

# FLOW / CIRCULATIONS

Asia-Art-Activism Research Network  
Friday 5th October 5.30 to 8.30pm

FLOW is a 3 day series of events, performances, talks, and screenings, initiated by Erika Tan in association with Researchers-in-Residence Bettina Fung & Ada Hao, Founding Member Annie Jael Kwan and with the participation, input and support of the AAA network, Iniva, Live Art Development Agency and Alex and Rhian from Raven Row.

Circulations is a series of presentations and discussion convened by Erika Tan, which utilise ideas of 'circulating' to connect ideas around agency, archives, economic status, and art world movements.

5.30 - 6 pm / Listening Session: Cuong Pham will be taking the vinyl digging experience away from the record store, DJ booth, or the studio, join him in rummaging through records to kick-start the evening.

6 - 8.30 pm / Presentations, performances, discussion: Fyerool Darma follows with "I cut over the seas, with a mournful song to embrace your soul" - an oratory performance to comfort the skull of a Riau Islander held in the Hunterian Museum in London. Erika Tan connects ideas of misplaced objects and sonic memes to a screening and discussion of her work, linking to a listening session with Cuong Pham titled "Spinning Beats", in which the humble vinyl will be explored through a social and historical lens. This is followed by Nie Xiaoyi's curatorial methodology of 'marching' and around the room discussion.

The discussion event will be accompanied by the presence of PASAWAY SARI SARI STORE #000. Providing information throughout the events and a place to share, exchange and network. Chi Bagtas and Glo Orpilla are a duo of artists working within the collaborative practice: PASAWAY.

## Synopsis:

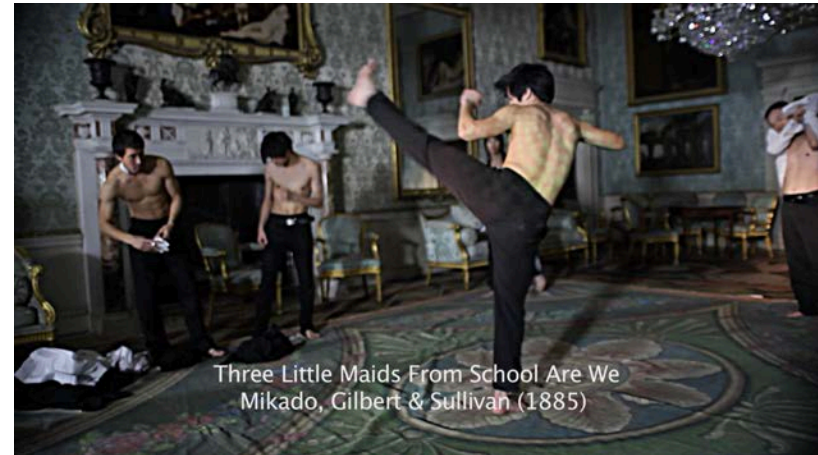


Image: Erika Tan, 'After' Chinoiserie

**Erika Tan:**  
Sonic Memes and Mis-Placed Objects.

Erika will bring into play two works: "After" Chinoiserie and The "Forgotten" Weaver to help connect the talks of Fyerool and Cuong, but also to bring to attention to ideas around turning, repetition, cut and paste, archival black holes and the need and some possible issues with circulation.

**Fyerool Darma:**  
I cut over the seas, with a mournful song to embrace your soul.

In this piece, Fyerool attempts to distemper the sky by orating a ballad with the language that he hopes 'RCSOM/D 32.941' feels comforting after the many years of separation from the numbered individuals' birthplace as a funerary rite. I cut the seas, with a mournful song to embrace your soul is a eulogy to the unnamed yet only numbered individual. It's an exercise in drawing a connectivity through the language, despite the discordance of the period of the individual and the present. RCSOM/D 32.941 is a cranium described as 'a male, age estimated at 40

years, Malay, from Rhio Archipelago.' It was purchased by an anthropologist, Joseph Barnard Davis in 1880 and now sits in the storage of the Hunterian Museum in London. Rhio or Riau is a group of Riau Islands Province in present-day Indonesia, where it is located south of Singapore. The ballad is of a song titled 'Belaian Jiwa' I (Embrace the Soul). Originally written and composed in 1979. It was initially written in English as 'Heart of the Soul' by Simon Justin Leo, and translated by Nana Pawan Chik.

*Fyerool Darma's participation in FLOW is supported by Yeo's Workshop, Singapore.*



**Cuong Pham:  
Spinning Beats.**

Cuong's talk will explore how hip-hop musicians from the diaspora have to overcome the narrative of their work being a blend between Eastern and Western. In doing so he will deconstruct how the music has been constructed to give a more nuanced view of musical production. The overlapping relationship between the artist, their work, how their music

has been packaged, and the reaction from listeners and the media will be explored and how this can create a neo-Orientalist aesthetic.



Image of following the Long March, a collective marching as a process-based curatorial mode.

**Nie Xiaoyi:  
Collective Marching as a Curatorial Method**

This is on-going research which comes from my interest and responses to the 2002 curatorial project in China called Long March: A Walking Visual Display. A group of artists, curators, intellectuals re-walked the Red Army's Long March route which took place during the Chinese Civil War in the 1930s when the communist party was chased by the Kuomintang. This summer, I re-traced this journey, becoming more interested in how the bodily experience of marching transformed my response to the work, creating multiple translations between knowledge and experience.



"Laban Tayo", Pasaway, video 2016.

**PASAWAY SARI SARI STORE #000** is essentially a mutation of the concept of a Sari Sari, corner/convenience store and bodegas – places usually managed by people of colour; a multipurpose place that provides a “variety” of essential things and a point of social engagement for locals. The concept focuses on establishing a first point of contact for people, utilising the notions of “variety” as an intervention; serving as a way to provide them with press releases for the entire event, as well as a place to participate, share, sell/donate (?) exchange and network. In hopes to address a boundary of being the ‘other’, the piece oscillates between the interchangeable relationship of insider/outsider and self/other of the place it inhabits, creating a form of social exchange deep-rooted from an exploration of transnational consciousness. A fragmented sense of being driven by its temporality, it constantly mutates itself, questioning the tension of what it means to exist and coexist parasitically throughout its duration in the environment it is in.

## BIOGRAPHIES

Fyerool Darma mines archives and interweaves it with literature, or history to explore on authorship and simultaneously conceive markers as systems to locate his moyangs in the cosmo. They are transliterated into tangible or bodiless artefacts. These transliterations flow as markers to negotiate and celebrate its complexities and vulnerabilities. He obtained a BA (Hons) in Fine Arts in 2012 from LASALLE College of the Arts, Singapore, and had since participated in Singapore Biennale 2016: An Atlas of Mirrors and Fantasy Islands (Objectif - Centre for Photography and Film) in 2017. He has presented individually through Moyang (2015) and Monsoon Song (2017) at Yeo Workshop in Singapore. His current project, ‘After Ballads’, is part of National University of Singapore Museum’s (NUS Museum) [prep-room] project. Fyerool Darma was born 1987 and continues to live and work in Singapore. <https://www.fyerooldarma.com>

Nie Xiaoyi is a curator currently conducting a Ph.D. research in Royal College of Art, London. She has been looking widely at still and moving images, art practices in social spaces and is now exploring collective marching as a process-based curatorial model. Her collaborated exhibition proposal Metamorphosis: Art Practices Now Activating Archives and Pubic Memories is currently on show in OCAT Institute, Beijing. website: [nxy.one](http://nxy.one)

Cường Phạm is a London-based researcher, community activist, and writer. He currently spends his days filling every moment of silence with music. When he isn’t, he spends his time working with An Viet - Hackney Chinese Community Services, a community centre serving the needs of Vietnamese and Chinese migrants. He recently completed a Master’s in Southeast Asia studies at SOAS, where his thesis explored the Vietnamese diasporic experience through hip-hop. In his spare time Cường likes to hunt down old vinyl, concentrating mainly on sounds from Saigon, from early 1960s to 1975, some of which makes it onto [Songs from SoutheastAsia](#), a radio show he co-hosts.

Erika Tan is an artist, curator whose practice is primarily research-led. Recent research has focused on the postcolonial and transnational,

working with archival artefacts, exhibition histories, received narratives, contested heritage, subjugated voices and the transnational movement of ideas, people and objects. Recent shows include: UnAuthorised Medium (Framer Framed, Amsterdam 2018); Diaspora Pavilion, (Venice Biennale 2017); Artist and Empire (Tate Touring, National Gallery Singapore 2016/7). She is a Lecturer on the B.A.Fine Arts 4D Pathway, Central Saint Martins, UAL and a founding member of AAA. [www.erikatan.net](http://www.erikatan.net)

PASAWAY SARI SARI STORE #000 - Chi Bagtas and Glo Orpilla are a duo of artists working within the collaborative practice: PASAWAY. Since 2015, it has been a practice that seeks to approach and deconstruct their affixation to the traditions that coincide from their Filipino-British identity, forming new meanings from differences in shared experiences. A common sense of frustration that derived from the tension of their reality, PASAWAY attempts to subvert and apply this through a third channel, inhabiting a space for themselves. [www.chibagtas.net](http://www.chibagtas.net)