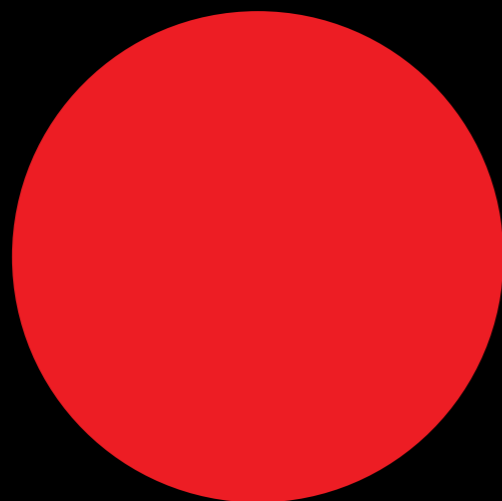




COS•MO

To
cut or
not
to paste,

that
is
the
question



REC

COS•MO

The Constant Self-Recording Mode

Curated by Gilles Massot, in collaboration with

Akira Takahashi, Allysa Sing Zhi Bing, Andreas Schlegel, Benjamin Ziggy Lee, Bradley Foisset, Bureau One (collective), Carrie Lam, Charles Lim, Filip Gudovic, Guillaume Leclercq, Isabelle Desjeux, Jacqueline Sim, Jasper Yu, Kee Ya Ting, Kevin Tan Bo Xi, Kim Ji-Yoon, Koh Nguang How, Leonard Yang, Lim Shengen, Marcel Gaspar, Nel Lim, P. Nicolas Ledoux, Ruben Hashim, Ryf Zaini, Shaun-Joel Liew, Tan Chee Hon, Teow Yue Han, Urich Lau, and Vanessa Ban.

Simultaneum, a collaborative performance on 12 Nov 2013
by Melissa Quek, Khalid Al Mkhlaafy, Brian O'Reilly, and Gilles Massot.

Brother Joseph McNally Gallery
Institute of Contemporary Arts Singapore
LASALLE College of the Arts
Fri, 8 Nov – Sun, 24 Nov 2013

Essays

Introduction

Gilles Massot

In summer 1977, I completed an artwork in which I was laying the basis of a life long research. The mixed media work, later titled "Time Frame", was combining photography and drawing and aimed to explore the respective relations of these two mediums to time and space. More significantly, this work was the reflection of a question that had slowly come to haunt me: *what is photography doing?* It rested on the intuition that besides the obvious images and the things they represent, there was something mysterious to photography that hadn't been quite perceived yet, much less explained. Little did I know, that at about the same time, another person with much more authority and expertise than myself was coming to the same question, a question which Roland Barthes clearly formulated in his seminal book *Camera Lucida* (1981) in relation to the legendary photograph of his mother in the winter garden.

The question led me through many years of works and explorations. But it is only in the early 2000, when I started teaching as an art lecturer in LASALLE, that a clear answer began to take shape. In order to teach, I had to go back to what I had learnt in school, and so I began to revisit the history of photography. By then the world was experiencing a revolution like none other before: within just a few years, the Internet had become a daily tool of communication. And with the years of experience behind me to help me read History's scenario, the role played by the invention of photography in that revolution began to emerge: photography had initiated the contemporary perception of time and space thirty years before electricity had started changing anything to the way humans live: it had started 'recording'. Not just making records of things in a manual way as it had been the case until then, from the early days of the painting in the cave. It had started literally recording a moment in time, detaching it from the time space-continuum, to make it float in its own time-space dimension. Confronted with the surge of immediacy in communications on both TV and Internet, I chose, in 2003, to call this phenomenon the Constant Self-recording Mode.

This transformation of the time-space perception was at first slow and fragmented, but it quickly gathered momentum. In 1826, Nicéphore Niepce managed to visually freeze the passing of time by recording an image using the action of light onto a chemical substance. In 1877, Thomas Edison invented the phonograph that allowed the recording of sound. In 1888, Louis le Prince used the paper film invented by Eastman to shoot the first motion picture and still photographs could recreate the illusion of movement. Early 20th century saw diverse experiments in projected images and recorded sound, which eventually became the 'talkies' in 1923. John Logie Baird gave the first demonstration of a working electromechanical television network in 1926. Developments in electronic and electromagnetic technology resulted in the "instant replay" by Tony Verna in 1963. In the 1990s, live-feed took on an altogether different dimension with the development of both 24 hour channel news and the World Wide Web. By the turn of the 21st century, the electronic prosthesis known as a 'hand phone' was equipped with all the recording devices needed to do just that: constantly recording the life we live. At this very moment, thousands of images, sounds and videos are recorded on one side of the world and played on the other, often in real time. The world isn't just looking at itself existing as if in a mirror; it is constantly recording itself onto itself, as if the mirror had developed a memory of its own.

This process of record/replay is nowadays used extensively in contemporary art practices to talk about topics such as identity, gender, and other social-political issues. Yet, although it has had such a decisive impact on our life, practitioners rarely investigate the process itself. Much is written and shown in relation to the new form of communications from a semiotics point of view. But the very process of 'recording' and 'replaying'; so central to this phenomenon, is hardly ever given the importance it deserves from a phenomenological point of view. The record/replay process now so ubiquitous is after all strangely similar to another function that has become an integral part of our daily life through the use of computers: the cut and paste function that allows the instantaneous transfer of information. What is happening to the world through the on-going process of record/cut and

replay/paste central to the use of these mediums? The exhibition COS•MO might not have quite found clear-cut answers, but it hoped to ignite the need to raise the question.

This workshop exhibition-event gathered works of all sorts: photographs, videos, installations, interactive works, sonic pieces, performances, and texts; all dealing with the theme of the Constant Self-recording Mode in literal or metaphoric ways. They were selected after submission through a call for proposal, or chanced upon while the preparations for the show were still going on. Some were especially created for the show, others the subject of a repeated presentation. The process of selection tried to widen the understanding of the topic as much as possible; for example, raising the question of what the value of a recording is without a replay, or even including the linguistic peculiarity that sees the same word used for the action of recording an event, and the designation of an outstanding achievement: to record a record.

These works by 30 over artists were assembled and staged to create an immersive environment inviting the visitor to reflect on the journey already completed and the wonders awaiting us in the future. Rather than presenting them as individual works placed side by side, I was hoping that they would be perceived as whole, speaking as one voice of a phenomenon that concerns all of us. And indeed, one of the most positive feedback I received on the opening night was that the exhibition had "a very democratic feel". Most of all, it reflected on the past, but was wholly exempted from any form of nostalgia.

The invention of mechanical means of recording that took place in the 19th century arguably brought about a decisive qualitative change to the human perception of time and space and its representation of the world that contemporary language isn't reflecting on yet. In all these works, as in the lives that many of us live today, the cut and paste method plays a paramount role. Through the 'self' of the individuals, the 'self' of the World looks at itself emerging in a way unlike anything that has existed before, resulting in a society in which "To cut or not to paste" has become "the Question".

Constant Self-recording Mode: New "Mode" of History, New Politics of "Self"

Oleg Korovin

The concept of the Constant Self-recording Mode (COS-MO), – decidedly novel in so many ways, – seemed eerily familiar when I first encountered it. The familiarity was there before I knew the reason behind it. The idea at the core of COS-MO is that our culture – the state of global humanity – has reached a qualitatively new level, where, through no one's particular intention, the totality of lenses simultaneously looking at the world, and the light-capturing elements behind those lenses recording the world, and the minds making sense of what is recorded – has become so great, that the recording is now constant and all-encompassing. And that creates a "mirror" – mosaic, but essentially complete – in which the world continuously reflects – and not just passively, but with keen attention directed at every fragment of the mirror. The world became capable of both seeing itself – there is an image to see, – and looking at the newly emerged image – there is subjectivity to witness it. While COS-MO was originally hailing from the worlds of art (the image) and science (the reality of the image) – I saw it first through my own habitual lens: that of the philosophy of history and politics. COS-MO was right at home in that conceptual space. No stretching or forced similes were needed: upon the briefest inspection, the Constant Self-recording Mode revealed itself as a practical, actionable way to conceptualize the global historical subjectivity – with appropriately historic consequences. But because, like everything, COS-MO is a concept, what it can do requires understanding first – and only then will it start doing it. To that end, let us attempt to contemplate the contours of COS-MO's potential in history as we are living it.

Self-recording – by whom?

The Constant Self-recording Mode only makes sense when we recognize, however tacitly at first, that the multitude of cameras pointed at the world and capturing its every corner at every moment amounts to something substantially more significant than lots of photo and video footage. If it does not, then there is no "Mode": the mode (of being) – of what? Of course, we do not have to accept the premise of COS-MO uncritically: indeed, perhaps there is no "Mode" to speak of? But even without uncritical acceptance, one thing is easy to notice about COS-MO – what is shared by all big concepts that manage to succinctly capture something grand, yet elusive: that simply looking at the facts that the concept brings together reveals something important that agitates the intellectual intuition. If we take the premise of COS-MO to its logical, but easily conceivable, limit and say that there is some camera capturing every part of the world at every moment in time (a simple mathematical fact that, if not entirely true yet, will undeniably be so in the nearest future and, thus, is easily imaginable in practice)

– then putting together all those images of the world in its entirety at every moment of its existence amounts to something that had not existed before: the reflection of the life of the world, as it continues, as it changes, as it unfolds into its future. The question then arises: is this reflection for someone? Is there someone to witness it? Is it meaningful for someone? Does its existence have any non-trivial consequences? If so – for whom? In more formal terms, the question becomes: is the reflection – of some subjectivity? And if so, is the subjectivity changed by the emergence of this reflection? If the answer is yes to both of the latter questions, then, indeed, the world has entered a new mode of existence – and we, as those standing behind the cameras that constitute the world's reflection, have a pivotal role to play in actualizing this existence.

The problem of the world's subjectivity is not remotely new in philosophy, and, like with all such problems, there is not even a semblance of consensus as to the range of possibilities within the problem. But from that range, the conceptual and existential space that COS-MO decisively outlines with the accessible logic of its argument appeals strongly to the investigation of the holistic nature of consciousness presented by Hegel. His argument is based on the conclusion that follows from a phenomenological investigation of consciousness – which presumes nothing as given and begins by looking at the object it can reliably access – itself. The methodical tracing and expanding of the logic which sees consciousness as the inquiring subject and, simultaneously, the object of the inquiry – reveals that subject and object are not fundamentally distinct, but are in a dialectical relationship with each other (they are never fixed as subject and object), predicated on the consciousness postulating them. But since there is no logical reason to presume any "one" consciousness (e.g. and individual's) as primary to any "other", and since the essential identity of any and all subjects and objects (due to their "unfixed", relational nature) postulates fundamental holism of everything in existence – Hegel concludes that consciousness does not just belong to some individual entities, but to the world in its entirety. That consciousness of the whole is absolute and all-encompassing. All the developments of or within the world that we can observe and enact – are the dialectical developments within the consciousness of the world.

The big – and most practical – question that follows from conceptualizing the world in such terms is: do these dialectical developments within the consciousness of the world amount to something? It is a valid question designed to test if this entire logical construct could just be an airtight tautology: after all, if the consciousness of the world encompasses everything within the world – then nothing is left outside, nothing to "compare" any possible change to. So, really, are we "better off" in any way for having conceived of the world this

way? Can we conceive of change and development within such a world? Because if not, then the world's consciousness is not meaningful to us.

Just like any individual consciousness can inquire into itself and look at itself – be both the subject and the object of comprehension – so can the world as a whole. This comprehension, which cannot be “instantaneous” in any sense of the term, creates the proper history of the world, whose measure is not necessarily time as we are used to understanding it, but the continuous process of self-reflection. In that process, “the spirit [or world consciousness]... returns into itself from its alienation [from looking at itself]”, and this spirit “is the spirit at a stage higher than that at which it stood in its earlier [phase of] comprehension.”¹

This feat is akin to Baron Munchausen pulling himself out of a swamp by his own hair. Except Munchausen had external forces interfering with his attempt to lift himself (which is why his achievement is, in fact, greater than that of the world spirit), whereas the consciousness of the world attaining a higher existential level compared to where it used to be is predicated solely on everything already contained within the world. A fair question to ask here would be: is development, or change, indeed, possible – non-trivial – within the totality of the world? A detailed phenomenological answer lies outside the limits of this essay. Obviously, the answer is yes, otherwise the dialectical logic presented above would have been woefully inconsistent. The important part is to see why the answer is, indeed, yes: why the self-reflective “effort” coming exclusively from within the world (because there is nothing else) – can bring the world to a qualitatively new existential state – pull it from the swamp by sheer effort of the mind. Without needing to dive deeper into Hegelian phenomenology, the answer to that crucial question can actually be found much more readily within the conceptual framework of the Constant Self-recording Mode.

The reason I brought up Hegel is to elaborate in a systemic – logical – way on one very counterintuitive proposition, without which COS-MO all but falls apart: that the sum total of all the individual agencies, or subjectivities – the totality of all the “gazes” examining the world's reflection – is not all there is. It is the solipsistic perception of one's own will as unrestricted in its inner workings (and only limited by the environment in which it manifests), reinforced by centuries of the development of the Liberal cultural and intellectual tradition, now globalized and permeating almost everything, that creates the apparent certainty that individuality is an undeniable reality. If so, then the sum total of the individuals or their consciousness or wills or perceptions – does not create any kind of whole, but remains a mechanistic sum, with plenty of “spaces” “between” the individuals: no matter how many of them you put together, no matter how tightly you conceptually “compress” them, if their existential “contours” that

define them as individuals are absolute, – they can never truly merge into anything greater than a mechanistic sum. But then there is no “Self” in the “Self-recording Mode”; and, thus, again, there is no “Mode”, either. As a concept, COS-MO brings together in a logical framework certain facts – the facts of the ubiquity and nature of recording – that point toward a holistic subjectivity – the subjectivity of the world. But COS-MO's intrinsic substance is insufficient to “prove” the existence of such subjectivity: the “proof”, as it happens, was given by Hegel much earlier (obviously philosophical, conceptual, “proof”, and, thus, subject to inevitable and necessary debate with any number of other logics). What COS-MO has over Hegel is that it is based on much more conceptually “tangible” things, presenting a much more relatable conception of the world as a conscious, self-reflecting subjectivity. “But for those who reject this thought, spirit has remained an empty word, and history has remained a superficial play of contingent and allegedly ‘merely human’ aspirations and passions.”²

Self-recording new objectivity

With the decisive “linguistic turn” that epistemology took since the twentieth century in virtually every field of intellectual endeavour, there were many attempts at conceiving of reality, especially social reality, in more synthetic and less atomistic terms than it was done in the nineteenth century. Barthes famously proclaimed “the death of the author” and the emergence of language – intrinsically social, devoid of immanent substance outside the agency of all of its participants – in his place: “It is language that speaks, not the author: to write is to reach through a preexisting impersonality – that point where language alone acts, and not “oneself”.”³ That kind of synthesis – theorizing that postulates something (in this case – language) that is both undeniably “real”, and inconceivable as a simple mechanistic sum of certain parts, but can only exist as a holistic entity – is, paradoxically, still trapped in the belief in, or conceptualization of, individuality as fundamental and unquestionable. Simply stating that language, or meaning, or social reality only emerge out of the simultaneity of everyone's agential inputs is not enough to seriously discuss and act upon what COSMO intrinsically postulates: the self-reflective agency of the world as a whole. What is enough is the more radical kind of holism akin to Hegel's. But the move toward conceptualizing living in more synthetic terms is, nonetheless, a crucial intellectual and historical development.

The atomistic view of existence was the product of modernity and the rise of positivism in science. But the critical response to the preponderance of science inevitably brought sociality, or the humanity of human existence back into the focus. And it became more and

more obvious that the complexity of that which specifically human existence produces – whatever the chosen term for it is: sociality, meaning, history, or any other – becomes not just problematic, but logically impossible to understand in atomistic terms – by stacking “variables”, “functions”, “laws”, “rules” and any other kinds of “atoms” together: doing so produces models of reality that explain only themselves and not the reality. It is the fallacy of mistaking “the model of reality for the reality of the model”.⁴ The problem has long been that our very models of thinking about the world have been structured in atomistic terms. So, even when Barthes speaks of language in an intrinsically holistic way, he does not truly postulate it as its own agent: instead, he still has to rely on autonomous “readers” – those who access the language and imbue its structures with meaning.

The concept of the Constant Self-recording Mode has that problem of atomism in its genesis as well: the very justification of the “recording” capturing something objective – independent of individual subjectivity and its interpretations – is given to us in the terms derived from modern physics that present the world as corpuscular. But then where is the reflection of the world – supposedly emerging? If all there is are independent subjectivities observing some independent objectivity – there is no conceptual ground, no logic which would meaningfully fuse them into some agential whole. I argue that such logic is actually immanent in the concept of the Constant Self-recording Mode, but the generative language, the conceptual “structuring structures”⁵ from which COS·MO emerges do just as much to hide this logic as they do to reveal it. And that is why I think it is crucial to put COS·MO in the broader context of the philosophical nature of history and sociality. Without that context COS·MO’s potential to tangibly restructure our thinking about the world and our place in it has little to no logical, epistemic foundation.

So much of the problem of atomism (as essentially precluding logically uncontroversial sociality) “versus” sociality (as essentially precluding atomistic agents) boils down to objectivity. Massot, in theorizing COS·MO⁶, insists on objectivity of the recording because it is high time to wrestle the discourse of artistic (in the broadest, Nietzschean sense of the word) creation away from extreme subjectivism, and because without objectivity it is impossible to meaningfully speak of “the world”, without which there is no COS·MO. That subjectivism is so deeply entrenched that even the synthetic vision of language akin to that presented by Barthes – the conceptualization that postulates no meaning possible without a community of readers with intrinsically undefinable boundaries – still gravitates toward solipsism. Because, even – or especially – without the figure of “the author”, no reading can ever be put above any other. That in itself may not be a problem, but that leaves no room for objectivity. And

without objectivity we have no mechanism with which to account for the semantic coherence of living as we experience it; and in political terms – we have absolutely no way to consciously increase and develop such coherence, to build semantic structures unattainable to any single artist or the speaker of language – structures that could only emerge from coordinated (through any mechanism; the most general name for that mechanism is “history”) collective input. Those structures do emerge, routinely: without them no sociality, no history is possible. But if we have no way to conceive of our conscious collective participation in that process – we participate without truly exercising any agency: subjectivism, which originally sought to empower individual agency by allowing semantic freedom, ended up removing people’s conscious ability to participate in history – thus depriving them of historical agency. History’s intrinsic quality is that it will continue to write itself regardless, but how many would actually choose to have no say in this process – if the choice were explicitly presented to them?

Self-recording a new promise

The exciting element in COS·MO is that it presents, yet again, – as it has already been presented by Hegel, Marx, Foucault, and some others – the possibility and essential inevitability of our conscious participation in history as a whole – or in the existence of the self-reflective, self-developing world; but COS·MO does so in decidedly non-political terms! Because of that, it may be the most politically palatable conceptualization of subjectivity in history we have ever had. In fact, I wish I saw a way to discuss the political potential immanent in COS·MO in less political terms: without scandalizing Liberal sensibilities, without calling out the problems of post-modern social theorizing, without juxtaposing “the individual” to “the collective”. I do not. But that does not mean there is no such way and that it – or they – will not emerge as the conceptual space outlined by COS·MO inevitably grows. I am interested in making a strong case for COS·MO’s historico-political potential – which goes far, far beyond art theory – a lot more than I am in insisting that my reading of it in holistic, let alone specifically Hegelian, terms is the “true” one.

At the same time, it is a fact that COS·MO’s political potential comes from postulating the subjectivity of the world and people’s intrinsic involvement in it. The conceptual possibility for such subjectivity is all but absent in the space of contemporary social theorizing – which is why “shaking up” the status quo, in which everything is fair game to question except the agential autonomy or individuality, – is a good way to introduce that which is all but conceptually impossible: unthinkable because it is mostly “unthought”. Simply speaking,

it is a way to prevent COS-MO from being dismissed politically as intellectually frivolous or historically irrelevant. But after COS-MO is given serious consideration on its own merits, the consensus approach to it may be based on any number of philosophical traditions: there is no way to know which and what the consensus will look like until such serious consideration and debate actually begin.

There is a good reason why a genuine plurality of approaches and interpretations are possible without compromising the conceptual substance of the Constant Self-recording Mode framework: there is no intrinsic normative element in the concept of COS-MO prescribing what anyone should do in history. What there is – is the conclusion that the advances in art and science – two fields that Massot indicates might be at the threshold of considerable mutual enrichment and penetration – create a qualitatively new way in which people, individually and collectively (since the conceptual and technological advances are only conceivable as social and historical), can relate to the world. It takes a serious conceptual “effort” to notice this (making COS-MO’s framework highly original next to all the others out of which it grew and to which it may be related): that the multitude of ways in which we casually, habitually record the world do something to the world – present to it a previously impossible mirror. That mirror reflects the world – which is not some entity “out there”, but an entity intrinsic to us, just as we are to the world; so its reflection is also ours. The magnitude of this new reflection reveals what was never quite so evident before (it was only imaginable previously, accessible in contemplation, but not in experience): that the reflection in the mirror is looking at itself – and sees itself whole, thus, for the first time conceiving of itself as whole. It had not been obvious before because the plurality of gazes and perspectives was and still is “real” – it is not a figment of some imagination. But now that plurality is revealing itself as a lot more problematic in its multiplicity. After all, it is not like many had ever seriously considered the possibility of being part of some existential whole and rejected it as conceptually impossible – on the contrary, no such consideration ever took place. COS-MO is the first conceptual door ever opened that allows to actually witness, experientially, the belonging to the whole. Because that experience is not elementary, not easily accessible, – it needs to be “nurtured” – both through developing the language in which it can be understood, and through multiplying actual empirical manifestations that present its various sides.

The knowledge of belonging to a meaningful whole makes obvious the meaningful participation in it. This participation is qualitatively different from (although not, in practice, opposed to!) contemporary notions of historical and political agency structured in terms of pluralism. In a pluralist system, everyone is free and encouraged to pursue their own agenda,

knowing that upon interacting with others, the agenda will “average out” to some outcome that will not be anyone’s optimum, but will incorporate everyone’s input. In contrast to this, people who are truly aware of their intrinsic – completely independent of any specific social systems and institutions – relevance to the totality of the historical process face a whole other level of agency and responsibility. It cannot and should not “automatically” change existing political systems, but it will facilitate the gradual emergence of previously impossible political inclusivity and empowerment – both individual and collective.

COS-MO alone cannot bring all that about. That is not its function. What it can do is to introduce the concept of everyone’s belonging to the world and everyone’s being able to affect it, meaningfully and directly, in a new, previously inconceivable way. When found convincing – concepts have a way of taking care of themselves. It is now up to COS-MO’s “early adopters” from various fields of creative endeavour to decide how convinced they are. And those who are – will need to find ways to share their reasons, inviting questions and criticisms in the process, and developing COS-MO’s conceptual space until it is relevant to a broad enough range of perspectives that it takes a life of its own – fulfilling its own prophecy and adding to the world’s arsenal of tools for looking at itself.

Notes:

¹ G.W.F. Hegel, *Elements of the Philosophy of Right*, ed. by Allen W. Wood, trans. by H.B. Nisbet (Cambridge University Press: Cambridge, 1991), 372.

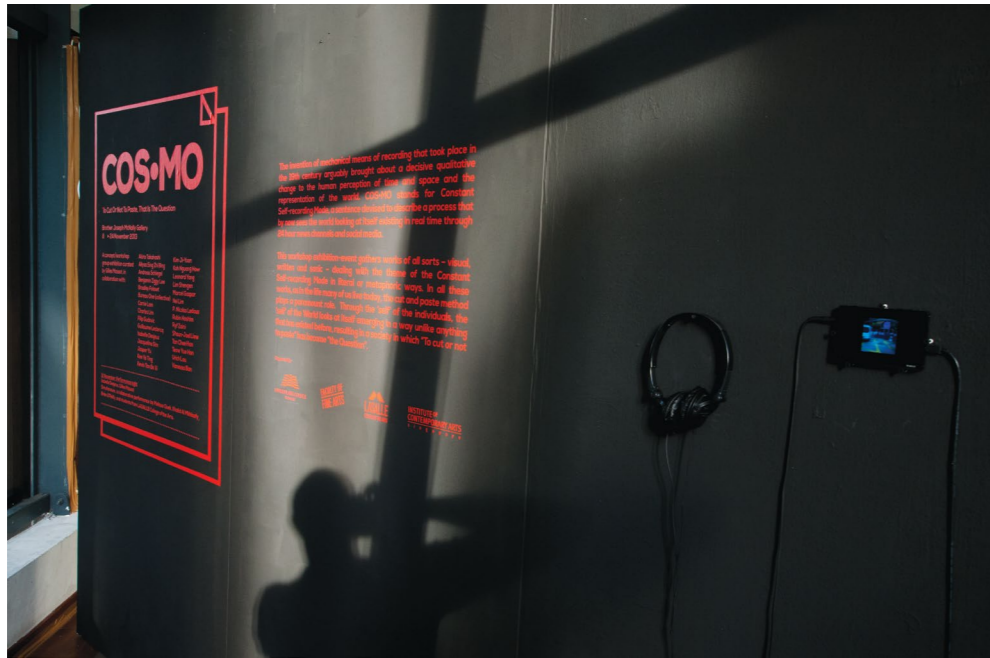
² *Ibid.*, 373; emphasis in the original.

³ Roland Barthes, *The Death of the Author*, accessed at http://www.tbook.constantvzw.org/wp-content/death_authorbarthes.pdf, 3.

⁴ Pierre Bourdieu, quoted in Vincent Pouliot, “The Logic of Practicality: A Theory of Practice of Security Communities”, *International Organization* 62 (Spring 2008), 261.

⁵ Pierre Bourdieu, *The Logic of Practice*, trans. Richard Nice (Polity Press: Cambridge, 1990), 53.

⁶ See Gilles Massot, “To cut or not to paste, that is the question” in this volume.





I will confine my statements to visual recording and the question of image, photography, recording. The visual is ubiquitous in an incomparable manner. It is immediate, in contrast to writing or speech. It is the language of imagination, in contrast to hearing. It is infinitely recordable and replayable, in contrast to taste, touch and smell. Recording and replaying in the context of image, as will be shown below, has an effect that we feel but have not yet articulated. I hope that the following contributes to that articulation of the fundamental shift that happened that one day (whenever that may be) when someone created the first image (whatever that may be).

1. The introduction of the light-made image and its associated technologies constitutes more than a technical breakthrough; it is a fundamentally irreversible break that continues to affect our constitution as human and our relations with the world about. Recording is not fidelity, it is not mere reproduction. Such image is unique, for seducing us into believing in its fidelity.

2. The proliferation of images today requires a return to the initial break, the shift in our vision that is taken for vision objectified. To ask, naive as always, the question, "How are we today able to see who we are?" The constellation of concepts and objects: mirrors, photographs, cameras, the Big Other, surveillance, security, dossiers, spies, officers, police, walls, homes, eyes, film, photons, phones, holidays, memories, the Name (and Photograph) of the Father (and Mother), &c. Every aspect of life requires now the introduction of this variable: the light-made image, is it not time for art to return to this basic object of analysis?

3. The production of the image, the light-made image, is not the objectifying process of technical photography, but that point at which the flow of light is disrupted by absorption into the energy of electrons revolving about nuclei in the atomic composition of objects. The flow is disrupted and when the energy is re-emitted, the image of the object is produced as a whole. The Hegel-Engels dialectical notion of a change in quantity leading to a change in quality (pardon our Soviet intrusions) is wholly appropriate here: millions of changes in energy flux lead to the production of an ephemeral quality registered as image. And how is that image seen again? It is transposed, cut up, re-routed, dispersed among millions of tiny dots and energy is again released. The object

is reduced to its component atoms, the energy is brought together to form a remembered whole but filtered and split through its sensors, and then split again and again as the image is sent up again and again.

4. Light is pregnant with meaning. The semiotics of light and that of the light-made image are entwined (both in coordination and conflict) in the constantly present form of image-production. E.g. The glaring harsh light of the operating table and that of the search lamp are ultimately the same lights. If what we see is what we try to understand, the image is the channel of both, that image which supposedly reproduces reality.

5. But is this the case? To take the light-made image as merely reproduction, as pure fidelity, is false by its rearrangement and assortment of layers of meaning. The light of the operating table and search lamp are only transposed as elements of the photograph; the photograph removed from the scene is as much something to be placed on the operating table as what was portrayed in it. Photography was born amidst a "falsehood", and grew among sets and stages, under the discerning knives of artists and censors alike. Hence, its evolution in ideology into objectified truth (pure fidelity & reproduction) must be understood and analysed, and cannot be accepted outright.

6. What is the relationship between the photograph and the light-made image? A photograph is a light-made image, but it is also something more, burdened by the detritus of history, society and contingency. The light-made image is not just vision, the photograph is not just the light-made image. But each is materially reliant on the other, so the light-made image is not just

photograph either, and just as the photograph is materially based on the light-made image, the light-made image is materially reliant on the photograph.

7. There has been a transition in the relationship between recording and replaying. Recording sought its purpose from replaying. One recorded because one wanted whatever it was recorded to be replayed. But that was before the ubiquity of recording. Now recording occurs as a self-centred, self-fuelling enterprise. The cameras, they wind on and on. They go on and on and on. They record, but not so that the images can be replayed. Replaying is contingent. Recording happens because recording happens. And we live our lives barely aware of that fact, but knowing enough, enough to send ourselves into shells of reified conduct. But this transition is not complete, of course. In our world there exist a number of recording-replaying relationships on a spectrum.

8. The nature of today's culture industry is that of constant appropriation and re-appropriation. Negation has become the mode of creation, sublimation the root of all "creative" enterprises. The significance of images is now largely derived from the aesthetic of appropriation. And the photograph (the light-made image) is this phenomenon's corresponding tool. Art's difficulty today in differentiating itself from advertising and mass market goods, especially if it intends to maintain a critical position, can be traced to this process. In order to "rehabilitate" art, it is necessary to consider blind appropriation no longer as a valid tool, but as a means of exploitation. If the goal is to throw off the shackles (or merely the uncomfortable shoes) of objectification, it must be countered by a willingness to explore multiple subjects, and hence, the multiplicity of machines that engage reality (record) and produce reality (replay).

9. A world without the image is unthinkable. A world without recording is unthinkable. A world without photographs, films, cameras, even more so.



Artists

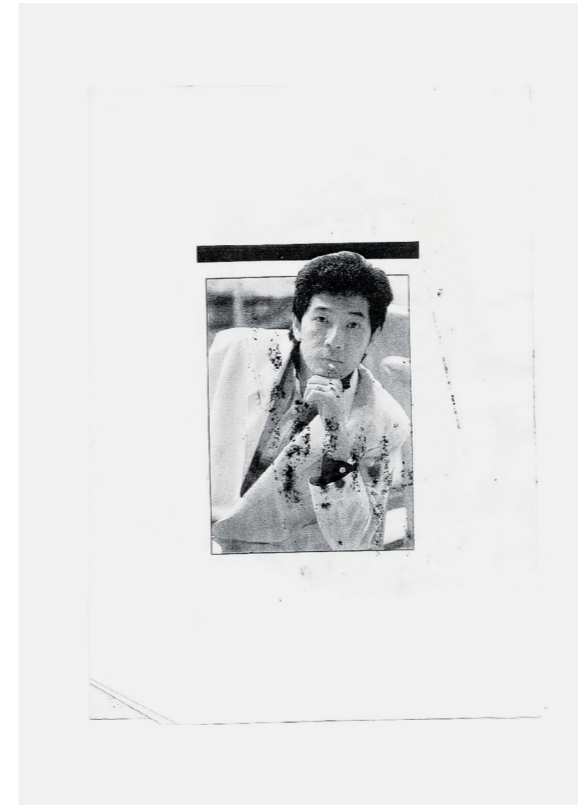
The Record of Records (2013)

Akira Takahashi
Vanessa Ban
Gilles Massot
Raymond Wu
Palak Mittal



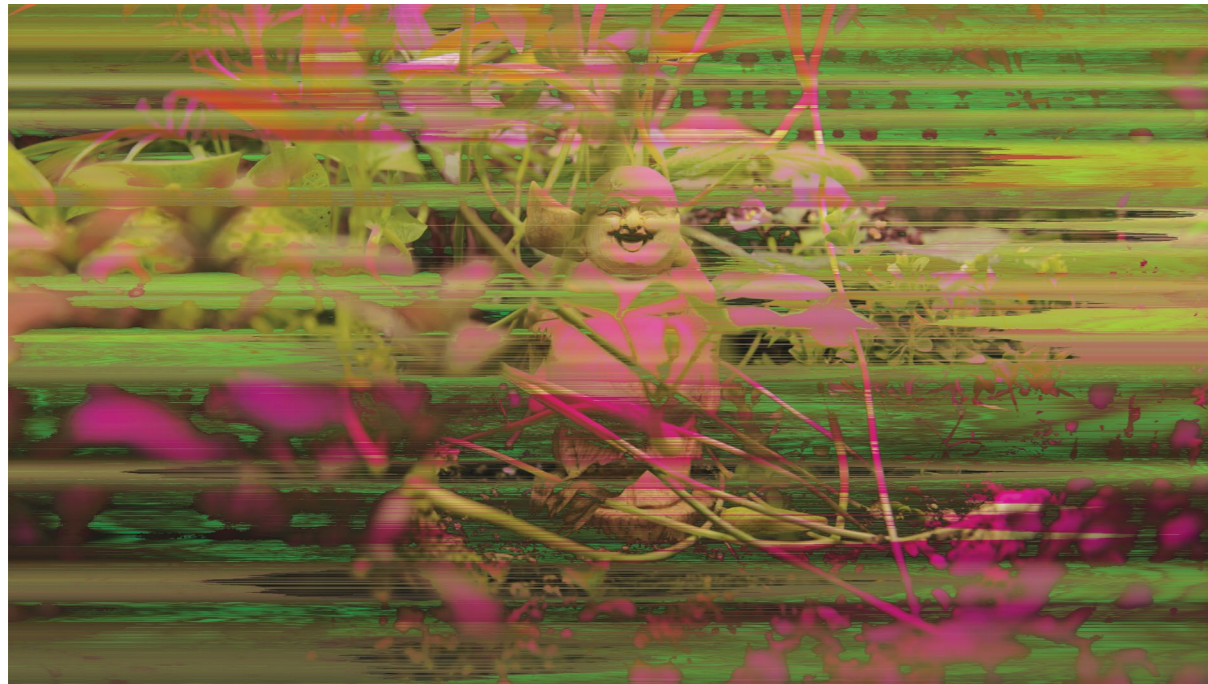
The recycling artist Akira Takahashi's lifelong body of works is made up of an impressive list of records. Some of them are inscribed in the Guinness Book of Records, such as the construction of the world's largest Chinese lantern, which was completed in 1989. All of Takahashi's lifelong national and international certificates are displayed at his Bukit Merah fruit stall. Coming across such an unusual 'record' filled stall in the midst of a typical Singaporean food centre (while the curatorial process of COS-MO was in full swing) was too good a coincidence to not do something about it. The idea of a collaborating on a book that recorded Takahashi's records began to take shape.

The spectacular and entertaining aspects of Takahashi's work sees the meaning of the word 'record' extended to something quite different from the original Latin meaning of remembrance. It also raises the awareness of the way the 21st century language has maybe not quite adapted to the evolution of what the act of 'recording' has become. One can argue that with the development of mechanical means of recording, a qualitative change took place that makes the actual recording of an event through sonic and visual media an entirely different process and occurrence than the original act of recording events through hand writing and drawing, as was the case in the pre-modern world. Yet, the words used to describe this entirely new way of keeping track of events have remained exactly the same.



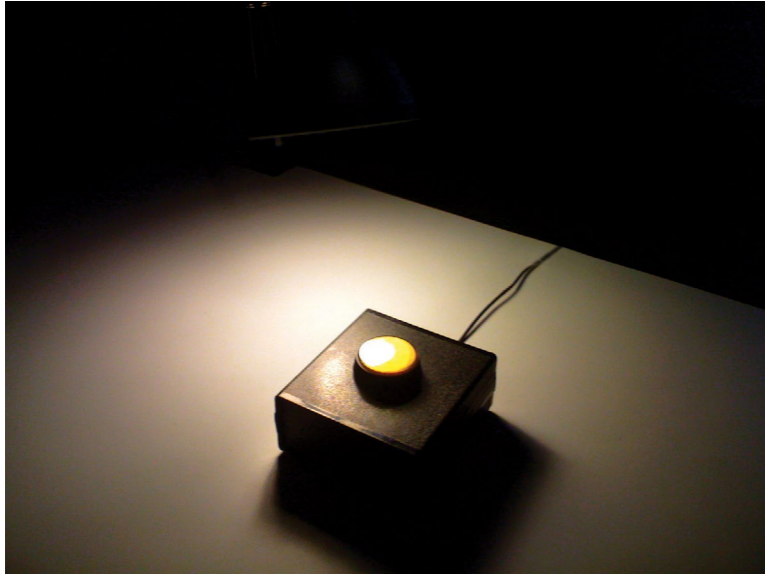
Sing, interested in digital decay and the nature of technology, took a timelapse of a miniature garden and explored the processes in decaying digital data. Glitches occurred when there was a slip up in technology, and these imperfections, when translated into a visual representation, allow us to catch a glimpse of technology's soul.

This imperfection is a mark of the ephemeral nature of technology and the video explores the beauty in this fragility.



Hit-A-Tweet (2013)

Andreas Schlegel



Hit-A-Tweet is a twitter monitoring device ideally installed in an exhibition space. When activating the Hit-A-Tweet buzzer, details about the most recent tweet collected and the author's identity will be revealed. Tweets monitored are chosen based on a set of keywords used as real-time search queries. Tweets are fed back to twitter, forming a sort of dadaist inspired nonsense in order to become new narratives.

tweet available will be selected, displayed and at the same time, revealing the author's twitter identity.

With the Social Networking Platform Twitter spitting out tens of thousands of messages per minute, Schlegel utilizes this data-flow overload to allow participants to create new tweet narratives. By hitting the Hit-A-Tweet Buzzer, the most current

Excerpt: "Same same u know - but how r u? Here's a nice one for you a great vid on how to manifest chattyman, MissKatiePrice, is by far the best guest u've had on, she's so honest and real, u should have her on next series too!! Now following TusharG, the Great Grandson of Mahatma Gandhi. why isTweetDeck being a twat? Why should i say when they really come??? wonders why they can barely remember their own name some days but can remember lyrics to every song I've ever heard!! Great day for a nap..."



QUANTITATIVE TWEET ANALYSIS		AT USERS TOPICS LINKS	
45	EXISTS	@	BHINESTHEREAL
3	STILLNESS	#	LETTER2MYHATERS
2	BLOSSOMING	↗	BASICALLYREAD.WORDPI
5932	SHOULD		
62	BLUSH		
70	CAVE		
0	POLYRHYTHMS		
343	GRAND		
40	SCHEME		
5583	THINGS		
5203	GRASS		
0	APLOMB		
9	ARCHITECTS		
3416	EVERY		
1	MICROSCOPIC		
254	POCKET		
0	CONSTRUCTS		
0	CONFLUENCES		
948	ETHEREAL		
3	PASSAGES		
1	BRIDGING		
38	INFINITE		
0	PARADOXES		
3542	BEING		
TOTAL TWEETS ANALYZED		PERIODIC TWEET SAMPLE	
0026426		Gray Dawn, Pacific Time (US & Canada) Tue Mar 23 11:17:39 SGT 2010 @BorisKitty @kittieboi this is Tiger! I found him a great home!A big boy at 19.8 lbs! born at the shelter 1/18/05 http://twitpic.com/1ad2gv	
ANALYSIS SESSION STARTED AT		USERS LOCATED	
Tue Mar 23 10:47:28 SGT 2010		Sherwin Casape, Taipei, Tue Mar 23 11:17:31 SGT 2010 Todd Holder, Central Time (US & Canada), Tue Mar 23 11:17:41 SGT 2010	
TWEET HITS			
32			
follow tweet hits at www.twitter.com/hitatweet			

This series explores how one's extreme familiarity with his environment can actually become a psychological entrapment. Singapore is so small that as Singaporeans, there is a dearth of novelty or "strangeness" in our surroundings. It also explores how the Internet is then a medium in which Singaporean youths escape or perceive the world beyond. But the irony is that this dream is nonetheless, an artificial construct. But what is most revealing is how the Internet keeps us within a search bubble, constructing the way we perceive the world. And these images appropriated online are not representative of the places. This reveals the incongruity between what is actual and what is being represented, and how the image is simply a projection.



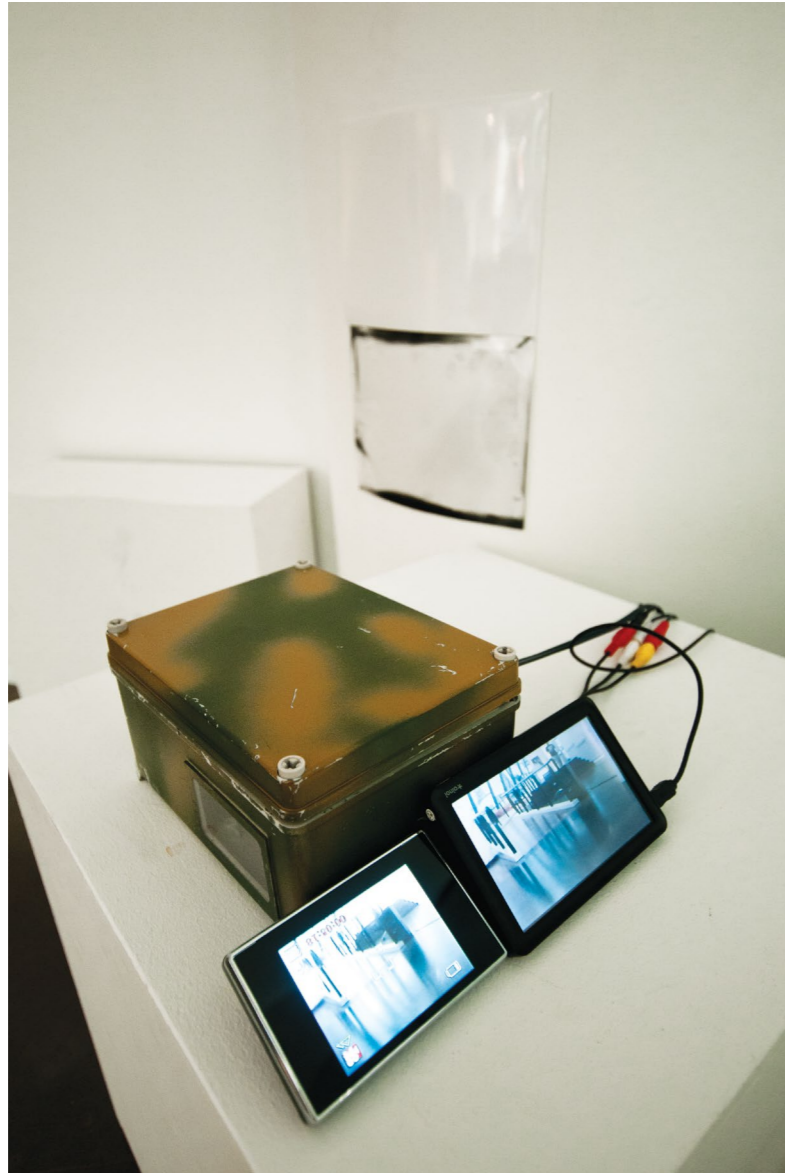


Miksang is being deliberately open and present in the moment, value neutral, beyond like or dislike—a visual corollary to sitting meditation, which seeks to still the mind's chatter and sound wash surrounding the teeming, careening moments of contemporary life. This ability or inability is the area my artwork will intersect; examining the cycle and its deceptions. *Miksang* "seeing" normally gives the practitioner the opportunity to pay attention to visual experience before the "labeling mind" takes over perception. "COS•MO MIKSANG" will examine the void between seeing and labeling as either a spiritual/deceptive or aware/ignorant site.



OVERSIGHT (2013)

Bureau One:
Ang Song Nian
Tan Peiling
Kamiliah Bahdar
Elizabeth Lim



Conceived by Bureau One, *OVERSIGHT* is a work that was first exhibited in Sculpture Square in August 2013. Looking into the audience and spaces surrounding sculptures in the city, sculptures in public spaces became the main focus, as a tangible confluence of power relations between institutions, people and artists. After processing documentation of the "live feeds" and recordings of public sculptures in and around Singapore from guerilla-type cameras, one notices the involvement (or lackthereof) of the public in forms of documentation, surveillance, and possibly even voyeurism.

Recontextualizing *OVERSIGHT* in "COS.MO", cameras are removed from the vicinity of public sculptures and are no longer hidden. The cameras are placed on pedestals in a gallery

and is, in itself, seen as a form of constant documentation, surveillance, and heightens sensations of being recorded.

We find two screens in the installation; one a recording from the previous day, and another a live feed of the current day, with both screens focusing on the exact same location. Reiterating the ideas of the "Constant Self-recording Mode" through means of surveillance, one's awareness of surveillance in everyday life as a form of constant self-recording is heightened.

The word "OVERSIGHT" can be defined as failure to do/notice something or the act of overseeing something, reiterating the state of technology, surveillance, and recording today.





The passing of time never fails to leave behind traces of its existence. I saw the traces on my mother's face and I saw them in the landscape before my eyes. Has there ever been anything that manages to stay unwavering through the test of time?

In 1979, Lam's 28 year-old mother embarked on a journey with an Olympus camera.

In 2012, Lam, 26 years old, began a new journey that brought her back in time, stepping in her mother's every footstep following the pictures her mother took.

The project *Trace of Time* is a visual translation of a journey that transcends the border of time, space and memory. During the journey, Lam revisited the places that her mother had set foot in 33 years earlier and envisioned how her mother must have felt in that exact intersection of time and space. "I was always excited to see how the landscape might have changed over the past 33 years before I revisited her old destinations."

Trace of Time is a project that attempts to impart new meanings to old photos and to document those that changed, as well as those that remained.

What's My Dream (2001 – Ongoing)

Charles Lim & Gilles Massot

In 2001, Charles Lim started his "Dream" series in which he asked strangers encountered on the streets of his hometown to write their dreams on a little chalkboard and pose for a picture. The original series then stood at first as a unique survey of the "Singapore Dream". Eventually, the little chalkboard became a permanent element of his artistic practice, a lifelong, ongoing project, which so far has been performed in Malaysia, Thailand, China, Japan, France and Holland.

For COS-MO, 60 images were selected out of the 2000 over shots that make up the series so far. To expand on the theme of the exhibition, the 'recording' of the dreams was given a new twist by calling for the participation of the viewer in order to complete a full 'replay'. The dream and its dreamer were graphically separated as two different prints and the resulting 120 images mixed up in the final display. The reconstitution of the original image was then left to the viewer who had to browse over the installation to bring back together each dreamer and his or her dream through his or her own perception.



The Mona Lisa Experience (2013)

Filip Gudovic

One minute Mona Lisa is a sound project based on a visit to the Louvre. The camera shutters are meant to represent the excessiveness of recording and loss of looking.



SOS Private Life (2013)

Rubin Hashim & Gilles Massot

I am greedy. I absolutely love to indulge in the use of diverse medium such as photography, video, sound, sculpture, drawing, words and dance in my artistic practice. It is this ability to be multi-disciplinary in my art that keeps me excited in my process from a technical point of view. As for the topics of my research, I find the various notions of power to be highly fascinating. Power exists in various structures and I take great pleasure in highlighting them as part of my conceptual concerns.

For COS-MO, I was inspired by the idea of private sex tapes that get leaked into media and I thought this was a fitting case scenario to work with as I deal with concepts regarding the neutralization of deviance in these modern 'selfie' times. With these ideas as backing, I proceeded in creating a sound piece that featured a recording of myself engaging in sexual activities over a period of seven days.

Gilles then suggested to have it presented as an installation by placing the recorder inside the storage cabinet facing the gallery entrance door. Playing the potentially controversial sound track behind closed door placed the visitor precisely in the situation of a voyeur intruding into someone's private life, a further illustration that the recording of events had been highly instrumental in redefining the boundaries of private life in the COS-MO age.

This approach also made an interesting point in redefining the power play normally experienced in the gallery by making the hidden, utilitarian storage cabinet an integral part of the formal exhibition space.



Flight with the Martens (2013)

Guillaume Leclercq

The 3-60 Family (2013)

With those two projects, I've tried to explore every single word of the exhibition title.

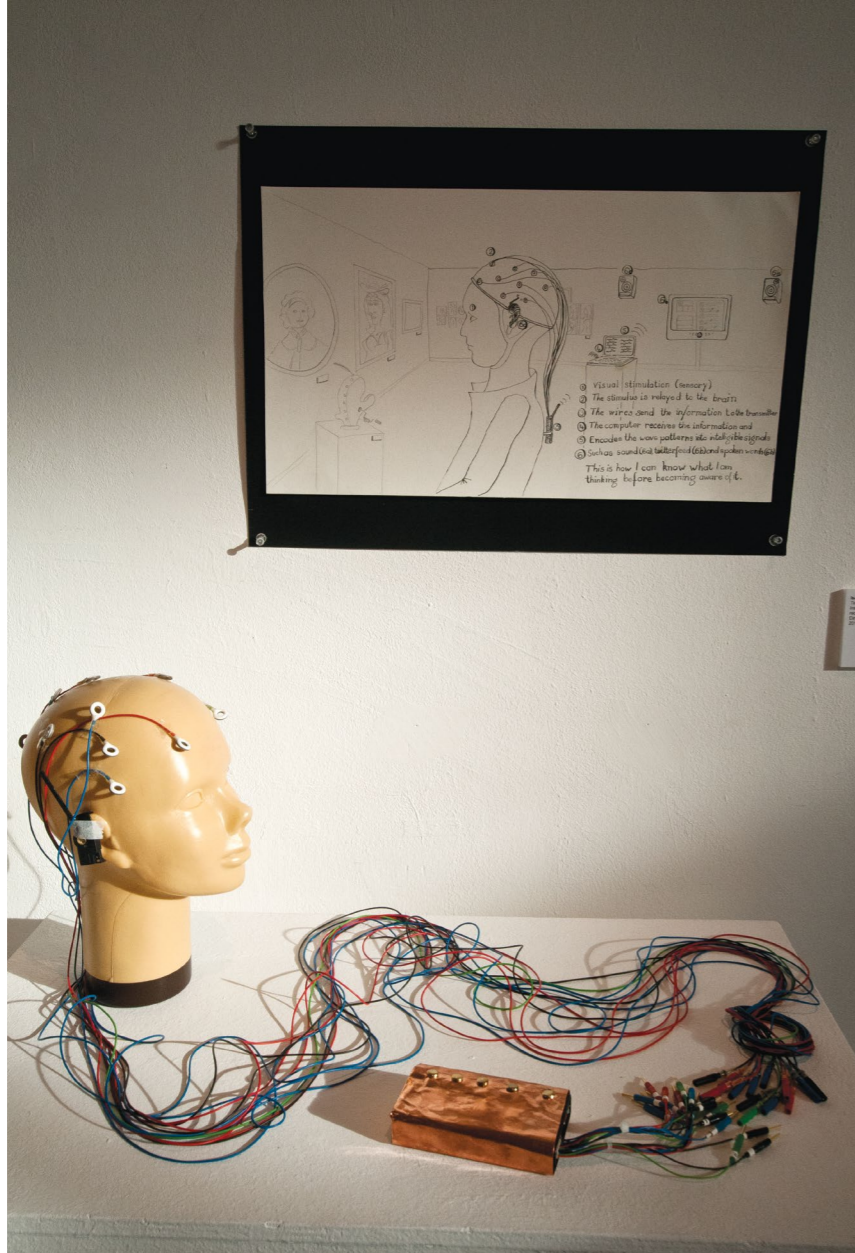
Constant: A timelapse over the roof of my tiny little town in Provence, where some Marten's have decided to invite themselves to do a very romantic and sarcastic dance.

Self Recording: A year ago, I decided to stop taking pictures of my family and I during our trips around the world. Thinking about a new way of self recording and trying as much as I could to avoid the « Harlem Shake », I took my family for a round on every single place we travelled to.



"Tell me what I am thinking" (2013)

Isabelle Desjeux



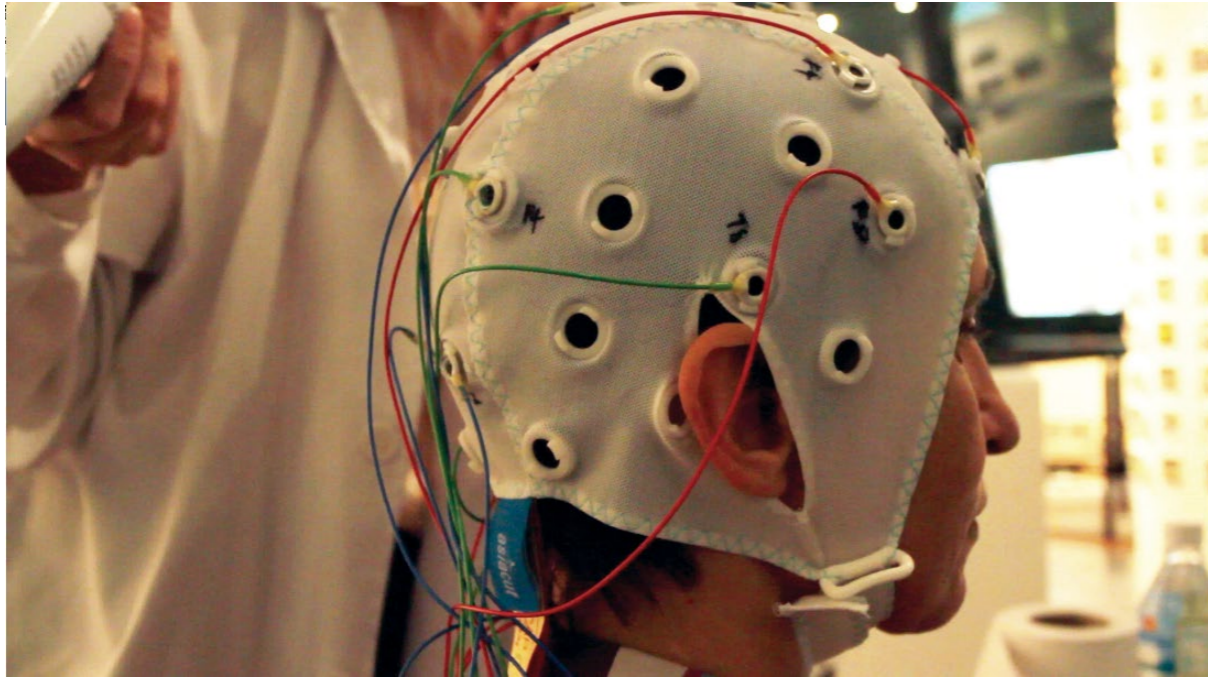
Desjeux proposes to make viewers wear a modified EEG recording cap as they walk around the gallery while looking at the artwork. The EEG cap captures viewer's thoughts directly from the brain and (after processing) whispers into their ear exactly what they are thinking. This is called the "Know What You Think" cap.

She hypothesizes that by extension, we are becoming less and less aware of our own bodies and the effect the environment might have on us; whether it is the food we eat, the amount of sleep we get, or an emotional response triggered by a

"sensual" (whether visual, tactile, etc) cue. Unless it is justified scientifically, we don't believe it.

Here, she proposes to formalise the scientific approval by using a scientific device to tap directly into the brain as it is receiving artistic cues, and formalising the scientific data into "emotional responses" that are whispered into the visitor's ear. This way, a viewer will not only think "this is beautiful", but they will scientifically know that they thought this was beautiful. This, in turn, might trigger new thoughts and new emotions, which will get relayed in the form of a new whisper in the ear.

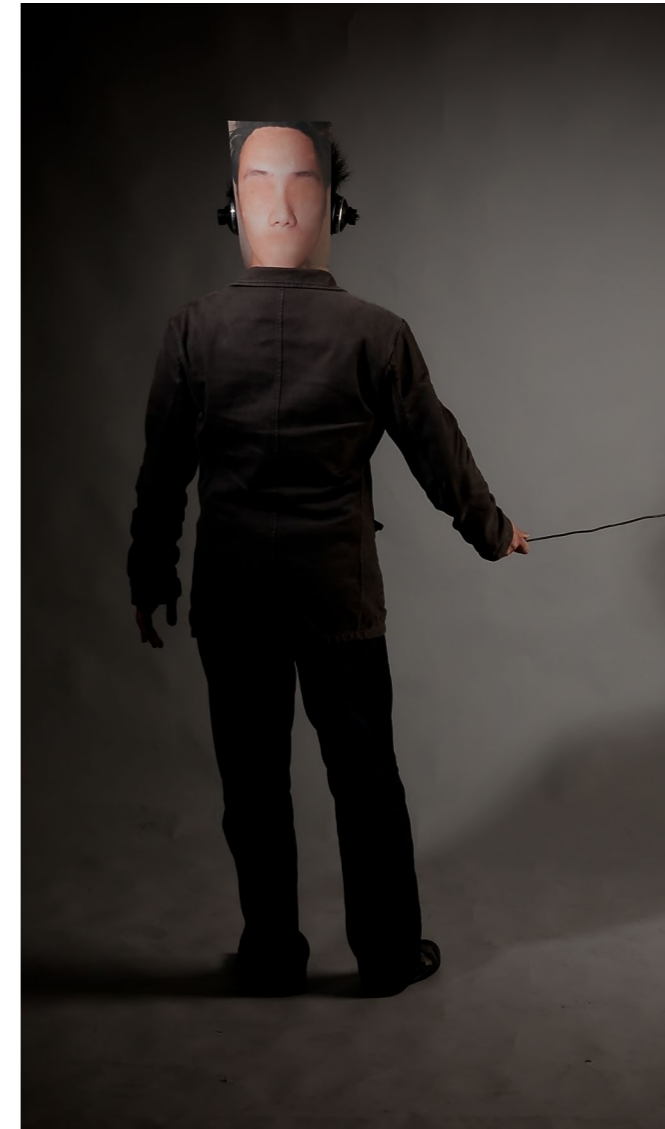
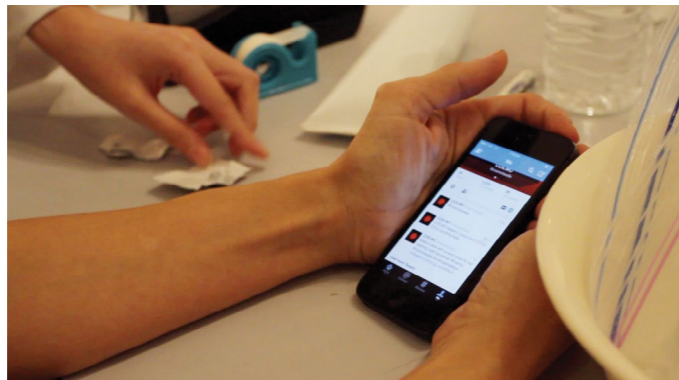
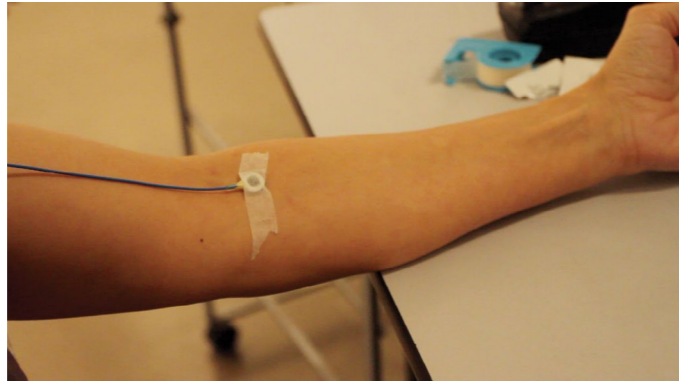




*Hear No Evil, See No Evil,
Speak No Evil (2008)*

Kevin Tan Bo Xi

Hear no evil, see no evil, speak no evil.
But remember that it is all recorded.

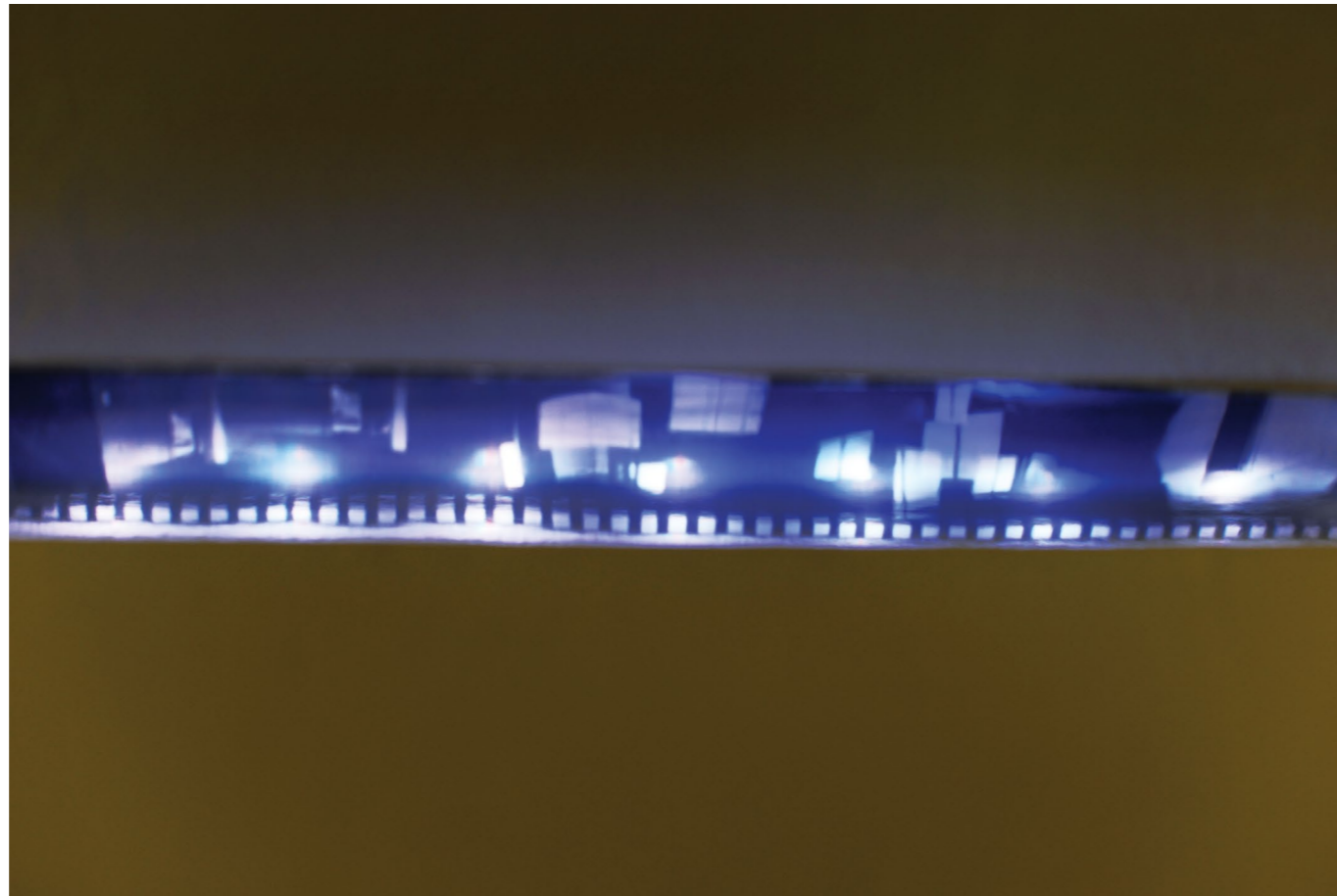


*Shuttling Between the Poles of
Remembering and Forgetting (2013)*

Jacqueline Sim

This work is a journey where one discovers the associative link with their personal memories; the movement of pulsing light beam represents the act of recollection, in fleet seconds revealing traces of past memory, giving little time for one to contemplate.

Every memory is inseparable from the moment of its recollection. We tend to replay them repeatedly in our mind and through conversation with others. The search of past memories in our brain is insistently present but the act of remembering is a labor in vain as there is nothing in essence to hold on to; instead it holds you.



I am no stranger to travelling. Yet through my journeys I've always managed to make interesting discoveries of how places are the same, yet so different. It's how some would say, "Same same but different."

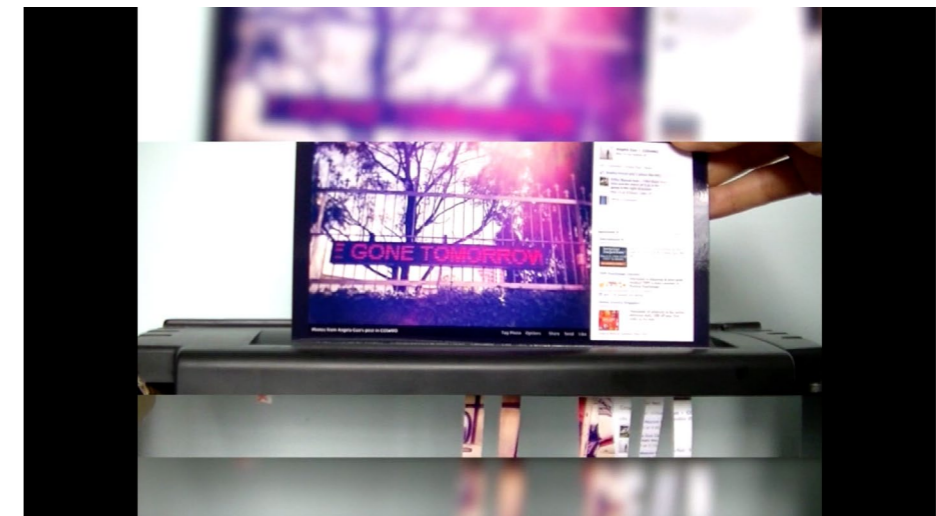
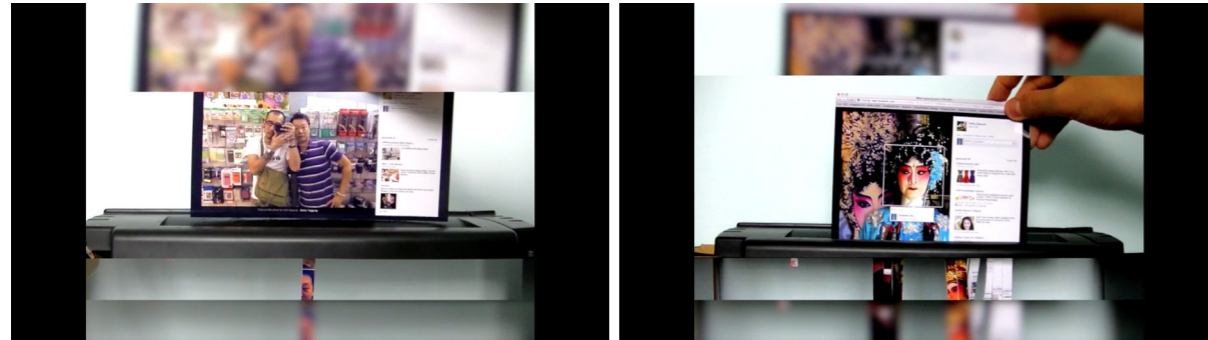
Taken in various cities the artist has travelled to in the past year, this ongoing series explores the interaction between people in public spaces and the idea of the photographic moment.



The nature of memories is that of fallible permanence or definite impermanence due to their nature of being in constant flux. Through continuous reformatting of the narrative, and the subjective experience and ownership of such documentation of personal histories leads to the (mis)understanding of the reliability of such memories.

Memories are also tied to images which, upon revisiting, can either gain a new meaning or lose some sense of identity for the viewer.

Digitally editing, resizing, reprinting, replicating, mechanically destroying the reproduced image and recreating a new form of digital media results in the questioning of the importance of integrity and intactness in replication. Why is it important to know the origins and stories of the original? Thus, questions of authenticity, honesty and historicity arise.

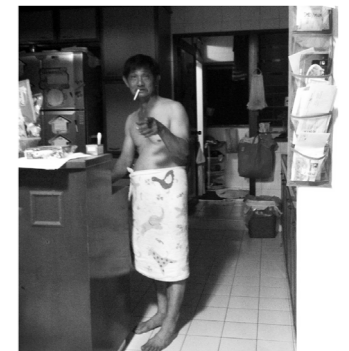


Born in 1954, the mutant DPS finally revealed his true powers nearly 50 years later... He appeared in the living room of our flat one day, pregnant and toothless, funny as hell. Taken with a phone camera, this series details the seemingly mundane activities of Mr DPS.

place pressure on different parts of the universe can eventually combine to create a tunnel joining two separate periods in history. Known as a wormhole, the tunnel acts as a shortcut through space and time.

A time traveler is therefore a person whose worldline (the sequential path of their life events) loops back in time, where one can intersect with oneself.

Einstein's theory of General Relativity shows that it is theoretically possible to travel into the past. In space, masses that



Inquisitive Investigations (2012)

Kee Ya Ting

The development of Quantum physics nearly turned the world as it was known upside-down: it shook the very foundation of a belief system worldview that the study of science was the only rational truth. All of a sudden, science was full of uncertainty. It seemed as though, the more we learned, the less we knew.

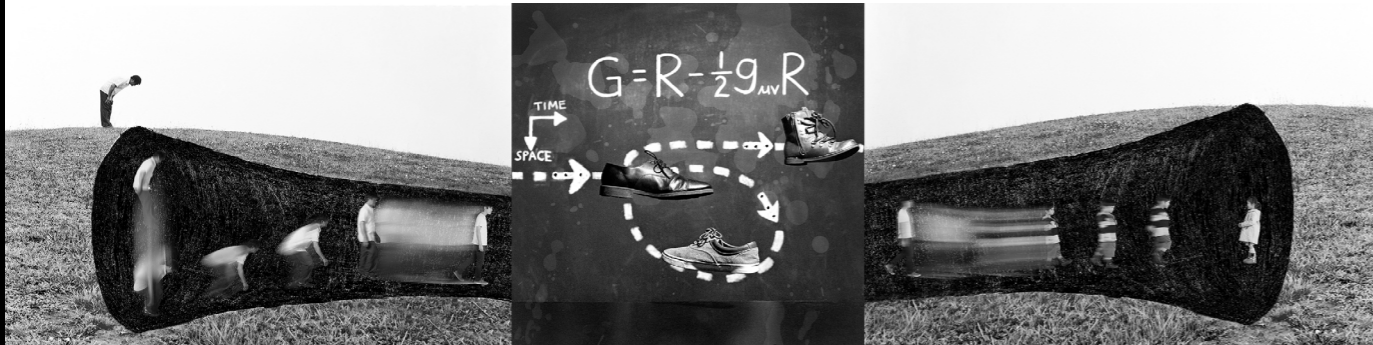
It is this philosophical legacy behind modern science that has inspired this series. In seeking to reconcile the absoluteness of scientific theories with the transient nature of physical phenomena, the photographer often finds herself dwelling in the ambiguity of them both.

The Photograph of the Summer Garden (2013)

Gilles Massot

The sky was blue and the grass of the most beautiful green. The air was crystal clear and the sun warm on the skin. The flowers...? Simply divine. The moment was beautiful, a moment that one wished to see last forever.

Titled after Roland Barthes' legendary 'Photograph of the Winter Garden', this work is a gentle reminder that although nowadays are often taken for granted, the snapshot still is a fundamentally magical thing.





I have a collection of sound recordings on cassette tapes from the 1980s to 1990s, covering performance art, art speeches, artist talks, lectures and environmental sounds. This work in "COS-MO: The Constant Self-Recording Mode" features about 200 cassette tape covers of Singapore performance artists and events, mostly from 1987 to 1999, in a flea market stall setting. Sample sounds by performance artists are played at the stall through a MP3 player. Wouldn't it be nice if we can fill the empty cassettes with real artists' recordings?

Treasure Box (2013)

Koh Nguang How

I have accumulated over 200 rolls of unprocessed 35mm films after exposing them with arts and daily events from 2002-2003. From the lack of processing money to a ten-year concept of "lost" images (archives), I present these films in a treasure box at a flea market stall in "COS-MO: The Constant Self-Recording Mode". Are the films spoiled and worthless now?



Obsolete? (2013)

Koh Nguang How

I present my collection of old photographic and sound equipment in a flea market stall in "COS-MO: The Constant Self-Recording Mode". Are they worthless these days?



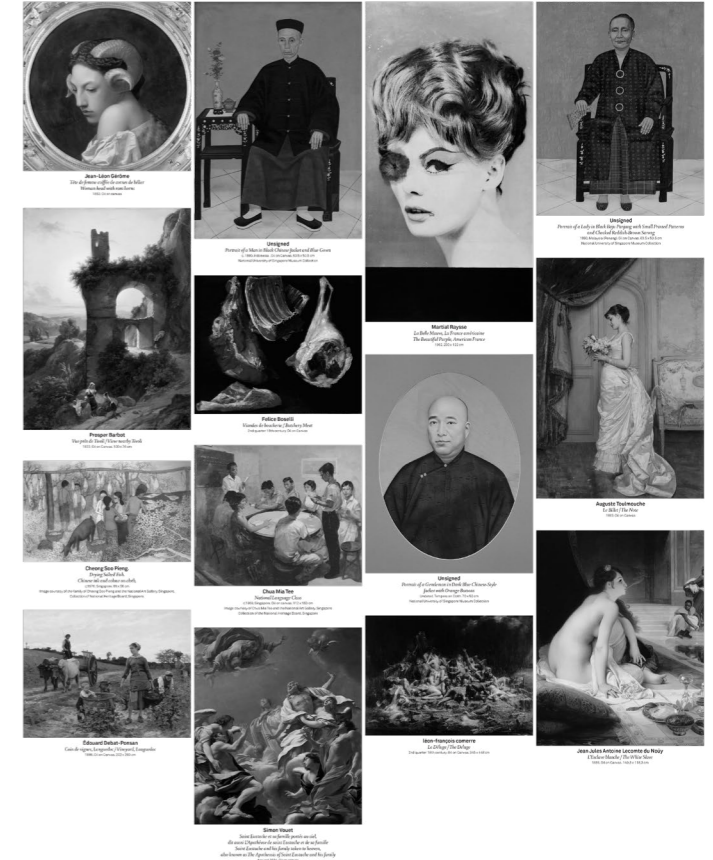
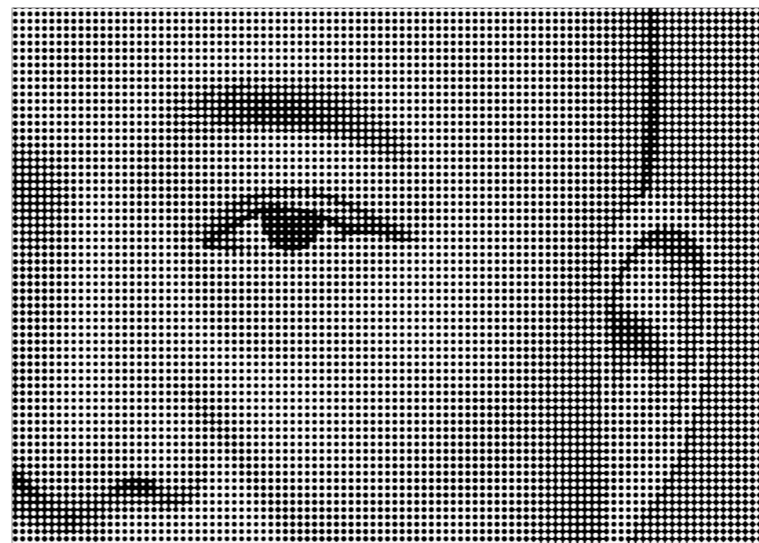
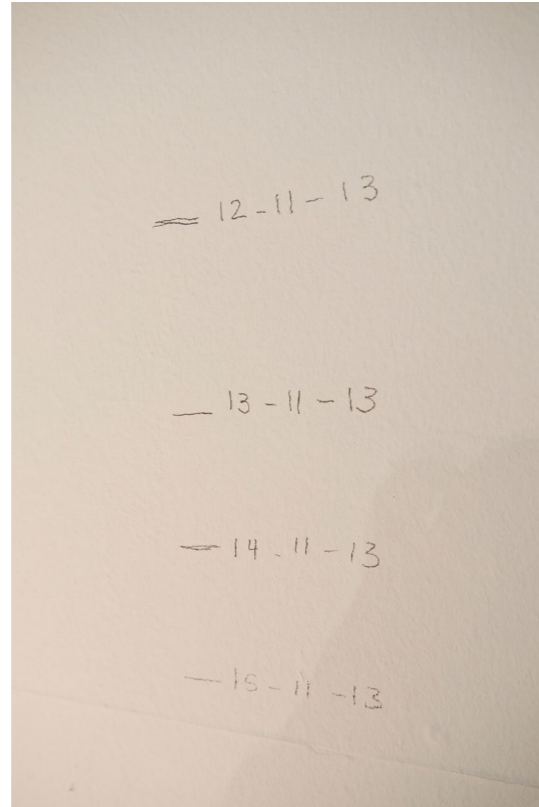
Before and After Painting (2013)

P. Nicolas Ledoux & Gilles Massot

The collaborative work *Before and After Painting* was conceived as a direct reference to Walter Benjamin's seminal essay "The work of art in the age of mechanical reproduction". Based on P. Nicolas Ledoux's graphic interpretation of classical paintings, the work was developed through a conversation conducted via email by the two artists respectively in Paris and Singapore. It expands the "record-replay" process in the form of a printed portfolio by mixing European and South East Asian paintings in a visual dialogue echoing that of the two artists and the flow of artistic influences running across art history.

The printed portfolios are placed in the exhibition room as an interactive installation. Visitors are expected to take away a free copy of the portfolio as part of the exchange process between artists and spectators. The diminishing height of the portfolio pile is then recorded by keeping track of the projection of its shadow on the wall behind, adding a new layer of "recording" to the work.

In the process of doing so, the question of the "aura" raised by Benjamin is directly confronted with that of "consumption", which he saw inevitable for art in the age of mechanical reproduction.



Somewhere in Singapore (2013)

Leonard Yang

Somewhere in Singapore is an attempt at exploring how the rapid building-up of our city paralleled with constant photographic recording changes the way we perceive our environment. Does the reproduction enhance or disrupt our visual experience? Perhaps, instead of us referencing the photograph as a documentary visual aid, the photograph creates a new reality for us by infusing our recollective memory of an image that looks similar to the world but is not quite the same way as we have perceived it. Does this phenomenon, coupled with our rapidly changing landscape, result in a complete alteration of our perceptual ability?



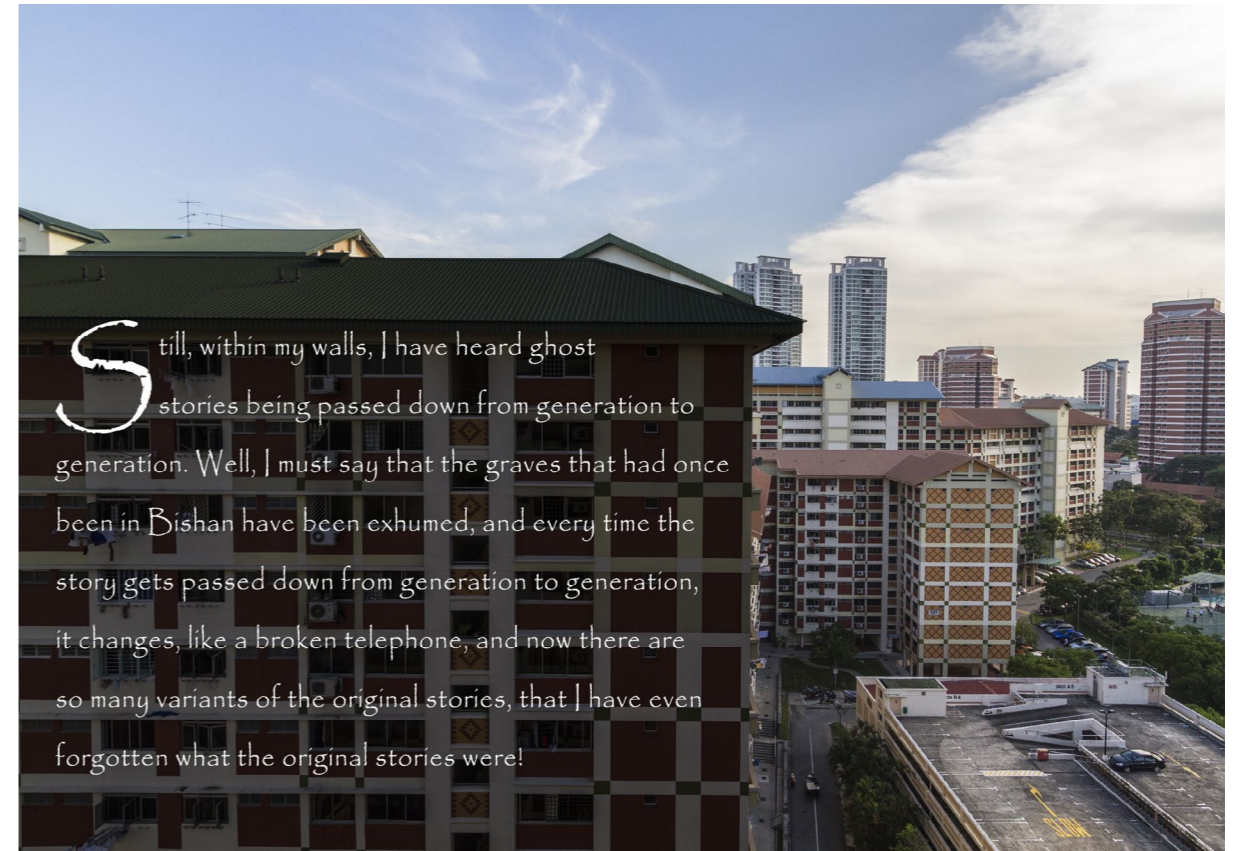
Sometime in Singapore (2013)

Leonard Yang
Gilles Massot

The collaborative piece *Sometime in Singapore* was developed to bring forth the photographic process underlying *Somewhere in Singapore* and make it an integral part of the COS•MO curatorial guidelines.

The graphic cut and paste method used by Leonard in his original piece is given an extended narrative implication. It is not only the image of the building that has been cut and pasted, but the stories that it carries with as well. The individual narratives are added together to eventually create the wider narrative that is *Somewhere in Singapore*.

The two works taken together also aim to illustrate the way human beings construct their vision of the world in the COS•MO age. Bombarded with images and information coming from every corner of the planet, we mentally cut and paste throughout the day, assembling a virtual collage in our minds that forms a personal image of our perception of the world at a specific point in time. Eventually, the total sum of these individual collages forms the final collage of the world looking at itself existing. Where is that collage stored, what is meant to become of it, or what effect will it have on humanity and its role in the universe; these are the questions of the COS•MO age.



A long exposure on photo paper. It creates a different feel unlike the normal camera that was photographed and put on the wall. It is a simple camera without a lens and a single small aperture. It also reminds us the history of photography, proving and questioning oneself on what is true photography.



For the past few years, Nel Lim has been combining gastronomy and photography by keeping a daily routine of cooking creative meals and posting photographs of his culinary creations online in various social media.

This body of work is an intentional artistic process that is highly reflective of a wider society's phenomenon that has made the photography of food one of the most common subjects in Facebook and other social networking platforms. This phenomenon can seem rather narcissistic at first and one might wonder what makes people so fascinated with their own meal that they feel compelled to share it publicly before eating.

The answer might be simply that the sharing of a meal is probably the most basic and intuitive form of exchange available to humankind. Cooking is a highly creative activity, one in which the human taste for life is expressed in its most essential form. Sitting around a table to share the chef's creation with a group of friends is one of the most pleasurable moments in life, one in which conviviality, creativity and pleasure of the senses combine as one global experience.

It might well be then that beyond the seemingly narcissist dimension, the sharing of meal photographs online is a simple adaptation of a natural instinct deeply imprinted in the human psyche to today's virtual world of constant information exchange.



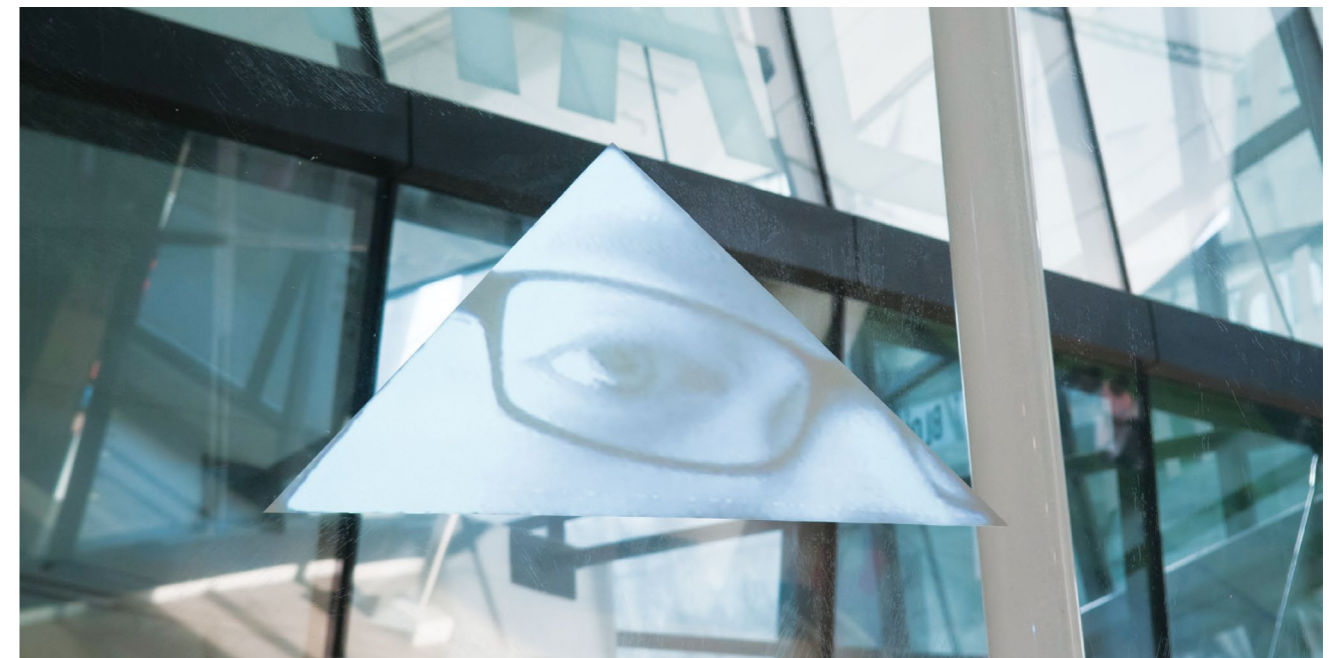
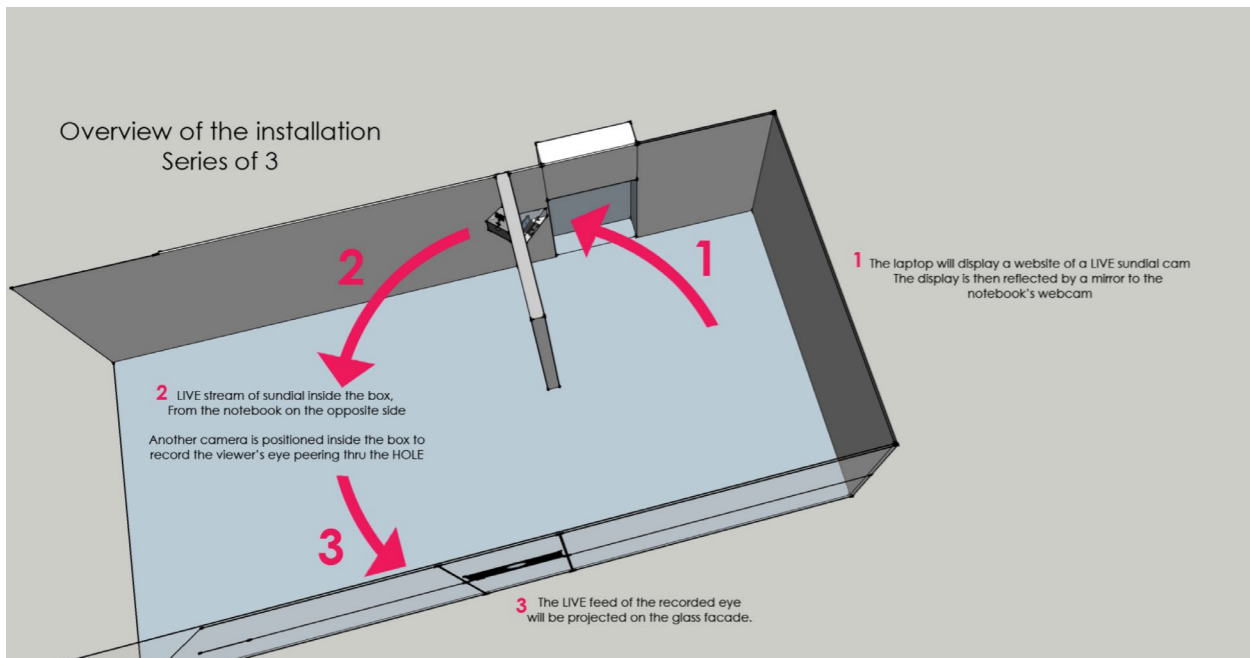
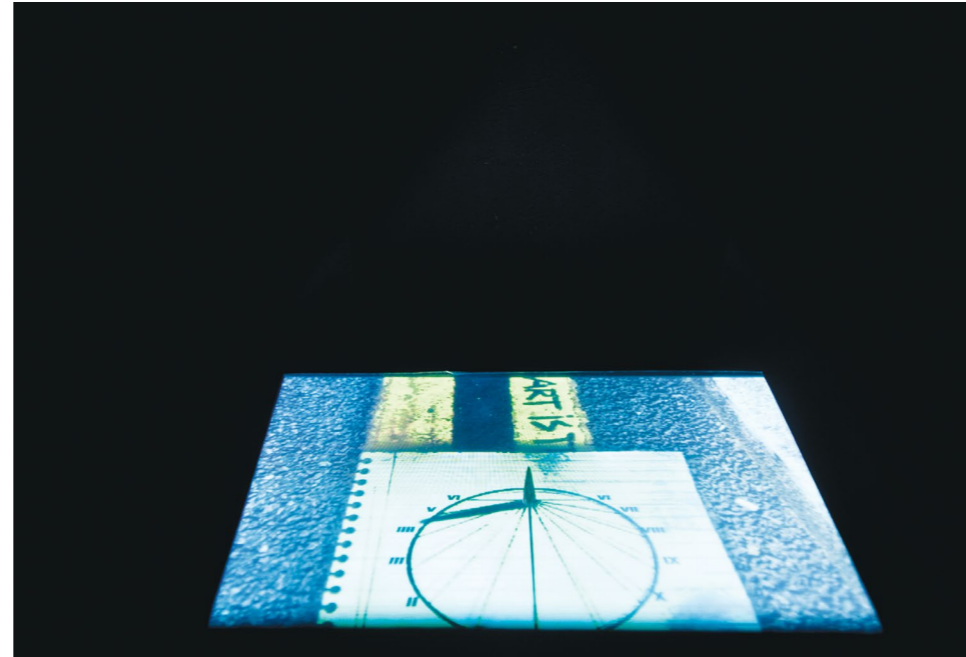
This series seeks to explore the manipulative control of the media. What you see is apparently never the original, but rather, a manipulated, reconstructed edited version of the original source.

Their means is to lure you with immense curiosity. To intrigue and entice your senses to lure you to listen and keep watch. A classic example is to present something that is simply impossible. Like magic, you are drawn to its illogical presentation. At times, we often look not to be informed, but rather to be entertained.

The sundial is a traditional method of telling time. Its history extends from readings off obelisks to shadow clocks from the ancient Egyptian to Babylonian astronomy. Unmistakably founded during a time when Egyptians worship the sun god RA; for this device to function, it is perpetuated by the sun and without it, there cannot be a device that tells time.

Fast forward to the 21st century, where digital technology has taken over, time is either analogous or digitally represented. This improves productivity, because we are able to monitor ourselves even during the night without the sun. What then controls our actions in modern times, if not perpetuated by technology as its 'GOD'? We often look to technology for support, reassurance and comfort. But the technological realm is full of false pretense, where digital manipulations have the ability to distort the original.

In this work, the product of a sundial in a box is impossible but drawn by curiosity and intrigue, and we are presented with a paradox. When viewed, it does seem to contain a working sundial, but its representation is flawed from its true authenticity, because in actuality, it's a live recording of a working sundial. Technology enables us to fully re-enact the possible through impossible means. And whoever controls this medium certainly allows them to fully fabricate our perception and logical thinking.

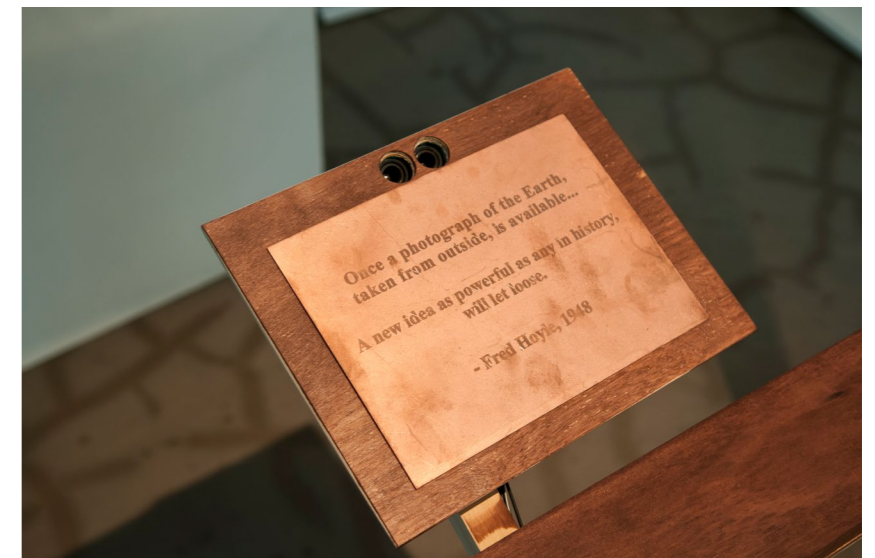




The window was a constant subject of the images most representative of the long and complex process of photography's conception.

Two of them are direct positive images: *Point of View at Le Gras* (1826) by Niepce, and *Boulevard du Temple* by Daguerre (1839). *The Latticed Window at Lacock Abbey* (1835) by Talbot initiated the negative-positive process. Niepce's image is acknowledged as the earliest known and preserved photograph. In capturing and fixing the light falling over his property that day, a decisive qualitative difference emerged that differentiated the "record" of a painting from the "recording" of a photograph. With this, the world was no longer just representing itself anymore, it was literally duplicating itself through mechanical means. As such, photography was a window to the world.

In the interactive installation *The Windows*, Liew, Massot, and Zaini aim to give a physical experience of what that threshold might have been.



A Mirage of Past I & II (2013)

Shaun-Joel Liew

In *A Mirage of Past I & II*, Liew attempts to address the notion of 'change'. Invoking ideas of progress, hopes of a better future, and a better understanding between individuals and society through the idea of change, Liew questions the price of change. "Every step we move forward leaves our roots and heritage behind by another."

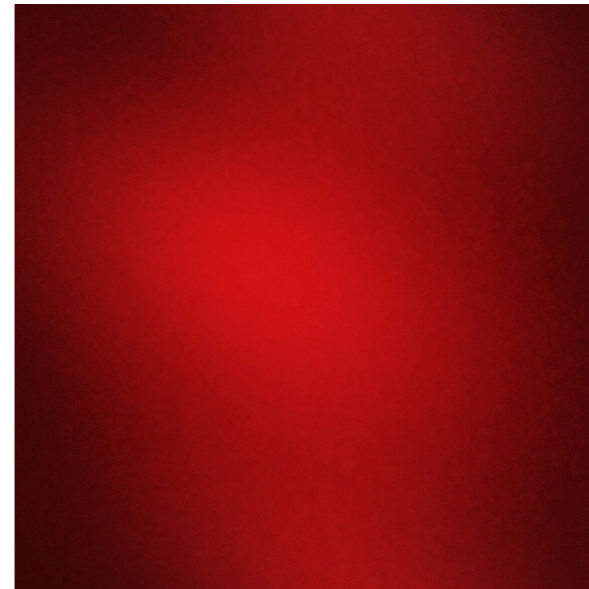
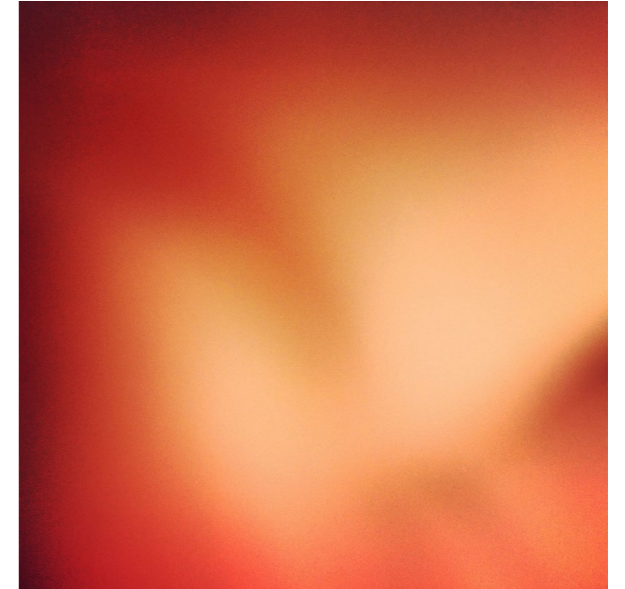
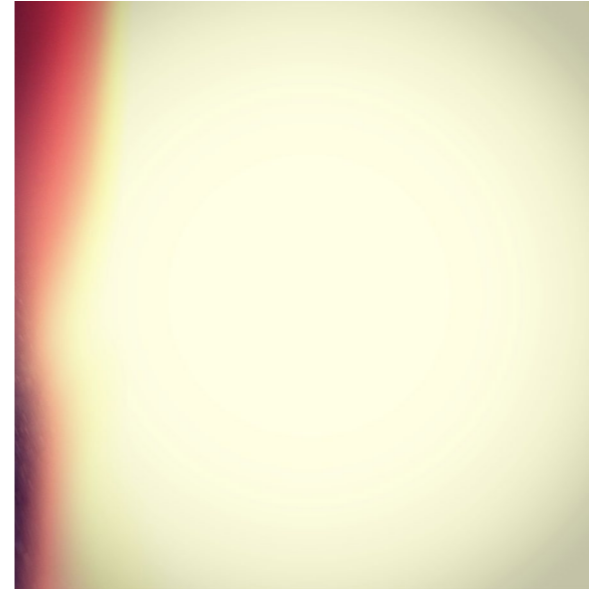
This body of work was made in conjunction with the Singapore Biennale's Theme of *If The World Changed*. Reminiscing a time never experienced, it hopes to bring back memories, a certain sense of nostalgia, or a desire to have more. "Now, it feels like they were a mere mirage, an illusion of a physical or actual past."

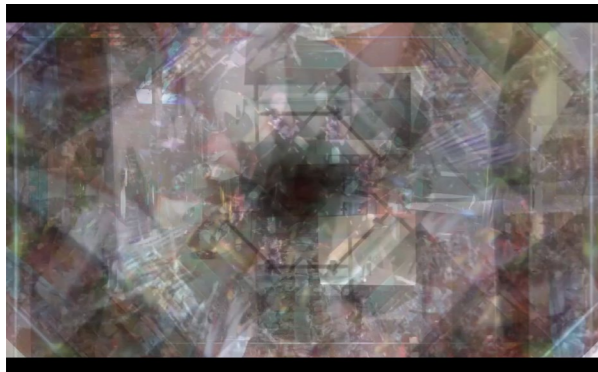
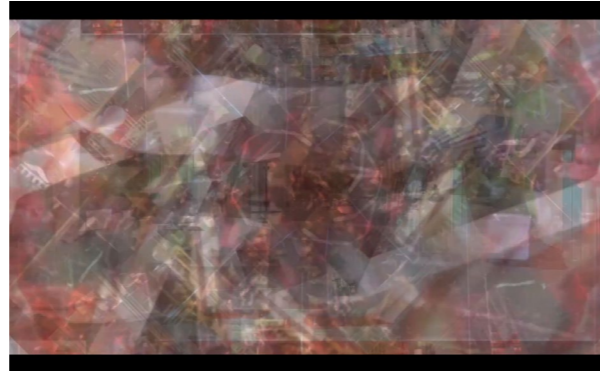
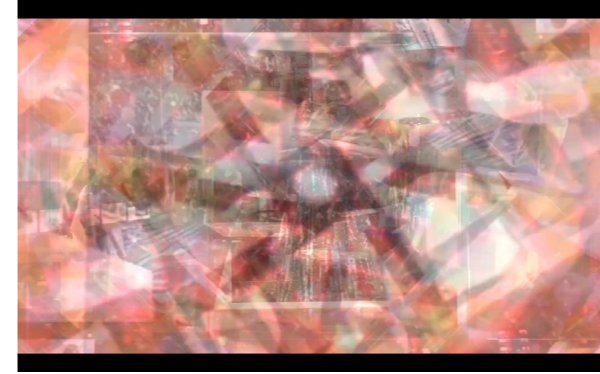
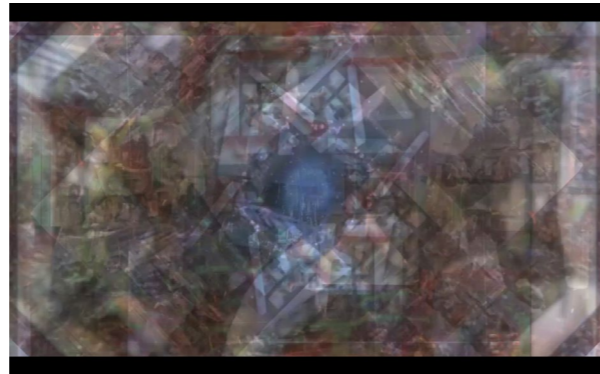


Pocketed Shennanigen (2013)

Shengen Lim

Accidental image captures with the mobile device happens frequently, though most of these images are usually discarded the moment the owners realize they are useless. However, these are 7 of the many images, accidentally captured in a trouser pocket, that acts more of a self portrait of the artist rather than a useless photograph.





Juxtapose was started in 2010 and is part of an on-going research on different sorts of photographic series. In this series, the images are presented in triptych, diptych or sequences. I use the 'point & shoot' style to record and juxtapose images between time and space on subject matters that relate to one another through colour, objects, people and their relationship with the background environment of the urban space, whether outdoor or indoor. Through the sequential replay, the resulting visual in *Juxtapose* eventually creates a narrative of a different kind.



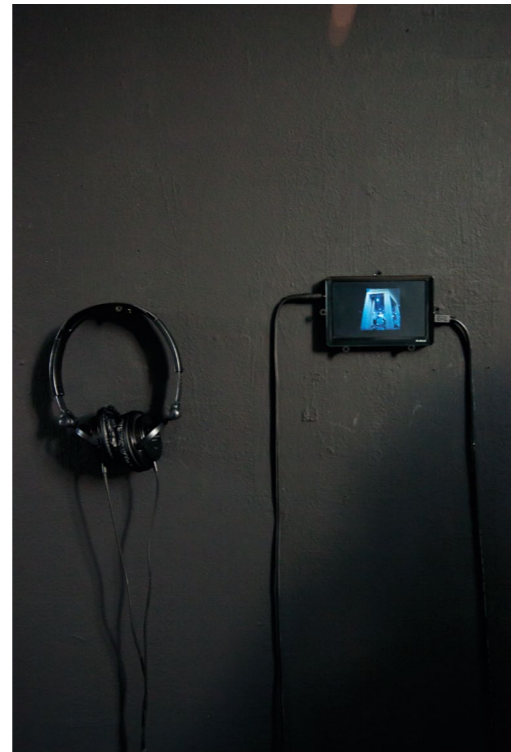
PHACKS (photo_hacks) is an ongoing series of work that deals with vernacular photography. Using images collected via social media, the artist explores new ways to appropriate and display these images. Through this series, ideas about public & private, the act of photography and photographic conventions start to surface.



Random Cities: 99x99 Pixels (2013)

Urich Lau

The artist put together several videos collected over a couple of years from a habit of recording random clips of unique, as well as mundane occurrences around Singapore and overseas cities. Shot with all sorts of cameras ranging from a toy camera, mobile phone camera, mirrorless and DSLR, the videos are converted to the smallest dimensions possible - 99 x 99 pixels, to blur the distinctions between formats and contexts.



Anime Armageddon 2.0 (2006)

Urich Lau

With images of the Singapore city skyline scanned from typical tourist postcards – one in a dusk-dawn equivocal moment, the other being destroyed by cartoonish bombings and fires superimposed from cropped frames of Japanese anime, the video diptych demonstrates a paradoxical connection between fact and fantasy, anxiety and tranquility, and an ideal and real state of existence.



To cut or not to paste,
that is the question...

Gilles Massot

In a Newsweek article published in 2007, the American art critic Peter Plagens asked the question “Is photography dead?”. The question was raised in regards to the development of the fictitious photographic approach adopted by many artists from the 1980s onward and the overwhelming development of digital photography at the turn of the 21st century. His claim is that photography has lost contact with reality, due to the concomitant development of both trends. In short and in his opinion, fictional narratives and virtual pixels have killed photography. Photographs have become gallery material “essentially no different from paintings concocted entirely from an artist’s imagination, except that they lack painting’s manual touch and surface variation”¹. Reading through his article however, I couldn’t help but notice how much his point, while interestingly critical, was hardly anything more than a reversed version of the debate that marked the emergence of photography in 1839. And here we indirectly touch on a fundamentally dualistic aspect of photography that seems to define the medium.

From the very day of its announcement to the world, photography proved to be some sort of strange Janus-like creature who the moment you spoke to one of its heads would say: “I would rather have you talking to the other side of me”. On the 19th of August 1839, the Daguerreotype process was presented to a joint meeting of the academies or arts and sciences. Art and science? Science or art? This new technique was at long last fulfilling the search for a perfect mirror image of the world, and the French politician-scientist Arago could see in its application tremendous potential for the development of both fields of human activities. He was of course perfectly right, but a question remained: was the world ready for something that would be at once scientific AND artistic? Some people were and they devised the term “the art-science of photography”² to describe a medium that looked different from anything else that had existed before. Science quickly adopted this new medium. Art however was much more difficult to convince. To people of the mid-nineteenth century, the main attraction of photography was its perfect mirroring of reality. Its most virulent critics saw it as a proof that it could never become an art form because it would always fall short of making choices in the interpretation of reality the way an artist does. Choices, the word will come back later.

In 1857, the critic Gustave Planche remarks that while making the photographic image “the sun gives the transcription of everything that it touches, forgetting nothing, sacrificing nothing” and therefore concludes that photography cannot be art because it “can not choose what suits it and reject what doesn’t”³. Exactly 150 years later, Peter Plagens feels that “Film photography’s artistic cachet was always that no matter how much darkroom fiddling someone added to a photograph, the picture was, at its core, a record of something real that occurred in front of the camera. A digital photograph, on the other hand, can be a Photoshop fairytale, containing only a tiny trace of a small fragment of reality”⁴. Basically the same type of discourse, albeit pronounced from two opposite points of view, as if photography, whether analogue or digital, could not but trigger perceptions in which she is forever too much this or not enough that, at once too perfect and irremediably incomplete.

The tension between analogue and digital photography highlighted by Plagens was almost immediate the moment particles of silver began to be replaced by pixels. And although digital imaging has become the norm for mass photographic consumption, the debate is far from being resolved. In the conclusion of his book *La Photographie*, André Rouillé suggests that this transformation “isn’t simply technical” but that “it touches the very nature of photography. To the point that it isn’t any longer certain that digital photography is still photography” because “the technological apparatus that makes digital photography results in a transition from the world of chemistry and energy of things and light to the logical world of mathematical images”. But doesn’t a digital photograph entail more than ever a photo-graphic process, that is the writing with light of an actual language made of digits? And isn’t digital photography doing more precisely than ever what Daguerre had predicted: allowing everyone to draw perfectly and instantly without learning how to do it?⁵ The reproducibility of the negative-positive process invented by Talbot was for a long time regarded as the key element that defined photography⁶. It is now in the opinion of some almost obsolete. In many ways it is as if this had been only an episode on the long road leading photography to the fulfilment of its promises. Beyond

the tremendous technical changes, has the photographic concept really changed that much? Are today's digital fantasies without any relation to whatever existed before? Were photographers ever "bearers of truth"⁷ as Plagens assumes?

In fact, the relationship between photography and reality has always been highly debatable. Yes, in essence a photograph can only be the representation of something that physically existed in the past. But whether the resulting image is reality or fiction is an altogether different matter. This was demonstrated as early as 1840 by Hippolyte Bayard's *Self-portrait as a Drowned Man*. The image was conceived and staged by Bayard as a protest against the rejection of his invention⁸ in favour of the Daguerreotype. It deals with the topics of self, death, history, text, protest and most importantly, it is the first image in which reality is intentionally pretending to be something else than it really is⁹. At a time when people around him were getting ecstatic to the point of getting fooled by the realistic rendering of photography, Bayard was initiating the photographic fictional interpretation of reality bemoaned by Plagens. About twenty years later, the photomontages of British High Art photography raised that question even more convincingly. Photographers of this period are famous for a sophisticated technique that announced the cut and paste method used for photomontage in Photoshop, albeit at a time when enlargers were only beginning to be conceived of¹⁰. Henry Peach Robinson's *Fading Away* (1858) is most representative of this school, both from a conceptual and technical point of view. This composition of five negatives depicts a girl dying of tuberculosis, surrounded by her grieving family¹¹. This fictitious image so carefully orchestrated by Robinson was perceived as disturbing for its realistic rendering of a most private and sensitive moment in the life of a family. The image was becoming reality in people's mind. Conversely, what about the many supposedly "straight" photographs meant to have been a documentation of the world "as it is" that turned out to be controversial in the course of history? From the *Valley of the Shadow of Death* by Roger Fenton (1855)¹², to the *Death of a Loyalist Soldier* by Robert Capa (1936)¹³, to the *Kiss on the Town Hall Square* by Robert Doisneau (1950)¹⁴, many iconic images from the history of journalism are now suspected, or have even been proven, to be the subject of manipulation. In short, whether analogue or digital, photography seems to have an in-built aptitude for turning the real into fiction and the fictional into reality. Bayard's self-portrait demonstrates that from its inception some photographic practitioners had intentionally blurred the boundaries between reality and fiction, viewing this process as an almost natural attribute to photography.

From chemistry to electronic, the particle aspect of light has seen a drastic transformation in the way its energy is recorded. On the other hand, much of the initial development of photography resulted from researches in optics based on the wave aspect of light and on that point of view the most sophisticated digital camera is still hardly anything different from the Daguerreotype camera. To some extent, one could go as far as saying that the many wonderful technical advances of the last decade too easily hide the fact that digital photography has yet to produce a decisive conceptual breakthrough that will truly take photography into a new era. The hyper-real/hyper-sharp quality of HD digital images of today was already present in some daguerreotypes. As seen previously the cut and paste manipulations that allow surreal images are somehow an old story. And when the image is totally virtual, the benchmark of its success will be how "real" it manages to look, precisely the way hyper-real paintings of the 19th century were judged...in their comparison to photography!

Some of the fantastic promises of computational photography¹⁵ on the other hand clearly intend to break new grounds. However, a closer examination in relation to photo history shows that conceptually these advances are often following those concerns that had driven the progress of photographic technology since day one. The search for an ever-extended dynamic range finds an early approach with Gustave Le Gray's use of multiple exposures for his shot *Mediterranean Sea at Sète* (1856-59). The method was then used to compensate the limitation of the emulsion's sensibility to the blue part of the spectrum. The control of focus to different planes of the subject through the plenoptic camera¹⁶ uses indeed a totally different approach in that it records the light making the image and not the resulting image. But the working of the end result

strangely echoes the multiple exposures technique used by Edouard Baldus for his *Cloister of St Trophime*, Arles (1851), in which ten different sharply focused negatives were combined in one print to compensate for the limitation of the lens' range. By aiming for a "direct sensing of the motions themselves" rather than relying on the " 'instantaneous' ideal"¹⁷ of film-style photography, the concern for motion blur and the capture of movement in computational photography at first seems to proceed from a different conceptual point of view. However, one can also trace the origin of this conceptual difference in the respective approaches adopted by Edward Muybridge and Etienne Jules Marey. Interestingly, the article on computational photography ends on an appropriate philosophical note acknowledging that these technical advances concerning the quality and appearance of the images are not addressing a fundamental question. Considering the overwhelming presence and exponential multiplication of light-made images¹⁸ in today's world, how is mankind to decide which of these images truly matter? The question of choice here becomes paramount, a choice that computers cannot make, at least not yet.

In 2004, as part of my photo history class, I attempted to give a name to the phenomenon of endless multiplication of light-made images from which this question arises. From the day of its inception, with the *Point of View from a Window at the Gras* by Niepce in 1826, I suggested that photography engaged with what I term the Constant Self-recording Mode, a process in which the world looks at itself existing and most importantly records itself existing¹⁹. This process, together with the development of many other technological advances resulted in the infocom society in which we live today, photography being arguably the oldest element of this infocom phenomenon²⁰, thus making it possibly the most significant threshold of modernity in the post-industrial era²¹. In 2008, a friend highlighted in a conversation that this idea of "constant self-recording mode" echoed in many ways the vision developed in the later part of his career by the influential physicist John Archibald Wheeler. His conception of the world was contained in the title of an article published in 1988: *World as system self-synthesized by quantum networking*. Wheeler illustrated the idea with a simple yet expressive illustration showing a capital U (for universe), one arm of the letter being equipped with an eye looking at the opposite arm. This illustration of the quantum principle by which things can only be described (and therefore exist for the observer) in their relation to one another fitted very well indeed the process I intended to express with my own concept of the constant self-recording mode. Upon reading Wheeler's article another analogy that he gave to describe the quantum phenomenon struck me as fitting particularly well with photography.

Quantum Theory was largely derived from the observation of the strange behaviour of light when it was established that it existed either as a wave or as a particle depending on the way the experiment was conducted, a particle that was eventually named "photon". And here is how Wheeler described the photon: *The photon is a great smoky dragon, its teeth sharp where it bites the one counter or the other, its tail sharp at its birthplace, but in between totally smoky.*²² Under his pen, the surprisingly poetic description of the light particle focused on two concepts that happen to form the basis of the visual language of photography: Sharp and Blur. And behind it, lay the seemingly never-ending dual nature of photography, the art versus science tension, the two inventions as direct positive and negative/positive, the very negative/positive process, the mystery of light and shadow that makes every single image, and so it goes on. The intrinsic dual nature of photography would therefore seem to take its form from the very nature of the thing that makes it happen... the world as a system self-synthesized by quantum networking.

The development of quantum mechanics was also a consequence of the revolutionary approach to physics developed by a man whose image has interestingly enough become an icon of the 20th century. In 1905, Einstein's equation finally came to formalise... what photography had been more or less showing for a little less than a hundred years already! According to Relativity, space and time cannot be considered independently from one another. In fact they are "two sides of the same coin and should properly be thought of as a single entity: space-time"²³. And what else happens in a photograph other than the collapsing of the dimension of space onto the dimension of time? In a photograph it is as if the dimension of depth is

transferred-to/shared-by the dimension of time. The "space" of a photograph exists in the "depth" of its time. The photographic shock that took place in the 19th century was that finally humankind could literally see back in time. Given that in today's physics, mass is defined in relation to the speed of light, it might be therefore worth looking back at what truly happened that day when the perpetual movement of light was stopped and visually captured to result in a frozen moment. And maybe we can use elements of the Quantum Electro Dynamic to conceive of the photographic capture of reality as something else than just "an image".

The Strange Theory of Light and Matter better known as QED is a little book by Richard P. Feynman that can help anyone interested in what lies beneath the surface of the photographic image to replace a widely accepted misconception by a beautiful puzzling mystery. When lighting a shot in a studio, one generally works on the idea that light travels in a straight line and bounces off the subject. One also often says that the surface "reflects" the light, as if it was the same light that left the source to reach the photo-sensitive surface (or the retina for that matter). But not quite so according to QED. In fact in Feynman's own words, "the idea that light goes in a straight line is a convenient approximation to describe what happens in the world that is familiar to us"²⁴. And what truly goes on at the micro level of reality that is no longer familiar to us is much more interesting. Quantum Electro Dynamic proposes that the photons are absorbed by the electrons, making them jump one energy level in their relation to the atom's nucleus. The electrons then instantly return to their original state, emitting new photons in the process. So light doesn't just bounce off the surface of the object. It is literally absorbed and a 'new' light released, charged with the information resulting in the visual appearance of the object. In other words, the camera doesn't capture just an image of the object, it literally captures something OF it²⁵! So at the heart of the physical world lies a permanent on-going exchange of information in the form of energy/matter, a movement fixed for the first time in 1826, making the information concerning that time and place physically available to future generations. And here another form of duality takes shape, one that opposes movement and stillness, one that works again at the heart of the photographic process. "In today's world, no elementary quantum phenomenon is a phenomenon until it is a registered phenomenon - that is, indelibly recorded²⁶ or brought to a close, in Bohr's phrase, by an irreversible act of amplification, such as the avalanche of electrons in a Geiger counter or the blackening of a grain of photographic emulsion, or the click of a photodetector."²⁷ In other words, photography was a forerunning physical sign of the emergence of a quantum perception of the world in the fabric of the time-space continuum. In fact the parallels between photography and quantum mechanics are so uncanny that I am beginning to suspect that photography could be to the macro world what measurement is to the quantum dimension, the observation that defines the nature of the thing observed, the collapse of the wave function that shows the world for what it really is: an illusory image.

So in light (!) of all this, what could be a true conceptual and philosophical shift of the esthetic of photography in the computational age? The answer to that question obviously isn't a simple one and requires first a clear understanding of which aspect of photography we are talking about: the medium or the phenomenon. As a medium one has to take into account photography's limitations. Although photography resulted in a new way of "seeing" that greatly influenced the visual arts²⁸, it nonetheless always remained dependent on those fundamental notions such as composition, contrast and tonal values that have ruled painting and graphic mediums for centuries if not millennia. Computational possibilities are many and range from the idea of extending the photographic capture to the unseen part of the electromagnetic spectrum to the futuristic concept of a 'camera cloth' that would light up and record at the same time all details of an object while wiping the cloth over its surface²⁹. But will the resulting images³⁰ ever break away from the rules that have been governing visual creativity since the dawn of time? Without being overtly pessimistic one can very much doubt so.

On the other hand, "the right word, Bohr emphasized, is phenomenon"³¹. One should not forget that long before being a medium, even long before the idea of image-making started shaping-up in the depth of "the cave", the elements that make photography already existed as natural phenomena in the form of

physiological vision and natural chemical reaction to light. And this is where I found myself eventually in full agreement with Plagen when he says at the end of his article that "the next great photographers - if there are to be any - will have to find a way to reclaim photography's special link to reality. And they will have to do it in a brand-new way."³² A return of photography to reality is needed, yes, but not from the perspective of image making. Rather this return to reality will be of relevance only if it focuses on understanding the true nature of a phenomenon that revolutionized the world the moment it crystallized. A phenomenon the working of which still remains in many ways a complete mystery.³³

The universe of technical images, emerging all around us, represents the fulfilment of the ages, in which action and agony go endlessly round in circles. Only from this perspective, it seems, does the problem of photography assume the importance it deserves.

Vilém Flusser - *Towards a Philosophy of Photography*

The question whether the birth of photography was a discovery or an invention is often raised as an introduction to history of photography. Fact is that many things in the birthing process of the medium give the impression that photography simply wanted to exist, as if it was an unavoidable step in the evolution of not just humankind but the world³⁴. Most significantly, the photographic camera turned out to be an apparatus that signaled the shift of humankind into a new era, one in which life and power came to be defined by the transfer and possession of information. The pounding question that we, humans, are faced with today is what to do with this avalanche of images-information resulting from the constant self-recording mode. "It is a question of freedom in a new context"³⁵ says Flusser who believes that photography's task might well be that of a self-reflective apparatus questioning "the human intention that willed and created"³⁶ the world of apparatuses we live in today.

As I have tried to expand throughout this article, the parallels, if not similarities, between photography and the nature of matter, as we can understand it today through quantum physics, are just too many to be ignored. At the heart of any form of artistic practice is the question of choice, and so it is at the heart of quantum mechanics experiments³⁷. And the implications of these choices when applied to the computational nature of photography go way beyond the age-old question of moral choice, for they might very well turn possibilities into reality, just as they do in quantum physics experiments. When a photographer will be able to completely relight a scene through 4D acquisition, with options that will be all fully realistic but only potentially so³⁸, what will be the nature of the resulting image? One would think that to the CPU processing the information the visually created moment will be logically as "real" as the original capture from which it resulted. Already let's not forget that when we speak today of a "virus", probabilities are high for it to be about a completely abstract entity that nonetheless creates very real events.

"The heart of mind is programming and the heart of programming is communication. In no respect does the observer-participancy view of the world separate itself more sharply from universe-as-machine than in its emphasis on information transfer."³⁹ The photographic process IS a form of cut and paste method that allowed the transfer of information across time and space. The question as to which information is selected and transferred to "the other", whatever the nature of that other might be, then becomes paramount in defining the reality this transfer will construct, from an artistic, moral and it would seem by now physical point of view. The construction of a world in which "to cut or not to paste" has indeed become the question.

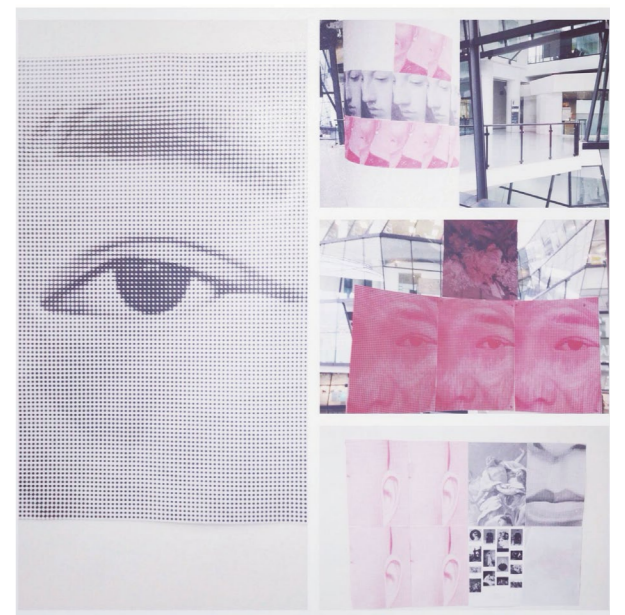
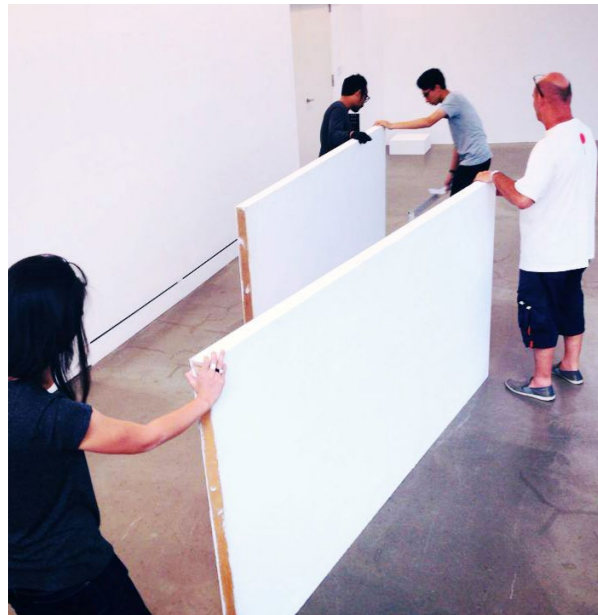
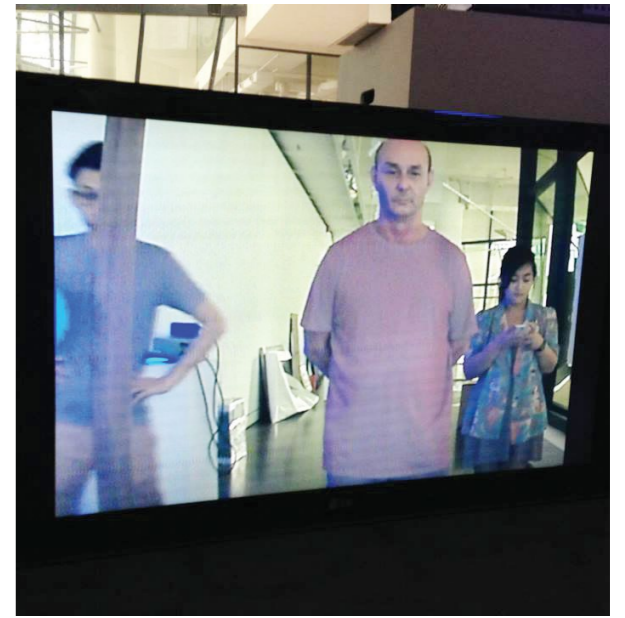
This paper was first written for the conference Computational Photography and Aesthetic, Nanyang Technological University, 12-13 December 2009.

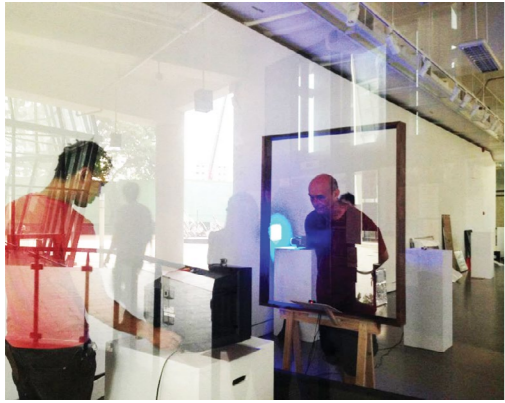
With many thanks to Georges Khal, Lau Soo Yen, Wayne Lim Wan Jie, Michael Tan and Jane Allan for contributing in one way or another to the development of this paper.

- ¹ Peter Plagens, *Is Photography Dead?*, Newsweek, issue dated 10 December 2007
- ² Mary Warner Marien, *Photography, a Cultural History*, p. 163, Laurence King Publishing, Upper Saddle Rive, 2006
- ³ André Rouillé, *La Photographie*, p.67, Gallimard, Paris, 2007
- ⁴ Peter Plagens, *Is Photography Dead?*, Newsweek, issue dated 10 December 2007
- ⁵ Idea developed by Daguerre in his *Historique and Description des Procédés du Daguerreotype et du Diorama*, 1839, cited in François Brunet *La Naissance de l'Idée de Photographie*, p.90, Presse Universitaire de France, 2000, Paris.
- ⁶ An argument used by some historians in favour of a British invention of "real" photography by Talbot as opposed to a French one by Niepce and Daguerre.
- ⁷ Peter Plagens, *Is Photography Dead?*, Newsweek, issue dated 10 December 2007
- ⁸ In early 1839, as rumours concerning the daguerreotype spread around Paris, Bayard developed his own version of photography. It combined the positive image of the daguerreotype to the paper support of the calotype. But Daguerre had already managed to grab the government's attention and Bayard's invention was ignored.
- ⁹ "The first fictional photograph", Michel Frizot, *A New History of Photography*, p31, Könemann, Köln, 1998. To the exception of gender, this groundbreaking self-portrait was touching on most of the subjects that will make photographic art in the late 20th century. If one adds to this that he staged the first photographic exhibition on the 14 July 1839, one can see that Bayard's role in history of art and not just photography clearly needs to be re-assessed.
- ¹⁰ The first demonstration of an apparatus for enlarging by electric light was done in 1861 by Louis Jules Duboscq to the Paris Photographic Society – *A History of Photography* by Robert Leggat, www.rleggat.com/photohistory/history/enlargers.htm
- ¹¹ Mary Warner Marien, *Photography, a Cultural History*, p 91, Laurence King Publishing, Upper Saddle Rive, 2006
- ¹² Two versions exist of the image taken during Fenton's documentation of the Crimean War, one with road cleared of canon balls and the other on with road full of these, as if Fenton had added them to make the composition more convincing.
- ¹³ The authenticity of the shot that launched Capa's international career when published in Life magazine has been questioned intermittently over the last 30 years. Questions range from why is there no blood on the shirt of the soldier to the veracity of the said location of the shot when compared to elements of the landscape of the actual place in Spain. Capa's never really addressed the critics and the controversy still isn't resolved as far as I know.
- ¹⁴ The seemingly spontaneous iconic shot that spelled the romance of Paris when it was published by Life Magazine, turned out to be a set-up in the 1990s when Françoise Bornet, the lady seen in the picture, revealed that it had been posed on Doisneau's request, a reason for her asking for substantial financial compensation.
- ¹⁵ *Computational Photography* – Raskar, Tumblin, Mohan, Agrawal, Li – MERL and Northwestern University - 2006
- ¹⁶ the Lytro camera was the first plenoptic camera to be commercially launched in Oct 2011.
- ¹⁷ ibid – paragraph 7.3
- ¹⁸ Photography and its derivatives in the form of video and cinema.
- ¹⁹ *Photography, a Historical Perspective* – Gilles Massot – Catalogue of the exhibition Transport Asian – Singapore Art Museum - 2009
- ²⁰ Electrical engineering only began to truly change everyday life by the late 19th century (first large scale electrical supply network by Edison in 1882). By then looking at a younger image of oneself and knowing distant parts of the world in the form of photographs had been commonplace for more than 40 years already.
- ²¹ Vilém Flusser develops this idea in another form in the first chapter of his book *Towards a Philosophy of Photography* in which he regards "the invention of the photograph [to be] a historical event as equally decisive as the invention of writing".
Vilém Flusser, *Towards a Philosophy of Photography*, p17, Reaktion Books Ltd, London, 2000
- ²² John Archibald Wheeler, *World as system self-synthesized by quantum networking*, pg10, IBM Journal of Research and Development, Vol 32 N.1, 1988
- ²³ Ross Rhodes, *A Cybernetic Interpretation of Quantum Mechanics*, p12, <http://www.bottomlayer.com/bottom/argument/Argument4.html>
- ²⁴ Richard P. Feynman, *QED – the strange theory of light and matter*, p56, Princeton University Press, Princeton, 2006
- ²⁵ See Sontag's parallel between Nadar's mention of Balzac's dread of being photographed and primitive people's fear of photography as a "sublimated looting of the personality" in *On photography*, pg 158/160, London, Penguin Book, 1979
- ²⁶ To be related to the notion "constant self-recording mode" expended above
- ²⁷ John Archibald Wheeler, *World as system self-synthesized by quantum networking*, pg10, IBM Journal of Research and Development, Vol 32 N.1, 1988
- ²⁸ On that subject the works of Moholy Nagy and Rodchenko could come at the forefront of a long list.
- ²⁹ *Computational Photography* – Raskar, Tumblin, Mohan, Agrawal, Li – paragraph 7.5 - MERL and Northwestern University – 2006
- ³⁰ The discussion of the very notion of image far outgrows the frame of this article.
- ³¹ J.A. Wheeler, *World as system self-synthesized by quantum networking*, pg10, IBM J.RES DEVELOP Vol 32 No.1 January 1988
- ³² Peter Plagens, *Is Photography Dead?*, Newsweek, issue dated 10 December 2007
- ³³ See Barthes' fundamental question concerning the "photograph in the winter garden" that makes the high point of *Camera Lucida*.
- ³⁴ The phenomenon on which the medium is based is entirely natural, a way of functioning of the world and not just humankind. Music is another artistic medium sharing that property.
- ³⁵ Vilém Flusser, *Towards a Philosophy of Photography*, p79, Reaktion Books Ltd, London, 2000
- ³⁶ ibid, pg 73
- ³⁷ Prior to any experiment, the researcher will be faced a 3 possibilities, each predicting a result, and the choice of the researcher will define the final event recorded.
- ³⁸ *Computational Photography* – Raskar, Tumblin, Mohan, Agrawal, Li – paragraph 6.2 - MERL and Northwestern University - 2006
- ³⁹ John Archibald Wheeler, *World as system self-synthesized by quantum networking*, pg15, IBM Journal of Research and Development, Vol 32 N.1, 1988

Exhibition Documentation

COS-MO PR and Marketing Team







Simultaneum Documentation

"Simultaneum", an experimental collaborative performance by Melissa Quek, Brian O'Reilly, Khalid Al Mkhlaafy, Gilles Massot, and the students from their respective faculties: Performing Arts, Media Arts, and Fine Arts.

Based on the principle of the game Broken Telephone, the performance combined dance, music and media technology to connect LASALLE's two campuses in real time with live stream.





ANNEX A: COS-MO ARTISTS

AKIRA TAKAHASHI

Akira Takahashi is a renowned recycling artist who has created record-breaking large-scale sculptures including the 'Longest Dragon Created out of CD-ROMS', the 'Longest Chain of Safety Helmets' and 'The World's Largest Lantern Made of Plastic Bottles'. Takahashi works predominantly with recycled materials to create his works, and has been commissioned for his public sculptures by Keppel Corporation and Yeo's Corporation. He holds 4 Guinness Records and 20 National Records that are displayed at his fruit juice stall at Bukit Merah Food Centre today.

ALLYSA SING ZHI BING

Born in 1990, Allysa Sing was exposed to film at a young age. Since then, she always had an interest in video as a medium that had the power to recreate and alter experiences. She has been always intrigued by aesthetics and more specifically, the type of beauty that is strange, and nudges the boundaries of what she knows. Her projects allow the experience of fear and awe to mingle in the visual exploration of spaces. She is a fresh graduate and currently residing in Singapore.

ANDREAS SCHLEGEL

Andreas Schlegel (b.1975, Germany) currently lives and works in Singapore. He coordinates the Media Lab at Lasalle College of the Arts and is interested in creating artifacts, tools and interfaces where technology meets art and every day life situations. His work is concerned with open source technologies to create audio, visual and physical output using computational and generative processes.

BENJAMIN ZIGGY LEE

Benjamin's first foray in art was in 2009. His interests were varied and he produced images inspired by paintings, fashion and cinema. After engaging with contemporary art theory, his practice has shifted towards appropriation – dealing with issues of identity in a global world. Besides his contemporary art practice, he does fashion photography with his partner, Allysa. Their fashion film won 'Originality Award' at the Very Short International Film Festival, Singapore Edition. He has just graduated from Nanyang Technological University and is currently dabbling in screenwriting.

BRADLEY FOISSET

Bradley Foisset is a multidisciplinary artist engaged with concepts of object oriented ontology.

His works draw inspiration from dark ecological philosophies and American cultural traditions. Born in Buffalo, New York and residing in Singapore since 2010, He is currently pursuing a BFA in LASALLE College of the Arts. As an emerging artist he has been taking part in local art exhibitions, as well as participating in community/public art projects in the region. His works have been featured in shopping centers, art discussion forums, magazines and websites. Currently Bradley is working with Singapore Olympic Gallery and Lomography Singapore developing artworks to stimulate and involve the community. Bradley has also been teaching full time as an art instructor at secondary schools in Singapore. As a contemporary artist, Bradley draws inspiration from nature and trash, which are later transformed into non-literal, poetic expressions in his works.

BUREAU ONE (COLLECTIVE): ANG SONG NIAN, TAN PEILING, KAMILIAH BAHDAR, ELIZABETH LIM

ANG SONG NIAN

Song Nian creates photographs that confront what we usually do not notice, places, spaces half-remembered, half forgotten; influenced and shaped by human presence. By framing particular and individual elements it contains and the connections between them. Intrigued by the narration of thought and ideologies through visuals. Song Nian has always favoured a microscopic approach to concepts and narration, a style, which he always employs to open up details in photography. Song Nian's works questions the relationship of human interventions and invasions on landscapes. His works have been exhibited widely as part of several major art events.

TAN PEILING

Tan Peiling is an interdisciplinary artist based in Singapore. Her work looks at how visual media informs human perception and understanding of reality. By utilizing both audio recordings and visual images, she constructs different spaces, challenging one to re-examine how visual culture shapes one's attention and experience. Tan was shortlisted in Bar-Tur Photography Award 2011 in London and is one of the recipients of Kwok Leng Joo Prize of excellence in Photography 2010. She has also exhibited in group shows in Italy, London and Singapore.

KAMILIAH BAHDAR

Kamiliah is a reformed approval addict still learning how to act the adult. She's stopped her obsessive collecting of vintage dresses but now buys

books faster than she can read them. A student of cultural anthropology, she has an interest in ethnic nationalism, identity and ruptured histories that is fuelled by her own fractured sense of belonging. She leave things unresolved where she can afford to; for a while now, she's been undecided about discarding the conventions of academic writing for the evocative use of personal narratives in ethnography.

ELIZABETH LIM

Elizabeth has grown up being exposed to the eclectic society of Singapore. She has been traveling since the age of 1, which may contribute to her interests in the interactions amongst different walks of life, her hyperactivity, and short attention span. Her current works involve exploring the medium of performance through concepts and ideas of the body, space, and objects. More importantly, she is investigating the endless potential and possibilities art and its mediums have to offer her as she further develops herself, as a human being first, then as an artist.

CARRIE LAM

Born and raised in Singapore, Carrie Lam received her Bachelor of Fine Arts (Hons) degree majoring in Photography and Digital imaging from School of Art, Design and Media, NTU, Singapore. With great interest in people relationships, memories and identity, Carrie Lam's work is often about human experience of searching, finding and belonging. Documentary portraiture is the main focus of her work. Carrie's works has been exhibited in Delhi gallery Exhibit 320- "Postcards from the interior", 2902 Gallery- "Re/collection", Alliance Francaise de Singapour- "Variegated Realities". Her photo-story "CURE" came in first during Angkor photo Festival workshop 2011. Her works was selected for International Orange Photo Festival in China 2010.

CHARLES LIM

Charles Lim was born in Singapore in 1976. With his series, *What's Your Dream?*, it is based on a thousand portraits where Lim proposes his own unique survey of the "Singapore Dream". This lifelong, ongoing project has led him beyond both administrative and personal borders, to Malaysia, Thailand and China. The idea for *What's Your Dream?* came after a childhood friend died and soon after, another of his friend committed suicide. This work provides a cathartic outlet by placing subjects and spectators face to face with their own aspirations. His other series, *Survivors*, relied heavily on Photoshop. His intention was to suggest the deceptive sense of security derived from a

repetitive daily routine. Faced with constant demand to conform to society's expectations, people hide their identities behind masks. This causes Lim to wonder if this is robbing them of their sense of being. Furthermore, if they managed to break free, they are brought to a standstill like the characters in his photographs. He warns us through emphasizing the widespread practice of sleeping walking through life by clothing his models in pyjamas. In 2004, he left his occupation as a graphic designer and art director to dedicate himself entirely to photography.

FILIP GUDOVIC

Filip Gudovic was born in 1992 in Belgrade, Serbia. Formerly trained in Indonesia and Serbia, he learnt about different methods of using art as a vehicle of self-expression and visual conception. His practice has always involved methods of collage, appropriation and fragmentation in the process. Currently, he is concerned with the issues of making a painting by using specific systems to form an abstract image. Drawing serves Filip as a primary tool to develop his conceptual and formal concerns in the work. His first solo show "Shifting Between Surfaces" was held at Tri Space, Institute of Contemporary Arts Singapore in February 2013. He has participated in artistic projects such as BELEF and Tropical Lab, and extensively exhibited in group shows in Singapore, Hong Kong, Russia and Serbia. In 2011, he was a recipient of Travelogue Practice Award and participated in the first Singapore Affordable Art Fair as The New Editions. Recently, Filip exhibited in Hong Kong Contemporary Art Fair and participated in TERRA Sculpture Workshop in Kikinda, Serbia. He is currently pursuing his Master of Fine Arts degree at LASALLE College Of The Arts in Singapore.

GUILLAUME LECLERCQ

I am 40, married with one kid. I have always been fond of photography and decided to turn it into a professional occupation as the economic crisis appeared in France 2008. At this moment, I travel the world to capture emotions and textured landscapes. I'm always improving my technological skills as well as exploring new way of catching the moment, such as the "3-60 family" series.

ISABELLE DESJEUX

Born in 1967 in Tunisia, Isabelle grew up in France and the USA and studied and worked in the UK and Germany. She currently lives and works in Singapore. She holds a PhD in Molecular Biology and a Masters in Fine Arts. An artist using her intimate knowledge of the scientific methodology to study objects usually forgotten by the microscopic gaze,

Isabelle has a keen interest in the culture of the laboratories where science is made. This brings her to question how science progresses and gets diffused. Her angle of vision is from the bench, and more precisely from the setbacks. Isabelle pursues failure relentlessly as a topic and as a method. Her practice consists of videos, performance lectures and installations. She also runs workshops mixing experiments, performance and fine art. Winner of the 2011 French Singapore New Generation Artists, she had a solo exhibition at the Alliance Francaise of Singapore in 2012 exposing how science really gets made in the labs. She has also exhibited at the NTU Museum and been commissioned by Hospitals. Currently, she is working on the life and work of an unknown 19th Century Malay scientist named Buang.

JACQUELINE SIM

Jacqueline Sim (b.1987) is a Singapore born artist who is currently pursuing her Bachelors of Fine Arts in Lasalle College of the Arts. Jacqueline's work situates around the complexities of memory. Every memory is inseparable from the moment of its recollection. Man tend to replay them repeatedly in our mind and through conversation with others; the search of past memories in our brain insistently present. She is interested to explore how memories function in our life by taking a walk through various spaces; journey where one discovers the associative link with their personal memories. She is constantly experimenting with various mediums that best express her ideas.

JASPER YU

Jasper is interested in observing people and spaces around him. His works are a translation of his views towards the subtle changes within the mundane of his everyday life. In recent years, he started to explore the play between still and moving images, using both photography and video to convey his message. Jasper completed his Bachelor of Fine Arts with a Major in Photography & Digital Imaging from School of Art, Design and Media, Nanyang Technological University, Singapore in 2012. His recent exhibitions in Singapore include 'Masterpieces' in National Museum of Singapore, 'The Apprenticeship Program' by Noise Singapore in Singapore Art Museum at 8Q and 're:union' at 2902 gallery.

KEE YA TING

Kee Ya Ting (b.1988) is a young Singaporean photographer. Her previous endeavours in film have cultivated a desire to tell stories within still frames, or in her own words, "visual poetry". Taking a whimsical approach to often-serious fields of

studies, she aspires to create a space where these two worlds meet. Her works display elements of humour, play and discovery, painting poetry with light. She has exhibited in galleries in Singapore and London, was selected for the 3rd Singapore International Photography Festival (SIPP) and has recently been awarded an Emerging Photographer scholarship by Santa Fe Photographic Workshops.

KEVIN TAN BO XI (K.T)

K.T. (b. 1983) is a multimedia artist who specialises in arts photography and production of videos with the intent of making a statement about the current state of the art world to the mass public. Humans usually form the primitive objects of his artworks and people from places all across Asia have been artistically, and sometimes commercially, captured through his lens. He believes that every single person on this planet undoubtedly understands and knows art. To say that art has a formula would be wrong. But if that is the case, something that has no formula does not have a right or wrong answer. In the eyes of the artist, art is about "understanding", and he seeks to express the most direct emotions and circumstances through photos and videos. Maintaining his primeval belief that a person who creates art has to have an understanding of what he or she is doing, he has presently shifted his focus to social media and will continue to reach out to the mass public in the digital world.

KIM JI-YOON

In her final year of Fine Arts at LASALLE, Ji Yoon Kim is interested in the expression of conceptual art, focusing on the creation of intangible works such as the documentation of her performative acts using video, sound and everyday objects imbued with meaning and intertwined with personal histories. Often site-specific, her works involve bringing to attention the unreliability of the human mind, playing with the ideas of public / private domains by displacing everyday objects and destroying artifacts, focusing on the destruction and reconstruction of installation, materials, and space. With a deep interest in memory and displacement embedded with her research in the sociology of human development, as well as developmental and childhood psychology. Kim has continued interest in movement, vocal and sound studies. She was awarded the LASALLE Scholarship in 2010 and 2011 and the President's Award for Collaboration in 2013 for Jessica Gabrielli's 'Dancing Lights' with the ReAct Performance Collective. She is presently furthering her understanding in anatomy and movement, and has an avid interest in efficient movement, Pilates and Tahitian dance.

KOH NGUANG HOW

Born in Singapore, 1963, Koh Nguang How is an artist and independent researcher on Singapore art. His artistic practice started in 1988 and encompasses photography, collage, assemblage, installation, performance art, documentation, archiving, curating and research. He worked in the National Museum Art Gallery as a Museum Assistant from Oct 1985 to Dec 1991 and later as Assistant Curator (Jan - Feb 1992). He was a researcher in the pilot Fukuoka Asian Art Museum Researcher/ Curator in Residence Program 1999. He photo-documented the activities of The Artists Village since its first open studio show in 1989, to the Post-Ulu show in 1999. In 2004 & 2005, he worked with a new curatorial initiative p-10 on a major project: "Errata: Page 71, Plate 47. Image caption. Change Year: 1950 to Year: 1959; Reported September 2004 by Koh Nguang How" (held at p-10, NUS Central Library and Singapore History Museum). His collection of materials on art and culture also enables him to initiate his "Singapore Art Archive Project" in 2005. He featured his 30 years of newspaper cuttings collection in an installation work entitled "Artists in the News" in the 3rd Singapore Biennale in 2011.

LEONARD YANG

Leonard is a commercial experienced studio assistant, digital retouch artist and photographer, having worked with senior photographers in the fields of industrial, aerial, interior and exterior photography for both local and international clients. He is currently pursuing his BFA at the School of Art, Design and Media and his practice includes painting, photography and photomontage. He enjoys outdoor activities, traveling and finds inspiration in his surrounding environment as well as the cities and countries he has visited and live in. Leonard recently completed a semester-long student exchange programme at Emily Carr University of ART+Design in Vancouver, BC and aims to continue his practice by participating more actively in local arts scenes. His work was most recently exhibited in Bandung, Indonesia in October 2013 as part of the Bandung International Exhibition of Photography Students in South East Asia.

LIM SHENGEN

Born in 1981, Shengen's practice is geared in a multidisciplinary manner that seeks new presentations of traditional methods. His work has been exhibited in Artscience Museum Singapore, Singapore Art Museum, Singapore Fringe Festival, Institute of Contemporary Arts Singapore, Alliance Francaise - Singapore, Kanto Gallery - Philippines, Sunshine Museum of Contemporary Art - China,

'2e Biennale internationale de l'image de Luang Prabang - Laos and Salford University - United Kingdoms. Being based in Seoul, his exhibitions includes The Stranger, Loop Gallery - Seoul, Flow International Performance Festival, Galmok Gallery - Seoul, On Video, Hongik University - Seoul and an upcoming project with Ulsan Art Center.

MARCEL GASPAR

Born in 1987 in Singapore, Marcel Gaspar currently taking his degree in LASALLE. Gaspar began taking photographs at a young age, exhibiting his first video art in LASALLE Foundation Studies Exhibition in 2011. Before he came to LASALLE, he studied Graphic Design at Raffles Design Institute and Mechatronics at ITE and Temasek Polytechnic. Besides LASALLE exhibitions, he has exhibited in different places and assisted artists in Asia. He is inspired by movies, people around him and documentary. Gaspar's photography reflects his remarkable ability to observe things that he sees and combining the mechanical knowledge to share those observations with his audience. Gaspar is finding new ways to present photography, pushing the boundaries of photography and believing that the camera is not the only equipment that can take a photograph. He wants to show the world that photography is not just based on pretty photos.

NEL LIM

Nel is an emerging young artist whose work is characterized by the light-hearted touch and humour he brings to social criticism. Currently he is moving beyond his visual art practice into collaborative projects that combine his creative talents, business ambitions and culinary skills. He hopes to develop a workshop-based institution aimed at unveiling the process behind art making. He studied in LASALLE College of the Arts and has already been exhibited both locally and internationally.

P. NICOLAS LEDOUX

P. Nicolas Ledoux lives and works on the borders of art, between posture and imposture. His work is shown in France and abroad - in visible or invisible ways - hidden or not. It carries the lure and fiction, fusion/confusion between artist, critic and critical artist. His resolutely conceptual approach rests, in a provocative and paradoxical way, on the traditional tools of the artist: installation, drawing, painting, video, photography... The work also invests media devices: cartels, websites, catalogs, essays... to fill the gaps and explore uncharted artistic potentials. Poaching on the official territories of the artistic field, writing and re-writing histories of Art, Nicolas forges links with music, film,

literature to question the creative process in all its complexity and economic issues and strategies: The World of Art is for him an experimental material, a miniature model of our society he monitors and reveals with critical and fierce acuity.

RUBIN HASHIM

Rubin Bachtiar Hashim enrolled into LASALLE College of the Arts in 2001. He picked up various creative skills in school such as metallurgy, carpentry, photography and audio/video production. Inspired by the polymaths of past, Hashim is a practitioner who revels in his ability to utilise various media. In 2008, Hashim founded an independent gallery/performance venue called Furor-Space in Singapore. He was the director for nearly two years where he developed and matured the language of curation and writing. Upon attaining his Master of Arts, Hashim continued to pursue his creative endeavours by day and tended to his musical adventures at night. In 2013, Hashim, along with four other artists, formed reAct, an experimental dance collective with bases in Singapore and Australia. He currently serves reAct as its regional coordinator and active performer. While he is currently and primarily based in Singapore, Rubin has firm intentions of inducting his initiatives into the American scene and bridging cultural developments between the two countries. Rubin's recent activities include advancements in his research on sound art, choreography and performance.

RYF ZAINI

Ryf Zaini is a Media Art Artist and a lecturer at LASALLE College of the Arts and Republic Polytechnic. He holds a 1st class BA (Hons) in Interactive Media Arts. He has experimented on several mediums that showcases the proliferation of technology, from wood, fiberglass to metal fabrications. Zaini's more recent works include a commission by URA for the I-Light 2012, Marina Bay, Singapore Science Centre residency program in 2011, Singapore Art Museum as a part of the Singapore Biennale fringe festival in 2011 as well as Busan Sea Art Festival in 2011, hosted by the Busan Biennale committee. He was invited to participate in an exchange program between Chan Hampe Galleries (Singapore) and METRO ARTS (Australia) in December 2012. Zaini was also one of the participants in this year's prestigious President Young Talent 2013.

SHAUN-JOEL LIEW

Shaun-Joel Liew (b. 1990) is a multidisciplinary artist who creates various bodies of work with film photography, experimental photographic developing, new media, and mixed media installations.

His fixation on connotative dualities inspires him to create experimental and inovatory works in his practices, especially in his photographic image-making. He veers away from the rapidly gaining popularity and advantages of digital photography, because he feels that the digitalisation of photography and the endless manipulation of the image takes the allure away from the original shot. This pushes him to be evermore exploratory in his anachronistic practice of film photography and experimental darkroom developing. Currently developing and experimenting on his photographic darkroom practice, along the lines of researching the likes of Alfred Russell Wallace, Einstein, and Henri Burgin, he is embarking on a long-term exploration on concepts of the photographic imagery with the abstract notion of time and space, experimenting with notions of organicity within mechanically produced imagery. His artistic and creative concerns revolves around the receptivity of the photographic image - How is the image received from the viewer, and what is conceived out of it.

TAN CHEE HON

Tan Chee Hon is an artist who favours in the medium of photography and painting based in Kuala Lumpur, Malaysia. He graduated with Diploma in Fine Art and majoring in painting from KLCA (Kuala Lumpur College of Art) 1997. He has worked in color and b&w film, and recently in digital photography. Most of his subjects are street documentary, urban environments, still life and landscapes. He has had three solo shows and numerous group exhibitions since 1996, including "Photography as Art Exhibition", National Art Gallery, Kuala Lumpur in 1996. ", Malaysia Photography - History and Beyond" Exhibition, National Art Gallery, KL in 2004, "Resistance" Chobi Mela III (Festival of Photography) Exhibition, Dhaka Bangladesh in 2004", Sharing Space ~ Contemporary Photography of Malaysia + Japan ", Annexe Gallery, 2007. 2009 shows include "A New Wave of Responsive Image" The Month Of Photography Tokyo, Photo Exhibition at Ginza Nikon Salon, Japan and Sabachi University in Istanbul, Turkey. Recent 2010 & 2011 shows include " Beyond Our City : Lights & Myths " group photo exhibition at Annexe Gallery and "At The Heart Of The Image #1 " Photo Exhibition at Nikon Centre , Kuala Lumpur, "The Jakarta International Photo Summit "at Galeri Nasional Indonesia, and "Photoqui" 2011- The Third Biennale Of The World Images Exhibition In Paris, France.

TEOW YUE HAN

Teow Yue Han is an interdisciplinary artist with a keen interest in gestures and interaction. Not confined to any medium, he seeks to explore the

aesthetical residue of identity and the intersection between physicality and technology. He received the prestigious Art Elective Programme (AEP) Scholarship in 2004 and continued to exhibit his final year project at the 2007 AEP Exhibition held at NAFA. Yue Han graduated from NTU School of Art Design and Media (ADM) in 2012 with a BFA in Digital Filmmaking. He has performed locally at Fetterfield, R.I.T.E.S., Night Festival, NOW! and exhibited internationally at London and Beijing.

URICH LAU

Singaporean artist Urich Lau Wai-Yuen (b. 1975) works in the mediums of video art, photography and printmaking. He holds a Master of Fine Art degree from Royal Melbourne Institute of Technology. He has exhibited locally and internationally, including Malaysia, Indonesia, Thailand, the Philippines, China, Japan, Australia, Germany, Serbia, and the USA. He is also an independent curator, having presented exhibitions in Singapore, Indonesia, and China. He works as a lecturer at LASALLE College of the Arts, in addition to being the current President of The Artists Village and a resident-artist at the Goodman Arts Centre.

VANESSA BAN

Vanessa Ban is an independent designer, lecturer and co-founder of multidisciplinary studio Studio BAN-FAM, a practice that focuses on contemporary art and curation. She has worked in notable studios including Pentagram (UK) and Asylum (SG), and previous exhibitions include group and solo shows at the London Design Festival, Phunk Studio, Institute of Contemporary Arts Singapore, Aliwal Arts Centre, 2902 Gallery, Post-Museum and the Red Dot Design Museum. Her works have been featured in design books including Imprint: Innovative Book and Promo Design and MDX International Design Yearbook 2011.

ANNEX B: SIMULTANEUM ARTISTS

BRIAN O'REILLY

Brian O'Reilly attended the School of the Art Institute of Chicago on a scholarship for sculpture where he engaged his time in independent studies on music improvisation and composition with various members of Chicago's AACM. He pursued graduate studies in Electronic Music Composition at the University of California Santa Barbara's Media Arts and Technology program, where his collaboration with Curtis Roads, "Point Line Cloud" won an Award of Distinction at Ars Electronica in 2002. He has worked on projects with Eliane Radigue, Luc Ferrari, Curtis Roads, Zbigniew Karkowski, Otomo Yoshihide, Matmos,

Maryanne Amacher, Zeitkratzer, Christian Marclay, Toshimaru Nakamura, William Basinski, Fe-Mail, Yasunao Tone, Francisco López, Garth Knox, Steina and Woody Vasulka, amongst others. He is currently performing solo audio and moving images and on modular synthesizer with Black Zenith and contrabass & electronics with Game of Patience. He is also a lecturer at LASALLE's School of Contemporary Music focusing on electronic music composition, creative music making techniques through the use of improvisation and visual music.

KHALID AL MKHLAAFY

Kal Almkhlaafy's career as a video producer and artists as well as educator who has worked in three continents. He holds two masters degrees and has worked for clients including Fuji TV, BBC, United Nations, NHK, Fuji Rock Festival. He has worked internationally on a range of projects from documentaries and short films to more traditional video art which has been screened internationally. In 2006 he won the first prize for the local shorts section in the Rhode Island International Film Festival for his film "The Daydream", which he wrote and directed. He has taught media-related courses at universities and colleges in Japan, the US and UK and more recently Singapore where he is coordinator for the Video Art Pathway. His research interests include: semiotics, race and media representation, visual literacy in the 21st Century and its impact on the written word and media globalisation & hegemony.

MELISSA QUEK

Early in her career, Melissa danced for both local choreographers and international companies such as Post-Ego (South Korea) and Ad Deum Contemporary Dance Company (Houston). After which, with a coveted teaching assistantship, Melissa pursued her Masters in Dance Cultures at the University of Surrey, where she won the Janet Adsheed award for her MA dissertation. Melissa is currently leading the Diploma in Dance and BA(Hons) Dance Programmes in LASALLE. She has guest taught at institutions of Higher Education such as the University of Surrey and University of California, Irvine and serves as a consultant for local dance education and talent development programmes. Her particular area of interest is the Body-Subject. In the past year she has contributed to the creation of several cause based performances and workshops. One of which was Stride with Pride, a performance aimed at increasing respect for wheelchair users. In May she collaborated on a visceral multi-disciplinary performance RE:Looking at RE:Gina presented around and within the Substation.

CURATOR:
Gilles Massot

COS-MO PRODUCTION TEAM:

Faculty of Fine Arts:
Hairol Nizam Bin Samion
Kathlyn Loke
Marcel Gaspar
Pragya Bhargava

*Institute of Contemporary
Arts Singapore:*
Bala Starr
Joleen Loh
Ramesh Narayanan
Redzuan Zemmy
Hafiz Osman
Sufian Samsiyar

COS-MO PR & MARKETING TEAM:

Caspar Francis
Chiew Xia Fei
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Fiona Chong
Marilyn Giam
Nathan Ngeow

COS-MO GRAPHIC DESIGN:

Vanessa Ban

COS-MO EPK DESIGN:

Fiona Chong

PARTICIPATING ARTISTS:

Akira Takahashi
Allysa Sing Zhi Bing
Andreas Schlegel
Benjamin Ziggy Lee
Bradley Foisset
Brian O'Reilly
Bureau One (collective)
Carrie Lam
Charles Lim
Filip Gudovic
Gilles Massot
Guillaume Leclercq
Isabelle Desjeux
Jacqueline Sim
Jasper Yu
Kee Ya Ting
Kevin Tan Bo Xi
Khalid Al Mkhlaafy
Kim Ji-Yoon
Koh Nguang How
Leonard Yang
Lim Shengen
Marcel Gaspar
Melissa Koh
Nel Lim
P. Nicolas Ledoux
Rubin Hashim
Ryf Zaini
Shaun-Joel Liew
Tan Chee Hon
Teow Yue Han
Urich Lau
Vanessa Ban

PARTICIPATING FACULTIES:

LASALLE Faculty of Fine Arts
LASALLE Faculty For The Creative
Industries (Arts Management)
LASALLE Faculty of Performing Arts
(Dance – Contemporary Music)
LASALLE Faculty of Media Arts

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Guillaume Leclercq	Shaun-Joel Liew
Isabelle Desjeux	Tan Chee Hon
Jacqueline Sim	Teow Yue Han
Jasper Yu	Urich Lau
Kee Ya Ting	Vanessa Ban

Constant Self- Recording Mode

