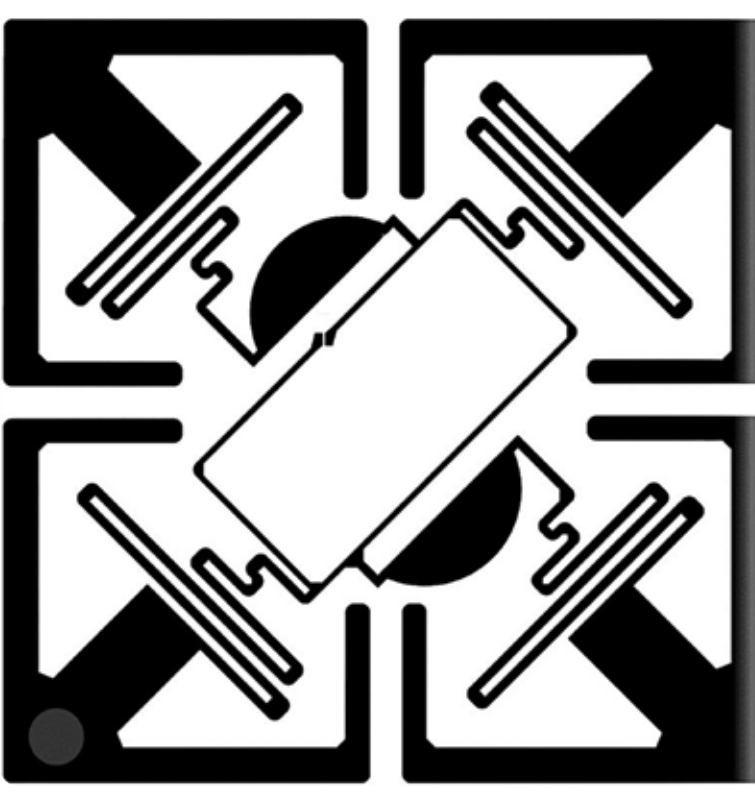




## MACHINE LISTENING, a curriculum

Saturday, 13 March 2021  
3:00 – 6:00pm Singapore /  
8:00 – 9:00pm Australia  
Activation: *Improvisation and Control*

Online



Debra Faculty, Anur Ag. 2020. Courtesy: Liquid Architecture and Debra Faculty

MACHINE LISTENING is an investigation and experiment in collective learning, motivated 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 Singapore.

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-paving, 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 particular emphasis on artificial intelligence 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 Aaasag.

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.

Liquid Architecture

Watch here:



## Under the Skin

1 December 2020 – 31 January 2021

Online



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 Djekic (Slovenia/Singapore/Netherlands), and Noor Effendy Ibrahim (Singapore) engage with sound, bodily movements, and performance. These new pieces are cinematically translated into the medium of video by filmmaker Russell Marton (Singapore) and viewed online, acknowledging the curatorial premise that, "the pandemic has pushed us into a space of dramatic convergence—where a deep tech, hyper-connected future collides with social political unrest," in both the work itself and the medium in which it is presented.

Cheong Kah Kit is a visual artist based in Singapore. George Chua is a multidisciplinary artist based in Singapore. Born in Ljubljana, Slovenia, Nina Djekic is an artist and choreographer based in Singapore and the Netherlands. Noor Effendy Ibrahim is an interdisciplinary artist based in Singapore. Russell Marton is a filmmaker based in Singapore.

Watch here:



THE ARTS HOUSE

## Biographies

**Tini Aliman** (Singapore) is a sound artist and designer, best known for her work in film and television. Her research interests include but are not limited to, forest networks, spatial acoustics, bio-music, botanical habitats and the resonance of data transmissions via biocultural sonification. She has been involved in 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 Library at Cassina Pezz, Venice and Museum of Contemporary Art Taipei.

**Arahmalani** (Indonesia) is one of Indonesia's most respected and pioneering artists in the field of performance art. From the 1980s, 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 between Islamic, Hindu, Buddhist, and animist beliefs. Her interactive performances have developed into a community-based practice, bringing attention to subjects prevalent in Indonesia and to issues of violence against the environment on the Tibetan Plateau.

**Christa Donner** (United States) is an artist, writer, and organizer who investigates anatomy and its metaphors. Donner employs a range of artistic media in her creative research, including drawing, audio performance, large-scale installations and small-press publications that create multi-layered, 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.

**bani haykal** (Singapore) is an artist, composer, musician who experiments with text and music, and takes the end processes, as material. His projects investigate modes of interfacing and interaction with feedback or feedforward mechanisms. He is a member of b-quartet. In his capacity as a collaborator and a soloist, bani has participated in festivals including MeCA Festival (Japan), Wiener Festwochen (Vienna), MediaArt 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 navigating interfaces such as a QWERTY keyboard as mediums of interactivity.

**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 a part-time consultant with Art Works of Art, Kuala Lumpur. Previously, Lee was Artistic Co-Director of The Substation in 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 Iban Gallery, Kuala Lumpur and the National Gallery Singapore.

**Diana Lelonek** (Poland) explores relationships between humans 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 sound 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 Fuga International Biennale of Contemporary Art (BOCCA, Edith-Russ-Haus for Media Art, Oldenburg, Center of Contemporary Art, Warsaw, Kunstraum Niederosterreich, Vienna, Temporary Gallery, Cologne, Ballarat Photography Biennale, Australia, Tallin Art Hall, Culturescapes Festival, Basel, Musée de l'Elysée, Lausanne.

**Cheryl Ong** (Singapore) is a percussionist who is active in 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 Stars Festival (2020, Norway) and Singapore Festival (2019, Bologna) in a duo with Vivian Wang. Ong participated as a musician for the dance performance by Pichet Kluncharn & Wu-kang Chen at Behr (2019, UCC, Singapore). Her solo composition *Heira* was used in Yoo Seung-Hu's award-winning film, *A Land Imagined*.

**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 Chicago to Yokohama, including the 14th Istanbul Biennial (2016), Museum of Contemporary Art Chicago (2016), the Spencer Museum of Art (2018), 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.



Christa Donner and Andrew S Yang, *Paths and Porals, Inside and Out*, 2021. Courtesy the artists.

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

**anGe seah** (Singapore) multidisciplinary practice traverses the mediums of drawing, sculpture, performance art, installation, sound and video. *Seah* allows spontaneously and intuitively 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 2015, anGe has exhibited widely including at ZKM Center for New Media, Germany; Futuoka 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, performance, multimedia installations and immersive sound compositions. As an electronic musician he creates complex, multi-layered soundscapes. 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 institutions like ZKM Karlsruhe, House of electronic arts in Basel, and the Audio Art Festival Krakow.

**Reetu Sattar** (Bangladesh) works in Dhaka and Berlin. Her interdisciplinary practice encompasses live performance, documentation and objects as archival memories in an effort to re-examine history and human perception. Her search for a new language as response to the empathetic mind reaches 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 presented 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 intermediate spaces, producing works across a range of sonic intersections. Her 16-channel sound installation *Priests & Programmers* was commissioned for the inaugural Sharjah Architecture Triennial in 2019. Recent performances happened during the 58th Venice Biennale, 2019 and Utrecht's biggest music festival La Quez Who. Her collaborators include sound artists Tank Atoui and Lasse Marhaug, as well as pop artist Jenny Holzer. As a founding member of Singaporean experimental rock group The Observatory, Vivian has toured extensively. She appears on Utrecht Records as ARCN TEMPL.

## Sollum Swarum

Friday, 26 February 2021, 7:30 – 9:00pm  
Saturday, 27 February 2021, 7:30pm – 9:00pm

On site



Nestlé/Arts House Limited, 2020. Illustration. Courtesy the artist.

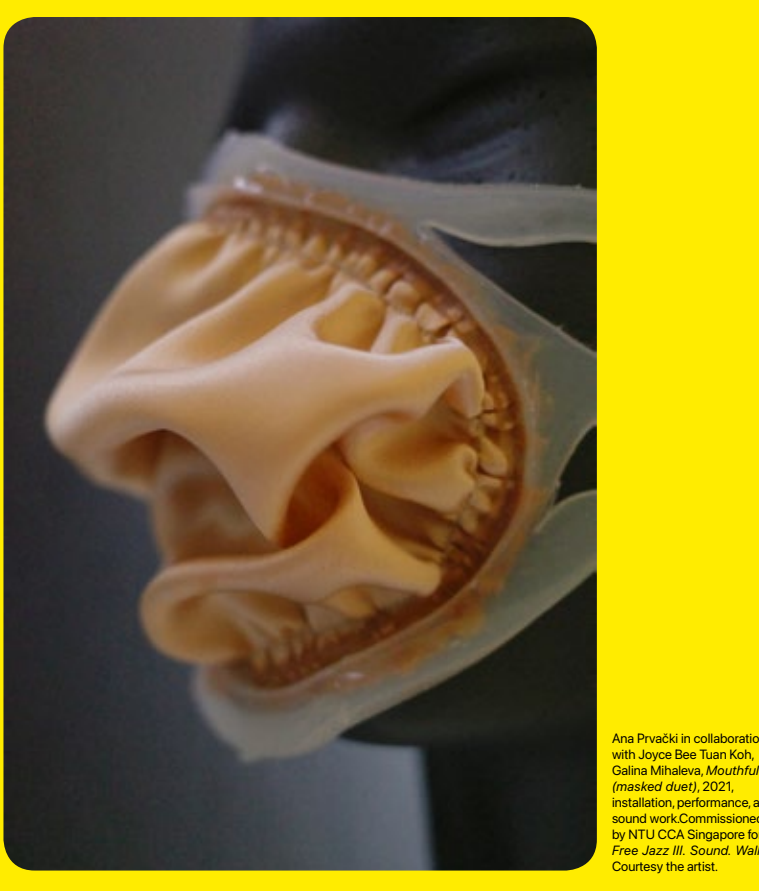
Presented in collaboration with The Arts House's Poetry with Music series, the 4th edition of *Sollum Swarum*, brings together musicians Ramesh Krishnan, Mohamed Noor and Munir Alsagoff in exploration of the synergies between music and text, with devised and improvised texts based on the work of Tamil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

On site

*Mouthful* (masked duet) 2021  
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  
*Free Jazz III: Sound Walks*.

Ana Prvački in collaboration with Joyce Bee Tuan Koh, Galina Mihaleva, *Mouthful* (masked duet), 2021. Installation, performance, and sound work. Commissioned by NTU CCA Singapore for *Free Jazz III: Sound Walks*. Courtesy the artist.

## Artwork Credits

**Tini Aliman** (Singapore)  
*Enacting Traversing: Diwanarak*, 2021. Sound walk  
Commissioned by NTU CCA Singapore for *Free Jazz III: Sound Walks*.

**Arahmalani** (Indonesia) and **Jimmy Ong** (Singapore/Indonesia)  
*Flag Project*, 2006–2021

**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)  
*Harana Sur (Last Tune)*, 2018  
Digital Video Installation, 5:1 Sound, 13 min  
Co-commissioned by Sandhani Art Foundation and the Liverpool Biennial in association with the New North, New South and the Archaeology of the Fusal Decade

**anGe seah** (Singapore)  
*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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**Philip Tinari**, Director, UCCA Center for Contemporary Art, Beijing, China

## Free Jazz III Calendar

Tuesday, 1 December 2020 – Sunday, 31 January 2021  
Online

Under the Skin  
curated by Cheong Kah Kit

Part of Proposals for Novel Ways of Being

Friday, 1 January – Friday, 26 March 2021  
On Instagram  
Every Tuesday and Friday

Activation: *#soundcards*  
by Cheryl Ong

Saturday, 10 January – Sunday, 7 March 2021  
The Vitrine, Block 43 Malan Road  
(Available during NTU CCA Singapore opening hours)

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

Friday, 22 January – Sunday, 28 March 2021  
Online

Sound works by:  
Arahmalani in collaboration with Jimmy Ong  
Tini Aliman  
Christa Donner and Andrew S. Yang  
anGe seah  
Vivian Wang

Friday, 22 January – Sunday, 7 March 2021  
Outside Block 43 Malan Road  
(Available during NTU CCA Singapore opening hours)

Installation: *Melting Gallery*  
by Diana Lelonek and Denim Szram

Friday, 22 January 2021 | 8:00 – 9:00pm  
The Single Screen, Block 43 Malan Road

Screening: *Harano Sur (Last Tune)*  
by Reetu Sattar

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 Swarum*  
by Ramesh Krishnan in collaboration with Munir Alsagoff, Gerald Chew, Rebekah Sangeetha Dorai, Bharathi Moorithappan, Mohamed Noor, Sivakumar Palakrishnan, Ashwini Selvaraj, and Harini V

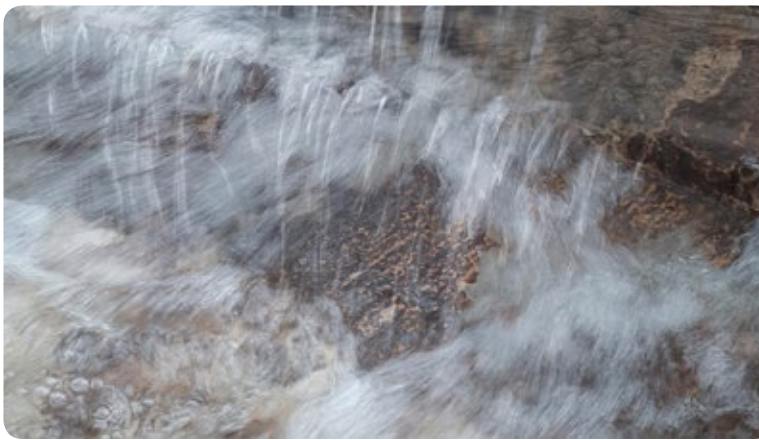
Presented in collaboration with The Arts House

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



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 Karim Oen

### Curatorial Assistants

Ilya Katrinada Binte Zubaidi  
Jason Leung

### Collaterals

mono.studio

Part of **SAW** SINGAPORE ART WEEK  
Supported by **NATIONAL ARTS COUNCIL SINGAPORE**

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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**, **Residencies Programs**, **Research and Academic Exchange**. 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? NTU CCA Singapore's exhibition spaces, designed by artist and curator Fede Armary, respond to this curatorial framework to unfold different juxtaposed formats.

## WE NEED YOU!

Your support is integral to the Centre's ongoing success from presenting internationally acclaimed, research-driven exhibitions, to artist residencies and extensive educational programmes!

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For enquiries, please contact [ntuccomms@ntu.edu.sg](mailto:ntuccomms@ntu.edu.sg) or scan here to donate

