



AUDITORY INTIMACY





Brief Note
Alfonse Chiu

Initiated in 2018 as a project that probed the representational politics and strategies of (in)fidelity, with previous exercises hosted at TheatreWorks's 72-13 space and Dance Nucleus' own SCOPE #04 and #06, artist Jereh Leung's work-in-progress Auditory Intimacy(working title), made in collaboration with artists Jing Ng, Tay Ining, Irfan Kasban, and writer Alfonse Chiu for this iteration, is also a work that examines the performative potentials of the body in domestic space, and how the home is a site for acts of unseen gendered labour—both emotional and physical. Underlined by Baudrillard's notions of simulacra in its formal structure and presentation, Auditory Intimacy seeks to draw into focus the ways of performing and spectating in a space that could be construed as safe and mundane, but also a site of sometimes violent contestations.

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Activation

Director's commentary
Jereh Leung

While working on the project, I was introduced to an alternative way of seeing, termed "female gaze" by Jill Soloway which is a response to feminist film theorist Laura Mulvey's term "male gaze". It was characterised by three elements;



A way of feeling seeing
using the frame to make the audience actually feel the emotions and not just watch the feelings on-screen. Feelings and emotions are prioritised over actions and bodies are used as tools to portray emotions.

Showing how it feels to be the object of the gaze:
the camera speaks out as the receiver of the gaze and actually depicts the gaze itself. There is a use of the heroin's journey as a structure, revealing the shape of the story, the emotions and a growing awareness of the protagonist.

Returning the gaze
acknowledging the influence of the male gaze culture on people and attempting to shift the protagonist from being the object to being the subject. It's not a gender-reversal placing the women in power rather removing women as the object and allowing the viewer see this shift.



Scenography



Set 002
Rung down

Aluminium Ladder,
Black Pillow

Set 003
closet/dressing

Mirror, CRT Television,
Media Player,
Used pillow foam

Set 004
Garden for Two

Mild Steel, Stainless
Steel, Glass, Fish, Water,
A Cat Statue

Set 005
Untitled (Bedroom)

Bed Frame, Mattress,
Heels, Steel stools

Set 006
Untitled (Kitchen)

Rice Cooker, Rice, Kettle,
Wires, Cable Extension,
Steel stools

Set 007
Untitled (Dining)

Steel stools,
Steel round table,
LED stripe light

Set 008
Untitled (Living room)

Steel stools

Set 009
Untitled (Balcony)

White pillow, Painting,
Existing window of the
studio

Set 010
Untitled (Hallway)

Mild Steel Plates, Curtain



Set 001
Heavy Lifting

Found Ladder, E
xisting curtain in the
dance studio; Big Stone;
Small Red Stone



Occurring as an installation within which periodic activations would take place, the set-up by Tay and Leung starts as a series of corridors and pathways obscured by thick bolts of dark fabric before unfurling into the facsimile of a small apartment which includes items such as a rice cooker, a bed, a TV set, and a dining table with accompanying stools. Sparsely decorated and lit, the installation creates an intimate space despite the cold, austere geometry of its constituent components through the skilful use of low elevation and select placement of soft materials that generate pockets of organic occupancy within the larger environment. The lack of labels and formally aestheticised objects also help to blur the boundaries between installation, sculpture, and interior design, and toys with the idea of the readymade as decontextualised aesthetic object model seen in works such as Michael Craig-Martin's 1971 On the Shelf.


Alfonse Chiu







Soundscape



Auditory Intimacy came about as a project after a conversation with sound designer Jing Ng. In the conversation, I shared with him that I would like to initiate a practice that looks into how sounds and iconic filmic elements can trigger thoughts, memories and emotions from the people who experience the work.

In response, he suggested using ASMR (autonomous sensory meridian response), which are sounds that are meant to relax and bring about visceral sensations such as tingling in the spine. Immediately I was drawn to his suggestion. To me, these sounds are usually heard when one is in a certain state of focus or in solitary, probably in a heightened state of sensitivity. In my mind, I was envisioning that these sounds are likely to be most suitable to create a sense of surrealism, a cerebral landscape that is tactile.

Jereh Leung





Collaborators

CONCEPT
JEREH LEUNG

SOUND
JING NG

SCENOGRAPHY
TAY INING

ACTIVATION
IRFAN KASBAN

DRAMATURGY
ALFONSE CHIU

PRODUCER
HOO KUAN CIEN





GRAPHIC DESIGNER
MARKETING ASSISTANT
DOCUMENTATION

VIDEO EDITOR
INSTALLERS

PAINTER
LIGHTING EQUIPMENT
WELDERS

CONSULTATION
ARTWORK PROTOTYPE

IFFAH DAHIYAH | FELLOW
SARAH TANG
ALFONSE CHIU
JEREH LEUNG
TAY INING
LIU GUANFANG
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JIANG LI GUO
AHAMAD TANBIR
UDDIN MOHAMMAD JASIM
CHIA WEI TING
XU JINGYI
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ISLAM RAFIQU
SAMIAN BIN DARAMAN
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