

Presented by

lostgens'

art · community · network

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Connected: Dialogue through / with / in the arts Workshop

24 and 25 May 2014,

The 2-day workshop focused on participation and conveyance, two different conditions of being involved in artistic and other processes. We explored, in theory and practice, artistic and communicative methods that complement each other. Looking at international artistic examples of public interventions, we did hands on and "life" exercises. Our focus was on a number of key questions:

What potential do artistic-collaborative processes have for the individual, for the community and for the common or civil society? How do I behave or experience myself in unfamiliar settings? What are my artistic and communicative tools? Which topics and themes attract my attention?



Opening:
12th June 2014, 8pm
Collaborative Song with Anna
Chong "Turtles Tame Chaos"
performed on opening.

Date
12 June - 29 June, 2014

Time
5pm – 9pm (Mon - Fri)
1pm – 8pm (Sun - Sat)

Venue
Lostgens'
8c, Jln Panggung, 50000 KL

With many thanks to:

Rolf Stehle
Tsuji Lam
Ue Jay Yeoh
Percetakan Kencana
Merry Tang
Sun Kang Jye
Reno Lim Chun Hao
Chong Yi Lin
Wong Chee Hwa
Kang Mei Yi
Alex Lee
Anna Chong and her band
Sabrina Pascoe
Vijay Santhirasagar

Cheryl Hoffman
David Ngui
Bjorn Low
Arafat Sharipudin
Beatrice Yong
Shao-Lyn Low
Mohd Ezzuandi Ngadi
Abdul Hadi Khalid
Lim Paik Yin and her dad
Michelle Browne
Neighbours and passersby in Chinatown
All the participants of the workshop and walk
And all the contributors of the images from
the workshop and walk!

front 莫前

Video © by Susanne Bosch, 2014
Music © by Anna Chong
with joint-rights by Susanne Bosch
and Goethe Institute, 2014
Texts: Composition Description @ by Anna
Chong 2014 and transcriptions of peoples'
responses to Petaling Street/Chinatown,
Kuala Lumpur, Malaysia

"Turtles Tame Chaos" by Anna Chong

Bosch's work includes a song "Turtles Tame Chaos", composed and sung by singer-songwriter Anna Chong. Anna was invited by the artist to "air" a collection of feelings, responses, thoughts and vision of people about this vanishing, "Atemstillstand" moment in Chinatown, where the old is not yet gone and the new has yet to appear. As such, this song is the result of a collaborative process with many people.



Susanne Bosch

Susanne Bosch is a German artist who recently returned to German after living in Belfast, Northern Ireland for 7 years. She works predominantly with and in public. Her work addresses long-term questions around ideas of democracy. Susanne has taken on issues of money, migration, survival, work, societal visions, and models of participation. She formally uses site- and situation-specific interventions, installations, video, drawing, audio, dialogical work, but also writing, speaking, workshops and seminars.

In recent years, Susanne has worked internationally on exhibitions and projects, including City(Re)Searches in Cork, Belfast, Kaunas, Rotterdam (2012-2014), City Exhibitions, Birzeit Museum, West Bank, Palestine (2012/13), art-based research/research-based art including 3 residencies in Ramallah, Palestine (2010/11), a public art work for Madrid Abierto 2009/10, Berlin/Istanbul (2009, with exhibitions in Berlin and Istanbul), The Pre-History of Crisis (II), Project Arts Centre Dublin and Belfast Exposed (2009), THE COMMON GOOD: The Enterprise of Art, PAN, Naples, Italy (2008).

From 2007-2012, Susanne developed and led the Art in Public Masters programme together with Dan Shippesides. <http://www.susannebosch.de/>



Susanne Bosch

Solo Exhibition



art . participation . action

Curator/ Yeh Lian Heng

One of the functions of art is to explore human values and their social significance. Public interventions are one way to express ideas creatively through the use of art. Susanne Bosch is a German artist. During her time at Lostgens, she explored perceptions and social phenomenon in Malaysia.

When Susanne arrived in Malaysia, the world was dealing with the catastrophic tragedy of MH370. The manner in which the Malaysian government and the media dealt with the incident revealed many of the contradictions and complications in Malaysian society.

Having just started learning about Malaysia, Susanne felt compelled to explore the issues being raised and what that revealed to her about the social structure of Malaysia. She interpreted the phenomenon based on observations, interviews and dialogues with the community. She conducted interviews, photographed and recorded her experiences. As part of this enquiry, Susanne was drawn to examining Malaysia's mass media and the role it plays in this multi-lingual society. The results of this creative journey are now exhibited in an installation, "What we believe in", at Lostgens', in the form of prints, videos and audio recordings.

During her residency, Susanne also organized a Public Art Intervention Workshop. The workshop encouraged art and action in public spaces, from the street to the internet, involving the local community and giving voice to the issues. One group of workshop participants invited a Yan Keng Benevolent Dramatic Association choir to sing on Sultan street in front of a construction site. Another group played fun games with passersby on Petaling Street, handing out water on a hot day. Public art interventions like these help us to experience the world differently.

As an artist, Susanne inspires others to realize their creative potential and express their ideas in and to the public. Thanks to Goethe Institute and Mr. Rolf Stehle for bringing us such a remarkable and inspiring artist.

策展人 / 杨两兴

艺术其中一种功能是发掘人存在的社会意义及价值，而公共艺术就是这种概念实践的媒介。德国公共艺术家苏珊娜·波斯正是通过了这一种艺术形式对马来西亚的社会现象进行探讨对话及连接的可能性。

她在Lostgens' 进驻其间，适逢马来西亚遭遇航空史上的大灾难。一架马航客机MH370 从吉隆坡飞往北京的途中失联，之后各国纷纷启动救援行动，在南中国海搜救了近17天一无所获后，首相纳吉突然宣布飞机绝迹于印度洋，这项宣布造成了举世譁然。

在整个事件上，马航，民航局及政府在应对客机家属，媒体及国际社会的方式更是另一种国家灾难。当局发布的资讯非常混绕，说词前后矛盾，资讯不透及拖延，展现在国际社会眼中是一套拙劣的公关应对及不专业。虽然国人对于政府这样的处理问题及危机的方式已经习于为常，但国际社会的谴责，舆论，质疑的声音此起彼伏。

触觉敏锐的苏珊娜对于这样的事件相当好奇及感兴趣。她，不断的在媒体上搜寻资料，想了解我国的复杂的社会结构和现象。也试图以观察，访问及对话来作为马来西亚社会现象的解读。苏珊娜将这一个寻找答案的过程，通过图像转印在平面媒体上，和进行访问录影，然后再以装置艺术的方式展出。同时她也提出疑问，本土资讯媒体作为一种公共媒介，在多元语言的社会里扮演的是一个怎样的角色？

进驻期间，苏珊娜也和在地的工作者和行动者进行公共艺术工作坊。过程中参与者将苏丹街的人镜慈善白话剧社合唱团请下楼到被拆除的老建筑前唱歌，同时也和在茨厂街营生的小贩进行对话及玩游戏。整个工作坊实践了艺术创作概念进入公共空间直接让民众参与其中，脱离了艺术既定的以生产导向方式，进而和现实环境进行连接产生艺术兼化学作用。

做为一个艺术工作者，进行艺术创作固然重要，但如果也可以启发其他人进行艺术性思考及将想法构思付诸于行动实践，那就会让艺术更丰盛。感谢歌德学院及Mr.Rolf Stehle为我们带来这位既杰出又启发人心的艺术工作者。--

艺术 · 参与 · 行动

"When I arrived in Kuala Lumpur, invited by the local Goethe Institute for a three months residency, it was the 23rd March. MH370 had been missing for 15 days and did not appear again during my stay in Malaysia. Instead Barack Obama came for a visit, water was rationed in parts of Malaysia, the nation demonstrated against the GST tax in May and the unrest in the Ukraine, Thailand, Vietnam and Taiwan made front page news.

As an artist, I respond to and engage in context, the "when and where". So when I landed in Malaysia, I immediately engaged with the moment in which I found myself. I was based in Lostgens art space in Petaling Street/Chinatown, in the heart of the transformation of Kuala Lumpur. I witnessed what the German's call "Atemstillstand" which refers to the moment between breathing in and breathing out. Here in Chinatown I found myself caught between, on the one hand, the futuristic development of massive construction sites for train stations and the newest, tallest building in the city and, on the other hand, a 180-year-old urban structure with its traditional shophouses, businesses, wet markets and temples.

In my time in Malaysia, I explored various forms of this local transformation. I met with "alternativists" who promote change through collaborative lifestyles and subsistence economies, provide free public service, garden in urban spaces and practice permaculture. I met many who question the cycle of consumption, exploitation and destruction of our environment by practicing other models. As part of my work here, I created video portraits of these movements. I also witnessed the local parallels of the realities of mega shopping malls and squatters on dump sites, and the struggle of those expecting to gain happiness somewhere between materialism and spirituality, all manifested in Malaysia's multi-ethical, multi-religious and multicultural society."

Susanne Bosch

What we believe in

Solo exhibition

12 - 29 June 2014

"What we believe in" is a multi-media installation in the Lostgens art space. The installation includes very laborious, but inexpensive prints on newspaper as well as drawings, music and videos of "alternativists". The work is a multi-layered response to the artist's first encounter with Malaysia and its context. The work also includes a song "Turtles Tame Chaos", composed and sung by Anna Chong.



Between Night and Day

Sensual walk through parts of Petaling Street/ China Town, KL

17 May 2014

A place is layered with memories, information, knowledge, systems and structures. One can explore a place in a number of different ways. This early morning walk, organized by Lostgens and Susanne Bosch, was an invitation to explore Petaling Street/Chinatown with our senses rather than with external intellectual information. We witnessed the moment between night and day, between darkness and dusk. We used our senses which means tastes, smells, sights, sounds, movements, touch, ... to get an individual, sensual understanding of the texture of space. We did this exploration partly in silence, but never alone. It gave participants the permission to exist in places that one might usually never dare to go. In an intensive dialogue at the end of the walk we exchanged thoughts and impressions and realized our joint learning of this particular space in time.

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The number of shrines in the area is amazing. I have been away for years and I do not really know what being Malaysian means, but today I got such a push and was surprised by my culture.

I saw the half pig in the market and I will consider my meat eating.

I feel a lot of anger, how can all of this possibly disappear in the future.

I am inspired that I can still hear birds here in PetalingStreet/ Chinatown.

I have seen places that I have never seen before although I am from here: the river from this side, the Sikh Police Temple and the street art along the river.

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