

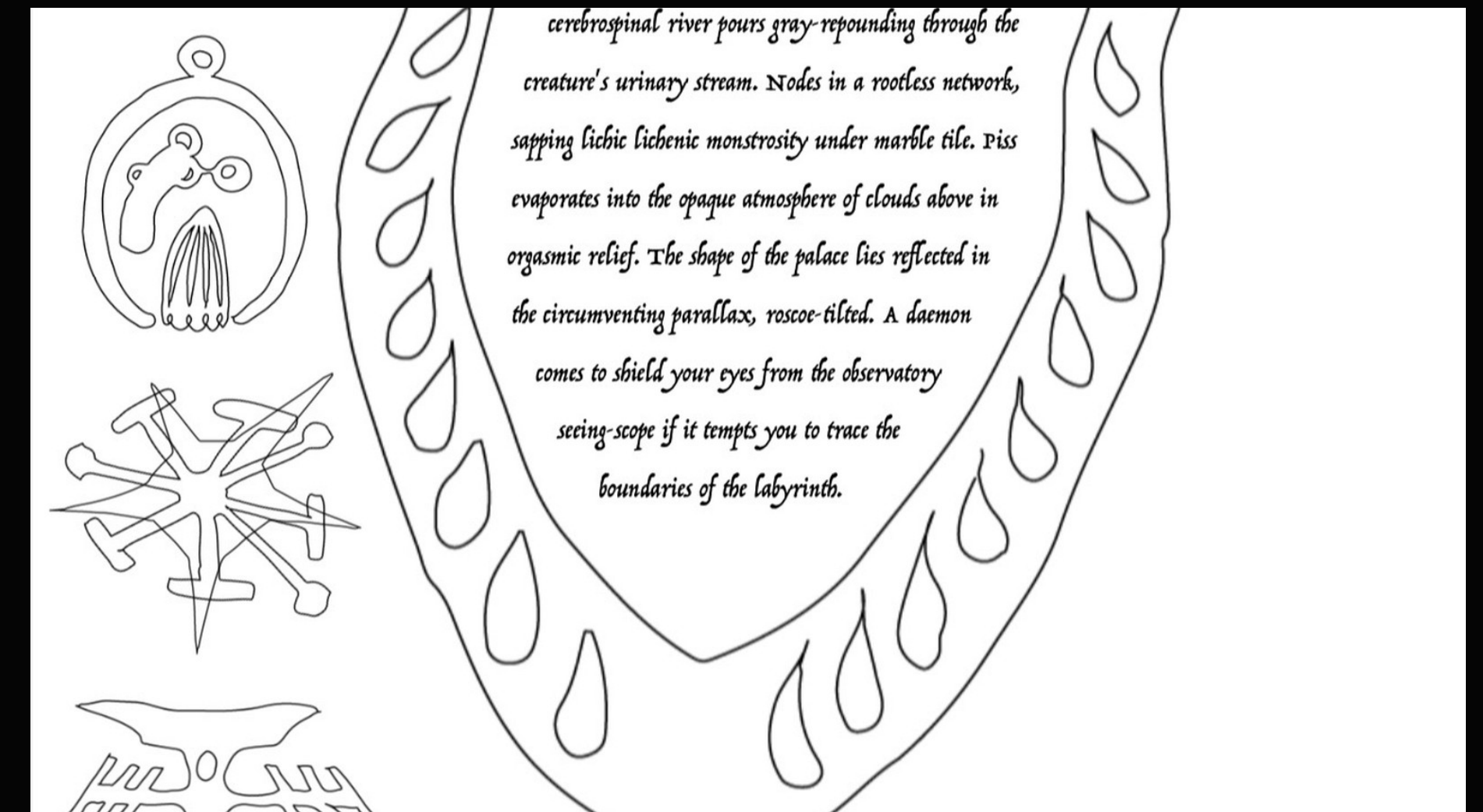
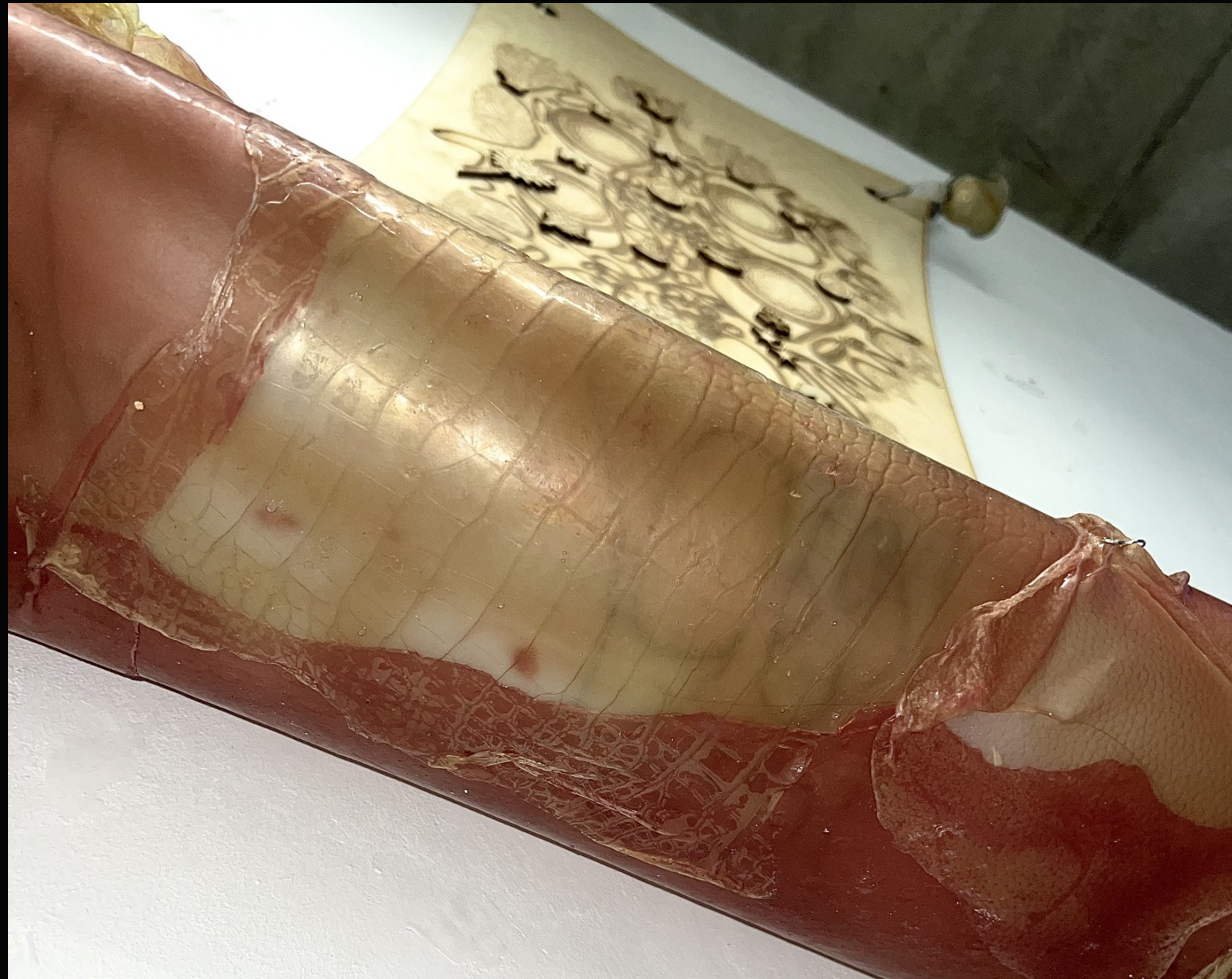
0 to 77

2024 / Participatory installation / Variable dimension

The viewers are given with one manual, a piece of carved out plastic of the icons from the map and one school pencil in an envelope once they enter the room of the map. We hope this may aids them to probe deeper into the map. Viewers are requested to imagine this imaginary map. This map is a corner of infinity, a corner of infinity is infinite, where our immanence lies within. The map invites you to participate in the flotation and diffusion of itself, if you must discuss the map in words, it will resist your entry. The installation operates as a physical manifestation of Gilles Deleuze's "plane of immanence"—a realm of pure, unqualified being where everything exists entirely within itself without external or transcendent referents. It is a space where differences and becomings occur, where the virtual and the actual are intertwined, and where immanence is not secondary to something else, but entirely divine within itself.







Cosmopagan

2024 / Physical installation & audio experience

An interactive installation and audio experience built into the sanctuary of a refurbished church. Here, a duo of puppet intercessors addresses the viewer as a Cosmopagan and beckons them to enter the booth beneath the image of Christ. Inside, a pair of headphones awaits to whisk you away. There, the sorcerer's soul of the Cosmopagan is exposed and the story is told of what happens to it in the moments between the apocalypse of an old world and birth of a new one. The sorcerer's soul, according to Don Juan, is a giant egg of life - an assemblage of universal energy filaments. Three of these filaments are the Zircon Nomad (whose death is the death of zircon), the Trickster Julius (who wishes to trap you in recursive linguistics), and the Technic Lord (who seeks to hold the realm of possibility in one hand), all of which being Cosmopagans themselves with their own assemblages of filaments. Cosmopagan explores liberation and transformation as the Zircon Nomad engages in discourse with the Trickster Julius and Technic Lord to discuss the act of creation for the next world through hypertechnics - objects and ideas with specific modes of existence which bring about their own reality. This practice is drawn from antediluvian wisdoms and nephilistic practices from a time before the Biblical flood where technology, magick, and religion were not separated. To embrace a "unity of human and world" proposed by Gilbert Simondon where one is no longer subjugated under religion nor individualised, fragmented, and potentially alienated under technicity but rather finds freedom by being grounded in the milieu. Instead of a fascistic, wishful desire for this mythological time, we seek the creation of new integrated mythologies for the contemporary, psychopolitical world - a therapeutic antidote to the (Nick)-Landian accelerationist trip towards a utopia built on mass destruction. The words painted on the outside of the box make reference to the story of Peter the Apostle in the moments before Jesus's crucifixion where he is confronted with his doubting heart, an encouragement to never doubt the immanent power of their own sorcerer's soul.







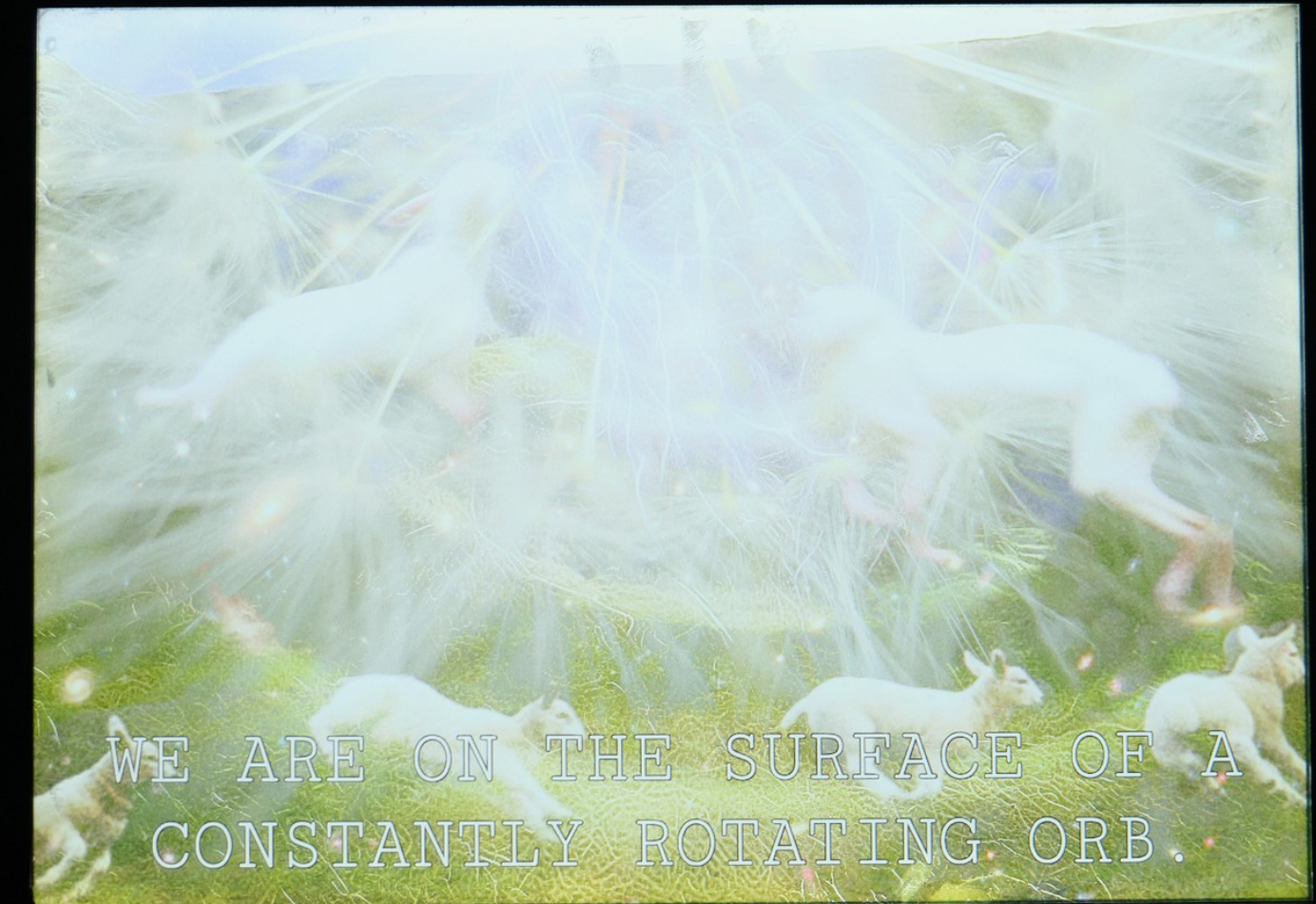
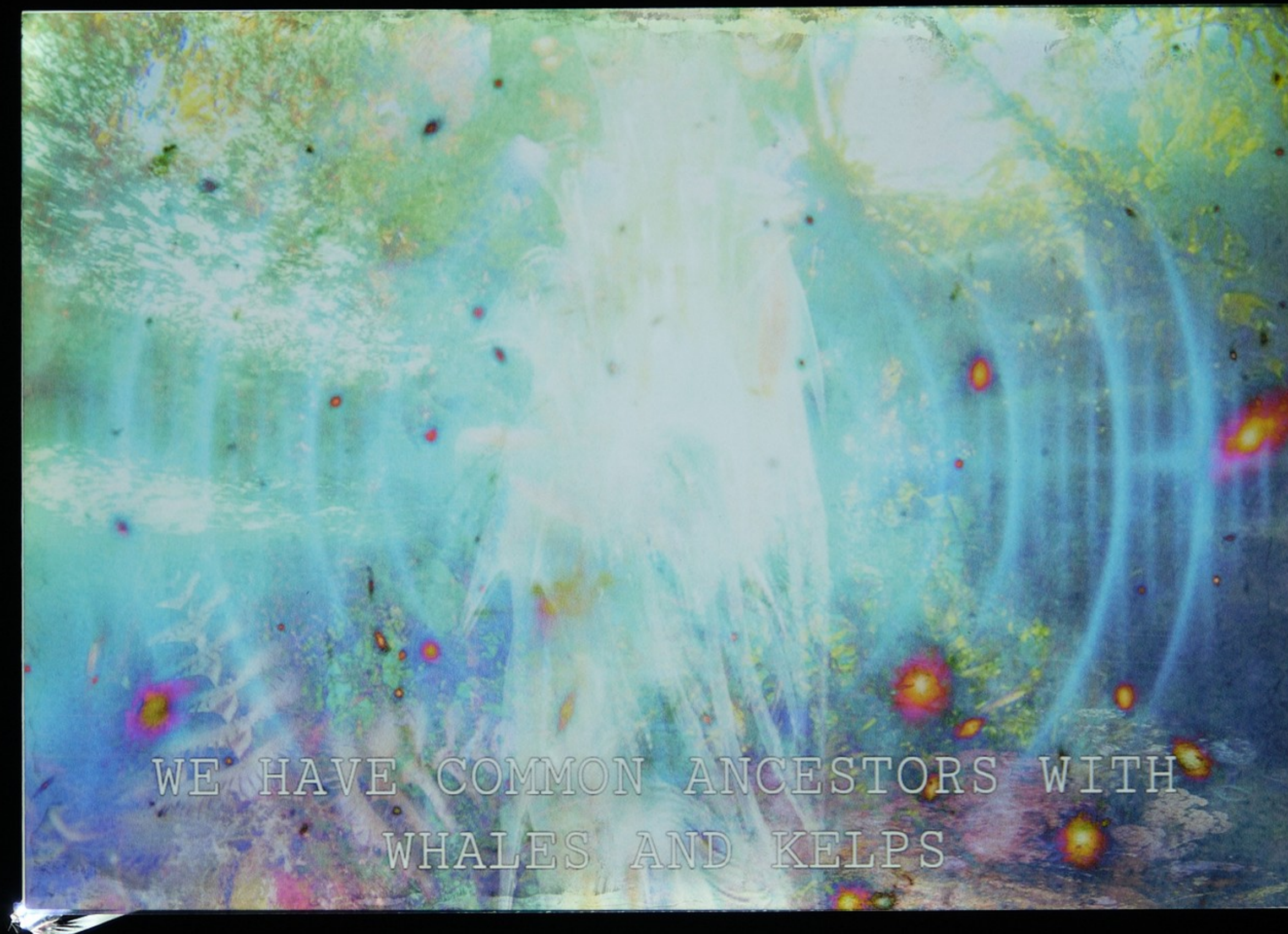


Geotrauma is the Trauma of Time

2026 / Mixed material theatrical installation with sound

Geological time spanning billions of years, a scale far beyond human perception. The 1755 Lisbon earthquake served as a pivotal rupture, destabilising the Western episteme of natural history. To mitigate the terror promoted by these unknown tremors, Enlightenment thinkers replaced divine causality with the concept of Reason, re-perceiving Earth as a volatile planet without God. In The Critique of Pure Reason (1781), Immanuel Kant analysed the seismic and earth origination through the lens of an "Overseer". This perspective established a detached geologic gaze that facilitated the exploitation of land, race, and social relations. By securing the observer as an adjudicator of the knowledge of earth, this framework effectively elevates whiteness to a geologic superpower position, occupying the vacuum left by the transcendental godhood of the past. By coalescing metaphysical and geophysical orders, Kant provided a means to narrativize tectonic instability in time, and whereby, to exorcise the excesses of inhuman alterity. The inhuman here, refered to unregulated forms of existence — those irreducible difference of being against the reduction of possibility — configured simultaneously as both race and geology. The colonial impulse to categorize, extract and occupy the Earth through racial schemas can be traced back to a primal dread—the terror of a wild, catastrophic, and inhospitable planet. Kathryn Yusoff argued that this internal fear functions as a compensatory mechanism: the geologic instability that humans cannot control was projected outward, manifesting as a systematic violence inflicted upon specific racialized bodies. In this sense, the fault line of colonial articulation was built upon the transformation of existential terror into externalized subjugation, it marked the fear for an inhuman planet, and highlighted the weight of influence of geomateriality in colonial model of thoughts and subjectivity. Enlightenment Metaphysics was launched as a conceptual cover for the colonial geophysics of power, instrumentalizing the Black, Indigenous, Brown and Pan-Asian bodies that violently structure the material world to achieve





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the realization of those geographic imaginaries. Colonialism, hence, functioned as an extreme form of materialism that transforming Earth into a new Earth, subtracting of the geo (Extractive economy) which conditioned our displacement of land which then broke worlds through ripping the continuity of time to reshape our understanding ofplanetary time-space. The fear for the inhuman was also the fear for multiplicitous nature of time and space embedded in the resistant earth and unregulated, undisciplined ecology. This crisis of linearity was merely a modern creation, a construct that dictates the Western understanding of being and time. This unidirectional narrative remains profoundly problematic, as engagement with the past is restricted to the mediation of institutionalized collective memory. Within this framework, history is reduced to curated moments of historical transformation that effectively estranged any immediate access to an originary identity, weakening the inherent multiplicity of existence -- human bodies are fundamentally mineralogical and tethered to the physical forces of the Earth.

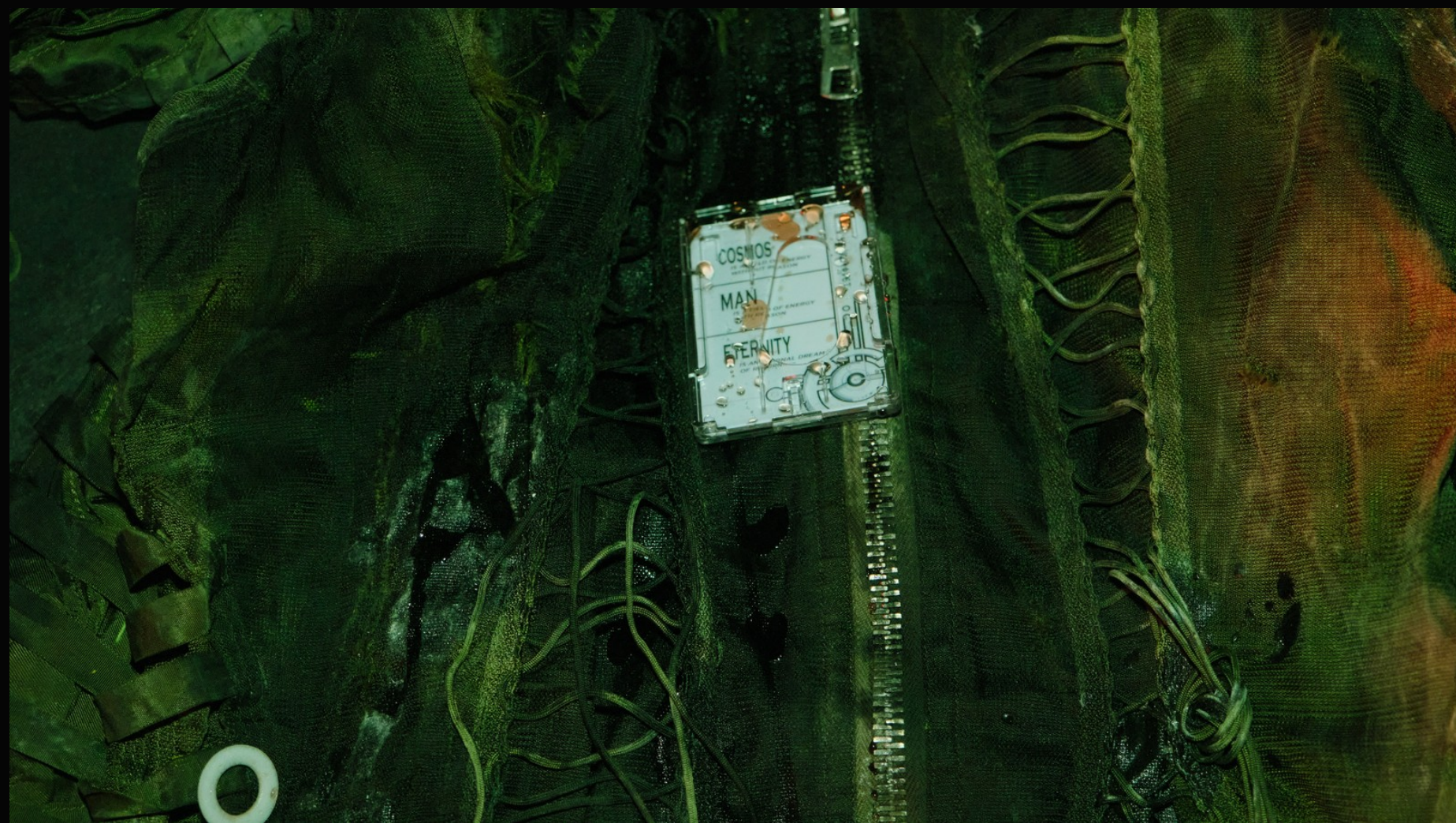


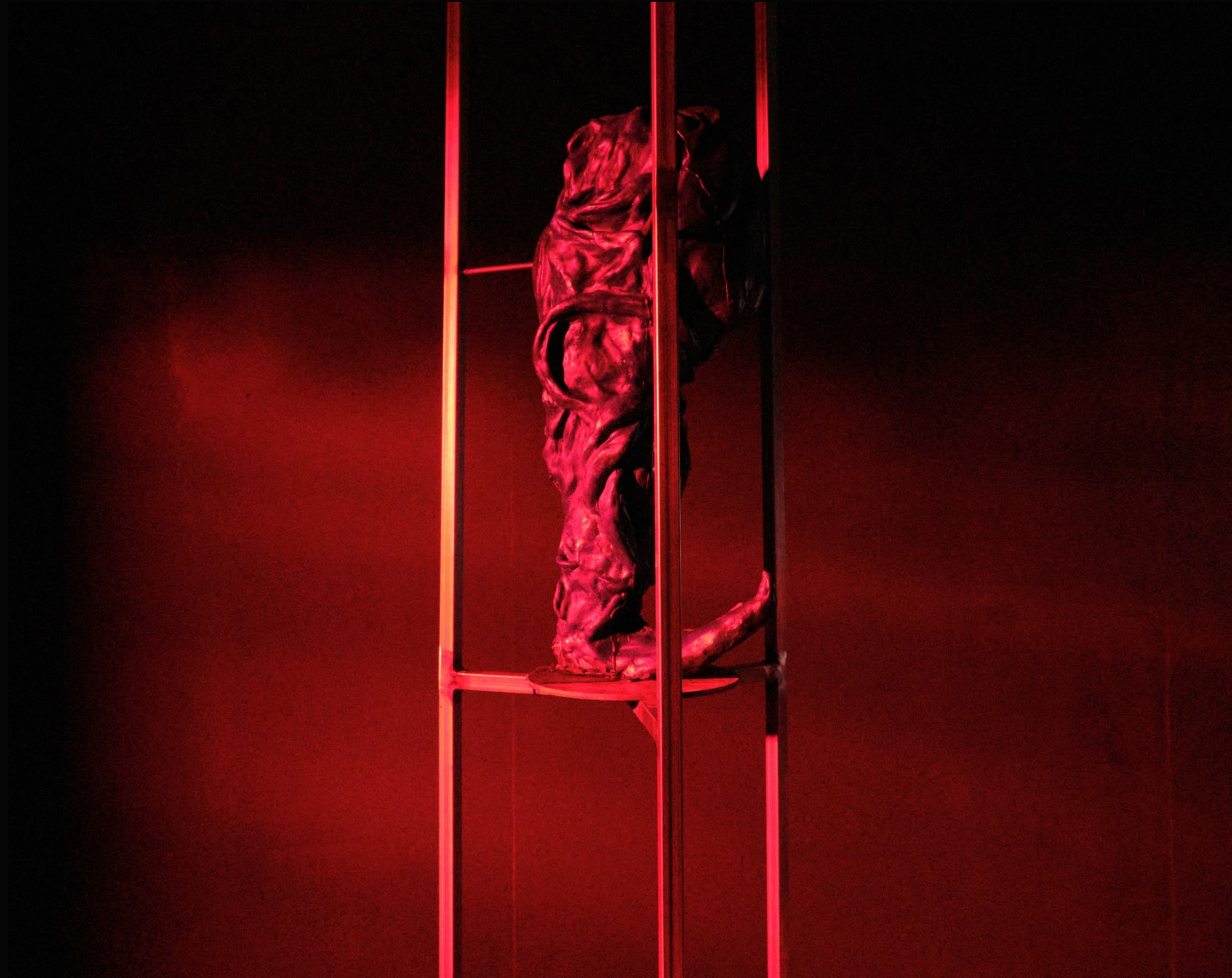


Eternity is an eternal dream of Returning

2025 / Future archaeology / Sci-fi theatrical installation with sound

The viewers are blindfolded and chained by a climbing rope, to be guided into the exhibition space. They are given with a protocol card, a pair of eye protection goggles, and a green laser torch before entering the room to explore. Gilles Deleuze interprets Friedrich Nietzsche's concept of the "Eternal return" not as an exact repetition of the past, but about affirming the value of existence and embracing the constant process of becoming. The eternal return affirms everything of the multiple, everything of the different, everything of chance except what subordinates them to the One, to the Same, to necessity. From prima materia for the alchemists, to the holy grail for the crusaders, to the city of gold for the conquistador, to the Rocket for modern man. Rockets become our new age holy grail. The eternal return emphasises on the becoming over being which history wasn't fixed points of repetition of motif but instead the Holy Grail symbol and its corresponding consequences are always becoming. This conquering mindset is an imperial aftermath, focusing on occupying resources. Within the context of global expansion of capital today, technocratic society even forgo the imperial strategy of reforming after occupying the land. Instead, through reshaping our desires towards achievement, immortality, and eternity via the internet, spaces are capitalised prior to the violent physical conquering. The scented mucus sprayed on top of the astronaut suit is a fragrance attractant used for hunting, renewed everyday, a substance used by hunter to attract horny wild animals. I use the fragrance attractant as metaphor for how space attracts man's lust for eternity. Text on astronaut's protocol card: COSMOS is a field of energy without reason MAN is a field of energy with reason Eternity is an eternal dream of Returning Caution when pushing forward into the cosmos You could suffer or be extinguished without reason Pursuing collective Eternal dream without caution could trap man in a fascimilic illusionary eternity of their own making. Return can make itself known as the pale, bloated corpse floating down the river of futures past - revealing itself as





Eternity is an eternal dream of Returning

2025 / Future archaeology / Sci-fi theatrical installation with sound
future you.

