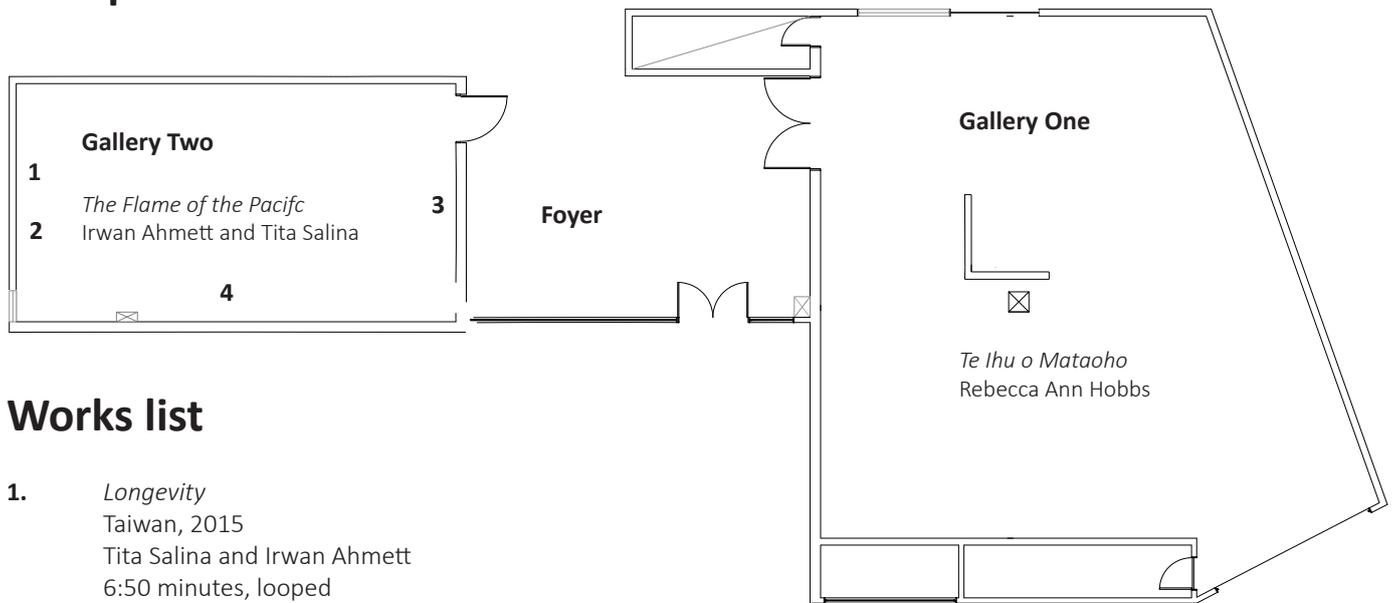


# Floorplan



## Works list

- 1.** *Longevity*  
Taiwan, 2015  
Tita Salina and Irwan Ahmett  
6:50 minutes, looped

This work concerns a couple from a remote village in Indonesia. The wife is currently undergoing a legal case for the charge of murdering her employer, brought about by the violent treatment she got while working as an illegal migrant labourer in Taiwan. The husband's expression of loss, and that of his young daughter, are carried in his frequent prayers: 'to give salvation and protection'. These prayers were collected in plastic bags by Irwan and Tita, and taken from Indonesia to Taiwan. In Taiwan, the prayers were joined by others from migrant workers in solidarity, along with prayers addressing two giant typhoons that were at that time headed from the Pacific Ocean towards Taiwan. The prayers were released in front of the detention centre where the wife is held, and by the ocean, both to protect the wife and for protection from the typhoons.

- 2.** *1103 Sunsets*  
Japan, 2014  
Fukushima Mon Amour Collective (Irwan Ahmett, Paribartana Mohanty, Pedro Inoue, Tita Salina, Yoi Kawakubo)  
4:23 minutes, looped

Since the Fukushima nuclear power plant leak in March 2011 following the Tōhoku earthquake, the region's population has been steadily declining because of the radiation contamination. An uncertain future is made more so by the lack of government transparency about the actual conditions post 3/11. This cleaning act is a collective project by five artists who visited a nursing home in the city of Okuma, Fukushima. Hastily abandoned after the earthquake and subsequent radiation leaks, in every room the clocks were stopped, the whole frozen in time. Together the artists cleaned one room and restored everything to just as it was before. It is unlikely that anyone will see it, as it may be thousands of years before the danger of the radiation passes. At the time the project was made, the house had witnessed 1,103 sunsets since the disaster happened.

- 3.** *1001st Island – The Most Sustainable Island in Archipelago*  
Jakarta, 2015  
Tita Salina  
14:11 minutes

A giant sea wall is the government's solution to Jakarta's urban flooding, in addition to opening new housing areas elsewhere in Jakarta. This plan will be integrated with seventeen artificial islands made from 'reclaimed' land. Many people doubt the project will really address the city's problems; Jakarta still struggles with waste management and polluted water. Together with local fishermen in Muara Angke – an area soon to feel the impact of the sea wall project – Tita collected marine debris and plastic trash and turned this into another kind of artificial island.

At that time a thick toxic smoke caused by tropical rainforests being burnt in Sumatra and Borneo was enveloping Jakarta. With the help of a fisherman and his boat, Tita's island was placed in the sea between the reclamation islands and the Thousand Islands (Kepulauan Seribu, a chain 110 of islands north of Jakarta's coast). 'The most sustainable island in the archipelago', the work connects the reclamation issue with the refuse that chokes the sea and threatens the livelihoods of the traditional local fishermen.

- 4.** *The Flame of the Pacific flag*  
Tāmaki Makaurau, 2016  
Tita Salina and Irwan Ahmett

Designed by Ahmett and Salina, the Flame of the Pacific flag is intended as a symbolic collective identity for the region of the Pacific Ring, from the artistic and political perspective of their project. At the exhibition opening, the performance of sewing the flag relates to an historical event well known in Indonesia: the sewing of a new flag on Indonesia's first Independence Day 71 years ago, as part of a movement against Western colonisation. Today, the national flag of Indonesian is also associated with a form of ultra-patriotism which distorts the ideals of the initial independence movement.

# Irwan Ahmett and Tita Salina: The Flame of the Pacific

**ST PAUL St Gallery Research Fellowship**

**Gallery Two**

**22 April – 27 May 2016**

Irwan Ahmett and Tita Salina are an artist duo from Jakarta. Their tactical, interventionist approach is developed in response to living in a megacity of 15 million people, and amid political power struggles. They frequently deal with social issues in public space, translating them into spontaneously unfolding events. The lack of institutional support in Indonesia has encouraged a self-organised and collective spirit, which in Ahmett and Salina's practices manifest as interventions termed Urban Play. Local civic problems are strategically responded to within a universal currency of 'playfulness', which is understood as having imaginative capacity to generate critical alternatives to these complicated issues.

Their current research relates to geopolitical readings of the Pacific Ring of Fire, which links Aotearoa New Zealand and Indonesia. This exhibition also includes recent work made in response to the radioactive leak in Fukushima, Japan following the 2011 Tōhoku earthquake; the oppressive agendas of colonialism in Java, Indonesia; labour trafficking in Taiwan, and land reclamation projects in Jakarta. Ahmett and Salina see the intense and unstable territory that is the Pacific Rim as a long-term focus, working as they do within a region which is volatile both inside and above the earth's surface – site of historical events such as the Pacific War (the Asia-Pacific theatre of WWII), frequent volcanic eruptions and earthquakes, and present-day development, such as the Trans Pacific Partnership Agreement, which increasingly marginalises indigenous populations through corporate control initiatives.

During their research residency in Tāmaki Makaurau Auckland, Ahmett and Salina are working on a series of imaginative responses towards aspects of the local context in connection with the geopolitics of the Pacific Ring of Fire. Their points of focus are the Treaty of Waitangi in relation to ongoing issues of land ownership and sovereignty; the Polynesian Panthers and other social movements in Auckland in the 1970s – addressed as an inspirational peaceful form in relation to the Free West Papua movement; and homelessness. Three public discussion forums around these concerns will be held in the space during the exhibition.

ST PAUL St Gallery's biannual Research Fellowship is a three-month residency. The Fellowship is intended for the development of a project which expands the regular exhibition programme into wider social and political situations both locally and internationally within the Asia-Pacific region.