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Free admission

Year's Day and Chinese New Year Extended hours during Singapore Art Week: Fridays, 22 & 29 January 2021, 12.00 - 9.00pm Open on Public Holidays including Christmas, New mq00.7 - 00.21 : nu2 - suTExhibition Hours

VISITOR INFORMATION

ART SINGAPORE

NTU CENTRE FOR CONTEMPORARY



WALKS.

22 January – 28 March 2021

NANYANG TECHNOLOGICAL UNIVERSITY

Arahmaiani in collaboration with Jimmy Ong Flag Project 2006 – 2021



Arahmaiani's practice is anchored within communities with the goal of studying and developing collective creativity, to find alternative, innovative and creative solutions to problems communities are facing hese days. By implementing an "open art system" through an inter-disciplinary approach, Arahmaiani open invitation is to overcome rigid discourses and establish new value systems. When in Yogyakarta, she stays often with Jimmy Ong, with whom she shares an interest in dealing with issues of culture, environment and social-political conflicts. An artist who left Singapore 30 years ago, Jimmy found himself back in Singapore during the COVID-19 pandemic, where he attempted a community project vith migrant workers under quarantine. Together they ntend to hold dialogues and discussions to identify ssues and concerns important to such communities in Singapore including permaculture, urban farming, and food security while exploring the creative

nterconnections of culture, music, and botany.



2021



n this current state where borders are closed and physical gatherings not recommended, social media and emailing have turned into a tool for us to communicate and interface with each other. #soundcards is an attempt to build an exchange of sonic memories and audio time-stamps like a postcard but by utilizing sound instead of visuality as a key medium. Will this interaction using a different sensibility change the way we perceive places and spaces?

Director's Welcome

It is a new decade, a new year, and a new phase for Singapore as we continue to ease out of our mandated restrictions on movement and enter Phase 3 of the Circuit Breaker. 2021 will also be a landmark year for us at the NTU Centre for Contemporary Art Singapore, as we transition away from our beloved public home in Block 43 with our flexible configuration developed by American artist and curator Fareed Armaly: Exhibition Hall, The Lab, The Single Screen, and our tiniest space, The Vitrine. We will continue as a research centre focusing on publications, residencies on site and abroad for artists and curators, and we will also stay active with public programmes.

> We will continue our inquiry into all forms of artistic expression, including those that do not or cannot take place in a traditional gallery space. In October 2013, we inaugurated the Exhibition Hall with Free Jazz, exploring the many possibilities of curatorial practice and inquiry through collaboration and experimentation. It is particularly fitting to close out conclude our time at Block 43 with the latest, but surely not last, iteration of this series that takes its cue from the masterfully improvisatory genre of free jazz.

Free Jazz III has unfolded in multiple parts beginning last October. Our collaboration with Liquid Architecture's Machine Listening, a curriculum began with their online sessions convened for the experimental music and sound festival Unsound 2020 in Krakow, Poland. We have been presenting artist Cheong Kah Kit's curatorial project Under the Skin, hosted on our web site since December as the Centre's contribution to the Singapore-wide initiative Proposals for Novel Ways of Being, initiated and supported by the National Gallery Singapore and Singapore Art Museum. In both instances, we explore meaningful ways to use technology and online platforms to bring people together. Sound. Walks., curated by our own team, offers a different way to experience art through aural

only as sound works that the public can access on demand through their own devices, that accompany our audience on walks outdoors, in more urban settings as well as in natural environments. Free Jazz III. Sound. Walks. in itself attests to the idea that a one-to-one art experience is possible while being socially distanced. Highlighting the Centre's interest in multifarious forms of artistic expression including the sonic, we are proud to feature so many female "voices" in Free Jazz III. Sound. Walks. This project also puts an emphasis on collaborative work, showing transdisciplinarity in the arts at its best while showcasing many Singaporean cultural practitioners in an unconventional way. To be resilient, innovative. and forward looking means seeing challenges as opportunities. We invite you to bring your earphones, wear your water-proof walking shoes, and find ways to engage with the world that unfolds through Free Jazz III. Sound. Walks.

and performative commissions, many of which exist

Along with the entire team at NTU CCA Singapore, I would like to thank the many artists and collaborators, visitors, supporters, and last but not least our stakeholders, NTU, the Economic Development Board, and the National Arts Council who have made our programmes possible since the Centre's inauguration in 2013. We are excited and look forward to creating our future together.

Ute Meta Bauer Founding Director, NTU Centre for Contemporary Art Singapore Professor, School of Art, Design, and Media, NTU



Tini Aliman, Exiting-Traversing-Disembark, 2020–2021, St. John Island, Singapore.
Commissioned by NTU CCA Singapore for Free Jazz III. Sound. Walks. Courtesy the

Notes from the Curators

Free Jazz III was originally envisioned as a series of performative events that would make use of a gallery space while pushing its boundaries, as had been the case in Free Jazz (2013) and Stagings. Soundings. Readings. Free Jazz II (2018). Then came the COVID-19 pandemic in early 2020, and in Singapore, the Circuit Breaker. Schools, offices, and venues for art and recreation were shuttered, and people had to stay home. Productivity and socialising found a way in this "new normal," although for many, their circuits were overloaded, and the world seemed more online than ever. Our vocabularies and behaviours evolved to accommodate new regulations: stay-home-notice, safe-distancing, lockdown, contact tracing. It made us think even more about our closest communities as well as those who are the most vulnerable in times of crisis and economic uncertainty.

> It became clear and very important to us that in this at a physical distance, that Free Jazz III reflects upon methods for revival. Rather than occupying a physical gallery space, the project offers different ways for artists and communities to continue sharing and connecting with one another. We discussed engaging with works which are embodied artists' acts that are also enacted in by and through the audience. Works which in their simplicity, sensuality and ephemerality, become both corporeal experiences and opportunities for reflection.

Walks and aesthetic interventions of body and mind have had an important presence in the practice and history of contemporary art. The Singaporean pioneer performance artist Lee Wen, who was involved in the first iteration of Free Jazz, was someone we looked towards when thinking about Free Jazz III. Sound. Walks. The strong connectedness to his immediate community and his artistic vocabulary and techniques that encompassed ephemeral, process-focused, forwardthinking, and socially-informed practices set a tone

Tini Aliman Exiting-Traversing-Disembark



Exiting-Traversing-Disembark is a meditation and eflection on what it might mean to move from one point to another, to cross waters. Visualising the sea as 'ground' as a departure point, this soundwalk gives attention to the multiple trajectories in which we perceive what it means to travel or traverse through space, especially against the constraints of the present times. On an island city state like Singapore with its high rise concretised built environment, it is easy to forget we are surrounded by water and connected to the archipelagic. How can we be more attentive to the soundscape of these journeys where we cross water, whether that crossing is figurative, imaginative, speculative or actual? This soundwalk will be presented in three parts with three points of departure and ways of traversing paths that sometimes may not have points of return.

2021

Ana Prvački in collaboration with Joyce Bee Tuan Koh and Galina Mihaleva Mouthful (masked duet)



Let us return power and agency to the mouth and voice while still protecting ourselves and others. Let us express our emotions freely into the air that we all share. The Mouthful mask is both conceptual and practical. It exposes the breath and gives us an earful and eyeful of air. Mouthful projects a new sound which follows the guidelines of our time while it overcomes and embraces the obstacles we face with poetry and humour. -Ana Prvački, December 2020, Berlin

Mouthful is conceived by Ana Prvački, produced and manifested by Galina Mihaleva and activated by Regir lalleh and Zerlina Tan with original music by Joyce Bee Tuan Koh. A transdisciplinary, collaborative work, *Mouthful* is realised with two performative activations and as an installation. nd sound work in The Vitrine at NTU CCA Singapore, Block I3 Malan Road. See the opposite page for more on The Vitrin



for our thinking. Singaporean multidisciplinary artist Amanda Heng was another point of reference. Her iconic performance Let's Walk (1999) draws upon the act of walking and how the body is impacted by its social and cultural environments.

> Also on our minds was Surinamese-Dutch artist Stanley Brouwn, who explored everyday walking (his, and the walks of others) as the basis of his practice in the early 1960s: "Each metre and millimetre I walk possesses its own identity," he explained once. "My work brings a new meaning to the concept of distance." On the other end of the spectrum, Marina Abramović and Ulay planned and enacted *The* Lovers, their epic walk of the Great Wall from 1983-1988. In the early 1980s, Taiwanese artist Tehching Hsieh committed to yearlong durational pieces where he used his body and its performativity to search for the values of being, as a form of resistance against rigid institutions. The Situationist International movement embraced the interconnectedness of walking, place, and attention in the practice of the dérive – going on a journey through a landscape, letting go, and being taken in uplanned directions by one's surroundings and what one encounters. These works took on new meaning for us while experiencing the lockdown of 2020, when walking outdoors became a way of staying sane.

In this series of projects, sound lays the groundwork to reconnect to our bodily sensations and experience togetherness through hearing, touching, and seeing. Cooperation and collaboration are key elements, drawing on the talents of friends and collaborators, finding ways of working remotely or in other unnatural circumstances. We are grateful to be able to work with likeminded artists, musicians, writers, and poets, who break out of the white cube and engage with cultural, environmental, and political topics by taking us on a sensorial journey. Rethinking what an institution exhibition can be, by using our senses instead of following prescribed templates, we "feel" instead of "see" and are asked to question the unquestionable. How to feel together without being together? Musician Cheryl Ong sends a #soundcard to a friend, sharing recorded sound memories from Singapore and

Christa Donner and Andrew S. Yang Listening Through the Landscape



Step outside and let's take a walk. In Listening Through the Landscape, Christa Donner and Andrew S. Yang present short, guided audio walks that explore the nature of time and the ecology of Singapore through trees, soil, and water. Combining narration with environmental sounds collected during the 2020 Circuit Breaker period, Donner and Yang transform everyday spaces into multisensory ourneys. Narrated by Alexis Chen (Singapore).

You can access this program using your own smartphone and headphones, on your own schedule. Visit Gillman Barracks to find QR codes that will activate the walks, or use the links here to experience your own neighbourhood in a new way.



istening Through the Landscape began while Donner and ang were inaugural Artists-in-Residence at Yale-NUS Colleg nd appears in Free Jazz III. Sound. Walks. with support from e-NUS Dean of Faculty.

Reetu Sattar Harano Sur (Lost Tune) 2018



Reetu Sattar, Harano Sur (Lost Tune), 2018, video, 5.1 surround sound, colour, 13 min 58 sec.
Co-commissioned by Samdani Art Foundation and the Liverpool Biennial in association with the New North New South

The sound of the harmonium is tightly woven into the nistory and culture of Bangladesh, but for artist Reet Sattar, it is not just an instrument. In her performance piece Harano Sur (Lost Tune), she uses it as a way to explore the violence and social upheaval which has affected her home country in recent years. A film documentation of a performance involving a physical structure, 33 musicians and 29 harmoniums with 4 shehnais, Harano Sur (Lost Tune) connects observations of losses to completely ambiguous mental states, consciously manifesting a collective eeling of powerlessness amidst deteriorating sociopolitical conditions that are slowly decaying.

Harano Sur (Lost Tune) was was co-commissioned by Bamdani Art Foundation and the Liverpool Biennial n association with the New North New South and the archaeology of the Final Decade.

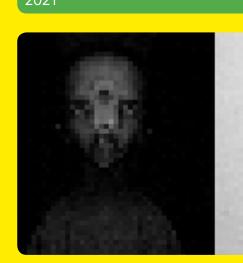
elsewhere – the familiar sound of monsoon rain, the ever-present construction site, the fan in the room. Why do we need images when sound can say so much?

> Online, sound works by **Tini Aliman**, **Christa Donner** and Andrew S Yang, and anGie seah explore the rich aural environment of Singapore including the aquapelagic realm, microcosms of trees and soil, and acoustic possibilities of a historical kiln activated by percussive vocal emotional expressions, respectively. Vivian Wang's sound work addresses psychological geography, presenting a set of suggested activities as a "manual of self-therapy" to directly address the need for creative practices as an antidote to COVIDera mental and emotional strain. **Arahmaiani**, in collaboration with **Jimmy Ong**, explores how to build community and spiritual connectedness to our natural environment with a participatory sound project inspired by and offered to plants. All of these sound works are envisioned to be portable, to accompany our audience in familiar locations or new places as part of an intentional walk.

distance and absence. Melting Gallery (2019, 2021) by Diana Lelonek in collaboration with Denim Szram is installed just outside the main doors of NTU CCA Singapore – a surreal sonic mash-up of the sounds of melting Alpine glaciers and the birds, insects, and urban noises of tropical Singapore. Inside, in The Vitrine, visitors can see and hear evidence of the performative activations of **Ana Prvački**'s *Mouthful* (masked duet) (2021), a collaboration with designer Galina Mihaleva and composer Joyce Bee Tuan **Koh** – the breathy exchange of two singers while wearing masks crafted from silk and silicone that flutter with each vocalisation.

> A one-night-only screening of **Reetu Sattar**'s Harano Sur (Lost Tune) (2018) serves as an immersive sound experience and documentation of prolonged droning notes performed by harmonium and shehnai players. Trouble with Harmony is a collaborative text and sound activation by **bani** haykal in collaboration with writer and critic Lee **Weng Choy**. These two works provide performative

bani haykal in collaboration with Lee Weng Choy Trouble with Harmony



haykal and Lee Weng Choy, *Trouble With Harmony*, 2021. missioned by NTU CCA Singapore for Free Jazz III. Sound. Walks. Courtesy the artist.

wo participants from the original programme are back for the 3rd Edition, to collaborate on a project they're calling, "Trouble with Harmony". It's not an attempt to articulate the trouble with harmony. Neither to analyse, for instance, the predominant but problematic discourses about political, cultural or racial harmony in a multifarious society like Singapore. Rather, an invitation to play—to play with. Donna Haraway reminds us that the etymology of "trouble" is the French verb "to stir up", "to make cloudy" or "to disturb". Perhaps our role here is to "sit in" and find how these instances of harmonies demand us to think deeply about our present—where we are. Trouble with harmony is a proposition to think about trouble alongside thinking about harmony. Shifting the shapes of our thinking, and our listening. Exploring a polyphony of themes, topics and tropes. But perhaps this is saying both too much and not enough.



2021

anGie seah Empathic Voices



anGie seah, *Empathic Voic*es, 2021, sound. Commissioned by NTU CCA Singapore for *Free Jazz III. Sound. Walks.* Courtesy the artist.

brick-built kilns in Asia. When there is no firing, it is left empty and unused. seah's aim is to investigate the materiality of clay by re-purposing the dragon kiln as a sound recording space, revisiting the historical site and exploring its acoustics by activating the space with vocal experimentation. With the human voice as its main focus, this project embeds vocal emotional expressions of the prosodic features of speech, as well as vocalisations with no linguistic content – hums, sobs, laughter, wailing, and gibbering. With the involvement of the migrant worker community, which has been restricted the most during the pandemic, the kiln no longer feels hollow, being filled instead with a spirit of collectivism. The spectral and uncanny qualities of place are amplified through voice and sound manipulation of fired clay objects.

Singapore's Dragon Kiln is one of the few remaining

bookends to Free Jazz III. Sound. Walks., each

exploring sonic and social harmony.

In a well-known conversation between musician Ornette Colemen and philosopher Jacques Derrida, Coleman noted the democratic communication inherent in the improvisatory nature of free jazz. "[T]he idea is that two or three people can have a conversation with sounds, without trying to dominate or lead it... In improvised music I think the musicians are trying to reassemble an emotional or intellectual puzzle in which the instruments give the tone." 1 From Derrida's point of view, jazz presents us with, "a future which does not allow itself to be modalised or modified into the form of the present, which allows itself neither to be fore-seen nor programmed; it is thus ... the opening to freedom, responsibility, decision, ethics and politics [while it is] ... also the experience of the impossible ..." 2

> The works assembled under the umbrella of *Free* Jazz III. Sound. Walks. each navigate these same terrains – finding common ground across disciplines emotional and intellectual puzzles created by the remarkable circumstances of our times. We offer our profound thanks to the artists who have worked with us, both remotely and in person, to look toward the future and create something new during this time of uncertainty and unease. Focusing on bringing people together to reconnect with nature and each other, these new or newly sited works each draw our attention to the sonic realm and the simple act of walking as a means of moving forward.

Magdalena Magiera and Dr Karin Oen Curators, Free Jazz III. Sound. Walks.

¹ Ornette Colemen, in Timothy S. Murphy; "The Other's Language: Jacques Derrida Interviews Ornette Coleman, 23 June 1997," Genre 1 June 2004; 37 (2): 319-329. doi: https:// doi.org/10.1215/00166928-37-2-319

² Derrida, Jacques. (1992). "Afterwards or, at least, less than a letter about a letter less." In N. Royle (Ed.), Afterwords (pp. 197-203). Tampere, Finland: Outside Books.

Diana Lelonek and Denim Szram Melting Gallery 2019, 2021



This symphony of disappearing glaciers consists of three melting Alpine glaciers: du Rhone, Aletsch and Morteratsch, and is a slowly trickling catastrophe whose arrival is hardly spectacular. Blurred, present everywhere and nowhere, it gives rise to anxiety. Alpine glaciers are disappearing. Some of them are already gone forever. Listening to the ubiquitous sounds of uniform dripping that resembles a countdown, the sound is a direct sign of irretrievable oss. Previously installed in an empty white cube gallery space, this installation faces the outdoors, in front of NTU CCA Singapore's Exhibition Hall. It melts into the background sounds of its sub-urban terrain and adjacent secondary forests nearby, connecting the climate crisis not only across time and space, but more importantly across different climates and geographies, both raising and answering the artist's question about where art resides in the climate crisis.

elting Gallery is prepared in collaboration with and omposed by Denim Szram, and created during Lelonek's sidency as part of the Culturescapes festival in Basel,



Vivian Wang Beat the Blues – A manual for absurd times



Vivian Wang, Beat the Blues – A Manual for Absurd Times, 2021, sound walk.
Commissioned by NTU CCA Singapore for Free Jazz III. Sound. Walks. Courtesy the arti:

"Do you find it hard to concentrate these days? Perhaps the blues bug just keeps nipping away at your heels? Are you bored and feeling listless or always struggling to keep going? When was the last time you did something different, something a little adventurous, slightly odd or just for the fun of it? Can you spare 5 minutes for a simple creative ritual?" Wang offers an instructional manual of self-therapy to perk up your spirit. Activate an appreciation for life expression, awareness and presence through sound, vocalizing, movement and imagination.



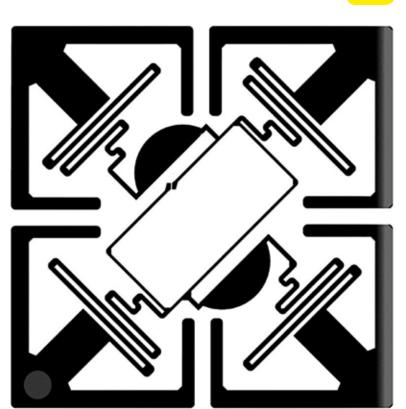


One night screening

1 December 2020 – 31 January 2021

Online

Online



Debris Facility, Aerial Ear, 2020. Courtesy Liquid Architecture and Debris Facility.

Under the Skin

MACHINE LISTENING is an investigation and experiment in collective learning, instigated by artist Sean Dockray, legal scholar **James Parker**, and curator **Joel Stern** for Liquid Architecture. The project launched in October 2020 at Unsound Festival in Poland and continues at NTU CCA

Our devices are listening to us. Previous generations of audio-technology transmitted, recorded or manipulated sound. Today our digital voice assistants smart speakers and a growing range of related technologies are increasingly able to analyse and respond to it as well. Scientists and engineers increasingly refer to this as 'machine listening', though the first widespread use of the term was in computer music. Machine listening is much more than just a new scientific discipline or vein of technical innovation however. It is also an emergent field of knowledge-power, of data extraction and colonialism, capital accumulation, automation and the management of desire. It demands critical and artistic attention. As part of Free Jazz III, the project explores machine listening's history in computer music, and the evolving dynamics between improvisation and control.

> Sean Dockray (Australia) is an artist, writer, and programmer whose work explores the politics of technology, with a particula emphasis on artificial intelligences and the algorithmic web. He is also the founding director of the Los Angeles non-profit Telic Arts Exchange, and initiator of knowledge-sharing platforms, The Public School and Aaaaarg.

Joel Stern (Australia) is a curator, researcher, and artist living and working on Wurundjeri land in Melbourne, Australia. Since 2013, Stern has been Artistic Director at Liquid Architecture, a leading organisation that creates spaces for sonic experience and critical listening at the intersection of contemporary art and experimental music.

James Parker (Australia) is an academic and curator based at Institute for International Law and Humanities at Melbourne Law School. His research focuses on the relations between law sound and listening.

Noor Effendy Ibrahim, Dancing with the Ghost of My Child in 33 Steps, 2020, HD video still. Courtesy the artist.

Launched on 1 December 2020, this trio of

performative works by artists George Chua (Singapore), Nina Djekić (Slovenia/Singapore/

Netherlands), and Noor Effendy Ibrahim

and performance. These new pieces are

(Singapore) engage with sound, bodily movements,

cinematically translated into the medium of video

riewed online, acknowledging the curatorial prem

that, "the pandemic has pushed us into a space of

dramatic convergence—where a deep tech, hyper-

in both the work itself and the medium in which it

in Singapore.

is presented.

connected future collides with social political unrest,

Cheong Kah Kit is a visual artist based in Singapore.

Born in Ljubljana, Slovenia, **Nina Djekić** is an artist and

choreographer based in Singapore and the Netherlands.

Russell Morton is a filmmaker based in Singapore.

Noor Effendy Ibrahim is an interdisciplinary artist based

PROPOSALS NOVE (
FOR WAYS OF BEHAG

George Chua is a multidisciplinary artist based in Singapore.

by filmmaker **Russell Morton** (Singapore) and

Liquid Architecture

On site



Friday, 26 February 2021, 7.30 – 9.00pm

Saturday, 27 February 2021, 7.30pm – 9.00pm

Nanthiyni Aravindan, Untitled, 2020, illustration. Courtesy the artist.

Sollum Swaramum

Presented in collaboration with The Arts House's Poetry with Music series, the 4th edition of Sollum Swaramum, brings together musicians Ramesh Krishnan, Mohamed Noor and Munir Alsagoff in exploration of the synergies between music and text, with devised and improvised texts based on the work of Tamil literary stalwarts P Krishnan, Ma Ilangkannnan and Rama Kannabiran. These newly devised texts are written by Harini V, Ashwinii Selvarai and Bharathi Moorthiappan, performed by Sivakumar Palakrishnan, and art direction by Laura Miotto.

Munir Alsagoff (Singapore), or MOON, has 20 years of performance experience as a guitarist and DJ. He is equally adept on the electric and acoustic guitar, and is greatly influenced by classical, jazz, soul, world and dance music.

Ramesh Krishnan (Singapore) is a sound designer, music creative and DJ who ventured into exploring stimulation, play and perception with electronic music and technology.

Laura Miotto (Italy / Singapore) is an award winning exhibiti designer and educator. With 15 years of experience, in the field of design both as a creative director and an architectura designer Miotto has worked on the creation of a multitude of permanent and temporary exhibitions.

Bharathi Moorthiappan (Singapore) has a Masters Degree in Tamil and interested about teaching, learning, writing and speaking in the Tamil language.

Mohamed Noor (Singapore) grew up in a musical family, and began his music career playing percussion at the age of 5. A multi-instrumentalist, Noor grew up playing the tabla, drums, mandolin, keyboards, clarinet, Indian karnatic flute and saxophone, to name a few. Noor currently plays more than 25 percussion instruments from around the world.

Sivakumar Palakrishnan (Singapore) is an actor who has worked in television, film and theatre.

Ashwinii Selvaraj (Singapore) writer, translator and undergraduate studying Political Science in the National University of Singapore.

Harini V (Singapore) is a bilingual poet and a member of the Tamil Language Council. Outside of her writing activities, she has also organised open mic nights and literary panels over the past few years.



(Available during NTU CCA Singapore opening hours)

Free Jazz III Calendar

curated by Cheong Kah Kit

Part of *Proposals for Novel Ways of Being*

Online

Under the Skin

Tuesday, 1 December 2020 – Sunday, 31 January 2021

Every Tuesday and Friday

Activation: #soundcards

by Cheryl Ong

Saturday, 10 January – Sunday, 7 March 2021

(Available during NTU CCA Singapore opening hours)

The Vitrine, Block 43 Malan Road

Installation: Mouthful (masked duet)

by Ana Prvački in collaboration with

Joyce Bee Tuan Koh and Galina Mihaleva

Online

Sound works by:

Tini Aliman

anGie seah

Vivian Wang

Friday, 22 January – Sunday, 7 March 2021

Outside Block 43 Malan Road

Installation: Melting Gallery by Diana Lelonek and Denim Szram

Friday, 1 January – Friday, 26 March 2021

Friday, 22 January – Sunday, 28 March 2021

Arahmaiani in collaboration with Jimmy Ong

Christa Donner and Andrew S. Yang

Screening: Harano Sur (Lost Tune) by Reetu Satar

Friday, 22 January 2021 | 8.00 – 9.00pm

The Single Screen, Block 43 Malan Road

Saturday, 23 January 2021 | 5.00 – 7.00pm Sunday, 24 January 2021 | 5.00 – 7.00pm

Block 43 Malan Road

Activation: Mouthful (masked duet)

Friday, 26 February 2021 | 7:30 – 9.00pm Saturday, 27 February 2021 | 7:30 – 9.00pm The Single Screen, Block 43 Malan Road

Activation: Sollum Swaramum by Ramesh Krishnan in collaboration with Munir Alsagoff, Gerald Chew, Rebekah Sangeetha Dorai, Bharathi Moorthiappan, Mohamed Noor, Sivakumar Palakrishnan, Ashwinii Selvarai, and Harini V

Saturday, 13 March 3.00 – 6.00pm (SG) | 6.00 – 9.00pm (AU)

Online

Activation: Improvisation and Control by Sean Dockray, Dr James Parker, and Joel Stern

Presented in collaboration with Liquid Architecture

Saturday, 13 March

Block 6 Lock Road Activation: *Trouble with Harmony*

by bani haykal in collaboration with Lee Weng Choy

Mouthful (masked duet) Ana Prvački in collaboration with Joyce Bee Tuan Koh and Galina Mihaleva Enacted by Reginald Jalleh and Zerlina Tan

Saturday, 10 January – Sunday, 7 March 2021

In the Vitrine On site



Installation, performance, and sound work Commissioned by NTU CCA Singapore for this moment when the mouth and nose embody danger? How to have pleasure in music when in its essences it is airborne and moist? The Mouthful mask was designed by Galina Mihaleva (Bulgaria/Singapore), and created from silicone and pieces of silk treated with tea (both natural anti-bacterial materials). The original

sound composition is by **Joyce Bee Tuan Koh** (Singapore), performed as a duet by **Reginald** Jalleh (Singapore) and Zerlina Tan (Singapore) while wearing the *Mouthful* masks. The exchange of vocalizations is the sonic evidence of a duet built upon the twin needs of connecting with others while protecting oneself, and the intimate physicality of exchanging air and breath.

Mouthful (masked duet) showcases two elements

by artist **Ana Prvački** in Berlin and realized in

pandemic in response to the artist's questions:

Singapore under the conditions of the COVID-19

How to breathe deeply and sing expressively in

of this transdisciplinary, collaborative work, conceived

Contemporary Art Taipei.

Tini Aliman (Singapore) is a sound artist and designer, field recordist and audio technician who works at the intersection of theatre and film sound design, live sound art performance, installation and collaborative projects. Her research interests include but are not limited to, forest networks, spatial acoustics. bio-music, botanical histories and the variables of data translations via biodata sonification. She has been involved n projects and exhibitions across Asia Pacific and Europe. Her recent projects have been presented at National Gallery Singapore, NTU Centre for Contemporary Art Singapore, Biennale Urbana at Caserma Pepe, Venice and Museum of

Top: George Chua, Seven Legged Spider Dance Troupe, 2020, HD video still. Courtesy the artist. Bottom: Nina Djekić, Approximities, 2020, HD video still. Courtesy the artist.

Under the Skin is curated for Free Jazz III by artist Cheong

Kah Kit (Singapore) as part of Proposals for Novel Ways

of Being, a united response to the changes brought about by COVID-19 hosted by twelve Singapore arts institutions, initiated by the National Gallery Singapore and Singapore

> Arahmaiani (Indonesia) is one of Indonesia's most respected and pioneering artists in the field of performance art. From the 1980's, she has performed in many public spaces — even during the rule of an oppressive military regime. Since then, she has engaged with issues about the environmental, politics. violence, critique of capital, the female body, and in recent years, with her own identity, which although Muslim, lays etween Islamic, Hindu, Buddhist, and animist beliefs. Her interactive performances have developed into a communitybased practice, bringing attention to subjects prevalent in ndonesia and to issues of violence against the environment on the Tibetan Plateau.

Christa Donner (United States) is an artist, writer, and organiser who investigates anatomy and its metaphors. Donner employs a range of artistic media in her creative research, including drawing, audio performance, large-scale nstallations and small-press publications that create multiavered, community-centred but intimate projects. Her creative research focuses on the human and non-human body as a site for conflict and adaptation: from the internal activities of the microbiome to the creative potentials of care work and community. She is currently an adjunct Associate Professor in the Department of Contemporary Practices at the School of the Art Institute of Chicago

> experiments with text and music, and takes the and processes as material. His projects investigate modes of interfacing and nteraction with feedback or feedforward mechanisms. He is member of b-quartet. In his capacity as a collaborator and a soloist, bani has participated in festivals including MeCA estival (Japan), Wiener Festwochen (Vienna), Media/Art Kitchen (Indonesia, Malaysia, Philippines and Japan), Liquid Architecture and Singapore International Festival of Arts Singapore) among others. His current work frames encryption as a process and basis for human-machine intimacy by avigating interfaces such as a QWERTY keyboard as mediums

bani haykal (Singapore) is an artist, composer, musician who

Lee Weng Choy (Malaysia) is an independent art critic and consultant based in Malaysia. He is president of the Singapore Section of the International Association of Art Critics, and part-time consultant with A+ Works of Art, Kuala Lumpur. Previously, Lee was Artistic Co-Director of The Substation n Singapore and the first Deputy Director of the NTU CCA Singapore. He has taught at the School of the Art Institute of Chicago, the Chinese University of Hong Kong, and the Sotheby's Institute of Art—Singapore. He has done project work with various arts organisations, including Ilham Gallery, Kuala Lumpur and the National Gallery Singapore.

> Diana Lelonek (Poland) explores relationships between umans and other species. Her projects are critical responses to the processes of over-production, unlimited growth, and our approach to the environment. She uses photography, living matter, and found objects, creating work that is interdisciplinary and often appears at the interface of art and science. She participated in several international biennales, festivals and group shows at: Riga International Biennale of Contemporary Art RIBOCA; Edith-Russ-Haus for Media Art, Oldenburg; Center of Contemporary Art, Warsaw; Kunstraum Niederosterriech, Vienna; Temporary Gallery, Cologne; Ballarat Photography ennale, Australia; Tallin Art Hall; Culturescapes Festival, Basel; Musee de l'Elysee, Lausanne.

performance and education and a regular member of the avant rock group The Observatory. In recent years she has been exploring improvisational and experimental practices for her music, while hunting down new ideas and sounds. Her recent performances include All Ears, Festival (2020, Norway) and AngelicA Festival (2019, Bologna) in a duo with Vivian Wang. Ong participated as a musician for the dance performance by Pichet Klunchun x Wu-kang Chen at Behalf (2019, UCC, Singapore). Her solo composition Hejira was used in Yeo Siew Hua's award winning film, A Land Imagined.

Cheryl Ong (Singapore) is a percussionist who is active in



mmv Ong (Singapore/Indonesia) is an artist who currently vorks from his studios in Yogyakarta, Indonesia. Jimmy Ong's practice involves highly personal inquiries into bodily forms and gueer(ed) identities, expanding into broader entanglements with regional myths, archetypes, traditions, and historical

anGie seah's (Singapore) multidisciplinary practice traverses the mediums of drawing, sculpture, performance art, installation, sound and video. Seah allows spontaneity and ntuition to navigate a range of shifting emotional resonances and psychological states. Experimenting with articulations of spoken language, she searches for authentic expression and primal beauty. For more than a decade, she has been working with diverse communities on participatory projects. Since 1997 anGie has exhibited widely including at ZKM Centre for New Media, Germany; Fukuoka Asian Art Museum, Japan; and the Palais de Tokyo, France; as well as at NTU CCA Singapore and the Singapore Biennale.

> Denim Szram (Poland/Switzerland) a sound and media artist, whose artistic work oscillates between music production, erformance, multimedia installations and immersive sound compositions. As an electronic musician he creates compositions for spaces, dance and theatre. An expert in the field of 3D audio and uses this for his acoustic scenography, he expands sound with other media and creates audio visual systems and musical interfaces to explore expression with new technology. His work has been shown internationally and nstitutions like ZKM Karlsruhe, House of electronic arts in Basel, and the Audio Art Festival Krakow.

Reetu Sattar (Bangladesh) works in Dhaka and Berlin. Her nterdisciplinary practice encompasses live performance, documentation and objects as archival memories in an effort o re-examine history and human perception. Her search of a new language as response to the empathetic mind reaches her to working inside seemingly impossible spaces, allowing for contents to be emergent rather than determined as the body negotiates repetition, disruption, meaning and memory. She has resented her work at the International Film Festival Rotterdam, Liverpool Biennial, and Dhaka Art Summit, among many other venues. Her performances have been staged internationally at

venues in London, Birmingham, Bangkok and Goa.

Vivian Wang (Singapore/Switzerland) is a composer, sound artist and musician whose interest lies in exploring intermediat spaces, producing works across a range of sonic intersections. Her 16-channel sound installation *Priests & Programmers* was commissioned for the inaugural Sharjah Architecture Triennial n 2019. Recent performances happened during the 58th /enice Biennale, 2019 and Utrecht's biggest music festival Le Guess Who. Her collaborators include sound artists Tarek Atoui and Lasse Marhaug, as well as pop artist Jenny Hval. As a founding member of Singaporean experimental rock group The Observatory, Vivian has toured extensively. She appears on Jtech Records as ARCN TEMPL.

Andrew S Yang (United States) works across the visual arts, sciences, and history to explore emerging ecologies of the Anthropocene. Yang's work has been exhibited from Oklahoma to Yokohama, including the 14th Istanbul Biennial (2015), Museum of Contemporary Art Chicago (2016), the Spencer Museum of Art (2019), and the Smithsonian Museum of Natural History (2020). His writing and research can be found in Art Journal, Leonardo, Biological Theory, and Antennae. He is an Associate Professor in the Liberal Arts Department at the School of the Art Institute of Chicago and a research

associate at the Field Museum of Natural History.

Ana Prvački's (Romania/Germany) background in music, theatre, mask work, architecture, fine art and beekeeping inform a cross disciplinary practice that ranges from painting to performance and augmented reality. Her experimental approach is central to a strategy for creating unique experiences and an environmentally conscious artistic practice. Her work has been featured in museum exhibitions including at the de Young Museum in San Francisco and the Isabella Stewart Gardner Museum, Boston, and has also been included in the 14th Istanbul Biennial, the 1st Singapore Biennale, dOCUMENTA 13, and the upcoming 13th Gwangju Biennial

Free Jazz III. Sound. Walks.

and Bangkok Biennial.

Joyce Bee Tuan Koh (Singapore) composes concert music and creates sound installations and multi-media works. Versatile and collaborative, Joyce has a wealth of experience working with musicians, choreographers, theatre-makers, artists, writers, philosophers, filmmakers, and architects. Originating from her interests in architecture and interdisciplinarity, her work explores notions of sonic canvas, space and theatre of music. As described by the International Piano Quarterly, her sound world "engages the intellect and requires a different approach". Her works have been presented at international festivals notably, International Computer Music Conferences, International Symposium on Electronic Arts, World Stage Design, Biennale Musiques France, Sir Henry Wood Promenade UK, Melbourne Arts Festival, Sydney InsideOut Festival, Singapore Arts Festival, Singapore Dan:s Festival, and Soundislands Festival.

Galina Mihaleva (Bulgaria/Singapore) is Associate Professor at the School of Art, Design and Media, Nanyang Technological University, where she teaches Technology, Art and Fashion. Her research investigates the physical and psychological relationship we have with garments or what she calls "wearable technology." Mihaleva taught at Arizona State University for more than 15 years in costume design, where she often worked with renowned choreographers worldwide. She is the founder of Galina Couture in Scottsdale, Arizona where her team develops exclusive and unique collections making use of new materials. Mihaleva received the Rumi award in the US and won

first place at Tiffany's Paris Fashion Week, 2016.

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Artwork Credits

Flag Project, 2006-2021

Tini Aliman (Singapore) Exiting-Traversing-Disembark, 2021. Sound walk Commissioned by NTU CCA Singapore for Free Jazz III. Sound. Walks. Arahmaiani (Indonesia) and Jimmy Ong (Singaprore/Indonesia)

Christa Donner and Andrew S Yang (United States) Listening Through the Landscape, 2021. Sound walk Supported by the Yale-NUS Dean of Faculty

bani haykal (Singapore) and Lee Weng Choy (Malaysia) Trouble with Harmony, 2021. Text, performance Commissioned by NTU CCA Singapore for Free Jazz III. Sound. Walks.

Diana Lelonek (Poland) and Denim Szram (Poland/Switzerland) Melting Gallery, 2019, 2021 Sound Installation, 6 min

Cheryl Ong (Singapore) #soundcards

Sound, Instagram Commissioned by NTU CCA Singapore for Free Jazz III. Sound. Walks.

Ana Prvački (Romania/Germany) in collaboration with Joyce Bee Tuan Koh (Singapore), Galina Mihaleva (Bulgaria/Singapore) Mouthful (masked duet), 2021 Installation, performance, and sound work

Commissioned by NTU CCA Singapore for Free Jazz III. Sound. Walks.

Reetu Sattar (Bangladesh) Harano Sur (Lost Tune), 2018

Digital Video Installation, 5.1 Sound, 13 min Co-commissioned by Samdani Art Foundation and the Liverpool Biennial in association with the New North New South and the Archaeology of the Final Decade

anGie seah (Singapore)

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Empathic Voices, 2021. Sound Commissioned by NTU CCA Singapore for Free Jazz III. Sound. Walks.

Vivian Wang (Singapore/Switzerland) Beat the Blues – A manual for absurd times, 2021. Sound walk

Commissioned by NTU CCA Singapore for Free Jazz III. Sound. Walks.

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Tay Tong, Director, Sector Development (Visual Arts), NAC



Cheryl Ong, #soundcards, 2021. Commissioned by NTU CCA Singapore for Free Jazz III. Sound. Walks. Courtesy the artist.

Exhibition Credits

Free Jazz III. Sound. Walks. 22 January – 28 March 2021

Curators Magdalena Magiera Dr Karin Oen **Curatorial Assistants**

Ilva Katrinnada Binte Zubaidi Jason Leung Collaterals mono.studio









cation. 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

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