

Born and raised in Denpasar (Indonesia). Based in Godalming (UK), Gothenburg (Sweden), and Brisbane (Australia).

<http://linktr.ee/tintinwulia>

<https://www.gu.se/en/about/find-staff/tintinwulia>

I established myself as an **artist/researcher** and **research group leader** through twenty-four years of interdisciplinary international practice. My work has been recognized globally, with a **ranking in the top 1% of artists** on the international database, artfacts.net. As of early 2024, my portfolio includes over 40 invited talks delivered across Europe, the Americas, and Asia Pacific, and 97 sole-authored works featured in more than 200 peer-reviewed exhibitions and publications in 31 countries. Recent notable contributions include a chapter in the **award-winning Routledge publication *Migrating Minds*** (2022), participation in the **Chicago Architecture Biennale** (2021), a **solo pavilion at the 57th Venice Biennale** (2017), and a talk at the Next City forum as part of the **United Nations Conference** for Housing and Sustainable Development/Habitat III (2015).

In 2021, my project *Things for Politics' Sake: Aesthetic Objects and Social Change* (2023-28, appr 1.5 million EUR) received funding from the **European Research Council** (ERC), one of Europe's most prestigious funders of excellent research. This competitive grant, open to all disciplines, was awarded to me as one of the 397 successful applicants **out of 4056 international contenders (success rate 9.7%)**.

EDUCATION

- 2014 **PhD**, Art. *Aleatoric Geopolitics: Art, chance and critical play on the border*. RMIT University, Australia. Australian Postgraduate Award. Supervisors Prof Kristen Sharp, Prof Dominic Redfern, Prof Elizabeth Grierson.
- 1998 **Bachelor of Engineering**, Architecture (with honours). Thesis: *Sequence of space in architecture: toward a compositional theory of architectural visual space*. Final design studio: *Multicultural Arts Centre in Ubud, Bali*. Universitas Katolik Parahyangan, Indonesia. Supervisors Prof Purnama Salura, Achjar Riadi, Prof Johannes Widodo.
- 1997 **Bachelor of Music**, Film Scoring (Magna Cum Laude). Berklee College of Music, USA. Berklee Achievement Award. Soren Christensen Film Scoring Award.

CURRENT POSITIONS

- 2021- **Senior Researcher**. HDK-Valand/Academy of Art and Design, University of Gothenburg, Sweden. Lead researcher/PI responsible for design, execution, and conduct of research projects. Collaborate with partners. Supervise and mentor assistants, interns, and postdoctoral researchers.
- 2000- **Artist**. Research, produce, exhibit original works internationally. Works acquired in prominent private and public collections internationally such as Stedelijk Van Abbemuseum (the Netherlands), Singapore Art Museum (Singapore), Queensland Art Gallery/Gallery of Modern Art (Australia), He Xiangning Art Museum (China). Past representatives Motive Gallery, Amsterdam (2006-2011), Osage Gallery, Hong Kong (2012-2016). Represented by Milani Gallery, Australia (2017-), Baik Art Jakarta, Indonesia (2023-).

GRANTS and FELLOWSHIPS (selected)

- 2023-28 **ERC Starting Grant 2021**, European Research Council, EU. ≈1.5m EUR for 60 months (plus ≈350k EUR University of Gothenburg strategic co-financing). Principal Investigator/PI. *Things for Politics' Sake: Aesthetic Objects and Social Change*.
- 2021-23 **Artistic Research** grant, Vetenskapsrådet/Swedish Research Council, Sweden. ≈280k EUR for 24 months. Principal Investigator/PI. *Protocols of Killings: 1965, distance, and the ethics of future warfare*.
- 2018 **Smithsonian Artist Research Fellowship**, Walter Reed Biosystematics Unit/Walter Reed Army Institute of Research, National Museum of Natural History, Smithsonian Institution, USA. ≈10k EUR for 2 months.
- 2014-16 **Creative Australia Fellowship**, Australia Council for the Arts, Australia. ≈39k EUR for 2 years.

PREVIOUS POSITIONS (selected)

- 2018-20 **Postdoctoral Fellow** in design, crafts and society with a focus on migration. 6 Aug 2018 to 5 Aug 2020. Interdepartmental postdoc at Centre on Global Migration. HDK-Valand/Academy of Art and Design | School of Global Studies. University of Gothenburg, Sweden.
- 2002-10 **Co-founder/Director** and **Acting Director**, short film organization minikino.org aiming to cultivate critical thinking through media literacy and filmmaking. Regular screenings and discussions in three Indonesian cities. Not-for-profit distribution. Travel support for young filmmakers. Filmmaking workshops and competitions. Network building with local, national, regional, and international scope.

TEXT PUBLICATIONS (selected)

- Wulia, T. (2023).** *Aesthetic Resistance: Publicness, Potentiality, Plexus*. *Journal of Political Power*, 16(2), 213–236.
- Wulia, T. (2023).** *Almost Indestructible*. *Artlink*, 43(1), 42-48.
- Wulia, T. (2022).** *Making World with Things: Aesthetic Cosmopolitanism, Performance, and Iconic Objects from the Border*. In D. Coste, C. Kkona, & N. Pireddu (Eds.), *Migrating Minds: Theories and Practices of Cultural Cosmopolitanism* (pp. 192-204). Routledge.
- Wulia, T. (2021).** *How Things Hold Us Together: Averted vision, Field Practice, and the Stakeholding of Things-In-Common*. *Antennae: The Journal of Nature in Visual Culture*, 2(Summer 2021), 31-47.
- Wulia, T. (2021, February 9).** *Some Memory Prevails: affective thinking on the border, death, and the future*. <https://www.blogalstudies.com/post/some-memory-prevails-affective-thinking-on-the-border-death-and-the-future>
- Wulia, T. (2016, October 12).** *After the Suits Leave, Another Hong Kong Economy Thrives*. <https://nextcity.org/urbanist-news/hong-kong-economy-cardboard-collection-recycling>

REVIEWS AND CRITICAL APPRAISALS OF MY WORK (selected)

- Yang, J. (2023).** Erasure/Exposure: (Re-)Witnessing 1965 in Tintin Wulia's Documentary-Making. *Southeast of Now: Directions in Contemporary and Modern Art in Asia*, 7(2), 79–107.
- Yang, J. (2023).** Haunted Images: Unsettling History and Traumatic Memory in Tintin Wulia's Artmaking. *Trans-Asia Photography Review*, 13(2), Trans-Asia Photography Review, 2023-11, Vol.13 (2).
- Antoinette, M. (2019).** Making Art (A Public) Matter in Asia: The Social Intervention Aesthetics of Tintin Wulia in Hong Kong. *Public Art Dialogue*, 8:2, 258-289.
- Wakeling, E. (2017).** Learning from the Future: Tintin Wulia's "1001 Martian Homes." *Di'van: A Journal of Accounts*, 3, 91–99.
- McGovern, E. (2017, May).** Tintin Wulia: Not Alone. *Art Asia Pacific*, (103), 108-117.
- Uttam, P. (2016, March 22).** Artist Follows Paper Trail: Cardboard City Comes to Art Basel in Hong Kong. *The Art Newspaper, International Edition*, 22-23/03/2016, 1.
- Catt, L. (2015).** Expressions of Chinese Ethnicity and Cultural Heritage in Contemporary Indonesian Art: FX Harsono and Tintin Wulia. *Yishu: Journal of Contemporary Chinese Art*, 14(2), 66-82.
- Belting, H., Buddensieg, A., & Weibel, P. (2013).** *The global contemporary and the rise of new art worlds*. Cambridge, MA: MIT Press.
- Jurriëns, E. (2009).** Motion and Distortion: the media in the art of Jompet and Tintin. *Indonesia and the Malay World*, 37(109), 277-297.

OTHER PUBLICATIONS (selected)

- Wulia, T. (2023).** *Absence in Substantia: Density* [installation, tufted shredded Withdrawal Notices printed on paper nylon]. *Tintin Wulia: Secrets*, RMIT Gallery, Australia.
- Wulia, T. (2023).** *Absence in Substantia: Frequency* [installation, tufted shredded Withdrawal Notices printed on paper nylon]. *Tintin Wulia: Disclosures*, RMIT Gallery, Australia.
- Wulia, T. (2023).** *(Re)Collection of Togetherness – stage 11* [installation, handmade passports]. *Between Borders: Migration, Power and Boundless Imagination*, Museum Arnhem, the Netherlands.
- Wulia, T. (2021).** *December* [installation, 3-channel synchronised video and 6-channel synchronized sound]. 4th Chicago Architecture Biennial, IL, USA.
- Wulia, T. (2019).** *Subtext – after Kawara's Title, 1965* [installation, acrylic on canvas]. Van Every/Smith Galleries, Davidson College, NC, USA.
- Wulia, T. (2019).** *Some Memory Prevails* [sculpture, butterfly specimen, and perspex]. Milani Gallery, Brisbane, Australia.
- Wulia, T. (2018).** *Dos Cachuchas* [installation, 2-channel synchronised video]. Nest, Den Haag, the Netherlands.
- Wulia, T. (2017).** *Untold Movements – Act 2: When I Doubt My Insanity* [installation, geolocated multichannel synchronised sound]. *Sonic Soundings: Venice Trajectories*, Venice, Italy.
- Wulia, T. (2017).** *A Thousand and One Martian Nights* [installation, telematically twinned multichannel synchronised video and sound]. *Indonesian Pavilion: 1001 Martian Homes – Tintin Wulia*, Venice, Italy.
- Wulia, T. (2016).** *Proposal for a Film: Within the Leaves, a Sight of the Forest* [single-channel video]. *Film Sector*, Art Basel Hong Kong.

CONFERENCE PRESENTATION (selected)

- Wulia, T. (2022, June 28 – July 1).** *Swarm Drones and the Protocols of Killings: engaging civil societies in conversations on warfare* [Conference presentation]. EuroSEAS 2022/12th Conference of the European Association for Southeast Asian Studies, Paris-Aubervilliers, France. <https://euroseas2022.org/panels/drones-governance-and-civil-society-in-southeast-asia>

Wulia, T. (2021, May 20-21). *Boundary Objects, Things-in-common, and Future Hybridity* [Conference presentation]. 5th Nordic Science and Technology Studies Conference 2021: STS and the future as a matter of collective concern, Copenhagen, Denmark (online). <https://www.dasts.dk/wp-content/uploads/Programme-NOSTS-2021.pdf>

Wulia, T. (2021, February 10-13). *Writing 1965 from Memory: Aesthetic Cosmopolitanism and the Expanding Spheres of Citizenship* [Conference presentation]. 109th CAA Annual Conference, New York, NY, USA (online). <https://caa.confex.com/caa/2021/meetingapp.cgi>

Wulia, T. (2019, October 1-3). *Things-in-common and the Aesthetic Reassembling of Identities* [Conference presentation]. Monash Herb Feith Indonesian Engagement Centre, Melbourne, Australia. <https://www.monash.edu/arts/Herb-Feith-Indonesian-Engagement/news-and-events/articles/chinese-indonesians-identities-and-histories>

SOLO EXHIBITIONS (selected)

- 2024 Hiroshima City Museum of Contemporary Art, Hiroshima, Japan (upcoming).
- 2023 *Tintin Wulia: Secrets*, RMIT Gallery, Melbourne, Australia.
- 2023 *Tintin Wulia: Disclosures*, Baik Art Jakarta, Indonesia.
- 2021 *A Thousand and One Martian Nights* screening, Asia Art Archive in America (online).
- 2019 *Memory is Frail (and Truth Brittle)*, Milani Gallery, Brisbane, Australia.
- 2017 *Tintin Wulia: 1001 Martian Homes*, 57th Venice Biennale, Italy.

GROUP EXHIBITIONS (selected)

- 2024 *Nomadic*, Jim Thompson Art Center, Thailand (upcoming).
- 2023 *Between Borders: Migration, Power and Boundless Imagination*, Museum Arnhem, the Netherlands.
- 2022 *Beautiful Diaspora/You Are Not the Lesser Part*, Museum of Contemporary Photography, USA.
- 2021 *RAISIN at Chicago Architecture Biennale*, 6018North, USA.
- 2020 *Older than Language*, Salamanca Art Centre, Tasmania, Australia.
- 2019 *The Center Will Not Hold*, Museum of Contemporary Art and Design, Manila, the Philippines.
- 2018 *Language is the Only Homeland*, Nest, Den Haag, the Netherlands.
- 2017 *Material Politics*, Institute of Modern Art, Brisbane, Australia.
- 2016 *Más allá del sonido*, Museo de la Universidad Nacional de Tres de Febrero, Buenos Aires, Argentina.
- 2015 *Global Imaginations*, Museum de Lakenhal, Leiden, Netherlands.
- 2014 *Infinite Challenge*, National Museum of Modern and Contemporary Art (MMCA), Seoul and Gwacheon, South Korea.
- 2013 *Sharjah Biennial 11 - Re:emerge. Towards a New Cultural Cartography*, UAE.
- 2012 *Biennale Jogja XII*, Indonesia.
- 2012 *7th Asia Pacific Triennial of Contemporary Art*, Brisbane, Australia.
- 2012 *9th Gwangju Biennale: Roundtable*, South Korea.
- 2011 *The Global Contemporary: Art Worlds after 1989*, ZKM Museum of Contemporary Art, Germany.
- 2011 *4th Moscow Biennale: Rewriting Worlds*, Russia.
- 2010 *Manifesto of a New Aesthetics: Seven Artists from Indonesia*, Institute of Contemporary Arts, Singapore.
- 2009 *Jakarta Biennial XIII: Arena*, Indonesia.
- 2008 *Be[com]ing Dutch*, Stedelijk Van Abbemuseum, the Netherlands.
- 2007 *Geopolitics of the Animation*, Centro Andaluz de Arte Contemporáneo, Spain.
- 2006 *Hiding City, Seeking City*, FACT at Liverpool Biennial, UK (screening).
- 2005 *2nd Yokohama Triennial: Art Circus (Jumping from the Ordinary)* with Flying Circus Project, Japan.
- 2005 *9th Istanbul Biennial: Istanbul*, Turkey.

REVIEWING ACTIVITIES (selected)

- 2015-22 **GeoHumanities** (Journal of the American Association of Geographers). Taylor & Francis. **Editorial board member.**

OTHER AFFILIATIONS AND RESPONSIBILITIES (selected)

- 2021-24 *Images, (In)visibilities, and Work on Appearances* (Prof Patricia Spyer, PI). The Graduate Institute (IHEID), Switzerland. Interlocutor.
- 2019- *Make Your Own Passport network*. Centre on Global Migration, University of Gothenburg, Sweden. Initiator and member.
- 2015- *1965 Setiap Hari*. Transnational. Co-founder and founding member of the research & relay collective working with the narratives from the Indonesian mass killings 1965-66 through social media.