color, stereo

8.
《影の王国》2000 年
ドキュメンタリー・フィルム、50 分
白黒・カラー、ステレオ
Kingdom of Shadows, 2000
documentary film, 50 min.
b&w/color, stereo

2 階ロビー
2F Lobby

フィオナ・タンの本
Fiona Tan: Monographs

4 階図書室
4F Library

「フィオナ・タン」展関連図書コーナー
Books, catalogues by/on Fiona Tan

1. *Lift*, 2000

2. *Lift (silkscreen)*, 2000

3. *Lift, stills*, 2000

Lift, 2000, showing in black and white in 16mm format on a large screen is the figure of a person (the artist herself) floating in the sky, hanging from dozens of large balloons. The color video on a small monitor shows the situation immediately beforehand, but this time the camera only captures her feet. The spectacle depicted in tandem with the mechanical sound of the projector, coupled with the work's late 20th century aura – a looming sense that film is about to be swamped by a wave of digitalization and quietly sink, ending its glorious history of over a century – could also be seen as a homage to a time when flying in the sky was a very analog sort of dream. In turn, surrendering herself to the power to float aimlessly upward, the gravity of the Earth, and the delicate balance with the environment that surrounds them, it also seems to cherish the fleeting, rootless nature of human life.

In the installation, one cannot actually tell that the balloons are red though it is apparent in the silk screen print of the same title. When she decided to film the scene, the artist asked herself why the balloons had to be red, and later realized her choice of color was connected to dim memories of a film (Albert Lamorisse's *Le Ballon Rouge*, 1956) she had seen as a young child.

Showing on the three small video monitors of *Lift (Still)* (2000) are scenes of the children taking home their balloons, motionless as if a video has been paused. The frozen video frames conjure up more stories about what might have happened around this time than still photographs would have done.

[Excerpt from the catalogue, *Fiona Tan: Terminology*]

4. *Disorient*, 2009

Disorient was conceived specially for the presentation in the Dutch Pavilion and points to the strategic geopolitical position held by Venice in the distant past. The starting point for this work is the book, *The Travels* recalled 700 years ago by the Venetian merchant Marco Polo. Filmed on location in the Dutch pavilion itself, the voice-over for this encompassing installation is comprised solely of quotes taken from Marco Polo's book. *Disorient* builds a bridge across centuries and raises critical questions about contemporary globalism and its origins.

Fiona Tan has involved herself with Venice before – albeit indirectly – by referring in *Facing Forward* (1999) to Italo Calvino's texts that imagine Marco Polo's conversations with Kublai Kahn. *Disorient* juxtaposes time and place, fiction and reality. Tan writes: 'The young Marco intrigues but also irritates me. He embodies in several ways the ideal traveller – neither colonialist, warrior nor politician, he has no goal, no final destination. I am straining to see and imagine the future beyond the restrictive dichotomy of East and West. And thus a lost and much altered historical document is my contemporary companion. Venice is – literally and figuratively speaking – my point of departure and return, and this merchant of Venice is my unlikely guide.'

Filmed on location in the Dutch Pavilion, Venice.

[Excerpt from text provided by the artist's studio]

5. *Provenance*, 2008

Inspired by seventeenth century Dutch portraits in the collection of the Netherlands' Rijksmuseum, *Provenance* consists of six filmed portraits of contemporary residents of Amsterdam selected from Tan's own social milieu. By installing her work on monitors hung vertically like paintings, Tan's fastidiously composed and lit portraits offer viewers an intimate encounter with the lives of filmmaker Kees Hin, Tan's mother-in-law Marry Knol, local shopkeeper Najet Olmez and his son Tunahan, Tessel Schole in the guise of Rembrandt's illegitimate daughter Cornelia van Rijn, cabaret performer Sanne Wallis de Vries and Tan's own son Niels Dijkstal. Fascinated by portraits that depict individuals in ordinary situations, Tan filmed her subjects in a similar manner, in their homes or places of employment, pursuing their day-to-day activities. *Provenance* highlights the relationship between film and painting, and Tan questions if it is possible to look at a film in the same way as a painted portrait. The accompanying publication is an integral component of the work and describes the links between Dutch seventeenth century portraits, her contemporary subjects, Amsterdam and Tan's own life.

[Excerpt from text provided by the artist's studio]

6. *Inventory*, 2012

Inventory (2012) featured here is an array of archaeological resources, plus carvings, reliefs etc. from ancient Greece and Rome, collected by the British architect Sir John Soane (1753-1837). These are apparently displayed exactly as they were during Soane's life, throughout the London home (currently open to the public as a museum). Carving too was once a documentary medium, and Soane was attempting to possess in perpetuity, through these items he collected, an image of the utopia he found in Rome during the travels of his youth.

For the filming, Tan used six technologies with different purposes and features (35mm film, 16mm film, Super 8, 8mm film, digital video, Video 8), choosing to show each on different screens. These variations on gaze, courtesy of different angles, definition and so on, coupled with simultaneously-recorded ambient sound (footsteps during shooting, traffic noise that filters through from outside) introduce multiple strands of time into a labyrinth where time has stopped. This is a work that questions in understated fashion the meaning of the collection, conservation and display of objects by individuals and museums, and the business of looking at them in a different time.

Tan writes: "Whilst taking the location as a conceptual point of departure, I am not interested in replicating Soane's Museum itself; that would be impossible and serve no purpose. I am interested in contrasting the seeming permanence of this old collection with the transitory nature of current audiovisual media. I want to emphasize the magnitude and chaos of the collection but also its intimacy and crowdedness. In the installation projections of various sizes are arranged next to each other on the wall."

[Excerpt from the catalogue, *Fiona Tan: Terminology*; and from text provided by the artist's studio]

7. *May You Live In Interesting Times*, 1997

Fiona Tan was born in Indonesia from an Indonesian-Chinese father and an Australian mother, and as such *May You Live in Interesting Times* is Tan's most autobiographical work to date. It traces the history of the Tan family. In a documentary style, the work critically analyzes the construction of (her own) identity, but also investigates the identity of the Overseas Chinese and delves into their diaspora. Through various testimonies relating some of the history and the present day situation of the family and its individuals, a journey is made which leads from The Netherlands to Germany, Australia, Indonesia, Hong Kong and China, where the original 'Tan-village' is found. Although every inhabitant of this place carries the Tan name, the artist herself feels that she will never be able to feel at home there. *May You Live in Interesting Times*, displays how personal and political history, migratory movements and cultural background modifies the perception of identity. Although the myths of an original culture may persist, it inevitably gets transformed and even abandoned across time.

8. *Kingdom of Shadows*, 2000

Documentary *Kingdom of Shadows* (2000) that begins with Fiona Tan asking, if the world were an archive, what image would I choose? To what extent can photographs alter our perceptions? How much does the gaze of the viewer influence the power or meaning of the image? On a visit artist Alfredo Jaar (born 1956, Chilean), collector of photographs and and her old photography professor, a former Nazi soldier, Tan finds herself asking more and more questions. No image is more than a fragmented view of the world, and in the end, what is found in there, and what is overlooked, depends on the person doing the looking. According to Tan, "An image does not exist without eyes to look at it. Thus the act of looking is the act of creating" (from the narration for *Kingdom of Shadows*. Even if images are no more than shadows (virtual images) divorced from reality, by gazing on them and at the same time having that gaze returned, we catch a glimpse of an invisible world, and rediscover ourselves. *Kingdom of Shadows* is a distillation of Tan's theory on images, the undercurrent of many of her works.

[Excerpt from the catalogue, *Fiona Tan: Terminology*]

Fiona Tan's official website
<http://www.fionatan.nl/>