

Time



Ho Tzu Nyen

the cloud

호추니엔:
시간과
클라우드

2024.
6.4.
– 8.4.

Co-Organized by

Art Sonje Center,
Singapore Art Museum

Exhibition Supported by

Arts Council Korea

Production Supported by

Korean Foundation for International
Cultural Exchange



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Art Sonje Center is delighted to present *Ho Tzu Nyen: Time & the Cloud*, a comprehensive solo exhibition showcasing the artistic journey of Singaporean artist Ho Tzu Nyen. Spanning two decades of his practice, this expansive exhibition explores complex layers of modernity in the postcolonial contemporary Asia. Ho's exploration transcends geographical boundaries, delving into social, cultural, political, and economic realms across Southeast Asia and beyond.

Ho Tzu Nyen: Time & the Cloud also highlights how Ho's persistent exploration of modernity expands to the exploration of everyday life in the complex operation of politics, culture, and time. Ho explores the present of Asia as a newborn space shaped by the encounters and clashes between West and Asia, Asia and Asia, empire and colony, and colony and colony. Yet, the artist's exploration goes beyond simple binary oppositions; it seeks to articulate the present of Asia as a site where many different modernities collide and shatter, where we understand and misunderstand, and where new possibilities are generated and expanded.

In this exhibition, the term “cloud” takes on multiple meanings. It can refer to the cloud as a natural phenomenon floating in the sky, or as a mythological, spiritual, and religious symbol. It can also refer to servers that can be accessed online, and the software and databases that operate on those servers. These multiple meanings of the cloud run through Ho Tzu Nyen's oeuvre and play a critical role in conceptually, physically, and aesthetically activating his worldview.

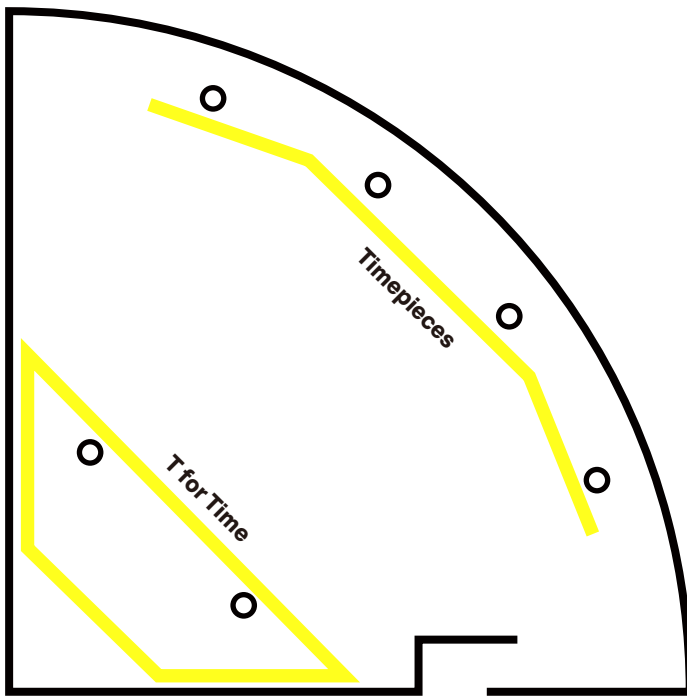
Ho Tzu Nyen: Time & the Cloud unveils the lingering awe, fantasies, fears, and frustrations entwined with the experience of modernity

in Asia, casting them as spectral presences hovering over contemporary societies and cultures. Through the exhibition, visitors encounter the echoes of imperialism, the legacies of colonialism, and the paradoxical situations faced by those who navigated these turbulent times. Designed to immerse audiences in the vast stream of cosmic time, the exhibition paints a picture of the present shaped by the collisions, misunderstandings, appropriations, and reconciliations of multiple modernities.

In 2022, Art Sonje Center and Singapore Art Museum collaborated to explore Ho Tzu Nyen's artistic world and co-produce *T for Time*, in collaboration with M+, with support from Museum of Contemporary Art Tokyo and Sharjah Art Foundation, and KOFICE (Korean Foundation for International Cultural Exchange). This joint effort led to two versions of the exhibition: *Ho Tzu Nyen: Time & the Tiger* at Singapore Art Museum from November 24, 2023 to March 3, 2024, and *Ho Tzu Nyen: Time & the Cloud* at Art Sonje Center from June 4 to August 4, 2024.

Ho Tzu Nyen

Ho Tzu Nyen (b. 1976) is a Singaporean media artist and filmmaker whose works involve film, video, performance, and immersive multimedia installations. His works explore the complexities of the Southeast Asian region, challenging its homogenization within the Western dialectical historical framework. His major solo exhibitions include *Ho Tzu Nyen: A for Agents* (Museum of Contemporary Art Tokyo, 2024), *Ho Tzu Nyen: Time & Tiger* (Singapore Art Museum, 2023), *Voice of Void* (Yamaguchi Center for Arts and Media, 2021), and *The Cloud of Unknowing* (Spain Guggenheim Bilbao, 2015). His major group exhibitions include *Shéhérazade, at night* (Palais de Tokyo, 2022), *Imagined Borders* (Gwangju Biennale, 2018), *Mapping Asia* (Asia Art Archive, 2014). He represented the Singapore Pavilion at the 54th Venice Biennale. Together with Taiwanese artist Hsu Chiawei, he co-curated the 7th Asian Art Biennial entitled *The Strangers from beyond the Mountain and the Sea*. He was selected as a resident of the DAAD Artist-in-Berlin Program from 2014 to 2015, won the APB Foundation Signature Art Prize in 2015, and was awarded the Chanel Next Prize 2024.



T for Time, 2023-2024

2-channel synchronized HD videos (16:9, color, and eight-channel sound, approximately 60 min), voile screen, scrim walls, real-time algorithmic editing and compositing system.

Timepieces, 2023-2024

43 flatscreens (various dimensions), apps and videos, various durations (30 seconds to infinite).

Time and modernity are intricately intertwined and cannot be separated. Because the idea of time allows humanity to understand the world and make sense of its place in the universe, it has been an integral part of human history, both in the East and in the West. But the concept of time as we recognize it today is a modern invention. Modern Europeans spatialized the concept of time by physically measuring it, quantifying it, and setting standards for it so that time could be linked to the space of the earth. Although mechanical devices for measuring time existed in both East and West before modernity, it was modern Europeans who standardised

and homogenised time on a global scale. This spatialization of time gave the moderns the means to temporally manage and control the earth as a space, allowing their politics and economies to expand globally. Ho Tzu Nyen's focus on time is a logical extension of his interests in modernity, imperialism, and colonialism in Asia, all of which have been reinforced by this modern concept of spatialized time.

T for Time and *Timepieces* are like conjoined twins, with two different faces stemming from one body. Here, the artist conducts a comprehensive research on time, ranging from the mythologies of time in the East and West, the perceptions and cultures surrounding time before modernity, the issues of tenses in different languages, the history of the clock as a mechanical device that quantifies and measures time, its operating mechanism, and the questions of temporality that arise from this mechanism.

T for Time is a two-channel video installation in which the results of the artist's research on audio-visual representations of time and an animated version of these materials are projected onto two screens. Instead of placing the screens side-by-side, they are superimposed as a double-screen, with the original source images projected on the back screen and the animated version projected on the front screen. We may consider this front screen to be what the artist refers to as the cloud—the screen as a cloud. The fragmentary animations—processed and reactivated—are projected onto this cloud and meet the actual images, and through this juxtaposition, the viewer gains access to the comprehensive thought-image of *T for Time*. Its script written by the artist and the collaborators, based on various studies of time, including his personal notes, is hummed like a hymn by a vocalist over a freejazz

solo saxophone track. Both elements, along with all other elements are combined by the algorithm.

Timepieces is a video installation that expands upon the individual chapters of *T for Time*, functioning like a page of content and poetically amplifying them. The videos in *Timepieces*—each played individually on 43 monitors—are looped in different cycles ranging from 1 second to 24 hours, to approximately 165 years (the orbital period of Neptune), each carrying its own temporality and offering the viewer the experience of time presented in fragments. In the exhibition space, *Timepieces* will be presented alongside short texts drawn from the artist's research, ranging from a soliloquy on time and the self in Act 5 Scene 5 of Shakespeare's *Richard II* to Georges Bataille's aphorism on tigers, time and energy, hexagrams related to time from the *I-Ching*, and quotations of texts by Vladimir Nabokov, Dylan Thomas, Joseph Brodsky, and various scientific discoveries and important physical propositions related to the concept of time.

These two works form a grand epic of time; it departs from the modern invention of the concept of spatialized time and sets out on a journey through humanity's various conceptions of time, and ultimately evolves into an immense cosmology in which time and space condense, expand, and disappear.

Project co-commissioned by Singapore Art Museum and Art Sonje Center with M+, in collaboration with Museum of Contemporary Art Tokyo and Sharjah Art Foundation

Supported by ASEAN-Korea Cooperation Project for Innovative Culture 2023 funded by KOFICE (Korean Foundation for International Cultural Exchange).

T for Time, 2023-2024

2-channel synchronized HD videos (16:9, colour, and eight-channel sound, approximately 60 min), voile screen, scrim walls, real-time algorithmic editing and compositing system.

Direction, script, edit, production: Ho Tzu Nyen

Assist direction, edit, production: Janfer Chung

Dramaturgy, script collaboration, subtitles: Tomoyuki Arai

Programming: Jan Gerber (0x2620)

Technical direction: Kailash

Logistics + additional support: Circus Projects

Additional footage: Johann Yamin

Additional script contribution: Bani Haykal, Kenneth Tay

Project management: Stephanie Goh

2D Animation: Screen Breathes Studio

2D Animation Agent: Sirius Black

Additional 3D animation: Stillloooading

Vocals, animation, sound effects: Bani Haykal

Animation, sound effects: Ada Adhiyatma

Vocals recording engineer: Bani Hidir

Additional recording equipment: Randolph Arriola

Music (saxophone): Soon Kim

Music recording & mastering: Kohsuke Nakamura (Shinkhai Studio)

Project co-commissioned by Singapore Art Museum and Art Sonje Center with M+, in collaboration with Museum of Contemporary Art Tokyo and Sharjah Art Foundation.

Supported by ASEAN-Korea Cooperation Project for Innovative Culture 2023 funded by the KOFICE (Korean Foundation for International Cultural Exchange).

Timepieces, 2023-2024

43 flatscreens (various dimensions), apps and videos, various durations (30 seconds to infinite).

Direction, script, edit, production, sound: Ho Tzu Nyen

Assist direction, edit, production, sound: Janfer Chung

Timepieces Aphorisms : Ho Tzu Nyen with Tomoyuki Arai

Technical direction: Kailash

Logistics + additional support: Circus Projects

Additional footage: Johann Yamin

Project management: Stephanie Goh

2D Animation: Screen Breathes Studio

2D Animation Agent: Sirius Black

3D animation + app design: Stillloooading

Project co-commissioned by Singapore Art Museum and Art Sonje Center with M+,
in collaboration with Museum of Contemporary Art Tokyo and Sharjah Art
Foundation.

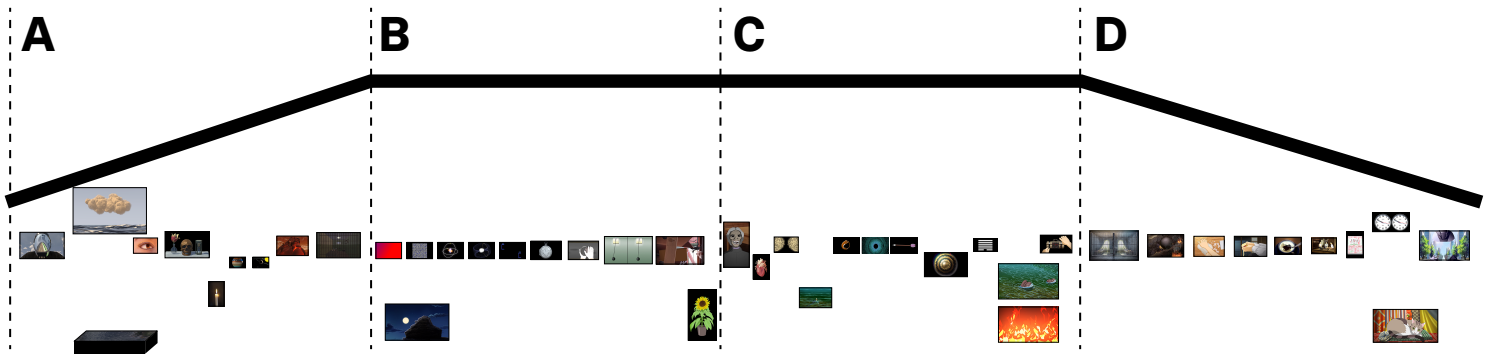
Supported by ASEAN-Korea Cooperation Project for Innovative Culture 2023

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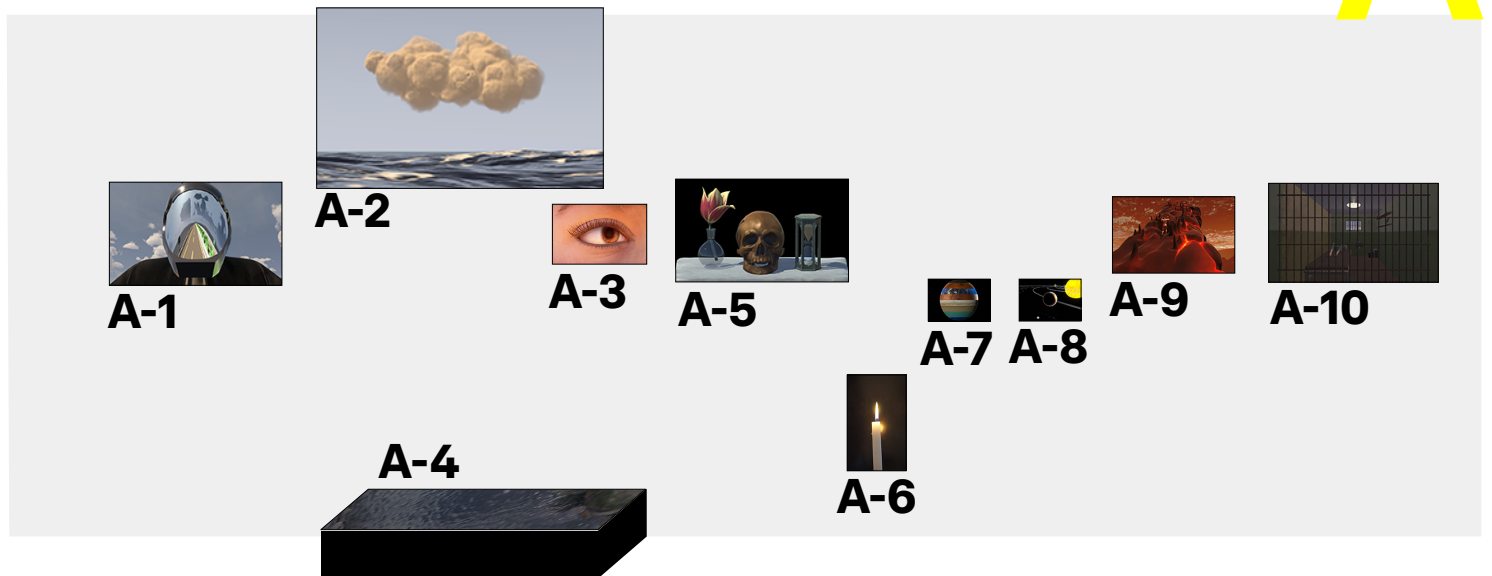
Supported by Stillloooading.

타임피스 아포리즘

Timepieces Aphorisms



A



A-1
Motorcycle (emptiness) II
Application, 24-hour cycle, infinite duration

A-2
Cloud
Application, 24-hour cycle, infinite duration

A-3
Eye
Application, 24-hour cycle, infinite duration

A-4
River II
Application, 24-hour cycle, infinite duration

A-5
Still (life)
Application, 60 minutes

A-6
Candle (flame)
Video, 71 minutes 18 seconds

A-7
Solar System (rotation)
Application, variable time
(up to 243 days 26 minutes)

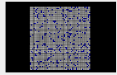
A-8
Solar System (revolution)
Application, variable time (up to 60,190 days)

A-9
Sisyphus II
Application, 60 seconds, infinite variation

A-10
Prison II
Application, 24-hour cycle, infinite duration



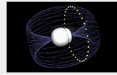
B-1



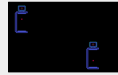
B-3



B-4



B-5



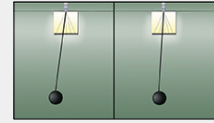
B-6



B-7



B-8



B-9



B-10



B-2



B-11

B-1

Red Shift

Video, 2 minutes loop

B-2

Zircon (lounge)

Video, 30 seconds loop

B-3

Radioactive (decay)

Video, 8 seconds loop

B-4

Atomic (clock)

Video, 5 seconds loop

B-5

Photon

Video, 60 seconds loop

B-6

Light (clock)

Video, 4 seconds loop

B-7

H4 (Harrison's Chronometer)

Application, "real" (local) time

B-8

Assembly Line

Video, 15 seconds loop

B-9

Pendulum

Video, 1 second loop

B-10

Water (clock)

Video, 25 seconds loop

B-11

Sun (flower)

Video, 90 seconds loop



C-1



C-2



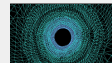
C-3



C-4



C-5



C-6



C-7



C-8



C-9



C-10



C-11

C-12



C-1
Psycho (mother)
Video, 60 seconds loop

C-2
Heart
Video, 5 seconds loop

C-3
Suprachiasmatic nucleus (Circadian Clock)
Video, 4 seconds loop

C-4
Mayfly
Video, 60 seconds loop

C-5
Tiger (tail)
Video, 50 seconds loop

C-6
Time (travel)
Video, 5 seconds loop

C-7
Arrows (of time)
Video, 60 seconds loop

C-8
Gong
Video, 30 seconds loop

C-9
I-Ching
Video, 11 seconds loop

C-10
River I
Video, 30 seconds loop

C-11
Fire
Video, 5 seconds loop

C-12
Time (bomb)
Video, 60 seconds loop

D



D-1



D-2



D-3



D-4



D-5



D-6



D-7



D-8



D-10

D-9



D-1

Prison I

Video, 15 seconds loop

D-2

Sisyphus I

Video, 30 seconds loop

D-3

Kneading (folding)

Video, 10 minutes loop

D-4

Apple (peeling)

Video, 60 seconds loop

D-5

Coffee (cosmos)

Video, 60 seconds loop

D-6

Family photo (Tomo)

Video, 30 seconds loop

D-7

Calendar

Application, variable time (from 365 seconds to 365 days)

D-8

Clock (Perfect Lovers)

Application, “real” (local) time

D-9

Cat

Video, 30 seconds loop

D-10

Motorcycle (emptiness) I

Video, 45 seconds loop

General Information

Art Sonje Center

Opening hours

Tuesday-Sunday, noon-7pm

Closed on Mondays

Admission (Combination ticket for all exhibitions)

10,000 KRW (25-64 years)

7,000 KRW (19-24 years, over 65 years, Art Pass cardholders)

5,000 KRW (9-18 years)

Free: 8 and under, visitors with disabilities, ICOM · CIMAM · SCM cardholders

Ticket reservations can be made through the Art Sonje Center website.

Inquiry 02-733-8949 | artsonje.press@gmail.com

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