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## Portfolio

(portfolio includes recent  
works and not all works)

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These works shown in STORAGE Art Space are based on two different source materials: one work takes as a starting point a historical photograph of the family that ran the printing press where STORAGE is situated. In the other three works, I re-visit my own photographic images produced 14 years ago in Bangkok's Hua Lamphong.

In both cases, the audience is invited to think about what historical photographs (one's own and that of others) mean, how photographic images age with time, and the materiality of the works. Colour becomes a photographic marker for remembering. How does colour create associations in one's mind, and extrapolate from a singular history to that of many?

Also, the four works shift away from a purely representational mode and create abstractions by processes of enlargement or sanding. Specifically, the process of sanding opens up an interesting aspect to the process of printing: while prints come to life mostly through an additive process, I reverse this idea by grinding away certain parts of the print itself and in this way allow the base material of printing (paper) to re-appear again. Further, the materiality of the photograph, as substrate and support, take on different forms - as paper, and as light, speaking to the ephemerality of this visual document of memory.

(Description of group exhibition project *[im]print* on pp 44)

#### **Recent Works in exhibition *[im]print***

STORAGE Art Space  
2023

Mix media

All STORAGE installation photos by  
Atelier 247



Installation view in [im]print at  
STORAGE Art Space, Oct, 2023





*Untitled (Chinese opera show, Hua Lamphong, December 2009, photographed with a Mamiya RZ67 camera on Fujifilm FP-100C instant film. Rephotographed with a Sony mirrorless camera in 2023 and printed on cotton rag. Sanded.) (2023)*

Archival pigment print.  
Print dimensions: 420mmx594mm





*Untitled (Alleyway, Hua Lamphong, December 2009, photographed with a Mamiya RZ67 camera on Fujifilm FP-100C instant film. Rephotographed with a Sony mirrorless camera in 2023 and printed on cotton rag. Sanded.) (2023)*

Archival pigment print.  
Print dimensions: 420mmx594mm





*Untitled (Chuanpim Printing Press, Phra Sumen, 1978, photograph from the estate of the family. Rephotographed with an iPhone by the family in 2023. Printed on cotton rag. Sanded. Projected) (2023)*

Archival pigment print and wall projection  
Print dimensions: 420mmx594mm, projection dimensions: variable





Detail.

*Untitled (Chuanpim Printing Press, Phra Sumen, 1978, photograph from the estate of the family. Rephotographed with an iPhone by the family in 2023. Printed on cotton rag. Sanded. Projected) (2023)*

Archival pigment print and wall projection

Print dimensions: 420mmx594mm, projection dimensions: variable





*Untitled (A home, Hua Lamphong, December 2009, photographed with a Mamiya RZ67 camera on Fujifilm FP-100C polaroid film. Rephotographed with a Sony mirrorless camera in 2023 and printed on cotton rag. Sanded.) (2023)*

Archival pigment print.  
Print dimensions: 420mmx594mm

Recently recovered Kodachrome, Ektachrome and Agfa photographic slides of images that were made by my parents from the late 1960s-early 1970s are here material and beginning for a constellation of works. The slides depict territorial, personal and formal photographic transitions - from Australia to Malaysia to Singapore, from life as a returning child to spouse to parent, student to professional, and from portraiture to landscape to architectural documentation. Depicting these trajectories during a period of nation building and post-independence in Singapore and Malaysia, they parallel wider constellations of migration and displacement through education, nationhood, and racial/economic considerations in Malaysia and Singapore. These works are made with different imaging technologies - from mirrorless camera to digital microscopy. Through the technologies, the different systems - chemical, digital and socio-economic, become foregrounded, linking material to the social, the present to the past.

*Untitled (Family Slides 60s-70s)*  
(2019-2022)

Includes:

- *between leaving and arriving*
- website: <https://surfacetensions.net>
- Works in *Progressive Disintegrations*
- *View from this side*

***between leaving and arriving*** (2019) is a photographic reproduction and enlargement of one un-annotated Ektachrome slide. It depicts an aerial view of an unknown place taken from an airplane, somewhere during the journey of my parents from Australia to Singapore. The full slide image is created with a grid of 88 A3 sized prints, coming together systematically to form the image of the photographic object. The once small object, easily held in one's hand, is scaled to a size that reaches from floor to ceiling, confronting the viewer with its materiality, history, and eroded representation.

***between leaving and arriving***  
(2019)

88 A3 (29.7×42.0cm) photo prints on paper  
Dimensions of print grid: 327x336cm

Exhibited at:

***Living Pictures: Photography from Southeast Asia,***  
National Gallery Singapore 2022-23

NTU CCA Singapore Open Studios 2019





*between leaving and arriving*

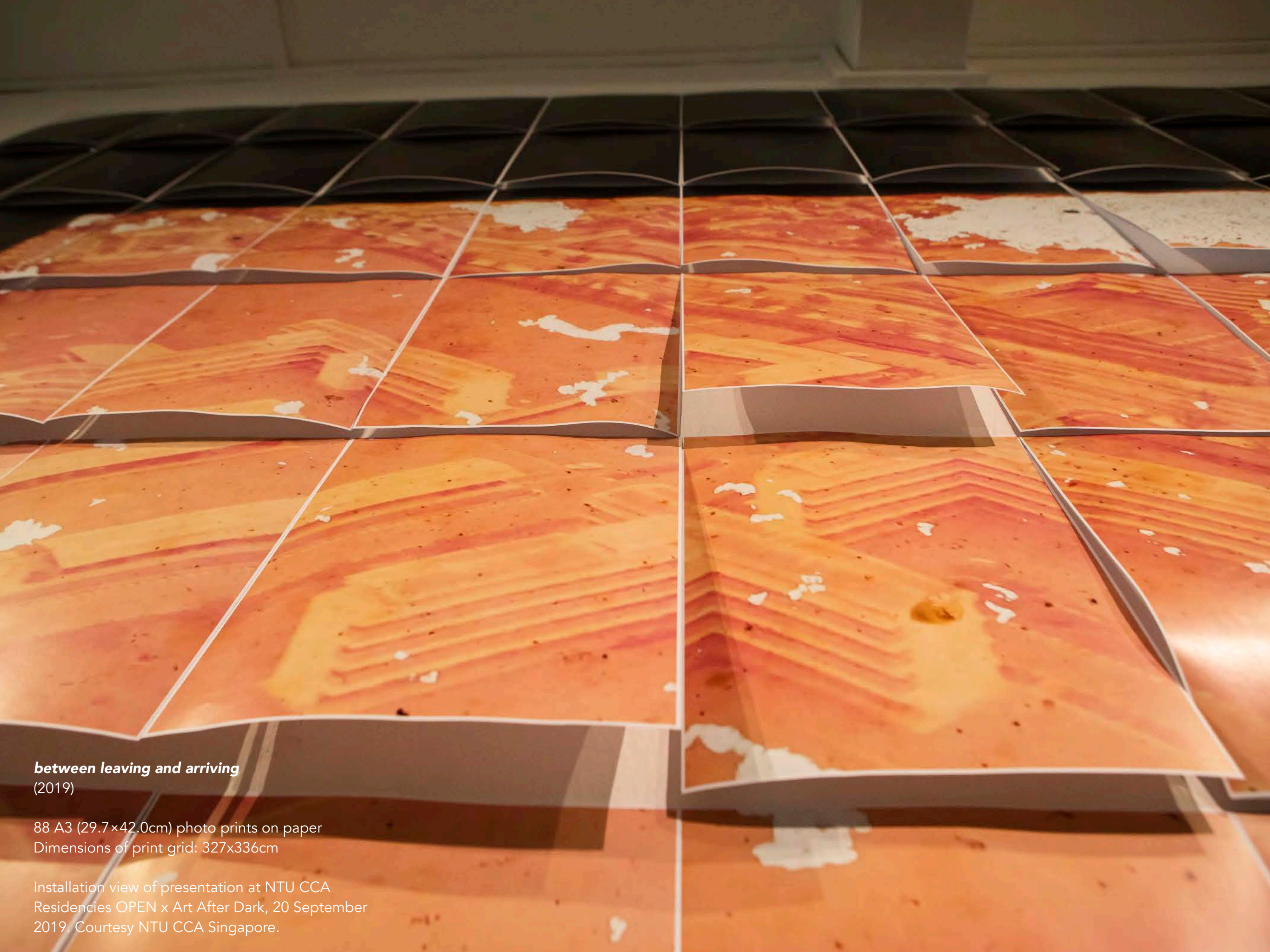
(2019)

88 A3 (29.7×42.0cm) archival pigment prints

Dimensions of print grid: 327x336cm

Installation view of work (left) in exhibition **Living Pictures: Photography in Southeast Asia**, National Gallery Singapore, 2022-23.





***between leaving and arriving***  
(2019)

88 A3 (29.7×42.0cm) photo prints on paper  
Dimensions of print grid: 327x336cm

Installation view of presentation at NTU CCA  
Residencies OPEN x Art After Dark, 20 September  
2019. Courtesy NTU CCA Singapore.





*between leaving and arriving*  
(2019)

88 A3 (29.7×42.0cm) archival pigment prints  
Dimensions of print grid: 327×336cm

Installation view of presentation at NTU CCA  
Residencies OPEN x Art After Dark, 20 September  
2019. Courtesy NTU CCA Singapore.



In these works seen within the exhibition ***Progressive Disintegrations***, I re-photograph, re-compose, and re-imagine the slides with a microscope. The microscope digitally renders layers of plastic, organic material, dirt, and the represented image in the analogue photographic slide from three dimensional space into a two dimensional space. And in this way presents markers of history, time, nature in the photograph through its materiality, translocation, and temporal shifts. Included are 7 photo prints and 1 looped 8 min video.

Video excerpt: <https://vimeo.com/628293614/de87293dff>

Video Title: *One half frame 135mm colour reversal film slide. "I-71" hand-written on Agfacolor-branded heatsealed cardboard slide mount. In Agfacolor-branded orange plastic slide box labelled "TITLE Perth people DATE Sept. '70." // 500x magnification. Full ring episcopic and transmitted illumination. Cropped. // Recording at 1080p of image in Keyence WHX\_5000 digital microscope HD LCD monitor with Sony A7rii camera and 24-70mm G-Master lens. // 8 min HD colour video, stereo sound.*

Duration: 8min, looped

Medium: HD colour video, stereo sound, flatscreen TV

Reviews and additional readings:

Riley Yuen: Review of Progressive Disintegrations at Objectifs in Art and Market

Seet Yun Teng: Progressive Disintegrations, Collective Accumulations in Plural Art Mag

Exhibited with collective ***Progressive Disintegrations*** in exhibition of the same name at Objectifs Centre for Photography and Film from Dec 2020-Feb 2021.

***Progressive Disintegrations*** installation views at Objectifs by Ken Cheong



Installation view of Group presentation *Progressive Disintegrations* at Objectifs Centre for Photography and Film.





Installation view of Group presentation *Progressive Disintegrations* at Objectifs Centre for Photography and Film.





***One half frame 135mm colour reversal film slide. "Sept. 70" hand-written on Agfacolor branded heat-sealed cardboard slide mount. In Agfacolor-brand orange plastic slide box containing a torn piece of yellow lined paper with the word "Everybody" written in cursive. // Emulsion side up. 150x magnification. Partial coaxial episcopic and transmitted illumination. Cropped. // 100x80cm archival pigment print on Ilford Galerie Smooth Cotton Rag paper. (2020)***

Dimensions: 100x80cm

Medium: archival pigment print on Ilford Galerie Smooth Cotton Rag paper





***One half frame 135mm colour reversal film slide. "I-71" hand-written on Agfacolor-branded heat-sealed cardboard slide mount. In Agfacolor-branded orange plastic slide box labelled "TITLE Bldg PERTH DATE 1970 JULY." // Emulsion side up. 100x magnification. Partial coaxial episcopic and transmitted illumination. Cropped. // 56x70cm archival pigment print on Ilford Galerie Smooth Cotton Rag paper. (2020)***

Dimensions: 56x70cm

Medium: archival pigment print on Ilford Galerie Smooth Cotton Rag paper





***One full frame 135mm colour reversal film slide. "KING's PARK" hand-written and "10 NOV69M3 MADE IN AUSTRALIA" printed on 'Kodachrome transparency processed by Kodak'-branded heat-sealed cardboard slide mount. In Agfacolor-branded orange plastic slide box labelled "TITLE Perth people DATE Sept. '70." // 100x magnification. Ring and coaxial episcopic, and transmitted illumination. Cropped. // 180x124cm archival pigment print on Ilford Galerie Smooth Cotton Rag paper. (2020)***

Dimensions: 124x180cm

Medium: archival pigment print on Ilford Galerie Smooth Cotton Rag paper





**One half frame 135mm colour reversal film slide. "Sept '70" hand-written on Agfacolor-branded heat-sealed cardboard slide mount. In Agfacolor-branded orange plastic slide box labelled "TITLE Perth people DATE Sept. '70." // 150x magnification. Full coaxial episcopic and transmitted illumination. Cropped. // 90x120cm archival pigment print on Ilford Galerie Smooth Cotton Rag paper. (2020)**

Dimensions: 90x120cm

Medium: archival pigment print on Ilford Galerie Smooth Cotton Rag paper





***One half frame 135mm colour reversal film slide. "I-71" hand-written on Agfacolor-branded heat-sealed cardboard slide mount. In Agfacolor-branded orange plastic slide box labelled "TITLE Perth people DATE Sept. '70." // 150x magnification. Partial coaxial episcopic and transmitted illumination. Cropped. // 56x70cm archival pigment print on Ilford Galerie Smooth Cotton Rag paper. (2020)***

Dimensions: 56x70cm

Medium: archival pigment print on Ilford Galerie Smooth Cotton Rag paper





***One full frame 135mm colour reversal film slide. "Celtic club under construction, May '70" hand-written and "17 NOV69M3 MADE IN AUSTRALIA" printed on 'Kodachrome transparency processed by Kodak'-branded heat-sealed cardboard slide mount. In Agfacolor-branded orange plastic slide box labelled "TITLE Perth people DATE Sept. '70." // 150x magnification. Ring and coaxial episcopic, and transmitted illumination. Cropped. // 80x100cm archival pigment print on Ilford Galerie Smooth Cotton Rag paper. (2020)***

Dimensions: 80x100cm

Medium: archival pigment print on Ilford Galerie Smooth Cotton Rag paper





***One full frame 135mm E-6-processed Ektachrome colour reversal film slide. 'Ruby colour service'-branded made in Germany plastic slide mount. In 'Colour Transparencies processed by Kodak'-branded yellow plastic slide box with typed labels "FULL FRAME" and "POSTAGE PAID PERTH W.A. AUST. 6000." // 20x magnification. Partial coaxial episcopic illumination. Cropped. // 37.5x50cm archival pigment print on Ilford Galerie Smooth Cotton Rag paper. (2020)***

Dimensions: 37.5x50cm

Medium: archival pigment print on Ilford Galerie Smooth Cotton Rag paper



# WEI LENG TAY VIEW FROM THIS SIDE

17 September - 23 October 2022

*View From This Side* is a new body of work in a constellation that artist Wei Leng Tay started in 2019. Developed from a bag of family slides dated between the late 1960s and 70s, these slides, on one hand, reveal a coming-of-age, charting her parents' migratory path through Australia, Malaysia, and Singapore. On the other hand, through the artist's reprocessing and abstracting of these archival photographic objects, she expands upon the codes of meaning that are embedded within them. As a result, multiple ways of looking and remembering are opened up. While remediating the past, these photo works call upon deeper reflection on the values that are associated with our own ways of seeing — how we look back upon ourselves might also be a mode of looking forward.

WEI LENG TAY (b.1978, Singapore) is an artist currently living in Singapore who was based in Hong Kong from 2000 - 2015. She has a Master of Fine Arts, Milton Avery Graduate School of the Arts, Bard College, USA, and a Bachelor of Science in Biology with a minor in humanistic studies, McGill University, Canada. Her works are in the collections of the Fukuoka Asian Art Museum, Japan, Singapore Art Museum, National Taiwan Museum of Fine Arts, and Hong Kong Heritage Museum to name a few.

@yeoworkshop



Yeo Workshop



***View From This Side*** (2022) takes its name from words printed on the cardboard slide mount of source photographs, where this instruction was placed to help viewers look at images in the way and direction the maker intended. In these works, I use this instruction as a starting point to take a closer look at materials and processes surrounding these slides. From here, several questions arise: Is there a wrong way, or a right way, to look at images of the past? To remember one's own history, or one that is communal? Does this way of looking symbolise a broader schema, one that influences how one sees, what one values? What is this side from which to look?

The presentation of ***View From This Side*** is the final segment of a constellation of works that began with the bag of family slides from the late 1960s to 70s, mostly taken by my parents. The slides depict a coming-of-age, through a migratory path through Australia, Malaysia and Singapore. While earlier bodies of work in this constellation consider and depict how geography and history are imprinted into the slides over time, here, with the use of digital microscopy, the works' own making enters the image, surfacing the processuality of meaning-making that is embedded. They also mediate aspects of nostalgia that are deeply coded in these old photographs, through colour, technological abstraction and surface.

Through these modes, they expand upon systems and grids that seem to dictate ways of being and looking, and also present opportunities for novel ways of looking forward, and remembering. In visualising the aesthetics of their making, the works seek to rationalise and address what is often emotionally uploaded, nostalgic, and affects us in ways sometimes unfathomable. At the same time, they create a space for looking, and projecting, between abstraction and nostalgia.

Conversation with Lee Weng Choy about material and process: The Micro-History and the Photograph

Photos of installation views of exhibition courtesy Yeo Workshop.





Installation view of *View from this side* at Yeo Workshop, Sept-Oct 2022





Installation view of *View from this side* at Yeo Workshop, Sept-Oct 2022





Installation view of *View from this side* at Yeo Workshop, Sept-Oct 2022





Installation view of *View from this side* at Yeo Workshop, Sept-Oct 2022



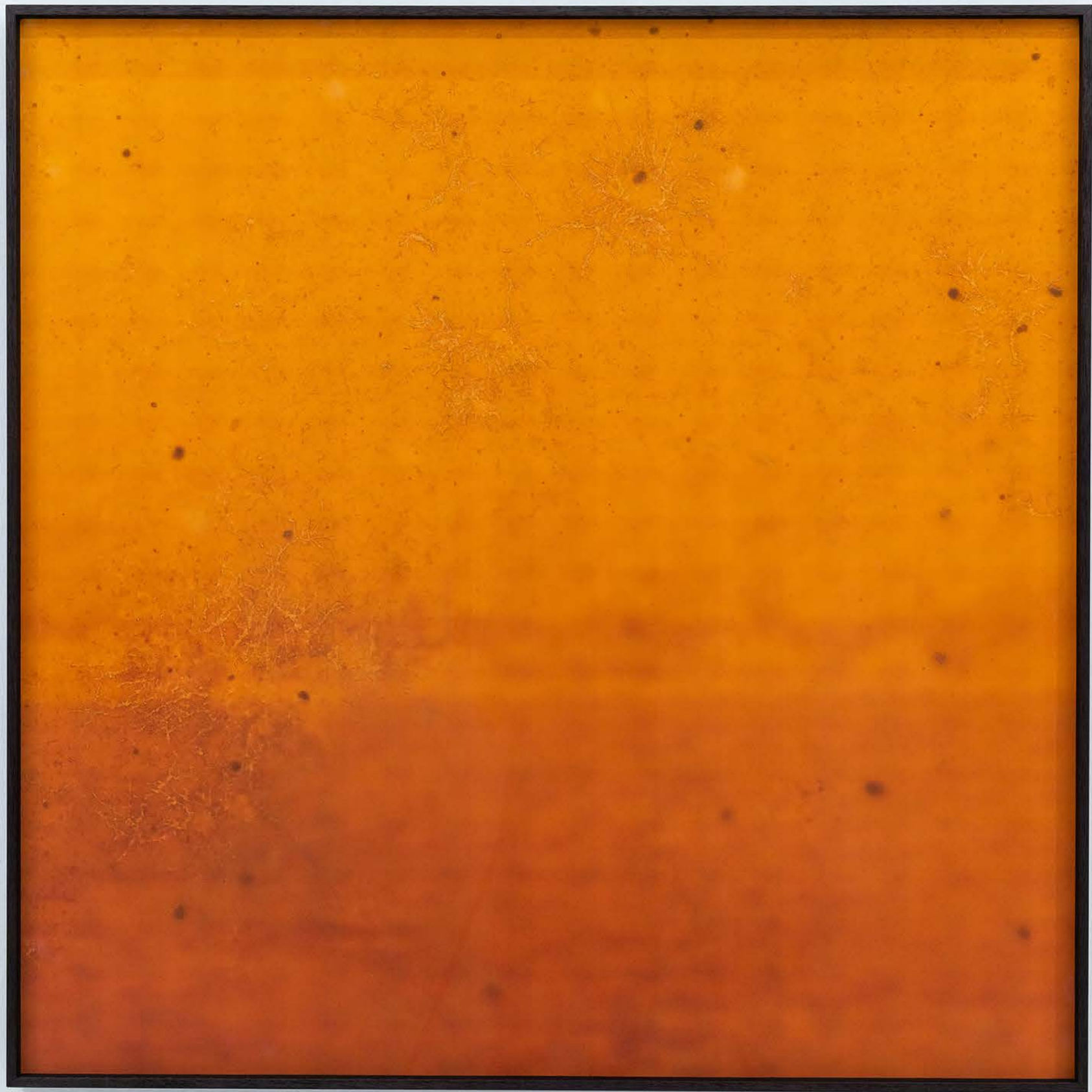


*Untitled (sister)* (2022)

Dimensions: variable

Medium: wallpaper + archival pigment print





*Untitled (seascape)* (2022)

Dimensions: 110x110cm

Medium: Archival Pigment  
Print



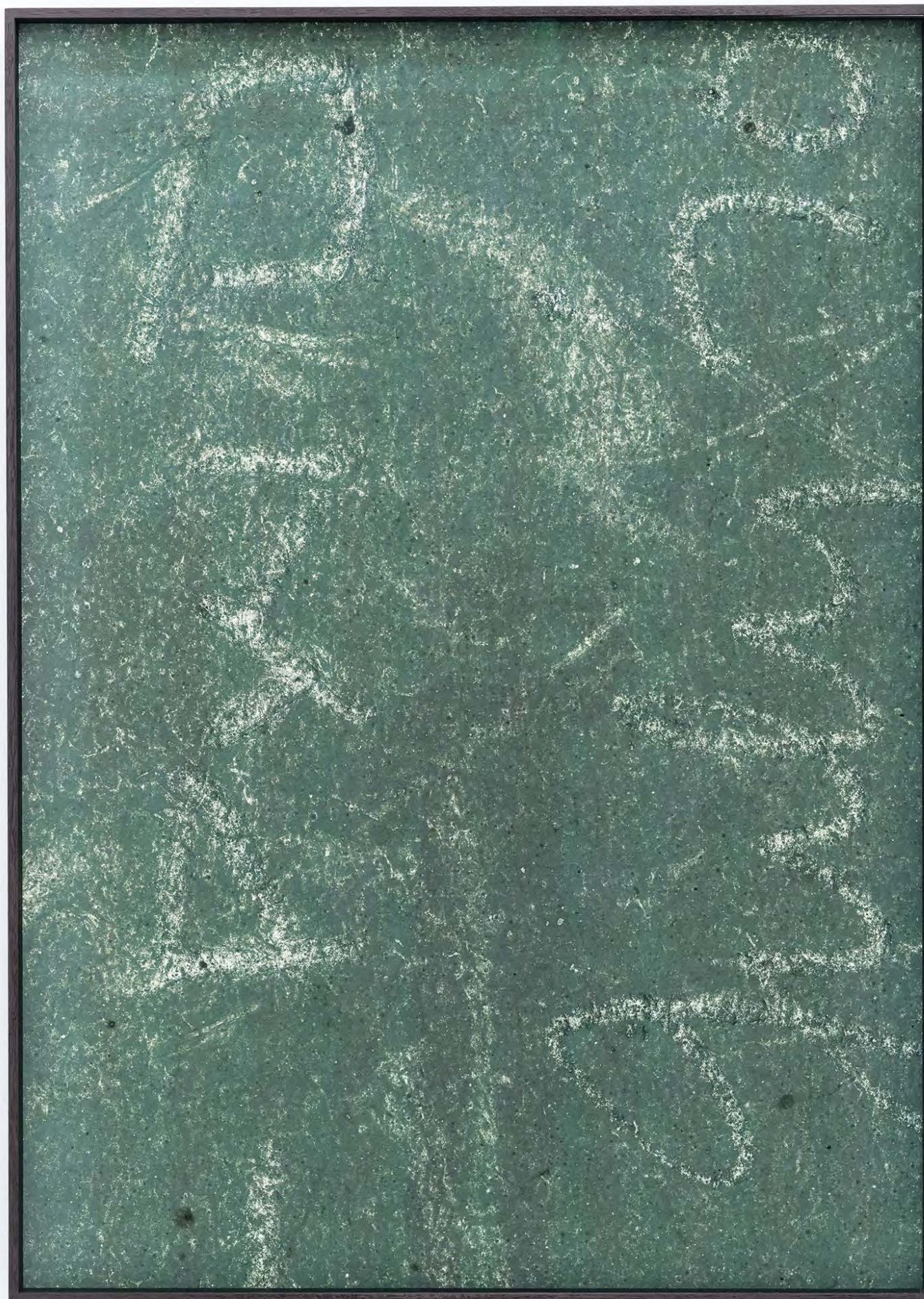


*Untitled (Office)* (2022)

Dimensions: 80x80cm

Medium: Archival Pigment Print





*Untitled (PWD July 70) (2022)*

Dimensions: 130X92.85cm

Medium: Archival Pigment Print





*Untitled (ink residue)* (2022)

Dimensions: 45x60 cm

Medium: Archival Pigment Print





*Untitled (city grid from the sky) (2022)*

Dimensions: 100X67.23cm

Medium: Archival Pigment Print



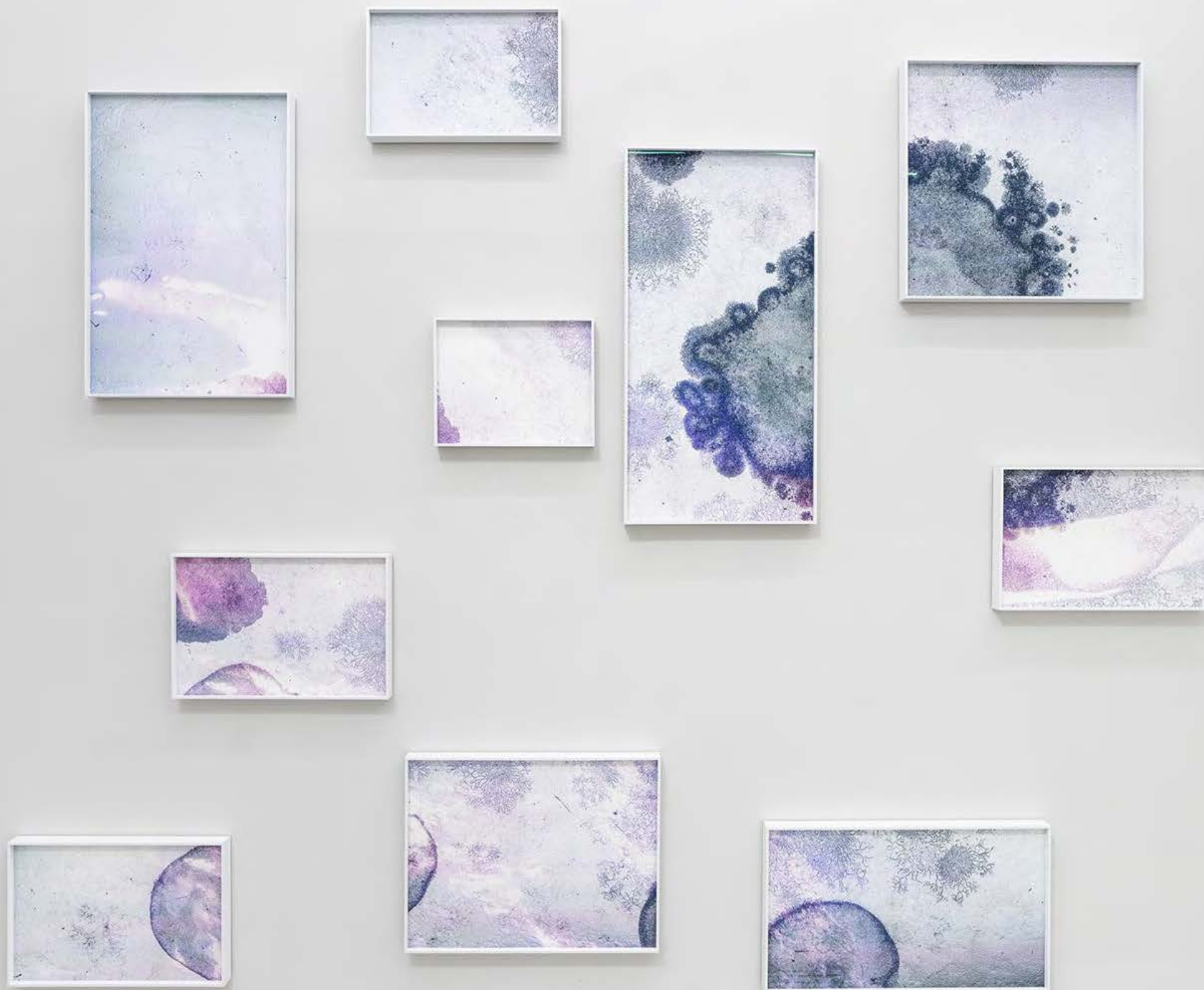


***Untitled (cousins and relatives) (2022)***

Dimensions: 60x45cm

Medium: Archival pigment print





***One full frame 135mm colour reversal film slide. "National Parks Board Of W.A." and "18 The Shawl" printed on one side, and "KODACHROME DUPLICATE" and "MADE BY Kodak" on the other, of a heat-sealed cardboard slide mount. In a yellow plastic slide box // 150x magnification. Full coaxial episcopic, and transmitted illumination. Fragmented. // 10 variable sizes on archival pigment print. (2022)***

Dimensions: Variable Medium: 10 archival pigment prints



***Progressive Disintegrations*** is an experimental collaboration between three artists and one curator - Chua Chye Teck, Hilmi Johandi, Wei Leng Tay and Marc Gloede. Based on common interests in the role and potential of images, this project began as an investigation into each participant's own practice in relation to images. By sharing these individual processes, the project developed into an intense exchange exploring the commonalities and differences between practices.

The first iteration ***Progressive Disintegrations***, seen on pp 14, took place at Objectifs Centre for Photography and Film in 2021. The next iteration, ***Inside the Wild Cube***, took place in 2022, with guest artist Brian O'Doherty, focusing more on site specificity and the form. The third iteration, ***[im]print***, takes place at STORAGE Art Space in Bangkok with guest artist Tanatchai Bandasak.

In ***Inside the Wild Cube***, I revisit the portraits that I had made in Hong Kong between 2005-2015, taking the background as context, bringing that place into the current space and place of the gallery space in Singapore. I include a few of my works in the installation views.

All installation photos of ***Inside the Wild Cube*** by Ken Cheong.  
All installation photos of ***[im]print*** by Atelier 247



PROGRESSIVE  
DISINTEGRATIONS

CHUA CHYE TECK  
MARC GLOEDE  
HILMI JOHANDI  
WEI LENG TAY  
with  
BRIAN O'DOHERTY

# INSIDE THE WILD CUBE

9 LOCK ROAD  
#03-21  
GILLMAN  
BARRACKS  
(S) 108937

11AM-7PM  
TUE-SUN  
13 JAN -  
26 FEB 2022

Inside the Wild Cube is an art exhibition purposefully positioned outside the museum and gallery space. It addresses the architectural implications, economic structures and institutional expectations that significantly impact creative labour.

Conceptualised by the collaborative group Progressive Disintegrations, this exhibition asks how one can become aware of one's surroundings, and how these environments shape ways of seeing. Through photography, painting, and installation, the exhibition steps away from the classical independent art space environment and embraces white cube aesthetics, which in this instance are the remains of a former gallery. The works presented in the project investigate how the group's own history co-mingled with that of the space, can create structures that deeply influence the creative outcomes.

Through the exhibition, the project reconsiders the spatial implications and impact on art production that Brian O'Doherty addressed in his groundbreaking book "Inside the White Cube". Together with the work of Chua, Gloede, Johandi, and Tay, one of O'Doherty's seminal rope drawings that impacted his ideas formulated later in his book will be shown. In this way, the exhibition asks what it means to actively create a zone that questions the immediate demands of an art industry, to create a structure of criticality.

Progressive Disintegrations began in early 2020 out of the need to create a format that provides a space to exchange creative and artistic practices between Chua Chye Teck, Marc Gloede, Hilmi Johandi and Wei Leng Tay. The project aimed to open normally individual artistic and curatorial practices up to those of others, creating situations to explore and expand the participants' notions of their own practices.

PANEL DISCUSSION:  
SUNDAY, 16 JAN 2022, 2PM

**INSIDE THE WILD CUBE:  
ARTISTS AND CURATOR  
IN DIALOGUE**

FOR MORE INFORMATION  
AND REGISTRATION:  
[PROGRESSIVEDISINTEGRATIONS.COM](http://PROGRESSIVEDISINTEGRATIONS.COM)

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Inside the *Wild Cube* exhibition installation view. *"Desmond, 2005,"* without *Desmond*. Dimensions variable, archival pigment print, cardboard roll, metal clips, screws, 2021. (right)





Inside the Wild Cube exhibition installation view





Inside the *Wild Cube* exhibition installation view. *"Son, 2008," without son*. Dimensions variable, archival pigment print, painted wood, 2021. (center)





*Inside the Wild Cube* exhibition installation view. *"Kitty, 2015," without Kitty.*  
Dimensions variable, archival pigment print mounted on metal composite,  
painted wood, anti-reflective glass, wall paint, 2021. (center)



**[im]print** stands as the latest artistic endeavour from the Singapore art collective, Progressive Disintegrations. Marking their inaugural international collaboration, the collective partners with Thai artist Tanatchai Bandasak, whose conversation with members of Progressive Disintegrations first began during a residency in Singapore in 2019, and the Bangkok art space STORAGE.

Rooted in the building's historical context, this collaborative venture gives rise to an exhibition wherein the essence of print takes centre stage. STORAGE, situated within a former printing press in Bangkok, becomes the focal point of this exploration. Building upon Progressive Disintegrations' prior project in Singapore which examined the concept of the White Cube and the collective's deep interest with the unique spatial configurations of exhibition sites, this exhibition project dives into the intricate layers of printing and imprinting. Individually and collectively, members of Progressive Disintegrations delve into diverse aspects of the printing process, exploring the idea of print through various mediums such as photography, painting, installation, woodblock prints, performance, and published materials.

Together with guest artist Tanatchai Bandasak, the group contemplates how the site's history and the artists' individual practices can intertwine, giving rise to a project that melds architectural inquiry, memory, relational dynamics, and cultural exchange, all through an expansive lens of printed art forms.

This exhibition at Storage is the sixth presentation of resultant works, and invites the audience to spatially experience the outcome of this process and the correspondences and echoes in the works. The fifth iteration of the collaboration – a book installation developed prior to the exhibition - can be seen right in the entrance to the exhibition.

**[im]print**  
STORAGE Art Space  
Oct-Dec 2023

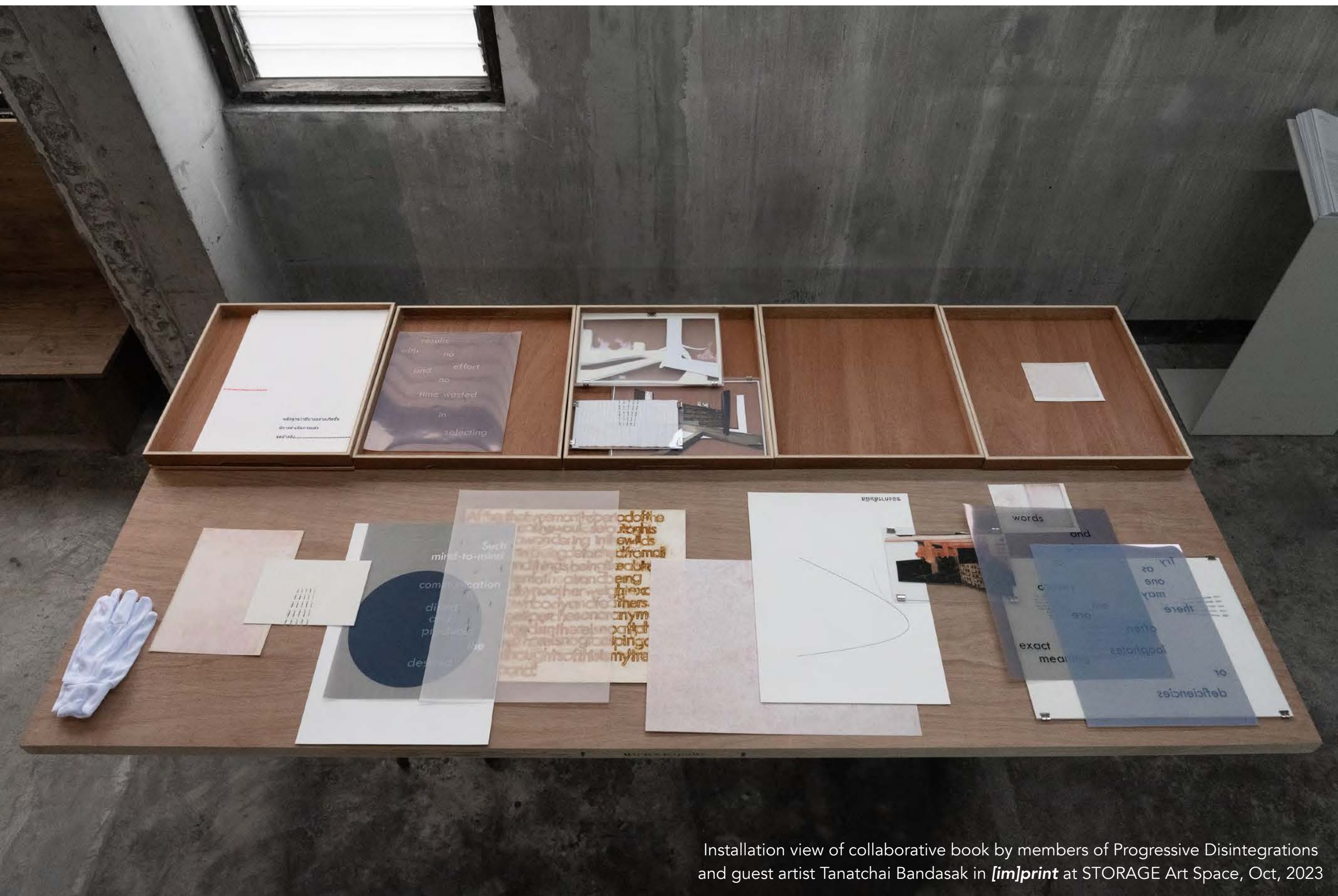
All STORAGE installation photos by Atelier 247





Installation view in *[im]print* at STORAGE Art Space, Oct, 2023





Installation view of collaborative book by members of Progressive Disintegrations and guest artist Tanatchai Bandasak in *[im]print* at STORAGE Art Space, Oct, 2023





Installation view in *[im]print* at STORAGE Art Space, Oct, 2023





Installation view in *[im]print* at STORAGE Art Space, Oct, 2023





Installation view in *[im]print* at STORAGE Art Space, Oct, 2023



What does it mean to make images in an uncertain present? Through photography, video and sound, Abridge reflects on the materiality of images and media, grappling with the vital yet tenuous presence of personal and shared pasts.

This project began through a series of interviews with people who migrated from southern China to Hong Kong between the 1960s and 2000s. Tay sought to develop her earlier body of work titled *The Other Shore* (2014-2016), which focused on portraits and narratives from a young generation of 'mainlander' migrants to Hong Kong. But in 2019, these narratives of historical displacement themselves became unmoored amid the protests, complicating conversations and personal networks. This dilemma exacerbated existing uncertainties about the need or ability to continue making familiar photographs and recordings from which to work.

*I've had problems taking photographs these last few years. I remember talking to you about how the encounters and interviews I had when I was working on The Other Shore, felt like so much more than the photograph. . .*

*I think the use of more space and objects has mainly to do with the image — how one encounters it, how one sees it, how one understands it . . . And that goes back to my frustration in working with photography and my wanting to just break it all up. How could I make more apparent how I was thinking about the photograph as I was working with it, to show the document as more than representation? <sup>1</sup>*

Developed between 2018-2021, the three parts of **Abridge** reflect a process of introspective, instinctive exploration, in which the artist's previous work becomes the subject. **Abridge** probes the materiality of Tay's process, through photography, video and sound. The central collection of images is a new body of C-type photographic prints made by rephotographing a corpus of images Tay made while living and working in Hong Kong as a professional photographer for over sixteen years from 1999. In that time, the former colony witnessed significant challenges and changes, many of which passed before her lens. Yet her camera also recorded corners of everyday life, liminal and fleeting moments. By reproducing and transforming parts of these images with her mobile phone — sometimes literally holding the slides and contact sheets in one hand, her phone in the other — Tay registers their presence as more than images, as artefacts, and in turn signals her insistent position in the present, echoed in the fluid reflections on their luminous surfaces. There is a sense of the uncanny in a familiar street or crowd, or the gesture of a boy lifting a mask to his face; flashes of collective memory that linger and are refracted through. This process parallels her initial conversations about displacements across time and space, partially recuperating these images and her complex position in this transversal landscape.

*I don't think working with space or putting images in an installation is a big shift away from images . . . The space frames the way the image is encountered, to make the image also tactile, embodied, atmospheric. <sup>2</sup>*

<sup>1</sup> This and the following excerpts from an email conversation with Wei Leng Tay, published in Krischer and Tay, 'Excerpts from a conversation', S. Perez ed., Crossings (NUS Museum, 2019), p.21-22.

<sup>2</sup> Wei Leng Tay, *ibid*, p.28-29.

## **Abridge**

(2018-2021)

c-prints of variable sizes, vinyl,  
video installation

Video Installation:

***Bus ride, Hong Kong to Zhuhai, 28/1/2019.*** (2021)

Single channel 16:9 video, colour, stereo sound. 36 min  
38 sec. Looped. Wood and diffusion filter screen.

Link to video:

<https://vimeo.com/579386661/56af525320>

All installation photos of Abridge by Zan Wimberley.  
Photos of artworks by Jessica Maurer.



### Tactility

Tay used her mobile phone to register both shifts in technology and her practice, but also the broader question of the way we see and interact with images today. This stages a kind of friction, in which Tay uses this now everyday (amateur) device to physically rediscover her 'professional' images. There is a slippage here between their status as images of the past and their presence as material artefacts, the physical vestiges not only of the past, but the technologies and processes invested in its documentation. This is reinforced by the taxonomical titles, each pedantically cataloguing where the original image was made, the precise film stock used, and sometimes the obsolescence of an earlier, once favoured, kind of film. Like those memories and meanings, such technologies are not so much lost as eclipsed.

Such an exploration of the role of photography and video in mediating not only the past but also the unfolding history of the present takes on material form in ***Live streaming, Prince Edward, 12/11/2019, 23:35:05-06. 25 frames per second, 1920x1080*** (2019). This work comprises 25 individual ink-jet prints, each showing a single frame from one second of video recorded from one of the live streams on evening television at the time. This precise number of images is based on the PAL ('Phase Alternate Line') video format, in which a picture is made of 625 interlaced lines of colour displayed at 25 frames per second, perceived as a smooth and continuous image by the human eye. Through this PAL structure, a format Tay shoots commercially as a regional standard, the material form of Live streaming, not unlike the C-type prints, intentionally references a particular media genealogy, foregrounding the coexistence and friction between digital and analogue processes and standards. There is a tension here between the suspended time of the photographic instant, and the montage movement between the collected frames; a closure that rests on the performance of viewing the work in the exhibition space. Moving back and forth between the frames, the narrative passage in time is difficult to reconstruct: do these extrapolated frames make this split second of the past any clearer? Meanwhile, in each still from this 'moving' image, above the fixed television, there is a barely discernible photograph, a framed photograph from one of Tay's earliest series, looking on like a spectre.

*Every night it would come on and everyone was doing it. You could stream it on your phone... I wanted to reflect this experience of watching.*<sup>3</sup>

These two bodies of photographic work orbit a single-channel video installation, ***Bus ride, Hong Kong to Zhuhai, 28/1/2019*** (2021), projected onto a light, hand-made screen, which floats in the space. Based on video documentation of a trip from the earliest part of Tay's research process, here we journey across the Hong Kong-Zhuhai-Macau bridge, embodying the camera. An engineering marvel, this mega infrastructure promises regional circulation, symbolically positioning Hong Kong in a network across the so-called 'Greater Bay Area'. Given the sheer scale of the bridge, however, our camera eye can only ever take in a fraction—a moment—of the

whole. Where ***Live Streaming*** makes time into space, here time seems suspended, on the contrary, by the sense of endless movement, a progress through liminal space in which one loses a sense of direction. The disorientation is echoed at intervals by flashes of other rephotographed images from the C-type series. Yet, not unlike the surface reflections on those images, grounding us in the present, the mundane chatter of the other passengers—a guy making phone calls, children eating snacks—lends the journey a casual, everyday ambivalence.

### Anascopia

In *What Photography Is*, James Elkins sets out to write 'against' Barthe's *Camera Lucida*, to grasp another 'sense' of photography. For Elkins, *Camera Lucida*, a persistent influence on theorizing and thinking of photos, is 'too full of light' to register the medium's other, 'inhumane' dimensions. Elkins seeks to recover or see what he terms 'hardnesses'; those surfaces over which our eye glosses in search of something else, something to interrupt or distract—a more uncomfortable presence than Barthes' punctum. Such a point registers or allows us to register our fears and desires; they offer a means of identifying the image—identifying with the image. In this light, any photograph forms a kind of mirror image. Without this, we fail to see ourselves, to relate, and eventually lose interest in seeing altogether. But what is it that we don't see?

Elkins wonders what would happen if he removed familiar modes of seeing from the equation, to defamiliarize his eye, so he writes out a series of 'farewells' to familiar genres, which invite familiar modes of seeing: farewell to family photos, to street photography, to 'found images', to photojournalism. Rather than leaving empty surrounding space, he uses the example of microscopic photography to literally illustrate his conception of 'the surround', a kind of fullness of that space we don't see. He pictures and describes a series of amoebic life forms, usually invisible in their watery universe, as evidence but also metaphor.

Sometimes the best strategy for changing a way of thinking is to just spend time looking differently. Catascopia, looking down into the world of small things, is inevitably anascopia, looking up from among those things and toward the world above—a world that is then somehow changed. Spend time pondering photographs of things other than people . . . and your habits of seeing will slowly become visible.<sup>4</sup>

The works in ***Abridge*** share the common features of being layered fragments, recaptured and layered again, intentionally revealing their making, their surfaces, as image-objects; and yet also register Tay's hand in their current state – in their currency. No longer informing as they once did, they reflect a past as only so many fragmentary glimpses, stubbornly refusing to form a nostalgic whole.

Olivier Krischer

<sup>3</sup> Interview with Wei Leng Tay, 15 April 2021.

<sup>4</sup> James Elkins, *What Photography Is* (Taylor & Francis, 2011), p.152.



Further reading:

Wei Leng Tay, Olivier Krischer, An abridged conversation in acts, in LASALLE College of the Arts' annual ISSUE 9 journal, April 2021.  
[https://irp.cdn-website.com/f0c95995/files/uploaded/TayKrischer\\_issue09.pdf](https://irp.cdn-website.com/f0c95995/files/uploaded/TayKrischer_issue09.pdf)

Olivier Krischer: Surface Tension: Hong Kong Photographs in Wei Leng Tay's Abridge Project in Trans Asia Photography (TAP) Review, Volume 10, Issue 2: Ten Years of the Trans Asia Photography Review  
<https://quod.lib.umich.edu/t/tap/7977573.0010.207?view=text;rgn=main>

Soo-Min Shim. "Mediating the Media: Politics and Place in Wei Leng Tay's Photo-Images" in Southeast of Now: Directions in Contemporary and Modern Art in Asia, Volume 5, Numbers 1 & 2, October 2021, pp. 359-364.

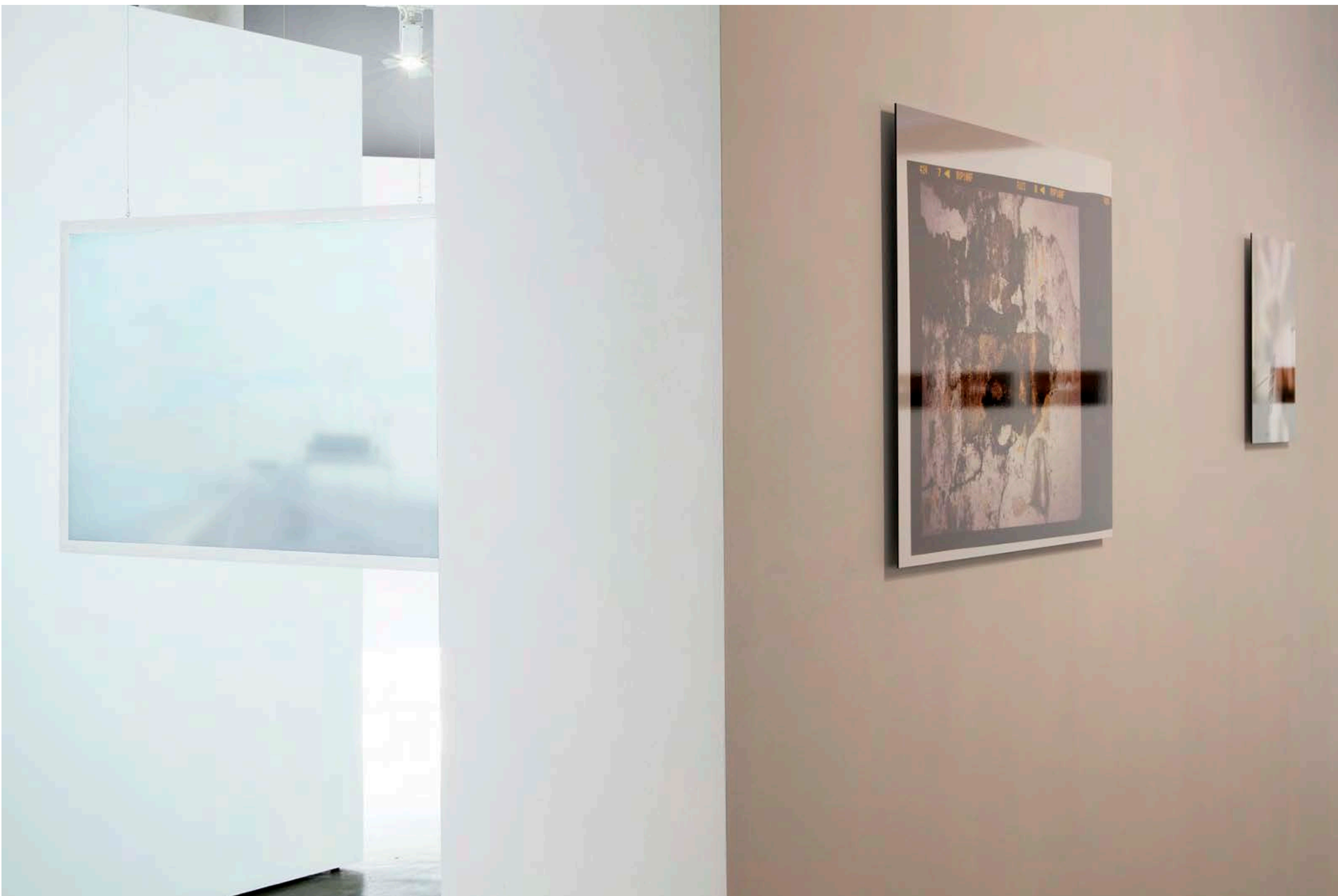
Kathleen Ditzig: LIVE STREAMING, PRINCE EDWARD, 12/11/2019, 23:35:05-06 in Osmos Magazine, Issue 20  
<https://www.osmos.online/wei-leng-tay>

Recordings of conversations:

Memory, media, escape, Hong Kong: Wei Leng Tay and Yung Ma in Conversation.  
<https://vimeo.com/652415188/2ea0b46888>

IMAGE HISTORY MEMORY PLACE: Wei Leng Tay and artist John Young AM in conversation. Moderated by Olivier Krischer. Link:  
<https://vimeo.com/543444471>





Installation view. From left to right: 1. *Bus ride, Hong Kong to Zhuhai, 28/1/2019*. 2021. Single channel 16:9 video, colour, stereo sound. 36 min 38 sec. Looped. Wood and diffusion filter screen. 2. *Missing sign, Kai Yuen Lane, date unknown*. Fujifilm RVP100F slide film (Kodak E100VS slide film discontinued), 120mm. 2019. 75x100cm. Digital c-print. 3. *Immigration Department, Wanchai, 1999*. Fujifilm RMS slide film, 135mm. 2020. 37.5x50cm. Digital c-print.





*Missing sign, Kai Yuen Lane, date unknown. Fujifilm RVP100F slide film (Kodak E100VS slide film discontinued), 120mm.*

2019. 75x100cm. Digital c-print

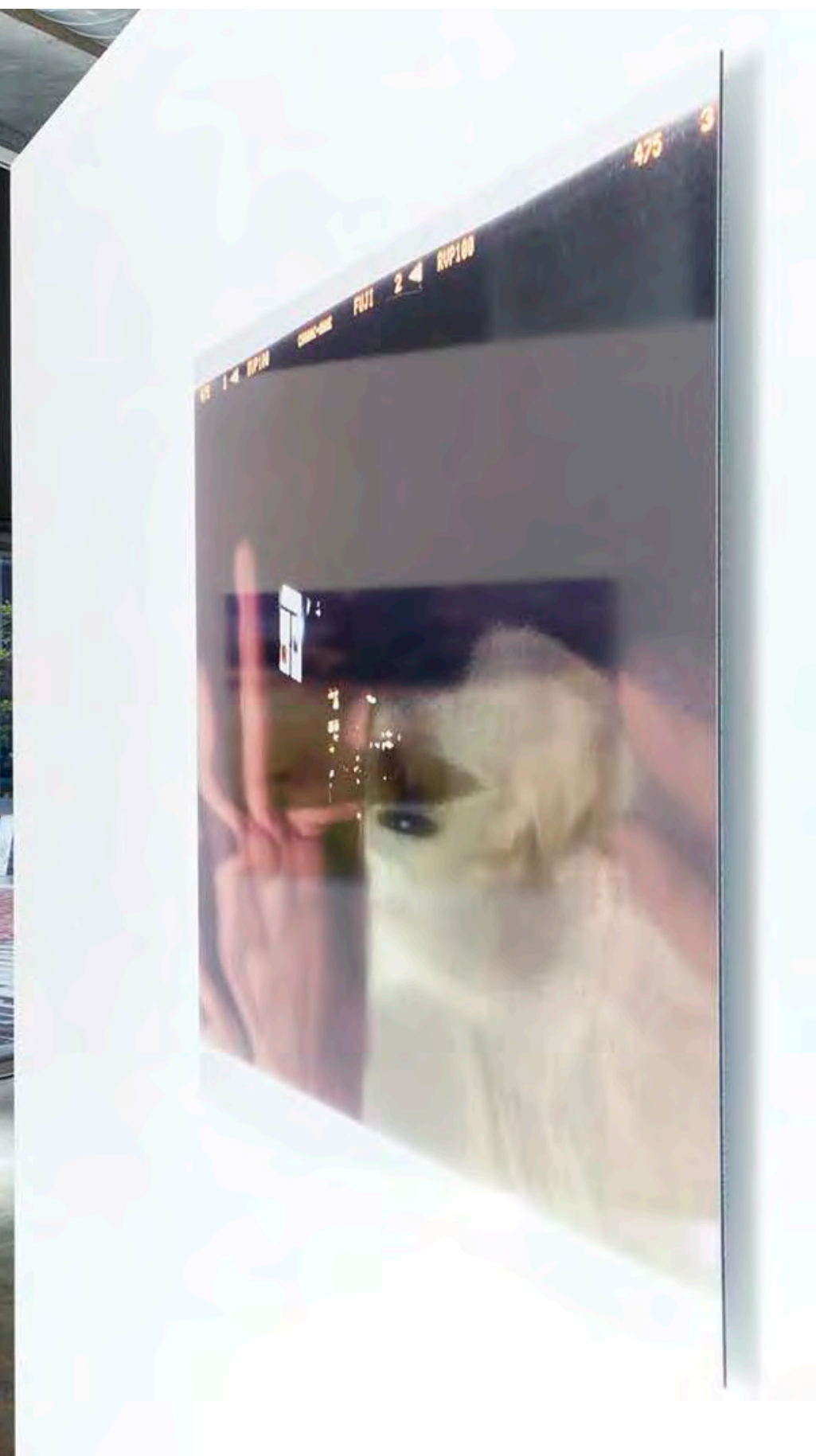




*Untitled (The Other Shore), Lohas Park, 2015. Fujifilm RVP100F slide film (Kodak E100VS slide film discontinued), 120mm.*

2020. 45x60cm. Digital c-print





Installation view. From left to right: 1. **A boy at Repulse Bay Beach during SARS, Repulse Bay, 2003. Kodak E100VS slide film, 135mm.** 2019. 75x100cm. Digital c-print. 2. **Residents' office, Upper Kai Yuen Lane, 2008. Kodak E100VS slide film, 120mm.** 2020. 45x60cm. Digital c-print. 3. **View from Kai Yuen Street, date unknown. Fujifilm RVP100F slide film (Kodak E100VS slide film discontinued), 120mm.** 2019. 90x120cm. Digital c-print.





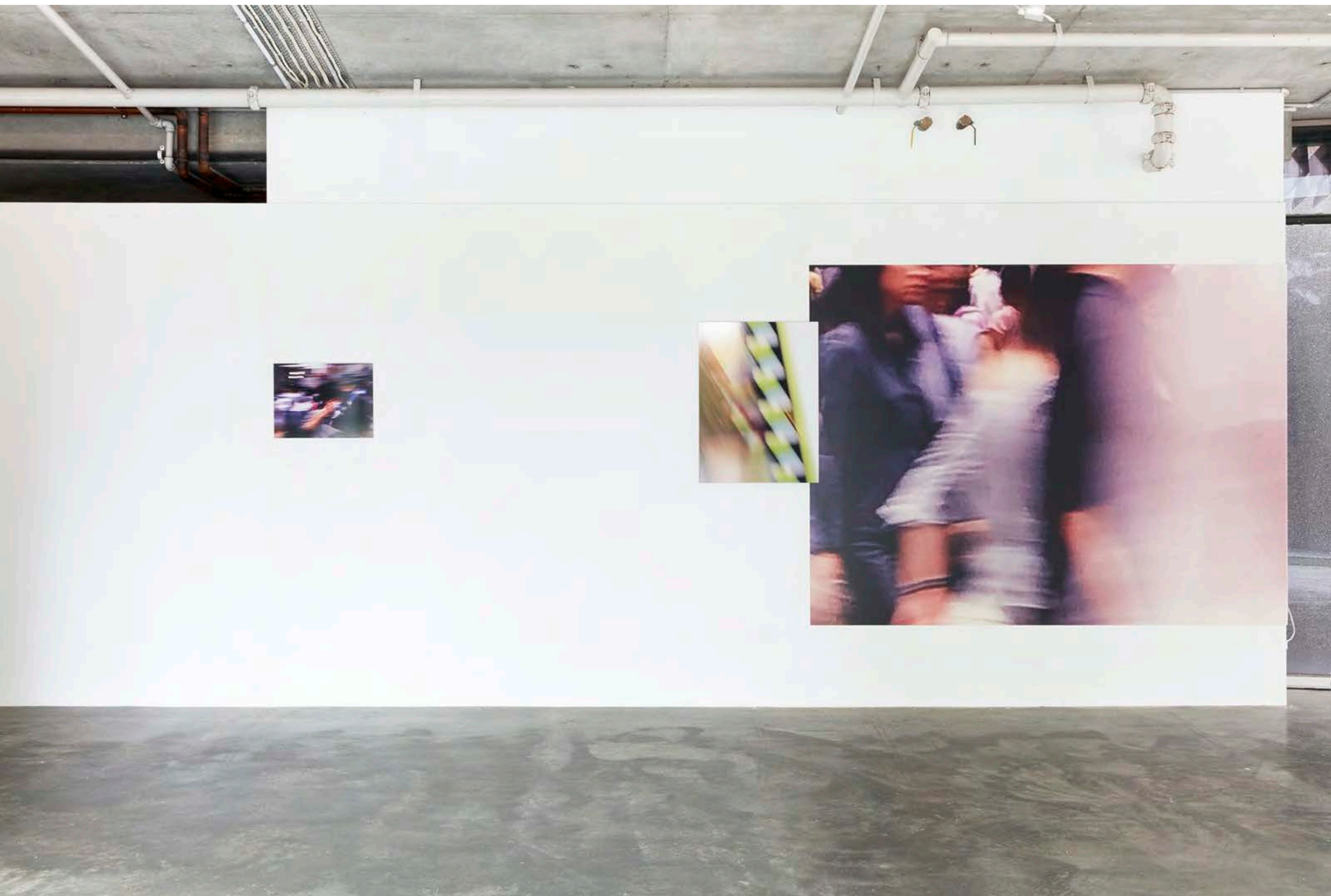
View from Kai Yuen Street, date unknown. Fujifilm RVP100F slide film (Kodak E100VS slide film discontinued), 120mm. 2019. 90x120cm. Digital c-print.





*Students, Queen's Road Central, 2003. Kodak E100VS slide film, 135mm.*  
2020. 37.5x50cm. Digital c-print. Installation view.





Installation view. From left to right: 1. **Students, Queen's Road Central, 2003. Kodak E100VS slide film, 135mm.** 2020. 37.5x50cm. Digital c-print. 2. **Queen's Road Central II, 2003. Kodak E100VS slide film, 135mm.** 2020. 80x60cm. Digital c-print. 3. **Office crowd, Queen's Road Central, 2003. Kodak E100VS slide film, 135mm.** 2020. 180x240cm. UV Inkjet print on vinyl.





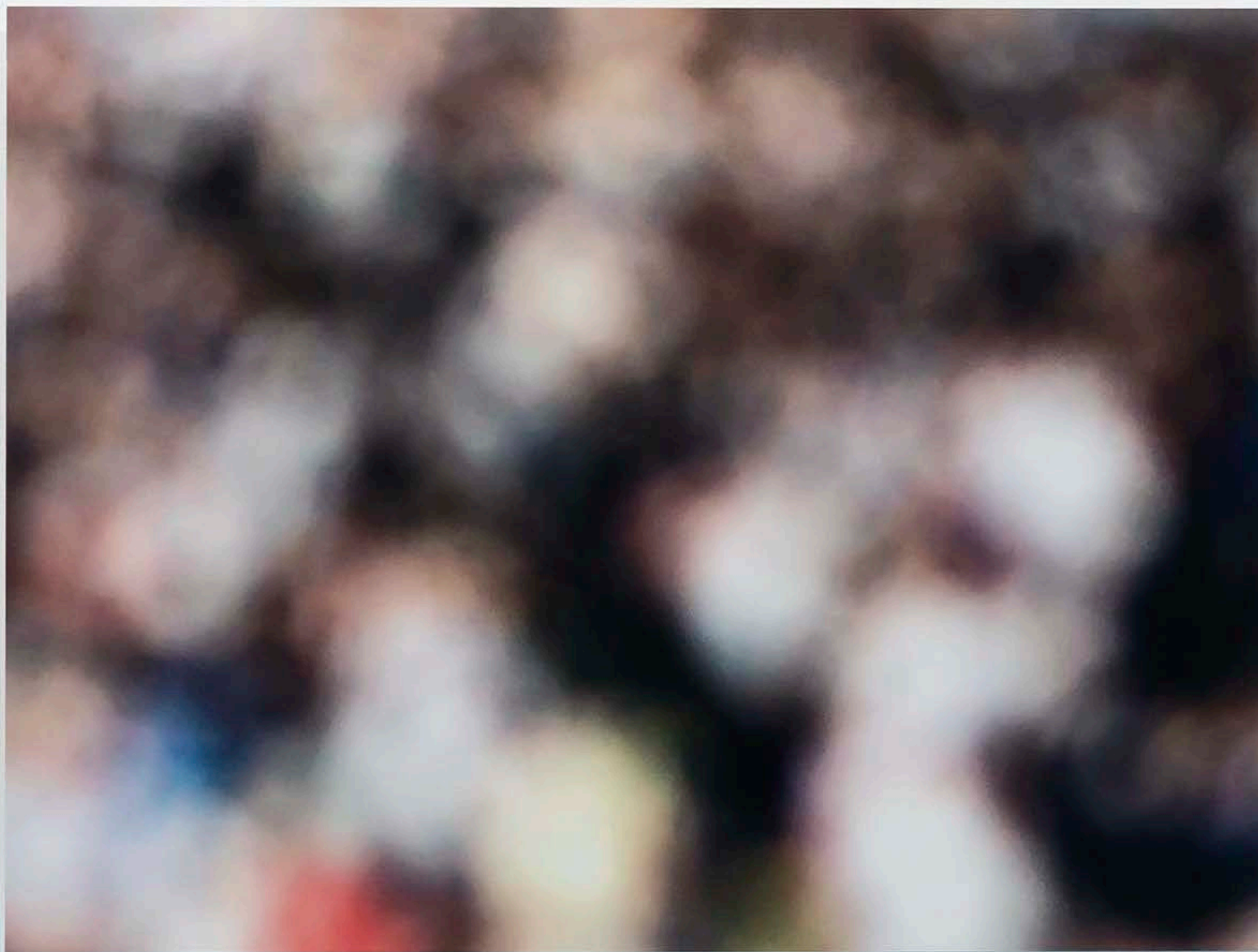
Article 23 protest II, Causeway Bay, 1/7/2003. Contact sheet, Kodak Portra 400VC negative film, 135mm. 2019. 45x60cm. Digital c-print





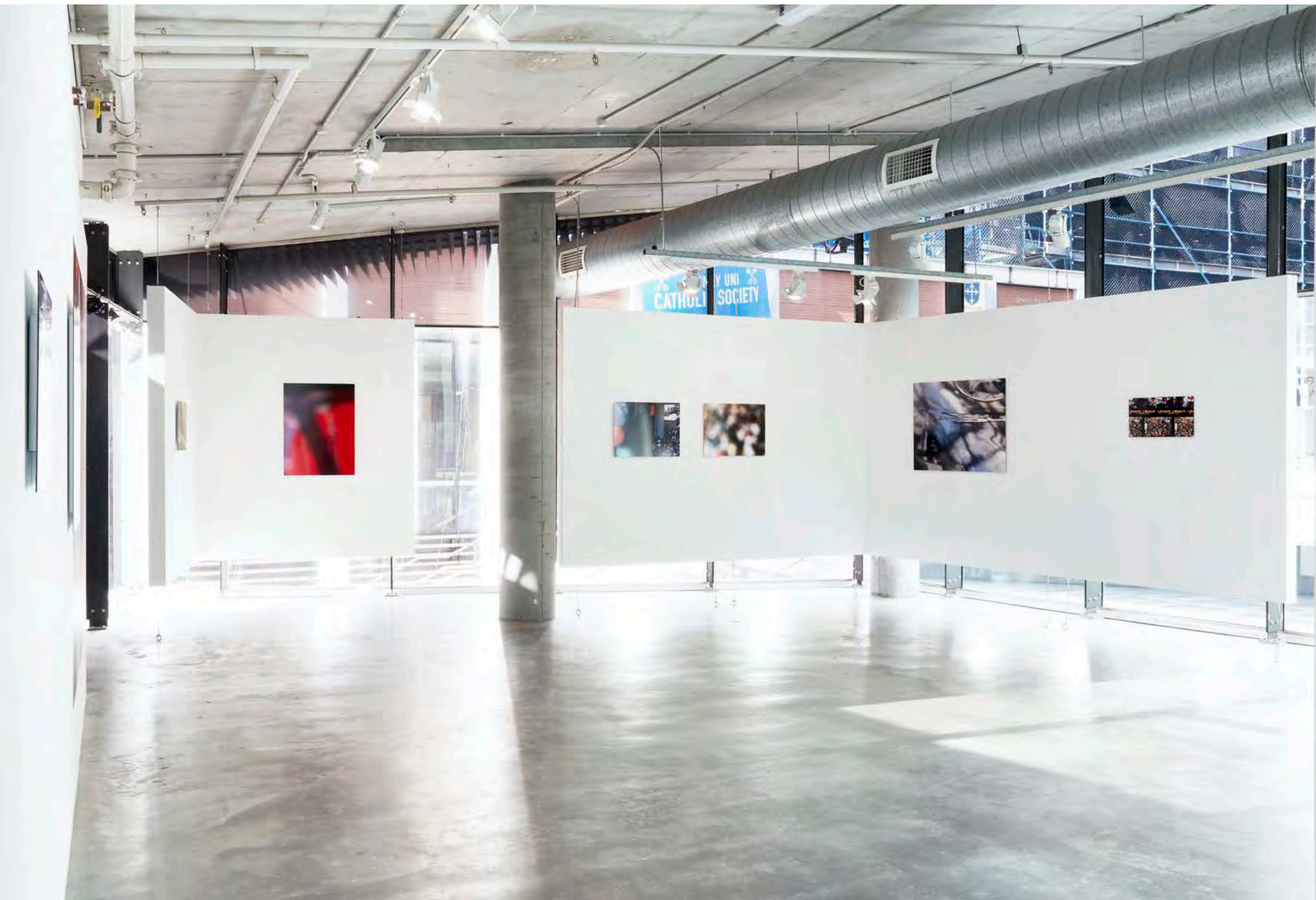
*Article 23 protest I, Causeway Bay, 1/7/2003. Contact sheet, Kodak Portra 400VC negative film, 135mm. 2019. 45x60cm. Digital c-print*





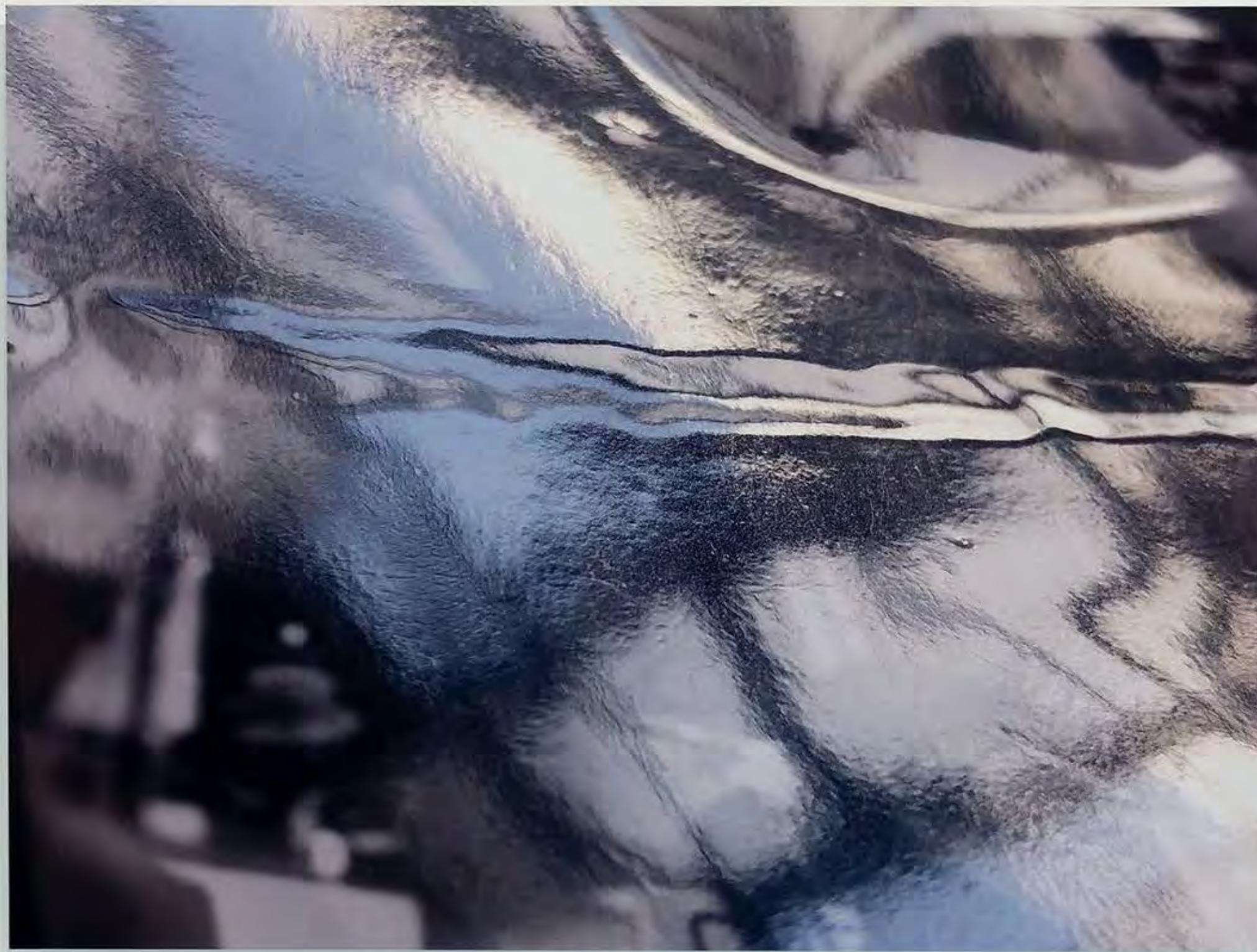
*Article 23 protest III, Causeway Bay, 1/7/2003. Contact sheet, Kodak Portra 400VC negative film, 135mm. 2019. 45x60cm. Digital c-print*





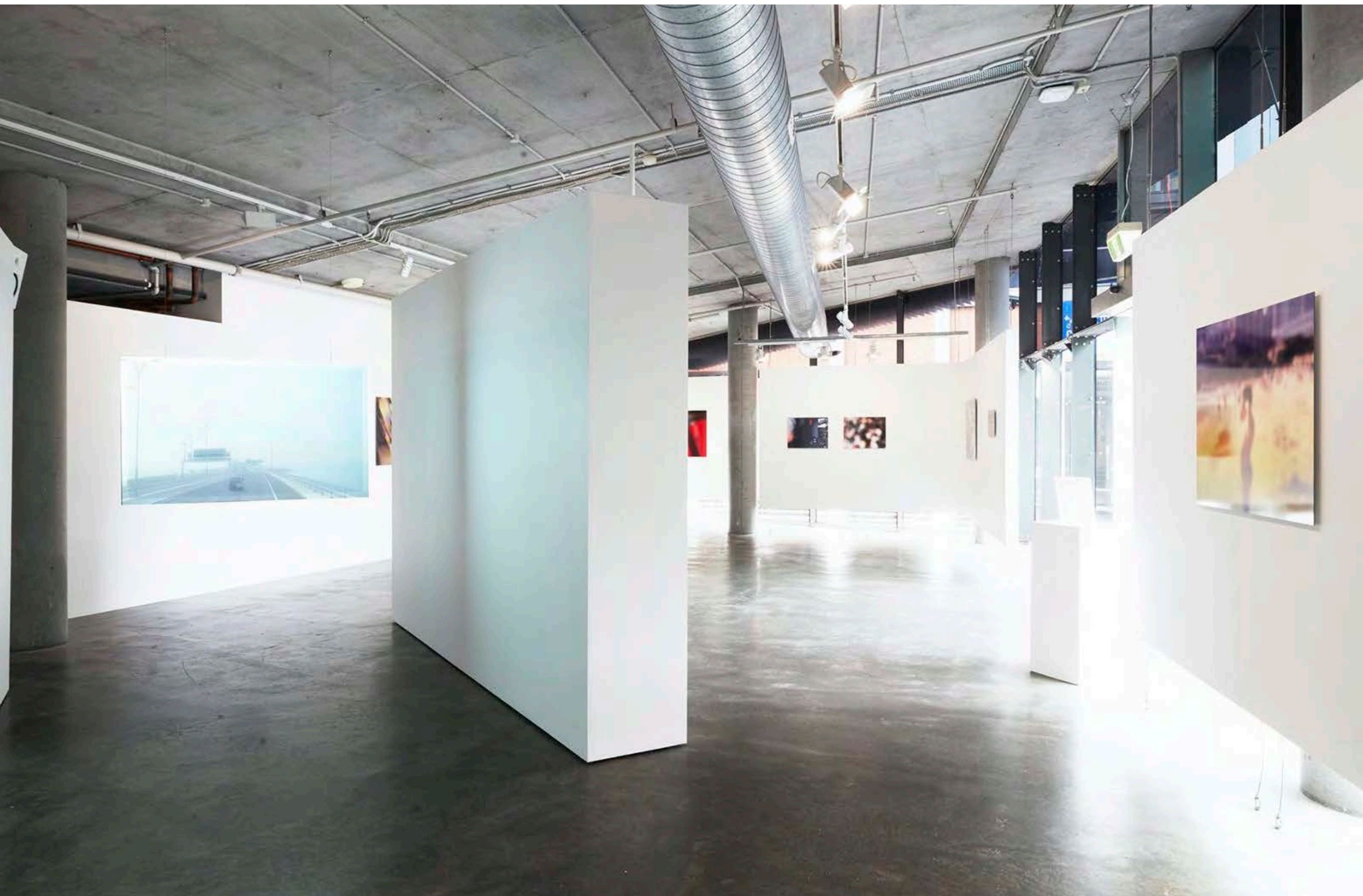
Installation view. From left to right: 1. **Grocery store, Tung Lo Wan Road, date unknown. Kodak E100VS slide film, 120mm.** 2020. 80x60cm. 2. **Article 23 protest I, Causeway Bay, 1/7/2003. Contact sheet, Kodak Portra 400VC negative film, 135mm.** 2019. 45x60cm. 3. **Article 23 protest III, Causeway Bay, 1/7/2003. Contact sheet, Kodak Portra 400VC negative film, 135mm.** 2019. 45x60cm. 4. **Causeway Bay, 2001. Contact sheet, Kodak Tri-X 400 negative film, 120mm.** 2020. 75x100cm. 5. **Article 23 protest II, Causeway Bay, 1/7/2003. Contact sheet, Kodak Portra 400VC negative film, 135mm.** 2019. 45x60cm. All prints are digital c-prints unless stated otherwise.





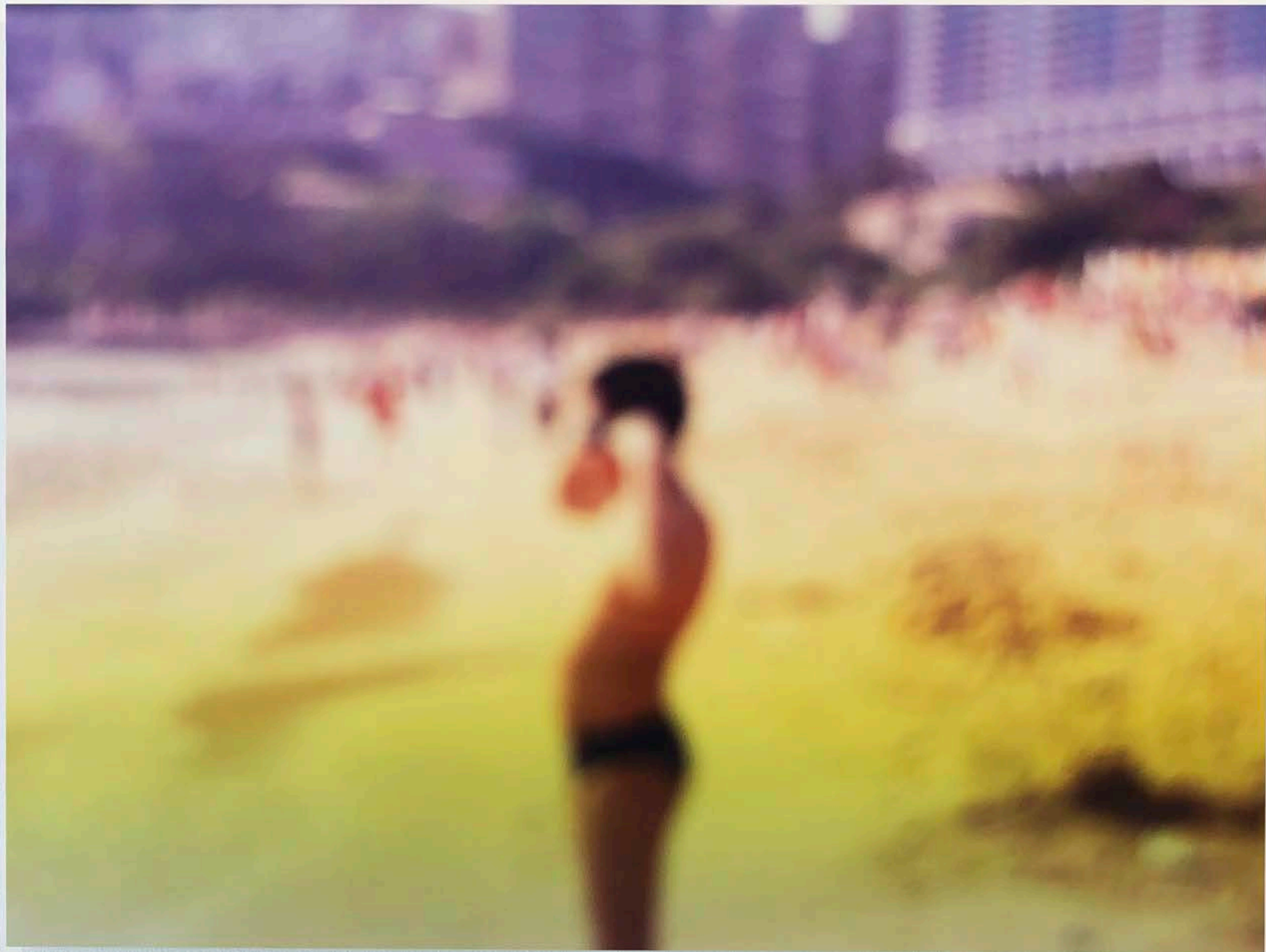
*Causeway Bay, 2001. Contact sheet, Kodak Tri-X 400 negative film, 120mm.  
2020. 75x100cm. Digital c-print*





Installation view. From left to right (Only works in full view captioned): 1. ***Bus ride, Hong Kong to Zhuhai, 28/1/2019***. 2021. Single channel 16:9 video, colour, stereo sound. 36 min 38 sec. Looped. Wood and diffusion filter screen. (excerpt: <https://vimeo.com/537075608>) 2. ***Article 23 protest I, Causeway Bay, 1/7/2003. Contact sheet, Kodak Portra 400VC negative film, 135mm***. 2019. 45x60cm. 3. ***Article 23 protest III, Causeway Bay, 1/7/2003. Contact sheet, Kodak Portra 400VC negative film, 135mm***. 2019. 45x60cm. 4. ***A boy at Repulse Bay Beach during SARS, Repulse Bay, 2003. Kodak E100VS slide film, 135mm***. 2019. 75x100cm. All prints are digital c-prints unless stated otherwise.





*A boy at Repulse Bay Beach during SARS, Repulse Bay, 2003. Kodak E100VS slide film, 135mm.  
2019. 75x100cm. Digital c-print*



*Live streaming, Prince Edward, 12/11/2019,  
23:35:05-6. 25 frames per second, 1920x1080  
(2019)*

14.06x25cm.

25 Archival pigment prints.

Exhibited in **Abridge** solo exhibition at  
University of Sydney Verge Gallery, Australia,  
and WMA Space, Hong Kong, in 2021.

Installation photos courtesy WMA Space





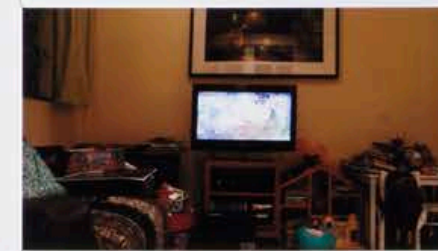
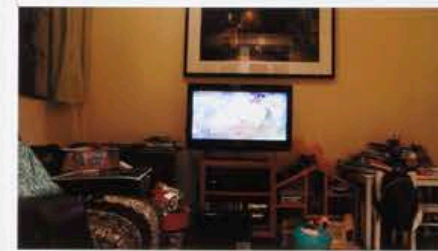
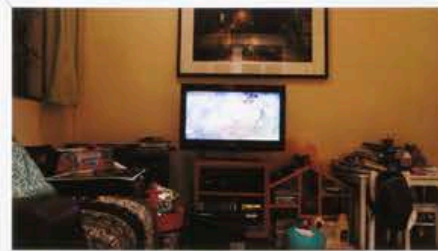
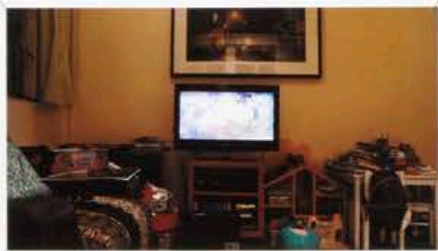
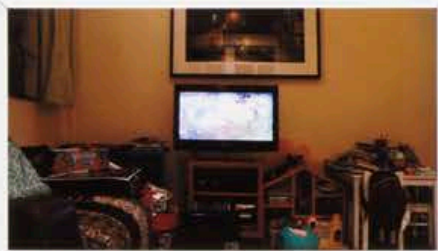
Installation view. **Live streaming, Prince Edward, 12/11/2019, 23:35:05-6. 25 frames per second, 1920x1080.** 2019. 14.06x25cm. 25 Archival pigment prints.





Detail. *Live streaming, Prince Edward, 12/11/2019, 23:35:05-6. 25 frames per second, 1920x1080.* 2019. 14.06x25cm. 25 Archival pigment prints.





Installation view. Detail. **Live streaming, Prince Edward, 12/11/2019, 23:35:05-6.**  
**25 frames per second, 1920x1080.** 2019. 14.06x25cm. 25 Archival pigment prints.



This work is a video installation of an interview with a Chinese woman from Liaoning province, China, who migrated to Karachi, Pakistan, after her marriage to a Pakistani man. In the video, she discusses her marriage and what she gave up. The work touches upon how one emotionally and psychologically deals with the decisions one makes, and weaves in a migratory narrative that coexists with an economic one more commonly tied to China's economic and political influence with the One Belt One Road initiative in Pakistan. At the same time, the video installation uses the relationship that is formed between the moving image, text and voice, language (Mandarin and English) and translation to question what is happening between the interviewer and the interviewee. The movement that is asked of the viewer around and between the screens brings the idea of migration into the space and asks the viewer how he/she/they want to understand, engage and watch the subject and image in the installation.

The documentation photos depict the installation in an unfinished form. The final screens are hung in a similar manner in terms of size and positioning, but are made with wood frames and light filters.

Link to video:

<https://vimeo.com/525601660/7b2424c8c6>

***Untitled (Pakistan. China)***

(2017-2019) 11min 40 sec, looped  
two-channel projection

Exhibited at NTU CCA Singapore  
Open Studios in 2019.





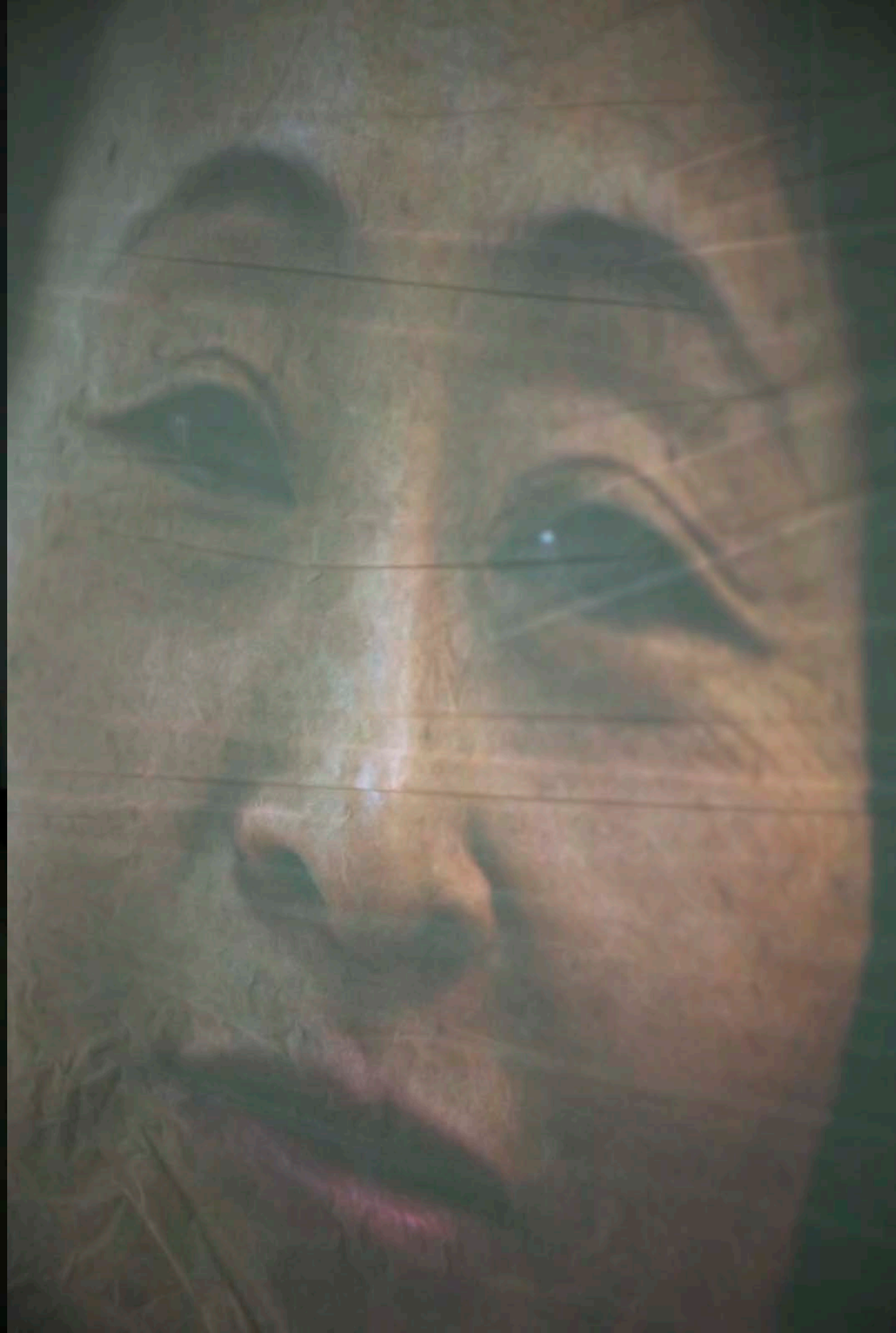
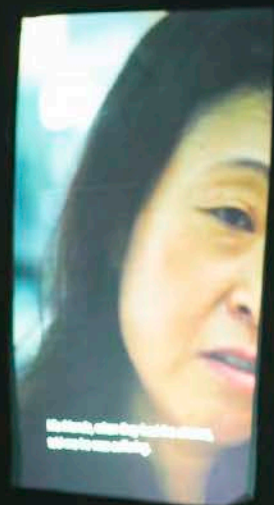
*Untitled (Pakistan. China)*

(2017-2019)

2-channel projection, 2-channel sound, wood and filter screen, 11 min 40 sec  
looped

Installation view during NTU CCA Residencies OPEN,  
29+30 June 2019. Courtesy NTU CCA Singapore.





*Untitled (Pakistan. China)*

(2017-2019)

2-channel projection, 2-channel sound, wood and filter screen, 11 min 40 sec  
looped

Installation views during NTU CCA Residencies OPEN,  
29+30 June 2019. Courtesy NTU CCA Singapore.





*Untitled (Pakistan. China)*

(2017-2019)

2-channel projection, 2-channel sound, wood and filter screen, 11 min 40 sec  
looped

Installation view during NTU CCA Residencies OPEN,  
29+30 June 2019. Courtesy NTU CCA Singapore.



*'I was a different type of man back then'* is based on a conversation between myself and a man about his decision to give up his relationship with a woman in India, return to Pakistan, and marry the woman who was chosen for him by his family. The single channel projection comprises photographs taken now of him and his family, as well as photographs he showed me of a time past in India. The images are projected onto one layer of glassine and one layer of tracing paper, and the edges fall onto a third layer - the wall beyond. The layers, differently sized, simultaneously erase and emphasise different people and relationships in the photographs. The fragile papers move as audiences move around the installation, changing the focus of the image, and size of the image on the screens, alluding to the unfixed nature of memory and the story retold. The words 'I was a different type of man back then' in Urdu, spoken as he tried to remember, are cut into the first small letter-sized screen (made of tracing paper) in a lateral inversion, making the words legible from between the edges of the 3rd layer of the projection and the second.

Vimeo link to video of installation: <https://vimeo.com/181603208>

*I was a different type of man back then* (2015-2016)

Single-channel projection, glassine, fishing wire, tracing paper



***I was a different type of man back then***  
(2015-2016)

Single-channel projection, glassine,  
fishing wire, tracing paper

Installation view at Cemeti Art House, 2016








***I was a different type of man back then***  
(2015-2016)

Single-channel projection, glassine,  
fishing wire, tracing paper

Installation view at Cemeti Art House, 2016





***I was a different type of man back then***  
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***I was a different type of man back then***  
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Single-channel projection, glassine,  
fishing wire, tracing paper

Installation view at Cemeti Art House, 2016



***I was a different type of man back then***  
(2015-2016)

Single-channel projection, glassine,  
fishing wire, tracing paper

Installation views at Cemeti Art House, 2016

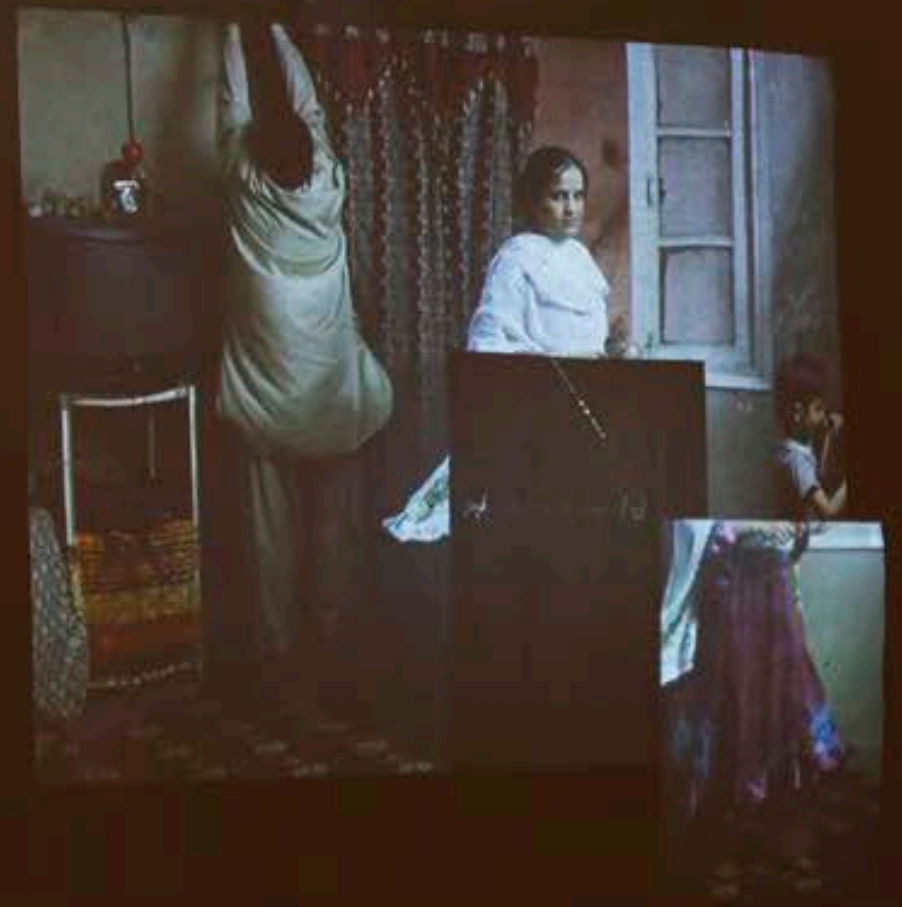




***I was a different type of man back then***  
(2015-2016)

Single-channel projection, glassine,  
fishing wire, tracing paper

Installation view at Cemeti Art House, 2016

























**The Other Shore** is a story of a new generation of Chinese migrants in Hong Kong. Young Mainland Chinese have been migrating to Hong Kong from across China, leaving their homes because of family business, or in search of better education and career prospects. In Hong Kong, they find themselves in majority Chinese and increasingly tense environments, often confronting entrenched ideas regarding 'Mainlanders'. I worked with mainly young professional or student Mainland Chinese in their twenties and early thirties who are reflective of the surge in this particular immigrant demographic in the last decade. The interactions, which culminated in audio interviews and photography, asked how movements affect how one conceives of one self - how national and family histories and narratives converge with one's memory, how they are affected by everyday relationships, and how contemporary conditions, be they social, economic or political, create a discordant interiority that inadvertently shape the participants in the project. **The Other Shore** was created via a methodology of encountering, interviewing, photographing, hearing, seeing and unseeing, and questioning. In **The Other Shore**, the participants are not named and the image and text/audio elements are unlinked. These create an anonymity and a sense that what is said and the experience recounted can be heard in much of Hong Kong. Through this anonymity and the relationship between the images and audio/text, a dissonance between what is said and what is seen is created. Through this dissonance, the idea and fluidity of the migrant identity in Hong Kong, the relationship that many Hong Kongers have to this migrant identity, and the complex relationship between Hong Kong and China are questioned.

**The Other Shore | 彼岸**  
(2014-16)

Transparencies in Lightboxes of variable sizes, audio installations of variable durations

All works untitled





***The Other Shore | 彼岸***  
(2014-16)

Transparencies in Lightboxes of variable sizes, audio  
installations of variable durations

Installation view at the Jut Art Museum, Taipei, 2018.  
Photo courtesy Jut Art Museum.





***The Other Shore* | 彼岸**  
(2014-16)

Transparencies in Lightboxes of variable sizes, audio  
installations of variable durations

Installation view at the Jut Art Museum, Taipei, 2018.  
Photo courtesy Jut Art Museum.





**The Other Shore | 彼岸**  
(2014-16)

Transparencies in Lightboxes of variable sizes, audio  
installations of variable durations

Installation view at the Jut Art Museum, Taipei, 2018.  
Photo courtesy Jut Art Museum.





**The Other Shore | 彼岸**  
(2014-16)

Transparencies in Lightboxes of variable sizes, audio  
installations of variable durations

Installation view at the NUS Museum, Singapore, 2018.







Transparency in Lightbox, 40x50cm





Transparency in Lightbox, 80x100cm



香港其實本身是一個移民城市來的，就是多與少也好，這一代會少一些。他們的上一代與大陸都會有關係。可能是他們Daddy媽咪在大陸，或者他們甚至是小時候在大陸[長大]，類似這樣。但倒過來說，他們來到這裡，好像一段足夠長的時間以後，他們就會忘記了這件事情。在我的角度來看，我覺得我的舅父忘記了這件事情，我媽媽忘記了這件事情。於是他們就單純的站在一個，嗯，與大陸人不一樣的角度來看所有的事情，所以就變成是令到香港看大陸這件事情[的時候]更加的疏遠。就連曾經跟大陸非常親密的人都會突然間[覺得自己]跟大陸是不一樣的——我跟他們是不一樣的——好像隔岸觀火一樣的一種看法去看所有的事情。其實[這種態度]令香港人和大陸的距離，都還是很遠，我自己是這樣覺得。所以說，回歸了，但是人心未歸。可以這麼說。

Hong Kong is actually fundamentally a migrant city. The older generation invariably has some kind of relationship with China—perhaps their mum and dad are in China, or maybe they themselves grew up there. But then, after they have been here for long enough, they forget about that. In my opinion, I feel my uncle has already forgotten this, my mum too. So then they take an entirely different position from Mainland Chinese people on everything, and this adds to the sense of distance Hong Kong feels from China. Even people who were once intimately tied to China will think they are different from Mainland Chinese, presuming 'I am not the same as them'—as if they are watching the fire from the other shore, on everything Chinese. This really creates a vast gap between Hong Kongers and Mainland China. That's how I feel. You could say, the city has returned, but not the heart.





Transparency in Lightbox, 56x70cm





Transparency in Lightbox, 80x100cm



但是其實，我記得那個時候內地呢，你帶紅領巾上學啊，你國民教育啊，你共產黨那套呢，你是讀書的去讀咯，就是你系要buy這套的，讀書去讀。嗯，但是不需要你daily life去practice呢一個，共產黨的精神。它只不過是好像.....就是有些科目呢，你讀了是為了考試。可能以前聖經科啊那樣，讀了就單單為了考試，你不會說真的daily practice聖經那樣。就是都是這樣咯，就是你只不過是一個正常的人那樣生活咯，共產黨是完全不會影響到你的生活的。但是香港人完全不是這樣想的，就覺得有共產黨一天呢，就不會可以好好的生活。就是他覺得呢，每件事情都關政府的事，但是不是這樣的咯。可能是。。。嗯。。。你只需要正常的生活。

你是崇尚那種共產精神，只不過是口頭上咯，不是嗎? 就是你不可以說中國現在還是奉行共產主義的嘛。所有事情都是資本主義的啦，是嗎? 你有競爭就可以賺到錢咯。就是一個很資本主義的環境。就是我覺得香港人是bias了那種政府那種手法咯。從頭到尾都沒用過共產的手法咯。它個黨，只不過叫共產黨咯，它其實可以改名的啊，是不是改了名你們就能接受。就是只不過是一種手法嘛，是的。

But I remember when I was in China, wearing the red scarf to school, studying patriotic things. When you learnt about Communism, it was all part of your studies; it wasn't something you needed to practice in daily life, like practicing the Communist spirit. It was just a subject, like something you study for an exam. Perhaps it's like Bible studies once was. You don't really practice what is said in the Bible everyday. It's just like that. You still lead your life as a regular person; the Communist Party didn't really affect your life. But Hong Kongers don't see it that way at all. They think that as soon as the Communist Party is here they won't be able to live a good life anymore. They think everything is related to the government. But that's not the case. You just need to live normally.

Nowadays, people just pay Communism lip service. You can't really say China still upholds Communism. Everything's capitalist now, right? If you are competitive, you will make money. It's a very capitalist environment. But I think Hong Kongers are biased against this government and it's methods. But from the beginning, they've [i.e. China] never really used Communist methods. The Party is called the Communist Party, but they can change their name, right. If they change their name, will Hong Kongers accept them then? It's just a method, that's all.





Transparency in Lightbox, 56x70cm





Transparency in Lightbox, 80x100cm





Transparency in Lightbox, 100x125cm





Transparency in Lightbox, 80x100cm





Transparency in Lightbox, 56x70cm





Transparency in Lightbox, 100x125cm



