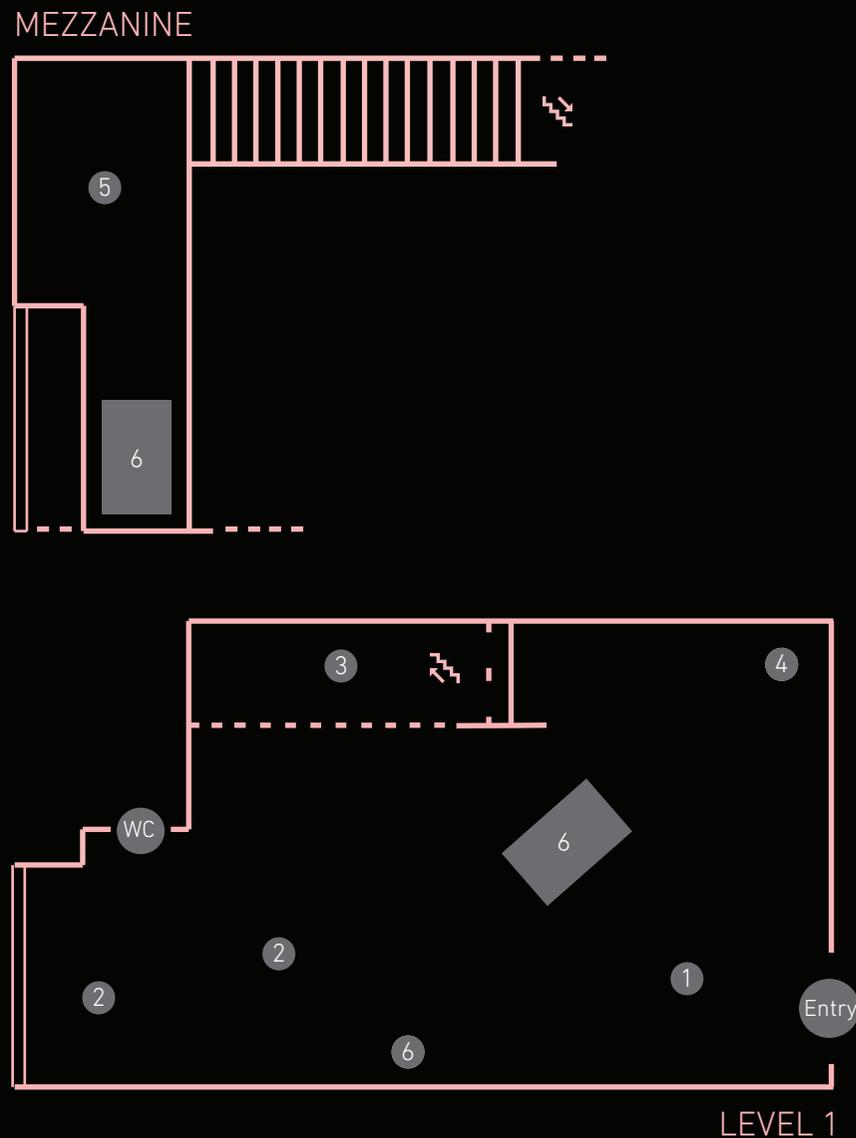


IN HERI TANCE OF PARTS



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Moses Tan

15 October -
7 November 2021
THURS - SUN, 2 - 8PM



Something is amiss. This feeling... like grief.
Hanging on like wet cloth. A distant wind.
Silent lightning. Thunder rumbling. Stomach
sinking. The horizon reveals itself in parting
clouds. Broken lines leading to nowhere.
Have I always felt like I was drowning?

“Don’t rock the boat” they said.

Inheritance of Parts is a group show inspired
by Kuo Pao Kun’s *Descendants of the
Eunuch Admiral* featuring Marcia Ong, Irfan
Kasban, Li Yan Loong, Rosemainy Buang,
Moses Tan, and Zachary Chan.

1 Signals Marcia Ong

Signals comprises 2 sets of marine day shapes,
ship signals which are used on vessels to indicate
their operational status. The work is suspended
from the ceiling and anchored to the ground and
the wall. The two day shapes interact with one
another, both signalling the inability to move. The
loose rope that hangs from the wall expresses a
sense of impermanence.

*“Departing is my arriving/ Wandering is my
residence.”*

In *Descendants*, Zheng He’s attraction to
voyage and wandering as a way of finding a
sense of belonging resonates with me. Having
lived abroad for a good part of my formative
years, my notion of home has always been
fragmented. Being rootless is as much a part of
my identity as it was for Zheng He. In the text, I
was attracted to the themes of being on a
journey, on an exploration, as my time spent
living in the US was a period of growing into
adulthood and exploring my queerness. Thus,
my notion of ‘home’ can be a fragmented one.

In this time of a global pandemic, this work
hopes to explore what it means to feel trapped.
How do we find our voyage? In thinking about
this question and the text, I was attracted to
forms of communication at sea. There are
visual signals, sound signals, light signals. The
idea of a global language at sea is beautiful and
poetic.

The two day shapes in the piece signal the
following: ‘vessel aground’; and ‘vessel restrict-
ed in her ability to manoeuvre’. ‘Vessel aground’
refers to the intentional or unintentional
grounding or stranding of a vessel on seabed or
land. It is commonly referred to as “running
aground”. ‘Vessel restricted in her ability to
manoeuvre’ refers to a vessel that is unable to
move, commonly for maintenance or repair.
The idea that even when restricted in their
movement, these vessels must continue to
signal their statuses and, in a way, continue to
work, makes me think of the way many of us
are in this pandemic. Forced to be still and
remain in one place, we continue to “work” and
function. There is solace in the temporal nature
of this global ‘running aground’.

Medium: Day shapes, rope, cleats.

2 "Every day, I long to return to my nightly unknown"

Irfan Kasban

Responding to the first chapter of Kuo Pao
Kun’s seminal work, *Descendants of the
Eunuch Admiral*, this installation takes form
as a ship sinking into water. This sea
sickness and vertigo we inherited from our
ancestors who crossed the oceans to arrive
here. The unknown.

Medium: Old chairs, concrete floor, salvaged
mirrors, sunlight.

3 Adamcel Li Yan Loong

In relation to the text *Descendants of the
Admiral* by Kuo Pao Kun, this work focuses on
the attempted eradication of the eunuch’s
desire. An attempt that proves to be unsuc-
cessful as desire transforms itself into larger
objectives. Objectives such as the accumula-
tion of power via the emperor’s ear.

Adamcel is a project about power that is
derived from frustration. More specifically,
frustration that swells from being deemed
sexually inadequate. In consideration of this, I
have decided to draw parallels between the
eunuch and the incel. A community that
claims itself to be socially castrated. The
inability to seek a partner. Viewed as non-men
by their own skewed perspective, they claim
they are victims of today’s circumstances.
Impotent and unable to achieve the goals of
an “alpha male”.

Similar to the eunuch who in accordance with Confucian beliefs is unable to perform the highest duty to his family, create offspring.

The work is broken up into several explorations with material and ideas.

Exploration 1 is an imagined conception of Adam's Peak in today's Sri Lanka, a sacred site that is also situated in a site of contention. A little foot is attached to a baby's cot rocker in hopes that it will step on the slime at the bottom and leave a red footprint.

Exploration 2 is a pot filled with black pills. Black pills symbolise the acceptance of fate and doom in the incel diction (haha). The pills are filled with popcorn and Chinese ink. Gunpowder would have been more ideal than popcorn. An attempt was made to cook the pill. The result is what is featured in the pot.

Exploration 3 is the cosmos centred around the Long Ya Men (龙牙门). An illusion of self-importance. Residue from steaming black ink was collected on a pot cover and later drawn on.

Exploration 4 is an imagined version of Zheng He's tablets. As a gesture of goodwill, he would erect tablets in a country he visited. This tablet is sort of erected in goodwill too.

Exploration 5 is a black box of desire.

Exploration 6 is a metal bowl with charred marks. Created during the activation by burning the black pills and sparkler residue. A tribute to Ma Zhu who watched over the voyages of Zheng He.

Medium: Air dry clay, model leg, gelatine, glass, Chinese ink, popcorn kernels, baby rocker

4 Gantung (Hanging) Rosemainy Buang

"I can't help but feel that some part of me is being taken away, this feeling only becoming more apparent living in these strange times. This Javanese gamelan instrument called the Gendèr has been dismantled, her keys hung up, her resonators separated, and her frame precariously perched.

I am uncertain. When it reaches a point where all is beyond my reach, all I can do is hope."

Medium: Javanese gamelan instrument (gender), black frame, mirror, tikar (straw mat), tray of personal offerings, recorded track of voice and soft gamelan instruments.

5 Oily Oily & Zoom Meeting ID: 17 Zachary Chan

Based on chapter 3 of Descendants of the Eunuch General, this two part work takes an esoteric Buddhist perspective and acts as a question and an answer.

"Oily Oily" asks the questions: What kinds of castrations do we perform on ourselves in our daily lives? What kind of desires continue to manifest even after these castrations?

"Zoom Meeting ID:17", a self-portrait referencing Kuo Pao Kun's "network of pricks", is a response to these questions and an attempt to purify these desires by the visualisation of the "Mandala with seventeen deities", with the Wisdom King Rāgarāja occupying the mandala's central position.

Medium: Doughstick encased in resin, printed fabric.

6 An immaculate end to a disembodied beginning Moses Tan

An immaculate end to a disembodied beginning is a series of works responding to Kuo Pao Kun's Descendants of the Eunuch Admiral. Specifically looking at the portions on castration and the many rooms described in the text, An immaculate end to a disembodied beginning is a body of work looking at the agency of queer individuals within institutional structures wherein heteronormativity takes centre stage. Using various corporeal forms and adornments, the works become phenomenological responses to the various ideas of queerness, disavowal, and gossip within hegemonic structures, with open-ended questions as mirrors for ambiguous states.

Medium: Polymer clay, found vessels, carpets, stainless steel jewellery, synthetic pearls.