

# Introduction

## Echo

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The second volume of *ISSUE* commences with a provocation that Walter Benjamin compared translation to hearing an echo in a forest; and that the echo is not the original sound, and the copy not the original.<sup>1</sup> To investigate this, we need to resuscitate the flailing nymph Echo pinning for the love of Narcissus, and one has to return to the primordial scene: the sighting.

In this volume, we have echoed two interviews, revisiting them to gain new insights, new reverberances: Trinh T. Minh-Ha's "When the Eyes Frames Red" 1999 interview and Heman Chong's "Calendars (2020-2096)" 2011 interview. Both have been selected to serve as parasites for the primordial scene. Trinh's work paves a perspectival way to seeing and framing while Chong's provides a critical rendition of time's own entrapment within the condition of structure.

The ensuing essays by artists, filmmakers, academics and musicians represent a plethora of viewpoints, starting points and end points responding in their own to the echoes. They are intended to serve as counterpoints to the para-sites thereby providing a new rendition to an age-old conundrum regarding the real and original.

<sup>1</sup> Introductory statement by renowned art historian, Dr. Charles Merewether at the international art residency, Tropical Lab 2013: LASALLE College of the Arts, Singapore.