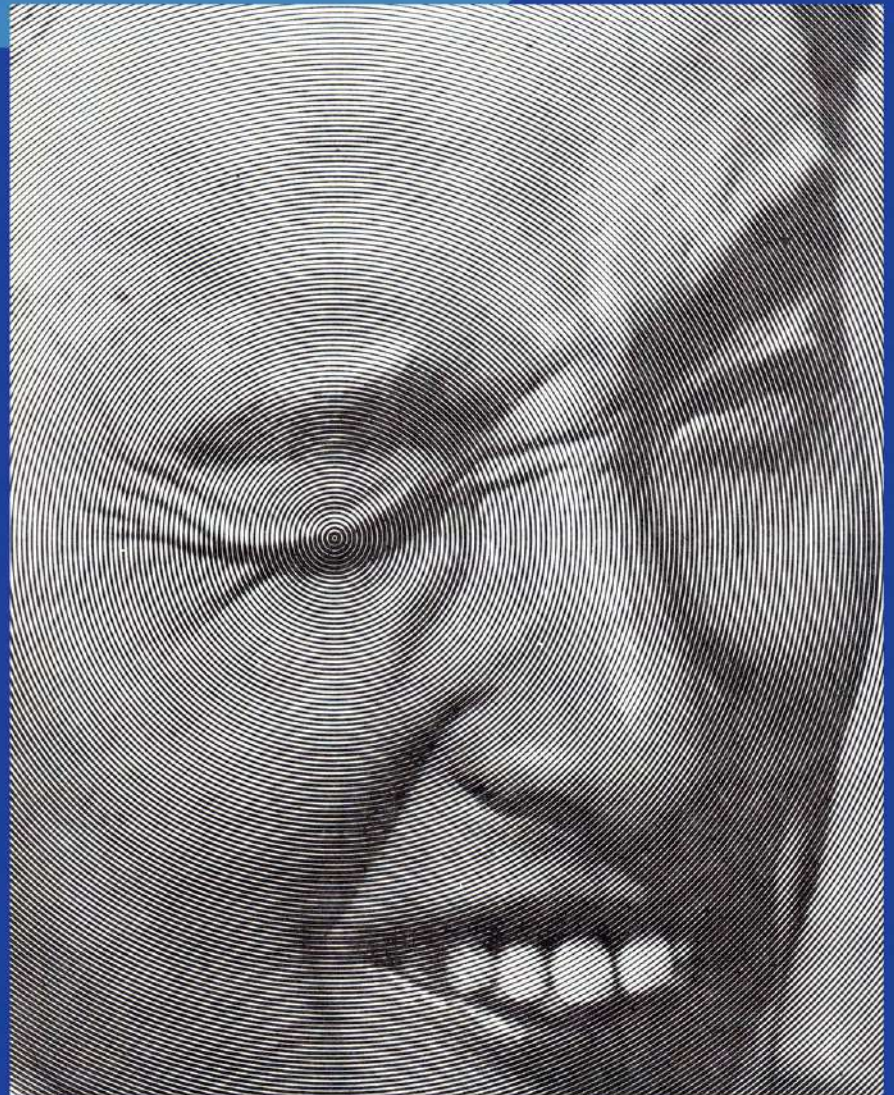


AFTERLUDE - PRELUDE:
RESPONSES TO NAM JUNE PAIK
PROGRAMME BOOKLET

ARTISTS

- **Sue Kim, Jae Hoon Kim** with **Diveline Ensemble** (Seoul)
- **Aki Onda** (Mito, New York)
- **weish** (Singapore)
- **Tad Ermintaño** (Manila)
- **Song-Ming Ang** (Berlin)
- **Ayumi Paul** (Berlin)
- **Lynn Lu** (London, Singapore) and **Melinda Lauw** (Singapore)
- **Tini Aliman** (Singapore)
- **Michael Rauter** (Berlin)
- **Yuen Chee Wai** (Singapore)
- **bani haykal** (Singapore)



[Z74193] George Maciunas and Dick Higgins, *Nam June Paik*, 1964, offset print on paper, 28 x 21.5 cm, Collection of Peter Wenzel, Germany

ABOUT THE PROGRAMME

Prompted by Nam June Paik's global satellite projects and the surge in remote communication due to the Covid-19 pandemic, this series of programmes explores the legacy of Nam June Paik's texts in performances, readings and artistic interventions. Featuring more than 12 artists from Singapore, London, Berlin, New York, Mito, Seoul, and Manila, several hours of material will be screened at National Gallery Singapore.

First screened online in September 2021, these 11 video works were part of a collaborative event between SFMOMA and National Gallery Singapore that marked the symbolic passing of the baton of the exhibition between the two institutions. This anthology features the works commissioned by National Gallery Singapore.

SCREENING SCHEDULE

THEATRETTE, NATIONAL GALLERY SINGAPORE
SUPREME COURT WING, LEVEL 5

EVERY SUNDAY FROM 19 DEC 2021–27 MAR 2022

SCREENING 1: 10.30AM–2PM

SCREENING 2: 2PM–5.30PM

AFTER MANY MANY DAYS **10.30AM** **2.00PM**

Sue Kim, Jae Hoon Kim with Diveline Ensemble (Seoul), 2021, 10 min

IN SEARCH OF PAIK **10.40AM** **2.10PM**

Aki Onda (Mito, New York), 2021, 19 min

A TAXI UNCLE SYMPHONY: 13 WAYS OF TAKING A TAXICAB **10.59AM** **2.29PM**

weish (Singapore), 2021, 16 min
A response to Nam June Paik's "About the Exposition of Music"

BUDDHA MAYATRONIC **11.15AM** **2.45PM**

Tad Ermitaño (Manila), 2021, 20 min
A response to Nam June Paik's "Interfacing Two Different Media"

DIFFERENT STORMS (V1) **11.35AM** **3.05PM**

Song-Ming Ang (Berlin), 2021, 11 min

EARTH RHYTHMS **11.47AM** **3.17PM**

Ayumi Paul (Berlin), 2020, 28 min
A response to Nam June Paik's *Symphony No. 5*

RAISINS IN THE AUDIENCE DOUGH: FIRST MOVEMENT **12.16PM** **3.46PM**

Lynn Lu (London, Singapore) and Melinda Lauw (Singapore), 2021, 21 min

A response to Nam June Paik's "Charlotte Moorman: Chance and Necessity"

ECOTONE **12.38PM** **4.08PM**

Tini Aliman (Singapore), 2021, 13 min
A response to Nam June Paik's "Ecology of Forgetting"

PIXELSINFONIE, AN EXCERPT

12.52PM **4.22PM**

Michael Rauter (Berlin), 2020-Present, 35 min

SHADOW OF A DOUBT **1.28PM** **4.58PM**

Yuen Chee Wai (Singapore), 2021, 17 min
A response to Nam June Paik's "Art and Music"

SUNYI | SILENCE IS THE SPINE

1.45PM **5.15PM**

bani haykal (Singapore), 2021, 14 min
A response to Nam June Paik's *Moving Theatre No. 2*

AFTER MANY MANY DAYS **10.30AM** **2.00PM**

Sue Kim, Jae Hoon Kim with Diveline Ensemble (Seoul), 2021, 10 min

After Many Many Days is an unreleased song which a 15-year-old Nam June Paik wrote in 1947 and revisited between 1960 and 1970. The theme of its score is inspired by the poem “That Someday” by So-Wol Kim (1902–1934), a piece beloved for its succinct yet lyrical verses. Paik translated the poem to English as *After Many Many Days* and used it as a title for this score.

Seoul-based curator Sue Kim was intrigued by the relatable sentiments in the work, and invited a group of musicians to introduce the score with a piano quintet. With Jaehoon Kim as the composer, Jieun Lee, Jihoon Chung, Ji-Hyeon Kwon and Seong-Woo Bae interpret this performance on camera.

ABOUT SUE KIM:

Sue Kim majored in fine arts with a focus on art history and curation, and later earned an MA in Visual Arts Administration. She has also worked at the Queens Museum and the International Studio & Curatorial Program ISCP in New York, USA. Her exhibition *Flags*, a response to Korea's recent political struggles for democracy, opened in New York in January 2019. In the same year, Kim co-curated a special programme, *Disappearance Bar in the Gallery* by Lee Kangso, for the Gallery's *Awakenings* exhibition.

IN SEARCH OF PAIK **10.40AM** **2.10PM**

Aki Onda (Mito, New York), 2021, 19 min

Nam June Paik is known for his association with shamanism. This unique practice inspired artist and composer Aki Onda's project, *Nam June's Spirit Was Speaking To Me*, based on his spiritual communication with Paik in 2017. Since then, Onda has continued to research Paik's artistic universe. In this video, Onda discusses how Paik developed his video art practice, Paik's obsession with electromagnetic waves, and his artistic practice with his friends and colleagues, artist Yuji Agematsu and film critic Amy Taubin. Video by Moko Fukuyama.

ABOUT AKI ONDA:

Aki Onda is an interdisciplinary artist, composer and curator whose practice centres on sound memories. Onda collaborates with filmmakers, visual artists, musicians, and choreographers. Born in Japan, he lived in New York for two decades before eventually moving to Mito, Japan. Onda has presented his work in festivals and venues across the world including The Kitchen, MoMA, P.S.1 MOMA, New Museum, Novas Frequências, documenta 14, Louvre Museum, Pompidou Center, Palais de Tokyo, Fondation Cartier, ICA London, Queen Elizabeth Hall, International Film Festival Rotterdam, Impakt Festival, La Casa Encendida, Caixa Forum, Serralves Museum, Nam June Paik Art Center, Sound Live Tokyo, and Hara Museum.

**A TAXI UNCLE SYMPHONY :
13 WAYS OF TAKING A TAXICAB** **10.59AM** **2.29PM**

weish (Singapore), 2021, 16 min

A response to Nam June Paik's "About the Exposition of Music"

A Taxi Uncle Symphony: 13 Ways of Taking A Taxicab is a symphony created from audio recordings of taxi drivers' voices, discreetly collected by the artist over the last decade. Presented in several movements, the work explores and embodies Paik's spirit of democratising and liberating art making — "music by the people," and "music of the people." *A Taxi Uncle Symphony: 13 Ways of Taking A Taxicab* is the music of unwitting and anonymous cabbies that has been amplified, decorated, and re-contextualised into a patterned music.

ABOUT WEISH:

weish is a Singaporean composer, performer, writer, and associate artist with Checkpoint Theatre. Constantly traversing genres and disciplines, she is no stranger to the pop scene, the underground scene, and plenty in between. As a member of electronic duo .gif, experimental group sub:shaman, and audiovisual collective Syndicate, her works have taken her around the globe—from Sundance Film Festival in Utah to the Golden Melody Awards in Taipei.

Uniquely placed at the intersection of different practices, weish has collaborated with musicians, poets, playwrights, visual artists, and filmmakers. More recently, she has written and performed multidisciplinary works for the M1 Singapore Fringe Festival, Singapore International Festival of the Arts (SIFA), and Singapore Writers Festival.

BUDDHA MAYATRONIC | **11.15AM** | | **2.45PM** |

Tad Ermitaño (Manila), 2021, 20 min

A response to Nam June Paik's "Interfacing Two Different Media"

Buddha Mayatronic follows Buddha down the rabbit hole of a nightmare. When Nam June Paik predicted the fusion of computers with video, he imagined a light-drenched future where new technology would help to realise an avant-garde artist's dreams of liberating human consciousness. Instead, Tad Ermitaño uses CGI (Computer Generated Imagery) to render photorealistic power fantasies and a consumerist paradise. Buddha, far from approaching Nirvana through the television of Paik's iconic work, drowns in the veils of pixelated illusions.

ABOUT TAD ERMITAÑO:

Tad Ermitaño is a key figure in new media art in the Philippines and Southeast Asia, whose sphere of influence dates back to the late 1980s. Considered a pioneer of sound art and experimental film, his artistic practice has since grown to include creative projects that examine the processes, senses and structures surrounding man's relationship with machinery.

Ermitaño studied biology at the University of Hiroshima in Japan and earned a BA in Philosophy at the University of the Philippines. He trained in film and video at Mowelfund Film Institute, and was a founding member of The Children of Cathode Ray, one of the first experimental sound art groups in the Philippines. He has held solo and group exhibitions in the Philippines, including at the Cultural Center of the Philippines, Vargas Museum, Ayala Museum, and the Metropolitan Museum of Manila. He has also participated in numerous group shows in international spaces including the Singapore Art Museum, National Visual Arts Gallery in Malaysia, Galeri Nasional in Indonesia and the Hong Kong Arts Centre. In 2006, he represented the Philippines at the Ogaki Biennale 2006 New Media Festival and the Main Juried Exhibition of ISEA 2008.

DIFFERENT STORMS (U1) | 11.35AM | | 3.05PM |

Song-Ming Ang (Berlin), 2021, 11 min

Song-Ming Ang's video features an electronic soundtrack created by the artist and a collage of YouTube videos focusing on the notion of storms—including natural storms of various kinds across the world, from fans storming the Wembley stadium at the European Championship and other football pitches, to Americans storming the Capitol in Washington DC. Significantly, the storming of Wembley stadium and the Capitol marked a turn towards conservatism, right-wing sentiments and violence in Western democracies, and were crucially precipitated by social media—a form of communication that would likely have interested Nam June Paik.

Overlaid with lyrics from Friedrich Schiller's "Ode to Joy" and tweets preceding the Wembley stadium and Capitol invasions, Ang's collage of text and moving images is held together by an uneasy soundtrack created through feedback systems, thus forming a parallel to the chains of cause and effect in the natural and human worlds.

ABOUT SONG MING ANG:

Song-Ming Ang is a Singaporean artist who works in Singapore and Berlin. His art practice is informed heavily by music, which functions as an entry point into various artistic and anthropological concerns. Ang's immersion in experimental music began before his foray into conceptual art. He played in an experimental rock group and started making music on his computer as an undergraduate at the National University of Singapore. After completing his degree in English Literature, Ang enrolled in the Aural and Visual Cultures Masters programme at Goldsmiths College, London. His works have been presented at numerous exhibitions and festivals, including the Gallery Children's Biennale 2019. In the same year, he represented Singapore at the 58th Venice Biennale with a solo exhibition, *Music for Everyone: Variations on a Theme*.

EARTH RHYTHMS | 11.47AM | 3.17PM |

Ayumi Paul (Berlin), 2020, 28 min

A response to Nam June Paik's *Symphony No. 5*

Earth Rhythms is a performance and ritual documented as a series of video works, and is part of a selection of artist works for *Afterlude-Prelude: Responses to Nam June Paik*. Prompted by Paik's *Symphony No. 5* where he wrote, "The Eternity-cult is the longest disease of mankind," Ayumi's video works seem to echo the theme of eternity. In *Earth Rhythms*, the act of listening and playing according to the different movements and shifts in a day is what ultimately defines and leads the act of making music.

Artist Ayumi Paul says:

"Playing and listening are one for me. I listen to the rhythms of the Earth, and in a reciprocal act of giving and receiving, I play what I perceive. For *Earth Rhythms* I start playing at the start of dusk, and end when darkness has fallen. On screen, the sky takes up most of the screen, its colour subtly changing until only darkness is left. The first film was shot in January 2020. I stood on a roof in the middle of the Mexican jungle, in an area which used to be the land of the Mayan people. I spent five days there together with a small team. Every evening, we walked through the jungle to reach that rooftop in order to listen to the Earth turning and to tune in. The films in *Earth Rhythms* were each created in a single shot."

ABOUT AYUMI PAUL :

Ayumi Paul is a trained classical violinist and studied at Hochschule fur Musik Hanns Eisler in Berlin and Indiana University. She has developed her own artistic language and collaborated with an extensive range of artists from the experimental music and dance scene, performing in some of the world's most sought-after concert halls over the past 15 years. Her work has been presented at Blockhouse Gallery Tokyo, Kunsthalle Osnabrück, Esther Schipper, National Gallery Singapore, Galerie Thaddaeus Ropac Paris and Martin Gropius Bau.

**RAISINS IN THE AUDIENCE DOUGH:
FIRST MOVEMENT** **12.16PM** **3.46PM**

Lynn Lu (London, Singapore) and Melinda Lauw (Singapore), 2021, 21 min
A response to Nam June Paik's "Charlotte Moorman: Chance and Necessity"

Raisins in the Audience Dough: First Movement is a collection of vignettes filmed in Singapore and across the UK referencing the shared artistic history of long-time collaborators Nam June Paik and Charlotte Moorman. Drawing from Paik's 1992 text, "Charlotte Moorman: Chance and Necessity" as a starting point, Melinda Lauw and Lynn Lu created a series of actions to camera based on a shared "score" of Paik's and Moorman's materials. In particular they reference little-known elements of Moorman's distinctive reinvention of the scores she performed, her on stage audacity, and her creative input as Paik's active collaborator.

Their individual footage has been edited into a single video, using Paik's signature choppy style of juxtaposing disparate video clips to construct visual poetry.

ABOUT LYNN LU:

Lynn Lu is a Singaporean artist, educator, and curator based between London and Singapore. She trained at Carnegie Mellon University, San Francisco Art Institute and Musashino Art University in Tokyo, and has a PhD from the University of Newcastle in Australia. Her multidisciplinary practice revolves around participation and collaboration, context, site specificity, and the poetics of absurdity.

Lu exhibits, performs, and lectures extensively throughout Asia, Oceania, Europe, and the Americas. Recent showcases of her work include Palais de Tokyo, The Barbican, Perth Institute of Contemporary Arts, Tate Modern, Science Gallery London, Saatchi Gallery, Staatliche Kunstsammlungen Dresden, Beijing 798 Art Zone, Singapore Art Museum, and National Gallery Singapore.

ABOUT MELINDA LAUW:

Melinda Lauw is an artist, experience designer and performance creator based in Singapore and New York. She is the co-creator of *Whisperlodge*, an immersive theatre production that focuses on the pleasant tingling sensation one feels in response to certain audio-visual stimuli—also known as ASMR (Autonomous Sensory Meridian Response)—in live, one-to-one environments. Since its creation in 2016, *Whisperlodge* has been mounted 15 times in New York, San Francisco and Los Angeles, and featured on Netflix, PBS and in *The New York Times*.

Lauw received her BA in Fine Art and History of Art from Goldsmiths, University of London, where she specialised in constructed textiles, and her MA in Art Business from Sotheby's Institute of Art, New York. She is a thought leader in the fields of immersive entertainment and wellness, and has created experiences for the Museum of Ice Cream, Audible, Refinery 29 and Marriott Hotel Group. Her work has recently been showcased at ArkDes in Stockholm and the National Museum of Singapore.

ECOTONE | 12.38PM | 4.08PM |

Tini Aliman (Singapore), 2021, 13 min

A response to Nam June Paik's "Ecology of Forgetting"

Tini Aliman explores Paik's interest in speculative technological-environmental futures in this work. Using the remains of old trees as an environmental soundscape archive, she draws from the idea and image of the ecotone, or the transitional area between two ecosystems. An ecotonal area often has characteristic of each bordering biological community and contains species not found in the overlapping communities. The performance employs spatial acoustics, bio-music, botanical histories, and the variables of data translations via biodata sonification to reimagine the relationships between space, memory, time, environment and the senses.

ABOUT TINI ALIMAN:

Tini Aliman is a sound designer, field recordist and foley artist who works at the intersection of theatre and film sound design, live sound art performance, installation and collaborative projects. Her research interests include forest networks, aural architecture, plant consciousness, and the variables of data translations via biodata sonification.

In 2018, she was nominated for the Best Sound Design category in the Life! Theatre Awards for her work for *Angkat* by Teater Ekamatra. She has been involved in projects and exhibitions across Asia Pacific and Europe, with recent projects presented at NTU CCA Singapore, Biennale Urbana at Caserma Pepe, Venice, National Gallery Singapore and Museum of Contemporary Art, Taipei.

PIXELSINFONIE, AN EXCERPT 12.52PM 4.22PM

Michael Rauter (Berlin), 2020–Present, 35 min

Michael Rauter created and directed *Pixelsinfonie* as an online installation during the pandemic lockdown in Germany in the spring of 2020. Based on Beethoven's 6th *Symphony*, Rauter created a new composition and a film assemblage involving 30 musicians performing in isolation. *Pixelsinfonie* juxtaposes music, performance, and image, to examine the development of perspectives on nature, from the Enlightenment and Romantic era to the present day. Many parallels can be drawn between *Pixelsinfonie* and Paik's collaborations with Charlotte Moorman, as well as with his multi-monitor video installation and concept of post-music where the lines between nature and humanity are blurred. As a trained classical musician and cellist whose career has been greatly influenced by the Fluxus movement, Paik is one of Rauter's biggest inspirations.

ABOUT MICHAEL RAUTER:

Michael Rauter is a Berlin-based artist creating transdisciplinary works that involve performance, music and installation. He founded the music theatre group Solistenensemble Kaleidoskop and was its artistic director until 2016. In 2018, he founded his production label Bob's Company. He has collaborated with many artists, including Boogaerdt/Van der Schoot, Laurent Chétouane, Martin Eder, Susanne Kennedy, Mouse on Mars and Sasha Waltz. From 2018 to 2020 he was an artist in #bebeethoven, a fellowship programme that was organised by the PODIUM Esslingen for Beethoven's birth anniversary, and funded by the German Federal Cultural Foundation.

SHADOW OF A DOUBT | 1.28PM | 4.58PM |

Yuen Chee Wai (Singapore), 2021, 17 min

A response to Nam June Paik's "Art and Music"

In this video recording of a sound piece, Yuen Chee Wai takes reference from Paik's quote, "Without electricity, there can be no art." Here, Yuen expands Paik's exploration of the television as a canvas by interpreting and mapping that television canvas interpreted as sound. Yuen uses an electromagnetic sensor pick-up to harvest signals which are then processed and performed live. This two-part performance will begin with the interface between the TV and text, before segueing into a performance where Yuen will present a response using a cassette tape, prepared guitar, and other instruments.

ABOUT YUEN CHEE WAI :

Yuen Chee Wai is a Singapore-based musician, artist and designer whose work explores the relationships between sound, image and word. Yuen, together with Otomo Yoshihide, Ryu Hankil & Yan Jun, forms the improv quartet FEN. He is co-curator of the Asian Meeting Festival in Japan and is also a key member of avant-rock band The Observatory, where he plays guitar and electronics.

SUNYI | SILENCE IS THE SPINE | 1.45PM | 5.15PM |

bani haykal (Singapore), 2021, 14 min

A response to Nam June Paik's *Moving Theatre No. 2*

sunyi | silence is the spine is a new single-channel video work that subverts the frames of mobility, theatricality and performance. It dives into the horrors of an ever-shapeshifting self in relation to their environment. "Sunyi" is a Malay word which means quiet or empty.

ABOUT BANI HAYKAL :

bani haykal is a Singaporean artist who experiments with text and music. He considers music his material, and his projects revolve around human-machine intimacies presented via various forms of interfacing and interaction. His research has culminated into works ranging from installation, to poetry and performance. In his capacity as a collaborator and a soloist, he has participated in festivals including MeCA Festival (Japan), Wiener Festwochen (Vienna), Media/Art Kitchen (Indonesia, Malaysia, Philippines and Japan), Liquid Architecture and Singapore International Festival of Arts (Singapore) among others.