**List of Artworks**

**Approaches And Methods:**

re/assemblage – re/creation – re/enactment – re/use – re/tell – re/sell – made possible through the technologies of dislocation inherent in museum and cinematic green screen technologies.

**Video**

***Repatriating The Object With No Shadow: Along, Against, Within And Through***

Medium: HVD Blu-Ray. Originating in multiple formats and codex

Duration: 36.46min
Editing: Erika Tan
Camera: Anthony Lam
With thanks to the British Museum, Raffles Bio-Diversity Museum, Taiping Museum, Matang Museum, Shabbir Hussain Mustafa, Anthony Lam, Heidi Tan, Michael Rogge

***Vocationem Universalem / Universal Call***Medium: originating as a 3D Maya model, output as HDV, Blu-Ray

Duration: 13.30 min Editing: Erika Tan
3D modelling: Irene Lema Voice: David Smith

***Mirage***

Medium: originating as a 3D Maya model, output as HDV, Blu-Ray
Duration: 4.30min
Editing: Erika Tan

With thanks to Nazrita Ibrahim and colleagues at Universitii Tenaga Nasional Malaysia and the Preserving Malay Architectural Heritage Project

**Curatorial Re/Assemblage**

***Ancestral Vitrine***

A series of ‘ancestors’: Nias wooden figures, Black Madonna figure, orang utan (ape) skull, human cranium, Buddha figure, specimen jar, anthropological figures.

***Founding Structures***

2 mirrored A3 archival photographic images of Taiping Museum & Gaol circa late 1800s. Taiping Museum and Gaol were built 4 years apart, along with a series of other key Colonial institutions (railway stations, hospital, schools and gardens) in the years directly after British expansion into Peninsular Malaysia.

***Colonial Exhibitions And Projections Of Empire***A stack of 10 *Camping and Tramping* re- search binders, re-used to create a ‘solid’ body of knowledge. ‘Colonial Exhibitions and Projections of Empire’, at the top of the pile.

***200 Milliseconds Of Malayan Light***

Malaysia / Singapore Junks/Street Scenes / Buildings / Vintage 35mm Slides Light-box displaying 200 eBay purchased slides. The assemblage forces visual tropes to the surface: landscapes, racial types, architecture, industry, fishing, Malay vernacular architecture, and a less common documentation of modernist churches.

***Remnants From The Corner Of My Eye / a performance***The model Dayak House, shown in *Camping And Tramping* is shown with monkey skull, and located in green surrounds. There is a referencing back to the 1922 *Malaya-Borneo Exhibition* in Singapore where a reporter recounts witnessing *from the corner of his eye,* an encounter between Prince Edward, a group of Dayak Warriors, the ritual scalping of a monkey and the placing of its head within a Dayak House on display. This account has not been verified, but its source believes the Dayak House, now on display, is the very same one. This is shown alongside 3 acrylic slab grave works (Material *Resting Place).*

***Tweedie’s Desire***

Tweedie’s published drawing in *Display Of Stone Implements By The Use Of Mirrors* is shown elsewhere in the gallery, while a recreation of this display case is shown at the front end of the gallery, including 3 green ‘stone’ (Fimo) Adze heads. M.W.F. Tweedie was a curator and later the Director of Raffles Museum Singapore for over 35 years from 1932.

***Central Acrylic Stacks***An assembled display of collected arte- facts from various museums and newer artist-made objects. Including: NUS Museum plaster-cast *Madonna & Child* (from MOMA gift shop), tortoise shell, Buddha heads; various Raffles Museum specimen collections – birds, butterflies, insects and shells; ACM photo album, knives, swords; *Camping And Tramping* research binders; turning displays unit with globe magnification and archival photographs, recreated Yam displays, green ‘shadows’ and green mounting material.

***Flat Packed Elephants***

A series of collected photographs within a stack of Raffles Museum specimen boxes, including Elephant molar teeth. The images show examples of the domestication, and transnational movement and use of Asian Elephants; from scientific specimens ( including completely flattened elephant skins), transportation, circus acts, infantilised and anthropomorphised beings, weapons of war etc.

**Digital Repatriations**

***The Shadowless Object***

Artefacts from the British Museum, digitally repatriated via their website, manifested in material form in the NUS Muse- um, Singapore.

Material: 14 x A5 size acrylic paintings on inkjet, mounted within Raffles Bio-Diversity specimen drawers. A5 is the size constraint placed on the British Museums’ free-use digital web images. Growing numbers of museums are providing greater access to their collections and digital repatriation is a developing trend.

The original images © Trustees of the British Museum

***A Thin Green Line***

11 x A3 inkjet prints. Appropriated digital images from the internet of archival black and white mixed group portrait photo- graphs. Slightly flying in the face of the more common racial divisions found in these for- mal group photographs. A thin green line encapsulates each original photograph.

***Turning In Wonder***

A series of appropriated images of audiences in Raffles Museum looking at work (circa 1950s) placed upon turning display stands and magnified by glass domes. The turning works, spinning images, reflect and upturn surrounding images on walls whilst also magnifying and obscuring the images they sit upon.

***Repatriating The Object With No Shadow: 16:0101010:S8***Originating on 16mm, converted to digital codex and streamed online, early film material is appropriated, and returned to Super 8 film. An edited version is then displayed on a hand cranked editor viewer. Duration: approximately 1 minute but is dependant on the speed of each individual cranking the film.

***Material Resting Place***

A series of A5 Acrylic blocks with encased digital prints. The images are re-worked photographs of museum cist or slab grave artefacts. Cist graves in Malaysia are seen as the existence of pre-Malay and pre- Orang Asli cultures. There are a series of cist graves in store, on display and replicated through out South East Asia.

***Malayan Postcards***A series of 50 digital inkjet prints of ‘Malayan’ black and white postcards (backs and fronts), acquired from eBay. The scenic photographs are displayed upside down, with the postcard backs displaying texts from colonial writings referencing the ‘kampong’ or the ‘Malay house’ in hand writing.

***Malaya***

An mp3 sound work originating from the soundtrack of a film titled *Malaysia, Penang, Orang Asli* 1932.
Duration: 7min

***Yams (where Bangladesh and Malaysia collide)***8 Jesmonite yam casts, reproduced from a sculpting of yams from Bangladesh in lieu of Malaysian yams, which are not sold in the UK. The yams are a re-created display of economic products exhibited at the *Malayan-Borneo Exhibition,* Singapore 1922.