



# The Time of Dreams: The Anxieties of a Time Traveler

By  
Seng  
Yu Jin

These works are narratives about time and space and the possibilities of going beyond what we see, think and imagine visually. I am interested in bringing sculptural dimensions to the print itself and creating narratives about going through space (time travel).<sup>1</sup>

Perhaps the work is more about time and space within our consciousness, and the key is to expand that consciousness in the work. I had hoped that a combination of keys (the surface, the texture, the colour, the objects and the text) would be used to open the passage—the wormhole to consciousness.<sup>2</sup>

Rirkrit Tiravanija has explored the construction of narratives about time and space beyond our visual realities in his artistic practice. He has constantly asked us to look beyond what we see and cast our minds to the realms of how time and space can be imagined and conceived in different ways. His experimentations with temporality involved projects with long gestations such as *The Land* project Tiravanija co-founded with Kamin Lertchaiprasert. Both artists acquired a rice field and cultivated a space for social experiments with different modes of living and experimental ideas since 1998 in Sanpatong, a village twenty minutes away from Chiangmai, Thailand. His other experimentations

with time and space include restaging and re-enacting his earlier works. Art critic Jerry Saltz declared the restaging of Tiravanija's *Untitled 1992 (Free)* as part of the 'Rirkrit Tiravanija and Gordon Matta-Clark' exhibition at David Zwirner's West 19th Street gallery, where the space had become a time machine transporting us to 1992, the year Tiravanija first showed the work at the 303 Gallery.<sup>3</sup> Audiences were left to question their own experiences of encountering Tiravanija's re-showing of a life-sized replica of his work with the original tables, rice cooker, fridge and stools that were used for anyone to cook their own Thai curry. This came to exemplify what Nicolas Bourriaud coined as relational aesthetics whereby social relations, experiences and interactions between people become the focus of art making instead of art objects like painting or sculpture. What happens when one travels back in time to experience a re-staging of a situational piece of work that stems from social experiences and interactions? How does time and space shape our experiences, memories, situations and conditions?

In this exhibition at STPI, Tiravanija has once again turned an inert, cold and commodified gallery space inside out like what he did to the 303 Gallery with *Untitled 1992 (Free)*. Instead of cooking Thai curry for everyone for free, he has constructed time machines in a gallery space to open our minds to the complex and textured nature of time,

<sup>1</sup> Interview by Sonia Kolesnikov-Jessop, 2014.

<sup>2</sup> Interview with Rirkrit Tiravanija by Seng Yu Jin, 12 April 2014.

<sup>3</sup> Jerry Saltz, *Same River Twice*, Artnet, <http://www.artnet.com/magazineus/features/saltz/saltz5-15-07.asp>.

forcing us to stop and re-think: what is our relationship with time? After all, there are numerous examples in history of those in positions of authority who tried to harness the power of science, even the occult tried to master time and life itself, yet no one has succeeded in either travelling through time or gaining eternal life. Here, Tiravanija attempts to explore the mysteries of time, not by mastering its secrets but to free our lived time of everyday life that has been commodified by modernity, most apparent in the factory as the product of the Industrial Revolution that has used Newton's idea of mathematical time in every sphere of existence. This mechanisation of time is chillingly depicted by art critic John Berger who said, "The factory which works all night is the sign of the victory of a ceaseless, uniform and remorseless time. The factory continues even in the time of dreams".<sup>4</sup> It is exactly this remorseless and uniform social time forged by industrialisation, shaped by Newtonian physics, and manifested in the adoption of the Greenwich Mean Time (GMT) as the universal time for the world over older notions of time, with different rhythms and orders, that Tiravanija is provoking us to pause and reconsider in this exhibition.

It is therefore unsurprising that H.G. Wells' *Time Machine*, a literary classic that depicts a dystopic vision of humanity's future, maps Tiravanija's exploration with the narratives and multiplicities of time and space. Here, Tiravanija has transformed the entire exhibition into a time machine of the mind, a notion of time that extends beyond Newton's mathematical time into the time of dreams. Instead of Wells' dystopian future, Tiravanija opens possibilities to a utopian future that is "not the homogeneity of the human mind, of the human consciousness but rather the diverse, the chaotic, unconsciousness of existence, and in the work I hope I am able to make a map, a tool, a key or a platform for thinking and for that thought to be carried further in time, space and life".<sup>5</sup> Time is no longer hammered into the absolute, quantifiable, irreversible, empty and homogenous—in short—featureless. Instead, it is imagined in all its possibilities and multiplicities, freed from the chains of thinking of time as linear and of progress alone. I will adopt Wells' *Time Machine* and its ideas of cosmological and phenomenological time to illuminate Tiravanija's body of work produced for this exhibition.

The *Time Machine* subverts the notion of progress and positivistic views of humanity's future predominant during Wells' time when the book was published in 1895. Science and industry seemed to answer all of humanity's problems then. The *Time Machine* proposes multiple notions of time that can primarily be conceived in two ways: the cosmological time and the phenomenological time. The cosmological time refers to

how we experience time through the movement of the cosmos such as planets and the stars. In the *Time Machine*, the time traveller encounters two humanoid groups who have evolved from humans in the distant future—the peaceful and carefree Eloi and the Morlocks who live underground and hunt the Eloi for food at night. The time traveller realised that the Eloi had lost all sense of time in their devolved state when he tries to communicate the notion of time to the Eloi: "Then, hesitating for a moment how to express Time, I pointed to the sun... Instead of understanding this explanation of time in a basic, cosmological sense, the Eloi assumes he has come from the sky during a thunderstorm..." It is after this interaction that the Time Traveller makes his first judgement about the Eloi, questioning "Were these creatures fools?"<sup>6</sup>

The problem arising from the Eloi's inability to understand the notion of cosmological time as an indispensable way in which temporality is conceived, is revealed in Tiravanija's *We can travel to the sun when it is setting*. This everyday phenomenon that we take for granted is one of humanity's most basic ways of telling time. The movement of the sun also offers a fleeting possibility of catching the sun as it rises or sets in the horizon. It is often depicted in this exhibition embodied in the circular form. In *We can travel to the sun when it is setting*, the sun is represented with spikes that appear to turn like a wheel. It is the possibility of reaching the sun as it sets and rises that has fuelled humanity's drive for technological innovation to match its dreams, the very same drive that has slipped from the Eloi who has devolved both physically and mentally. The Eloi has lost the notion of cosmological time and with it their humanity.

*Moon Rise – Time is setting – Tomorrow never arrives* depicts a way in which cosmological time is experienced through the telling of time as the moon shifts from light to dark. Another way of tracking time using the moon is through the shifting tides as it changes from high to low and vice versa due to the moon. Cosmological time allows us to keep track of time as an indispensable way in which we are conscious of our own existence. It is the very rhythm of time manifested in the rising and setting of the sun, and the shifts of the moon from light to dark that gives us consciousness of time and with it, a sense of things having changed as essential to keeping a stable state of mind. But what happens when this rhythm is disrupted as we time travel? What happens if the time travellers are trapped in time and tomorrow never really comes? The dangers arising from the complexity of time travelling are real as seen in the complex cosmological maps and mathematical abstractions in the eleven circular forms of the moon, filled with indecipherable geometric forms and patterns.

Phenomenological time is a view of time created and understood by our human consciousness, a worldview shaped by our experiences of time. Language, which allows us to express our understanding of time and space, becomes limited and simplistic in the case of the Eloi in the *Time Machine*. Their loss of language indicates a loss of their sense of phenomenological time, a loss of understanding time as it is experienced by people, a loss of one's humanity, intellect and ability to imagine.

*The time travelers calendar, a mental map of the unmappable* is one of the two works that utilises thermochromatic ink, a type of dye that changes colour when in contact with something of a higher or lower temperature.<sup>7</sup> It also allows anyone to leave their mark behind on the artwork. The marks will eventually disappear over time but the very gesture of mark making is a phenomenological experience of time. New sensations of time are induced when one touches the thermochromatic ink, creating new consciousness of time as well. It can be touched! The marks signal the relationship between time, space and memories, reminding us that Tiravanija's time machines are those of the mind where the relationship between memory and time becomes apparent.

Memory is a way in which one could manipulate time due to the impossibility of total recall, when we forget because the memory is lost or cannot be retrieved. Our memories can also be selective, as we tend to forget our most embarrassing moments. The seemingly random numbers in *The time travelers calendar, a mental map of the unmappable* are easily forgettable yet hauntingly familiar as our mind struggles to recall them, revealing the limits to our memory. What we cannot remember in the past shapes our actions in the present and the future. Like a tape, re-runs, playbacks and erasures alter our memories, resulting in changes to our actions in the present that will have an impact on the future. The time machine of the mind becomes another way in which we experience phenomenological time. It propels time into the realms of the personal, the subjective, and the realms of imagination into the past, present and future all at once in all its possibilities. Losing our memories mean not just losing our humanity; it also changes our present and in the process, our future.

*The time travelers gage, (end)gage* encapsulates Tiravanija's resistance to the homogenisation of time as a uniform experience by emphasising on how we as individuals understand time in our own ways. The title alludes to the time traveller's gage that prospects other ways of experiencing time that are emotive such as "movements of fear", and "dropping of tears", or through bodily functions like "the

sound of nose blowing, snoring", and the performative including "falling over the surprise". These are deeply personal, meditative and gestural ways of connecting with time that makes visible our humanity; and they create different ways of articulating time, as inscribed in the work "first time in a long time", "spare time" and "time to go". These are examples of phrases that show how language allows humanity to consciously think about temporality and in that process, generate new ways of representing, structuring and conceptualising time itself.

Tiravanija's penchant for referencing other artists and artworks (including his own) is intentional.<sup>8</sup> *The time travelers gage* references Marcel Duchamp's *The Bride Stripped Bare by Her Bachelors, Even (La mariée mise à nu par ses célibataires, même)*, which Duchamp worked on from 1915 to 1923, more often referred to as *The Large Glass*.<sup>9</sup> It is composed of two panels: the upper panel depicting the bride and the lower panel, a strange mechanical apparatus with the nine bachelors, revealing unfulfilled erotic tensions between the two parties who are isolated from each other, trapped in mechanical, philosophical and mathematical systems. What is only needed is a key to unlock the invisible doorway that separates them. Tiravanija conceived *The time travelers gage* as a clock and a key that activates the entire exhibition as a time machine. The print operates like a clock with Fibonacci numbers replacing the display of minutes and seconds. The texts inscribed such as "forbidding glances" and "dropping of tears" directly reference *The Large Glass* as a machine of both suffering and love that brings us back to what makes us human in all our ambiguities and uncertainties, regardless of humanity's reliance on the precision of machines.

Silver as the dominant colour in this body of work is explained by Tiravanija:

Well, I was trying to achieve "CHROME", but silver was the closest we could realise as a print, but essentially I wanted a surface which could reflect and absorb time and space. The silver surface represents both a mirror, reflecting the viewer and the viewing space; at the same time it also acts like a void of non-space. As I would like the surface to represent the possibilities of present, past and the future, relating back to the central narrative of time travelling, the silver surface becomes the portal to and from which we start the journey.<sup>10</sup>

The use of silver as a colour that reflects the viewer and absorbs time and space, brings our attention to the mirror as a metaphor that was

4 John Berger and Jean Mohr, *Another way of Telling* (London: Writers and Readers, 1982), p. 106.

5 Interview with Rirkrit Tiravanija by Seng Yu Jin, 12 April 2014.

6 H.G. Wells, *The Time Machine* (London: Penguin, 2007), first published in 1895, pp. 21-22.

7 The other artwork that has thermochromatic ink is *The time travelers calendar A, a positive future*.

8 Interview with Rirkrit Tiravanija by Seng Yu Jin, 12 April 2014.

9 This essay will refer to *The Bride Stripped Bare by Her Bachelors, Even as The Large Glass* from here onwards.

10 Interview by Sonia Kolesnikov-Jessop, 2014.

also used by Wells in the *Time Machine* as a way of reflecting and critiquing humanity's blind faith in progress in the late nineteenth century when the book was published. The reflection of the viewers through the silver surface absorbs them into the time machine whereby self-reflection becomes a journey in itself; the "liquidity of such a surface, and on such material, time and space becomes influx, our perception becomes confused".<sup>11</sup>

This self reflexive journey in time bring us back to the notion of space with the entire gallery transformed into multiple time machine portals where one traverses beyond the two dimensional (print), third dimension of space (sculpture) and finally the fourth dimension, time. The time machine that Tiravanija constructs is one of our mind and imagination that allows us to think of time in multiple ways and trajectories, to search for a phenomenological experience of time that we call our own, and back into the time of dreams.

Seng Yu Jin is currently pursuing his PhD at the Asia Institute at the University of Melbourne, Australia. He worked as a Senior Curator at The National Art Gallery, Singapore and a Lecturer in the Faculty of Fine Arts, LASALLE College of the Arts, Masters Asian Art Histories and Fine Arts Degree programmes. He is currently researching on artistic activities and its histories, focusing on the history of exhibitions as sites of discourses and artist collectives within the larger framework of how the different art world systems operate in shape artistic production, reception, and dissemination. He has curated exhibitions such as *From Words to Pictures: Art During the Emergency*, *Affandi: A Painter of Genius*, and co-curated *Masriadi: Black is My Last Weapon*, *FX Harsono: Testimonies*, *Sudjojono: Lives of Pictures*, and *Cheong Soo Pieng: Bridging Worlds*.

11 Interview with Rirkrit Tiravanija by Seng Yu Jin, 12 April 2014.



Rirkrit Tiravanija  
 untitled (Of Course In the Future Everything will be Chrome)  
 2003  
 Oil on panel  
 2 parts:  
 14 x 11 inches (35.6 x 27.9 cm)  
 14 x 18 inches (35.6 x 45.7 cm)  
 Photo courtesy of Gavin Brown Enterprise

# Back to the Future

By  
**Rochelle  
Steiner**

In an episode from the first season of the popular television cartoon *SpongeBob SquarePants*, which aired in 1999, the character Squidward accidentally gets locked in a freezer and is discovered 2,000 years later. He meets his decedents and learns, among other things, that in the future everything is chrome. Discovering that he hates the future and wants to return from where he came, Squidward is introduced to a time machine. He uses the device to travel back to the present, but goes too far and ends up in a pre-historic era that he finds equally disorienting as the future. Eventually Squidward successfully uses the time machine to return to his original era, where he realizes that aspects of his present life were affected by the course of his forward and backward movements. Then, convinced of the potential merits of time travel to change the present and future, he exclaims: “I’m going back.”

As a theme and a conceptual device, time travel has been a critical element in Rirkrit Tiravanija’s work; and for the past decade he has used elements from the *SpongeBob* cartoon as metaphors for the possibility of traversing time and space. His 2003 exhibition at Gavin Brown Enterprise included a painting with the declaration “OF COURSE IN THE FUTURE EVERYTHING WILL BE CHROME” stenciled onto it.

In his exhibition at the Serpentine Gallery in London (2005), entitled ‘Tomorrow is Another Fine Day’, Tiravanija used the classic “back-to-the-future” motif as a structural framework both to consider and to subvert the traditional form of the retrospective used to review one’s artistic development and career. This exhibition provided an opportunity to raise questions about the viability of recreating his early works of art, temporal installations that revolved around real-time experiences.<sup>1</sup> At the heart of ‘Tomorrow is Another Fine Day’ was radio play that weaved together aspects of Tiravanija’s biography and memories of his early work, with a science fiction narrative about the destruction of the earth that was being attributed to the artist’s actions. Set in the future, the storyline featured the possibility of being transported between different eras by eating curry and, in doing so, affecting the fate of the universe. The script—which was divided into installments, performed daily from the gallery, broadcasted live over London radio, and published in the accompanying catalogue—provided a window through which to consider individual and collective actions taken in the past and present, and their impact on the future.

In new works created at STPI, Tiravanija continues to explore time travel, reminding us: “be sure to pack the toothbrush, eat Curry noodles

1 The Serpentine Gallery exhibition, curated by Rochelle Steiner, was part of a trilogy of related presentations of Tiravanija’s work undertaken in loose collaboration with Museum Boijmans Van Beuningen, Rotterdam and Musée d’Art Moderne de la Ville de Paris. Each exhibition was different in form and content, but related through the artist’s exploration of the possibilities of a retrospective exhibition. The time-based and participatory nature of Tiravanija’s work—which has involved socializing, eating, and other human interactions—begs questions about whether art rooted in such experiences can be recreated. This is not dissimilar to the questions being debated at the beginning of the 21st century about the possibilities for recreating historic works of performance art and dance.

through the wormhole.”<sup>2</sup> These two- and three-dimensional works include images of clocks, calendars, moons and sundials, along with explicit references to time travel in their titles. A group of eleven screen prints, collectively entitled *Moon rise—Time is setting—Tomorrow never arrives*, evokes the phases of the moon from new to full, waxing to waning. As the moon has guided travelers for millennia, these images likewise provide a loose map through some of Tiravanija’s interconnected interests and journeys, both mental and geographic. Inspired by a wide range of topics and experiences, he incorporates images on the faces of these moons that include Charles Darwin’s *Tree of Life* and Marcel Duchamp’s *The Large Glass*, among various other references.<sup>3</sup>

Another new group of works created at STPI is organized like a traveler’s log in eight chapters, tracing passages through time and space. Each of these pieces takes the form of large screen prints coupled with a small 3D printed object presented on a stainless steel plinth. A *SpongeBob SquarePants* figurine appears in *Eighth Chapter: return to the unknowing desire, the further one travels the closer one returns (to doubt), Sponge Bob’s the surreal realm of nothingness, he wakes up under the tree, again*. Also featured in these works are a bowl of curry noodles, a Nigrone cocktail, a tape measure and a compass.

Rochelle Steiner is a curator, writer, and professor at the University of Southern California. She has curated over 60 major exhibitions and large-scale public art projects in the US, Europe and Asia, including Olafur Eliasson’s *The New York City Waterfalls* and *6 Under 60*, an exhibition about emerging cities for the *2011 Shenzhen & Hong Kong Biennale of Architecture and Urbanism*. She is currently editing the first monograph of Do Ho Suh’s drawings (Prestel, 2014), and curating a retrospective of John McCracken’s work for the Orange County Museum of Art in Southern California (2015). Her previous positions include Director, Public Art Fund, New York; and Chief Curator, Serpentine Gallery, London. Her more than 50 essays and interviews with artists have appeared in exhibition catalogues and publications including *Parkett, Modern Painters, Art Review*, and *World of Interiors*.

She has curated various exhibitions and produced publications with Rirkrit Tiravanija, including *Rirkrit Tiravanija: Tomorrow is Another Fine Day* at the Serpentine Gallery, London in 2005 (in collaboration with Museum Boijmans van Beuningen, Rotterdam and Musee d’Art modern de la Ville de Paris/ARC) and *Economies: Hans Accola and Rirkrit Tiravanija* at the Walker Art Center, Minneapolis in 1995.

2 This phrase is excerpted from the *Second Chapter* of Tiravanija’s works described in the following paragraph.

3 See Calvin Tomkins, *Duchamp: A Biography* (New York: Henry Holt and Company, 1996), pp. 57–60.

4 See Craig Adcock, “Duchamp’s Eroticism: A Mathematical Analysis,” in *Marcel Duchamp: Artist of the Century*, ed. Rudolf Kuenzli and Francis M. Maumann (Cambridge, Massachusetts: The MIT Press, 1990), p. 149.

Working experimentally with the various technologies available at STPI, Tiravanija has utilized metal foil and other printing techniques to create a silver palette approximating chrome to suggest the reflection and absorption of time and space.

Since the end of the 19th century—and especially with the publication of H.G. Wells’ novel *The Time Machine* (1895)—journeying to the future has been part of the collective imagination. By the early 20th century, the theoretical concept of time travel had become popularized through both literature and mathematics. As such, visualizing other dimensions began to enter the imaginations of artists. Duchamp, for one, was fascinated by the fourth dimension, including Wells’ short story *The Plattner Story*, where Mr. Plattner returns from his trip through the fourth dimension as a mirror image of himself.<sup>4</sup> Recent scientific and technological advances regarding discoveries about the conditions of the universe, including new understandings of theories of gravity and relativity, have only continued to fuel speculation about the possibilities of traveling in new and alternate ways. But, for Tiravanija, time travel is a poetic journey where the past, present and future are intertwined in a continuum of time and space, art and life, ideas and experiences—all reflected back to us in shiny chrome.

## **The time travelers gage, (end)gauge**

**A transformer designed to utilize the slight, wasted energies  
such as:**

**the excess of pressure on an electric switch.**

**the exhalation of tobacco smoke**

**the growth of a head of hair, of other body hair and of the nails.**

**the fall of urine and excrement.**

**movements of fear, astonishment, boredom, anger.**

**laughter.**

**dropping of tears.**

**demonstrative gesture of hands, feet, nervous tics.**

**forbidding glances.**

**falling over the surprise.**

**stretching, yawning, sneezing.**

**ordinary spitting and of blood.**

**vomiting.**

**ejaculation.**

**unruly hair, cowlicks.**

**the sound of nose blowing, snoring.**

**fainting.**

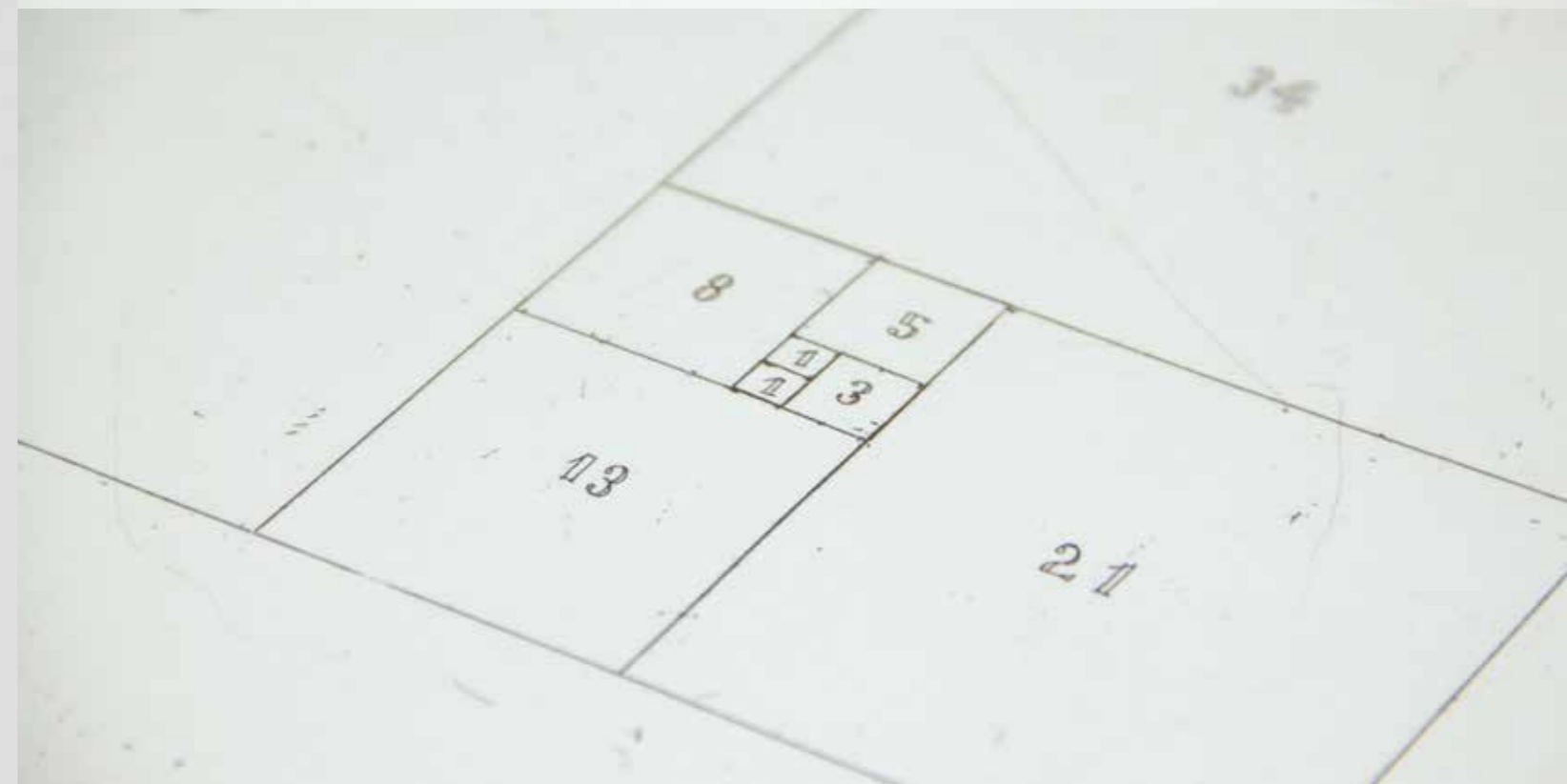
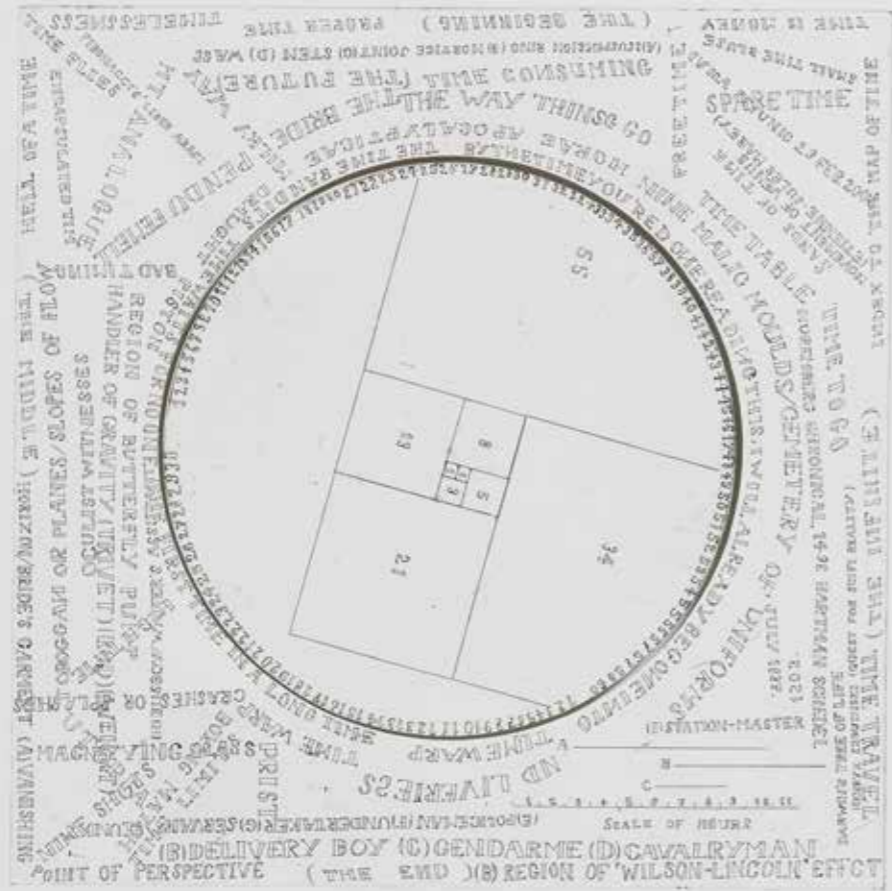
**whistling, singing.**

**sighs, etc...**

**Edition of 8**

**etching,  
clock movement,  
stonehenge  
cotton paper**

**46 × 46 cm  
18.25 × 18.25 in**



39  
+ 39  
in

99.5  
+ 99.5  
cm

etching,  
screen print,  
metal foil,  
horse hair,  
STPI handmade abaca paper

Edition  
of  
6

**Always,  
almost,  
never,  
the  
further  
the  
distance  
the  
closer  
is  
time**





**We can travel to the sun when it is setting**

Edition of 6  
screen print, metal foil, horse hair, STPI handmade abaca paper  
99.5 x 99.5 cm  
39 x 39 in



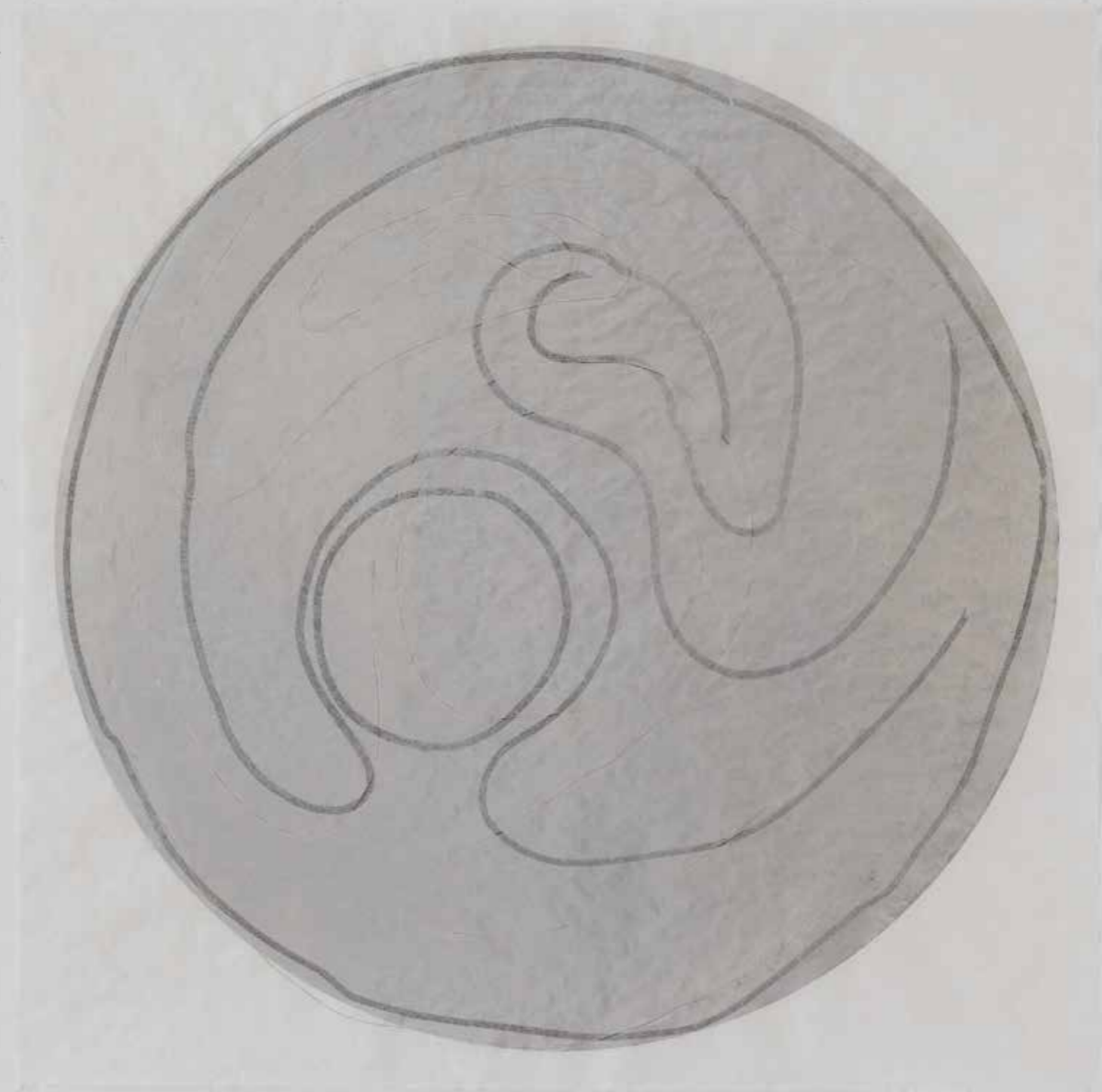
**Doubt does not travel in a straight line**

**Edition of 6**

**screen print, metal foil, horse hair, STPI handmade abaca paper**

**99.5 x 99.5 cm**

**39 x 39 in**



**The hair that can predict the past, the present and the future**  
Edition of 6 screen print, metal foil, handmade abaca paper 99.5 x 99.5 cm 39 x 39 in  
STPI horse hair, metal foil, screen print



**Moon** – **Time** – **Tomorrow**  
**rise**      **is**      **never**  
                 **setting**      **arrives**

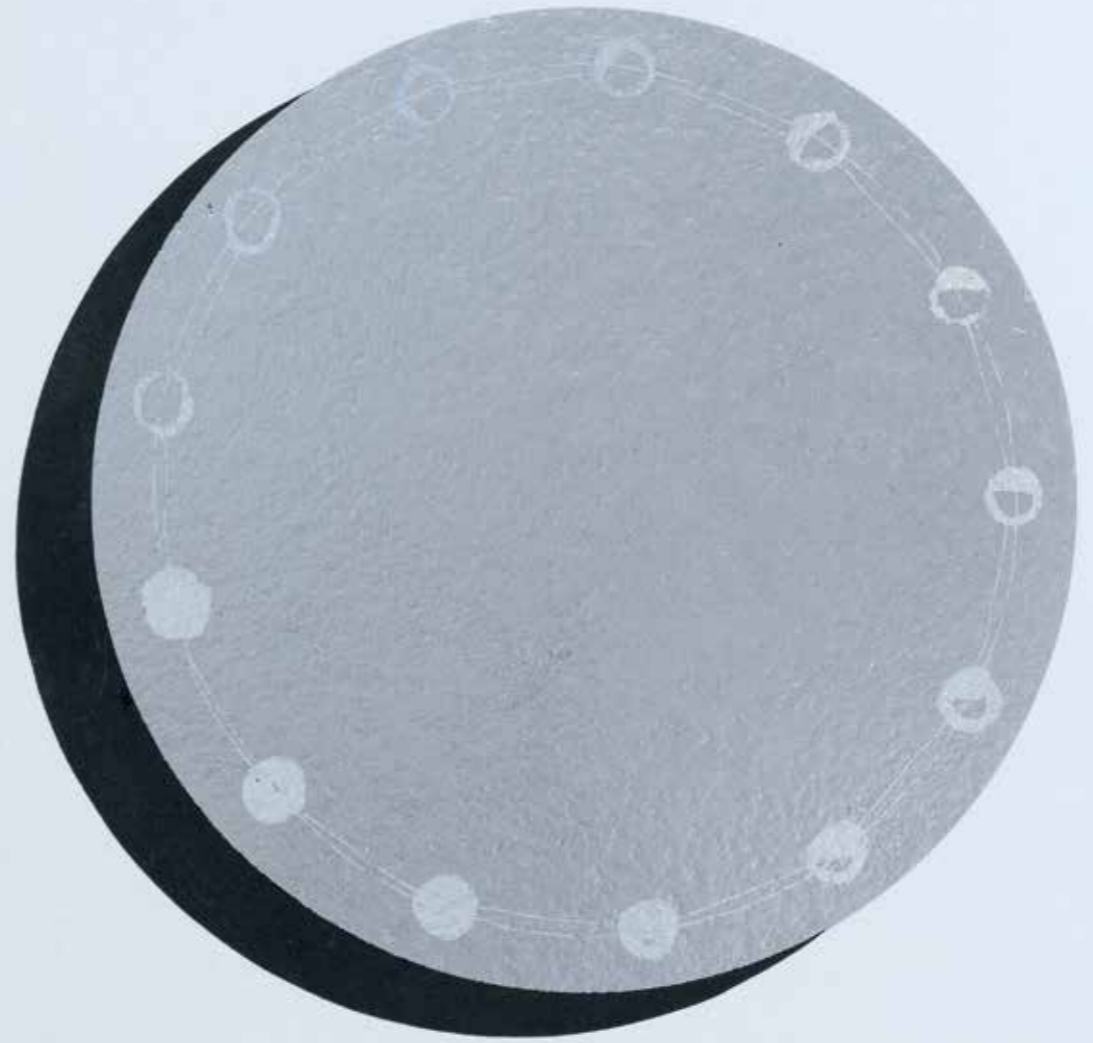
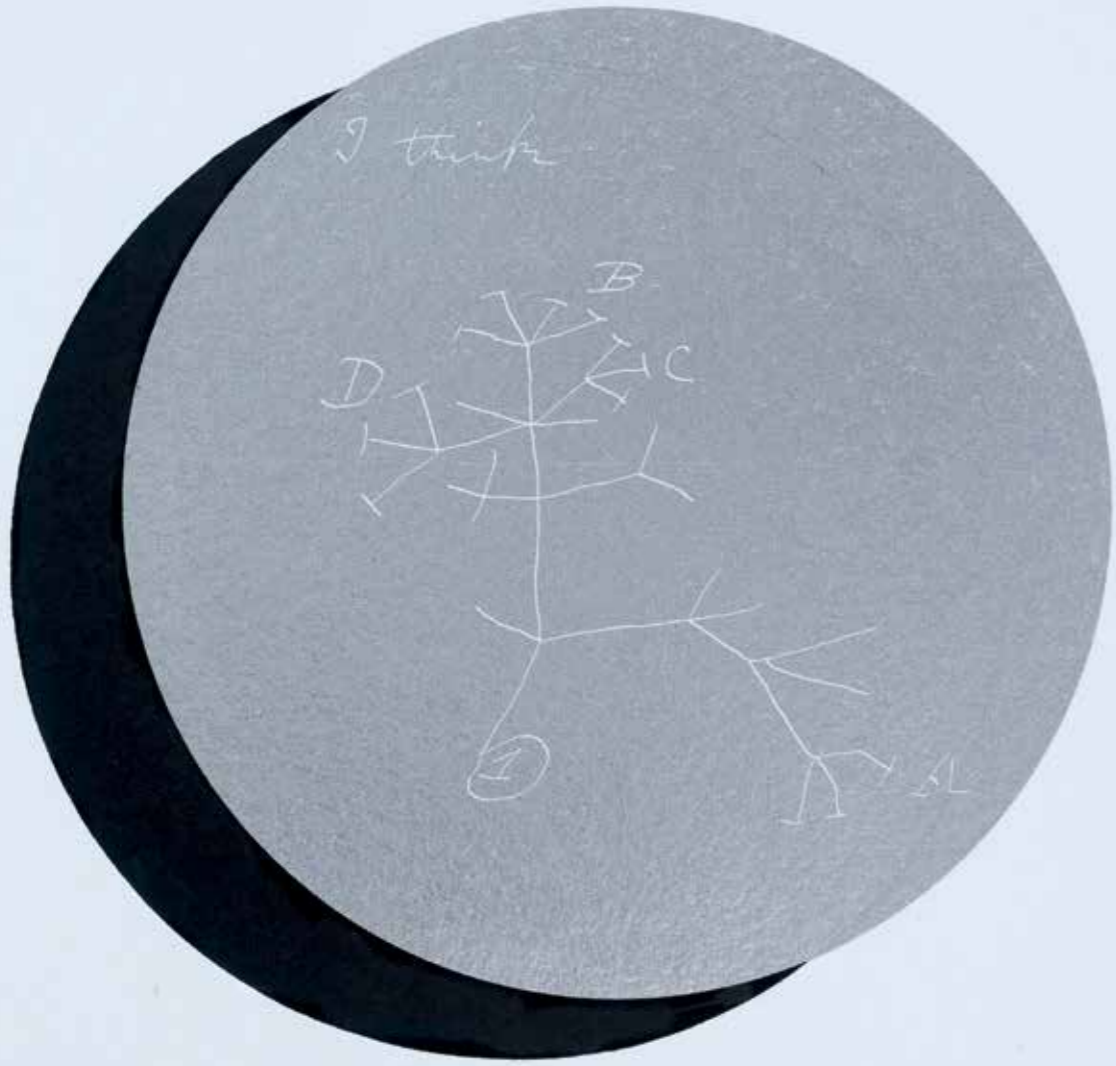
**Edition  
of 8**

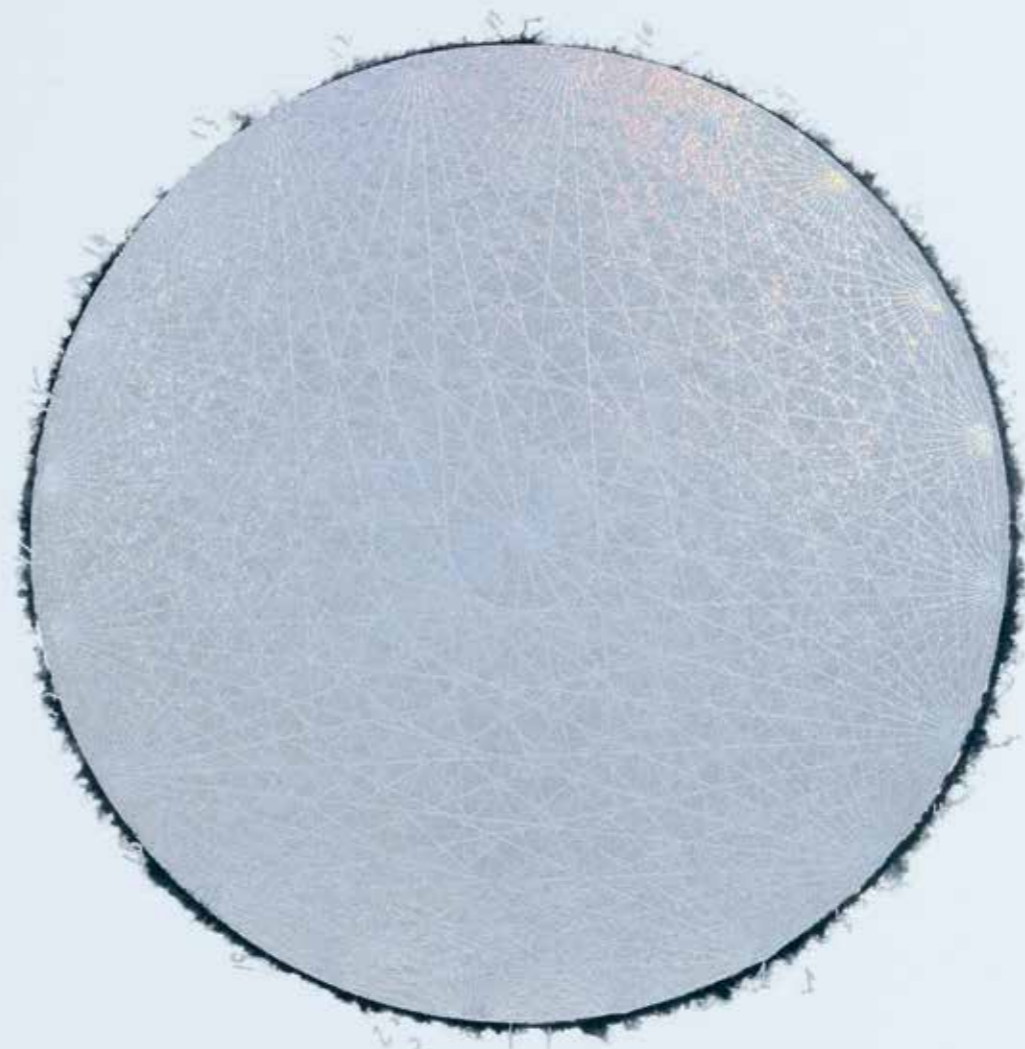
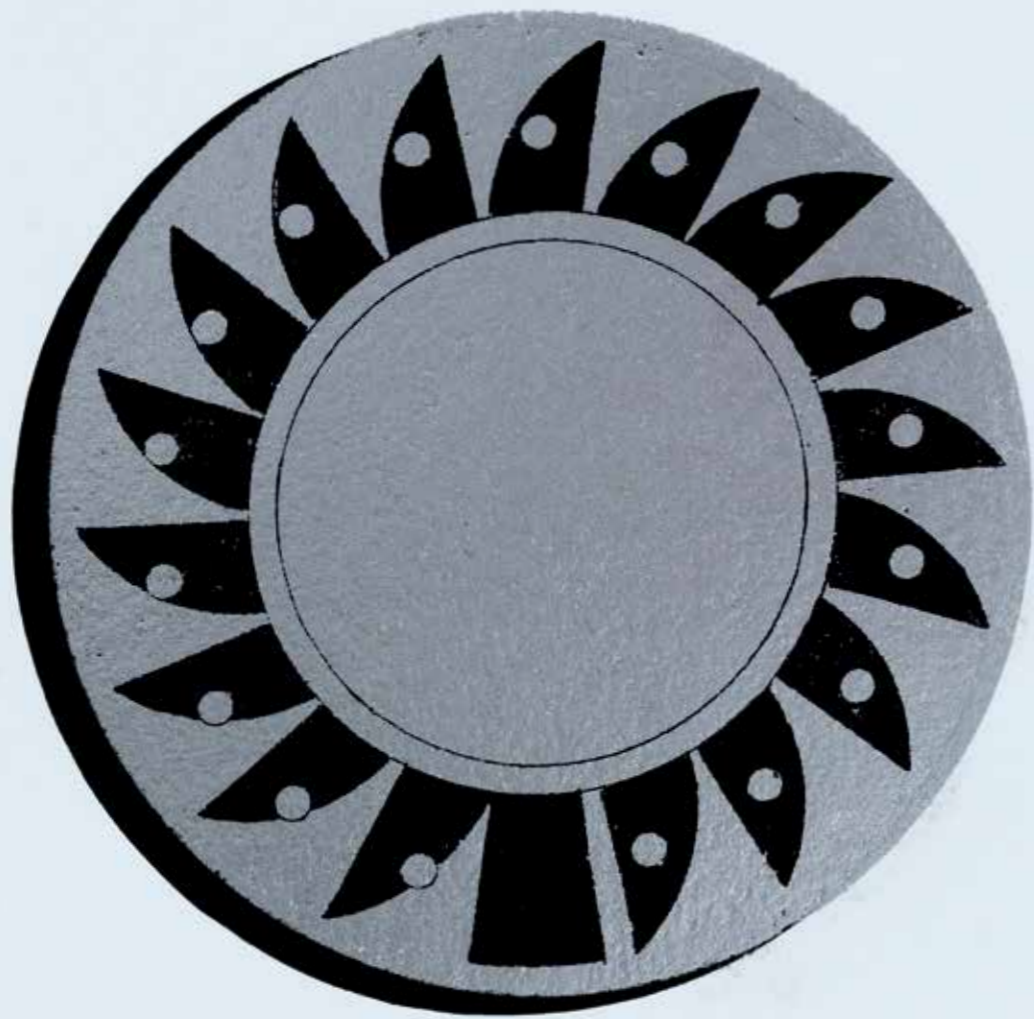
**suite  
of  
11**

**screen print,  
relief print,  
metal foil,  
etching,  
STPI  
handmade  
cotton paper**

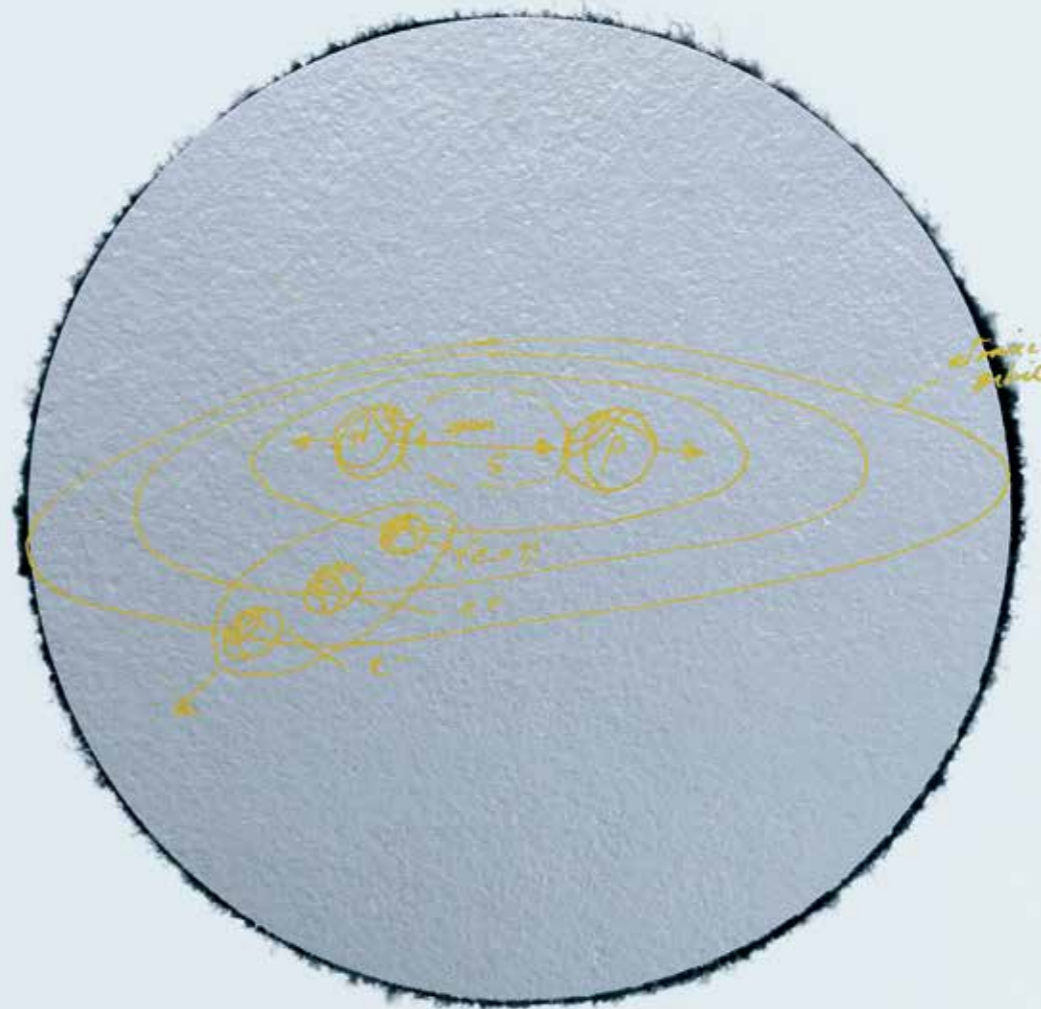
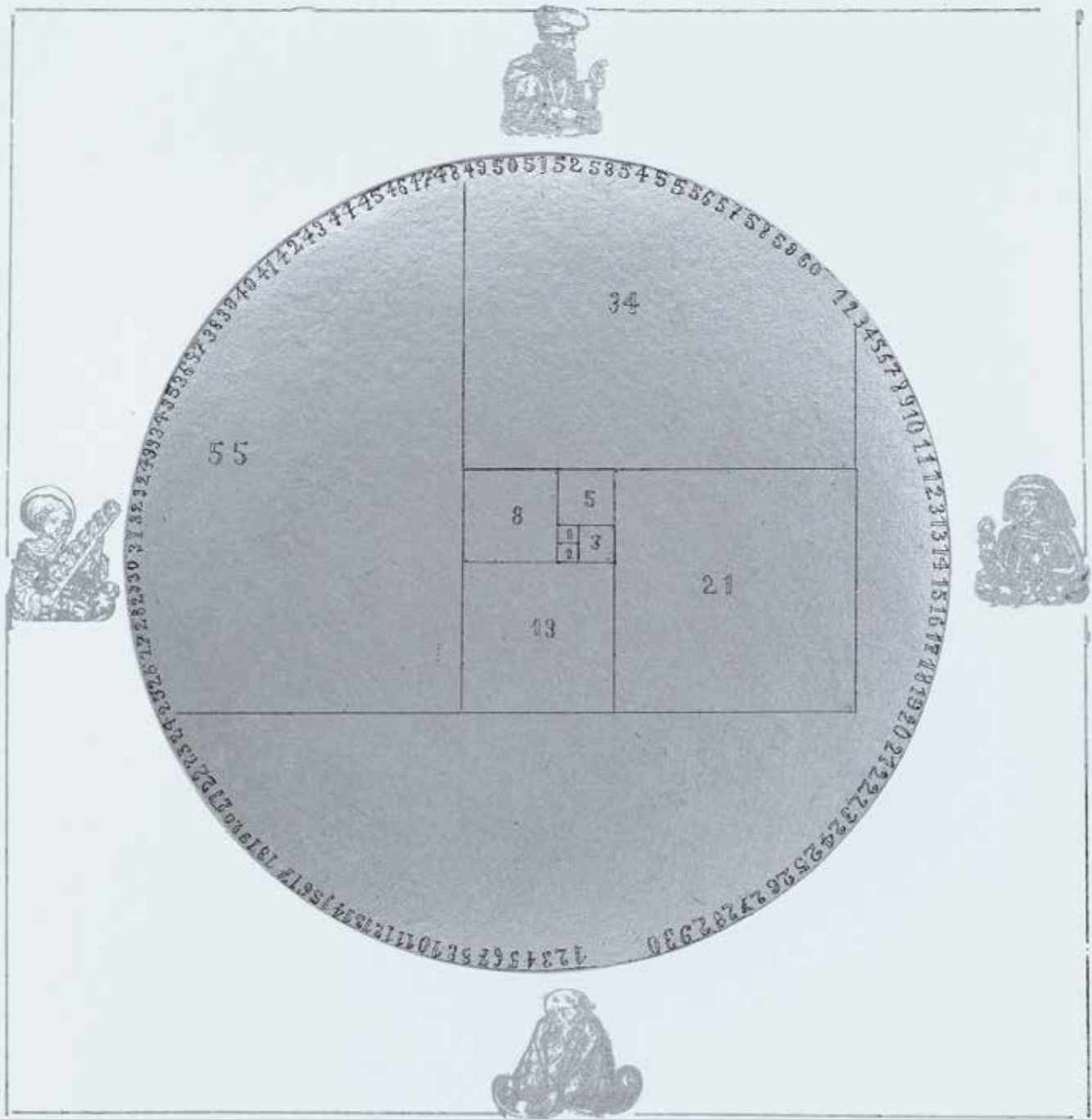
**each  
sheet  
32  
x  
32  
cm  
12.75  
x  
12.75  
in**





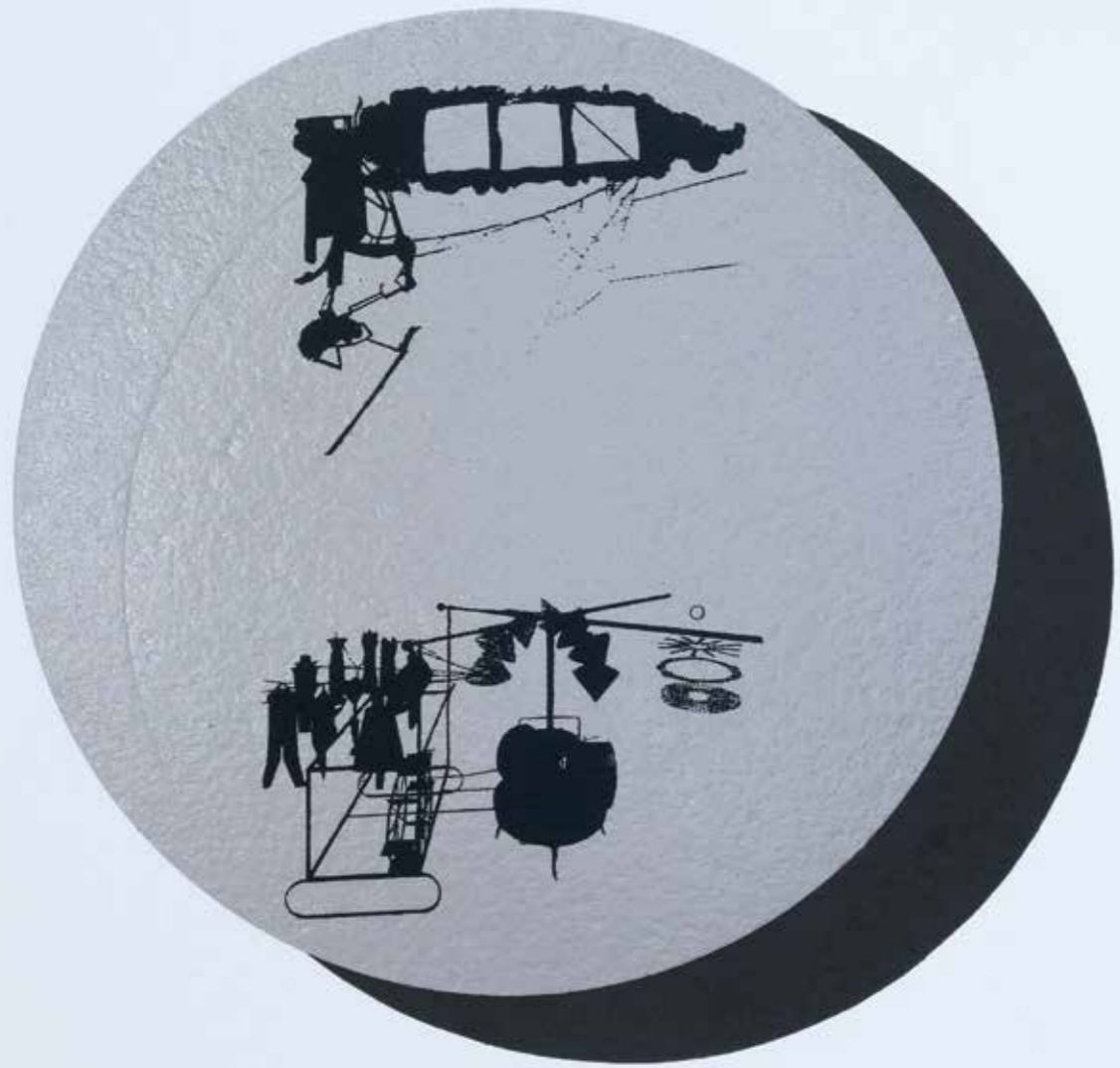


4 7 4  
5  
6  
3  
1 2 3 3 2  
5 1  
1 2 3 4 5 6 7 8 9 10 11 12 13 14











**First chapter: the tree of life, the eclipse and drink a Nigrone to the future**  
 Screen print, metal foil  
 Paper: 269.5 x 269.5 cm, 106 x 106 in (4 sheets)  
 Pedestal: 100.5 x 23 x 23 cm, 39.5 x 9 x 9 in  
 object: 23 x 15.5 x 15.5 cm, 9 x 6 x 6 in  
 abaca paper, stainless steel pedestal, 3D printed object





**Second chapter: be sure to pack the toothbrush, eat Curry noodles**

Screen print, metal foil, cast paper, STPL hand made abaca paper, paper: 269.5 x 269.5 cm, 106 x 106 in (4 sheets)

pedestal: 100.5 x 23.5 x 20.5 cm, 39.5 x 9.25 x 8 in

object: 12.5 x 24.5 x 20.5 cm, 4.75 x 9.5 x 8 in

**through the wormhole**  
3D printed object, stainless steel pedestal, 3D printed object



*Stegophilus urticinus*  
*Nehyphodromus magnus*  
*Lithypodromus lectus*  
*Archegaretes longisetosus*  
*Alionothrus rufus*  
*Euzetes globulosus*  
*Xenitus leucocranus*  
*Nothrus sylveticus*  
*Lohmannia banksi*  
*Hypochthonius rufulus*  
*Cosmolaniops infidus*  
*Megathenus floridanus*  
*Argas persicus*  
*Argas lahorensis*  
*Orobius megnini*  
*Oribioides coriaceus*  
*Oribioides moubata*  
*Carios puertocensis*  
*Ixodes holocyclus*  
*Ixodes kopsi*  
*Ixodes simplex simplex*  
*Ixodes cooki*  
*Ixodes pilosus*  
*Ixodes affinis*  
*Ixodes ricinus*  
*Ixodes auritulus*  
*Aponomma concolor*  
*Aponomma undulatum*  
*Haemaphysalis leachi*  
*Haemaphysalis petrogalis*  
*Haemaphysalis humerosa*  
*Haemaphysalis leporispalustris*  
*Haemaphysalis punctata*  
*Haemaphysalis inermis*  
*Amblyomma maculatum*  
*Amblyomma americanum*  
*Amblyomma luberculatum*  
*Amblyomma variegatum*  
*Aponomma latum*  
*Aponomma fimbriatum*  
*Amblyomma vikini*  
*Amblyomma frigidatum*  
*Dermacentor marginatus*  
*Dermacentor andersoni*  
*Rhipicephalus pusillus*  
*Bouphillus annulatus*  
*Rhipicephalus bursa*  
*Rhipicephalus zamboziensis*  
*Bouphillus microptus*  
*Rhipicephalus sanguineus*  
*Hyalomma dronovskii*  
*Hyalomma rufipes*  
*Hyalomma lusitanicum*



*Stegophilus urticinus*  
*Nehyphodromus magnus*  
*Lithypodromus lectus*  
*Archegaretes longisetosus*  
*Alionothrus rufus*  
*Euzetes globulosus*  
*Xenitus leucocranus*  
*Nothrus sylveticus*  
*Lohmannia banksi*  
*Hypochthonius rufulus*  
*Cosmolaniops infidus*  
*Megathenus floridanus*  
*Argas persicus*  
*Argas lahorensis*  
*Orobius megnini*  
*Oribioides coriaceus*  
*Oribioides moubata*  
*Carios puertocensis*  
*Ixodes holocyclus*  
*Ixodes kopsi*  
*Ixodes simplex simplex*  
*Ixodes cooki*  
*Ixodes pilosus*  
*Ixodes affinis*  
*Ixodes ricinus*  
*Ixodes auritulus*  
*Aponomma concolor*  
*Aponomma undulatum*  
*Haemaphysalis leachi*  
*Haemaphysalis petrogalis*  
*Haemaphysalis humerosa*  
*Haemaphysalis leporispalustris*  
*Haemaphysalis punctata*  
*Haemaphysalis inermis*  
*Amblyomma maculatum*  
*Amblyomma americanum*  
*Amblyomma luberculatum*  
*Amblyomma variegatum*  
*Aponomma latum*  
*Aponomma fimbriatum*  
*Amblyomma vikini*  
*Amblyomma frigidatum*  
*Dermacentor marginatus*  
*Dermacentor andersoni*  
*Rhipicephalus pusillus*  
*Bouphillus annulatus*  
*Rhipicephalus bursa*  
*Rhipicephalus zamboziensis*  
*Bouphillus microptus*  
*Rhipicephalus sanguineus*  
*Hyalomma dronovskii*  
*Hyalomma rufipes*  
*Hyalomma lusitanicum*

**Third chapter: warp drive inn, sextant to the chrome universe**  
 Screen print, metal foil, cast paper, STPI hand made abaca paper, stainless steel pedestal, 3D printed object  
 paper: 259.5 x 259.5 cm, 102 + 102 + 102 in (4 sheets)  
 object: 8 x 15 x 13 cm, 39.5 x 7.5 x 7 in  
 pedestal: 100.5 x 19.5 x 18 cm, 3 + 5.75 x 5 in







**Fourth chapter: one magical round, history**

**welcome the present**  
3D printed object  
pedestal: 1 x 5.5 x 2 x 7.5 in  
object: 1 x 5.5 x 9 x 7.75 in  
paper: 259.5 x 23 x 20 cm, 39.5 x 19.5 cm, 0.25 x 7.75 in  
pedestal: 100.5 x 102 x 102 in (4 sheets)  
pedestal: 100.5 x 102 x 102 in (4 sheets)  
pedestal: 259.5 cm, 102 x 259.5 cm, 102 x 259.5 cm, 102 x 259.5 cm

**strings, brush (or paint)**  
Screen print, metal foil, cast paper, stainless steel pedestal, 3D printed object





**Fifth chapter: perverse polar engineering, traveling blind to quartz city in the river of chrome**

Screen print, metal foil, cast paper, STPI hand made paper: 259.5 x 259.5 cm, 102 x 102 in (4 sheets)

pedestal: 100.5 x 22.5 x 22.5 in (4 sheets)

object: 12.5 x 13 x 4.5 in

**(Bikini bottom, mercury seas)**  
stainless steel pedestal, 3D printed object





**Sixth chapter: take the spin off, unwind, reverse directions, and shatter the bonsai, on the way back don't forget to smile**

object: various sizes  
 abaca paper, STPI hand made abaca paper, stainless steel pedestal, 3D printed object  
 102 x 102 in (4 sheets)  
 100.5 x 23 x 20.5 cm / 39.5 x 9 x 8 in  
 259.5 x 259.5 cm / 102 x 102 in (4 sheets)  
 259.5 x 259.5 cm / 102 x 102 in (4 sheets)  
 Screen print, metal foil, cast paper, metal foil, paper: 259.5 x 259.5 cm / 102 x 102 in (4 sheets)





**Seventh chapter: to all appearance, the traveler acts like a mediumistic being who, from the labyrinth beyond time and space, seeks his way out to the clearing, the math compass helps**

**the math compass helps**

**3D printed object**

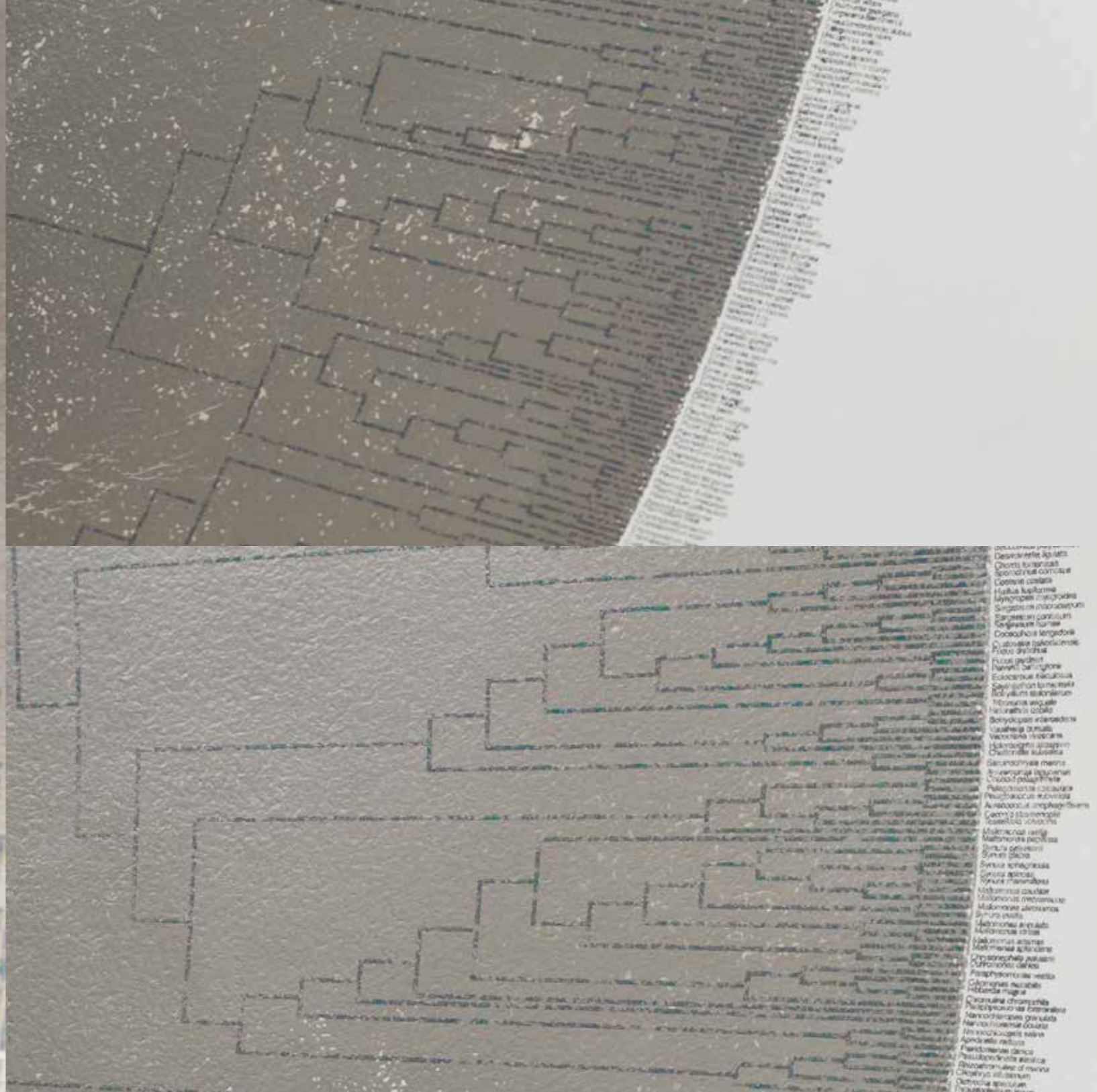
pedestal: 100 x 18 cm, 106 x 18 cm, 106 x 18 cm, 106 x 18 cm (4 sheets)  
object: 1 x 4.5 x 4.5 x 13 cm, 0.25 x 7 x 7 in

Screen print, metal foil, cast paper, STPI hand made paper, stainless steel pedestal, 3D printed object  
paper: 269.5 x 269.5 cm, 106 x 106 cm

pedestal: 100 x 18 cm, 106 x 18 cm, 106 x 18 cm, 106 x 18 cm (4 sheets)  
object: 1 x 4.5 x 4.5 x 13 cm, 0.25 x 7 x 7 in

Screen print, metal foil, cast paper, STPI hand made paper, stainless steel pedestal, 3D printed object  
paper: 269.5 x 269.5 cm, 106 x 106 cm







**Eighth chapter: return to the unknowing desire, the further one returns (to doubt), he wakes up under the tree/ again**

**the closer one travels**

**the closer one returns (to doubt),**

**the further one travels**

**the further one returns (to doubt),**

**he wakes up under the tree/ again**

object: 4.5 x 8.5 x 8.5 cm, 1.75 x 3.25 x 3.25 in

pedestal: 100.5 x 18 x 18 cm, 39.5 x 7 x 7 in

STPL hand made abaca paper, 106 x 106 in (4 sheets)

cast paper, 269.5 x 269.5 cm, 106 x 106 in

paper: 269.5 x 269.5 cm, 106 x 106 in

Screen print, metal foil, paper



2178309



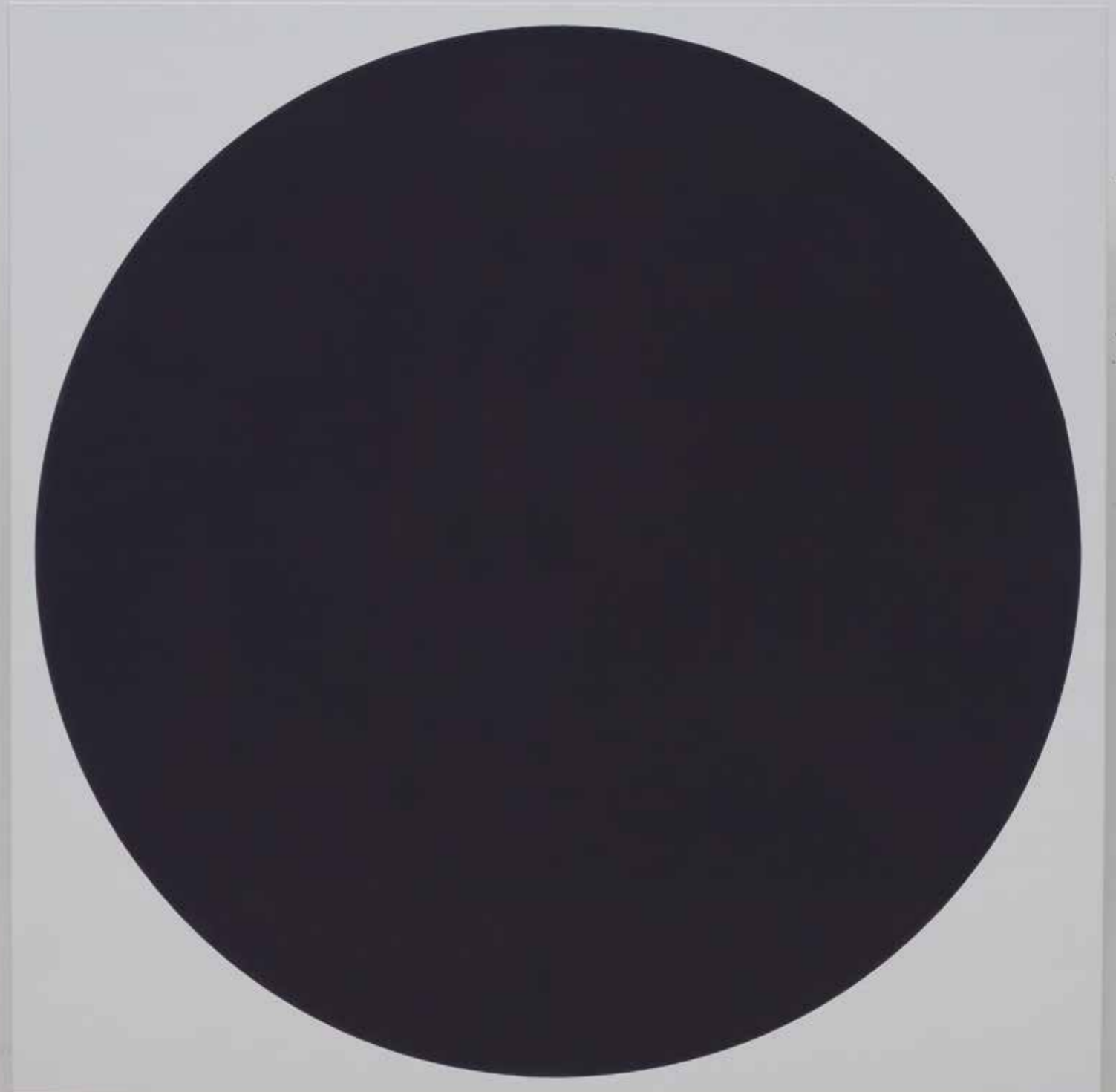


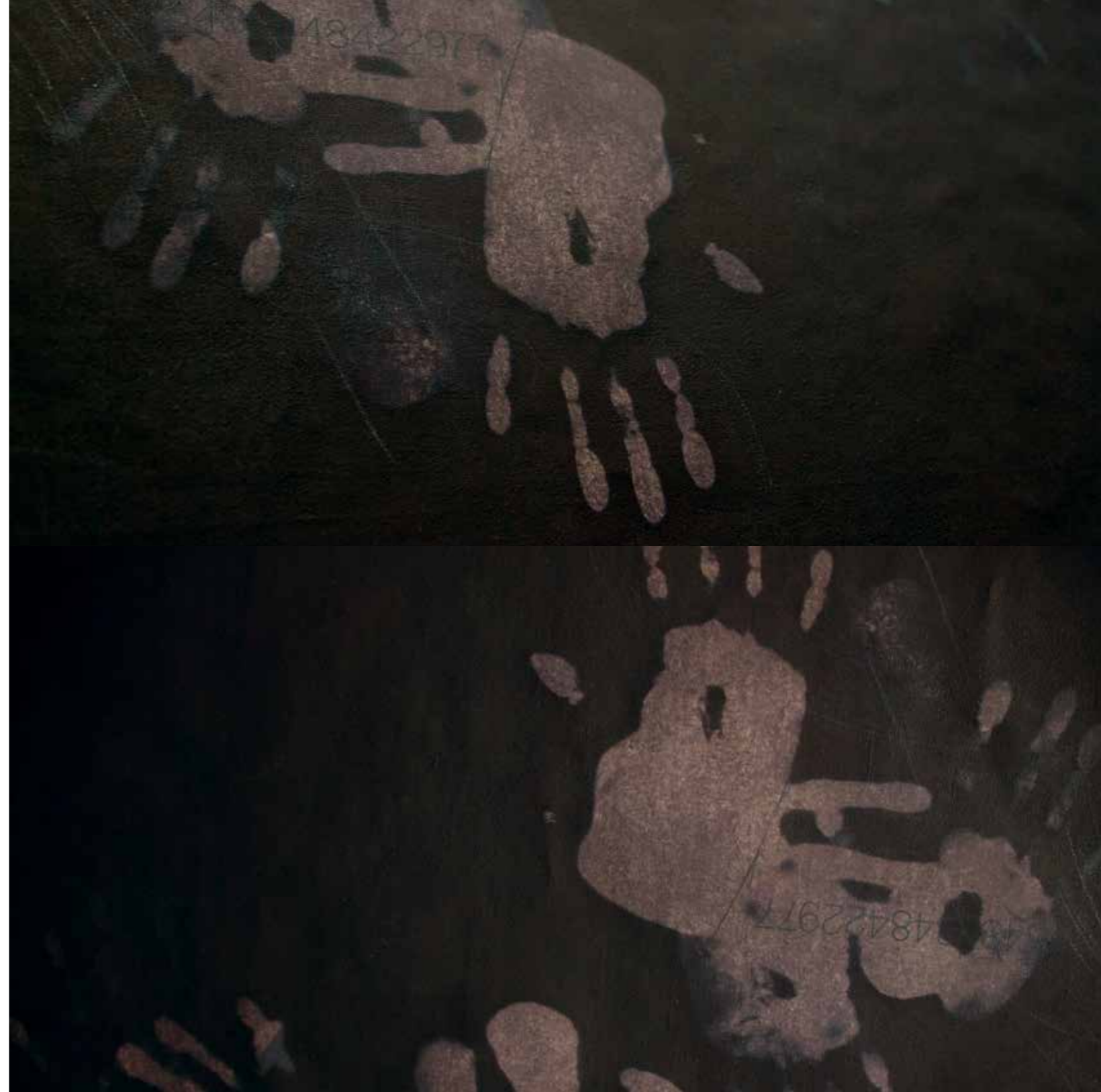
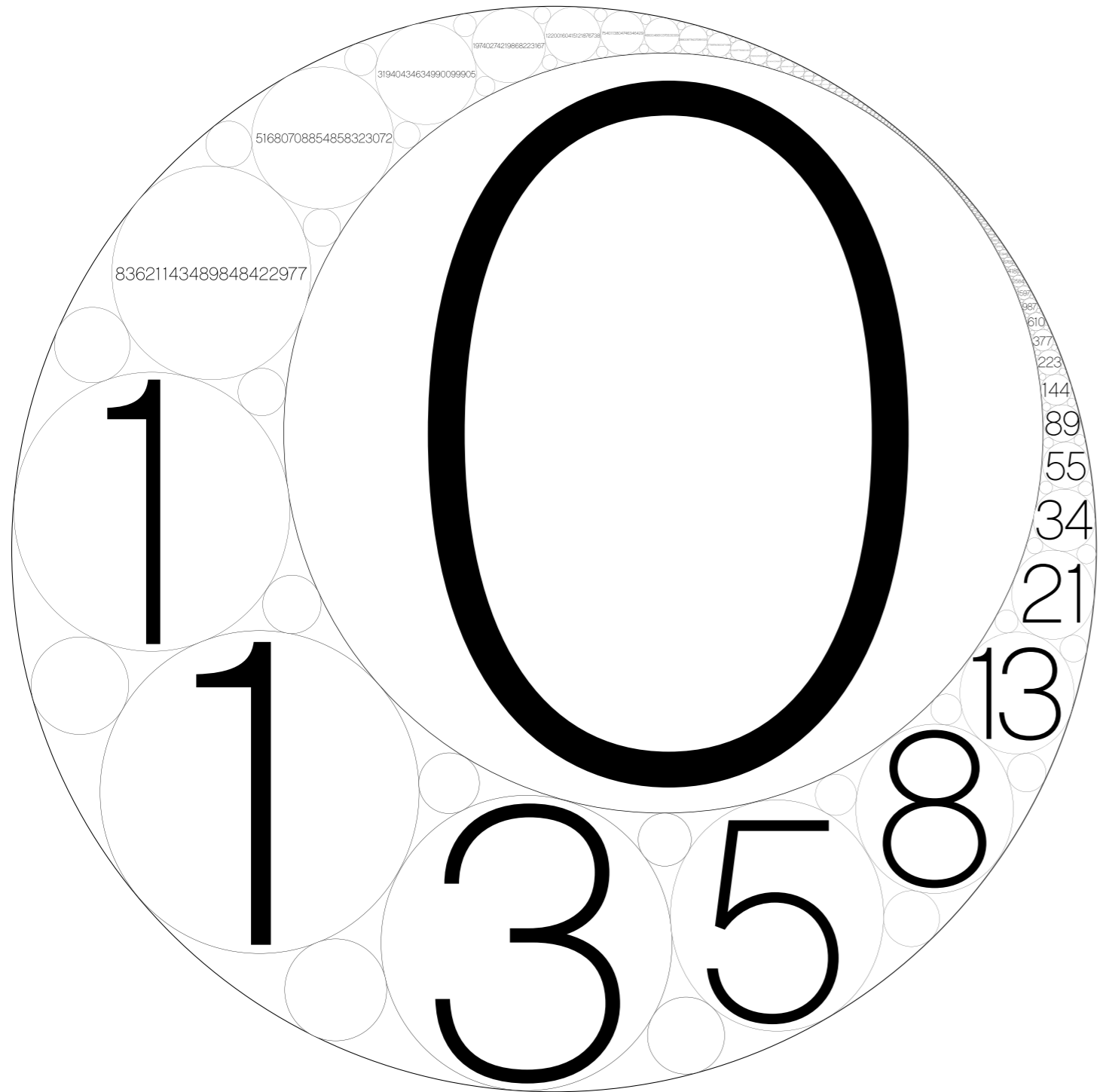
**The time travelers  
calendar, a mental  
map of the  
unmappable**

**Edition  
of 8**

**screen print,  
thermochromatic ink,  
canvas**

**132.5 × 132.5 cm  
52 × 52 in**





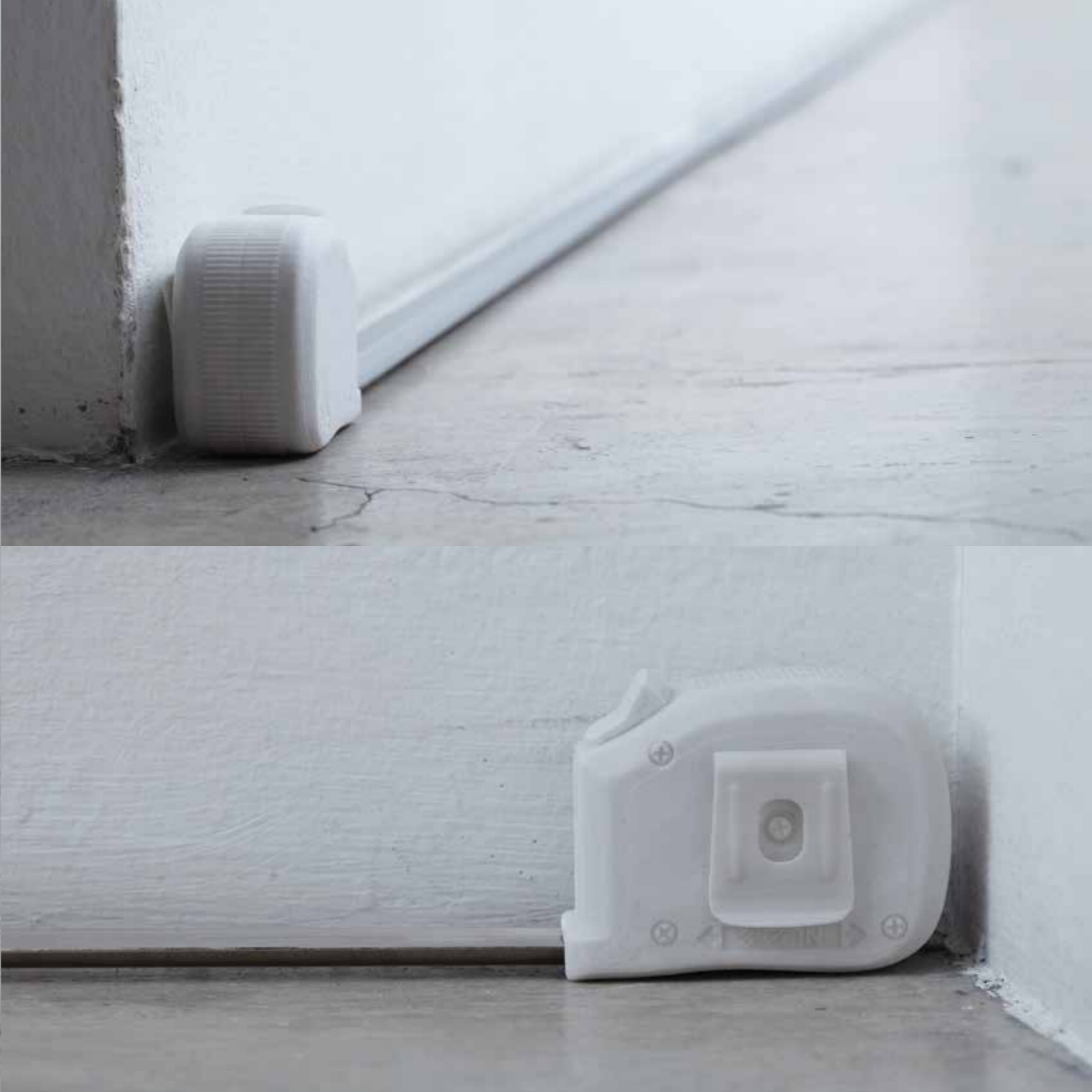
**Time  
anarchy  
comes  
in  
small  
measured  
meters,  
matters,  
when  
oppression  
(clock)  
is  
apparently  
appearing**

**3D  
printed  
object,  
stainless  
steel**

**6  
×  
1212  
×  
4.5  
cm**

**2.5  
×  
477.25  
×  
2  
in**





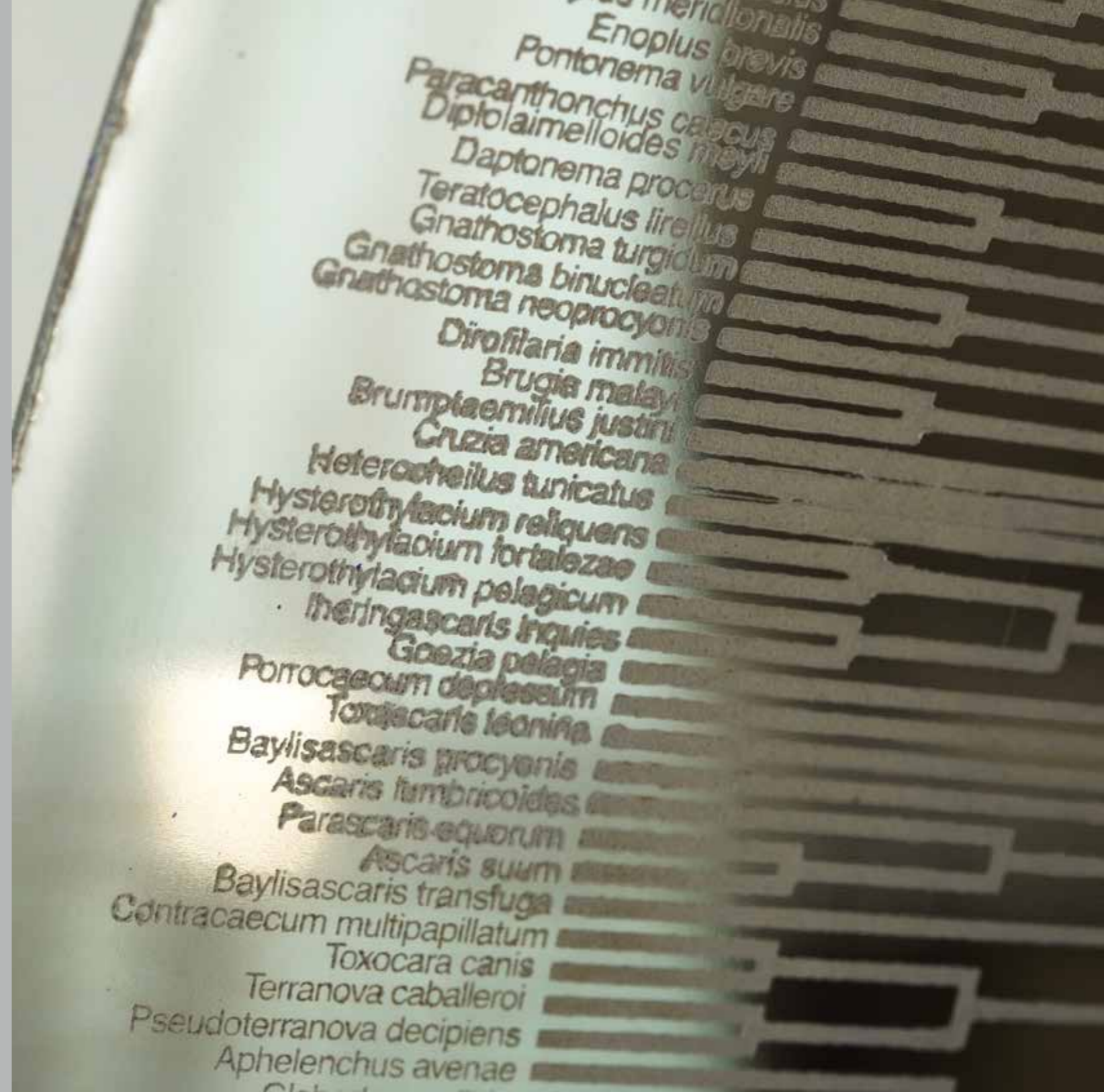
**WHEN  
 THE TOBACCO SMOKE  
 ALSO SMELLS  
 OF THE MOUTH  
 WHICH EXHALES IT  
 THE TWO ORDERS  
 ARE MARRIED BY  
 INFRA-SLIM**

**Edition  
 of 2**

**M.D.**

**Etched  
 stainless  
 steel**

**dimensions  
 variable**









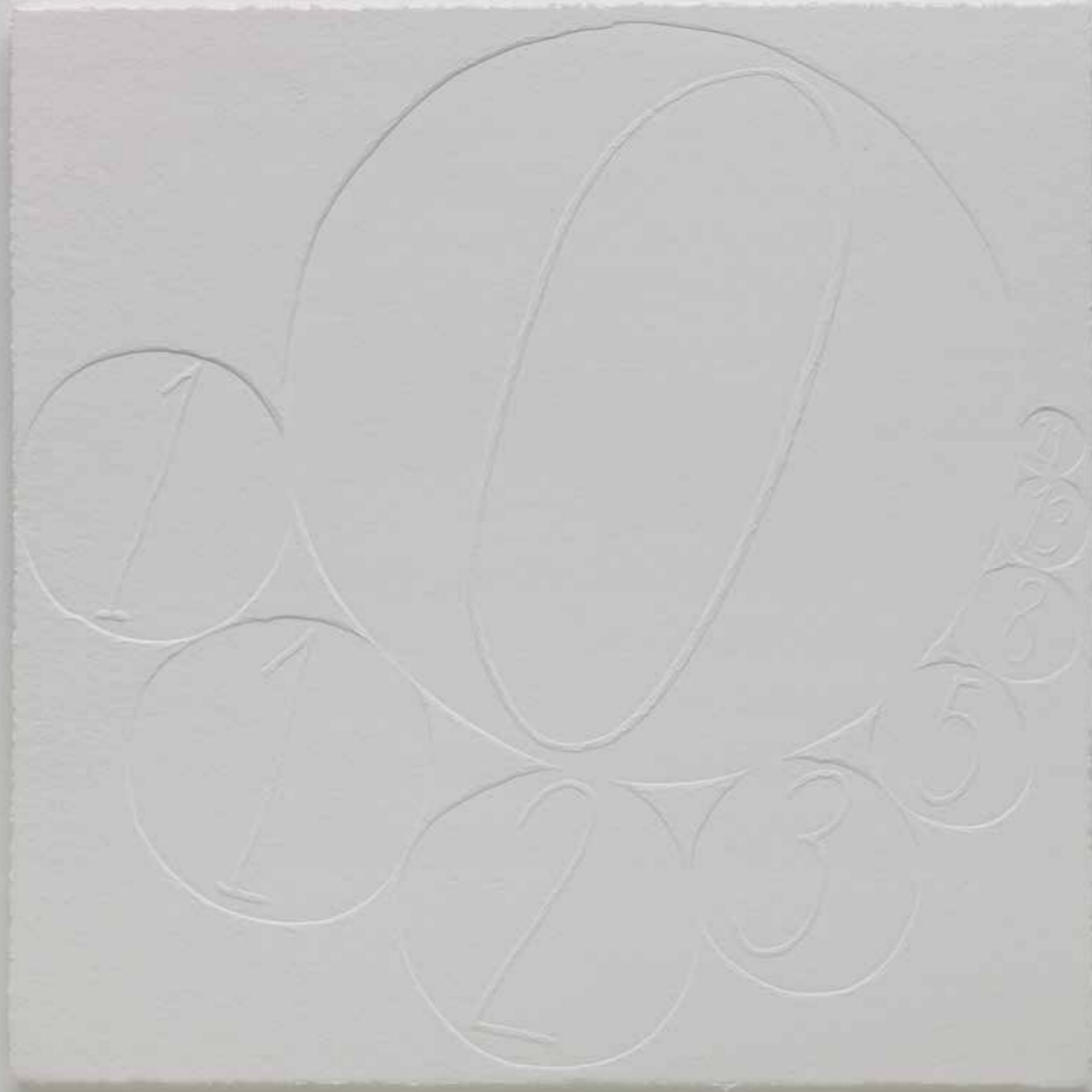
calendar A, positive future The time travelers

2<sup>nd</sup> Edition

3 cm 1 14.5 x 14.5 +

Embossing, STPI handmade extra thick cotton paper

4.5 x 4.5 in



extra thick cotton paper Embossing, screen print, thermochromatic ink, STPI handmade

4 Edition  
of

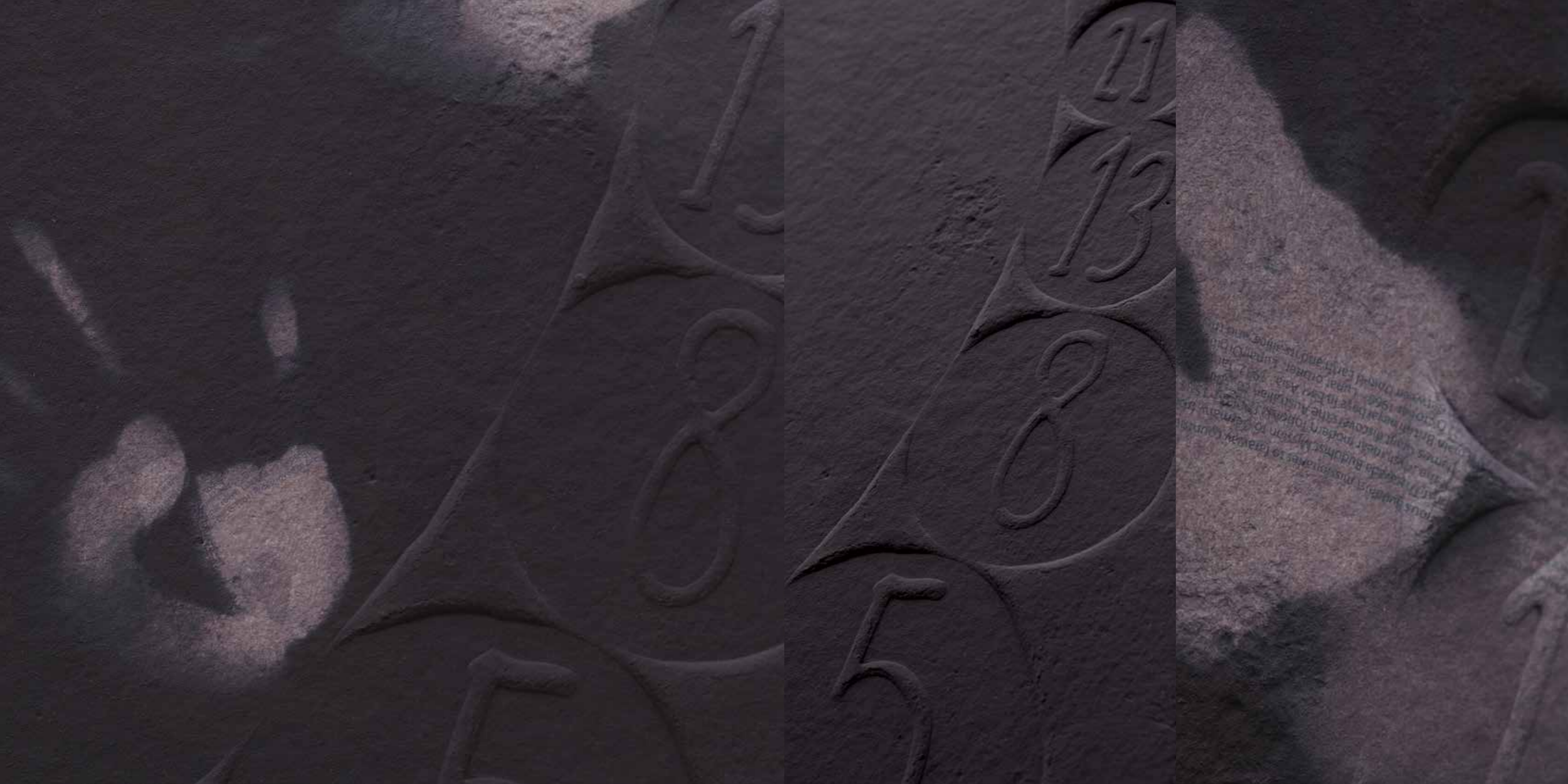
calendar B / negative present The time travelers

4.5 x 4.5 in

114.5 x 114.5 cm







1

8

5

8

13

21

Small, illegible embossed text on a label.

## RIRKRIT TIRAVANIJA

Born in Buenos Aires, Argentina, Thai artist Rirkrit Tiravanija is widely recognized as one of the most influential artists of his generation. His work defies media-based description, as his practice combines traditional object making, public and private performances, teaching, and other forms of public service and social action. Winner of the 2005 Hugo Boss Prize awarded by the Guggenheim Museum, his exhibition there consisted of a pirate radio (with instructions on how to make one for yourself.) Tiravanija was also awarded the Benesse by the Naoshima Contemporary Art Museum in Japan and the Smithsonian American Art Museum's Lucelia Artist Award.

He has had a retrospective exhibition at the Museum Boijmans Van Beuningen in Rotterdam that was then presented in Paris and London. Tiravanija is on the faculty of the School of the Arts at Columbia University, and is a founding member and curator of Utopia Station, a collective project of artists, art historians, and curators. Tiravanija is also President of an educational-ecological project known as The Land Foundation, located in Chiang Mai, Thailand, and is part of a collective alternative space located in Bangkok-- where he maintains his primary residence and studio.

Director: Emi Eu

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Nor Jumaiyah  
Teng Yen Hui  
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Established in 2002, STPI is a catalyst and advocate for new ideas and dialogues in contemporary art in print and paper. Offering exceptional printmaking and papermaking facilities and expertise, it collaborates with emerging and established artists from all over the world to create artworks. Together with STPI's creative workshop team, STPI Gallery presents innovative exhibitions and programmes to a broad audience, offering the opportunity to discover new works by contemporary artists in unique and engaging ways.

**STPI**  
CREATIVE WORKSHOP & GALLERY

41 Robertson Quay  
Singapore 238236

Tel: +65 6336 3663  
Fax: +65 6336 3553  
W: [www.stpi.com.sg](http://www.stpi.com.sg)  
E: [stpi@stpi.com.sg](mailto:stpi@stpi.com.sg)

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All artworks by Rirkrit Tiravanija

All artworks © 2014 Rirkrit Tiravanija / STPI

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Design of catalogue: Winnie Wu (studioKALEIDO)

Dimensions of works are given in centimeters and inches in the following  
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Inquiries should be addressed to STPI, 41 Robertson Quay,  
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