

*Olivia Andrews in conversation with...*

# NATALIE TUNG

OA: *Describe your process in a few words.*

NT: It's part specimen-capturing, part indexing listless moments of desperate-noir. Images captured over the duration of a certain moment, and then mediated through scanning and archiving, compresses and distorts the experience of that moment.

OA: *What is "desperate-noir?"*

NT: I'm interested in that point where the duration of an image starts to challenge perceptual expectations. I'm interested in things that are rooted in the preciousness of relationships and culture, and the process of working through traumatic memory. After an image is captured, the questions can't be worked through because the moment has already passed.



OA: *What kind of moments are you attracted to most?<sup>1</sup>*

NT: If something occurs, like I lose a bracelet that my mom had given me—that is a much more heartbreaking feeling than it should be, or certainly more than she would experience. That follows me around. It haunts me. I want to prolong that feeling of traumatic memory, and harness it as something like a source of energy. It's similar to the feeling you retain when a family member has left you but you recall the times you've spent together and project or imagine impossible future experiences with that person.

OA: *What about archiving interests you? How does that impulse to catalogue experiences drive your practice?*

NT: There are so many ways that the impossibilities and fallacies of archiving for the purposes of safeguarding memory or passing it down can get screwed up. It transforms your ability to perceive a moment. You see a photo of you as a child that you've seen a million times and you

<sup>1</sup> (image) Anthony Mann, *Desperate*, 1947.

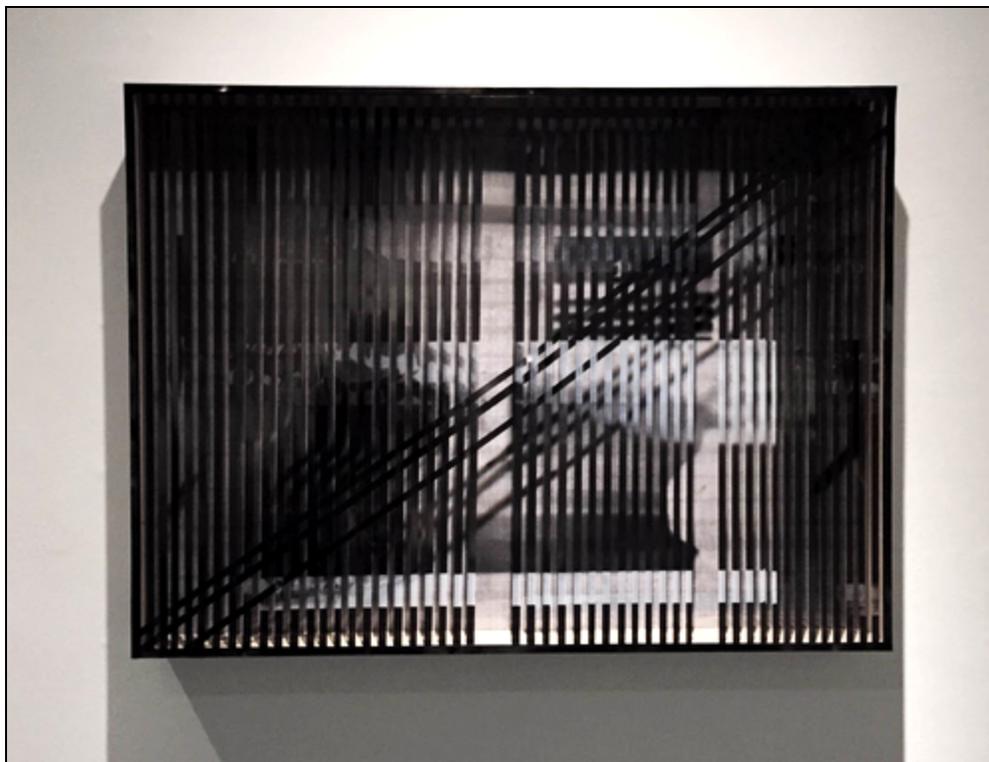
don't know if you remember that day or you remember the photo. Trying to archive things you see every day, isn't rationally productive.

OA: *The scanner<sup>2</sup> seems to be such an important element in your process. How does that tool and its potential and limitations affect the work?*

NT: **The scanner withholds the ability to interpret anything on its surface as real, as opposed to a hallucination or fever dream. It offers endless potential for fallacy in our experience of images and spaces.**

OA: *What's on deck for you after having completed your 80WSE show, "Close To The Chest?"*

NT: **For my upcoming thesis exhibition, I'm already creating a new body of work<sup>3</sup> that is different from what was shown at 80WSE. It's a diverse group of artists in this show, and as a group, we are working a lot with manipulating the overall exhibition space itself. ◆**



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<sup>2</sup> (Image) Portable wand scanner

<sup>3</sup> *Untitled*, 2016. Inkjet print on transparency, adhesive, mdf.