

Facing page: Eighth Chapter, Rirkrit Tiravanija.

This page, clockwise from top to bottom: Artist Rirkrit Tiravanija; installation view at the STPI.



ART REPUBLIK SPACE WARPS RIGHT INTO RIRKRIT TIRAVANIJA'S TIME TRAVELERS CHRONICLE (DOUBT): 2014 - 802, 701 AD.
BY LUYI CHEN

The Transporter

A master of relational aesthetics, Rirkrit Tiravanija (b. 1961) often brings the viewer into his artworks as an active participant rather than an observer. His iconic work *Untitled (Free)* in 1992 converted museums and galleries worldwide into spaces of communion and human interaction. The spaces became kitchens where the artist served rice and Thai curry to visitors, encouraging conversation and communication. The project was extended to Singapore Tyler Print Institute (STPI) last year in *Curry & Conversations*, where the artist engaged visitors in conversations and exchanges about art while sharing a meal. He also presented a replica of his home where he invited strangers to drop by and have tea in *Apartment 21 (Tomorrow Can Shut Up and Go Away)* in 2002. He has an uncanny way of involving the viewer in the process of making an artwork. As the meal is shared and conversations are had, the artwork is being slowly realised.

In a similar vein, Tiravanija presents *Time Travelers Chronicle (Doubt): 2014-802,701 A.D.* at STPI, an exploration into the most common but intangible of ideas: time. The exhibition explores the multiple perspectives on

time and takes the viewer through a journey where the future is chromed, and time is experienced afresh in all its possibilities. It features 8 life-sized silver works on paper, paired with 3D printed objects on chromed pedestals that converts the gallery space into a series of time portals. Inspired by H.G. Wells' dystopian novel *Time Machine*, the works present multi-layered references of how we keep track of time both in the literal scientific sense, and how we perceive time through the filter of personal experience and memory. The presentation of time ranges from potentially oppressive in *Time anarchy* comes in small measured meters, matters, when oppression (clock) is apparently appearing, to ephemeral in *The Time Travelers calendar B*, negative present, where at a touch, traces of handprints are left behind to dissipate over time. The exhibition invites the viewer to contemplate questions on the fluidity of time, temporality and space.

A recipient of Hugo Boss Art Prize, his works are part of notable public collections which include the Guggenheim Museum, New York; Museum of Modern Art (MoMA), New York; Fond National d'Art Contemporain, France and TATE London, UK. Upcoming group exhibitions include *VIVRE(S)* at Château du domaine départemental de Chamarande and 1984-1999. *La Décennie* at Centre Pompidou Metz, France. 

