

## EVENTS

PERFORMANCES:  
UNIFORM AND BENJAMIN ORD  
Friday 6 April, 7pm  
Free, no booking required  
Sriwhana Spong is joined by long-term collaborators, art collective Uniform and dancer and choreographer Benjamin Ord, for performances using instruments and a score from the exhibition.

EXHIBITION TOUR  
Saturday 27 April, 2–3pm  
Free, booking advised  
Simone Hesselberg, Spike Island/  
UWE MA Curating student discusses the role of textile, sculpture and performance in Sriwhana Spong's work.

IN CONVERSATION:  
SRIWHANA SPONG AND VERA MEY  
Thursday 23 May, 6.30–8pm  
£5/£3 (free for Associates), booking advised  
Sriwhana Spong discusses her exhibition and the wider themes in her work with curator Vera Mey, whose area of focus is modern and contemporary Southeast Asian art.

Sriwhana Spong's exhibition is supported by Henry Moore Foundation, Creative New Zealand and Jan Warburton Charitable Trust.

The artist wishes to thank Andrew and Michael at Michael Lett Gallery, Stephanie Post, Jan and Clare Warburton, Made Gede, the Sanur family, and household pets, Ore and Ingot, Owen Pratt, Vera Mey and Tendai Mutambu, Tina Pihema, Stefan Neville, Sjionel Timu, Benjamin Ord, and Nikki Morgans at the Forestry Commission.

## INFORMATION

Spike Island is an international centre for the development of contemporary art and design, located in Bristol's harbour area. Admission to the gallery is free.

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OPENING HOURS  
Gallery: Tuesday to Sunday, 12–5pm  
(during exhibitions)  
Café: Monday to Friday, 8.30am–5pm  
Saturday to Sunday, 10am–5pm

# Spike Island

## SRIWHANA SPONG *IDA-IDA*

6 April – 16 June 2019

Sriwhana Spong's exhibition *Ida-Ida* includes sculpture, film and live performances that inhabit the central gallery space and circle around it. Several works have been made specifically for this exhibition, while others are part of an ongoing series, such as Spong's personal orchestra of instruments. There are ever unravelling threads and ties between the works, which all come together in her new film *The painter-tailor* (2019).

Spong's practice draws thematically on subjects including the writings of medieval women mystic writers; her knowledge of dance and music; and how the colonisation of Indonesia impacted on image making and her own family history. Her work can be enjoyed for its colours, forms, sounds, the atmospheres it creates, and the behaviour of the materials she chooses. This text introduces some of the varied influences that resonate throughout the exhibition.

### IDA-IDA

'Ida' (pronounced 'eeda' in Balinese) is used to denote someone from the Balinese Brahmana priestly caste and means 'highness'. It is also the name used to refer to the bats from the temple near the artist's ancestral home in Bali, which feature in *The painter tailor*. In this sense, 'Ida' describes the way the banner dramatically draws the eye from the ground right up to the heights of the gallery and bathes it in a beautiful tinted daylight. 'Ida', as in the Western name, comes from the Germanic word 'id', meaning 'work' or 'labour'. These layered meanings within language reflect Spong's interest in the balance

between the sacred and profane, the spiritual and the everyday. Language, as a carrier of meaning and a device for concealment, is one of many themes that flit and weave between the works in this exhibition.

For *Ida Ida* (2019) Spong has hand-dyed silk in tea and Coca-Cola and sewn it into panels to create a banner, which has been torn from top to bottom to create a threshold into a second 'room' containing her orchestra of instruments. The use of PG Tips to dye the silk is a nod to the building's previous use as a tea-packing factory. This series is inspired by American musician and writer Ian F. Svenonius's essay *The Bloody Latte: Vampirism as Mass Movement* (2006). Svenonius tells a history of beverages and describes their movement across continents as acts of colonial bloodsucking, whereby colonisers develop a voracious taste for drinks derived from the produce of the lands and peoples they have colonised.

### INSTRUMENTS

The instruments are part of an evolving personal orchestra based on the gamelan, a traditional music ensemble made up of percussion instruments. Traditionally the pitch of the Balinese gamelan varies between villages, each using slight variations of tone, meaning that the instruments from one gamelan cannot be used in a gamelan of another village. Therefore sound becomes an indicator of a community's unique relationship to place, history, body, and custom.

