TIMORIBUS:

Melati Suryodarmo
Solo Exhibition

Press Release: TIMORIBUS
Solo Exhibition by renowned performance artist Melati Suryodarmo

Singapore, January 2018 – ShanghART Singapore is pleased to present a solo exhibition "TIMORIBUS" by renowned performance artist Melati Suryodarmo. It is an inaugural comprehensive exhibition in Singapore, will showcase Melati's multidisciplinary approach to art, consisting of a variety of works ranging from photography, videography, to what she is best known for – durational performance. The exhibition opens on Thursday, 25 January 2018 and runs through 25 March 2018, with an accompanying live performance by the artist on 25 and 26 January 2018.

"Timoribus" is a Latin term meaning "fear." In Melati's works, body functions as a container of memories and emotions, while the feeling of fear she expressed is often deeply intertwined with human instinct, desire and individual deliberation. Fear stems from the defense mechanisms of the body, as well as the sense of disillusionment with the pursuit of ultimate perfection and immortality. Through her highly physical and often humorously absurd performances, Melati probes to the relationship between the feeling of fear and everyday life, personal experience, political discourse and the mass media.

The title piece "Timoribus", is a video installation art work directed by the artist inspired by the recent state of affairs. By tracing back to the history of performance art and experimental video, this work examines the politicized characteristics of artists in Europe during the 1960s and 1970s. To date the world is surrounded by terror and fear of terror at varying scales, from rodent infestation to fatal bombings, which has been given the global context of fear. Even if fear is non-existent, people have found ways to invent its presence in everyday life by the need for security, posterity and preservation, and been pushing to develop technology and innovation all the time. As images production and reproduction gets clearer and faster, the irony is that the speed of how those images are absorbed by the brain confuses it, creating a blur in the mind. The world is clear but the mind is convoluted; all the while fear continues to play a growing part in this post-truth world, shaping our experiences and reality.

Also on exhibition alongside "Timoribus" will feature videos of her previous performances art pieces, reproducing the complex emotions and body motions of the artists who contingently performed in a specific space and time duration. Melati's performance often conveys great diffuse energy and tension through the transmission of the intense emotions such as the fear of death ("Ugo") , and the anxiety of the unknown ("Sweet Dreams Sweet"), by this way she makes multidimensional communication with the space or the stage, and the audience who physically and psychologically involved between the borders and boundaries.

Compared with the videos, Melati's photography seems to be a silent termination of her performance actions and processes. When all emotions are frozen on the surface of the photos, it forms an atmosphere within and without the images. Her recent photography "Tomorrow, As Purposed" series, presents the spirit of intense confrontation and personal anxiety with the dynamic and gestures of body, and "Window" series extends the relationship between "physical body"/"cultural body" to the "outer"/"inner", the main "Self" finalizes a distinction out of the fear and resistance to "the Constitutive Other".

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The live performance, titled "Transaction of Hollows", is a long durational performance piece that investigates mankind's mixture feeling of desire and fear on love and war. Melati evokes desolation and anxiety at the state of politics and society as she negotiates the nuances of such emotions through these circumstances by repetitively shooting hundreds of arrows without a specific target. The audience is invited to be present in the same space, connecting with the artist and the intense and wild atmosphere in their own unique way. Transaction of Hollows was performed first time at Lilith Performance Studio, Malmo in 2016.

About Melati Suryodarmo

Melati Suryodarmo (b. 1969) is a visual artist currently based in her hometown, Surakarta, Indonesia, having lived and worked in Germany for 20 years. She graduated with a degree in International Relations from Universitas Padjadjaran Bandung, Indonesia, and went on to pursue a degree in Fine Art at Hochschule fuer Bildende Kuenste, Germany. Studying under the tutelage of renowned Japanese Butoh dancer and choreographer, Anzu Furukawa, and acclaimed pioneering performance artist and professor, Marina Abramovic, Melati eventually finished her post-graduate program in Performance Art while gaining the opportunity to perform alongside Abramovic with a group of students at the 2003 Venice Biennale. Known for her long durational performances, often involving highly physical acts and use of the body to convey her ideas regarding cultural, social, and political issues, Melati has performed across the world for 20 years, in festivals, biennials, galleries, and museums. Notable shows include the 52nd Venice Biennale Dance Festival (2007), Luminato Festival of the Arts (2012), Asia Pacific Triennial 8 (2015), Singapore Biennale (2016), as well as helming the Jakarta Biennale 2017 as the artistic director.

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新闻稿：恐惧

行为艺术家麦拉蒂·苏若道默个展

新加坡，2018 年 1 月——香格纳新加坡荣幸宣布将举办知名艺术家麦拉蒂·苏若道默的个展"恐惧"。这是麦拉蒂在新加坡的首次综合性展览，将展出包括摄影、影像以及她最知名的长时表演在内的一系列多媒介作品。展览将于 2018 年 1 月 25 日星期四开幕，持续到 2018 年 3 月 25 日，在 1 月 25 日和 26 日将有艺术家的现场表演。

"Timoribus" 来自拉丁语，意为"恐惧"。在麦拉蒂的作品中，身体是记忆与情感的容器，而她所表达的恐惧之感经常与人类直觉、欲望和个体思考纠缠在一起。恐惧来自于身体的防御机制以及对追求终极完美与永生的幻灭。通过身体的高度参与以及幽默荒谬的表演，麦拉蒂得以探索恐惧感、日常生活、个人经验、政治话语和大众传媒之间的关系。

名为《恐惧》的作品是艺术家受近期事态激发而创作的一件影像装置。通过回溯行为艺术和实验影像的历史，作品检验了 20 世纪 60、70 年代欧洲艺术家的政治化特征。时至今日，恐怖行为以及对恐怖行为的恐惧已经包围了这个世界，从鼠类疫情到致命炸弹，这些都赋予了一种全球语境下的恐惧。虽然恐惧本身并不存在，人们却通过对安全、传宗接代和保全自身的需要，以及无时无刻都在发展的科技和创新而推动了恐惧的产生。尽管图像生产与再生产变得越来越清晰快捷，具有讽刺意味的是，图像被大脑吸收的速度却反而让思维困惑且混沌。世界是清晰的，而头脑异常复杂，在这个后真相世界里，恐惧在塑造我们经验和现实的过程中占据了一个越来越重要的位置。

《恐惧》展览也包含了她之前的行为作品，这些作品是她在某一特定场域和时间段中创作的偶发表演，再现了艺术家的复杂情感和肢体动作。麦拉蒂的行为经常能够通过表达强烈情感去传达能量与张力，例如对死亡的恐惧（《Ugo》），或对未知的焦虑（《Sweet Dreams Sweet》），通过这种方式，她与空间、舞台以及观众都有了多维度交流，而这些观众恰能够在边缘和边界之间全身心地参与。

相比较于影像，麦拉蒂的摄影更像是其行为动作与过程的静态切片，特别是当所有情绪都凝结在照片表面上时，图像内外形成了一种氛围。她近期的摄影系列《Tomorrow, As Purposed》就通过动态身体姿势展现了对抗精神和个人焦虑；《窗》系列则延展了"物理/文化身体"以及"内/外"的关系，主体"自我"也最终区分了对"构成的他者"究竟是恐惧还是抵抗。

《虚空交易》是麦拉蒂的一件的长时现场表演，作品围绕着人类在爱和战争上的欲望而展开。政治与社会现状的激发了麦拉蒂的凄凉感和焦虑情绪，通过数次无目标的射箭，她将此种情绪的细微差别传达出来。在艺术家射箭的同时，观众们被请入表演空间内，应邀沉浸于这一激烈且狂野的氛围之中，并用自己的方式和艺术家连结。《虚空交易》于 2016 年首演于马尔摩的莉莉丝表演工作室。

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关于麦拉蒂·苏若道默

麦拉蒂·苏若道默(b.1969)是一位现驻扎于故乡印度尼西亚梭罗的视觉艺术家，在此之前，她在德国工作生活了 20 年。麦拉蒂分别于万隆巴查查兰大学和德国布伦瑞克艺术学院取得国际关系学位以及视觉艺术学位。在受到日本舞踏大师古川杏以及著名先锋艺术家玛丽亚·阿布拉莫维奇的指导后，她完成了行为艺术研究生项目，同时也获得了和阿布拉莫维奇及其学生在 2003 年威尼斯双年展上一起表演的机会。麦拉蒂以长时表演著称，作品常涉及到肢体的高度参与，身体亦传达了她对于文化、社会和政治问题的思考。麦拉蒂在全世界范围内的艺术界、双年展、画廊和美术馆已经表演了超过 20 年。知名展览包括：52 届威尼斯双年展舞蹈节（2007），多伦多艺术创意节（2012），第八届亚太三年展（2015），新加坡双年展（2016）；她还是 2017 年雅加达双年展的艺术总监。

Photography Series: Self Portrait

Self Portrait (Triptych)
2018, Photograph, 110 x 80cm (each)
5 + 2AP
Code: MS_8685_S

Photography Series: Tomorrow, As Purposed

Tomorrow, As Purposed: AGUS
2018, Photograph, 110 x 80cm
5 + 2AP
Code: MS_3021_S

Tomorrow, As Purposed: NAILS
2018, Photograph, 110 x 80cm
5 + 2AP
Code: MS_2327_S

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Tomorrow, As Purposed: SHOES
2018, Photograph, 80 x 110cm
5 + 2AP
Code: MS_4985_S

Tomorrow, As Purposed: HAIR
2018, Photograph, 80 x 110cm
5 + 2AP
Code: MS_0798_S

Photography Series: Windows

The Island (Bergen) 岛（卑尔根）
2018, Photograph, 33 x 50cm
5 + 2AP
Code: MS_8204_S

The Stone (Bergen) 石头（卑尔根）
2018, Photograph, 33 x 50cm
5 + 2AP
Code: MS_1615_S

Broken (Kirschau) 破碎 (Kirschau)
2018, Photograph, 33 x 50cm
5 + 2AP
Code: MS_6918_S
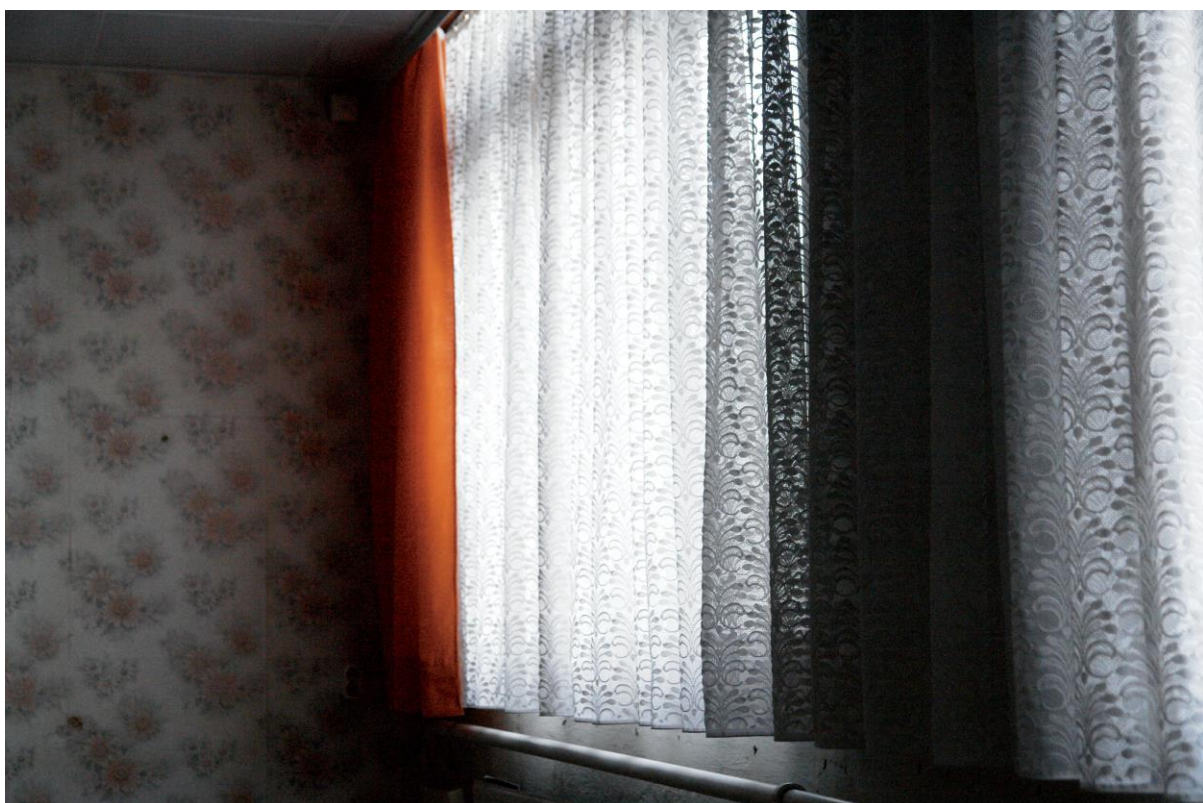
Office (Kirschau) 办公室 (Kirschau)
2018, Photograph, 33 x 50cm
5 + 2AP
Code: MS_7358_S

Curtain (Kirschau) 窗帘 (Kirschau)
2018, Photograph, 50 x 33cm
5 + 2AP
Code: MS_5610_S

Fabriek (Kirschau)
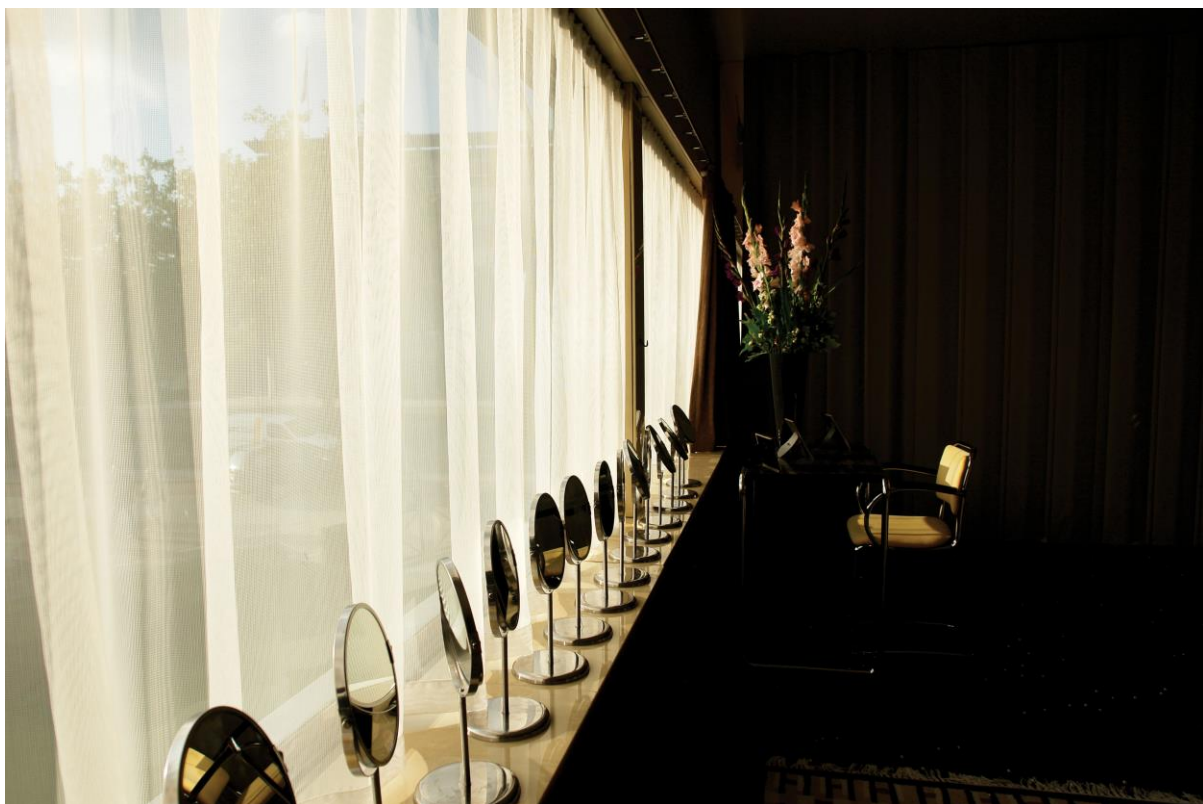2018, Photograph, 50 x 33cm
5 + 2AP
Code: MS_7264_S
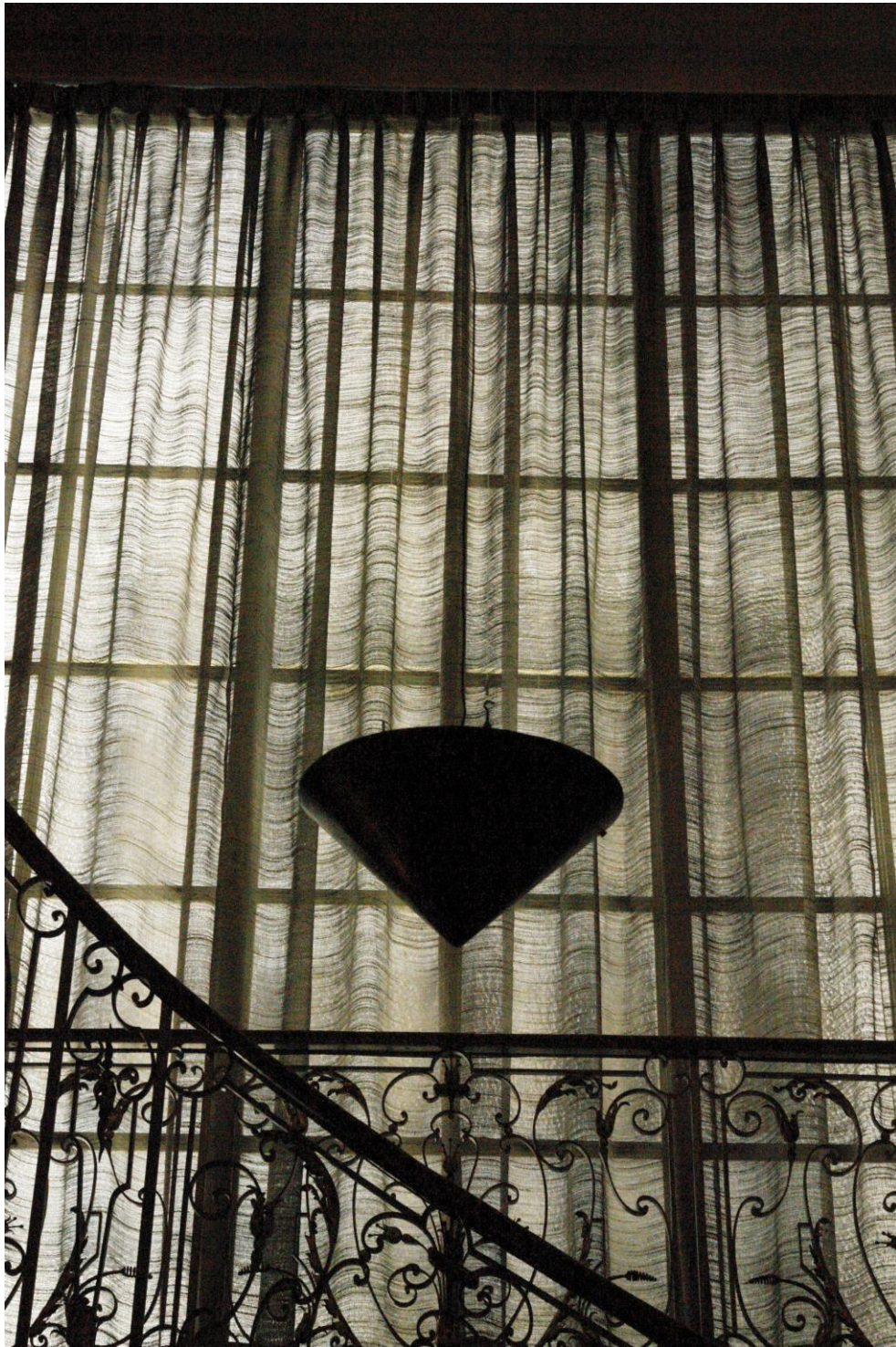
Olga (Lisabon)
2018, Photograph, 50 x 33cm
5 + 2AP
Code: MS_9459_S

Pad Thai (Lyksele)
2018, Photograph, 33 x 50cm
5 + 2AP
Code: MS_1993_S

Oma (Mistebach)
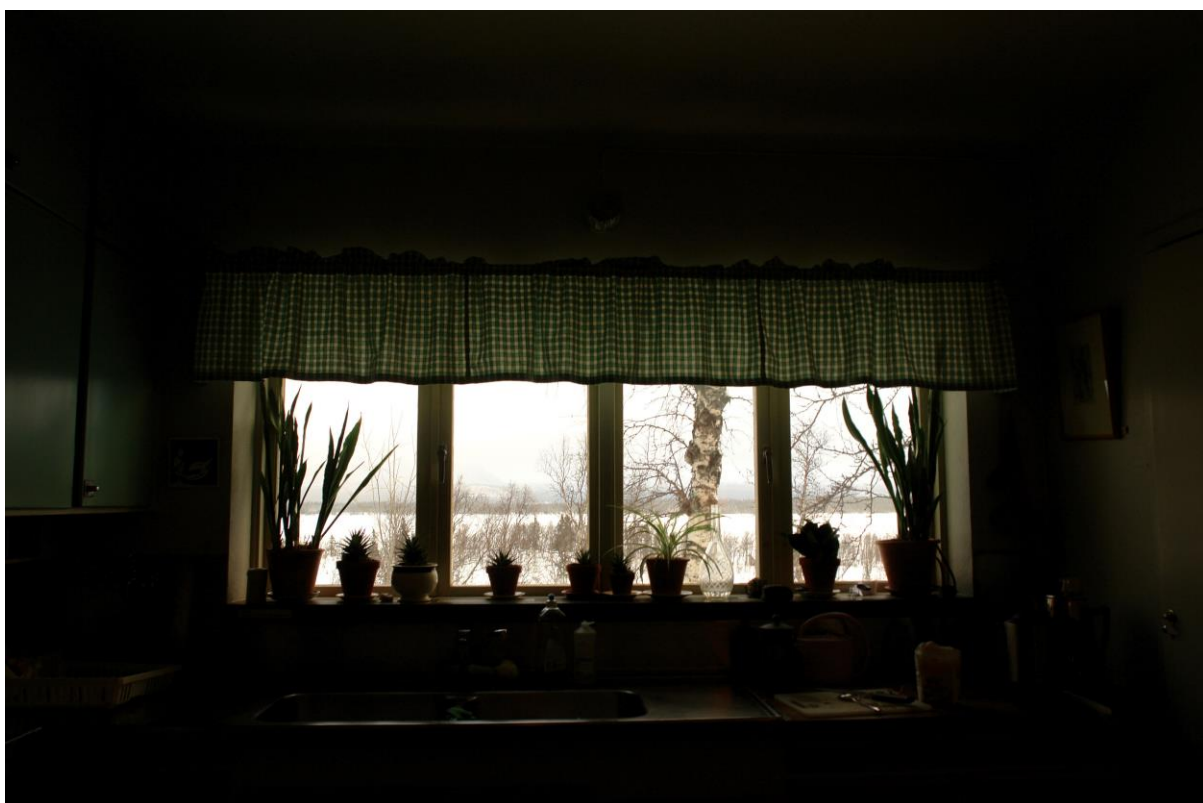2018, Photograph, 50 x 33cm
5 + 2AP
Code: MS_7264_S

Sonneveld (Rotterdam) Sonneveld (鹿特丹)
2018, Photograph, 33 x 50cm
5 + 2AP
Code: MS_7307_S

Ema's Kitchen (Saxnas) 艾玛的厨房 (Saxnas)
2018, Photograph, 33 x 50cm
5 + 2AP
Code: MS_9312_S

Museum (Ottawa) 博物馆（渥太华）
2018, Photograph, 33 x 50cm
5 + 2AP
Code: MS_5342_S

Elizabeth (Umea) 伊丽莎白 (于默奥)
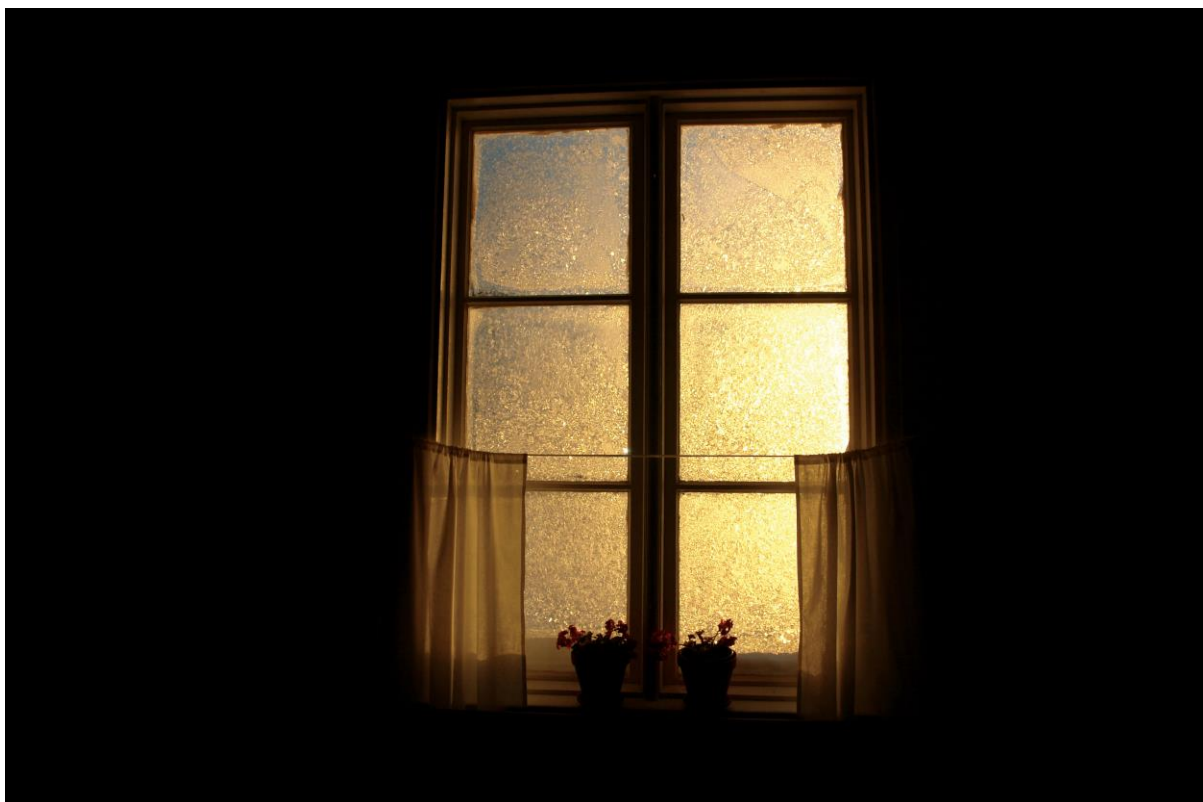2018, Photograph, 33 x 50cm
5 + 2AP
Code: MS_2079_S

Fireplace (Umea) 壁炉 (于默奥)
2018, Photograph, 33 x 50cm
5 + 2AP
Code: MS_0715_S

Ecke (Umea) 角落 (于默奥)
2018, Photograph, 33 x 50cm
5 + 2AP
Code: MS_4562_S

River (Umea) 河 (于默奥)
2018, Photograph, 33 x 50cm
5 + 2AP
Code: MS_0221_S

Classroom (Umea) 教室 (于默奥)
2018, Photograph, 33 x 50cm
5 + 2AP
Code: MS_6577_S

Video Works

Timoribus 恐惧
2018, Single-Channel Video
12 minutes
5 + 2AP
Code: MS_5777_S

The Dusk 黄昏
2010, Single-Channel Video
25 minutes 56 seconds
5 + 2AP
Code: MS_3501_S

Performances

Transaction of Hollows 虚空交易
2017, Performance
Code: MS_4347_S

24,901 Miles 24,901 英里
2015, Single-Channel Video
15 minutes
5 + 2AP
Code: MS_9170_S

Lologue
2014, Single-Channel Video
6 minutes 24 seconds
5 + 2AP
Code: MS_1418_S

Sweet Dreams Sweet
2013, Single-Channel Video
17 minutes 16 seconds
5 + 2AP
Code: MS_1077_S

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The Dust 灰
2013, Single-Channel Video
18 minutes 14 seconds
5 + 2AP
Code: MS_9458_S

Ugo
2007, Single-Channel Video
6 minutes 6 seconds
5 + 2AP
Code: MS_8662_S

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