

Subtext – after Kawara’s Title, 1965

Tintin Wulia 2019

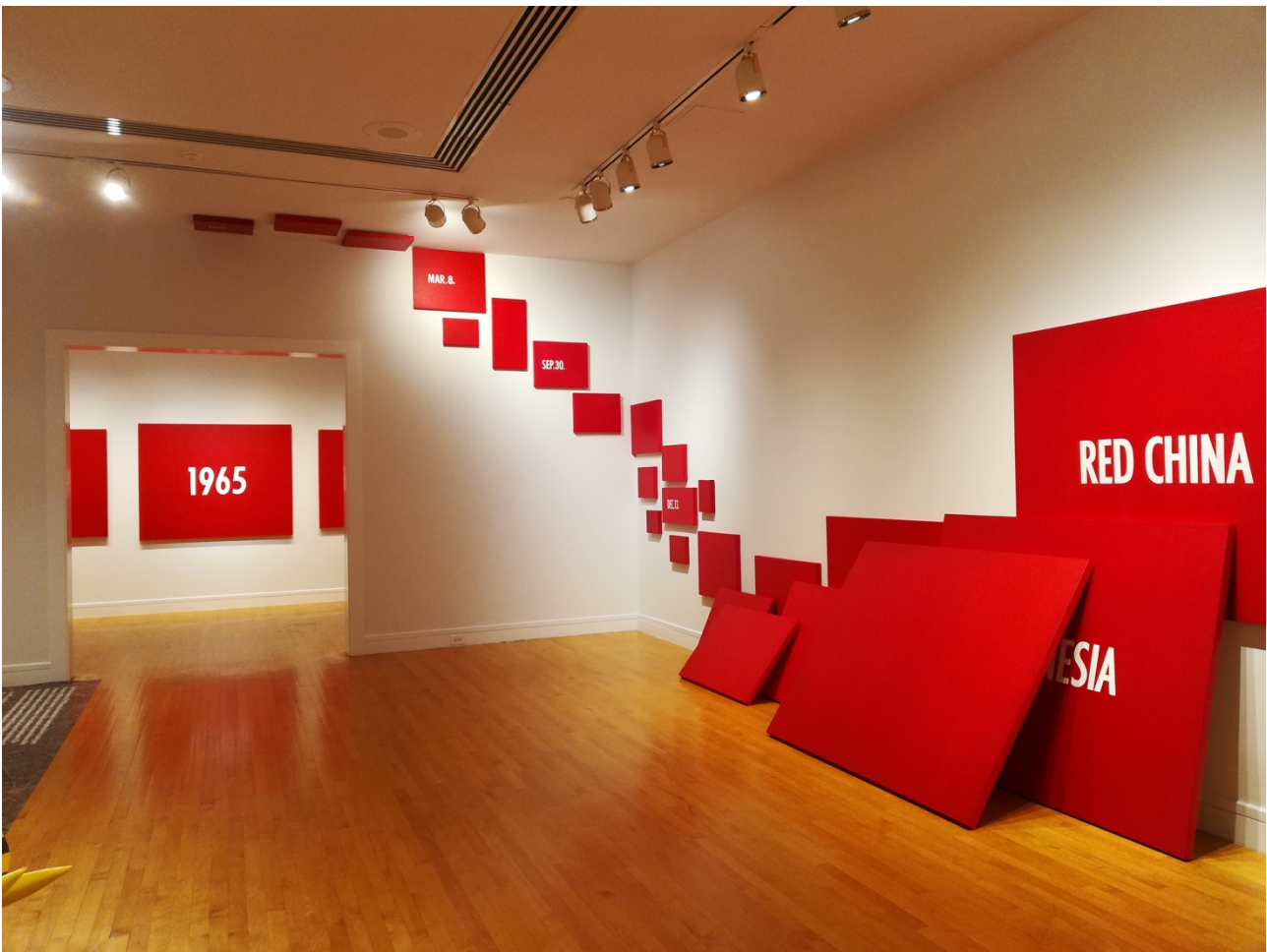
Installation of acrylic paint on sixty-five canvases

Dimensions variable

VIDEO DOCUMENTATION OF INSTALLATION

<https://youtu.be/4aO8YnKy0ek>

IMAGES OF THE WORK



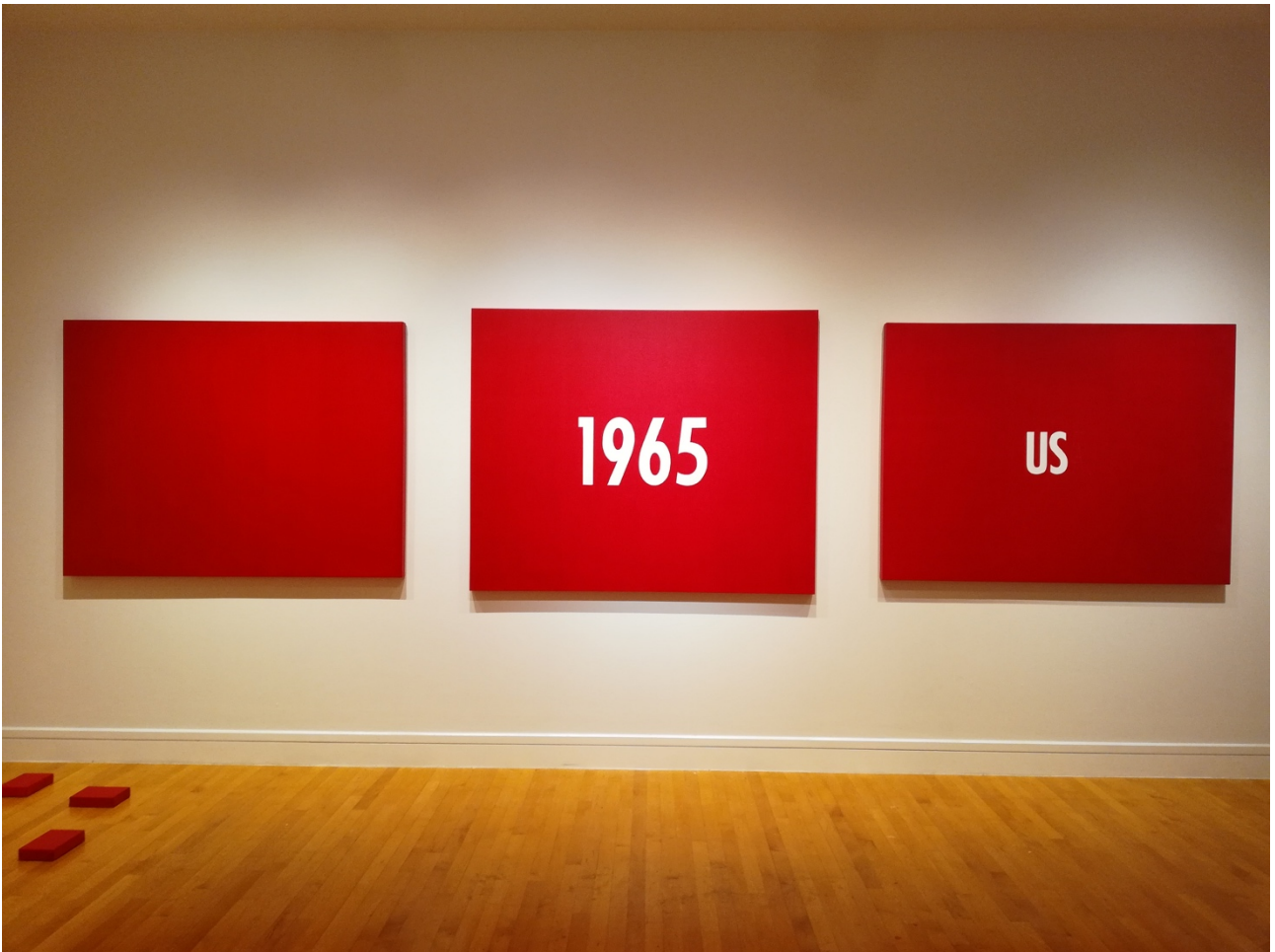


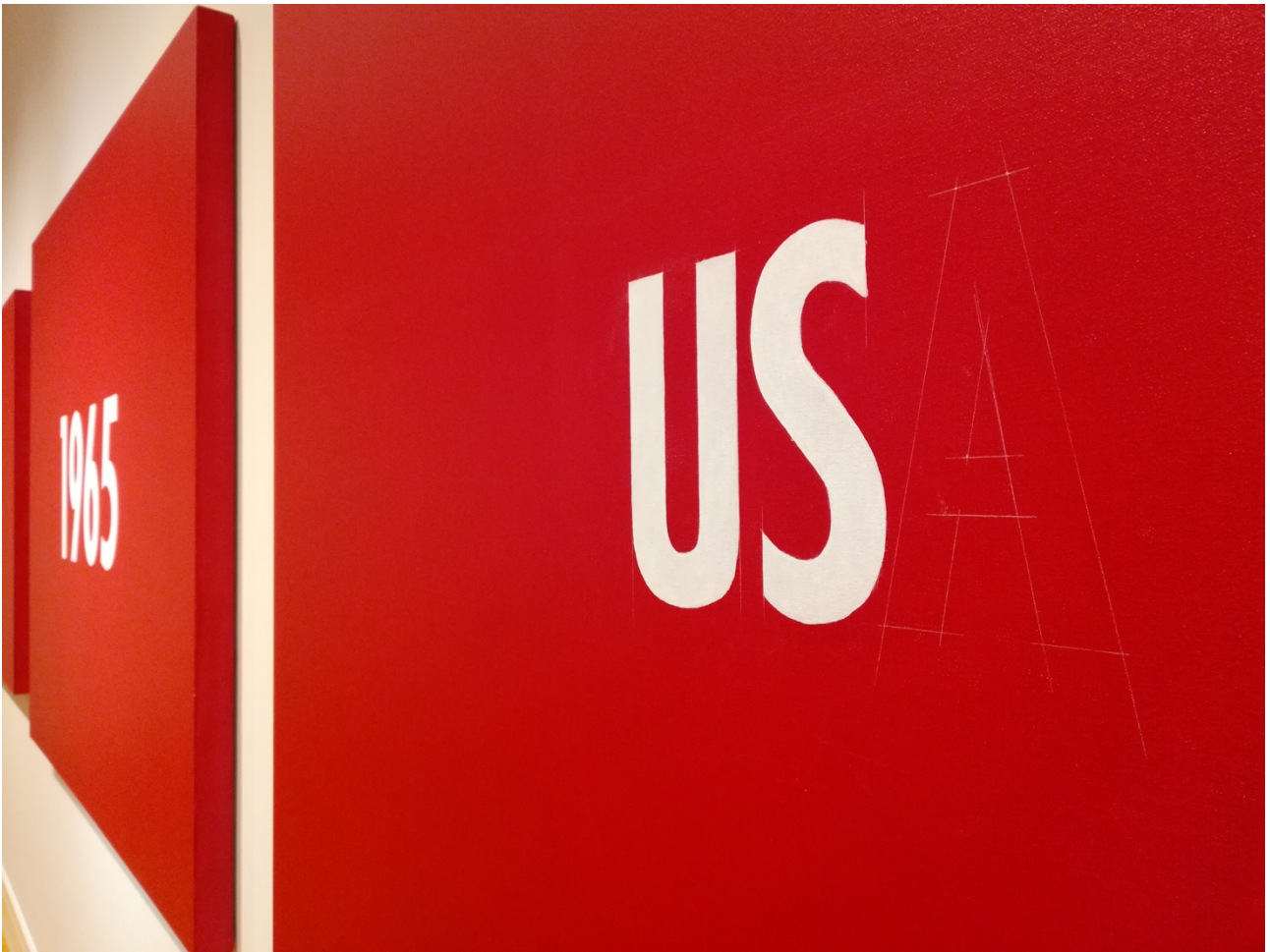












Tintin Wulia

Subtext - After Kawara's Title (1965), 2019

Acrylic on sixty-five canvases

Wulia learned of On Kawara's *Title (1965)* in an exhibition during her fellowship at the Smithsonian in Washington, D.C. in June 2019, where she first encountered the three "shocking pink" paintings.¹ The center canvas contains the text "1965," while the left proclaims "ONE THING," and the right, "VIET-NAM," all in plain white sans-serif. Upon seeing the work Wulia notes,

"My first reaction was awe, with a minute sense of irritation. Perhaps it was an ever so slight rage, one easily circumvented by calm reasoning thanks to the training provided by the society I grew up in, where I had to repress emotions and thoughts on the topic for a long time. It was partly like having the numbers 1965 – a big part of what formed me, my first ever year-reference in history that I had to swallow deep as a child – taken away from me. As Kawara must have known, 1965 was not just ONE THING."

While most Americans might remember 1965 as the year the US combat troops were first deployed into Vietnam, for Wulia, 1965 marks the year her grandfather was forcibly disappeared as part of the mass killings led by General Suharto. At the time of her birth, seven years later, the autocratic US-backed Suharto government had gained a foothold. Her family was forced to keep her grandfather's disappearance secret.

Categorized as a Chinese-Indonesian, a minority ethnic group subjected to discriminatory government regulations, Wulia only began speaking publicly about her grandfather's forced disappearance after migrating to Australia in 2003, five years after Suharto's fall. Since then, she has continued to explore the 1965-1966 mass killings in Indonesia, looking at 1965 as a "thing-in-common," where, as noted by Wulia, "an artwork acts as a meeting point that triggers connection between different agents."

As part of her research on Kawara's *Title (1965)*, Wulia consulted art historian Jung-Ah Woo who previously uncovered a text by Honma Masayoshi (curator of the National Museum of Modern Art in Tokyo) about Kawara's life and work in the United States. The text revealed that "ONE THING" in this triptych was originally intended to be "RED CHINA." Concerned that the text might cause an uproar in Japan due to the political climate at the time, Kawara substituted "RED

CHINA" with "ONE THING." Additionally, upon close inspection of the canvases, one would see small stickers in the shape of stars in the corners of each painting. Woo's research indicates that these stars are supposed to refer to the stars in the flags of North Vietnam, China, and the USA.²

In *Subtext - After Kawara's Title (1965)*, Wulia turns Kawara's idea of "ONE THING" on its head, elucidating the impact of US territorial actions and the interconnectedness of diverse, simultaneous world events. About three months before the mass killings in Indonesia started, and about five months before Wulia's grandfather was disappeared, Mariner 4 became the first human-made object to fly by Mars on July 14, 1965 – marking a glowing year for NASA, whose budget total reached a peak in that fiscal year. Wulia expands Kawara's triptych to 65 canvases, keeping "1965" as a pivot point, substituting "ONE THING" for "RED CHINA," while also including the Chinese character for her grandfather's name, "MARS," and other important dates from 1965, such as the independence of Singapore ("AUG. 9,") and the signing of the U.S. Civil Rights Act into law by Lyndon B. Johnson ("AUG. 6,"); both days were also the bombings of Hiroshima and Nagasaki 20 years earlier.

Artist Biography

Tintin Wulia received training as a composer (BMus – Film Scoring, Berklee College of Music, Boston, MA, 1997) and architect (BEng – Architecture, Universitas Katolik Parahyangan, Bandung, Indonesia, 1998) before earning her PhD in Art (RMIT University, Melbourne, Australia, 2014). Wulia's work investigates the flux of borders, made and unmade by people. Many take the form of games, engaging people in sociopolitical relationship models to foster critical dialogues.

Wulia has exhibited in major international exhibitions such as Istanbul Biennale (2005), Yokohama Triennale (2005), Jakarta Biennale (2009), Moscow Biennale (2009) Gwangju Biennale (2012), Asia Pacific Triennale (2012), Sharjah Biennale (2013) and Venice Biennale (2017). Her work is part of public and private collections including in the Van Abbemuseum, Singapore Art Museum, Queensland Art Gallery/Gallery of Modern Art and He Xiangning Art Museum. Wulia was an Australia Council for the Arts' Creative Australia Fellow and is a currently a post-doctoral researcher at the Center on Global Migration, University of Gothenburg.

¹ Conservator Jay Krueger at the National Gallery confirmed that the paint was Liquitex brand. Research led Wulia to use the color magenta, which was named after the Battle of Magenta (1859) Second Italian War of Independence. This is fitting because it first applies pink, but when layered

looks blood red. Magenta acrylic paint became available in the 1960s, around the time Kawara created *Title (1965)*.

² Woo, J. (2010). On Kawara's Date Paintings: Series of horror and boredom. *Art Journal* 69 (3), 62.

PRELIMINARY EXEGESIS



Subtext – after Kawara’s Title, 1965 (Wulia, 2019), studies/sketches made in Gothenburg studio. Based on photograph taken by the artist at *Artists Respond: American Art and the Vietnam War, 1965-1975*, Smithsonian American Art Museum, 15 Mar – 18 Aug 2019.

When I first encountered On Kawara’s *Title* nearly ten years ago, I had never seen a photograph of the painting or heard of its existence. The work hung by itself, highlighted on an oversized wall at the entrance to the National Gallery of Art’s display of modern and contemporary art. [...] Taken in at a glance, the words ONE THING / 1965 / VIET-NAM are immediately striking.

- Melissa Ho, *One Thing: Viet-Nam. American Art and the Vietnam War*. Essay for the catalogue of *Artists Respond: American Art and the Vietnam War 1965-1975*, 2019.

I first experienced Kawara’s *Title* (1965) in the exhibition for which Melissa Ho wrote her essay excerpted above, during my Smithsonian fellowship in DC, June 2019. I agree with Ho that it was immediately striking. Like Ho, when I first encountered it, I also had never seen a photograph of the painting or heard of its existence. And, perhaps like what it did to Ho, it captivated me. The reason it did, however, might have been completely different from the reason it did Ho.

My first reaction was awe, with a minute sense of irritation. Perhaps it was an ever so slight rage, one easily circumvented by calm reasoning thanks to the training provided by the society I grew up in, where I had to repress emotions and thoughts on the topic for a long time. It was partly like having the numbers 1965 – a big part of what formed me, my first ever year-reference in history that I had to swallow deep as a child – taken away from me. As Kawara must have known, 1965 was not just ONE THING.

Background: 1965 as a Thing-in-Common

Most Americans might remember 1965 as the year the US combat troops were first deployed into Vietnam. I remember 1965 as the year my grandfather was forcibly disappeared in the “paradise island” of Bali, Indonesia, as part of the US-backed mass killing led by General Suharto. I was born seven years later, when the autocratic Suharto government had gained a strong foothold. While my grandfather’s forced disappearance was one of

the first and important family stories that my father had told me, I had to keep it a secret; it would have been impossible to live in Indonesia if our family's connection to 1965 was known during Suharto.

The Suharto government's version of 1965, backed by the US (Easter, 2005) was made into a mandatory film for school children (Klinken, 2001) – including me. I was also categorised as a Chinese-Indonesian, a minority ethnic group subjected to discriminatory government regulations (Chua, 2004), and so the silence was established. I only began to talk publicly about my grandfather's forced disappearance after I migrated out of Indonesia by securing a permanent residency visa as a skilled worker in Australia in 2003, five years after Suharto's fall. This is why one of the longest threads in my body of work has been about 1965-66 mass killings in Indonesia. And this is why Kawara's *Title* (1965) affected me so deeply.

Much had been said about the US's involvement in the 1965-66 killings in Indonesia, which is still unacknowledged until now (Zurbuchen, 2002). As political scientist Jaechun Kim (2002) described, "detailing the U.S. participation in the coup and massacre would be a Herculean task." Kim referred to Kadane (1990) that "during the critical period of 1965 to 1966, the American press possessed information concerning the U.S. role and activities in Indonesia, but chose not to share the information with the American people." We never knew, and might never know, how many exactly were killed, other than my grandfather and several others that I gradually got to know by working through various projects on the subject matter since early 2000s.

One such project is the ongoing *1965 Setiap Hari* (literally translated, 1965 Every Day). Unavoidably some sort of a worldmaking, the project is an archiving and social media dissemination of personal stories from 1965 Indonesia, which I co-initiated in 2015 with human rights researcher Ken Setiawan, with a current editorial team of seven writers, poets, visual artists and cultural workers spread across three countries. This project partly develops from looking at 1965 as Thing-in-common, a concept I synthesise through my practice (Wulia, forthcoming; see also Wulia, 2008), where an artwork acts as a meeting point – some kind of a boundary object (Star and Griesemer, 1989) – that triggers connection between different agents. This is also the context in which I see myself holding a stake in Kawara's response of 1965, which anchors in the general American public's imagination and collective memory of 1965.

Political scientist/poet Peter Dale Scott recounts in his poem *Coming to Jakarta* published in 1989, "In that article I estimated / a half-million or more // killed in this period / it took Noam in a book / suppressed by its first publisher // to quote Admiral Sudomo / of the Indonesian junta / more than 500,000 // and now Amnesty International / many more than one million / so much for my balanced prose". In the words of Bertrand Russell as cited in Malcolm Caldwell's *Ten Years' Military Terror in Indonesia* (1975), "[I]n four months, five times as many people died in Indonesia as in Vietnam in 12 years." Norwegian Refugee Council Senior Adviser, Richard Skretteberg, wrote that the number of people killed "was level with Rwanda in 1994." Skrettebergs stated that it was "one of the biggest massacres after the Second World War, but also the one with the least attention drawn to it" (2015). While protests against the war in Vietnam went strong, Indonesia was practically a hidden war zone. Whatever the US lost in Vietnam was won big time in Indonesia, and "Washington is being careful not to claim any credit" for it (Reston 1966).

In 2010, art historian Jung-Ah Woo argued that the previous interpretation of On Kawara's *Title* (1965) was inaccurate. Previously, Anne Rorimer (2001) interpreted that the work, a triptych of three phrases on monochromatic deep pink canvases – "ONE THING", "1965" and "VIET-NAM" – was self-referential, presenting "minimal political-historical context" (Rorimer 2001 in Woo, 2010, p. 62). Woo, however, uncovered a text by Honma Masayoshi, curator of the National Museum of Modern Art in Tokyo, who wrote about Kawara's life and work in the United States after a visit in 1965. Honma's text, published in a popular art magazine, revealed that "ONE THING" in this triptych was originally intended to be "RED CHINA". However, Honma and Kawara were concerned about "RED CHINA" causing uproar in Japan considering the country's political climate then. This led to Kawara's substituting "ONE THING" for "RED CHINA". Therefore, Woo argues that Kawara was "making a strong political statement" (Woo, 2010, p. 62).

Upon close inspection, one would see small stickers in the shape of stars at the corners of each painting of Kawara's *Title* (1965). Woo's research indicates that these stars are supposed to refer to the stars in the flags of North Vietnam, China and the USA, something to "unite the three disparate canvases into a triptych, like an altarpiece" (Woo, 2010, p. 62). This reference makes me think of a conversation recounted by Ken Setiawan's father, author and ex-political prisoner Hersri Setiawan. It was written in a eulogy for his fellow survivor of 1965 Indonesia in Amsterdam, exiled painter Basuki Resobowo:

About three years ago, a friend of Basuki's since the 50s, Ajip Rosidi, a poet who is now a lecturer in a university in Tokyo, requested my company to visit Basuki. Basuki was living in Riouwstraat, not "nesting" in a basement anymore.

After he unrolled all the paintings, and observed all that were already framed, Ajip whispered to me. "I don't think there's any that I can pick. How can I put up this kind of paintings in Tokyo? They'll scare the shit out of people!" "How come?" "Didn't you see the hammer and sickle everywhere?"

- Hersri Setiawan, *Hersri Setiawan's Reflection. In Memoriam: Basuki Resobowo*. Eulogy for Basuki Resobowo, 11 January 1999. Originally in Indonesian; translation mine.

Evidently, the fear for uproar that could be caused by "RED CHINA" which concerned Kawara and Honma in 1965 has persisted within Japanese society to the degree that it was still potent in 1996. Despite the fall of Suharto in 1998, the terror I grew up with continues to haunt Indonesia as we speak. The government ban on the topic of 1965 established during Suharto had remained as horizontal conflicts between citizens (Zurbuchen, 2002). *1965 Setiap Hari's* Instagram account – while getting an average of four new followers every day since we began this outlet, 30 September 2018 – repeatedly receives cautious direct messages from young followers wanting to know more but afraid to ask, as well as public comments in the form of condemnation.

The Border, Borderlessness and Global Conflicts

Coming from a migrant family that has been crossing borders for more than seven generations, I began researching the border in 2007. Indonesia's 1965 was one of my first impetus to this, as it demonstrates the subtleties of borders: the border can seem automatically synonymous with power, but Indonesia's 1965 shows that a dramatic shift of power can happen without the slightest shift of a nation-state's borders as inscribed on the map (Wulia, 2013). Moreover, this shift of geopolitical power fractured the social structures within the borders inscribed on maps, creating sociopolitical borders amongst the citizens – borders which do not necessarily correspond to geopolitical borders.

These subtleties of borders are often missing from the ideals of a borderless world. Popularly, the utopian ideas of borderlessness involve an imagination of the absence of nation-states ("no country"), indicate an absence of the geopolitical borders ("no borders"), and is pragmatically taken as the absence of border control (e.g. the deserted checkpoints within the "borderless" Schengen area are mistaken as the absence of borders, while the borders were actually just moved elsewhere – see also Wulia, 2013, pp. 34-37). Not only these ideas of border absences are completely different from each other – they are not interchangeable; one does not always signify the others – they also only strengthen the notion that the border is fixed (that if a border does not exist anymore in the place they used to exist, it must have been abolished). As a matter of fact, territorial government coercion comes in "many faces and facets" – and failure to understand this is fatal to our understanding of globalisation (Goldsmith and Wu, 2006, p. 184). In the case of Indonesia, territorial government coercion manifested in a covert action, one in which "the world's leading democracies collaborate to secretly [...] helped in the consolidation of [...] military dictatorship in Indonesia" (Kim, 2002, p. 82). If borderlessness does exist, it must also be seen in the light of this disturbing kind of global power collaborations.

The year 1965 was also a glowing year for NASA, whose budget total reached a peak in that fiscal year (Nimmen, Bruno, & Rosholt, 1976, p. 6). On 14 July 1965 – about three months before the mass killings in Indonesia started, and about five months before my grandfather was forcibly disappeared – NASA's Mariner 4 became the first human-made object to fly by Mars. In *A Thousand and One Martian Nights*, a video installation I made for my solo show at the 57th Venice Biennale, footage from a NASA report, *Highlights 1965: A Progress Report* (1966) are interspersed with a live stream of the screening rooms, as well as accounts of survivors and their children. They speak of a political turmoil in 2065 that led to an internment camp on Mars, discussed a century later in 2165 (Wulia, 2017).

Subtext – after Kawara's *Title*, 1965 is my deeper peer into this borderless – and timeless – universe of global conflicts. It develops along the line of *A Thousand and One Martian Nights*. The umbrella project in progress, *1965: The Indonesia That Never Was (Never Is)* is intended to continue with another work, *Pretext* (in development), on the 1973 Chilean coup of Allende and its connection with Indonesia's 1965.

The Residency

Subtext – after Kawara’s Title, 1965 (2019) is a tribute to On Kawara’s *Title* (1965), a response to a response. It was produced during and with support from Baik Art Residency at Davidson College’s Van Every/Smith Galleries, 5 October to 2 November 2019. When I was initially invited for the residency, Kawara’s *Title* had been in my mind. The residency seemed to be a good way to learn what 1965 means for the surrounding community in the small but affluent US town, especially during the current political climate under President Trump. So, amongst a few different ideas that I initially pursued, I settled on working on this project.

There are a few questions I came to the residency with: how can 1965 function as a thing-in-common between me and the community at Davidson? How can I appropriate a US work to reveal a largely unknown Indonesian – and global – history? How do I revisit a work referring to US history to reveal the silenced global context?

The residency was set up with the gallery converted into the artists’ studio which was open to public. I planned to see the process as a kind of a performance, especially in the context of reenactment of the conceptual processes that Woo revealed through her research, e.g. the initial placing of “RED CHINA” instead of “ONE THING” on one of the canvases. During the open studios I imagined the opportunity to let the work act as a Thing-in-common with visitors through informal conversations on 1965 and other engagements. Because of the intensity and the load of the material work I had to do in the very tight timeframe, however, conversations had to mostly take place outside of the gallery studio, until the final week of the residency where faculty and students alike began to help out with the completion.

During the residency I also shared living and working space with the two other invited artists, Yong Soon Min and Jagath Weerasinghe. We also discussed space allocation pre-arrival. Min and Weerasinghe arrived at Davidson a bit earlier than I did. The director/curator of the gallery, Lia Newman, had been in touch with all of us for several months before the residency started, and we started discussing the space allocation for our work in the gallery before we all arrived in Davidson.

Research Notes

Kawara is well-known as perhaps the world’s most enigmatic artist. He did not share too much of his private life publicly, especially after 1965: he stopped giving interviews, and only people who knew him personally knew what he looked like. There is a photograph of him as a young man that circulates, but other than this, almost no information other than his works is available. The year 1965 seems to be a pivot year for him – early the year after, he began painting his *Today* series, where he would paint the date of the day, in a local format and language. If the painting was not finished by the end of the day, he would destroy it (Watkins, J., Denizot, R., & Kawara, 2002). I learned from Henning Weidemann’s 1991 photograph series on Kawara’s process of *Today* series that he would layer the monochromatic background several times before starting to work on the letterings (Chiong, 1999). Weidemann’s photographs became an entry point for me – however narrow.

As I see the process as a performance, I decided early on I would have to experience and experiment with layering as well. How much understanding would I gain about Kawara’s motives, or perhaps even thoughts, if I were lucky, through re-enacting his process? Seeing painting – as a verb – as performance might be similar to performing or imitating a dance – but in this case, what could I see as the equivalent of the dance score or documentation? Weidemann’s photographs may be a documentation, but it is a documentation from the outside of the body, and furthermore in absence of the artist. I realised then that Kawara’s performance was also documented within the painting – as a noun – itself. This brought me to inquire on X-ray fluorescence (XRF) analysis, a non-destructive elemental analysis technology that began to gain value for artworks in 2007. “Finding long-hidden layers and changes made to the art is like watching over the artist’s shoulder as he paints,” XRF expert Matthias Alfeld explained in a popular science interview (Welsh 2011). I consulted Alfeld through emails on techniques and materials that ensures the technological possibility to retrieve the performance when the paintings are completed. Later on, a possibility of a Bruker XRF loan in Washington DC – where the National Gallery of Art is located – was presented, but *Title* was out for an exhibition in Minnesota.

In parallel, I also began to do material research. I use this term, “material research,” to mean both research about the material, as well as research through the material. As I will have to “rehearse” (in the context of painting as performing), I had to gather materials as similar as possible to my reference point. I contacted the National Gallery of Art and was connected with Jay Krueger, the conservator. Krueger mentioned that they had never done scientific analysis of the work, but gave me the known details and some suggestions about the paint that Kawara used. “Labels on the reverse of the stretchers state that he used Liquitex brand acrylic paint,”

advises Krueger, and that while it did not look like the colour comes straight from the tube, Krueger suggested to start with either Alizarin, which he knew had been around in the 1960s, or possibly Quinacridone Magenta, which might have come in later. I cross-checked this advice with Woo, who reported that in an interview she found Kawara described the colour he used in *Title* (1965) as “shocking pink” (her own translation from Japanese, in Woo, 2002, p. 62). Woo confirmed that nothing was missing in the Japanese-English translation, that what Kawara referred to as “shocking pink” literally meant shocking pink. Intriguingly, to refer to my visual memory and my photograph of the work, it was not likely that the base colour of the three canvases could be described as “shocking pink,” as it looked more like deeper red. A representative of Colart, the company that now owns Liquitex, informed me that Quinacridones were available in automotive finishes in the late 1950s, but would have been adopted into artist paints in the 1960s. However, because Liquitex was owned by Binney and Smith back then, they could not confirm exactly what year Quinacridone Magenta was first made available (personal correspondence, 2019). Along these conversations, however, at one point I have decided to experiment with Quinacridone Magenta. Magenta is a transparent pigment, and I could see that the first layer on the canvas was definitely shocking pink. Once I got to the fourth layer, though, I already could call it deep, blood red.

Subtext was initially conceived as a triptych, a literal revisit to Kawara’s *Title*, parts of which were initially intended to be made as close as possible to the original. I initially thought of the canvas bearing “1965” serving as a pivot point to the conceptual composition of the conceived triptych. During pre-residency discussions, working with the floor plan and some photographs of the gallery, I settled with a single wall in the gallery to hang the tryptich. When I came to the gallery, however, and experienced the space of the gallery in context, I realised I could convey process and distance by working spatially. As 1965 was never just one thing, I decided to keep “1965” as a pivot point, and exploded “ONE THING” to multiple shades of quinacridone magenta canvases that travel across the walls, ceilings and floor of the gallery.

Within the first few days, I have selected and purchased a big number of canvases that were shipped express, while at the same time preparing my SketchUp plan for the spatial composition. It was not until the last week that I realised I had actually been working with a set of sixty-five canvases.

My paintings and drawings prior to this project, albeit sometimes in bigger dimensions than Kawara’s *Title*, were mostly on walls, not on canvas. None of them involved flat monochrome, either, and I had close to zero experience with acrylic paint. It was the intention to re-enact Kawara’s performance that designated my medium and material, and made me decide to stick with it over other “escape” ideas, e.g. video projection on one of the canvases to imply process over time. During my pre-residency research I also learned about the work of an internationally-exhibiting Davidson-based artist, Herb Jackson, a professor emeritus at Davidson College’s Art Department who also had set up an endowment for the gallery. Jackson’s paintings are constructed from layers – “a hundred or more” – and when I arrived in Davidson, during a studio visit we talked about his works’ relationship with time. The process of discovery is significant in Jackson’s layering, and he would not know when a work was going to be completed, until it is. I work quite differently: often times, like in this residency, time is defined, and I have to complete a work within the limited time.

The re-enacting intention also spurred the “rehearsals.” I went through anxieties similar to when I was preparing a previous dance work, *Dos Cachuchas* (Wulia, 2018). The difference, however, is that with *Subtext* I was working with things as technological artefacts, which were sometimes extensions of my body, instead of my own body. As the sixty-five stretched canvases arrived, however, I knew the rehearsal was over, and my material research was transforming into a final performance. Struggling with the paint, the mixes, the brushes, the canvases, and time – both macro (the timeframe; it was also time that prevented me to pursue the possibility for XRF analysis on *Title*) and micro (the short window of time that acrylic paint is workable) – I found that the best strategy was to *work with* these technologies instead of *working on* them. Like any relationship, in working *with*, and with *things* nevertheless, confidence and trust is still crucial.

During the three weeks of working more than 16 hours day, painting sixty-five canvases large and small, and dealing with Magenta in so many different shades, I learned more about the colour. The layering from “shocking pink” into deep, blood red is reflective of the history of this pigment, which as a dye was invented in 1859 and named after the (most likely bloody) Battle of Magenta. It also is appropriate with respect to the stories of 1965 Indonesia: one of the strongest imageries of the killings I heard was from my father, who as a student in Jogja tried to return home to Denpasar when he heard about the killings, because he was worried his family would be impacted. An uncle, who he was borrowing money from (to cover for the trip), told him, “Are you mad? Don’t go home - stay where you are. The river in Surabaya is red with blood already!” While

compiling stories for *1965 Setiap Hari*, we also often heard of similar imageries of the rivers that reeked of blood and were clogged with bodies.

This made me think of the fact that Kawara first became known as an artist for his gory figurative paintings, depicting the “scarred victims.” Kawara has reportedly said that the bombing of Hiroshima and Nagasaki deeply impacted his personality (Woo, 2010, p. 62). Has Quinacridone Magenta now become a thing-in-common between the late Kawara and me, both impacted however indirectly, and however differently, by global politics as led by the US?

Reaction

In the beginning of the residency, I had a chance to ask my audience in a public talk what they think about when they hear the year “1965.” The first answer was “Beatles,” followed by “Civil rights,” before “Vietnam.” One of the last reactions I received, after the work was up and the exhibition opened, was “Thank you, for making me aware. I had no idea.” I heard quite a few stories about avoiding the draft, and one person mentioned that he is still avoiding to go to Vietnam, “no matter how beautiful they say it is now.” Someone over 60 mentioned that they knew about 1965 through the film *The Year of Living Dangerously* (Peter Weir, 1982, now known for the actor Linda Hunt’s “yellowface” portrayal of the character Billy Kwan), and someone in their 30s, after a long conversation, suddenly realised that I was referring to the event that is the subject of the documentary *The Act of Killing* (Joshua Oppenheimer, 2012). They later admitted that they did not make the connection at first because they stopped watching the film early, as it was too repulsive.

Acknowledgement

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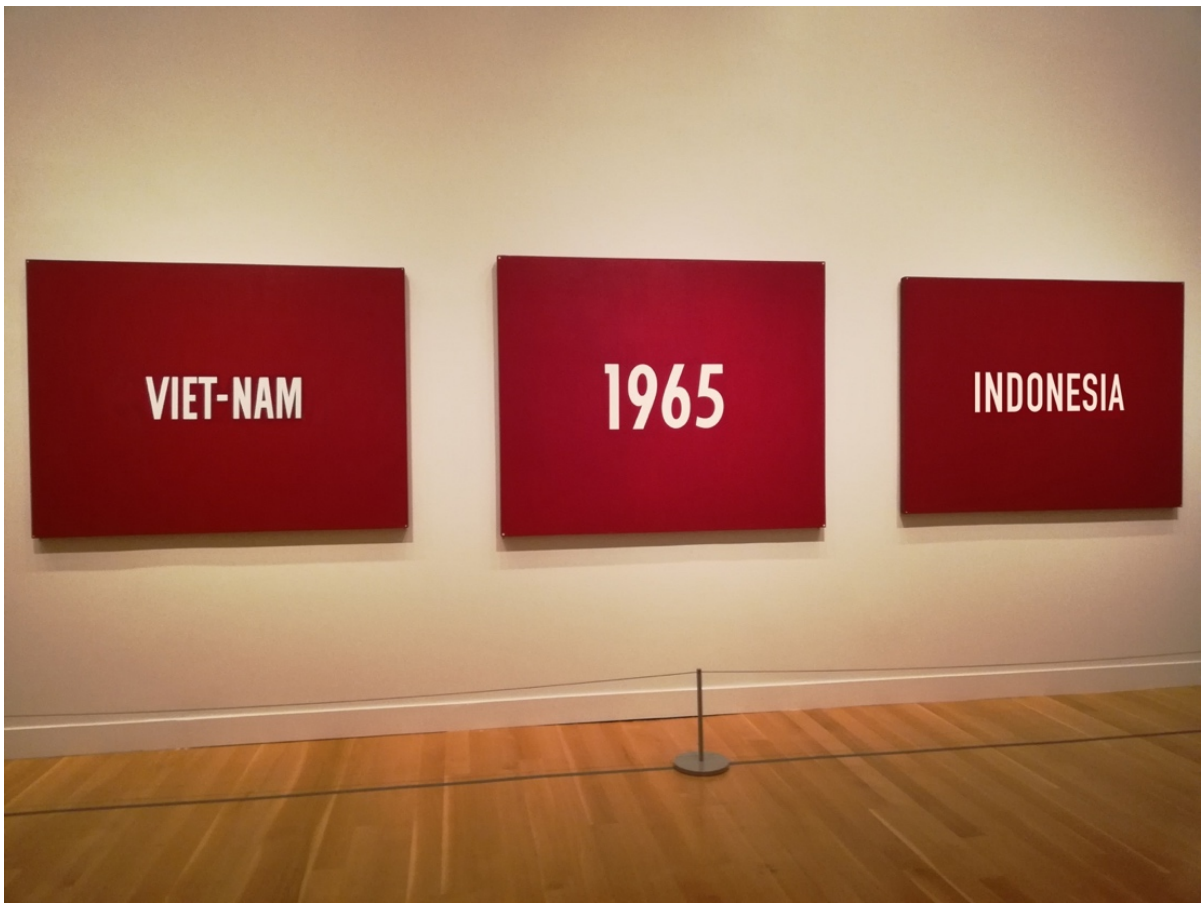
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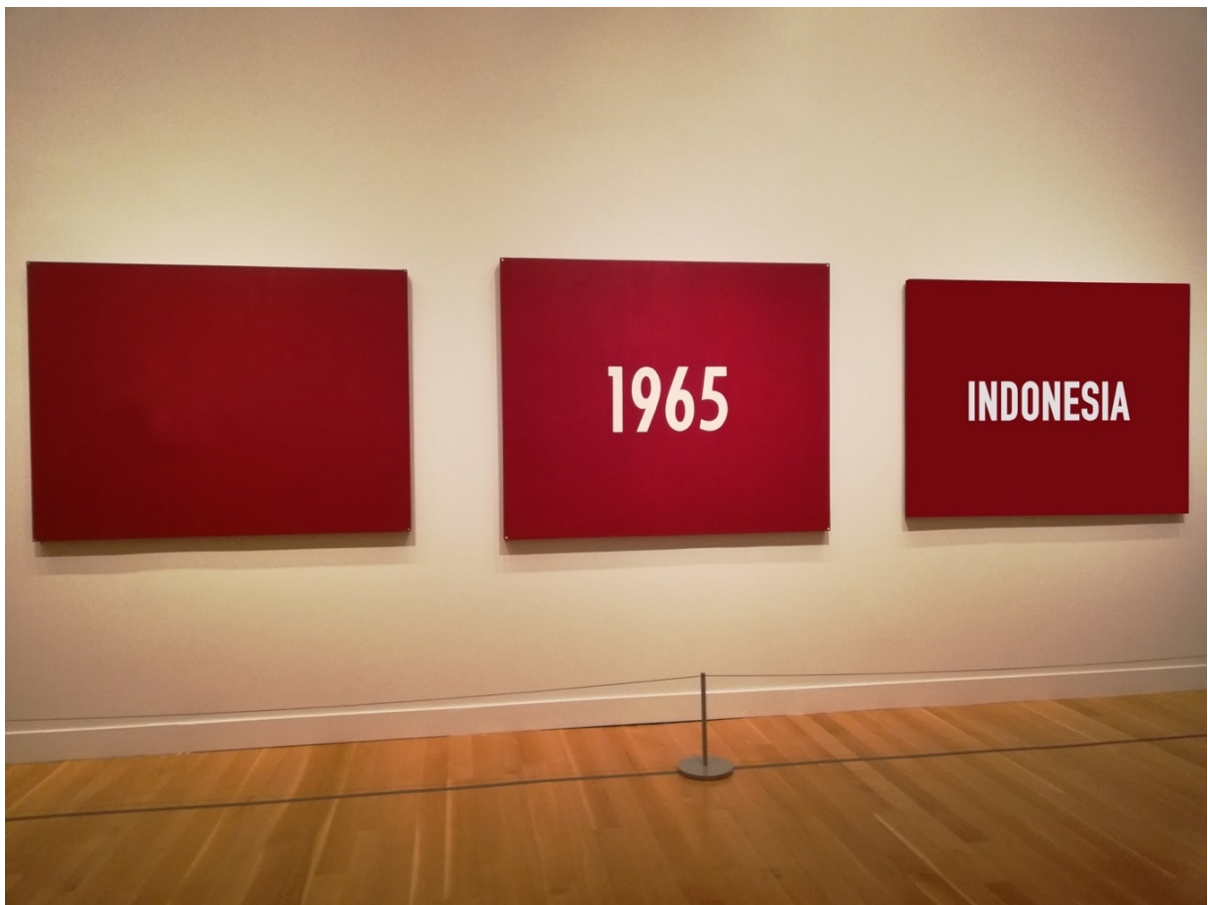
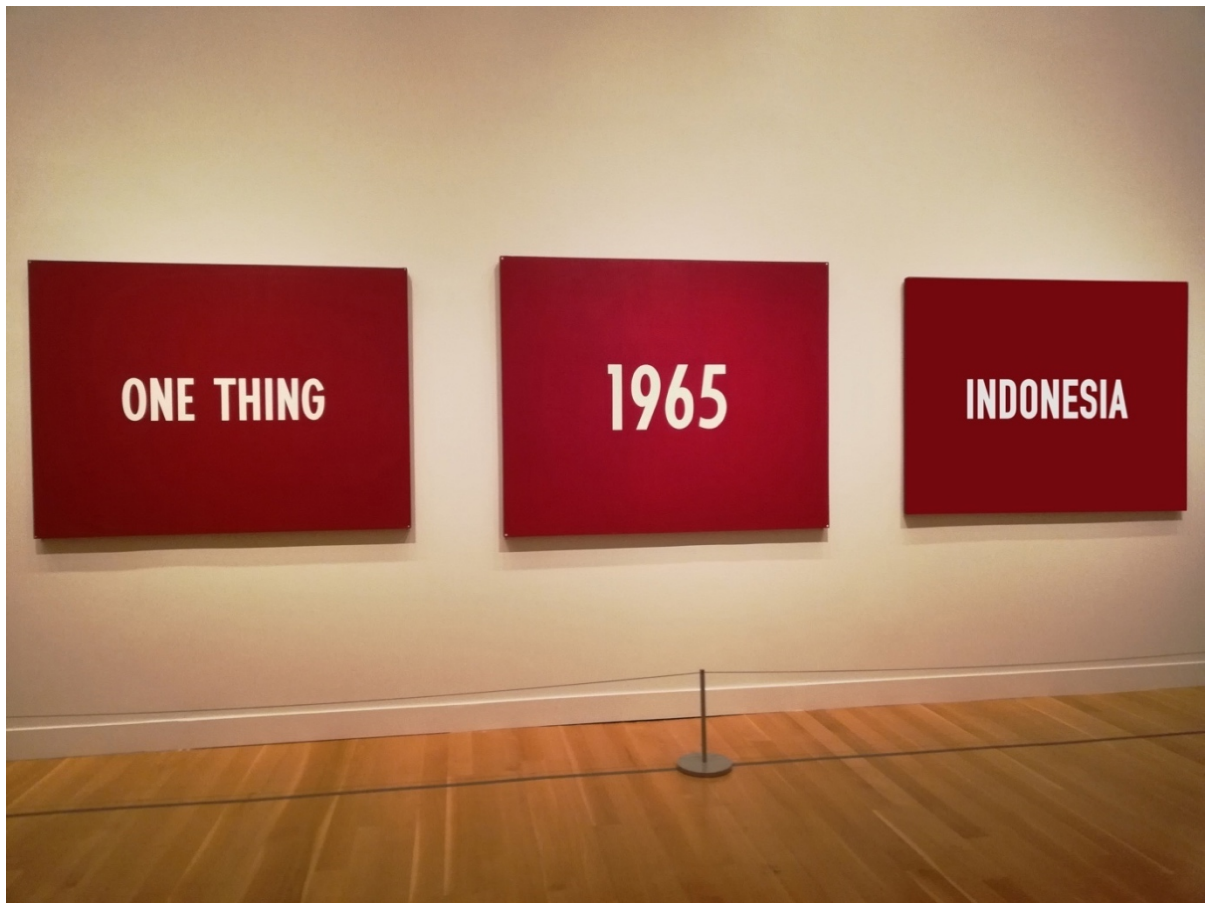
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IMAGE OF PROCESSES

Studies – early sketches made digitally

Based on photograph taken by the artist at *Artists Respond: American Art and the Vietnam War, 1965-1975*, Smithsonian American Art Museum, 15 Mar – 18 Aug 2019.





Material Research

Experiments in Gothenburg studio.











