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Sriwhana Spong was born in 1979 in Auckland (NZ), where she lives and works. Selected

solo shows: 2009: Michael Lett, Auckland. 2008: The NZ Film Archive, Wellington;



Sriwhana Spong

Danae Mossman

DANAE MOSSMAN: Can you his artist's dancing. describe the ideas driving your practice currently, and what

form they may take? Sriwhana Spong: I've recently taken up ballet classes again after 15 years, at the encouragement of a dancer, Benny Ord who I have been working with on a new video piece. This work Costume for a Mourner involves the construction of an imagined dance from the ballet "Le Chant du Rossignol," originally choreographed by George Balanchine for the Ballet Russe. I was fascinated by the original costume designed by Matisse. which looks like a huge white liturgical robe made from thick felt. I was curious as to how the body might move within this costume. There is no known footage of the original ballet as Diaghiley felt the technology at the time did not do justice to

I remade the costume based on images of the original, and passed it on to Benny who created a three-minute dance. This piece is very much about distance, translation, archives and the imagined gaps between documents. My ballet teacher Timothy Gordon is full of these wise sayings about the body and movement like "wherever the skeleton goes the muscles must follow." This has increased my interest in the process of a work: this idea that it's not where the skeleton heads, but how it gets there. As I attempt to capture certain lines and balances, I realize that what interests me is not the forcing of the body or the material into a set mold or ideal. So in a weird way, what is necessary for me when dancing. has become interesting to me in areas of my practice - allow-

ure, of collapse. DM: This movement between points, imagined spaces between fact and fiction, the melding quotidian and liminal forms, has manifested in your practice you talk about how the extension and its limitations or failures berd Head (2008)? SP: I filmed Halberd Head at the

Metropolitan Museum of Art. I had spent a lot of time looking at the East Asian artifacts, and was amused that only still photography and no moving documentation was allowed in the Museum. I wanted to give these objects from my own estranged heritage a new life, so I documented them by surreptitiously winding on a canister of Super

Auckland. 2005: Anna Miles, Auckland. Danae Mossman is an art critic and curator based in New York.

ing moments of chance, of fail- 8 film by hand. I knew that I would fail to properly capture these objects - and the final piece is just abstract bursts of light that have picked up the rhythm of my hands winding on the film, like a dance in a way. in various media — yet often film is your first port of call. Can artifacts carry the vibrations of their makers' hands, so I like to and compression of movement think that in Halberd Head, my film and the objects on display, were explored in your film Hal- are the same - receptacles for movement.

> From top left: Cestume for a Mourner, 2009. Stills from digital video, 9:20 mins. BottoHal-berd Head with Naga and Blades, Indenesia (Java), Eastern Javanese Period, Singasari Kingdom, ca. second half of the l3thcentury, Michael Lett, Auckland





Amie Dicke was born in 1978 in Rotterdam. She lives and works in Amsterdam.

Selected solo shows: 2010: Hiromi Yoshii, Tokyo. 2008: Peres Projects, Berlin/ Los

Anat Ebgi is a curator, writer, and co-founder of The Company, a gallery based in

Amie Dicke

Anat Ebgi

ANAT EBGI: Your installation at Herengracht 401, Claustro-Phobic, involved the belongings about his life during the war of Claus Victor Bock, a German and hiding at Herengracht 401. Jew who hid at this location during WWII and returned later in but mostly I feel like I got to life to reside. The room had been know him through his belonguntouched since Bock's death ings. When you spend hours in in 2008. How did you approach Your role of interpreting the text them there you are still a guest and capturing an aura by confronting a Jewish man's hiding come at ease. I had to touch the

aura) must lie somewhere beme being curious (or snoopy.) tween the various objects, pieces of furniture, carpets and the hundreds of books in the house. is a gothic motif that is evident I wanted to make a cover that throughout your practice. What is touched every surface of the your attraction to the dark side? interior. When I understood AD: The knowledge that things that the room that belonged to will decay, fall apart, lose their Claus Victor Bock was going to shine and that their colors will be moved and thus changed to fade is what makes them so let someone new live there, I felt beautiful, but at the same time it was the right place to trace. Beautiful, out at the Destruction is

This helped to get to know him, someone else's house without objects and books, but often felt AE: The idea of haunting permeates this project and there

Then I started to learn more

about Claus. He wrote a book

the dark side, but at the same time it creates a place for the new. The brutality of randomness is embedded in nature:

"The banality of evil." AE: How does this project correlate to your previous work that focuses more on fashion, femininity, and your own personal

identity? AD: The question of ownership is an apparent theme. Working on Claustrophobic reminded Amie Dicke: I felt that it (the like he could walk in and catch me of the works I made for the Peres Projects in 2006 where I tried to confront my own furniture by taping it in black mask-ing tape. The black tape stands for a combination of censorship and protection, keeping the objects (my personal furniture) and the attached memories private. Protection can be very suffocating. This must have been the case also for Claus while hiding.

The 'void' and 'emptiness' are recurring themes, especially if compared to the cutouts, but everything in Bock's room was the opposite of fashion and femininity - perhaps that is why I was so attracted. The invisible is very important in this project, which reminds me of the "space between my legs" sculptures made of sugar and marzipan. The soft substance echoed the negative curves of my body. An echo is exactly how I would describe the plastic room.

From left: Submissive, 2008. Light bulbs, wax, steckings, iron rings, variable dimen-sions. Courtesy Peres Projects, Los Angeles