

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>

I am an **artist-researcher** with twenty-five years of interdisciplinary international practice. My work has been recognized globally, with a **ranking in the top 1% of artists** on the international database artfacts.net. As of early 2025, my portfolio includes over 40 invited talks delivered across Europe, the Americas, and Asia Pacific, and nearly 100 sole-authored works featured in more than 200 peer-reviewed exhibitions and publications in 31 countries. Recent notable contributions include a chapter in the **award-winning Routledge publication *Migrating Minds*** (2022), participation in the **Chicago Architecture Biennale** (2021), a **solo pavilion at the 57th Venice Biennale** (2017), and a talk at the Next City forum as part of the **United Nations Conference** for Housing and Sustainable Development/Habitat III (2015). A retrospective exhibition, ***Tintin Wulia: Things-in-Common***, was curated by Naoko Sumi at the Hiroshima City Museum of Contemporary Art in 2024-25.

In 2021, my project *Things for Politics' Sake: Aesthetic Objects and Social Change* (2023-28, appr 1.5 million EUR) received funding from the **European Research Council** (ERC), one of Europe's most prestigious funders of excellent research. This competitive grant, open to all disciplines, was awarded to me as one of the 397 successful applicants **out of 4056 international contenders (success rate 9.7%)**.

EDUCATION

- 2014 **PhD, Art.** *Aleatoric Geopolitics: Art, chance and critical play on the border.*
RMIT University, Australia. Australian Postgraduate Award.
Supervisors Prof Kristen Sharp, Prof Dominic Redfern, Prof Elizabeth Grierson.
- 1998 **Bachelor of Engineering, Architecture** (with honours).
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.

CURRENT POSITIONS

- 2021- **Senior Researcher.** HDK-Valand/Academy of Art and Design, University of Gothenburg, Sweden.
Lead researcher responsible for design, execution, and conduct of research projects. Collaborate with partners. Supervise and mentor assistants, interns, and postdoctoral researchers. Develop a research group.
- 2000- **Artist.**
Research, produce, exhibit original works internationally. Works acquired in prominent private and public collections internationally such as Stedelijk 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-), Baik Art Jakarta, Indonesia (2023-).

GRANTS and FELLOWSHIPS (selected)

- 2024-29 **Insight Grant 2024**, Social Sciences and Humanities Research Council (SSHRC), Canada.
≈123k EUR for 60 months. Sole collaborator to political sociologist PI Prof William Walters (Carleton).
Rethinking declassification: dis/closure, infrastructure, aesthetics.
- 2023-28 **ERC Starting Grant 2021**, European Research Council, EU.
≈1.5m EUR for 60 months (plus ≈350k EUR University of Gothenburg strategic co-financing). Principal Investigator/PI. *Things for Politics' Sake: Aesthetic Objects and Social Change.*
- 2021-23 **Artistic Research** grant, Vetenskapsrådet/Swedish Research Council, Sweden.
≈280k EUR for 24 months. Principal Investigator/PI. *Protocols of Killings: 1965, distance, and the ethics of future warfare.*
- 2018 **Smithsonian Artist Research Fellowship**, Walter Reed Biosystematics Unit/Walter Reed Army Institute of Research, National Museum of Natural History, Smithsonian Institution, USA.
≈10k EUR for 2 months.
- 2014-16 **Creative Australia Fellowship**, Australia Council for the Arts, Australia.
≈39k EUR for 2 years.

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

2002-10 **Co-founder/Director** and **Acting Director**, short film organization minikino.org aiming to cultivate critical thinking through media literacy and filmmaking. Regular screenings and discussions in three Indonesian cities. Not-for-profit distribution. Travel support for young filmmakers. Filmmaking workshops and competitions. Network building with local, national, regional, and international scope.

TEXT PUBLICATIONS (selected)

Wulia, T. (2023). *Aesthetic Resistance: Publicness, Potentiality, Plexus*. *Journal of Political Power*, 16(2), 213–236.

Wulia, T. (2023). *Almost Indestructible*. *Artlink*, 43(1), 42–48.

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.

Wulia, T. (2021, February 9). *Some Memory Prevails: affective thinking on the border, death, and the future*. <https://www.blogalstudies.com/post/some-memory-prevails-affective-thinking-on-the-border-death-and-the-future>

Wulia, T. (2016, October 12). *After the Suits Leave, Another Hong Kong Economy Thrives*. <https://nextcity.org/urbanist-news/hong-kong-economy-cardboard-collection-recycling>

REVIEWS AND CRITICAL APPRAISALS OF MY WORK (selected)

Yang, J. (2023). Erasure/Exposure: (Re-)Witnessing 1965 in Tintin Wulia's Documentary-Making. *Southeast of Now: Directions in Contemporary and Modern Art in Asia*, 7(2), 79–107.

Yang, J. (2023). Haunted Images: Unsettling History and Traumatic Memory in Tintin Wulia's Artmaking. *Trans-Asia Photography Review*, 13(2), Trans-Asia Photography Review, 2023–11, Vol.13 (2).

Antoinette, M. (2019). Making Art (A Public) Matter in Asia: The Social Intervention Aesthetics of Tintin Wulia in Hong Kong. *Public Art Dialogue*, 8:2, 258–289.

Wakeling, E. (2017). Learning from the Future: Tintin Wulia's "1001 Martian Homes." *Di'van: A Journal of Accounts*, 3, 91–99.

McGovern, E. (2017, May). Tintin Wulia: Not Alone. *Art Asia Pacific*, (103), 108–117.

Uttam, P. (2016, March 22). Artist Follows Paper Trail: Cardboard City Comes to Art Basel in Hong Kong. *The Art Newspaper, International Edition*, 22–23/03/2016, 1.

Catt, L. (2015). Expressions of Chinese Ethnicity and Cultural Heritage in Contemporary Indonesian Art: FX Harsono and Tintin Wulia. *Yishu: Journal of Contemporary Chinese Art*, 14(2), 66–82.

Belting, H., Buddensieg, A., & Weibel, P. (2013). *The global contemporary and the rise of new art worlds*. Cambridge, MA: MIT Press.

OTHER PUBLICATIONS (selected)

Wulia, T. (2024). *Memory is Frail (and Truth Elsewhere)* [installation, graphite and charcoal drawings on 59 cotton papers]. *Tintin Wulia: Things-in-Common*. Hiroshima Museum of Contemporary Art, Hiroshima, Japan.

Wulia, T. (2023). *Absence in Substantia: Frequency* [installation, tufted shredded Withdrawal Notices printed on paper nylon]. *Tintin Wulia: Secrets*, RMIT Gallery, Australia.

Wulia, T. (2023). *(Re)Collection of Togetherness – stage 11* [installation, handmade passports]. *Between Borders: Migration, Power and Boundless Imagination*, Museum Arnhem, the Netherlands.

Wulia, T. (2021). *December* [installation, 3-channel synchronised video and 6-channel synchronised sound]. 4th Chicago Architecture Biennial, IL, USA.

Wulia, T. (2019). *Subtext – after Kawara's Title, 1965* [installation, acrylic on canvas]. Van Every/Smith Galleries, Davidson College, NC, USA.

Wulia, T. (2018). *Dos Cachuchas* [installation, 2-channel synchronised video]. Nest, Den Haag, the Netherlands.

Wulia, T. (2017). *Untold Movements – Act 2: When I Doubt My Insanity* [installation, geolocated multichannel synchronised sound]. *Sonic Soundings: Venice Trajectories*, Venice, Italy.

Wulia, T. (2017). *A Thousand and One Martian Nights* [installation, telematically twinned multichannel synchronised video and sound]. *Indonesian Pavilion: 1001 Martian Homes – Tintin Wulia*, Venice, Italy.

Wulia, T. (2016). *Proposal for a Film: Within the Leaves, a Sight of the Forest* [single-channel video]. *Film Sector*, Art Basel Hong Kong.

CONFERENCE PRESENTATION (selected)

Wulia, T. (2024, July 23–25). *The Political Aesthetics of Unbelonging: Imagination, Emotions, and Indonesia's Chineseness*, part of EuroSEAS Book Forum - *Memories of Unbelonging: Ethnic Chinese Identity Politics in Post-Suharto Indonesia* [Conference presentation]. EuroSEAS 2024/14th Conference of the European Association for Southeast Asian Studies, University of Amsterdam, Netherlands. <https://euroseas2024.org/panels/memories-of-unbelonging-ethnic-chinese-identity-politics-in-post-suharto-indonesia>

Wulia, T. (2022, June 28 – July 1). *Swarm Drones and the Protocols of Killings: engaging civil societies in conversations on warfare* [Conference presentation]. EuroSEAS 2022/12th Conference of the European Association for Southeast Asian Studies, Paris-Aubervilliers, France. <https://euroseas2022.org/panels/drones-governance-and-civil-society-in-southeast-asia>

Wulia, T. (2021, May 20-21). *Boundary Objects, Things-in-common, and Future Hybridity* [Conference presentation]. 5th Nordic Science and Technology Studies Conference 2021: STS and the future as a matter of collective concern, Copenhagen, Denmark (online). <https://www.dasts.dk/wp-content/uploads/Programme-NOSTS-2021.pdf>

Wulia, T. (2019, October 1-3). *Things-in-common and the Aesthetic Reassembling of Identities* [Conference presentation]. Monash Herb Feith Indonesian Engagement Centre, Melbourne, Australia. <https://www.monash.edu/arts/Herb-Feith-Indonesian-Engagement/news-and-events/articles/chinese-indonesians-identities-and-histories>

SOLO EXHIBITIONS (selected)

- 2024 *Tintin Wulia: Things-in-Common*. Hiroshima City Museum of Contemporary Art, Hiroshima, Japan.
- 2024 *Tintin Wulia: Disclosures*, Baik Art Jakarta, Indonesia.
- 2023 *Tintin Wulia: Secrets*, RMIT Gallery, Melbourne, Australia.
- 2019 *Memory is Frail (and Truth Brittle)*, Milani Gallery, Brisbane, Australia.
- 2017 *Tintin Wulia: 1001 Martian Homes*, 57th Venice Biennale, Italy.

GROUP EXHIBITIONS (selected)

- 2024 *Nomadic*, Jim Thompson Art Center, Bangkok, Thailand.
- 2023 *Between Borders: Migration, Power and Boundless Imagination*, Museum Arnhem, the Netherlands.
- 2022 *Beautiful Diaspora/You Are Not the Lesser Part*, Museum of Contemporary Photography, USA.
- 2021 *RAISIN at Chicago Architecture Biennale*, 6018North, 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.
- 2012 *Biennale Jogja XII*, Indonesia.
- 2012 *7th Asia Pacific Triennial of Contemporary Art*, Brisbane, Australia.
- 2012 *9th Gwangju Biennale: Roundtable*, South Korea.
- 2011 *The Global Contemporary: Art Worlds after 1989*, ZKM Museum of Contemporary Art, Germany.
- 2011 *4th Moscow Biennale: Rewriting Worlds*, Russia.
- 2010 *Manifesto of a New Aesthetics: Seven Artists from Indonesia*, Institute of Contemporary Arts, Singapore.
- 2009 *Jakarta Biennial XIII: Arena*, Indonesia.
- 2008 *Belcom/jing 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).
- 2005 *2nd Yokohama Triennial: Art Circus (Jumping from the Ordinary)* with Flying Circus Project, Japan.
- 2005 *9th Istanbul Biennial: Istanbul*, Turkey.

REVIEWING ACTIVITIES (selected)

- 2015-22 *GeoHumanities* (Journal of the American Association of Geographers). Taylor & Francis. **Editorial board member.**

OTHER AFFILIATIONS AND RESPONSIBILITIES (selected)

- 2024-25 **LSE Department of International History, UK.** Global Cold War research cluster. Visiting Research Fellow.
- 2021-24 *Images, (In)visibilities, and Work on Appearances* (anthropologist 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.
- 2015- **1965 Setiap Hari.** Transnational. Co-founder of the research-relay transnational collective, collating and disseminating narratives from the Indonesian mass killings 1965-66 through social media.