

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>

My expertise as an **artist/researcher** stems from **more than two decades** of ground-breaking interdisciplinary international practice. I rank **4th (1st female) in Indonesia** and **top 0.56% internationally** at artists ranking database <http://artfacts.net>. By end of 2021, I have published 86 sole-authored artworks in 197 peer-reviewed exhibitions in 31 countries including **Istanbul Biennale (2005)**, **Moscow Biennale (2011)**, **Sharjah Biennale (2013)**, and **Chicago Architecture Biennale (2021)**, and invited to give more than 35 talks in 12 countries in Europe, the Americas, and Asia Pacific including at **Next City forum at Habitat III**, **United Nations Conference for Housing and Sustainable Development (2015)**, and **Tavola Aperta at 57<sup>th</sup> Venice Biennale (2017)**.

In 2022, my project *Things for Politics' Sake: Aesthetic Objects and Social Change* is successfully funded by Europe's most prestigious funder of excellent research, the European Research Council (ERC). The competitive grant's success rate is 9.7% this round – I am one of 397 grantees out of 4056 international applicants from all disciplines. With 1.5million EUR in project value, I will lead a team of artist/researchers in the 5-year project.

## CURRENT POSITIONS

### 2021- Researcher.

HDK-Valand/Academy of Art and Design, University of Gothenburg, Sweden.

PI. *Protocols of Killings: 1965, distance, and the ethics of future warfare*. Swedish Research Council 2020-23 (295,600 EUR).

### 2000- Artist.

Works in prominent private and public collections internationally including 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-).

## EDUCATION

### 2014 PhD, Art. *Aleatoric Geopolitics: Art, chance and critical play on the border*.

RMIT University, Australia. Australian Postgraduate Award (60,000 EUR).

Supervisors Prof Kristen Sharp, Prof Dominic Redfern, Prof Elizabeth Grierson.

### 1998 Bachelor of Engineering, Architecture (with honors). 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.

## SOLO EXHIBITIONS (selected)

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.

2015 *Untold Movements*, 4A Centre for Contemporary Asian Art, Sydney, Australia.

## GROUP EXHIBITIONS (selected)

2022 *Beautiful Diaspora/You Are Not the Lesser Part*, Museum of Contemporary Photography, Chicago, USA.

2021 *RAISIN*, 6018North, Chicago Architecture Biennale, 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.  
*Biennale Jogja XII*, Indonesia.

2012 *7<sup>th</sup> Asia Pacific Triennial of Contemporary Art*, Australia.

*9<sup>th</sup> Gwangju Biennale: Roundtable*, South Korea.

- 2011 *The Global Contemporary: Art Worlds after 1989*, ZKM Museum of Contemporary Art, Germany.
- 4<sup>th</sup> Moscow Biennale: Rewriting Worlds*, Russia.
- 2010 *Manifesto of a New Aesthetics: Seven Artists from Indonesia*, Institute of Contemporary Arts, Singapore.
- 2009 *Beyond the Dutch*, Centraal Museum, the Netherlands.
- 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).
- Trial Balloons*, Museo de Arte Contemporáneo de Castilla y León, Spain.
- 2005 *2<sup>nd</sup> Yokohama Triennial: Art Circus (Jumping from the Ordinary)* with Flying Circus Project, Japan.
- 9<sup>th</sup> Istanbul Biennial: Istanbul*, Turkey.

#### WRITINGS (selected)

- 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.

#### GRANTS and FELLOWSHIPS (selected)

- 2023-28 **ERC Starting Grant 2021**, European Research Council, EU. (Start date to be confirmed.)  
1,499,586 EUR for 60 months.
- 2018 **Smithsonian Artist Research Fellowship**, Walter Reed Biosystematics Unit/Walter Reed Army Institute of Research, National Museum of Natural History, Smithsonian Institution, USA.  
9,700 EUR for 2 months.
- 2014-16 **Creative Australia Fellowship**, Australia Council for the Arts, Australia.  
39,200 EUR for 2 years.
- 2016 **New work – mid career grant**, Australia Council for the Arts, Australia.  
13,000 EUR project budget.

#### 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 post-doc at Centre on Global Migration. HDK-Valand/Academy of Art and Design | School of Global Studies. University of Gothenburg, Sweden.

#### REVIEWING ACTIVITIES (selected)

- 2016- **Arts Queensland**. Queensland Government, Australia. **Peer assessor**.
- 2015- **GeoHumanities** (Journal of the American Association of Geographers). Taylor & Francis. **Editorial board member**.

#### TEACHING ACTIVITIES (selected)

- 2019 **Davidson College**, NC, USA.  
During artist residency 5 Oct to 2 Nov 2019 as part of the **Baik Art Residency**: one-on-one studio visits to 3 BA art students, lead a workshop and gave a class presentation for Humanities course (70 students).
- 2015 **Slade School of Fine Art** – University College of London, UK.  
During artist residency 28 Sep to 7 Nov 2015 as part of the **Transcultural Art Network Artist-in-Residence**: one-on-one tutorials to PhD students, participated in crit sessions for BA and BFA students.

#### ORGANISATION OF SCIENTIFIC and PUBLIC MEETINGS (selected)

- 2018-19 **PARSE Journal: Art and Migration**. Co-organiser of 3 public forums and closed workshops.
- 2016 **Open Platform, Asia Art Archive**, Art Basel Hong Kong. Organiser of a public roundtable.

#### 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.
- 2021-23 *Griffith Centre for Social and Cultural Research*. Griffith University, Australia. Research adjunct.
- 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.