Fiona Tan Terminology

1. 《リフト》2000 年
   フィルム&ヴィデオ・インスタレーション
   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
   「赤いターバンの少年」「2つの風船」「距離」
   ヴィデオ (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 インスタレーション
   カラー、5.1ch サウンド
   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・インスタレーション
   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・ヴィデオ インスタレーション
   *Inventory*, 2012
   HD & video installation

7. 《興味深い時代を生きますように》1997 年
   ヴィデオ、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
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 And thus a lost and much altered historical document is my contemporary companion.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.

[Except 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 hang 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 Scholle in the guise of Rembrandt's illegitimate daughter Cornelia van Rijn, cabinet performer Sanne Wallis de Vries and Tan's own son Niels Dijkstra. 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, Tan's contemporary subjects, Amsterdam and Tan's own life.

[Except 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/