

JASON WEE

Wreckage where homes were.
Skyline's a boxer's
wayward teeth at the eighth round.

No sign of rubble.
Someone must come around
to tidy the corners.

Someone in gas masks.
Snow that's safe to touch, not taste.
A doorbell trembles.

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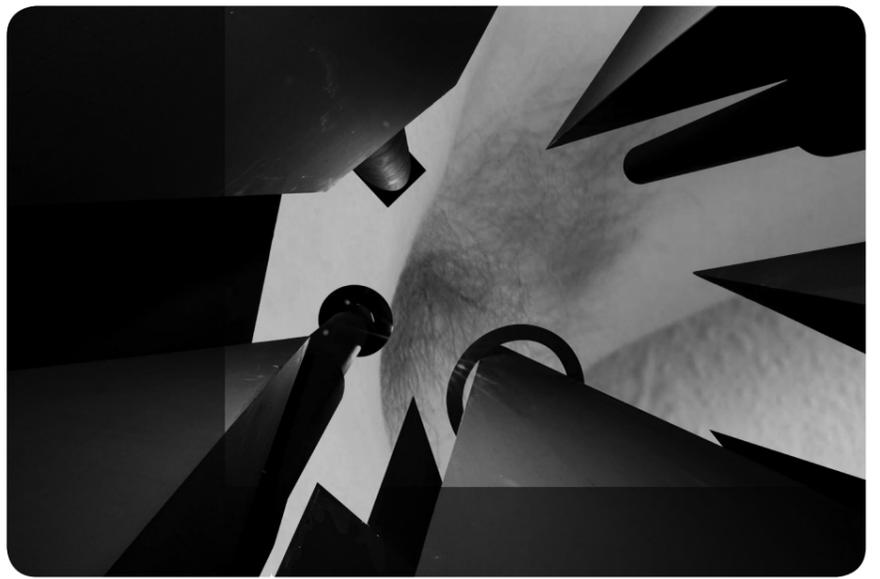
On this site you can track
where every city sails
but it can't tell you

if the tables are
always set or if
meals are eaten in secret,

which captain's eyes dropped
like coins in a beggar's cup
when darker skin passed,
when a stair light blows
if someone come to
fix it or the doors stay shut.

Every city must
throw your raft a ladder.
Some warm cabins, some, torches.

*



No alley, corner,
stair in these new cities
too dark for recordings.

Without secrets, no
detectives. This is
the safest time since the war

the voice said. No one
sees anything, no
one has anything to say.

*

In this world noise makes
silence. There's only
acceptance of tinnitus.
I had little idea
I lost so much before
I knew what loss is.

Before I even.
Everything was new then.
Everything new again.

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ANDRÉE WESCHLER

When the photographer
ran his files through
the spectrometer he found

an isotope trace
suggesting radioactive
decay. The crime scene's

taped up and shielded.
They found no steps, no prints,
the poison may have been

delivered earlier
or from above. The rare
element's from 'the East'

but which country
for security reasons
the chief refused to say.



The news this week reported
all other things but
the case, now handled

by the serious crimes unit
(what would a crime that
cannot be serious

look like?), the death of
bees, a new server city
dedicated to

gaming, the last five
million of crude worth
more than rare metals,

the next Big Power question,
what is an eagle
learn how to spot one.

I'm not detective,
just cop, no idea how long
it takes to solve this.

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TEXT

"In short, future now" by Jason Wee

IMAGES

The images in this feature are
composites of Jason Wee's and
Andrée Weschler's artworks. As a
kind of game and in mutual response
to each other's practice, Jason sent
Andrée three artworks, and Andrée
digitally blended them with her own
work.



ANDRÉE WESCHLER

Andrée Weschler (b. France) has been living and practicing her art in Asia for the past 20 years. She studied visual arts in Singapore, Australia, and France. During her studies at Les Beaux-Arts de Paris, she worked in the atelier of Annette Messager. Since 2000, she has been invited to participate in international art events in Asia and Europe. Inspired by life, she communicates her experiences through art. As an artist-performer, she uses the body and its image through the art of performance and video. The body of the artist carries her ideas; it becomes her tool and her voice. Weschler's artistic endeavours focus on using the physical body to explore the boundaries of acceptable social constructs, where she challenges the audience to interpret the different gestures and movements of her performance art.



JASON WEE

Jason Wee (b. 1979, Singapore) is an artist and a writer. His practice lies between contemporary art, architecture, poetry, and photography. His art contends with sources of singular authority in favour of polyphony and difference. He investigates their secrets and futures, their idealisms and their conundrums. He founded and runs Grey Projects, an artists' space, library, and residency programme. His works have been staged at venues in Singapore, France, Thailand, and Taiwan. He is a poetry editor of Softblow, as well as the co-editor of "We Contain Multitudes: Twelve Years of Softblow", the editor of "SQ21: Singapore Queers in the 21st Century" and the author of the poetry volume "The Monsters Between Us". His recent poetry have been published in Cha, Fence, Lambda Literary, among other publications and journals. He studied at The New School, Whitney Museum Independent Study Program, and Harvard University.