



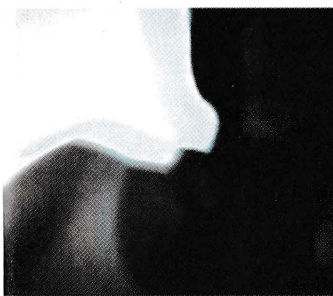
LIM KOK YOONG

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BOMBAY  SAPPHIRE,
ART PROJECTS 2008



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VALENTINE
WILLIE
fine ART
project room



WHEN
YOU
ARE
HOT
YOUR
BODY

WHEN YOU ARE NOT YOUR BODY

Life, death and in-between
I was born human, but this was an accident of fate—a condition merely of time and place. I believe it's something we have the power to change. *Kevin Warwick.*

From the standpoint of daily life, you have no way of knowing death. The confrontation with death raises many basic questions in life. What is death? In our life, 500,000 cells die each second. About 50 billion cells in our body are replaced each day, we inherit a new body every single day. Our body changes continuously—each day, each minute, each second. Each living being an unstable balance of two opposing processes, that of death and (re)birth.

WYANYB is a little metaphysical adventure, explaining and challenging the nature of being and the world. This absurd proposal involves a curious form of disembodiment, in which the viewer becomes a perceptual monad rather than a physical presence. The audience might

encounter an out of body experience or an experience of psychological empathy with their virtual bodies, which offers them an understanding about being in the immaterial world.

Body ownership is a fundamental aspect of self-awareness—the feeling that your body belongs to you and is constantly there. The proliferation of electronic media in today's society has resulted in a life typified by a kind of 'disembodied' lifestyle. 'You' are no longer imprisoned within a body but you can reach out to another 'world'. 'Poking someone on facebook is an example. Upon death, a person leaves behind his/her mortal remains as well as a massive body of information. At times, I wonder if the dead will continue to exist merely in our imperfect human memory, or a time will come when these informational remains can be transferred over into a digital afterlife where we are never forgotten.

Living is more about cognition than corporeality. Postmodernism explains how society is today consumed by the mass media. The posthuman extends the notion to argue that we have become the media itself. Because technology has become a convenient extension of our daily lives, we are able to conceive our lives and the mediatized bodies as the same. We no longer give a second thought about this cognitive revolution, since it is now a part of us.

Extracts from conversations between the artist and Roopesh Sitharan, which took place in cyberspace from September to October 2008

W:Wing R:Roopesh Sitharan

W: I got ur email. I'm sending over some texts now.

R: Cool, no hurry. So, how does it work?

W: Technically, the live feed will superimpose your face on a (universal) body in a sleeping position, displayed on separate LCD screens.

R: Let's get this term 'universal' defined; I am wondering what gives it a universal quality?

R: Is it our basic physical structure—two eyes, one nose, two ears, two limbs etc.? Expanding on this, if it is represented on the LCD screen, then is the 'universal' defined by its technological representation?

W: Electronic media has penetrated our daily life, so much so that being alive today is typified by a certain 'disembodied' lifestyle. 'You' are no longer imprisoned or contained in a body but you can reach out to another 'world' and 'poke' (touch) someone, for example.

R: It seems interesting to me at least that by emphasizing /forcing a person to experience disembodiment, the person will actually become more aware of his/her experience of being in his/her own body.

W: It is just a suggestion of concept rather than a proof of concept.

R: A simple example, "I know I am seeing white because I know what is Black". Reflecting on this, it helps me to understand the central inquiry that is being addressed through your work. To be precise; you have forced me to think about my survival in the physical/material world, my experience of the immaterial or the realization of the "cognition" aspect of being.

W: But for those who do not easily separate their minds from their bodies, this perhaps won't make much sense.

W: With new media, you can be easily represented by another presence/ character. To a certain extent, you can now have another life in cyberspace. It may sound like you and look like you (or vice versa) but is it really you? Look at your flesh again, you are still intact with your body. When you are not your body...everything exists in your mind perhaps.

R: Perhaps, but then again it could be argued that it is just another extension of ourselves rather than a disembodied experience, just like the embodied self is an extension of our consciousness.

W: That would mean we could feel and respond as if we were that character/if not body.

R: Referring to Russell McNeil's book titled *Marshal Mchulan and WWW* where he explains "the very first revolutionary medium we discovered as human being was consciousness itself—self-awareness. As a medium, consciousness was profound and troubling". What actually happens when you realize that everything exists in your mind is the emergence of "self-awareness" or consciousness?

R: It's like a process of identification. In that sense, I am arguing that ppl like Jeff Ooi get accreditation by being blogger.

W: Bloggers in m'sia realize the potential of another space which they can't experience in reality, thus they extend their presence as another character in the other space.

R: So you can become MP because you decided to reveal you identity in spite of having the choice of taking on any identity.

W: They see the appreciation of their presence in cyberspace. And it is a make believe existence in 'real' space.

R: True, but then what is "real" space? I feel that the cyberspace is a mimicry of the "cyber-experience" that we encounter in our daily life! Let's take our relationship for example, the instigation for this conversation is a relationship between curator-artist/friends/professionals or however we want to define it! Are we engaged as Lim Kok Yoong and Roopesh Sitharan? If so, who are you and who am I?

W: 'I' am a bio-data, biomass, bio-memory and that's what we should continue to exist as and not as

earthly remains because that doesn't resemble us in anyway after we disown the body...haha

W: Maybe this is a solution for insufficient burial place in the future? Instead of keeping physical remains, we keep intangible remains instead? Who knows one day you can be recreated/reincarnated out of these data with the advancement of technology? I think I should work with the Nirvana Memorial Group la.

R: Similar arguments could be made on many aspects of information, how would you address the issue of information flux? When we have an overload of information, then the question of value (subjectivity) comes into question! Whose information to save? Which part of the information? What is important—the personal, private, social? Furthermore, what about the ethical questions that you have mentioned! I think the question we need to ask is this: how do we move forward as an information-based society? In the case of Nirvana...I think it is a brilliant idea and you should pursue this. As far as I can remember, they do store information in the form of ashes... which eventually becomes a form of commodity. How does your work differ?

W: Hmm, I envision it to be more of an archive of emotional data or meaningful data i.e. visual, text, voice, smells—like a time capsule for you to encapsulate precious & memorable data/objects for the future. It is a memory space for your future, where a person can revisit the past, to mourn and to commemorate...but isn't technology about moving forward?

W: enuff said, nice chat though, i've got to switch back to reality.

W: Shouldn't keep u too long here...ttyl

R: no prob, my pleasure

W: n

R: n

PROFILE

Lim Kok Yoong a.k.a. Wing (b. 1980, Malaysia) graduated with a BSc. (Hons.) in Creative Multimedia from the Multimedia University of Malaysia in 2003. He went on to pursue a MA in Fine Art at the Norwich School of Art & Design in UK. As a practicing artist, Wing works with new technologies to explore and investigate the human context within such technological discourse. Most of his works are not confined to any particular medium but often take the form of interactive installation. When *You're Not Your Body* is Wing's first solo exhibition. He has previously participated in numerous exhibitions, including Contemporary Art In School (CIAS) Project at Stellar Maris Secondary School (2008), Entry Point at 1948 Art Space (2008), and Bangun—Abandoned Project (2008). Wing is a member of Rumah Air Panas (RAP) arts society. He is also the director of the acclaimed Let Arts Move You (LAMU) project in 2007. He is currently a lecturer at the Multimedia University.

ACKNOWLEDGEMENT

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Special thanks to Faculty of Creative Multimedia, Multimedia University, for loaning equipments in support of the project

ROOPESH SITHARAN
DEAN LINGUEY
YUKO CHEE
JACKAL NG
NG KEEN HONG
LOW CHEE MING
DAREN YONG KIEN LUN
SOUND BY DINESH DE SILVA, EDITED BY DEAN LINGUEY



Nobody

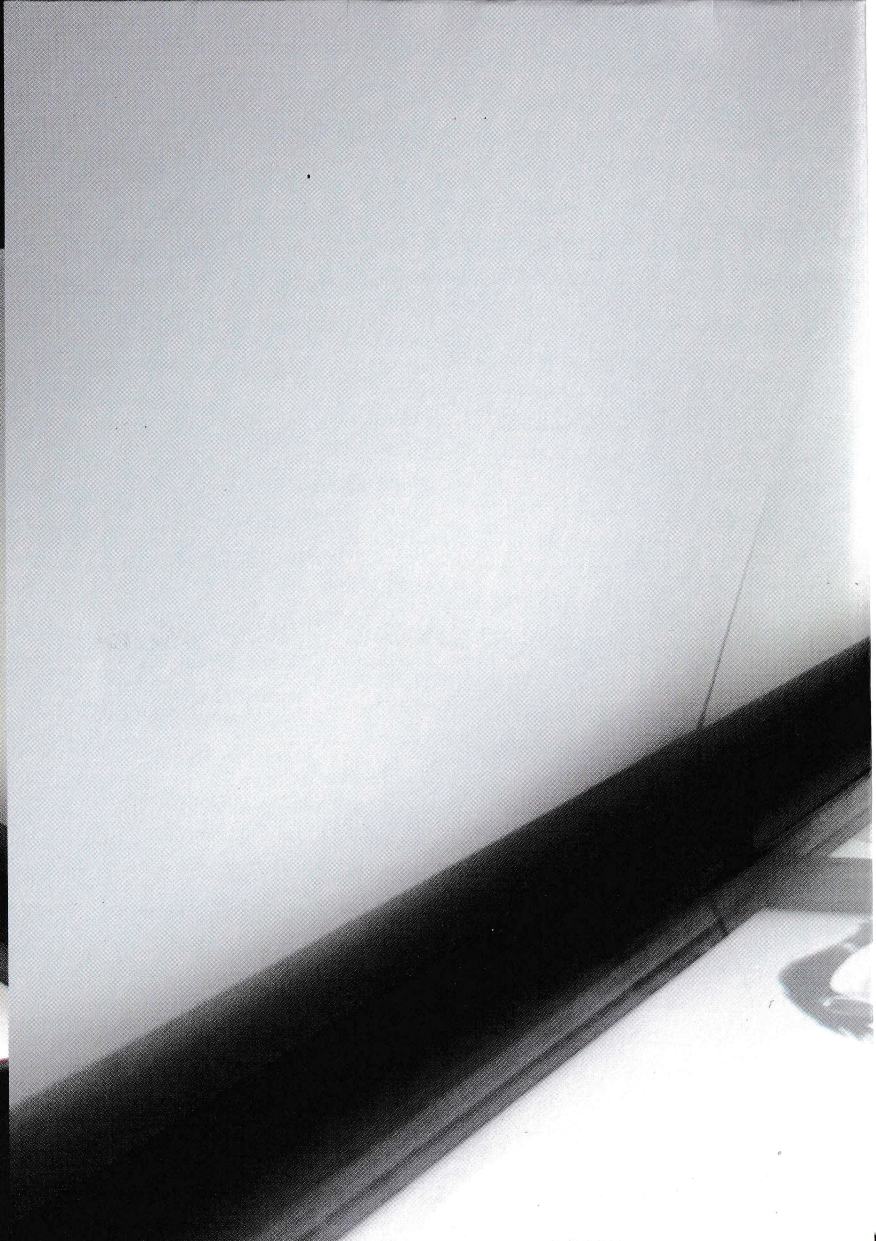
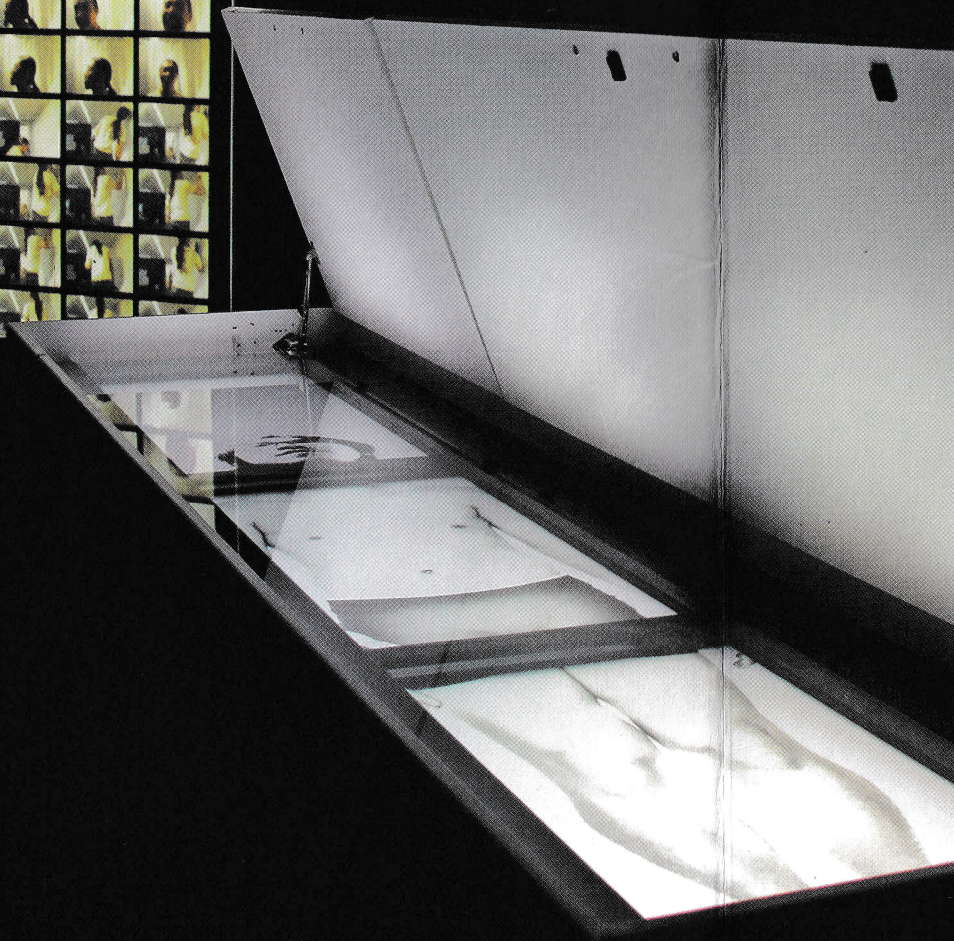
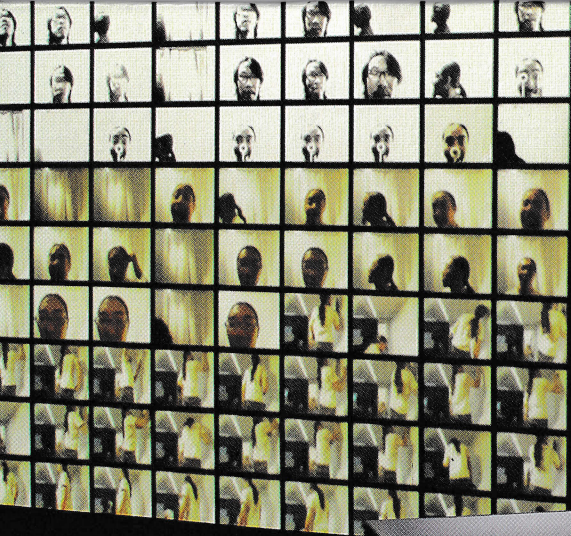



Anybody





Everybody





Somebody

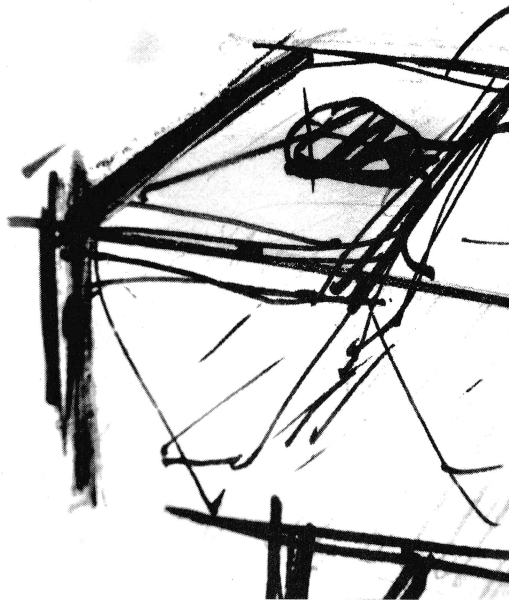
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LIM KUN YOUNG

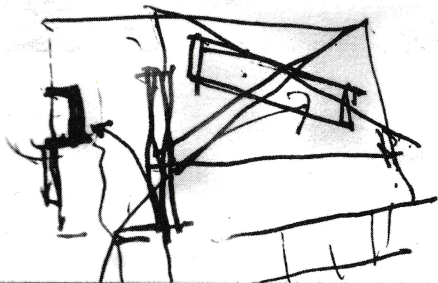
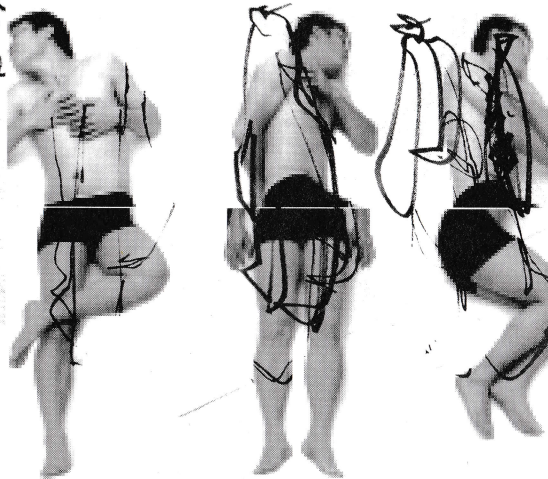
WHEN YOU ARE NOT YOUR BODY

14 NOVEMBER - 5 DECEMBER 2008

<http://www.bombayart.com>



passionate about
the human kind
a range of life
in Time Space



VALENTINE
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ART PROJECTS 2008

LIM KOK YOONG

WHEN YOU ARE NOT YOUR BODY

14 NOVEMBER – 5 DECEMBER 2008

Valentine Willie Fine Art cordially invite you to the artist's talk on Friday, 14 November 2008 at 7:30pm followed by the exhibition opening at 8pm.

refreshments will be served
RSVP erna@vwfa.net, 603 2284 2348

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