



Lin + Lam, *Unidentified Vietnam*, 2006. Installation detail of component 24 frames = 1 second, 16mm film stills, frame No. 1, Twenty-four digital c-prints, each 15" x 12". Rotunda Gallery, Brooklyn, NY.

## SPECTRAL EVIDENCE

*At the beginning of 2007, I organized an exhibition entitled Spectral Evidence.<sup>1</sup> Initially the project developed out of my own artistic research surrounding history, legacy, and re-enactment and I felt that although these concerns were widely prevalent in the contemporary art world, they needed further articulation. The exhibition was conceived to parse out the distinct methodologies that contemporary artists have developed, to work through a common idea: that the past is not to be repeated but suspended in a state of potential recall. The following text is an excerpt from the exhibition and also introduces the work of two artists and/or artists collaborations, Lin + Lam (Lana Lin and H. Lan Thao Lam) and Olen Hsu, who also participated in the exhibition.*

Steven Lam

The term “spectral evidence” was first legally recognized during the Salem Witch Trials. During the proceedings, testifiers accused the witches of possessing them and terrorizing them in their sleep. Chief Justice William Stoughton, known at that time more for his witch-hunting practices than for his juridical duties, expanded the law to admit hearsay, unofficial stories, and gossip as proper material evidence.

Perhaps this seemingly apocryphal testimony in which hallucinations blur with “empirical truth” resonates too well in this era of dangerous returns, historical re-enactments and unwanted anachronisms.<sup>2</sup> Within this climate of paramnesia—a distortion of memory conflating fiction with “objective” experiences—there is an urgent need to evaluate the relationship between media and recollection, the archive and documentary practices, and by extension, the role of temporality and its effect on belief,

<sup>1</sup> *Spectral Evidence* premiered at Rotunda Gallery, Brooklyn, from Jan. 17 to March 3, 2007 as part of the Lori Ledis curatorial fellowship program. It featured: Terry Adkins, Walead Beshty, Mary Billyou, Melissa Dubbin & Aaron S. Davidson, Chitra Ganesh & Mariam Ghani, Jill Godmilow, Olen Hsu, Simon Leung, Lin + Lam (Lana Lin and H. Lan Thao Lam), Conor McGrady, Sreshta Premnath, and Elaine Reichek. For more information refer to the *New York Times* review by Holland Cotter, 23 Feb. 2007, or the Artforum.com “Critics’ Picks” by Lori Cole, Feb. 2007.

<sup>2</sup> Writing about Abu Ghraib, Judith Butler states that sovereignty is “an anachronism that refuses to die... [The] historical time that we thought was past turns out to structure the contemporary field with a persistence that gives the lie to history as chronology.” Butler, “Infinite Detention.” *Precarious Life*, (New York: Verso, 2004), 54.

<sup>3</sup> Stephen Heath borrows this term from Bertolt Brecht. The ‘mobilization of quotations’ is the foundation of a dialectical argument as written in his “Society of

subjectivity, and political agency. How does the past inscribe itself onto the present, and how do artists “mobilize quotations,” pulling history forward in a complicated and self-conscious way?<sup>3</sup>

This exhibition is indebted to Jacques Derrida’s notion of the *hauntological*, a neologism fusing ontology with that of haunting. The appropriation of the term “spectral” is employed with an open-ended consideration—focusing on how ghosts “live” in a paradoxical temporal and ontological condition. Lost between being and non-being, the apparition resides in the past, but the haunt is witnessed in the present. A shadow of the actual entity, because the entity is formerly “dead,” the ghost and its spectral return puncture the idea of history as a singular linear narrative. They arrive from the past, return to the present, to alter the future. Working with specific events and strategically appropriating historic materials, the artists utilize a variety of artistic forms in which the stains, whispers, and traces of a haunting are faint “evidence” of a rewriting, and as Paul Ricoeur would argue, “proof that history is a narrative.”<sup>4</sup>

### Lin + Lam Counter Archive

A stationary camera, focused on the wheel of a typewriter, records quick punches of type bars as the apparatus compresses ink ribbon onto the surface of a stark sheet of paper. The canister jerkily moves to the left; mechanical fingers imprint letters. The film documents a sentence being written. The text reads:

On April 29, 1975 the code for evacuating all Americans from Saigon was broadcast over the US Armed Forces Radio. Every 15 minutes a radio announcer repeated: “It is 105 degrees and rising...” followed by Bing Crosby’s “I’m Dreaming of a White Christmas.”

However, the physical act of typing—the clicks of the metallic arms snapping back into alignment, the erratic thumps of fingers hitting keys, the “dings” of hitting “return”—feels eerily quiet. These sounds are missing. In their place, the film sutures a voice-over, an audio clip culled from the soundtrack of a 1950s South Vietnamese newsreel about safety and traffic regulations intended to educate (and remind) its public that they live in a growing, “modern” city.

This short sequence shot in black and white 16 mm from *Unidentified Vietnam No. 18*, a film by the artist collaborative Lin + Lam (Lana Lin and H. Lan Thao Lam), underlines one of several aesthetic strategies throughout the duration of the film: audio is superimposed onto an image that seemingly contradicts and confuses its legibility, its historicity, its belongingness to a distinct moment in time. Like a dreamwork, two events that book-



end the beginning and end of the war in Vietnam conflate onto one surface.

The text appears earlier in the film, this time as sound. In this sequence, as the camera pans down an empty hallway, presumably shot in the Library of Congress, a voice reads “It’s 105 degrees and rising,” immediately followed by Bing Crosby singing “I’m Dreaming of a White Christmas.” The dissonance derived from the juxtaposition between Crosby’s crooning and the sparseness of the hallway reveals the “coded-ness” of the previous sequence. Crosby’s dream for a snow-covered Christmas in this hot, tropical spring day in Vietnam conjures a host of associations within this institutional context: “White Christmas” reverberates off the pale-white institutional walls suggesting an implicit organizational system both within the architecture of the library as well as the structural recursivity of the film.<sup>5</sup> Here, the code for evacuation (“105 degrees and rising”) mirrors the evacuation from historical consciousness of the U.S.’s role in establishing a puppet government in South Vietnam prior to the war.

In 1975, shortly after the construction of the Socialist Republic of Vietnam, the then defunct South Vietnam Embassy sent numerous documents, manuscripts, and over 500 reels of films (mostly propaganda films) to the Library of Congress in an effort to prevent the new government from acquiring these materials. By appropriating the documents held within the South Vietnam Embassy archive in the Library of Congress, Lin + Lam have built a set of formal strategies that investigate the relationship between propaganda and nation-building and the role in which archives and history reinforce political subjectivity.

This tactical play of bleeds and superimpositions utilized in *Unidentified Vietnam No. 18* is frequently used in a larger body of work, also titled *Unidentified Vietnam*, an ongoing research-based project spanning video, installation, and photography. Assembled together as a meta-collection, their project is an archive that counters an archive in which each iteration strategically functions as an epilogue, prologue, and footnote to the war in Vietnam.

As the artists have frequently stated, the project begins with an ending. April 29, 1975 signaled “the end of the Vietnam War, the end of South Vietnam, the end of U.S. military presence in Vietnam, the end of false hopes of democracy” as well as “the beginning of exile for millions of refugees, the beginning of the Socialist Republic of Vietnam.”<sup>6</sup> This emphasis on the transfer of power (from one government to another) functions through a process of allegorization and metonymic deferral. The “Vietnam War” is hinted at, alluded to, and implied—kept in “unidentifiable” suspension. Theorist Kelly Dennis suggests that the U.S.

Dialecticians.” Heath, “Lessons from Brecht.” *Screen* 14 no. 2 (Summer 1974), 103.

<sup>4</sup> “[I]f history is a true narrative, documents constitute its ultimate means of proof. They nourish its claim to be based on facts.” See Paul Ricoeur, *Time and Narrative* (vol. 3), trans. Kathleen Blarney and David Pellauer (Chicago: University of Chicago Press, 1988) 117.

<sup>5</sup> Later in the film, it is revealed the floor that houses the SVNE Archives in the Library of Congress is divided according to color. The film plays with this classificatory system in which floors flicker from color to color.

<sup>6</sup> Ayreen Anastas, “Interview with Lin + Lam,” *Artwurl* (Fall 2006), [www.artwurl.org](http://www.artwurl.org).



<sup>7</sup> The title *Unidentified Vietnam* comes from the labels on film canisters that the archivist marked in the Library of Congress. This quote is pulled from an essay on Simon Leung's work written by Kelly Dennis. Dennis, "How Far is Far from Vietnam" in *Surf Vietnam* (Huntington Beach Art Center: Huntington Beach, 1998), 21.

<sup>8</sup> Ngo Dinh Diem was the prime minister and self-appointed president of the Republic of South Vietnam after the first Indochina war until his death in 1963. He was nationalistic, devoutly Catholic, anti-Communist, and anti-Buddhist. He was supported by the U.S., who gave financial backing, military support, and advice. He ruled South Vietnam like a dictator, insisting on building military intelligence and security forces to counter the Viet Minh insurgents at the expense of alienating his own citizens. Shortly after he came into power, his government began to unravel as the conflict with North Vietnam became more heated. He was assassinated in a coup d'état in November 1963. The U.S. did not "discourage" it.

lost the right to represent Vietnam when they lost the war in Vietnam. The loser of the war, as Walter Benjamin suggests in "Theories of German Fascism," is "condemned to live without it and...yet is constituted by its very absence. In the absence of those constitutive representations, the 'symbols, images, and sources' of war, we lose the ability to distance ourselves historically, render the lost war 'other.'"<sup>7</sup>

Photographs of empty canisters that once housed propaganda films circulated prior to the height of the war stand in for the U.S. failure in Vietnam: its failure to squelch the spread of Communism; its failure to manufacture "a democracy" through propaganda, financial, and military support during the Ngo Dinh Diem regime in the early 1960s; and its failure to provide "aid" and recognize the conflicting desires within the Vietnamese population.<sup>8</sup> The "absent presence" in these photographs reveal the enigmatic status of the South Vietnam Embassy at the end of the war—a former state hovering in diplomatic, political, and temporal limbo.<sup>9</sup>

In *24 frames = 1 second*, the artists photographed a wipe sequence, a formal device to move from one scene to the next, from one of the propaganda films currently housed at the Library



Lin + Lam, *Unidentified Vietnam*, 2006. Partial installation view of component, *24 frames = 1 second*, 16mm film stills. Twenty-four digital c-prints, each 15" x 12". Rotunda Gallery, Brooklyn, NY.

of Congress. Like the empty canisters, the project re-aligns a focus on the discarded over the central, prioritizing peripheral moments—such as trimmings, transitions—over the main body of the film. The photographs embody a spatialization of time, a serial frame that materializes the one-second transition. As a group, the photographs register as a zoetrope awaiting the viewer to travel down the distance of the wall for its re-animation. Individually, the photographs resemble spirit photography, juxtaposing a recognizable ground with an uncanny stain on the surface of the image preventing cognition or identification.

This emphasis on distortion and distanciation is echoed in *Invisible Like Peace*, a silent, hypnotizing one-minute video loop

that includes the similar wipe footage employed in *24 Frames* (played in real time) juxtaposed with archival footage of President Diem and Madame Nhu, footage of the artists re-enacting both figures, and appropriated textual stills. The perpetual shifting between filmic devices (bleeds between the superimpositions of the re-enactments, dramatic vertiginous wipes that divide the “scenes”) conveys an enigmatic sensation, a feeling of perpetual flux. However, text grounds the dislocation, implanting a narrative device within the video. Silent footage of Madame Nhu speaking wipes into a shot of black text on a white field stating: “One always spoke of her like that in the third person as though she were not there. Sometimes she seemed invisible like peace. P. 45.” The text appears

without contextualization but the page number indicates an extraction from a larger body of information—that may or may not refer to Madame Nhu. It is not until later in the loop, in one of the short split second reenactments, when the artist reveals that the text is pulled from Graham Greene’s *Quiet American*, a 1955 novel set in 1952 Vietnam, prior to President Diem’s self-appointment and escalating American military involvement.

Conflating love, espionage, and politics in a thriller, *The Quiet American*

was a fusion between fact and fiction, a historical novel with its own history of controversy.<sup>10</sup> *Invisible Like Peace* thus uses *The Quiet American* as a literary readymade; it destabilizes subjects as authors and mythologies with histories. While the re-enactments in the video pull the past into the present, the structure of a loop renders origins inconsequential.

*Unidentified Vietnam* tracks the afterlife of documents. By excavating materials placed in government storage, the documents utilized in the film and installation, suggest a psychoanalytic



Lin + Lam, *Unidentified Vietnam*, 2006. Three 16mm film stills of component “Invisible Like Peace.” Image of reenactment footage of the artist in “temporal drag” as President Diem.

<sup>9</sup> In the entrance to their exhibition at Gallery 456, the artists presented a 1975 article from the *Washington Star* with a headline that said, “South Vietnam Embassy in Diplomatic Limbo.” This contributed to the organizational structure of *Unidentified Vietnam*.

<sup>10</sup> Shortly after its release, the U.S. government denounced the novel as anti-American and the CIA agent who supposedly Pyle was based on co-wrote a Hollywood film of the novel eliminating America’s involvement in planning a terrorist attack documented in both the novel and the media. In 2002, *The Quiet American* was re-made. This time the director, Phillip Noyce, strove to recreate the “authenticity” of ‘pre-war’ Vietnam, casting a local Vietnamese woman as Phuong and filming entirely on site. One can argue that this type of recuperative historical re-enactment is symptomatic to our culture of commemoration in which revisionist claims of authenticity seem “more real” than memory.



<sup>11</sup> There are seventeen film canisters in the SVNE archive. The artists wanted to differentiate their film from the others and to return it to its initial form, to return it as a newsreel.

<sup>12</sup> This information is taken from an email dated Sept. 12, 2007 between the author and artists.

<sup>13</sup> Andreas Huyssen, *Present Pasts: Urban Palimpsests and the Politics of Memory* (Stanford: Stanford University Press, 2003), 4.

<sup>14</sup> Another component of the installation is a one-channel video entitled *Library of Congress Cleaning Crew*, depicting two janitors mopping the floor of the Library of Congress, a direct reference to the practice of mopping up after a war.

<sup>15</sup> Hal Foster, in a comprehensive article on “archival-type practices,” states by turning “excavation sites into constructive sites” these practice “[suggest] a shift away from a melancholic culture that views the historical as little more than the traumatic.” To counter a memory does not entail an erasure of it, but rather leaving it in a suspended state of potential recall. See Foster, “An Archival Impulse,” *October* 110 (Fall 2004), 22.

operation in which each scrap, trace, erasure, and debris—in some cases these materials are literally scraps of paper—constitute a collective subconscious meaning. What is stored is not the precious nor the sacred, but seemingly unimportant lists, catalogs, and forms. These events are stockpiled and indexed; meaning is extrapolated from its repression and absence rather than preservation and presence.

This is further explored in *Unidentified Vietnam, No. 18*.<sup>11</sup> Over the course of seven years, the artists documented the SVNE archives with video, Super 8 mm, 35 mm slides, and 16 mm, but they consolidated all the formats and printed the final version in 16 mm film. 16 mm Film, as the artists described, constitutes 99% of the SVNE Archives and was the standard format utilized in newsreels and independent films during the Vietnam War.<sup>12</sup> By utilizing a medium that nears obsolescence, the artists reference film’s fragility through its exposure to scratches, dust, and blemishes. The multiple layers of stains overlaid on the surface of the film suggest that memories are not only uncovered, but also susceptible to erasure and dormancy.

As critic Andreas Huyssen remind us, what is at stake in the politics of memory is “not only a disturbance of our notions of the past, but a fundamental crisis in our imagination of alternative futures.”<sup>13</sup> The importance in reclaiming the past, he reminds us, is that the past affects the future. For both past and future are necessary in articulating social and cultural dissatisfaction with the present state of the world.

What *Unidentified Vietnam* presents is not a repository of documents that recuperate the past from historical amnesia, but it reshuffles the various inscriptions in how Vietnam has been written by way of history, mythology, and state-instigated erasure.<sup>14</sup> By manipulating the documents in the SVNE archives, *Unidentified Vietnam* hints that these events are not just forgotten or discarded, but unremembered: these are events that we do not and cannot have access to politically or historically.

Thus, the artists are not interested in displacing the event with their own interpretation, but in maintaining (even insisting on) a proximity to it, charting cartographies of the past and how it connects to the global present. *Unidentified Vietnam* proposes a counter archive that keeps the historicization of the Vietnam War in various degrees of limbo—from the SVNE in diplomatic limbo, the subject in limbo, to a limbo suspended between memory and forgetting, a psychic quality of infinite becomingness.<sup>15</sup>

### Olen Hsu Sound as Witness

Olen Hsu’s *Esquise pour Mer (II)*, 2007 charts the prehistory of

the digital network, connecting the stitch to the pixel with a sculptural sound installation and live sound/video performance. Hsu engages in an archaeology of media revealing the shift between the analogical and the digital, and exposes the epistemological, political ramifications implicit within this transition. If technology in the late nineteenth century materialized information as a form of writing and storage (e.g., sound sutured onto a phonograph groove, light burnt onto the surface of a metal plate or an unexposed roll of film) then Hsu is interested in working with its dematerialization, inhabiting the combination of codes and bits, the stuff of memory, in this society of control.

Hsu situates his project in the early 1900s, an era that not only gave rise to the invention and distribution of the gramophone but a period that witnessed an increased European domination of the “Orient,” possessing the East politically, ideologically, culturally, and imaginatively. Also of significance to the project is Claude Debussy’s first encounter with the sounds of the Orient at the 1889 Exposition Universelle in Paris. While the Pavilions of the East may have been a pivotal moment in the French composer’s aesthetic development, they were also indicative of the degree of control Europe had over Asia. As Edward Said reminds us: “[the characterization] of the Orient as alien...incorporates it schematically on a theatrical stage whose audience, manager, and actors are for Europe and *only for Europe*.”<sup>16</sup>

The sculptural portion of *Esquisse pour Mer (II)* consists of a field of porcelain structures that face images appropriated from Debussy’s art collection from Asia such as Katsushika Hokusai’s *Great Wave*, and a map of Paris at the turn of the century. The horns in *Mer* are reminiscent of Russolo’s sound machine or Edison’s bell mouth; they resemble a tunnel-like orifice capable of both recording and repeating. Emitting from the horns is a score that Hsu has “written” for a quartet consisting of two violins, a viola, and a cello. The artist describes the score as “algorithmically composed,” an indexical readymade in which he created a program to generate sound from a collection of data. The notes in the composition are extrapolated from the spatial coordinates of embroidery patterns from early Asian water motifs, a style typically evident in historic fabrics. These coordinates are then fed through a filter based on Debussy’s “Orientalist” harmonic modes translating the weave into a score for acoustic instruments.

*Mer* is more than a nominal homage to Debussy’s *La Mer* (1905), a score that the French composer described as a seascape without figures. To Debussy, the sea may be a romantic manifestation of fluidity, a space without a beginning and end; for Hsu the sea represents the distance of historical space, geographic

<sup>16</sup> Edward W. Said, *Orientalism: Western Conceptions of the Orient* (Harmondsworth: Penguin, 1985), 71–72.



17 As Friedrich Kittler would argue in the era of the gramophone, "Hallucinations have become real."

18 See Peter Krapp, *Déjà Vu: Aberrations of Cultural Memory* (Minneapolis: University of Minneapolis Press, 2004), 35. Krapp's book historicizes the evolution of déjà vu in media studies and can provide a provocative footnote to the politics of memory. "The quasi-mythical structure of the returning past drifts past the present into the future and turns into the desire for a repetition of that which has never been yet." *Déjà vu*, as Benjamin might have seen it, turns "pathological exception" into a "magical culpability," thus problematizing the notion of remembrance and the insistence that history is written as a linear continuum.

proximity, and imperial control between the West and the East.

The history of sound in *Mer* is not merely the technological development of various recording and playback devices, but the displacement of the aural within the realm of "the real."<sup>17</sup> Unlike visual media, which holds a purchase on the imaginary, sound lacks body or frame. As Walter Benjamin pointed out in *Berlin Childhood around 1900*, sound can be "heard from somewhere in the darkness of past life."<sup>18</sup> Sound transports individuals into different contexts and mobilizes affect. The acoustic drone that the audience hears in the stark white porcelain bell-mouths, then, are like the faint whispers leaking out of an empty shell when one holds it to an ear. These are echoes followed by an uncanny realization that the sound is a disembodied one. Its source may be unrecognizable but the sounds hint at a relay both aural and temporal. The sounds reveal an unraveling, a hypnotizing scan as the hum from the quartet bleeds from one tonal quality to another. For what is not seen in Debussy's *Orientalist* collection are the opium trade, the demoralization of the East, and its eventual colonialization. These "undocumented" incidents of "barbarism" are akin to what is invisible in *Mer*. What one witnesses in between the horns and images is a sonic erasure. By repeating Debussy, *Mer* is a calculated embodiment, a (de)composition or a re-writing of a predecessor's score.

In the live sound performance of *Mer*, a quartet performs this composition while a silent video is projected behind the performers. The video documents industrial embroidery machines manufacturing the same pattern from which the sound composition is derived. Spliced between this footage are close ups of a gramophone needle placed on a spinning disk. The needle, lodged in a groove, seems to drag from the friction, but the anticipation of hearing it remains unanswered—the aural component in the video is exchanged for the quartet. The familiar scratching sound one usually associates with a playing record is replaced with the raspy grind a string quartet makes when the hair on a bow rubs against the metallic coils of violin strings. This realignment of sensory expectations to which the twenty-first-century viewer has become accustomed is perpetually at play in Hsu's work.

Video, like other digital media, conflates sound and optics onto a single storage unit. When one hits record, the camera documents movement and sound, fusing both onto a single track. This expectation is thrown into regression by Hsu's conceptualization: the sound performance here resembles a turn-of-the-century silent film. Thus, Hsu's investment in obsolete technology is not an aestheticization of the past but an attempt to understand the allocation of sensations within the history of media.







(Clockwise from top) Olen Hsu, *Mer (I)*, 2006. Porcelain, paper, aluminum, wood, latex paint, varnish, audio speakers, CD player, and audio recording of Hsu's *Mer for String Quartet*, 2003-2005.

Olen Hsu, *Mer (III)*, February 2007. Performance and video installation, BRIC Studio, Brooklyn, NY. Photo by Patrick Grenier.

Olen Hsu. Industrially embroidered disks using remnant threads on discarded linen bed sheets, producing enlarged versions of water motifs found in early Asian embroidery. Project fabrication courtesy of the industrial embroidery facilities of Gear for Sports, Inc. in Kansas City, MO and Bedford, IA.

It is “fitting” that needle meets needle in *Esquisse pour Mer*. The sewing machine returns as a gramophone, the groove becomes a stitch. Hsu's play with charting out the histories of anachronistic media is also evident with the juxtaposition of the postcard of the Hokusai print and the map of Paris. Both hint to a diagram of transmissions, a nod to the history of the postal service as the bedrock of an empire. Using the combination of codes and numbers implicit in digital media, Hsu clones memories. He manufactures aural associations to a distant past; the Debussy-derived composition returns to the present as an echo, a sonic apparition from a time impossibly witnessed.

**Lin + Lam** produce interdisciplinary art projects that examine the construction of social memory, raising questions about translation and the processes of identification. Their work has been published in *Cabinet* magazine and has been exhibited internationally at venues including the Museum of Modern Art, New York, Los Angeles Contemporary Exhibitions, the China Taipei Film Archive, and the Museo de Arte Contemporaneo, Merida, Mexico. Trained in architecture, photography and sculpture, H. Lan Thao Lam is based in Toronto and New York. A veteran of critical cinema, Lana Lin lives and works in New York City. [www.linpluslam.com](http://www.linpluslam.com)

**Olen Hsu** constructs installations in porcelain, paper and algorithmically composed sound, converging new media, tactile forms and works for acoustic instruments. He holds degrees from Yale University and The School of the Art Institute of Chicago, and is the recipient of grants from the Dedalus Foundation, Joan Mitchell Foundation, New York State Council on the Arts, National Endowment for the Humanities, Harvestworks Digital Media Arts Center, John Michael Kohler Arts Center, and a Turbulence Commission from New Radio and Performing Arts, Inc. His recent work has been shown at The Bronx Museum of the Arts in New York; the InterSpace New Media Arts Center in Sofia, Bulgaria; James Nicholson Gallery in New York; Ampersand International Arts in San Francisco; and the Rotunda Gallery in Brooklyn. The artist currently lives and works in Brooklyn, New York.

**Steven Lam** is an artist and occasional curator. Lam exhibited in several venues including the Bronx Museum of Art, New York; PS 122 Gallery, New York; Eyebeam, NY; Art Interactive, Massachusetts; Diverseworks, Texas; Produce Gallery, Tyler School of Art, Pennsylvania; The Windtunnel at Art Center College of Art and Design, California.; Aljira: Center for Contemporary Art, New Jersey as well premiering video/choreographic work for various performance venues.

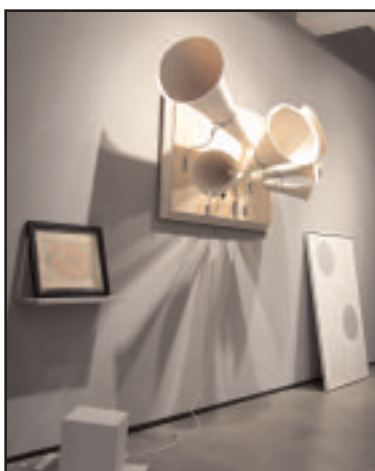
He is currently one of four 2007-08 Helena Rubinstein Curatorial Fellows at the Whitney Museum Independent Study Program and was the 2006-7 Lori Ledis Curatorial Fellow at Rotunda Gallery, Brooklyn. His work was reviewed in the *New York Times*, *Artforum.com*, *Flash Art*, among others. Lam holds an MFA from the University of California, Irvine.



Lin + Lam, *Unidentified Vietnam*, 2006. Installation detail of component, "Caution, U.S. Government," six digital c-prints from Ektachrome slides, each 20" x 16". Rotunda Gallery, Brooklyn, NY.



Olen Hsu, detail of digitized embroidery pattern derived from water motifs in early Asian embroidery, alongside the numerical codes that describe the x and y coordinates for each stitch along the industrial-embroidery needle's path needed to render the pattern. Hsu traces this numerical code as the basis for pitch information in his algorithmically composed *Mer for String Quartet*, 2003-05.



Olen Hsu, *Esquisse pour Mer (II)*, 2003-07. Installation view of porcelain horns with aluminum and plywood, antique (undated) map of Paris, postcard of a Katsushika Hokusai print of the sea, audio CD [Olen Hsu, *Mer for String Quartet*, 2003-05, algorithmically composed work based on the numerical code for industrially embroidered motifs taken from early Asian embroidery], printout of industrial embroidery code, and Diazo print of schematic musical notation. Photo by Patrick Grenier.

