

Presented by ara contemporary & Nonfrasa

Duo Exhibition by

X i u c h i n g T s a y a n d  
L O N G E R, L I N G E R, & A N G L E R  
P a n d e W a r d i n a

at ara contemporary – focus gallery  
November 15<sup>TH</sup> - December 21<sup>ST</sup>, 2025

**ara**  
contemporary

# LONGER, LINGER, ANGLER

Text by Krisna Sudharma

## **The Palm as Archive and Allegory**

What does it mean for a palm, its creases, scars, and faint impressions, to carry the ability to remember? And what if this very hand becomes a scaffold for understanding how cultures weave their histories into everyday life? The phrase "Longer, Linger, and Angler" might seem like a title, yet it functions as a layered invitation, an open field where making, writing, questioning, and spectral haunting blur into one another.

This exhibition, featuring the works of Xiuching Tsay (Thailand) and Pande Wardina (Indonesia), does not seek to offer straightforward answers. Instead, it aims to cultivate a space where the persistence of tradition becomes a site of inquiry, where the boundary between memory and invention is porous, and where engaging with cultural material is inseparable from questioning.

Their practices echo a shared reliance on constraints, not merely as limitations but as generative tools that compel artists to question, rewrite, and re-examine inherited forms. This critical approach analyzes spectral resonance, a mode of perception and engagement with persistent traces and absences that shape, unsettle, and animate our understanding of the past and present.

## **Spectral Resonance and Cultural Particularity**

The core of this exhibition hinges on the idea that the past is never fully past. This notion, drawing its philosophical weight from Jacques Derrida's concept of hauntology, dismantles the myth of a definitive, resolvable history, insisting instead that the present is haunted by active, non-visual pressures : what was, what could have been, and what might yet be. These spectral presences are active forces, shaping meaning, remembrance, and identity. They invite us to reconsider distinctions between presence and absence, tradition and innovation.

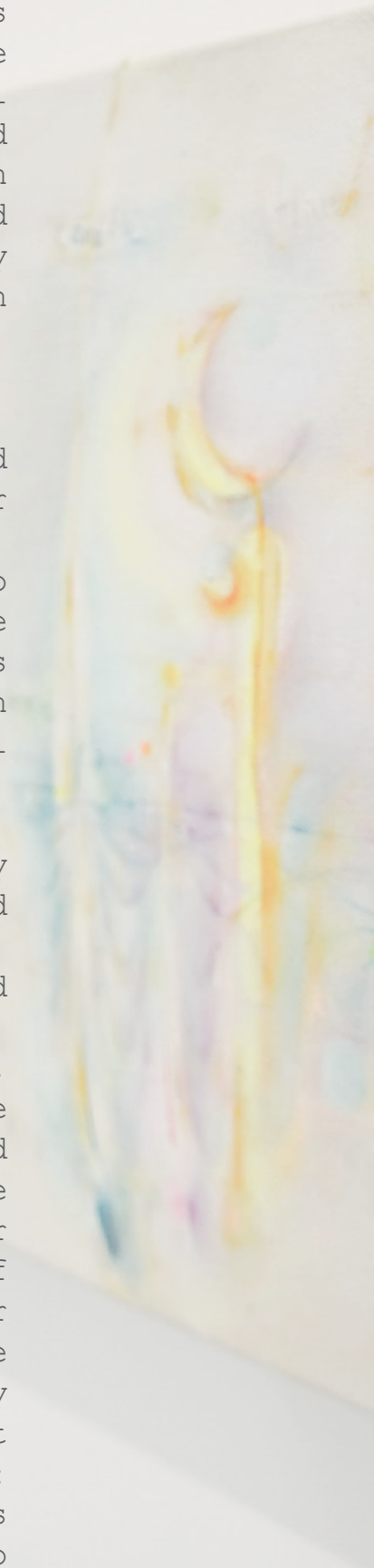


## **Tsay: The Haptic Archive and Hallucinatory Fluidity**

In Tsay's work, this spectrality manifests through the domestic as a palimpsest, a site where personal retention and collective ritual collide and collapse. Her layered paintings and fragile assemblages question the idea of origin and continuity. By stacking, collaging, and unbuilding, Tsay's practice mimics the way memory displaces itself, slipping between clarity and delusion.

Her work functions as a Haptic Archive, prioritizing the vulnerable, non-standardized material over the fixed, grand institution. Her use of origami, often used in ritual contexts, and candle wax, traditionally connected to prayers and offerings, become metaphors for the fragility of belief. The beeswax coating creates a haptic opacity, physically resisting the clean legibility demanded by industrial cultural economies.

Tsay utilizes the Metaphor of Hallucinatory Fluidity to unleash new perceptions and circumvent established meaning. The relentless, unpredictable movement of water, instantiated through unstable mediums like waxed papers, functions as a direct methodological critique. Consider her folded paper figures: they become subjective inquiries, private wishes inscribed in a language resistant to easy codification. The wax trails are remnants of passing time, secular markers of hope, doubt, and longing. Her act of folding and assemblage; her "writing" with paper and wax, is provisional and refuses to settle into a final narrative. This instability validates the persistence of spirit against cultural standardization, prompting questions: How do personal memories and cultural rituals intersect at the boundaries of clarity? How do they resist full capture in language or image?



Xiuching Tsay  
Pande Wardina

*Longer, Linger, and Angler*



Xiuching Tsay

*The Half-Moon Flame Candle, The Full Flame Ghost, 2025*

Wax, oil paint, acrylic on canvas

30 x 40 cm

Xiuching Tsay  
Pande Wardina

*Longer, Linger, and Angler*



Xiuching Tsay

*The Siblings On Their Trail of Crumbs, 2025*  
oil and acrylic on canvas  
135 x 175 cm

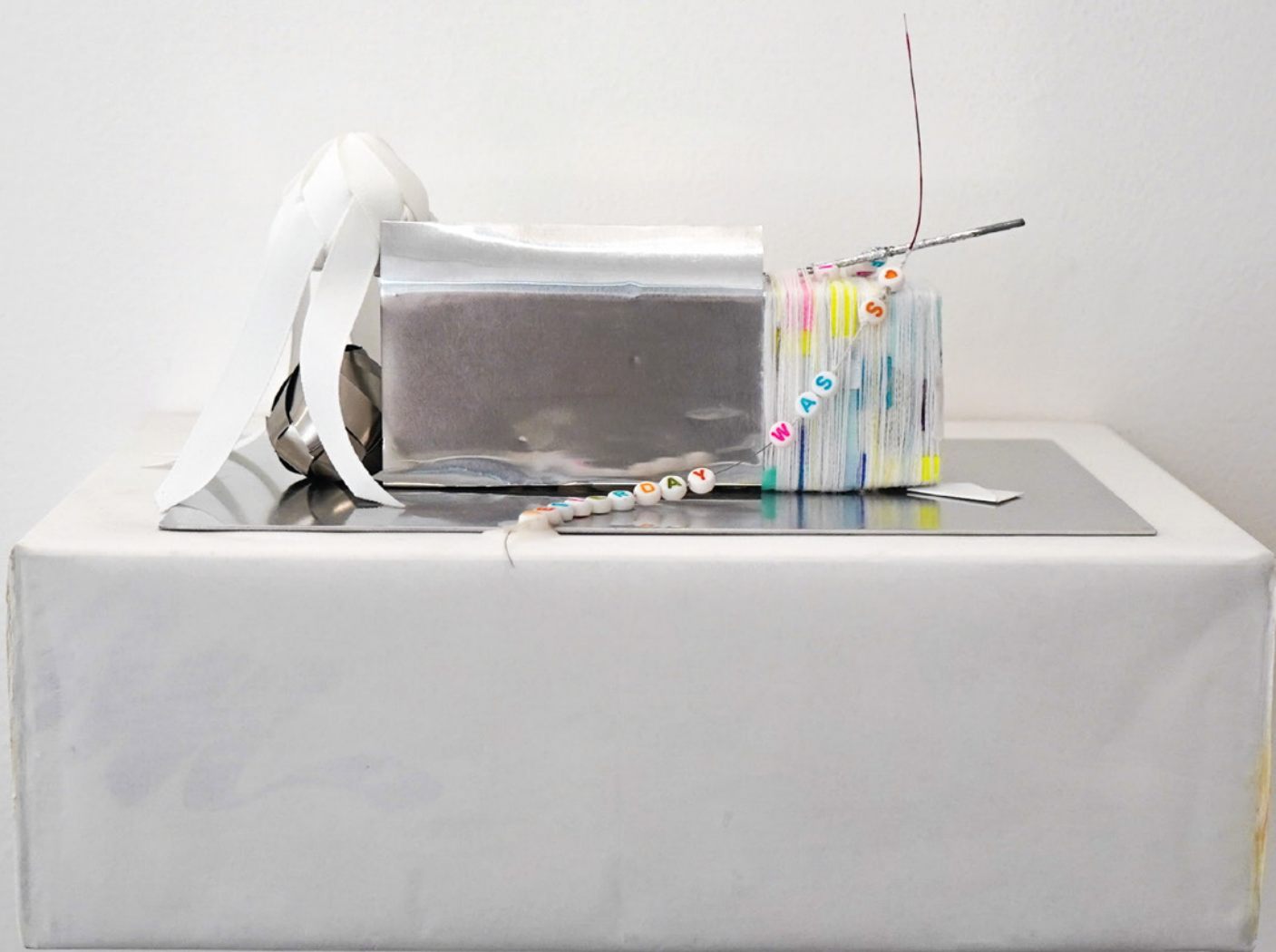
Xiuching Tsay  
Pande Wardina

*Longer, Linger, and Angler*



Xiuching Tsay

*The Spelling Which Not Sold In a Birthday Deco Section, 2025*  
acrylic, wax and chalk on canvas  
30 x 80 cm



Xiuching Tsay

*Playground Slide o Yesterday o Bricks Hole o Rainy Day o Rainbow o ~, 2025*  
Ribbons, aluminium sheets, aluminium plates, threads, beads, guitar strings, box,  
wax paper  
25 x 30 x 20 cm

Xiuching Tsay  
Pande Wardina

*Longer, Linger, and Angler*



Xiuching Tsay

*An Extension's History, 2025*

Brass, aluminium, corten plate, ribbons, threads, candles, beads, box, wax paper  
22 x 33 x 23 cm

Xiuching Tsay

*Once, a Replayed Sound Near The Staircase, 2025*  
Woods, aluminium tubes, threads, ribbons, candles, paper, found object, guitar string, gold leaf  
67 x 9 x 8.5 cm (without excess ribbon)  
67 x 13 x 8.5 cm (with excess ribbon)



Xiuching Tsay

*Once, a Replayed Sound Near The Staircase, 2025*

Woods, aluminium tubes, threads, ribbons, candles, paper, found object, guitar string, gold leaf

67 x 9 x 8.5 cm (without excess ribbon)

67 x 13 x 8.5 cm (with excess ribbon)



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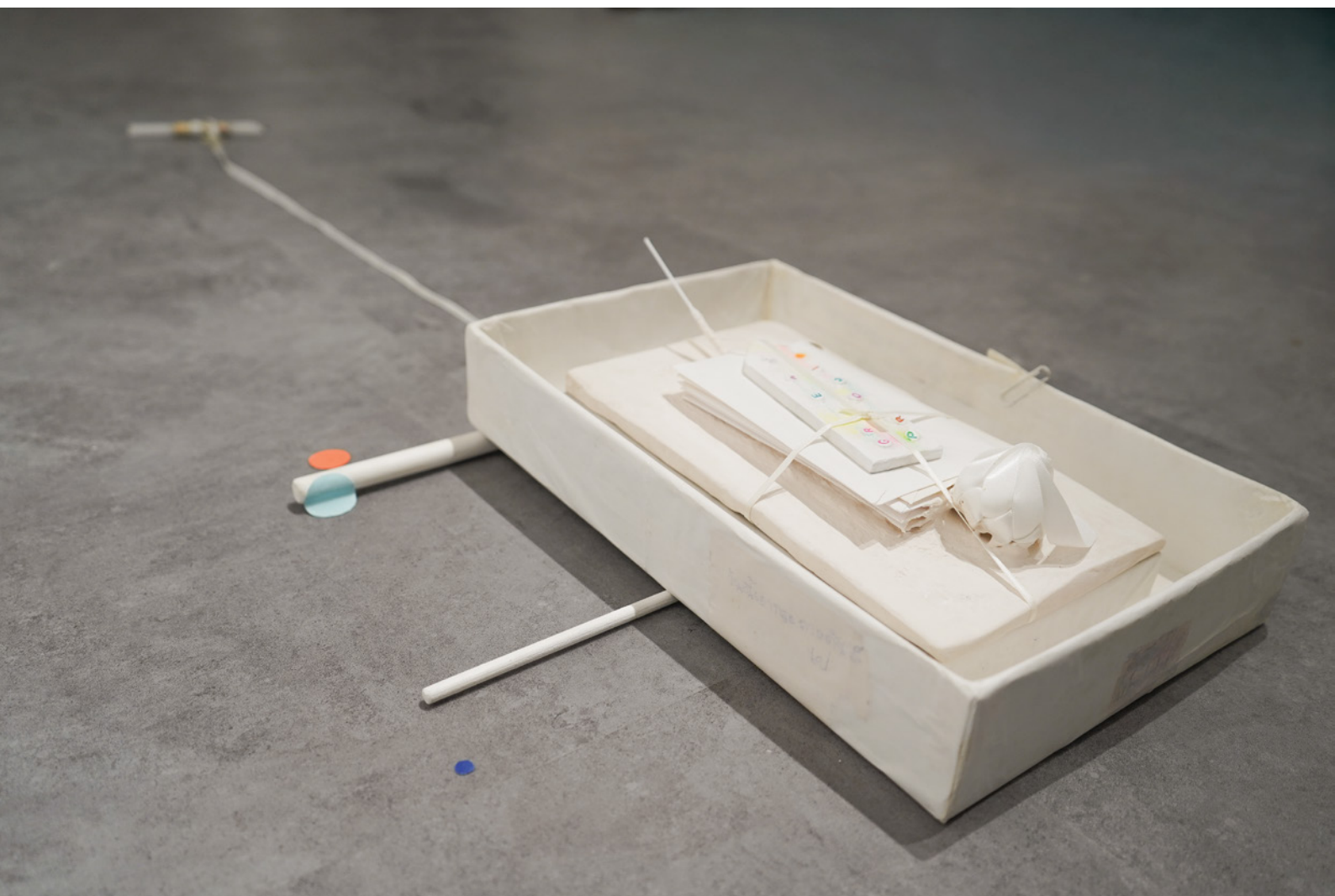
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Xiuching Tsay  
Pande Wardina

*Longer, Linger, and Angler*



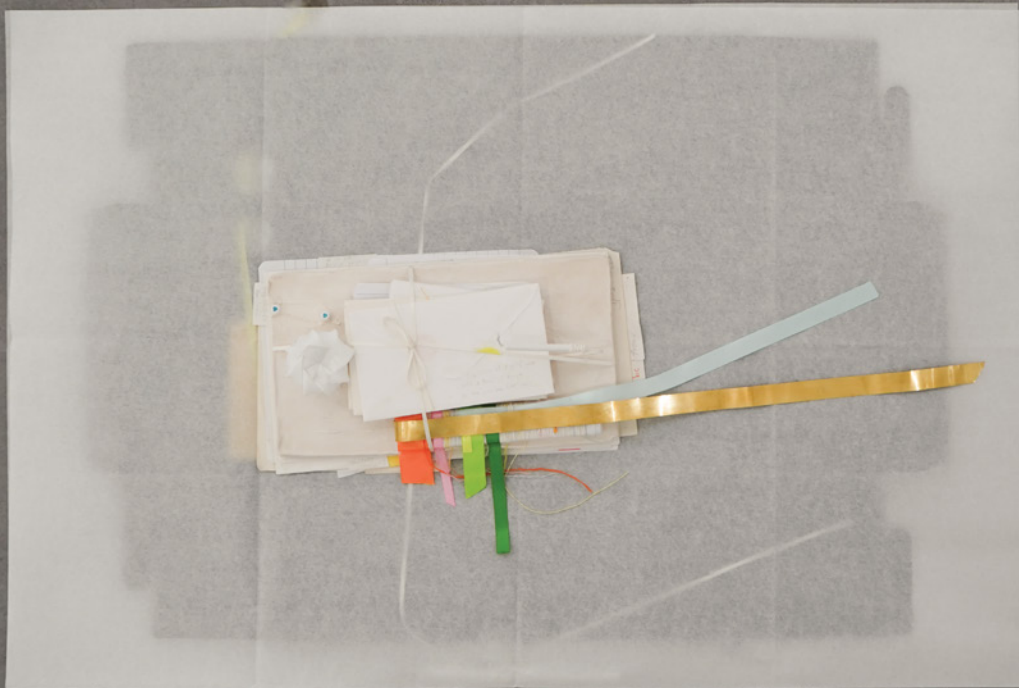
Xiuching Tsay

*Time capsule 2553, 2025*

Box, jesmonite, woods, ribbons, paper, beads, gold and silver sheets, candle, wax,  
found object  
7.5 x 110 x 30 cm

Xiuching Tsay  
Pande Wardina

*Longer, Linger, and Angler*



*Collage: The Story of a Girl Who Left a Trail of Tears In a Waxing Crescent, 2025*  
Jesmonite, paper, ribbons, threads, brass, candles, beads, box, wax paper  
51 x 77 cm

IDR 50,500,000 / USD 3,000

## **Wardina: The Allegory of Mechanized Displacement**

This confrontation with uncertainty is mirrored in Wardina's explorations, which center on bricolage, blending technology with tradition. His use of low-tech electronics, salvaged objects, and handmade circuits creates a dialogue between the sacred and the profane. Wardina's installation functions as the Allegory of Mechanized Displacement. The precise physical arrangement of electrical boards and panels, coupled with the binary coding, serves to translate the spiritual integrity of traditional Balinese ritual into the sterile syntax of the machine. His flickering circuits, glitching soundscapes, and patched-together altars are not attempts at preservation but acts of disruption, exposing the fragility of ritual when mediated through technology.

This is a demonstration of the precise, chilling process of cultural commodification. The nuanced symbolic system of the sacred/profane tension is reduced to a "silent transmission of digital feedback", a conversion process that abstracts the ritual's spiritual core to satisfy economic motivations rather than cultural preservation. Wardina asks: What happens when the ritual doesn't go as planned? When efficacy becomes uncertain, and the body, once a temple, turns into an experimental site? The resulting digital delay is the persistent trace of a cultural core that has been abstracted and hollowed out to accommodate the demands of external consumption, such as the mandated shortening of sacred dances for tourists and the modification of temple sacred values.

Pande Wardina

*Dalam Pengawasan (Under Surveillance)*, 2025  
CCTV Camera, CRT Television, Iron Parts, Object  
58 x 37 x 35 cm



Pande Wardina

*Antara Diam dan Berubah (Between Staying Silent and Changing)*, 2025

Flip Clock, Glass Bowls, Iron Pieces, Water, Metal Stand

69 x 49 x 29 cm





Pande Wardina

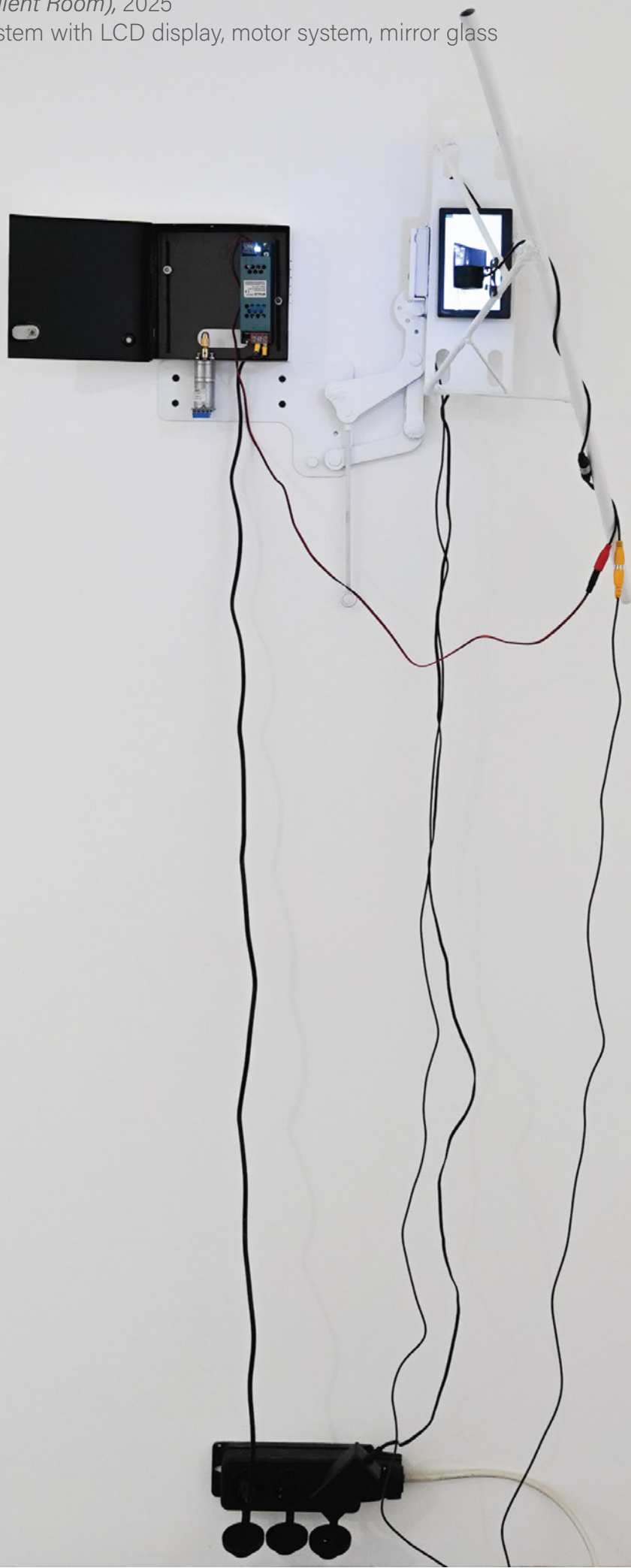
*Cahaya yang Satu*, 2025

Stainless Steel, Lighting System with Controller  
166 x 85 x 75 cm

Pande Wardina

*Ruang Sunyi (Silent Room), 2025*

iron, camera system with LCD display, motor system, mirror glass  
59 x 56 x 56 cm



Pande Wardina

*Suara yang Tersisa (The Voice that Remains)*, 2025

Iron, Speaker with Sound Recorded Looping, Wood with Painted Finish

50 × 25 × 10 cm



## Epilogue: An Ongoing Longing



What unites Tsay and Wardina is their strategic embrace of constraints. The recognition that practice, whether artistic, philosophical, or critical, is a continuous act of questioning. It is a state of mind, a pedagogical space, where dwelling within spectral uncertainty becomes a form of engagement. Their artworks are ghosts made manifest, catalysts for never-ending interrogation. The act of making, writing, and engaging with these objects becomes a haunting practice, an ongoing act of reimagination. The act of making, writing, and engaging with these objects becomes a haunting practice, an ongoing act of reimagination. This entire process calls us to acknowledge the spectral in our histories, embracing that no story or heritage is ever complete or free of trauma. It requires humility, patience, and a willingness to inhabit discomfort.

This framework of Spectral Resonance suggests that absence and presence are inseparable; ghosts are not solely objects to be exorcised but are integral to understanding reality. The ghosts, the spectral fragments in Tsay's folded paper and Wardina's glitching devices, do not simply signify what is missing but actively shape the space of practice and perception.

This approach recognizes that heritage is never a static object but an active, ongoing process of negotiation. It is within this framework that the metaphor of "angling"; fishing in murky waters, gains deeper resonance. To "angle" for meaning suggests a patience, an openness to the unexpected, and an acceptance that the act of discovery involves risk and uncertainty. It embodies the very spirit of the practice: an acknowledgment that the most valuable truths are elusive, caught at the margins of visibility, and only apprehended through persistent inquiry. This process demands that we ask: *What remains in the shadow, what is actively haunting, and how does that shape what we know? What is the future that these ghosts are whispering into? How can we learn to listen more carefully, more patiently, and more openly?*

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