15 INVITATIONS
ON 15 YEARS
SARAH HOWE
NOV 16
SARAH HOWE

SIX WINDOWS
SEARCH RESULTS

Filter the results
by Year

- 1976
- 1989
- 1993
- 1995
- 1996
- 1999
- 2001
- 2002
- 2003
- 2004
- 2005
- 2006
- 2007
- 2008

by Name

- (Group) Elat Lab
- (Group) Geo
- Brothers
- (Group) Thukral & Tagra
- #2 Q Theatre
- Ahn Young Yoo
- AI Weiwei
- Akiko KASUYA
- Akvork Mina
- Alper VILLARUEL
- Annie OABIGETING
- Aparna
- JAYAKUMAR

Matches for: Windows
Sort by | Relevance
Results 61 - 90 of 353 | Page: 1 2 3 4 5 6 7 8 9 10 ...

Filtered by: all

| All (353) | Library Collection (46) | Digital Collection (166) | AAA Webpages (14) | Beyond AAA (127) |

Collection Online
A Moment Behind Windows — Price List

Collection Online
TA Thanh Thuy
An Artwork from A Moment Behind Windows 2003

Collection Online
TA Thanh Thuy
An Artwork from A Moment Behind Windows 2003

Collection Online
TA Thanh Thuy
An Artwork from A Moment Behind Windows 2003

Collection Online
TA Thanh Thuy
An Artwork from A Moment Behind Windows 2003

Hong Kong-born British poet Sarah Howe gave a talk to present *Six Windows*, new poems based on her research of the Asia Art Archive collection and to share her experience and discoveries during the process.

Sarah Howe
Six Windows
November 2016

the light that changes us
can only reach
so far
where the blinds part
where the muggy night dries
clear where shadow creeps across
our chests
& everything softens
to an archipelagic paddy blue

my hand is your cheek
your breast is my elbow's
tender crook
so close
that nothing will be far again

out there is an indiscriminate grid
horizontals & perpendiculurs
but god who
cares for that
it's true
that cheaper pigments never do stay blue
but our feathered clasp outlasts
the richest of them

let the moon listen on
nosy old neighbour
& leave behind her haloed breath
on our dark pane
we’re starting to live in a world of private officials and public citizens
  – Edward Snowden

these are good people he says they won’t turn you in for a penny out in the cold save for little acts of kindness from foreigners who know what it means not to be able to go back-ed into a corner in a state-less to eat on every week and still she gives this un-named man the only bed that fills up all but a few sq ft in the last place any one would look drawing blinds he gulps down the chicken nuggets explains to a shy Filipino toddler how they can beam lasers through a closed window that will turn a plastic cup into a microphone and he rattles the dice in his coke
NO MOLESTAR
Do not disturb
Ne pas déranger
[Vivan Sundaram, *Window-Envelope*, 1995]

crease along the dotted line
now fold both sides to the middle
then open the uppermost flap –

such blots and drips as this suggest
perhaps a finger noodling in the dust
set fast to a white van’s grimy glass

Leonardo counselled his students

*look at a wall covered with many stains*

*& you will see in it a similarity to*

*landscapes adorned with mountains, rivers, rocks, trees, plains, broad valleys, and hills –*

*in short you too might perceive*

in this latticed Rorschach the *contre-jour* of a violin / chapel / mangrove / rabbit-duck

*or else insert some private vista*

whose drift might in any case elude
the net cast by this imperious tongue
our peoples so happen to share

or as a countryman of mine once sang
*I hope that someone gets my. . .*

*I hope that someone gets my. . .*
the message is a medium
in fitted lingerie are you
taking
you have too many windows open
to kill from above
since the skyline has attained
near superpower status
frames must flicker at a given rate
if the brain is to register them
as myth
close all open
applications
the Chinese room suggests
machines could pass the Turing Test
[do you feel the rain?]
simply by manipulating
symbols of which
they have no understanding
where were you when the towers
 crank the lever
cherry cherry bird

cake cake cake
jackpot
there are not enough resources available
history pixelates
to a big-budget action flick on knock-off DVD
a bird’s-eye view
a fish-eye lens
[let’s kiss]
stand by turn off restart
[Chiharu Shiota, *Windows House: Dreitte Haut (The Third Skin) (Partial)*, 2005]

how long
I have lived
in this glass
carapace of a house
like a specimen
too sensitive
to falling airs
they told me
I should not do it
still how
could I but
long
to take up
in this crusted
palm
a stone
worn down
by restless
oceans
to feel it
beat
against my fingers
like a heart’s
declining fight
how not
to raise it
in a fist
and
surface from the MTR at that magic hour
/ when all is hurled neon / & you find
yourself unable to recall the colour of rain
/ chockablock / taxi ticker-light / the city's
dendritic spark & shadow / multiplying
aerial crannies / capillaries & seams /
prophetic as a dead chook's woozy entrails
/ split by compound eyes of tenement &
tower block / like flickering screens / they
reveal their freight of lives / the candour of
it / dark tugs at the visible / & what matters
is not the content / but the frame / blues
refuse to stay blue / & the city's febrile
rooting / is the ambient glow of a garage maw
/ cloud grids / spell out illegible messages
/ cantilevered / spectral lines graze the
human spectrum / trace amounts of loss
/ stumble down a ladder street / chance
routes / bent to shape over an open flame
/ extinguished / sky-glimmer infects even
our dreaming / city night never quite that
utter brand of atavistic dark / & yet the light
that reaches us / can only change / so much
Six Windows
Sarah Howe
9 Nov, 2016

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Asia Art Archive marks its 15th
year by extending 15 Invitations
to creative practitioners to
look within and beyond the
organisation as an archive, a
collection of material, a digital
platform, and a node in a
wider collective network. 15
Invitations take various sizes,
forms, and creative directions—
literary, polemic, political,
sonic, physical, and digital—and
function as a series of ‘drop
pins’ to alternatively navigate
where AAA originated and where
it may be going. AAA’s e-journal
Field Notes traces the 15
participants as they contribute
notes and entries to document
the process.

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Asia Art Archive is an independent non-profit organisation initiated in 2000 in response to the urgent need to document and make accessible the multiple recent histories of art in the region. With one of the most valuable collections of material on art freely available from its website and on-site library, AAA builds tools and communities to collectively expand knowledge through research, residency, and educational programmes.

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