



## Entanglement: the Ambivalence of Identity

Simon Fujiwara, Anthony Key, Dave Lewis, Nina Mangalanayagam, Navin Rawanchaikul

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Cover and right:  
Dave Lewis, *Contact Sheet*:  
45's Singles Collection, 2009



14 September–19 November 2011

## Entanglement: the Ambivalence of Identity

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Nina Mangalanayagam, Navin Rawanchaikul

Curated by **Iniva** (Institute of International Visual Arts)  
at Rivington Place

## Introduction

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The starting point for this exhibition reflects the complexity of what it aims to explore — *Entanglement: the Ambivalence of Identity*. Since 1994 Iniva has provided a space, both intellectual and physical, through which to “challenge the ‘monocultural’ conception of British art and culture”.<sup>1</sup> Iniva is committed to artists and the way in which they discuss the world; our point of departure is that of artistic practice, acknowledging the ever changing context of art production.

Over the last thirty years, identity and identity politics have provided a rich and discursive subject area for artists. The debates they have generated have been fierce, theorised and constantly re-appraised. Following this Introduction, Dr Alice Correia in her essay *Routing ‘Identity’ in Britain* provides insight into this, highlighting how, as the world changes, the reading and discourse surrounding ‘identity’ shifts. Similarly key terms used in cultural discussions alter; terms such as belonging,

affiliation, hybridity, assimilation, among others, have been disputed and for some found wanting in how they enable cultural and postcolonial studies to describe and interpret identity within contemporary art.

Similarly much has been written about the fast changing context for such creative activity. Globalisation and its impact on the social, economic and political aspects of all our lives, has become omni-present, almost regardless of where one sits in the world. The artist is now far more likely to embrace aspects of cosmopolitanism than ten or twenty years ago. This may include the familial or the geo-physical as well as the economic or political. As cultural identity is an amalgamation of the complexities of our individual experiences as much as our physical make-up, changes in society have irretrievably altered the description of ‘identity’, including how we see ourselves and how others see us.

This exhibition brings together five artists who draw upon their own biographies to discuss belonging, affiliation and identity. Their lives correspond to the

inherent complexities of society today — being of mixed heritage, procreating children of different heritage, living in cultures that are unconnected to inherited or adopted nationality, and other factors which have meant that discussion and reappraisal of identity is a day to day reality. All of us have to negotiate society, its seriousness as much as its absurdities, but these artists from an early age have navigated their way, deciding how their identities differentiate them from those that surround them. Their work mingles poetic metaphor with direct analysis, wry humour with uncompromising reality. Each has chosen to reflect something of the characteristics of the particular cultures to which they feel connected and surrounded by. These works are less aligned to expressions of rebellion against history or stereotype but rather offer critiques of transcultural existence, together with acute self-awareness that identity today offers only some elements of choice.

**Simon Fujiwara** realised sometime ago that artists tend to be read against their biographies and that the only way he could take control, would be to

use his life as the material for his work. “I’m starting to understand my whole output as a single, unified biography.”<sup>2</sup> He constantly scripts his own life through fiction writing, performance and set-installations where everyday objects become symbolic props and characters become protagonists in his circular histories. In the video and installation *Artist’s Book Club: Hakuruberry Fuin no Monogatari* he performs a role in a spoof TV arts programme, discussing the language used in Mark Twain’s *Huckleberry Finn*. As an exaggerated caricature of a Japanese gay man within a classic interview format, he plays with cross-cultural confusion, prejudice and stereotyping. As viewer, laugh-out-loud humour is juxtaposed with statements that replay in the mind as to whether they are true/offensive/perceived as reality etc. The text Fujiwara uses as his framing device draws upon the response to *Huckleberry Finn* being published in Japan in 1921 as much as to the outrage surrounding the characterisation and dialect Twain employed

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<sup>1</sup> Stuart Hall, Founding Chair of Iniva

<sup>2</sup> Hans-Ulrich Obrist, “Interview”, *Kaleidoscope Magazine*. Autumn 2010



for Jim. The work juxtaposes authenticity and irony (is there an expectation that Twain's intention was towards the former?), together with preconception and political correctness. Half British, half Japanese, Fujiwara is able to act out the part of someone who proposes facts and opinions which otherwise would be suppressed or left unsaid. As with Twain's text, the authenticity or fixity of anyone's identity is called into question. The anecdotes the interviewee tells about his life seem to move in and out of credibility, leaving the viewer equally uncertain of what is true or imagined about the artist's own biography. Fujiwara has noted in an actual interview "If you don't write your own history, someone else will — to suit them..."<sup>3</sup>

**Left:**  
Simon Fujiwara, *Artist's Book Club: Hakuruberri Fuin No Monogatari* (detail), 2010. Courtesy of Neue Alte Brücke & Gio Marconi

<sup>3</sup> Franceesca Boenzi, "Sexual Architecture", *Mousse Contemporary Art Magazine*, Issue 20, September 2009



Above:  
Anthony Key, *Trespassing*, 2000

**Anthony Key** makes or reshapes objects which connect with his identity. Deceptively common place they usually have a close association with food. Each contains a twist, suggesting nothing is quite what it seems. He plays with perceptions. Using chopsticks, soy, foil takeaway cartons and other familiar ‘Chinese’ ingredients, his work circles around Chinese stereotyping within Britain. Since leaving product design, Key has explored how cultural identity is described and how that of the Chinese is seen within his adopted homeland. *Self Portrait* explores “what it means to be British Chinese”.<sup>4</sup> The classic Heinz tomato ketchup bottle has been refilled with soy sauce. In a more recent version Key uses a plastic bottle, alluding to the inevitability of change and modernisation. Acknowledging that diet and culinary tradition are part of any culture, he describes the work as “foreign contents in a western body or positively, an integrated body comfortable with itself”. Bringing into play artists’ fascination with symbolic cultural icons (e.g. Andy Warhol’s *Campbell’s Soup Cans*), Key offers multiple narratives as well as questioning how ‘other’ cultures become so simplified or familiar, without any real knowledge of them. How many realise that ‘ke-chap’ is a Cantonese word meaning tomato sauce?

In contrast other works are painstakingly made. *Trespassing* required noodles to be softened, aligned, tied, coiled and dried to form a reel of simulated barbed wire. Now brittle again, their un-usability in the kitchen or challenging world, forms a potent symbol of how entangled, sometimes trapped, we become by our identities. Key is from a generation prior to today’s regular acknowledgement of globalisation. Born in South Africa and having spent his teenage years within apartheid, he talks of almost having no identity at that time. Not white, not black, not coloured, he was born into a cultural group who were given no specific name. Now in Britain, having spent almost no time within the country to which society attributes his identity, he has made a “conscious decision to re-invent”.

**Dave Lewis** by contrast reclaims, re-presents. Challenging the ‘objectivity’ of photography he constantly asks questions and pushes for a re-think. *Contact Sheet* contains more visual elements which could be said to be autobiographical than in previous work, but its antecedents are rooted in previous projects, previous enquiries and involvement in wider on-going discourse. Through a series of residencies and commissions Lewis has spent time examining ethnographic collections as well as particular communities in Britain. He has been

<sup>4</sup> Diana Yeh, “Intimate Immensities”, *Anthony Key*, Eddie Chambers, 2002, interview with Anthony Key, London 28 July 1999

fascinated by the individual's relationship to the institution, whether that is the organisation or nation. He feels that such archives present particular views, usually an articulation of race and racial difference, which if organised and presented differently, would offer other narratives. His contribution to the Photographers' Gallery exhibition *The Impossible Science of Being* (1995) "attempted to question and disturb the perceived relationship of anthropology and photography as one of scientific truth".<sup>5</sup> In 1997 Lewis photographed himself while on a residency in Syracuse. Entitled *3 Across*, the triptych offers three portraits as he stands in front of the American flag. It offers three selves with three different texts: his European self — 'It says, "trust no one at any time whatsoever"', his Grenadian self — 'It says, "the world is big enough for everyone"' and his English self — 'It says, "if I could I would, I swear"'. Throughout, whether interrogating the lives of others or himself he is questioning the reading of identity.

In *Contact Sheet* Lewis chose to investigate the brief of 'science and identity' by attempting to work methodically using images as data and focusing on identity as both hereditary as well as social. The portraits allude

to identity in terms of gender, the presence of the Y Chromosome in men and what it means to be male. The adjacent triptychs in light boxes represent his visual research, looking at different types of identity from personal to national to mythic. Texts caption and question in relation to his own sense of identity.

**Nina Mangalanayagam**, like Simon Fujiwara, is part of a younger generation, who perhaps characterises a globalised identity. She was born and grew up in Sweden with a Danish mother and a Tamil father. More recently as a postgraduate student she has made Britain her 'home'. Using photography and film, she explores her relationship to her family and her personal experiences of belonging. In *Lacuna*, an eleven minute silent film, Mangalanayagam tries to master the 'Indian Head Nod'. As she practises and fails, subtitles trace her memories and thoughts of the relationship to her father's background. Her inability to express such a common South Asian gesture, is paralleled by her reflection that her cousin and his family seem different to her own. "I cannot do the movement properly and the piece is about the struggle of trying to fit in, to adapt to someone else's behaviour". Choosing such a culturally specific physical movement, together with the attempted repetition of it,



**Left:**  
Nina Mangalanayagam,  
*Lacuna*, 2009

<sup>5</sup> Ruth Charity (ed.) *The Impossible Science of Being: dialogues between anthropology and photography*, The Photographers' Gallery, 1995

reinforces the sense of frustration as well as the realisation that body language can belie identity as much as spoken language. Both can create misinterpretation and misunderstanding. In her series of images entitled *Homeland* Mangalanayagam investigates belonging by looking at the relationship she has with her family and her national identity. Of the five selected images for *Entanglement*, she interacts with her father. They embark on particular activities together, some mundane, some classically ritualised. The painting of eggs for Easter or the decorating of a tree for Christmas seem comical or absurd, yet the seriousness of daughter and father confront the camera; the mix of cultures is self-evident, but the viewer is left to decide on the degree of integration. The artist frankly admits: “As a second-generation immigrant I have seen my father trying desperately to integrate in Sweden, so that he almost became more Swedish than the Swedes, which has in some cases influenced my idea of myself.”

**Navin Rawanchaikul**, in much of his work, explores the possibility of collaboration in the highly individualised world of making art, raising questions about contemporary forms of corporate collaboration and its effects on culture and the environment. He turns individual and collective experiences into eccentric

fictional tales. However in his film *Hong Rub Khaek* he draws upon his own history and that of his family. Its title literally means ‘visitor or guest’s living room’, but Khaek also infers the sense of outsider, and is used in Thailand when referring to those of Indian origin. As the son of Indian immigrants who settled in Chiang Mai, northern Thailand as a consequence of India’s partition, Rawanchaikul interviewed seven similar migrants of his parents’ generation. Each describes their experiences of leaving home and establishing another, leaving one culture to start life in a new one. Usually presented in conjunction with the eighteen minute film is a large painting, more than five metres long, depicting a panoramic group of people of all ages. They are a portrait of Chiang Mai’s Thai, ethnic and immigrant mercantile community. Standing in the town’s central market they personify the artist’s extended family, on the site where his immediate family set up a tailoring business on arrival and where for decades incomers have established themselves.

This work, along with his other public projects, installations and events also focuses on today’s shifting dynamics in a globalised world; a personal handwritten letter to his daughter completes the installation. As an Indian Japanese girl growing up in Fukuoka, his confessional words explaining the insecurities he felt

as a child over his racial and national identity, are intended to assist in her own journey towards identifying who she is and where she is from. The local consequences of global change, on the individual and on the community become the focus rather than descriptions connected to geographic boundaries or national groupings.

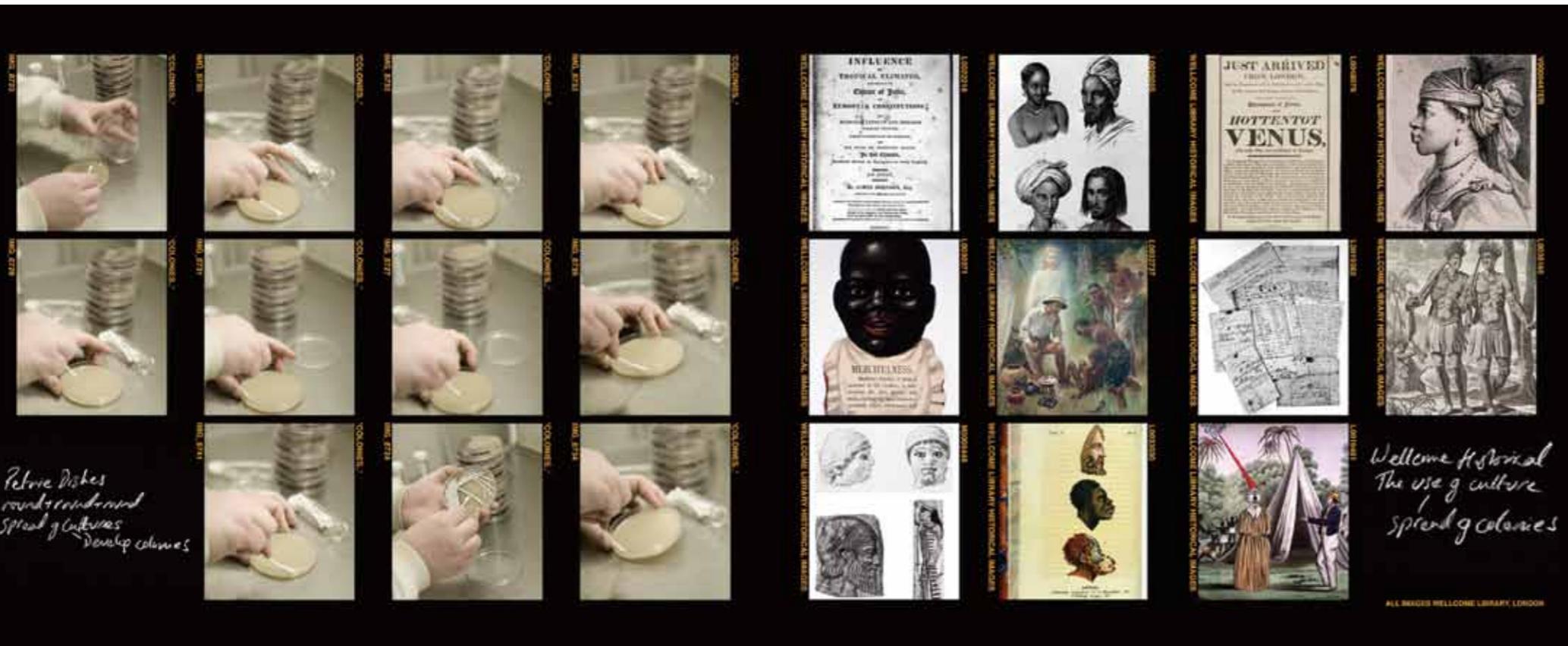
Usually when discussing artists’ work it is important not to dwell too much on their personal biographies. Labelling often says more about the person providing them, or the period, environment and culture in which they are given, than the individual being described. In compiling this selection of work, by artists who like most defy simple classification, the words entanglement and ambivalence seemed appropriate. Intended to be suggestive of a physical state as much as an acknowledgement of intellectual complexity, the title also loosely references vocabulary used in recent theoretical debates. As the artists indicate, words and images provide only a starting point in trying to make sense of our identities in a shifting environment — can anyone pin down what the generational legacy of globalisation will be?

#### **Tessa Jackson**

Curator of *Entanglement* and Chief Executive of Iniva



Above:  
Navin Rawanchaikul, *Māhākād*, 2010. Collection of Disaphol Chansiri



Above:  
Dave Lewis, *Contact Sheet* (detail), 2009

## Routing 'Identity' in Britain

'Identity' offers a way of understanding our subjective experiences in relation to the social, political and historical contexts in which we live. Our identity is who we are and informs our position in the world. Over the past 30 years or so, the concept of identity has been central to the disciplines of cultural and postcolonial studies and the conflicts contained within the politics of identity have been hotly debated within contemporary art. Although identity takes many forms — personal, familial and social to name but a few — many of the concerns surrounding identity have revolved around questions of belonging to the nation state. In his book *There Ain't no Black in the Union Jack*, first published in 1987, Paul Gilroy made a scathing attack on the exclusion of black people from British national identity. He outlined the cultural and political rhetoric of the 1970s and 80s which actively sought to maintain divisions between black and white communities through a racist system of stereotype and discrimination. Gilroy demonstrated how living in the diaspora — of having migratory roots — marked black people as different from the national self-image whereby 'their' presence in Britain could be "constructed as a problem or threat against which a homogenous, white, national 'we' could be unified."<sup>1</sup> Gilroy forcibly described how the representation of black people in official culture was steeped in negative stereotypes, often linked with criminality.

<sup>1</sup> Paul Gilroy, *There Ain't no Black in the Union Jack*, London; Routledge, 2002 edition [1987], p.49



**Left:**  
Nina Mangalanayagam,  
*Homeland* (detail), 2008

For a generation of diasporic artists in the 1980s, contesting these marginalising representations was a pressing concern and many “rebelliously embraced an ethnocentric aesthetic”,<sup>ii</sup> as a way of dealing with issues of identity and representation on their own terms. Artists including Eddie Chambers and Donald Rodney confronted the elision of the young black male and crime and in doing so challenged the authority of representations which sought to condemn this section of society.

In 1989 Stuart Hall suggested that diasporic artists were working at a moment of transition. He identified the need to move the identity debate forward, from a moment of strategic and collective rebellion against black stereotypes, where to be identified as ‘black’ was the “organising category” of resistance, to a position which recognised the multiplicity of black subjectivities.<sup>iii</sup> By prioritising the heterogeneity of blackness, Hall dismantled the possibility that culture can be reduced to binary representations of ‘self’ and ‘other’ as

essentialised and discrete units. For Hall, identity is an unstable concept that needed to be reconceptualised through process and positionality, rather than fixity and historical precedent.

What Hall was signalling was the shift in the debate from strategic essentialism to strategic dialogism. Hybridity theory was to become central in this shift due to its capacity to debunk notions of natural origins and authenticity, but it was also to become one of the most contested terms within postcolonial studies. In its simplest interpretation, the hybrid is the resultant form of mixing two separate and discrete entities in order to create a third. The term originated within the natural sciences, specifically horticulture and botany, where it denoted the outcome of cross-breeding different species, but was appropriated by Mikhail M. Bakhtin who used it to describe the “double-voicedness” of identities informed by dual perspectives.<sup>iv</sup> In postcolonial theory, hybridity is most usually associated with Homi K. Bhabha, who uses the term to indicate not only a state

<sup>ii</sup> David A. Bailey, Ian Baucom & Sonia Boyce (eds.), *Shades of Black: Assembling Black Arts in 1980s Britain*, London: Duke University Press, 2005, p.xvii

<sup>iii</sup> Stuart Hall, “New Ethnicities” [1989], in *Stuart Hall: Critical Dialogues in Cultural Studies*, London: Routledge, pp.441-449

<sup>iv</sup> Mikhail M. Bakhtin, *The Dialogic Imagination: Four Essays*, Trans. Caryl Emerson and Michael Holquist; Ed. Michael Holquist, Austin: University of Texas, 1981; see chapter 4: “Discourse of the Novel”, pp.259-422

of being forged from two different cultures, but significantly, as a processual state of transformation and negotiation.<sup>v</sup> For Bhabha, the hybrid adds to a national culture and identity without conforming to it and as such can be utilised as a strategy of contestation. Instead of being rooted in an imagined authentic place or state of origin, identity becomes routed through a network of influences and exchanges. Henceforth, as Gilroy argued, it was “impossible to speak coherently of black culture in Britain in isolation from the culture of Britain as a whole”.<sup>vi</sup> So when Yinka Shonibare claimed that he had “no authentic expression to offer”,<sup>vii</sup> he was not only denying the possibility of his artworks being discussed through exclusionary tropes of race, but he was also stating his refusal to be representative of a collective ‘black’ identity. Double consciousness allowed one to be both black and British,<sup>viii</sup> and such was the ordinariness of hybrid identities by the late 1990s that Pnina Werbner and Tariq Modood recognised that cultural exchange, remixing and sampling had become the norm.<sup>ix</sup>

However being based in hyphenated identities, critics of hybridity theory argued, could never be a radical political position. Diluting one identity with another, critics including Benita Parry and Ali Nobil Ahmed viewed hybridity as a politically correct term where all people could be all things. Not only was the hybrid unable to satisfactorily represent specific constituencies, but the identification of two separate identities through which the hybrid could emerge, resulted in the reification of those essentialised cultures that the transgressive hybrid sought to undermine. By 2000, Rasheed Araeen argued, for example, that those who supported the adoption of hybridity as a productive site for the production of identity, had in fact been duped by the forces of global capitalism, whereby it was, and perhaps remains, in the market’s interest to allow a fraction of ‘diversity’ into the mainstream in order to maintain its power. What Araeen and others refused to accept was the possibility that for artists such as Chris Ofili or Hew Locke, hybridity could be a strategy of dissent. According to Julian Stallabrass, British art in the 1990s was “High Art Lite”; driven by market forces art as a method of socio-political critique was rejected in favour of pop culture and celebrity.<sup>x</sup> Within this “Cool Britannia” rhetoric it seemed near

impossible for diasporic artists to make politicised statements about identity, culture and belonging. For Araeen, the celebration of British multiculturalism in the late 1990s was in fact a manifestation of “how the dominant culture can accommodate those who have no power in such a way that the power of the dominant is preserved”.<sup>xi</sup>

A new internationalism emerged at the turn of the century that positioned art within a global, hyper-capitalist, post-national matrix. The global success of artists such as Mona Hatoum and Steve McQueen implied for some, that British art was “beyond identity”,<sup>xii</sup> and attention moved from the experiences of those with hyphenated identities, to the politics of globalisation. The growth of international art festivals, and biennales such as the 2002 edition of Documenta, was the art world’s response to the terrors of contemporary geopolitics.<sup>xiii</sup> In the aftermath of 9/11 questions of belonging to a nation were superseded by the necessity to construct a vision of the world where cultural difference could be translated on a global stage;

utilising a new globalised visual vocabulary, artists whose work negotiated the complex relations between the local and global were championed.

In this internationalist environment, “diaspora, migration and exodus” become part of everyday life.<sup>xiv</sup> The same year that British born Liam Gillick represented Germany at the Venice Biennale, Nicholas Bourriaud curated *Altermodern* at Tate Britain. The exhibition situated its artists as working within globalised, cosmopolitan, post-national centres. Here, diasporic or migratory spaces were no longer sites of contestation or transgressive alterity where multiple, hyphenated identities are articulated as part of a demand for representation or recognition. *Altermodern* proposed that within the globalised art world of today, the artist’s position within the transnational margin is self imposed; they have become “cultural nomads”.<sup>xv</sup>

Bourriaud’s proposition of the artist-nomad, free to wander the globe, is highly contentious as it would seem that his global citizen has never suffered from cultural exclusion or discrimination, and has the capital

v Homi K. Bhabha, *The Location of Culture*, London: Routledge, 1994

vi Paul Gilroy, *Small Acts: thoughts on the politics of black cultures*, London: Serpent’s Tail, 1993, p.34

vii Kobena Mercer, “Art that is Ethnic in Inverted Commas”, *Frieze*, Number 25, November/ December 1995, pp.38–41, p.41

viii Gilroy, 1993, p.68

ix Pnina Werbner and Tariq Modood (eds.), *Cultural Hybridity: Multi-Cultural Identities and the Politics of Anti-Racism*, London: Zed Books, 1997, p.4

x Julian Stallabrass, *High Art Lite; British Art in the 1990s*, London: Verso, 1999

xi Rasheed Araeen, “A new beginning: Beyond Postcolonial Cultural theory and Identity Politics”, *Third Text*, 50, Spring 2000, pp.3–20, p.16

xii Gilane Tawadros, “A Case of Mistaken Identity”, in David A. Bailey, Ian Baucom & Sonia Boyce (eds.), *Shades of Black: Assembling Black Arts in 1980s Britain*, London: Duke University Press, 2005, pp.123–131, p.123

xiii Documenta is a visual arts festival held every 5 years in Kassel, Germany. The curator in 2002 was Okwui Enwezor.

xiv Nicholas Bourriaud, “Altermodern”, Nicholas Bourriaud (ed), *Altermodern: Tate Triennale*, London: Tate Publishing, 2009, pp.11–24, p.14

xv Bourriaud, 2009, p.13

to sustain continual wanderings. Nonetheless, the trope of the ‘nomad’, beyond Bourriaud’s conception of it, has become particularly popular in recent criticism as an exemplar of how artists can live both in the world and outside its geo-political constraints. For Ken Lum, “Nomads operate at the thresholds of space and politics, language and power, and in so doing, constantly negotiate and produce new concepts of transcultural identities both personal and collective, that are destabilising established orders, systems and codifications”.<sup>xvi</sup> Thus the adoption of a nomadic identity can be seen as productive: not being tied to one place or nation state, the artist is able to forge their own identity, free from the constraints of outmoded doctrines. Unlike the artists and critics of the 1980s and 90s who sought to contest, destabilise and change seemingly fixed identities from which they were excluded, the nomad positions themselves beyond binary structures of being either ‘us’ or ‘them’. From the position of the nomad, identity is fluid, in a complex and constant flux of relations. Gilles Deleuze and Félix Guattari described the

nomadic state in terms of variability, polyvocality and the rhizomic.<sup>xvii</sup>

If the hybrid’s dependence on the sublimation of two identities to make a third has been deemed problematic, for many, rhizomic or syncretic thinking may be a useful alternative. Gilles Deleuze and Félix Guattari explained the rhizome as a matrix with “multiple entryways”<sup>xviii</sup> where “any point of a rhizome can be connected to another”.<sup>xix</sup> The potentiality of rhizomic thinking enables a variety of routes in and out of identity and concedes that there may be a number of sometimes conflicting strands at work within a single identity. As such rhizomic or syncretic identities are continually made and reconstituted in “shifting positions and altering relations depending on circumstances”.<sup>xx</sup> Jean Fisher has argued that “Roots are already rhizomic and multilingual; the self is already doubly or even multiply inscribed with the other. ‘Here’ is also ‘elsewhere’”.<sup>xxi</sup> If we accept Fisher’s proposition that here is elsewhere, it is clear that identity is no longer tied to fixed points and difference is revealed as an ordinary part of our contemporary social landscape.

<sup>xvi</sup> Ken Lum, “Unfolding Identities”, Kamal Boullata (ed.), *Belonging and Globalisation: Critical Essays in Contemporary Art and Culture*, London: SAQI, 2008, pp.147–152, p.148

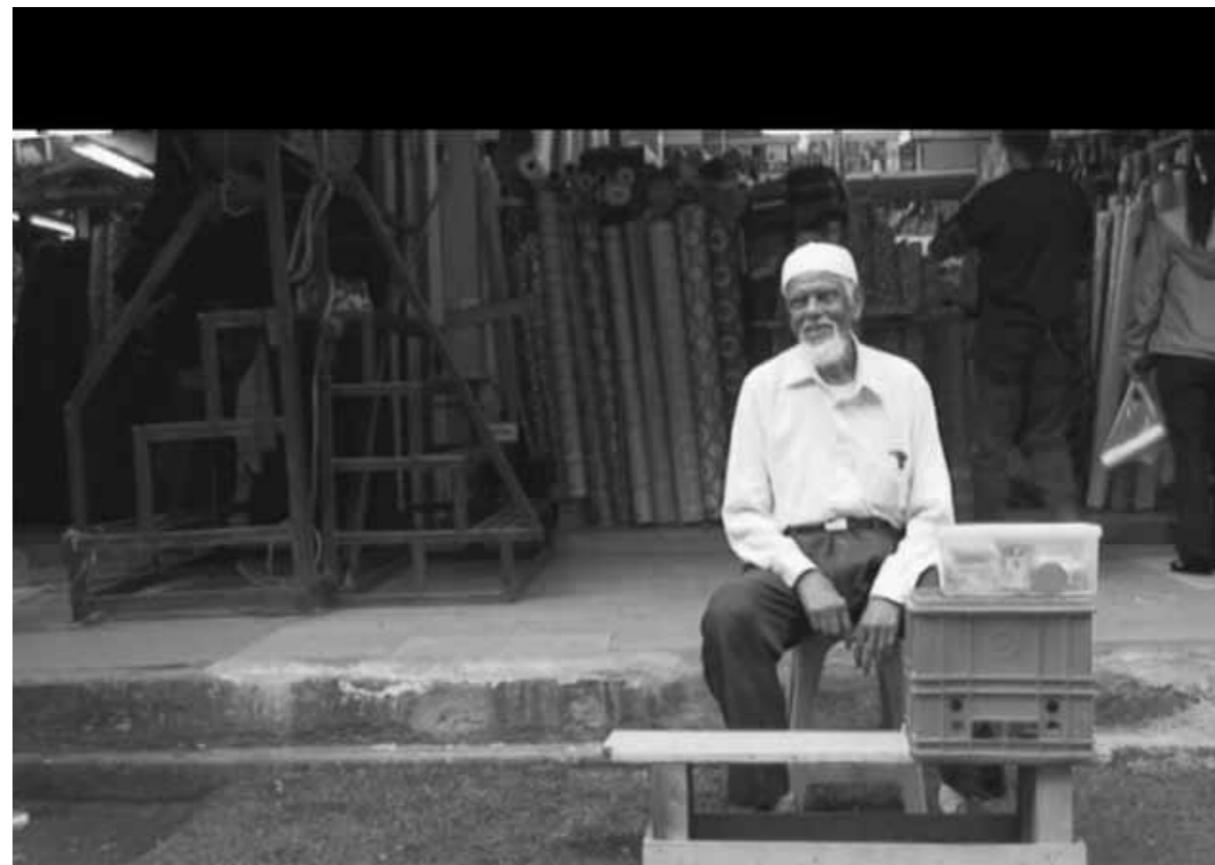
<sup>xvii</sup> Gilles Deleuze and Félix Guattari, *Nomadology: The War Machine*, translated by Brian Massumi, New York: Semiotext(e), 1986, p.53

<sup>xviii</sup> Gilles Deleuze and Félix Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia*, London: Continuum, 1987, p.12

<sup>xix</sup> Deleuze and Guattari, 1987, p.7

<sup>xx</sup> Jean Fisher, “The Syncretic Turn: Cross-cultural Practices in the Age of Multiculturalism” [1996], in Zoya Kocur and Simon Leung, *theory in Contemporary Art*, Oxford: Blackwell, 2005, pp.233–241, p.237

<sup>xxi</sup> Jean Fisher, “Where Here is Elsewhere”, in Kamal Boullata (ed.), *Belonging and Globalisation: Critical Essays in Contemporary Art and Culture*, London: SAQI, 2008, pp.61–74, p.62



Left:  
Navin Rawanchaikul, *Hong  
Rub Khaek*, 2008

I arrived in Thailand in 1938

## Entanglement: the Ambivalence of Identity

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In this ordinary state, Ien Ang argues that “we may be able to imagine new ways of living together, to conceive of our globalised interdependent and interconnected world not in terms of insurmountable differences which need to be ‘contained’...but in terms of the complicated entanglement that adheres to life in the nonaggregate community”.<sup>xxii</sup> Through a willingness to appreciate difference and a refusal to regard it in negative terms, we are perhaps able to live with tangled identities, without feeling the need to untangle or ‘fix’ them. Instead of seeking to create cohesion through the quarantining, sublimation or denial of difference, in a nonaggregate community there is the potential to celebrate the heterogenous ‘we’. As Naoki Sakai put it, “what gathers us together is not commonness but a will to communicate despite an acute awareness of how difficult it is”.<sup>xxiii</sup>

### Dr. Alice Correia

Art History, University of Essex

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<sup>xxii</sup> Ien Ang, “Cultural Translation in a Globalised World”, in Nikos Papastergiadis (ed.), *Complex Entanglements: Art, Globalisation and Cultural Difference*, London: Rivers Oram Press, 2003, pp.30-41, p.34

<sup>xxiii</sup> Naoki Sakai, *Translation and Subjectivity*, Minneapolis: University of Minnesota Press, 1997, p.7

### Right:

Anthony Key, *Book of Numbers* (detail), 2011, photo: Karen Tam

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**List of works in the exhibition:****Simon Fujiwara**

- *Artist's Book Club: Hakuruberri Fuin No Monogatari*, 2010, video 26:20 minutes, mixed media installation (courtesy of Neue Alte Brücke & Gio Marconi)

**Anthony Key**

- *Self Portrait*, 2007, plastic, soy (courtesy of the artist)
- *Chopsticks Knife/Fork*, 1997, wood, paint (Collection of Angela Flowers)
- *Trespassing*, 2000, wood, noodles (courtesy of the artist)
- *Book of Numbers*, 2011, wood, cotton, ink (courtesy of the artist)

**Dave Lewis**

- *Contact Sheet*, 2009, photographs, duratrans (courtesy of the artist)

**Nina Mangalanayagam**

- *Lacuna*, 2009, video, 11 mins, silent (courtesy of the artist)
- *Homeland*, 2008, series of 5 C-type photographs (courtesy of the artist)

**Navin Rawanchaikul**

- *Hong Rub Khaek*, 2008, DVD, 18 mins 10 secs (courtesy of the artist)
- *Māhākād*, 2010, acrylic on canvas (Collection of Disaphol Chansiri)
- *From Pak-kun to Mari* (August 10, 2008), 2008, giclée print on archival paper (courtesy of the artist)

A copy of this booklet is available in large format print.

**Iniva (Institute of International Visual Arts)**

Iniva explores key issues in society and politics, offering a platform for artistic experiment, cultural debate and exchange of ideas. We work with artists, curators, creative producers, writers and the public to explore the diversity and vitality of visual culture.

**Exhibition opening hours:**

Tues, Wed, Fri: 11am–6pm  
 Thurs: 11am–9pm  
 Sat: 12 noon–6pm  
 Sun, Mon and Bank Holidays: closed  
**Free admission**

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**Stuart Hall Library**

The Stuart Hall Library provides an extensive bibliography of reference materials and resources relating to this exhibition. The bibliography is available in print as well as through the Library website, and a display of these materials will be available in the Library throughout the exhibition. The Stuart Hall Library is open: Tues to Fri,

10am–1pm, 2–5pm. To make an appointment, phone 020 7749 1255 or email: [library@iniva.org](mailto:library@iniva.org). You can also plan your visit by accessing the Library catalogue online at [www.iniva.org](http://www.iniva.org)

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SHEILA HYLTON

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CURTIS MAYFIELD

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THE BEATLES