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NTU CENTRE FOR
CONTEMPORARY
ART SINGAPORE

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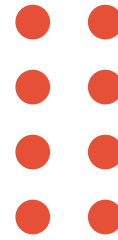
FREE JAZZ IV. GEOMANCERS
14-23 January 2022

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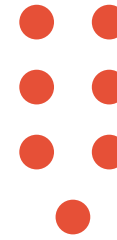
NANYANG TECHNOLOGICAL UNIVERSITY



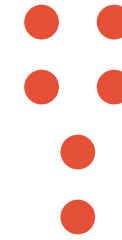
Zarina Muhammad and Zachary Chan, *earth, land, sky and sea as palimpsest*, 2021



Populus
(people)



Tristitia
(sadness)



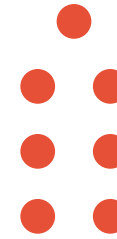
Fortuna Major
(greater fortune)



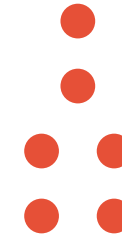
Caput Draconis
(dragon's head)



Via
(way)



Laetitia
(joy)



Fortuna Minor
(lesser fortune)



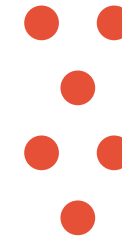
Cauda Draconis
(dragon's tail)



Carcer
(prison)



Puella
(girl)



Acquisitio
(gain)



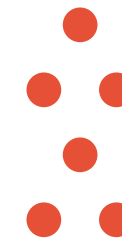
Albus
(white)



Conjunctio
(union)



Puer
(boy)



Amissio
(loss)



Rubeus
(red)



Zarina Muhammad and Zachary Chan, *earth, land, sky and sea as palimpsest, 2021*

With an arrhythmic beat, *Free Jazz* has reached its fourth edition as NTU Centre for Contemporary Art Singapore's staple platform to advance multimedia experiments and unleash fluxes of ideas, temporalities, and forms. The inaugural *Free Jazz* in 2013 celebrated improvisation and collaboration. It was an institutional-building moment where participants from various disciplines were invited to help us usher the Centre into being. In 2018, *Free Jazz II. Stagings. Soundings. Readings.* advocated for free spaces for collective and performative approaches. In 2021, *Free Jazz III. Sound. Walks.* focused on sound as a medium with the potential to generate alternative forms of communal experience in the midst of the pandemic. Titled *Free Jazz IV. Geomancers, Environments.* It is simultaneously an ecstatic and sobering survey of humanity's impact on the delicate ecologies of our planet.

In 2021 we had to forego our exhibition galleries and saw the departure of many committed staff. Today we find ourselves operating within a completely different spatial and institutional framework. In the wake of this momentous transition, the Centre is pivoting towards academic research, publications, and new series of educational programmes. Our commitment to support artistic research continues through residencies for local artists and the newly launched *SEA AiR – Studio Residencies for Southeast Asian Artists in the EU*, a pioneering programme funded by the European Union.

1

DIRECTOR'S WELCOME

Along with our stakeholders, Nanyang Technological University, the Singapore Economic Development Board, and the National Arts Council Singapore, my gratitude goes to Nicoletta Fiorucci Russo De Li Galli for her generous contribution to *Free Jazz IV. Geomancers*. I warmly thank the artists for their enthusiastic availability in this challenging period and for making compelling works that urge us to care about the future of the planet. My appreciation further extends to our collaborators: IHME Helsinki which originally commissioned the works of Katie Paterson and Jana Winderen; PUB Singapore's National Water Agency for welcoming Jana Winderen's installation on their stunning rooftop at Marina Barrage; and Appetite which generously share their expertise with Chu Hao Pei. Finally, I am sincerely grateful to our Centre's team, in particular Dr Anna Lovecchio and Magdalena Magiera, for delivering this fourth edition of *Free Jazz* and for serving our public with unrelenting commitment in these turbulent times.

With travel restrictions still in place and no end of the pandemic in sight, I hope that *Free Jazz IV. Geomancers* will allow you to connect with places near and far and enable all of us to work towards the creation of a more sustainable future.

Ute Meta Bauer, Founding Director, NTU CCA Singapore
and Professor, NTU School of Art Design and Media.

From its first iteration in 2013, *Free Jazz* has pushed boundaries and expanded upon pressing concerns of our times. *Free Jazz IV. Geomancers* continues this approach, featuring artworks ranging from virtual reality to video, performance, and sound as an exercise in planetary awareness. It is increasingly acknowledged that “humanity has become a telluric force”.¹ Yet, as the consequences of human-related environmental changes seep into our daily lives, we still often lack the tools to fully understand them. We believe that the artistic imagination can inspire us to rethink our relation to the environment, embrace our ancestral roots, and nurture a shared ecological intelligence. *Free Jazz IV. Geomancers* presents significant artistic practices from across the globe that are deeply invested in creating a collective environmental consciousness and that share an understanding of the world as a vulnerable, yet resilient, mesh of coexistences, correlations, and co-creations. As with geomancy, we like to think that these artworks can help us to read the signs that our planet is trying to send us and that they can inspire a stronger commitment to engender a sustainable future for life on Earth.

Since ancient times, many cultures have employed the art of geomancy—which literally means “foresight by earth”—to understand the subtle interdependent patterns that shape the universe. The roots of this *ars incerta* hark back to the Arab world, where it first became known as ‘ilm al-raml, “the science of the sand”. In this divinatory technique, lines made of random numbers of dots are ‘cast’ by the geomancer in the

NOTES FROM THE CURATORS

2

3

sand to produce a set of symbolic figures that are subsequently arranged in a tableau and interpreted to find answers to the queries that have been put forth. With each geomantic figure comprising of four rows and each row formed of either one or two dots, geomancy belongs to the vast family of divinatory methods that are premised on binary numeral systems, the most famous of which is arguably the *I Ching*, or *Book of Changes*. Although the techniques employed differ in range and scope, geomancy is also deeply akin to the Chinese tradition of *feng shui*: both understand the universe as a complex living entity made of energetic flows and interlocking patterns. They both convey cosmological worldviews that acknowledge the existence of planetary entanglements and their indispensable role in sustaining life on the planet. Coursing far and wide along trade and migration routes, geomantic lore germinated in countless variations to become one of the most widespread divinatory systems until it was cast aside when modern systems of thought based on scientific criteria rose to prominence.

1 Achille Mbembe, “Planetary Consciousness and the Possible Future of Culture”, online keynote lecture presented at the Prince Claus Fund’s 25th Anniversary Festival: 25 Years 25 Hours on 8 December 2021, <https://princeclausfund.org/keynote-achille-mbembe>

In the face of accelerating global conditions of environmental distress, increased rates of extinction, the continuing dispossession of indigenous communities, and the dispersal of ancestral knowledge, we have mobilised this outmoded epistemology as a poetic framework to reflect on the current state of the planet. How can we challenge the human-centred perspective that we have come to take for granted and disrupt the anthropocentric supremacy underpinning all too many ways in which we inhabit the world? How can we situate ourselves ‘otherwise’ within the spiralling intertwinement of progress and the exploitation of human and environmental resources? And what is the agency of artistic practices in cultivating new forms of environmental awareness?

Alongside scientists, environmental activists, enlightened policy makers and civil society members, contemporary artists are increasingly concerned with future prospects of ecological collapse and planetary survival. They address these issues through the language of art creating images, sounds, narratives, and experiences that allow us to establish affective and cognitive connections with the environment and partake in the planetary intelligence of the Earth. Stemming from NTU CCA Singapore’s ongoing engagement with the overarching subject of *Climates. Habitats. Environments.*, *Free Jazz IV. Geomancers* brings together a selection of creative practitioners who are distinctly alert to these urgencies. Their practices provide

context-specific insights into habitats and environments disrupted by unsustainable development and enact various forms of ‘environmental tuning’ that expand our ways of looking at the universe beyond the lens of scientific rationalism.

Conceived for the Singapore Art Week 2022, this programme consists of a film screening series, a virtual reality installation, a performance, a sound installation, and a participatory project. Some of the featured artworks zero in on signs of earthly demise, others indicate pathways of resilience and strategies for regeneration. All the works result from long-term research and extensive fieldwork and, when presented together, they engender a kaleidoscopic overview of the multitudinous forms of ecological entanglements.

With a shared focus on the phenomenology of endangered environments, the works of **Katie Paterson** and **Daniel Steegmann Mangrané** explore different kinds of sensorial engagements with forest ecologies. Based on a partly scientific, partly speculative investigation, Paterson’s performance *To Burn, Forest, Fire* condenses spatial distance and abysmal temporalities into an ephemeral olfactory experience that allows participants to encounter the scent of two forests, the first and the last forest on Earth. Making use of technological developments to explore new possibilities to represent and relate to the cosmos, *Phantom (kingdom of all the animals and all*

the beasts is my name) by Steegmann Mangrané transposes a fraction of the fast-disappearing Amazonian forest into an immersive virtual reality environment. The lush sylvan ecosystem is rendered spectral through mobile constellations of data points that subtly reconfigure the viewer's relation to reality.

Ecological disruptions within the largely urbanised context of Singapore surface in *earth, land, sky and sea as palimpsest*. Collaboratively created by **Zarina Muhammad** and **Zachary Chan**, the video performs a meandering meditation on the loss, but also the resilience, of ecological and spiritual realities confronted with the sprawl of modern infrastructures. A disturbance of natural patterns is also captured in *And A Great Sign Appeared*, a short video made with cell phone footage by **Robert Zhao Renhui**. Imbued with a sense of foreboding, it documents an unusual airborne event that punctuated the skyline of the sea-locked metropolis for a few days.

The brunt of sea level rise and profit-driven development on small island communities in the Philippines is captured by **Martha Atienza** in *Panangatan 11°09'53.3"N 123°42'40.5"E 2019-10-24 Thu 6:42 AM PST 1.29 meters High Tide, 2019-10-12 Sat 10:26 AM PST 1.40 meters High Tide*, an experimental video devoid of narrative and sound which lays bare the state of dilapidation and disrepair fishermen villages are struggling with due to anthropogenic changes.

Premised on relational connections and inclusive kinships with the other-than-human, indigenous perspectives can significantly contribute to re-orientate our understanding of the world in non-anthropocentric directions. The practice of the South Korean eco-feminist collective **Rice Brewing Sisters Club** seeks to activate collective processes to explore new social relations and environmental practices. Combining the performative, the playful, and the poetic, their video *Mountain Storytellers, Storytelling Mountains: A Tale Theatre* results from a process of co-creation whereby residents of a South Korean rural community and other non-human actors enact local folkloric tales that suggest alternative forms of interspecies co-existence. In the experimental documentary *The Teaching of the Hands*, **Carolina Caycedo** and **David de Rozas** also summon up the cosmological consciousness of indigenous people—here voiced by Juan Mancias, the Chairman of the Carrizo/Comecrudo Tribe of Texas—to counter a colonial approach to the land based on surveying techniques and extractivist plans. The extent to which different ecologies of knowledge produced by ethnic minorities may be threatened by economic development is also the subject of **Liu Chuang's** *Can Sound be Currency?*, a video that investigates the entanglement between humans, the environment, and the supernatural in a mountainous area of the Sichuan province in China.

Mind-bending narratives are deployed in the video works of **Pedro Neves Marques** and **Ursula Biemann** to spur the viewer's imagination beyond conventional understandings of the world around us. Revolving around the relations between human and non-human lifeforms, the works feature respectively an Android and an Aquanaut as main characters. Both create science-fictional frameworks wherein viewers find themselves navigating the moral complexity triggered by the blurring borders between the natural and the artificial (Neves Marques) or exploring the sonic intricacy of underwater soundscapes (Biemann).

Located off-site on the Green Roof at Marina Barrage is **Jana Winderen's** sound installation *Listening Through the Dead Zones*. Consisting of field recordings of underwater soundscapes in different seas around the world, the work awakens our sonic imagination to the rapidly expanding phenomenon of 'dead zones', areas where aquatic life is doomed by insufficient oxygen concentrations caused by human activity. Finally, taking place at a later date, *Tasting Sovereignty* is a participatory encounter developed by **Chu Hao Pei** in discussion with Appetite as part of the artist's ongoing research on the subject of seed sovereignty. Centred on native rice varieties from West Java, Indonesia, this encounter will engage the participants on different sensorial, affective, and cognitive levels to share and co-produce knowledge about the grains and reflect upon the delicate balance between alimentary survival and biodiversity preservation.

As the pandemic does not cease to unfold, it compels us to think beyond artificial borders and political divides. It signals that human societies are part of a larger, more-than-human tangle which encompasses humans and non-humans in a shifting set of interdependent relations. Straddling eco-poetics and ecocriticism, the contemporary geomancers convened by *Free Jazz IV. Geomancers* speak precisely about this ecological interconnectedness. They prompt new modes of attentiveness and they urge us to critically reconsider our relation to the planet. We are immensely thankful to the artists for allowing us to see the world in a different way through their work. It is our hope that their art practices can contribute to raise and deepen our environmental awareness and that this awareness will, in turn, lay the foundations for individual empowerment and collective agency as we participate in the creation of this planet's future.

Dr Anna Lovecchio and Magdalena Magiera
Curators, *Free Jazz IV. Geomancers*

MARTHA ATIENZA



(VIDEO)

6

The short cut of a mesmerizing 307-minute long video, Martha Atienza's work is a coastal circumnavigation of Panangatan, a small island off the shores of Bantayan Island, at the centre of the Philippines. Panangatan is the crucible of an ongoing dispute between local communities, profit-driven development, and the government's fluctuating environmental politics. With a steady tracking shot, the camera engages the landscape from a position of proximity following the line where land and water meet. The dense array of huts, houses, boats, and other infrastructure reveal the deep intertwinement between the islanders and the sea. Yet, the almost total absence of human activity and the notable state of abandonment and decay speak of the predicament faced by the coastal communities. The combined effect of sea level rise and private development is causing the eviction of the fishing communities from their traditional habitats as they are forced to move inland to make space for seaside resort destinations. Shot in black and white, the work relinquishes the luscious colours of the tropical island to convey the spectralisation of marginalised communities.

PANANGATAN 11°09'53.3"N 123°42'40.5"E 2019-10-24 THU 6:42 AM PST
1.29 METERS HIGH TIDE, 2019-10-12 SAT 10:26 AM PST
1.40 METERS HIGH TIDE
2019, HD video, no sound, 9 min

URSULA BIEMANN



(VIDEO)

7

Acoustic Ocean explores the underwater soundscape of the Lofoten Islands in Northern Norway bringing us closer to the acoustic life of this "insomniac territory" for long believed to be silent. In the film's narrative, the Aquanaut—a semi-fictional marine biologist interpreted by singer and environmental activist Sofia Jannok—performs the ritual placement of hydrophones, parabolic microphones, and other recording devices along the shore to sense the sonic expressions of multiform sea creatures. Turning to the land, she also reveals the effects of climatic shifts on the Sami people, a Northern Scandinavian indigenous community she belongs to. The work brings to the surface the density of signs and the meaningful vocalisations expressed by the inhabitants of the earth's liquid universe paving the way for new relations between human and non-human lifeforms.

ACOUSTIC OCEAN
2018, video, 4K, colour, sound, 16 min

CAROLINA CAYCEDO & DAVID DE ROZAS



(VIDEO)

The Teaching of the Hands is an experimental documentary that overwrites colonial cartographies and extractivist economies with the cosmological consciousness of indigenous people and the history of their suppression. Observational landscape views, archival footage, ancient imagery, and environmental wounds caused by infrastructural development are punctuated by re-enactments of gestures of colonial occupation. These visually compelling sequences are oriented by a narrative voiceover solely entrusted to Juan Mancias, Chairman of the Carrizo/Comecrudo Tribe of Texas. Wielding ownership over the storyline, Mancias brings forth the perspective of indigenous people. He asserts that the cosmological value of tribal epistemologies is based on a profound knowledge of the elements and a deep relationship to the environment. The film powerfully denounces the desecration of the land and the continuous struggle of the indigenous people against ongoing forms of erasure and exploitation.



THE TEACHING OF THE HANDS

2020, HD panoramic video, colour, surround sound, 47 min

CHU HAO PEI



(PARTICIPATORY PROJECT)

Tasting Sovereignty is a sensorial encounter with taste, history, and memory. This participatory session will revolve around specially prepared rice drinks created by Chu Hao Pei with native rice varieties from Indonesia. A dietary mainstay across Asia and Southeast Asia, the common grain is at the centre of the artist's interest in seed sovereignty. In collaboration with several agricultural workers in the region, he initiated a long-term interdisciplinary investigation of the socio-political aspects and affective implications related to the cultivation and consumption of rice. Working towards the creation of an "archive of taste", this encounter is meant to be a convivial platform for consumption, recollection, and discussion where participants will be engaged to share about their experience and memory of taste through a series of prompts.

This iteration of *Tasting Sovereignty* is developed in conversation with Appetite, a centre for culinary research in Singapore.



TASTING SOVEREIGNTY

2023, participatory project

LIU CHUANG



10

PEDRO NEVES MARQUES



11

(VIDEO)

(VIDEO)

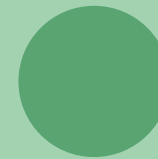
Since time immemorial, mountains have been regarded as sacred sites across different cultures and they have inspired a wealth of myths, rituals, and religions. In *Can Sound be Currency?*, the mountainous landscape of the Sichuan province resonates with sounds of diverse origin and nature: atmospheric and animal, human and artificial. The film's sonic landscape is composed to evoke the complex entanglement between humans and nature, the cosmological views and linguistic diversity of indigenous communities, and the evolving ways in which sounds express spiritual significance and shape interspecies relations. Set in a territory rich with ethnic minorities, the work also addresses the changes and losses endured by local communities in the face of fast-paced economic development.

Semente Exterminadora (Exterminator Seed) is a piece of speculative fiction that envisions a near future where human life unfolds among ecological disasters, transgenic cultivations, and androids. The narrative follows Capivara, an offshore oil rig worker who is evacuated back to Rio de Janeiro after an industrial accident, an oil spill which now threatens the Brazilian coast unbeknownst to the local population. After encountering YWY, a woman from the indigenous Guajajara nation, Capivara travels with her to Mato Grosso do Sul, her homeland, in search for employment in the extensive monoculture plantations. Against the backdrop of industrial agriculture, genetic colonialism, and shared prospects of infertility, the intimate interaction between the main characters engenders a queering of the borders between the natural and the artificial.



CAN SOUND BE CURRENCY?

2021, video, 2K, colour, stereo, 19 min-43 sec



SEMENTE EXTERMINADORA

2017, video, 2K, colour, sound, 28 min

KATIE PATERSON



12

(PERFORMANCE)

To Burn, Forest, Fire takes place as a series of incense burning ceremonies that awaken our sensorium and elicit an intimate, intuitive relation to the natural world confronting us with the sensorial richness of forest ecologies and the prospect of extinctions caused by humanity. Stemming from collaborations with scientists across different disciplines, the work speculates on the olfactory qualities of the first and last forest on our planet. The earliest forest is believed to have formed in present-day Cairo (New York State, United States) about 385 million years ago; whereas the last forest before environmental collapse is identified with the Yasuni Biosphere Reserve, in the Ecuadorian Amazon, an ecosystem threatened by rampant deforestation and unsustainable agricultural practices. Katie Paterson's interdisciplinary investigation resulted in the creation of incense sticks, blended by Japanese incense maker Shoyeido, that propagate the distinct fragrances of the two forests pushing our understanding of reality beyond the domain of the visible.

This project was originally initiated by IHME Helsinki, a contemporary art organisation in Finland that situates its activities in a dialogue between art and science.

TO BURN, FOREST, FIRE
2021, performance, 30 min approx.

RICE BREWING SISTERS CLUB



13

(VIDEO)

Realised in collaboration with local residents, the first experimental video of the collective Rice Brewing Sisters Club weaves together oral histories, folk tales, poems, and agricultural wisdom harvested in Deokgeo-ri, a small rural community in the north-eastern region of Gangwon (South Korea). The work is structured in seven short chapters, with each chapter featuring enactments where villagers, sacred trees, and ritual objects perform simple choreographies to illustrate stories and practices of coexistence and interrelatedness between humans, the natural environment, and an otherworld teeming with spiritual entities. Imbued with a playful and whimsical sense of the communal, *Cheopcheopdamdam Iyagigeuk / Mountain Storytellers, Storytelling Mountains: A Tale Theatre* *첩첩담담 뽕뽕談談 이야기극* offers an insight into alternative worldviews made of sustainable practices and ecological belief systems.

CHEOPCHEOPDAMDAM IYAGIGEUK
MOUNTAIN STORYTELLERS, STORYTELLING MOUNTAINS: A TALE THEATRE
첩첩담담 뽕뽕談談 이야기극
2020, HD-video, colour, sound, 15 min 37 sec

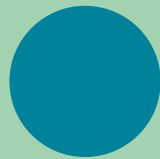
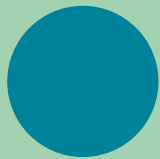
DANIEL STEEGMANN MANGRANÉ



(INSTALLATION)

14

An early experiment with virtual reality technologies, *Phantom (kingdom of all the animals and all the beasts is my name)* allows viewers to immerse themselves in the Brazilian Mata Atlântica rainforest, one of the fastest disappearing ecosystems today. Upon wearing the headset, the viewer is enraptured in the lush density of the forest. Foliage and plants, aerial and ground roots, intricate tree canopies and a thick understory dematerialise into a spectral environment made of point cloud renderings, complex constellations of greyscale dots that evolve in response to the viewer's movements. Since the human body is not translated in the digital rendering, viewers are likely to experience a paradoxical sense of disembodiment inside a space that can only be navigated through corporeal movement. In its performative aspect, *Phantom* also complicates conventional modes of spectatorship: with only a single headset available, the viewer becomes a subject of display for the other visitors.

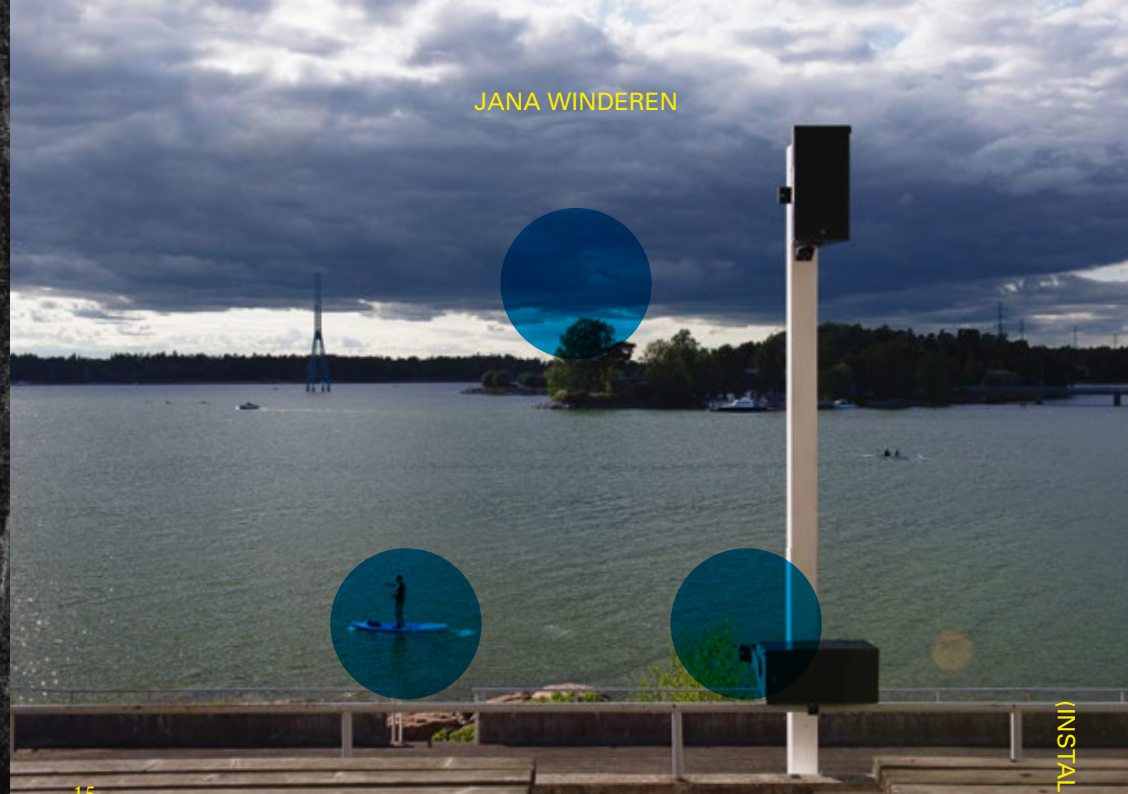


PHANTOM

(KINGDOM OF ALL THE ANIMALS AND ALL THE BEASTS IS MY NAME)

2014–2015, virtual reality headset, Unity 3D forest scan, motion capture technology, custom ceiling grid

JANA WINDEREN



(INSTALLATION)

15

'Dead zones' are water bodies that suffer from hypoxia, low oxygen concentrations in the water that make marine life unsustainable and are caused by algal overgrowths, a phenomenon related to an excess of nutrients in the water. The algae's bacterial decomposition is a high oxygen-consuming process that depletes the amount of oxygen available for other species to survive. Although dead zones can form spontaneously, scientists have observed the exponential increase in their number since the 1960s and remarked that there is a causal relation to polluting inputs produced by human activity. *Listening Through the Dead Zones* is a sonic contemplation over the disruptive impact of human activities on subaqueous environments. Sounds from Greenland's Arctic Ocean, Iceland, Norway and from the tropical waters around Thailand, the Caribbean Sea, and Panama have been recorded by the artist with hydrophones and composed in a richly layered sound installation. Audiences are invited to eavesdrop onto underwater soundscapes populated by various animal species that depend on sound to communicate, hunt, and orientate while shipping, oil extraction, military sonars, leisure boat traffic and other anthropogenic factors inflict acoustic distress on marine life.

This project was originally initiated by IHME Helsinki, a contemporary art organisation in Finland that situates its activities in a dialogue between art and science.

LISTENING THROUGH THE DEAD ZONES

2021, 2-channel sound installation, 22 min 54 sec, on loop

ZARINA MUHAMMAD & ZACHARY CHAN



16

ROBERT ZHAO RENHUI



17

(VIDEO)

(VIDEO)

Filmed in Singapore, *earth, land, sky and sea as palimpsest* is an invitation to cross thresholds and observe the unobservable: to see with our skin, hear with our feet, and feel our way above and beneath pathless paths. This poetic and multisensorial wandering is interspersed with historical forays into ways in which human activities unfold and affect the earth. Charting inclusive ecologies, the work subtly suggests that, while we are constantly distracted by rapid urban development, many trees are older than our buildings and spiritual landscapes find a way to survive within modern urban infrastructures.

earth, land, sky and sea as palimpsest is the first iteration of a namesake research project initiated by Zarina Muhammad and Zachary Chan that engages with environmental histories, extractive capitalist urbanisation, and archival fragments in order to redraw hegemonic cartographies and seek out a more-than-human understanding of our place in the world.

In ancient times, the observation of birds in flight was used in divinatory practices to decipher the present and foretell the future. *And A Great Sign Appeared* captures the sudden arrival of thousands of Asian openbill storks in Singapore from northern parts of Southeast Asia on 22 December 2019. The artist followed the birds' week-long futile and ultimately unsuccessful search for a suitable roosting site in the densely populated city-state. As we become increasingly aware that environmental changes and a drastic reduction of resources in their native lands are altering the behavioural patterns and migration routes of many species, the work invites us to ponder on the possible meanings of this unexpected occurrence and on the uncertain future that awaits the planet.

EARTH, LAND, SKY AND SEA AS PALIMPEST

2021, video, colour, sound, 17 min 37 sec

AND A GREAT SIGN APPEARED

2021, HD-video, sound, colour, 4 min 52 sec

The artistic practice of **Martha Atienza** (b. 1981, Philippines) documents and questions issues of environmental change, displacement, cultural loss, and socioeconomic disparities, often addressing the complex reality of Bantayan Island, the place of origin of her family. Strongly collaborative in nature, her artworks prompt a critical understanding of the impact of development on human and natural ecosystems through videos, immersive installations, and community engagement projects. They have been featured in numerous international exhibitions such as the Honolulu Biennial, United States (2019); Taipei Biennial, Taiwan (2018–19); and Mercosul Biennial, Brazil (2018). In 2017, Atienza was awarded the Balaise Art Prize at Art Basel. She was Artist-in-Residence at NTU CCA Singapore in 2018.

Grounded in a research-based practice and extended fieldwork in remote locations, **Ursula Biemann** (b. 1955, Switzerland) creates video essays and texts that investigate environmental interconnections across local and planetary contexts focusing especially on water and forest ecologies and extractivist practices. Since 2018, Biemann has been involved in co-creating an indigenous university in the Colombian Amazon for which she developed the online platform *Devenir Universidad*. Her works are regularly exhibited in museums and biennials worldwide and she received comprehensive solo exhibitions at MAMAC, Nice, France (2021); Broad Art Museum, Lansing, United States (2019); and Neuer Berliner Kunstverein, Germany (2013). She received the Prix Meret Oppenheim in 2009.

Carolina Caycedo (b. 1978, United Kingdom/United States) is a London-born Colombian multidisciplinary artist whose work addresses environmental and social issues through extensive fieldwork and the engagement of local communities. Contributing to the construction of collective environmental memories, her practice counters the repetition of violence against human and nonhuman entities. She is also actively involved in movements for territorial resistance, housing

BIOGRAPHIES

18

rights, and solidarity economies. Among her most recent solo shows are the ones at the Museum of Contemporary Art Chicago and at the Institute of Contemporary Art, Boston (both United States, 2020). Caycedo is the recipient of the newly launched U.S. Latinx Artist Fellowship 2021–2022 as well as of the inaugural 2020–2022 Borderlands Fellowship.

Zachary Chan (b.1990, Singapore) is a graphic designer and the co-founder of the design collective *crop.sg*. He is also a sound designer and an occasional composer and musician. As a musician, he has performed with The Observatory, the Bhaskar's Arts Academy, Zarina Muhammad, Tini Aliman, and Singa Nglaras Gamelan Ensemble. As a composer, he has participated in the Singapore Night Festival (2019) and in the first International Gamelan Festival, Surakarta, Indonesia (2018).

Chu Hao Pei (b.1990, Singapore) is a visual artist whose practice explores our shifting physical, sociological, and emotional connections with natural and urban landscapes. His works shed light on the overlooked and the accidental by interweaving the processes of engagement, documentation, and research to examine the complexities of environmental and cultural loss (or resurgence) shaped by political, economic, and social factors. His works have been shown at Jim Thompson Art Center, Bangkok, Thailand; Taipei Fine Arts Museum, Taiwan; The Substation, Singapore (all 2021); and Sa Sa Art Projects, Phnom Penh, Cambodia (2019, 2017). He was selected for the pilot Community & Education Residency of the Singapore Art Museum in 2021 and for the inaugural National Arts Council Singapore-Cemeteri Institute for Art and Society Residency in 2019.

Working across sculpture, video, performance, and installation, **Liu Chuang** (b. 1978, China) is a keen interpreter of the social, economic, and environmental implications of globalization in contemporary China. Oriented by a critical and poetic sensibility, his practice engages manifold realities charting

the systemic structures that underlie people's everyday experience of modernity in a rapidly evolving society. His work has been exhibited at venues such as Museum of Contemporary Art, Tokyo, Japan (2020); Guangdong Times Museum, Guangzhou, China (2019); Centre Pompidou, Paris, France (2019), and K11 Art Foundation, Hong Kong (2018).

Influenced by feminist and queer theories of science, the work of **Pedro Neves Marques** (b. Portugal, 1984) focuses on the politics of nature, technology, and gender. Spanning filmmaking, installation, editing, and writing, their oeuvre questions normative identities and speculates on the future of the natural world through the lens of non-Western cosmologies and scientific theories. In recent years, they have had solo presentations at CA2M in Madrid, CaixaForum Barcelona, Spain, (2021); High Line, New York, United States (2020); and Castello di Rivoli, Turin, Italy (2019) and their films have circulated at film festivals worldwide. Pedro Neves Marques will represent Portugal at the upcoming Venice Biennale 2022.

The projects of **Katie Paterson** (b. 1981, Scotland) consider our place on Earth in the context of geological time and change. Her artworks make use of sophisticated technologies and specialist expertise to stage intimate, poetic, and philosophical engagements between people and their natural environment. Combining a Romantic sensibility with a research-based approach, conceptual rigour and minimalist presentation, her work collapses the distance between the viewer, the edges of time, and the cosmos. Her solo exhibitions were presented at NYLO The Living Art Museum, Reykjavik, Iceland (2021); The Scottish National Gallery of Modern Art (2020); and the Utah Museum of Modern Art, Salt Lake City, United States (2017). *To Burn, Forest, Fire* is a IHME Helsinki Commission 2021.

Currently comprising Hyemin Son, Aletheia Hyun-Jin Shin, and Soyeon Ryu, **Rice Brewing Sisters Club (RSBC)** is a collective established in 2018 around the members' crossing interests in

19

experimenting with the processes of 'social fermentation' as an artistic form. With a participatory practice encompassing visual arts, performance, creative writing, oral history, ecological thinking, and auntie wisdoms, RSBC seek to build sustainable relationships and synergetic networks to co-create shared visions for the future.

David de Rozas (b. 1979, Spain/United States) is a multidisciplinary artist, filmmaker, and educator. Merging experimental documentary and contemporary art forms, his practice explores the frictions between history and memory, revisiting the history of colonization and the tensions inherent in processes of decolonization. His films have been screened in international film festivals such as *Visions du Réel*; *True/False*; *Sheffield DocFest*; and *Kassel DocFest* (all 2018). His international awards include the Jury Award for Best Short Documentary at the Full Frame Documentary Film Festival 2019 and the Best Experimental Film Award at the Smithsonian African American Film Festival 2018. Rozas is the recipient of the 2020 VIA Art Fund Artist Grant. In 2021, he was Artist in Residence at Headlands Center for the Arts in San Francisco.

Working between Brazil and Spain, **Daniel Steegmann Mangrané** (b. 1977, Spain) has developed a body of work that reflects his concerns with conceptual and phenomenological approaches to our experience of the world. Increasingly interested in the complex dynamics of natural ecosystems, Steegmann Mangrané experiments with different media and formats to trigger encounters between the morphology of natural structures and the abstraction of geometric patterns. Recent solo shows were held at Kunsthalle Münster, Germany (2020) and Pirelli HangarBicocca, Milan, Italy (2019). His work has been also featured at group shows such as Liverpool Biennial, United Kingdom (2021); Taipei Biennial, Taiwan (2020); and Museum of Contemporary Art, Chicago, United States (2018) among many others.

The practice of **Jana Winderen** (b. 1965, Norway) engages sonic ecosystems which are hard for humans to access, both physically and aurally, because they exist deep under water, in remote areas, or in frequency ranges inaudible to the human ear. Her activities include site-specific and spatial audio installations and concerts, which have been exhibited and performed internationally in public spaces and institutions including Kunstneres Hus, Oslo, Norway (2019); Thailand Art Biennale, Krabi (2018); TBA21 Academy, Vienna, Austria (2017); and MoMA, New York, United States (2013). *Listening Through the Dead Zones* is an IHME Helsinki Commission 2020.

Zarina Muhammad (b. 1982, Singapore) is an artist, educator, and researcher whose practice is deeply entwined with a critical re-examination of oral histories, ethnographic literature, and historiographic accounts of Southeast Asia. Working at the intersection of performance, installation, text, ritual, sound, and moving image, she is interested in the contexts where myth-making, haunted historiographies, multi-species entanglements grow and develop. She has presented her performances and installations at venues such as Singapore Art Museum (2019); Museum of Contemporary Art Taipei, Taiwan (2019); and Indonesia Contemporary Art Network, Yogyakarta (2018). She was an Artist-in-Residence at NTU CCA Singapore in 2019.

Robert Zhao Renhui (b. 1983, Singapore) is a multi-disciplinary artist and the founder of The Institute of Critical Zoologists. Focussing on the human relationship with nature, his artistic practice challenges accepted parameters of objectivity and scientific modes of classifications, exploring the complexity of ecological entanglements and the far-reaching repercussions of human interventions. His work has been exhibited in international exhibitions such as the Busan Biennale, South Korea (2020); 6th Singapore Biennale (2019–20); and 9th Asia Pacific Triennial of Contemporary Art, Brisbane, Australia (2018–19), among many others. His *Final Report of the Christmas Island Expert Working Group* was presented at NTU CCA Singapore in 2018. He was Artist-in-Residence at NTU CCA Singapore in 2017–18.

Martha Atienza

Panangatan 11°09'53.3"N 123°42'40.5"E 2019-10-24
Thu 6:42 AM PST 1.29 meters High Tide, 2019-10-12
Sat 10:26 AM PST 1.40 meters High Tide, 2019
single-channel HD video, no sound, 9 min,
video still
Courtesy the artist and SILVERLENS

Ursula Biemann

Acoustic Ocean, 2018
video, 4K, colour, sound, 18 min, video still
Courtesy the artist

Carolina Caycedo and David de Rozas

The Teaching of the Hands, 2020
HD panoramic video, colour, surround sound,
47 min, film still (detail)
Courtesy the artists

Chu Hao Pei

Tasting Sovereignty, 2021
Participatory project developed in conversation
with Appetite
Photo: From the image collection of the
International Rice Research Institute (IRRI).

Rice Brewing Sisters Club

Cheopcheopdamdam Iyagigeuk / Mountain
Storytellers, Storytelling Mountains: A Tale
Theatre 첩첩담담 疊疊談談 이야기극, 2020
HD video, colour, sound, 15 min 37 sec, video still
Courtesy the artists

Daniel Steegmann Mangrané

Phantom (kingdom of all the animals and all the
beasts is my name), 2014–2015
Virtual reality headset, Unity 3D forest scan,
motion capture technology, custom ceiling grid,
image of virtual reality environment, photo of
VR environment
Developed by ScanLAB Projects, London
Courtesy the artist; Esther Schipper, Berlin;
and Mendes Wood DM, São Paulo

Jana Winderen

Listening Through the Dead Zones, 2021
14-channel audio work, installation view at the
rowing stadium in Helsinki, 2021.
Originally created in collaboration with Tony
Myatt for the IHME Helsinki Commission 2020.
Photo: Veikko Somerpuro. Courtesy the artist

Available under Public License at <https://www.flickr.com/photos/ricephotos/29351125283/in/album-72157674485288295/>

Liu Chuang

Can Sound be Currency?, 2021
video, 2K, colour, stereo, 19 min 43 sec,
video still
Courtesy the artist and Antenna Space

Pedro Neves Marques

Semente Exterminadora (Exterminator Seed), 2017
video, 2K, colour, sound, 28 min, video still,
Brazilian Portuguese with English subtitles.
Courtesy the artist; Agencia da Curta Metragem;
and Galleria Umberto di Marino

Katie Paterson

To Burn, Forest, Fire, 2021
Performance, incense.
IHME Helsinki Commission 2021
Photo: Veikko Somerpuro. Courtesy the artist

Zarina Muhammad and Zachary Chan

earth, land, sky and sea as palimpsest, 2021
video, colour, sound, 17 min 37 sec, video still
Courtesy the artists

Robert Zhao Renhui

And A Great Sign Appeared, 2021
HD video, sound, colour, 4 min 52 sec, video still
Courtesy the artist

EXHIBITION INFORMATION

KATIE PATERSON

To Burn, Forest, Fire

2021, performance

Performance schedule: 14, 15, 18, 22, and 23 January, 6.30 – 7.00pm
Block 37 Malan Road, #01-04, Gillman Barracks

Entrance is on a first-come first-served basis up to the capacity allowed by the prevailing social distancing measures. Audience to arrive at least 15 minutes before the performance starts. Please note that the performance entails the burning of incense inside an indoor space.

DANIEL STEEGMANN MANGRANÉ

Phantom (kingdom of all the animals and all the beasts is my name)

2014–2015, VR installation

Tuesday to Sunday, 12.00 – 7.00pm

Fridays, 12.00 – 9.00pm

Block 38 Malan Road, #01-07, Gillman Barracks

JANA WINDEREN

Listening Through the Dead Zones

2021, sound installation, 22 min 54 sec, on loop

Monday to Thursday: 8.00am to 9.00pm (last entry 8.00pm)

Fridays to Sundays: 8.00am to 10.00pm (last entry 9.00pm)

Green Roof, Marina Barrage, 8 Marina Gardens Drive, Singapore 018951

The sound installation is located on the Green Roof at Marina Barrage, above the Sustainable Singapore Gallery, accessible either via the walking ramp or the elevator. Once on the rooftop, visitors will find the work in the proximity of the glass house, on the southern edge of the rooftop. Visitors are encouraged to take the time to pause and experience *Listening Through the Dead Zones* while facing the open sea.

CHU HAO PEI

Tasting Sovereignty

This encounter will take place in March 2022 at Appetite

72A Amoy Street, Singapore 069891

For date, time, and registration please email: ntuccaeducation@ntu.edu.sg

SCREENING PROGRAMME

Friday, 14 and 21 January 2022

12.00 – 9.00pm

Session I: 12.00 – 2.45pm

Session II: 3.00 – 5.45pm

Session III: 6.00 – 8.45pm

Tuesday to Sunday, 15 – 23 January 2022

12.00 – 7.00pm

Session I: 12.00 – 3.15pm (intermission: 1.30 – 2.00pm)

Session II 3.45 – 7.00pm (intermission: 5.15 – 5.45pm)

Block 38 Malan Road, #01-06, Gillman Barracks

Films will be screened in the order as below during each session.

MARTHA ATIENZA

Panangatan 11°09'53.3"N 123°42'40.5"E 2019-10-24, 9 min

ZARINA MUHAMMAD AND ZACHARY CHAN

earth, land, sky and sea as palimpsest, 17 min 37 sec

RICE BREWING SISTERS CLUB

Mountain Storytellers, Storytelling Mountains: A Tale Theatre, 15 min 37 sec

CAROLINA CAYCEDO AND DAVID DE ROZAS

The Teaching of the Hands, 47 min

PEDRO NEVES MARQUES

Semente Exterminadora (Exterminator Seed), 28 min

URSULA BIEMANN

Acoustic Ocean, 18 min

LIU CHUANG

Can Sound be Currency?, 19 min 43 sec

ROBERT ZHAO RENHUI

And A Great Sign Appeared, 4 min 52 sec

Curators

Dr Anna Lovecchio and Magdalena Magiera

Programmes Coordinator

Kristine Tan

Operations

Arabelle Zhuang

Communication

Cheryl Ho

Collaterals

mono.studio

Technical Installation

SPACElogic

Alvin Chai

FREE JAZZ IV. GEOMANCERS

14-23 January 2022

24

Acknowledgments

NTU CCA Singapore is profoundly grateful to the artists for entrusting us with their works. The Centre also wishes to thank the National Arts Council Singapore and Nicoletta Fiorucci Russo De Li Galli for their generous support, as well as our collaborators Appetite, IHME Helsinki, and PUB Singapore's National Water Agency at Marina Barrage for supporting the presentation of the artworks by Chu Hao Pei, Katie Paterson, and Jana Winderen.

In collaboration with



APPETITE



Part of



Supported by



Ursula Biemann, *Acoustic Ocean*, 2018

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26

27

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NTU CENTRE FOR CONTEMPORARY ART SINGAPORE

A leading international art institution, NTU CCA Singapore is a platform, host, and partner creating and driven by dynamic thinking in its three-fold constellation: **RESEARCH AND ACADEMIC EDUCATION**; **RESIDENCIES PROGRAMME**; and **EXHIBITIONS**. A national research centre for contemporary art of Nanyang Technological University, the Centre focuses on *Spaces of the Curatorial*. It brings forth innovative and experimental forms of emergent artistic and curatorial practices that intersect the present and histories of contemporary art embedded in social-political spheres with other fields of knowledge.

SPACES OF THE CURATORIAL

The Centre seeks to engage the potential of “curating” and its expanded field. What are the infrastructures and modes of presenting and discussing artistic and cultural production in diverse cultural settings and in particular throughout Southeast Asia’s vastly changing societies?

ABOUT NANYANG TECHNOLOGICAL UNIVERSITY

A research-intensive public university, NTU has 33,000 undergraduate and postgraduate students in the colleges of Engineering, Business, Science, and Humanities, Arts and Social Sciences, and its Graduate College. NTU’s campus is frequently listed among the top 15 most beautiful university campuses in the world and has 57 Green Mark-certified (equivalent to LEED-certified) buildings. Besides its 200-ha lush green, residential campus in western Singapore, NTU has a second campus in the heart of Novena, Singapore’s medical district.

ABOUT SINGAPORE ART WEEK

As Singapore’s signature visual arts season, Singapore Art Week (SAW) represents the unity and pride of a diverse and vibrant arts community. In its 10th edition, SAW 2022 will be a celebration of the Singapore visual arts in its decade of growth - in the practices of Singapore artists, in the formats of presentation and in the spaces these will inhabit. SAW 2022 will run from 14 January to 23 January 2022, with over 130 events with art across the island and online, featuring new works, transnational collaborations, and virtual art experience. Audiences all over the world can access and discover the exciting art in Singapore’s arts and cultural institutions and beyond, or engage in enriching discussions, talks, public art walks and tours. A catalyst of creativity, SAW 2022 continues to be a spotlight, gathering and launchpad for the arts community in Singapore. SAW 2022 is a joint initiative by the National Arts Council (NAC) and the Singapore Tourism Board (STB).




Robert Zhao Renhui, *And A Great Sign Appeared*, 2021

Free admission unless otherwise stated.

ntu.ccasingapore.org

 [ntu.ccasingapore](https://www.facebook.com/ntu.ccasingapore)

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In light of COVID-19, we have implemented safety measures to ensure the safety of our staff and visitors. For advisories from the Ministry of Health, please visit www.moh.gov.sg



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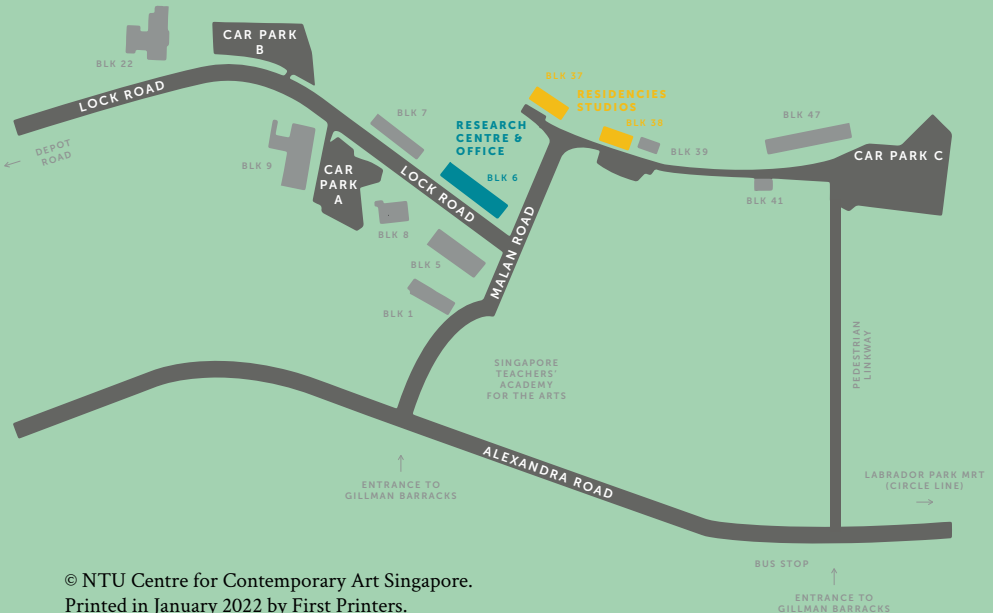
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