



NTU CENTRE FOR
CONTEMPORARY
ART SINGAPORE

RESIDENCIES PROGRAMME

FEATURING

ARTISTS-IN-RESIDENCE

Chun Kaifeng

Oliver Husain

Michael Lee

Jamie North

Škart

Robert Zhao Renhui

A

THE VITRINE

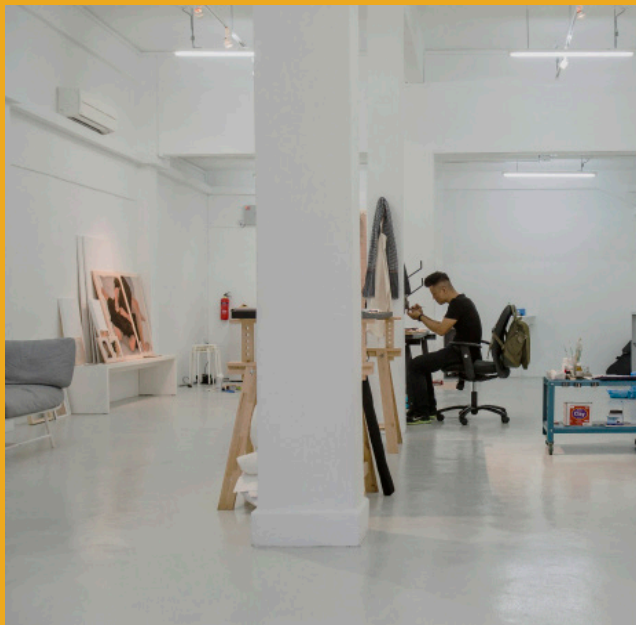
SPECIAL PROJECT

Sonya Lacey

November 2017



NANYANG TECHNOLOGICAL UNIVERSITY



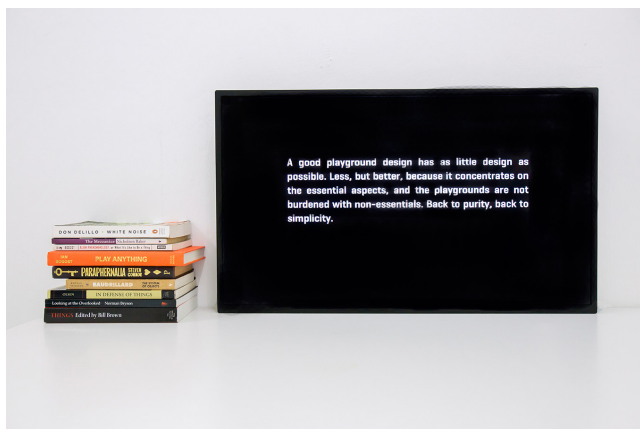
Residencies Programme

Committed to support artists, curators, and researchers by offering them time and space to pursue their research without the pressure of deadlines and production commitments, the Residencies Programme values the open-ended nature of artistic research and embraces multiform expressions of creative enquiry. Aiming to facilitate the production of knowledge, this studio-based programme is dedicated to established and emerging artists and serves as forum for critical exchange in Southeast Asia.

Zeroing in on things that linger in the background of the city, the sculptural practice of Chun Kaifeng is premised upon a close observation of everyday fixtures and ordinary elements that populate the contemporary urban landscape. Combining the language of abstraction with industrial techniques and materials, his evocative and ironic objects subtly reshape the common understanding of our surroundings by infusing inconspicuous urban features—such as railings, benches, and window grates—with a renewed sense of “presence.”

During the residency, Chun is making active use of the studio space turning it into a laboratory for experimenting with a wide range of materials, tools, and techniques. He has produced a new series that tackles the conventions of measurement and he is also investigating the history, phenomenology, and aesthetics of Singapore playgrounds regarded as a metaphorical field wherein to orient creative thoughts and processes.

CHUN KAIFENG (b. 1982, Singapore) is an artist, curator, exhibition designer, and educator. He graduated from Nanyang Academy of Fine Arts and received a Master from the Glasgow School of Art, United Kingdom. His works have been exhibited extensively in Singapore and have been included in international group shows at Frac des Pays de la Loire, France, and ifa-Galerien, Berlin, Germany, both in 2015. He received the National Arts Council Young Artist Award in 2015 and has been Artist-in-Residence at Ruangrupa Art Lab, Jakarta, Indonesia and Ateliers Internationaux, Frac des Pays de la Loire, Carquefou, France.





In the last years, many of Oliver Husain's projects have spawned from hearsay, rumours, or chance encounters. During the residency, Husain is researching the history of the hair animation industry in commercial film and photography. As the rumour goes, the hair animation industry used to be highly developed in Singapore until the rise of digital animation in the early 2000s. Fascinated by the abstract and poetic qualities of the purposeless movement of hair freed from narrative constraints and product placement needs, the artist aims to delve into unofficial forms of knowledge by conducting fieldwork in hair salons and interviewing senior hair stylists. At the same time, he is researching and collecting fashion editorials, photographs, films, and other extant materials in preparation for an experimental animation film to be possibly realised in collaboration with computer-generated imagery (CGI) experts in Singapore.

OLIVER HUSAIN (b. 1969, Germany) is an artist and filmmaker who currently lives and works in Toronto, Canada. In his work, he critically engages theatrical and cinematic notions of spectatorship drifting from performance and conceptual theatre to experimental film, animation, and installation. Oscillating between documentary and fictional approaches, Husain orchestrates surreal narratives with a keen sensibility for costume, make-up, and stage set. His latest solo exhibition took place at Western Front, Vancouver, Canada, in 2016. He has participated in numerous international exhibitions and film festivals including, most recently, the Berlinale Film Festival, Berlin, Germany, 2017.

For his residency, Lee intends to expand his interest in urban phenomena and inner structures by focusing on “cutaways,” openings that are created through the partial removal of the external surface of an object and make its internal features visible. The artist will research and select a number of case studies in Singapore to explore the function of cutaways within the urban context and engage with overlooked issues regarding art, architecture, and urban design.

Informed by several theories in the fields of film studies, linguistics, and graphic design, Lee regards cutaways as a methodological device to look beyond the surface of the city. In his view, they can open up a different understanding of urban development and its related anxieties, while also exposing desires that are deep-seated in the fabric of the city.

MICHAEL LEE (b. 1972, Singapore) is an artist, curator, writer, and publisher based in Singapore. Researching urban memory with a marked interest for the contexts and implications of loss, Lee’s observations often merge personal and collective narratives and they are variously translated into objects, diagrams, situations, curatorial projects, and critical texts. He has presented his work in solo exhibitions at Yavuz Fine Art, Singapore, 2014; Künstlerhaus Bethanien, Berlin, Germany, 2013; Hanart TZ Gallery, Hong Kong, 2010. Lee is also the founding director of Studio Bibliothèque, a platform which facilitates experiments in art making, curating, and publishing. He was a co-curator of *An Atlas of Mirrors*, 5th Singapore Biennale, 2016.



Michael Lee, *A Loser's Respite* (detail from *The Consolations of Museology*), 2008, inkjet print on archival paper. Collection of Guangdong Museum of Art. Photo by Tan Hai Han. Courtesy the artist.

Jamie North

RESIDENCY PERIOD: NOVEMBER–DECEMBER 2017

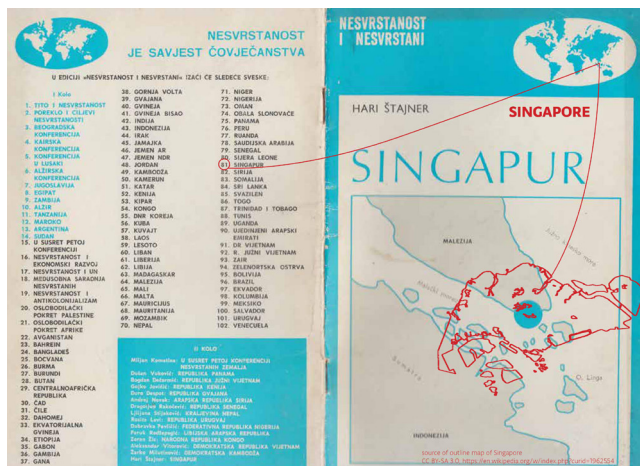


During the residency, North will be conducting photographic investigations on the ways in which local plant species manage to adapt to Singapore's constantly changing built environment. In alignment with his long-standing interest in the intersection between the natural and the artificial, North regards Singapore as a radical case study to observe the complex tensions brimming at the interface between nature and human-made structures. He will also focus on the inescapable cycles of decomposition and renewal that, accelerated by the high humidity of the tropical climate, blur the boundaries between the organic and the man-made.

JAMIE NORTH (b. 1971, Australia) is an artist based in Sydney. His practice explores the concurrence and conflict between architectural structures and the biological world. Initially working with photography, North's interest in the ability of plants to recover, regenerate, and reclaim an environment after human intervention has shifted towards the creation of living sculptural installations. His work has been presented at the 20th Biennale of Sydney, Australia, 2016; Tophane-i Amire Cultural and Arts Center, Istanbul, Turkey, 2015; Monash University, Melbourne, 2015, amongst other venues.

Belgrade-based collective Škart is set to research the relationship between Singapore and the Non-Aligned Movement (NAM), excavating the historical, political, and cultural circumstances that framed Singapore's adherence to the movement in 1970. In recent years, the artists have been reflecting on the emancipatory potential and radical ideas purported by a movement which actively promoted the process of decolonisation by subscribing to principles of cultural equality and mutual respect. Having focused so far mostly on European and South American countries, the residency provides the artists with the opportunity to expand their lines of inquiry into the context of Southeast Asia.

ŠKART is an experimental art/design collective founded by Djordje Balmazović and Dragan Protić in 1990 at the Faculty of Architecture in Belgrade. In Serbian, the word Škart means "trash/reject," an allusion to the collective's approach to creative endeavours. Using vernacular languages and low-tech media, Škart's practice infiltrates the most unconventional settings and often engenders unorthodox, community-based collaborations. Revolving around poetry and the "architecture of the human relationships," their projects have been developed in several institutions and independent spaces across Europe. Most recently, their work has been presented in exhibitions at Museum of Modern Art, Ljubljana, Slovenia, 2016; Galerija Nova, Zagreb, Croatia, 2015; Museum of Yugoslav History, Belgrade, Serbia, 2015; the Serbian Pavilion, Venice Biennial of Architecture, Italy, 2010.



Robert Zhao Renhui

RESIDENCY PERIOD: OCTOBER 2017–MARCH 2018



Since 2013, Zhao has been collecting old photographs of Singapore, focusing specifically on images that capture the city's landscape and elements related to her natural history. The project for his residency, provisionally titled *The Museum of Disappearance*, sets out to unravel the dormant narratives embedded in the photographs in order to shed a different light onto the complex history of our relationship with nature. Further expanding on his longstanding interest in the interaction between humans and the natural environment, he plans to conduct extensive fieldwork in the backwoods behind his studio, a patch of secondary forest stretching from Malan Road to Henderson Road, documenting its trees and natural habitat.

ROBERT ZHAO RENHUI (b. 1982, Singapore) is a multi-disciplinary artist and the founder of the Institute of Critical Zoologists. Persistently twisting reality and fiction, his artistic practice addresses the human relationship with nature challenging accepted parameters of objectivity and scientific models of classifications. Over the years, Zhao has appropriated codes and conventions of documentary photography and museum display to compose compelling narratives that subtly destabilise our notion of truth. His work has been exhibited in international group shows such as Jakarta Biennale, Indonesia, 2017; 7th Moscow Biennale, Russia, 2017; 20th Sydney Biennale, Australia 2016; Les Recontres d'Arles, France, 2015. He was awarded the Young Artist Award in 2010 and is a finalist at the Hugo Boss Asia Art Award 2017.

Sonya Lacey

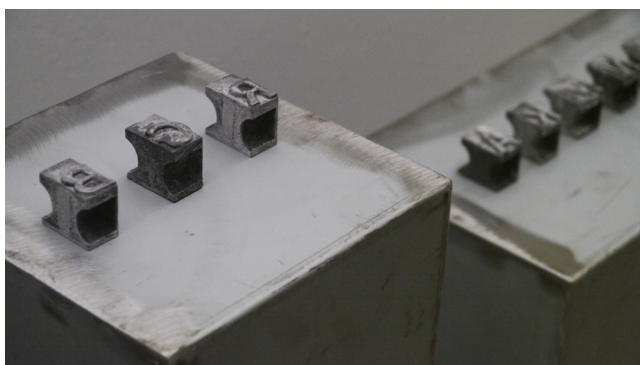
SPEED READING

28 OCTOBER – 31 DECEMBER 2017

Confounding ordinary notions of legibility, the work of Sonya Lacey addresses the politics of communication by tampering with the concrete textures of language. Specifically conceived for The Vitrine, *Speed Reading* combines two bodies of work that put the sheer physicality of language to a test. *Headlines from The Straits Times* and *Solar Print Tests* (both 2017) result from a series of experiments, undertaken by the artist during her residency at NTU CCA Singapore, where she exposed newsprint paper to both sunlight and artificial light, while *Dilutions*, an earlier work from 2016, is a sculptural piece involving a movable metal typeface and the process of corrosion determined by lead oxide. Slowly warping over time the material components entailed in the production and circulation of the written word, *Speed Reading* alters the boundaries of legibility and shakes the physical foundations of the transmission of knowledge.

SONYA LACEY (b. 1976, New Zealand) works across a variety of media including performance, video, and installation. Her works have been shown at Govett-Brewster Art Gallery, New Plymouth, New Zealand (2017, 2016), Glasgow Centre for Contemporary Art, United Kingdom (2016), and London International Film Festival, United Kingdom (2015). In 2009, she established the collaborative research platform *lightreading* together with artist Sarah Rose to develop curatorial and publishing projects.

Lacey was Artist-in-Residence at NTU CCA Singapore from September to October 2017.



Sonya Lacey, *Dilutions* (detail), 2016, lead type alloy, lead oxide, metal plinths.
Courtesy the artist.



siren eun young jung, *Wrong Indexing: Yeoseong Gukgeuk Archive*, research project in The Lab, NTU CCA Singapore, 9 September - 8 October, 2017, installation view. Courtesy NTU CCA Singapore



Il gruppo fotografato qui è quello che si radunava ogni settimana a casa di Maria Teresa per le riunioni del gruppo di lavoro. In alto a sinistra c'è il padre di Maria Teresa, in alto a destra il fratello maggiore, in basso a sinistra il fratello minore, in basso a destra il fratello più piccolo. In mezzo ci sono le sorelle e le figlie. La foto è stata scattata nel 1945, poco dopo la liberazione di Milano.





Look at all this



Artists' Limited Edition

In April 2017, NTU CCA Singapore launched a line of Artists' Limited Edition of Everyday Items, playful and thought-provoking products designed by our Artists-in-Residence. Items include scarves, beach towels, tote bags, umbrellas, and notebooks.

On sale at Block 43, Malan Road.



Duto Hardono,
Untitled #53, edition
of 150, heavy canvas
tote bag, 36 x 40cm.

NTU CENTRE FOR CONTEMPORARY ART SINGAPORE

Located in Gillman Barracks, NTU Centre for Contemporary Art Singapore (NTU CCA Singapore) is a national research centre of Nanyang Technological University and is supported by a grant from the Economic Development Board. The Centre is unique in its threefold constellation of research and academic programmes, international exhibitions, and residencies, positioning itself as a space for critical discourse and diverse forms of knowledge production. The Centre focuses on *Spaces of the Curatorial* in Singapore, Southeast Asia, and beyond, as well as engages in multi-layered research topics.

Since its inauguration in October 2013, NTU CCA Singapore has developed into an influential institution encompassing research-based artistic practices of international scope, curatorial education, and public programmes to delve into the complexities of the contemporary art field.

EXHIBITIONS

Block 43 Malan Road,
Singapore 109443

TEL +65 6339 6503

RESIDENCIES STUDIOS

Blocks 37 and 38 Malan Road,
Singapore 109452 and 109441

RESEARCH CENTRE AND OFFICE

Block 6 Lock Road, #01-09/10,
Singapore 108934

TEL +65 6460 0300

EMAIL ntuccaevents@ntu.edu.sg

Free admission.

Public programmes on
Wednesdays and Fridays.

For updates on exhibitions
and programmes, visit

NTU.CCASINGAPORE.ORG

 **NTU.CCASINGAPORE**

 **@NTU_CCASINGAPORE**

 **@NTUCCASINGAPORE**

LOCATED AT

GILLMAN BARRACKS

© NTU Centre for Contemporary Art Singapore.

SUPPORTED BY



NATIONAL ARTS COUNCIL
SINGAPORE

Printed November 2017.