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NTU CENTRE FOR
CONTEMPORARY
ART SINGAPORE

EXHIBITION

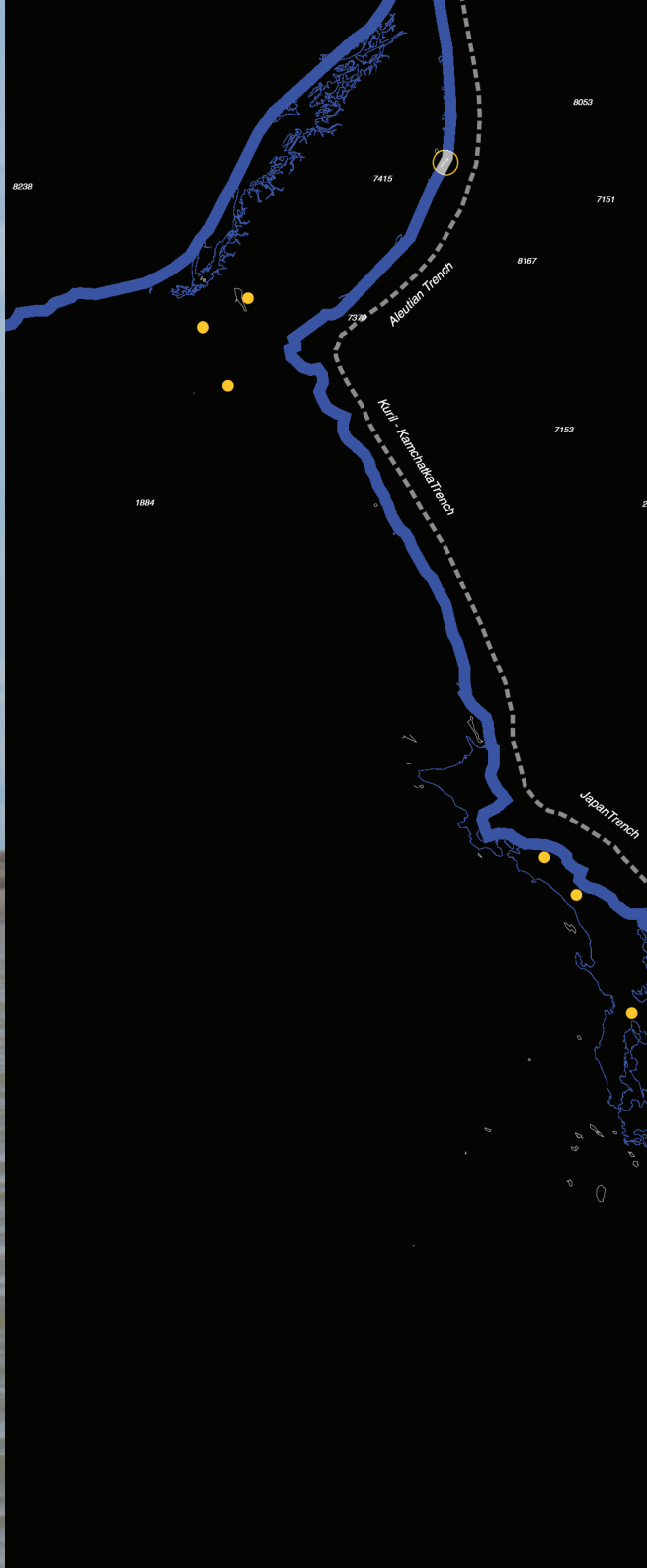
The Oceanic

9 December 2017
— 4 March 2018

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NANYANG TECHNOLOGICAL UNIVERSITY



Cover — Nabil Ahmed,
Tailing island, West Papua,
2016, documentation.
Courtesy the artist.

Inner cover — INTERPRT,
Unfolded Pacific Ring,
2016-ongoing, detail.
Courtesy Nabil Ahmed.

EXHIBITION

The Oceanic

9 December 2017
— 4 March 2018

Produced by NTU CCA Singapore
in collaboration with TBA21—Academy The Current

The Oceanic

A voyage into the geopolitical and
biophysical of the Pacific

The Oceanic focuses on large-scale human interventions in oceanic ecospheres featuring contributions by 12 artists, filmmakers, composers, and researchers who engage with both the long cultural histories of Pacific Ocean archipelagos and their current conditions. Initiated by Thyssen-Bornemisza Art Contemporary–Academy (TBA21–Academy), The Current is an ongoing research initiative into pressing environmental, economic, and socio-political concerns, for which I had the privilege to serve as expedition leader of its first cycle (2015–17). The featured contributors in *The Oceanic* are The Current Fellows who joined three expeditions on TBA21–Academy’s vessel *Dardanella* to Papua New Guinea (2015), French Polynesia (2016), and Fiji (2017).

With *The Oceanic*, the NTU CCA Singapore presents work that resulted from these journeys into the complex waters of the Pacific. Each expedition had a guiding theme which informed the activities of the two-week-long trips. The expedition to Milne Bay Province in Papua New Guinea, with artists [Laura Anderson Barbata](#), [Tue Greenfort](#), [Newell Harry](#), and [Jegan Vincent de Paul](#), engaged the history of the Kula Ring, a ceremonial exchange system practised in the Trobriand Islands. For the second expedition, titled Tuamotus, the Tahitian name for distant islands, referring to an archipelago in French Polynesia, we invited artists [Nabil Ahmed](#), [Atif Akin](#), [PerMagnus Lindborg](#), and writer [Filipa Ramos](#) to reflect on the idea of distance and how geographical and also cultural remoteness permits human activities below the radar, including a vast number of nuclear tests. On the third and last expedition of this cycle, the focus was on the tradition of the *Tabu / Tapu*, practised throughout centuries in Fiji, where a community chief demarcates something as “sacred” or “forbidden.” This continued the enquiry of the prior expedition on the Polynesian *rāhui*—a traditional rule system that in recent times became significant for marine conservation and resource management. The journey to the

Fijian Lau Islands was joined by anthropologist [Guigone Camus](#), artists [Lisa Rave](#), and [Kristy H. A. Kang](#), and [Roko Josefa Cinavilkeba](#), high chief of the Yasayasamoala Island group. Participating in all three expeditions was [Armin Linke](#), who not only witnessed these journeys through his cameras, but also questioned the role of image production in such unique yet loaded encounters.

Stemming from this cycle of expeditions, the exhibition addresses various ecological urgencies affecting the ocean and its littorals as a habitat for humans, fauna, and flora, as well as particular aspects of sea governance. Questions addressed in the show include: Who are the regulators of global oceans? Why should communities who only contribute one per cent of the global carbon footprint be among the first ones to be fatally affected by the rise of sea levels caused by global warming? Is the economic benefit of land- and seabed mining shared with the impacted communities? What are the long-term effects of such industries? Who owns the ocean?

Papua New Guinea – the Kula Ring

Situated on the Pacific Ring of Fire, Papua New Guinea’s geography is diverse and, in places, extremely rugged. Eruptions are frequent, earthquakes are relatively common, sometimes accompanied by tsunamis. It is one of the world’s least explored countries, containing over five per cent of the world’s biodiversity in less than one per cent of the world’s total land area. Endowed with rich natural resources, including mineral and renewable resources, the country’s main revenue comes from their extraction, attracting developmental projects which are often environmentally destructive. Conservation work is a challenge, further hindered by its geography and the difficulty of developing infrastructures. The effects of climate change are becoming visible on the coastlines: rising sea level is displacing people in low lying islands and coral bleaching, an effect of high temperatures and increased carbon dioxide in oceans, are observed, but also their acidification as a result of land mining. Culturally, Papua New Guinea is regarded as one of the most diverse countries, with over 800 languages and with the majority of the population still living in traditional

communities. There are hundreds of ethnic groups indigenous to Papua New Guinea, such as the Papuans and the Austronesians. These strong customary societies and clans are explicitly acknowledged within the nation's constitutional framework. Almost all land area in Papua New Guinea is owned by indigenous communities and administered in accordance with their customs. Customary property cannot be devised by will, but only inherited according to the custom of the deceased.



Newell Harry, *(Untitled) Nimoa and Me: Kiriwina Notes*, 2015–16, detail. Courtesy the artist.

In Milne Bay Province, there are over 600 islands, of which only about 160 are inhabited. Culturally, the region is sometimes referred to as The Massim, societies characterised by matrilineal descent, elaborate mortuary sequences, and complex systems of ritual exchange including the Kula Ring. Local culture differs remarkably between island groups and even between close lying islands. Linking the hundreds of Massim clans and tribes, with their unique customs and cultures, of the Louisiades, Trobriand, Amphett, Woodlark, and the d'Entrecasteaux Islands, is the Kula Ring. This complex system was first identified and studied by the Polish-British ethnographer Bronislaw Malinowski between 1915 and 1918, who identified several unique and fascinating

economic institutions within the Trobriand society, the Kula Ring being one of them. This system of exchange involves annual inter-island visits between trading partners who exchange highly valued shell ornaments like necklaces (*soulava*) and armbands (*mwali*).



Newell Harry, *(Untitled) Anagrams and Objects for RU & RU*, 2015. Courtesy the artist.

On the expedition to Milne Bay Province, The Current Fellows applied the notion of the “collective body” to the experience of a new environment, to share findings and to exchange knowledge. In their examination of the local tradition of the Kula Ring, the Fellows explored the negotiation of modalities of exchange between communities and cultures, as well as between cultures and the environment. An act of exchange that can serve as a means of acknowledgment, agreement, or peacekeeping among groups of people. Inspired by this tradition, artist [Newell Harry](#) documents this practice in his black-and-white photo series *(Untitled) Nimoa and Me: Kiriwina Notes* (2015–16). A fascination with cultural exchange, trade, and exploration has always been implicit in Harry's practice. An important aspect of his work is to revisit fragments from earlier engagements, archives, and travels, and re-combining them into “anti-narratives,” such as the anagram prints in *(Untitled) Anagrams and Objects for RU & RU* (2015). Rooted in items of itinerancy (notebooks, drawings, photographs, and journals), Harry's works engage with deeply situated cultures, histories, communities, and individuals.



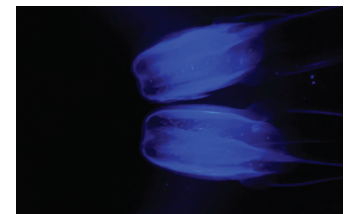
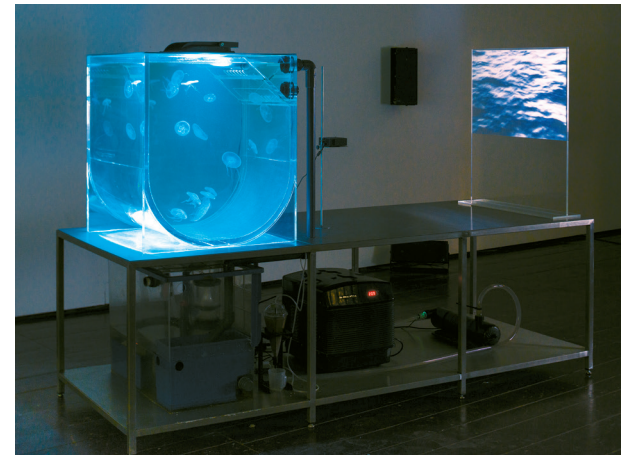
Laura Anderson Barbata, Costumes from performance *Ocean Calling*, 2017. Courtesy the artist.

Likewise incorporating items by artisans from Milne Bay Province, [Laura Anderson Barbata](#) produced striking costumes for the performative piece *Ocean Calling* (2017), created as part of TBA21-Academy's intervention on World Ocean Day 2017 at the plaza in front of the United Nations Headquarters in New York. A storied performance that combines spoken word, dance, improvisation, stilt dancing, ritual, procession, costuming, and music, *Ocean Calling* is inspired by all forms of aqua-organisms as well as communities that have lived in close relationship to the sea. The work “charts the physical and emotional relationship to life in our ocean and the urgent need for collective transformation,” and highlights the importance of the Declaration signed by Pacific Island Countries and Territories to significantly improve ocean governance, drafted during the Pacific Regional Platform for Partnerships and Action on Sustainable Development Goal 14 (SDG14) meeting, which took place in 2017 in Suva, Fiji.

Fascinated by the dynamics in the natural world, [Tue Greenfort's](#) work often evolves around ecology and its history, including the environment, social relations, and human subjectivity. His installation *Tamoya Ohboya* (2017), the Latin name for a box jellyfish species, includes an aquarium with live jellyfish, a 500-million-year-old aquatic organism. Referencing ways in which jellyfish have migrated into new geographical waters due

to the warming of ocean temperatures, the work explores the technology needed to replicate the required conditions to sustain these life forms.

The interest in exposing the technology behind human infrastructures is also present in [Armin Linke's](#) video installation *OCEANS. Dialogues between ocean floor and water column* (2017).



Tue Greenfort, *Tamoya Ohboya*, 2017. Courtesy the artist.

Having participated in all three expeditions, Linke raises critical questions about the way we are designing the future of our planet, while addressing the deep sea, seabed mining, sustainability, and ocean regulations. In collaboration with the video archives of GEOMAR (Helmholtz Centre for Ocean Research Kiel) and MARUM (Center for Marine Environmental Sciences, University of Bremen), and commissioned by TBA21-Academy, Linke edited film footage from several scientific expeditions, where a high-tech underwater Remote Sensing Vehicle (ROV) was used, often at a depth deeper than 5,000 meters. The operational images edited in a four-screen immersive composition present the ROV footage as a choreography, where the robotic arms are like extensions of the pilots and the body of the scientists in a suspended and distant space. Accompanying scientists, representatives of leading research institutions, and local actors on their research trips and in their laboratories, Linke observes their procedures and shows the interconnections that affect all of their activities. This connects to his long-term filmic project on the “Anthropocene,” its protagonists, and its sites.

Armin Linke, *OCEANS. Dialogues between ocean floor and water column*, 2017, film still. Courtesy the artist.

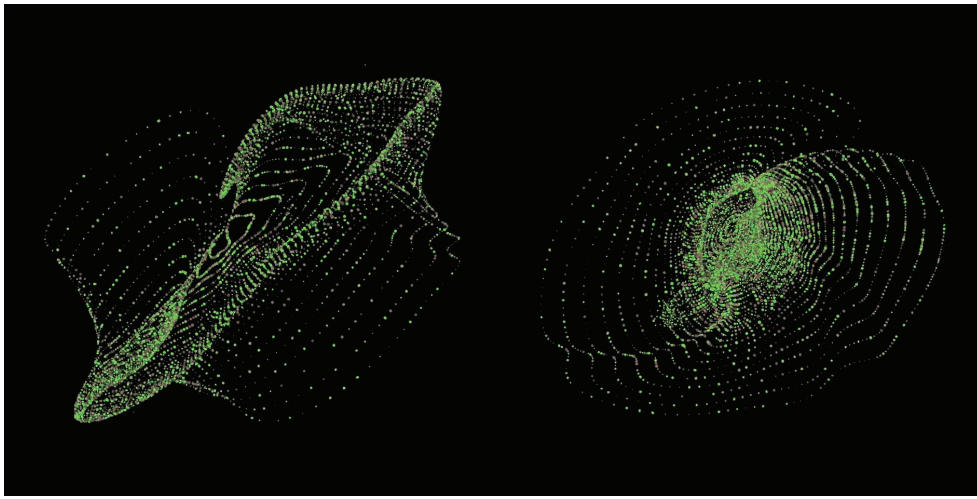


Jegan Vincent de Paul, Luadi Bay (left) and Milne Bay (right), Papua New Guinea, 2015, documentation. Courtesy the artist.

Jegan Vincent de Paul’s research into China’s One Belt, One Road Initiative led him to look into the “Southern Pacific Line,” a little discussed corridor of the Belt and Road, first announced by China’s CCTV television network in April 2015. Extending from the South China Sea towards Papua New Guinea into the broader South Pacific, China’s resource-oriented interest in the region is immense, with Papua New Guinea being the largest trading partner and recipient of Chinese funding and construction across multiple industries, including agriculture, forestry, fishery, and infrastructure. Vincent de Paul’s contribution includes a collection of official and unofficial documents and analysis of China’s 21st century political, economic, and diplomatic relations to Papua New Guinea and the South Pacific. These are juxtaposed with texts by various human rights and environmental organisations that expose the often illegal and exploitive practices of resource extraction industries in this region.

French Polynesia – Tuamotus, Distant Islands

Physically experiencing “Tuamotus, Distant Islands,” the expedition from Tahiti and Moorea to atolls of the Tuamotus group, we considered remoteness from distant angles. What does it mean to do an expedition to explore on site, in a group? Do we see, hear, understand more as a collective body? But also, what role did the distance to France play in the decision to execute 193 nuclear tests between 1966 and 1996 in this region, in spite of global protests?



Atif Akin, *Tepoto Sud morph Moruroa*, 2017, still from animation. Courtesy the artist.

The atolls Mururoa and Fangataufa were the sites for these 193 nuclear tests, despite being declared a biosphere reserve by UNESCO in 1977. Coinciding with the 50th anniversary of the first atomic weapons test on Mururoa, then a French colony in Polynesia, this expedition discussed the still neglected long-term and devastating impact of nuclear experiments in the Pacific on the populations and the environment. During the expedition, [Atif Akin](#) proposed to interview an uninhabited atoll. His project *Tepoto Sud morph Moruroa* (2017) reflects on the creation of new mythologies analogical to radioactive deformations of code and matter resulting from the nuclear tests that took place in this island archipelago. The work consists of a poster presenting his research next to computer generated 3D renderings of the atolls Moruroa and Tepoto Sud in the Tuamotus archipelago continuously morphing into one another, the first of which was subjected to nuclear tests and the latter was visited by the artist during the expedition. The atmospheric and subterranean nuclear explosions on Moruroa left radioactive residue in water and on land, affecting the local population and numerous animal and plant species. Using an equation developed by mathematician Felix Klein in the late 19th century to model ocean swells and waves, Akin transforms the animation in a way analogous to how radiation mutates matter. By placing the digitised geological structures in constant correlational

transposition between creation and degeneration, the project confounds science and fiction and participates in the creation of new myths in the face of changing ecological conditions.

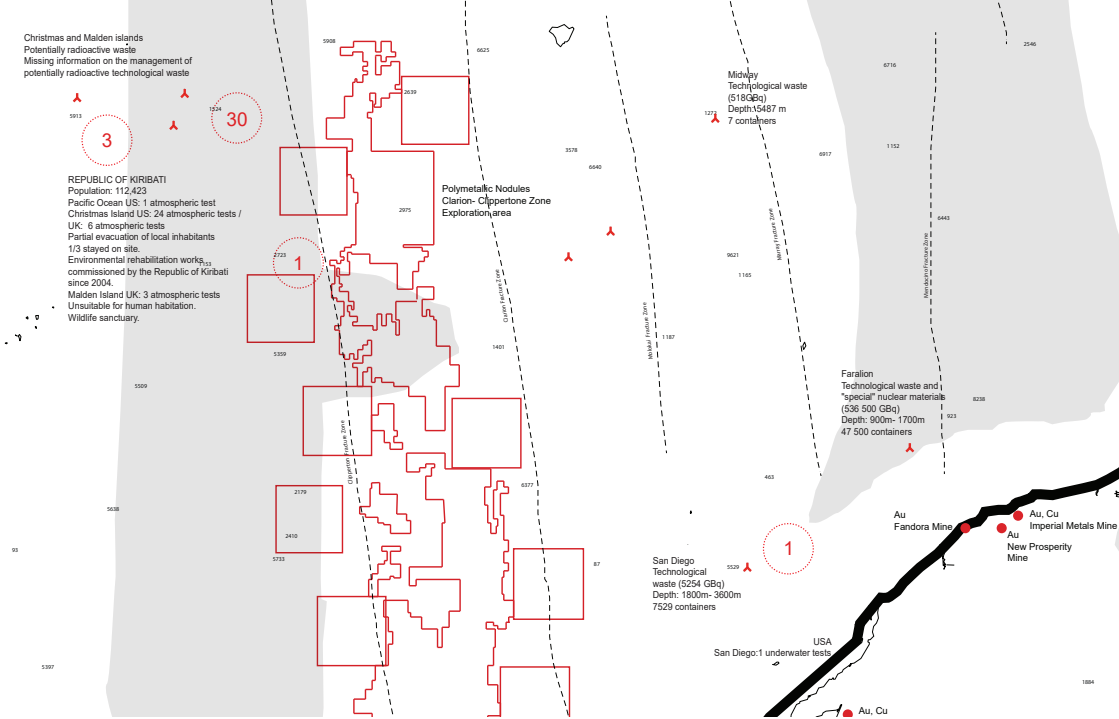


Atif Akin, *Tepoto Sud morph Moruroa*, 2017, still from animation. Courtesy the artist.

Addressing the exploitation of finite resources, [Nabil Ahmed](#) collaborates with researchers Carlo Grignani, Olga Lucko, Damaso Randulfe, and Linz Wilbur to call for an [Inter-Pacific Ring Tribunal \(INTERPRT\)](#) (2016–ongoing), an investigation into environmental justice in the Pacific region. An ambitious project that sets itself at the intersection of spatial practice, international law, and artistic research, its conception is inspired by a fluid, geological imaginary of the Pacific region as a global commons, with the indigenous people of Oceania as its guardians. The investigations in West Papua and French Polynesia take the idea of a tribunal as forum, exposing the shortfalls of existing legal norms and opting for a format that mixes performative events and hearings. Rigorously appraising the effects of environmental destruction and impunity, it fosters open collaboration between practitioners, artists, scientists, activists, and lawyers, in an attempt to “inhabit an alternative space of political community that demands public truth, justice, and accountability.”

The third expedition engages with the Fijian traditional concept of *tabu*, where a Chief or leader of a community denotes something as “holy,” “sacred,” “forbidden,” or “demanding of respect,” detaching and protecting a place, an object, etc., from the “common.” In Fijian communities, the concept of *tabu* extends to their social, cultural, and environmental traditions. Throughout the Pacific, the creation of *tabu* areas has been practised for a long period of time, including temporarily closing off areas to fishing as a mark of respect for the death of an important community member, to protect sacred sites, to affirm a village’s rights to a fishing ground, or as part of traditional ceremonies. While *tabu* has not always been motivated solely by environmental reasons, in the current global climate situation, the practise of *tabu* has become highly significant in marine conservation and resource management. This is also outlined by Tamatoa Bambridge, scientist and researcher at the Centre de Recherche Insulaire et Observatoire de l’Environnement (CRIOBE), Moorea, French Polynesia, in several papers and the anthology *The Rahui: Legal pluralism in Polynesian traditional management of resources and territories* (ANU Press, 2016). The concepts of *rāhui* and *tabu* have the potential of protecting oceanic habitats as an effective alternative to the contemporary legal frameworks, with Hugo Grotius’ *Mare Liberum* (1609) still being the basis for the United Nations Convention on the Law of the Sea.

The question here is in which way can humanity create for itself a set of rules and societal agreements that respects the ocean as a shared habitat and resource? While international climate change agreements such as the Paris Agreement (2016) are significant in effecting change, it is necessary for humanity to be cognisant of the different circumstances and governance of indigenous communities, and of equal importance for all of us, to consider the rights of other species and ecosystems. We are certain that with a greater integration of local and traditional knowledge into global laws and governance, humanity can achieve greater success in recognising the rights of humans and nature, and in doing so mend our relationship with the environment in a holistic manner.



INTERPRT, *Unfolded Pacific Ring*, 2016–ongoing, detail. Courtesy Nabil Ahmed.

As a counter point, *Tuamotus Triptych* (2017) by Per Magnus Lindborg is an audio composition evoking the soundscapes of three remote locations in the Tuamotus archipelago. Consisting of underwater recordings from a coral reef, fragments of people, voices, and instruments, this listening journey touches on another aspect in exploring notions of distant places: the fantasies they evoke. What are the desires and projections arising from distant places, which drew, among others, Paul Gauguin to live in Tahiti, where he practised his unique painting style? And what does this mean for our own gaze when visiting the Tuamotus?

Writer Filipa Ramos focused on our relationship to the animal world and what it means to share the same space—the ocean—with an amazing array of other beings. The experience of these encounters can shape our understanding in a completely different way than when observing the animal world merely on film. Together with other The Current Fellows, she compiled a film programme that will be screened in February.



Guigone Camus, Tauma village (left) and Kabuna village (right), South of Tabiteuea North, Kiribati, 2015, documentation. Courtesy the author.

Lisa Rave's film *Europium* (2014) reconsiders the value of raw materials in cultures and economic systems. Interweaving images and text, the film investigates europium, a rare mineral, used for its fluorescence to both validate European banknotes and to ensure colour brilliance in flat-screen commodities, that has become one of the allures of deep-sea mining—the new gold rush spreading across the global oceans. The film starts with the story of the currency of Tabu, traditional shell money used in East New Britain by the Tolai community of Papua New Guinea, and traces how this natural form gained monetary value and was later forged by European colonisers. The contemporary extraction of the rare element alludes to historic exploitation and underscores the human and ecological violence inherent in the extraction and transformation of a raw material into monetary value.

Anthropologist Guigone Camus' research into the social organisation of Kiribati, a small atoll country covering a large part of the Central Pacific, is committed to highlighting issues related to the global warming consequences on the preservation of biodiversity, and on the livelihoods of the human societies who are living in small island countries. Her work observes how I-Kiribati Islanders both pragmatically and emotionally respond to terrestrial and marine environment's deterioration and how political and social parameters influence the protection of marine resources.

Kristy H. A. Kang's ongoing reflection on her experience in Fiji will unfold through an iterative installation and research process exploring vernacular forms of mapping cultural memory and spatial narrative. Together with Guigone Camus and Lisa Rave, she will activate The Lab at the Centre as a platform for ongoing debate and discussions. Kang investigates the *Masi*, a barkcloth still made traditionally by the women of Fiji from mulberry and decorated with symbolic designs using vegetable and mineral dyes, that is used as a ceremonial cloth for special festivities. Kang compares these cultural techniques such as weaving with digital forms, tracing how the former influence and inform the latter.

Collective Body, Knowledge, Exchange

What is the surplus of sharing and experiencing a new place/time as a group, rather than as an individual, and what space is produced through such collectivity? What constitutes contemporary modes of exchange between communities and cultures as well as between cultures and the environment?



Lisa Rave, *Europium*, 2014, film still. Courtesy the artist.

What constitutes knowledge, where is it embedded, how is it transmitted and what determines its ownership? Exploration of the notions of the collective body, knowledge, and exchange began with the first expedition and underscores the process and experience of all The Current expeditions, as well as permeates many of the works and projects presented in the exhibition. Within the main space of *The Oceanic*, a series of documentation and interviews edited by Linke and Rave are also shown, interspersed with the exhibited works on view, highlighting the open-endedness that unfolds once one departs on such journeys. The Lab space will be set up as an area for *talanoa*, a system for communal conversations wherein a safe space is created for expressing differences and opinions: its meaning derived from two different yet related meanings in the languages of Austronesian-speaking people: “tala” meaning talking or telling stories and “noa” meaning “zero or without concealment.” Pacific islanders have throughout their histories used the *talanoa* process to build understanding and cooperation. The Lab space will not only contain research material by Camus, Kang, and Rave, but also materials from other The Current Fellows and participants of the expeditions, including notes, sketches, photographs, collected objects, and other experiences accumulated during the journeys to Papua New Guinea, French Polynesia, and Fiji. Expanding on the investigations in the presented works and materials, a series of related films will be compiled by the Fellows, featuring other artists engaging in the raised subjects. A series of public programmes will bring these inquiries closer to Singapore, through (de)Tours and workshops, examining the ecological, social, and economic situations in the region, which is also part of Austronesia.

The Current and CLIMATES. HABITATS. ENVIRONMENTS.

The Oceanic sums up the three The Current expeditions to the Pacific archipelagos and the diverse outcomes, generated by The Current Fellows, informed by a direct contact with oceanic locations and their specificities. The majority of the world’s population is aware of the critical condition of the Earth, including but not limited to the impact of climate change, economic globalisation, and environmental hazards. Despite a heightened consciousness, humanity has been reluctant to address these urgencies and the irrevocable consequences faced by all life on this planet. Since the ages of industrial and technological revolutions, Western civilisation especially has increasingly distanced itself from the environment and related concerns. While some leaders of the so-called developed world assume to have the luxury of denying climate change, there are many communities and habitats that have to face the stark reality of environmental changes that threaten their source of income and the place they call home, on a daily basis. Pacific Island societies have an intimate relationship with the environment—land and ocean are inseparable for them—given the importance of marine habitats and resources for their communities. It is in light of these concerns that it is timely to ask questions and explore possibilities of collective agency.

The Oceanic marks the start of NTU CCA Singapore’s new overarching research topic CLIMATES. HABITATS. ENVIRONMENTS., which will inform and connect the Centre’s various activities—ranging from research to residencies and exhibitions—for the upcoming years. Following Allan Sekula’s *Fish Story, to be continued* (2015) and Charles Lim Yi Yong’s *SEA STATE* (2016), *The Oceanic* is the third exhibition by the Centre featuring long-term, critical enquiries by artists about the radical changes for communities whose livelihoods are inseparable from the sea, the precarious labour at sea, and the irreversible impact of technologically driven human interventions on one of the Earth’s most precious resources, the oceans.

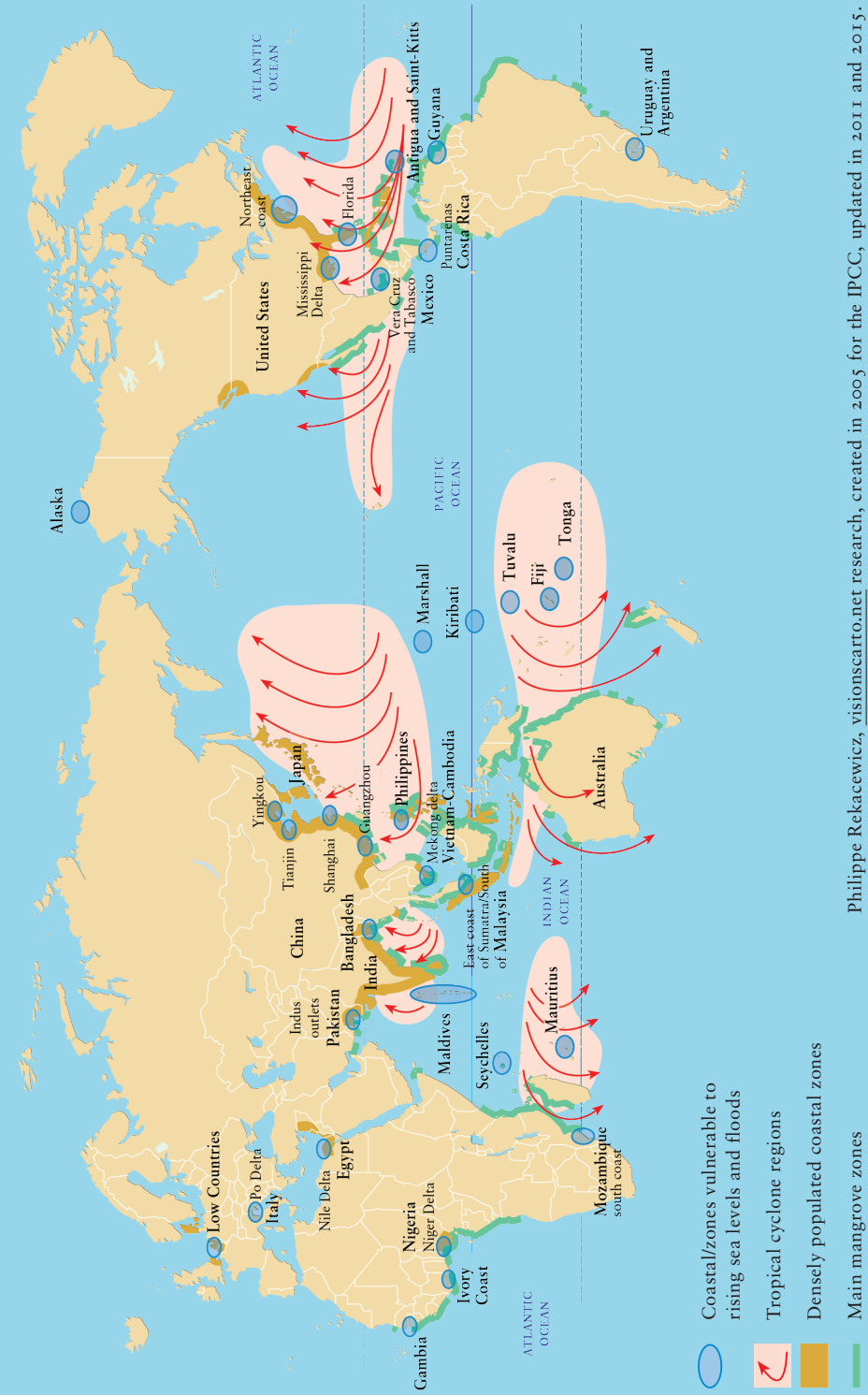
I would like to express my sincere gratitude to Francesca von Habsburg, TBA21 Founding Chairwoman; Markus Reymann, TBA21–Academy Director; and Stefanie Hessler, TBA21–Academy Curator; and the dedicated team of the Foundation; as well as to all The Current Fellows for embarking on this collective experiment. Without the dedicated crew of the *Dardanella* and its fearless Captain Piot Rachalewski, filmmaker Barney Broomfield, and the knowledge of diving experts Craig DeWitt, Rodolphe Holler, and Nigel Douglas, we would not have been able to have this unique experience. Davor Vidas, Sandor Mulsov, Patrick Heimbach, Cesar Garcia, and Tamatoa Bambridge provided us with their research, guidance, and feedback. Last but not least, we deeply owe all the communities and many individuals who generously hosted us and shared their knowledge, including Bran Quinquis, Taholo Kami, and so many others.

Ute Meta Bauer

Founding Director, NTU CCA Singapore, and Professor, School of Art, Design and Media, NTU

In memoriam of The Current contributors of the first cycle, priest and activist **Bruno Barrillot** (1940–2017), who devoted his life to fight with the people of French Polynesia for the recognition of the devastating impact of the nuclear experiments by the French Military; and the composer and electronic musician **Mika Vainio** (1963–2017), whose secret love was Ska and Rocksteady.

Danger comes from the sea



Philippe Rekacewicz, visionscarto.net research, created in 2005 for the IPCC, updated in 2011 and 2015.

Davor Vidas (5)

International Law of the Sea
Fridtjof Nansen Institute Oslo
Oslo, Norway
November 2014

Robert (3)

On the future of offshore drilling
School in Boga Boga village
Milne Bay Province,
Papua New Guinea
October 2015

Sandor Mulsow (4)

International Seabed Authority
Kingston, Jamaica
14 March 2016

Bruno Barrillot (1)

Conference to commemorate the 50th
anniversary of the first French nuclear
weapons test in French Polynesia
Papeete, Tahiti, French Polynesia
1 July 2016

Roman Vivier (2)

The current condition of Moruroa
and the use of the *rāhui*
Church in Fakarava, French Polynesia
9 July 2016

Hervé Raimana**Lallemant-Moe** (6)

The *rāhui* and environmental
regulations
University of French Polynesia
Papeete, Tahiti, French Polynesia
14 July 2016

Interviews conducted by The Current Fellows and team
Camera and Sound: Armin Linke
Editing: Lisa Rave

Numbers in parentheses refer to placement in Exhibition Plan (page 43)

***Tabu: A Story of the South Seas*, F. W. Murnau**

1931, 90 min

Realised in collaboration with Robert J. Flaherty and filmed in French Polynesia, *Tabu* tells the story of two lovers in the Bora Bora island of French Polynesia. A messenger from the chief declares the young woman as the chosen maid, meaning that she becomes “tabu” and can’t be touched by any man. The couple runs away to a westernised island, but is not capable of escaping their fate. Murnau’s last film is considered one of the first instances of a docufiction.

***The Love Life of an Octopus*, Jean Painlevé**

1967, 13 min

A striking close-up observation of octopuses in the sea, the film documents these animals mating during springtime, for days in a row. After the female releases strings of fertilised eggs, she guards them for a month, ensuring water circulation for oxygen and hygienic purposes. In a time lapse, we see how the eggs develop and the baby octopuses are born.

Tabu was screened on the *Dardanella* during the expedition in Fiji/ Lau Group. *The Love Life of an Octopus* was screened on the *Dardanella* during the expedition to the Tuamotus, French Polynesia.

Nabil Ahmed

Nabil Ahmed (Bangladesh/United Kingdom) holds a PhD in Research Architecture from Goldsmiths, University of London, and is a senior lecturer at the Cass School of Architecture at London Metropolitan University. As an artist and researcher, Ahmed looks at environmental violence and new forums for environmental justice through spatial analysis, writing, and interdisciplinary projects. Since 2013, he has been investigating the impact of mining, land grabs, and self-determination in West Papua. He is the founder of Inter-Pacific Ring Tribunal (INTERPRT), a long-term project on ecocide in Oceania and the Pacific region, commissioned by TBA21–Academy. He has participated in the two-year Anthropocene Project at the Haus der Kulturen der Welt (HKW) in Berlin (2013–14); the 2016 Oslo Architecture Triennial; the 3rd Istanbul Design Biennial (2016); and numerous other exhibitions. More recently he has published in art, science, and architecture publications such as *Third Text*, *Scientific Reports*, *Forensis: The Architecture of Public Truth* (Sternberg, 2014), *Volume*, and *South* magazine (Documenta 14).

Atif Akin

Atif Akin (Turkey/United States) is an artist and designer, and Associate Professor at Mason Gross School of the Arts at Rutgers University in New Jersey. Akin’s work examines science, nature, mobility, and politics through an (a)historical and contemporary lens. Through a series of activities made up of research, documentation, and design, his work considers transdisciplinary issues through a techno-scientific perspective, in aesthetic and political contexts. In 2015, Akin received the apexart Franchise Program award in New York, organising the zine project and exhibition *Apricots from Damascus*, hosted by SALT, Istanbul. His ongoing long-term research-driven project on nuclear mobility and archaeology, *Mutant Space*, was presented at the 3rd Istanbul Design Biennial

(2016). Tepoto Sud *morph* Moruroa was exhibited in the exhibition *Tidalectics*, curated by Stefanie Hessler, at TBA21–Augarten in Vienna.

Laura Anderson Barbata

Laura Anderson Barbata (Mexico/United States) is an artist who has since 1992 worked primarily in the social realm, initiating projects in the Amazon of Venezuela, Trinidad and Tobago, Mexico, Norway, and the United States. From 2010–15, she was a Professor at the Instituto Nacional de Bellas Artes. Her project *The Repatriation of Julia Pastrana*, initiated in 2004, resulted in the successful removal of the body of Julia Pastrana from the Schreiner Collection in Oslo to be repatriated and buried in Sinaloa, Mexico, Pastrana’s birth state. She is also known for her project *Transcommunitary* (2001–ongoing) working with stilt walkers and artisans from Mexico, New York, and the Caribbean. This project has been presented at various venues, among them The Museum of Modern Art, New York; The Modern Museum Fort Worth Texas; BRIC Art House Brooklyn; Rutgers University, New Jersey; and the Museum of the City of Mexico. She was recipient of the Anonymous Was A Woman 2016 Award. In 2017, Anderson Barbata, together with The Brooklyn Jumbies, presented *Ocean Blue(s)* at NTU CCA Singapore, as part of *CITIES FOR PEOPLE*, the inaugural NTU CCA Ideas Fest.

Guigone Camus

(France) holds a PhD in Social Anthropology and Ethnology (EHES), and since 2002 has lectured at l’Ecole du Louvre in Paris, l’Institut Catholique de Paris, and the University of French Polynesia in Tahiti. Camus has worked on the social organisation of Kiribati, which is a small atoll country covering a large part of the Central Pacific. During two missions (2011 and 2015) she observed the I-Kiribati symbolic representations of Nature, their social organisation and the kin ties between their cosmology and genealogies. In 2014, she published *Tabiteuea Kiribati*, a book dedicated to Tabiteuea Island (Hazan). As a Scientific Advisor of the Ocean and Climate Platform, she is committed in putting light on issues related to the consequences of global warming on the preservation of biodiversity, and the livelihoods of the human societies living in small island countries, addressing physical and psychological security, food security, and migration. She also works on the pragmatical and emotional perception of climate change and on the political and social parameters influencing the protection of natural resources.

Tue Greenfort

Tue Greenfort’s (Denmark/Germany) interdisciplinary practice deals with issues such as the public and private realms, nature, and culture. Interweaving these subjects with the language of contemporary art, the artist formulates critiques of current economical and scientific production practices. Fascinated by the dynamics in the natural world, Greenfort’s work often evolves around ecology and its history, including the environment, social relations, and human subjectivity. As a participant in DOCUMENTA(13) in Kassel (2012), Greenfort was co-curator of an archive on multi-species co-evolution, *The Worldly House*. He has had solo presentations at Den Frie Centre of Contemporary Art, Copenhagen (2017); Berlinische Galerie (2012); South London Gallery (2011); Kunstverein Braunschweig (2008); and

Secession, Vienna (2007). He has participated in numerous international exhibition including Thyssen-Bornemisza Art Contemporary, Vienna (2017); Kunstverein Hannover (2011); Royal Academy of Arts, London (2009); the Fondazione Morra Greco, Naples (2008); Skulptur Projekte Münster (2007); and Witte de With, Rotterdam (2006). Among his publications the most comprehensive, *Linear Deflection*, was published by Walther König in 2009.

Newell Harry

Newell Harry (Australia), of South African and Mauritian descent, has for over a decade drawn from an intimate web of recurring travels and connections across Oceania and the wider Asia-Pacific, to South Africa’s Western Cape Province, where the artist’s extended family continues to reside. From Pidgin and Creole languages to modes of exchange in the “gift economies” of the South Pacific, Harry’s interests often culminate in culturally “entangled” installations. Selected exhibitions include *Tidalectics*, Thyssen-Bornemisza Art Contemporary, Vienna (2017); *Endless Circulation: Tarrawarra Biennial*, Victoria (2016); The 56th Venice Biennale: *All the Worlds Futures* (2015); *Suspended Histories*, Museum Van Loon, Amsterdam (2013); *Rendez Vous 11 & 12*, Institut d’Art Contemporain, Villebanne (2011) and South African National Gallery, Cape Town (2012); *Untitled (12th Istanbul Biennial)* (2011); The 17th Biennale of Sydney: *The Beauty of Distance, Songs of Survival in a Precarious Age* (2010); and The Adelaide Biennial of Australian Art: *Before and After Science* (2010).

Kristy H. A. Kang (United States/Singapore) is a media artist and scholar whose work explores narratives of place and geographies of cultural memory. She holds a PhD in Media Arts and Practice from USC. She is Assistant Professor at the School of Art, Design and Media at Nanyang Technological University, Singapore, and was previously Associate Director of the Spatial Analysis Laboratory at the University of Southern California (USC) Sol Price School of Public Policy in Los Angeles. Her research interests combine urban and ethnic studies, mapping, animation, and digital media arts to visualise cultural histories of cities and communities. Kang was a founding member of the Labyrinth Project research initiative, serving as researcher, project director, and designer on a range of collaborative projects since 1997. These works have been published and presented internationally at conferences and institutions including the Getty Research Institute, Los Angeles; the Center for Art and Media Karlsruhe; the Museum of Art at Seoul National University; and the Jewish Museum, Berlin.

PerMagnus Lindborg

PerMagnus Lindborg (Sweden/Singapore) is a composer, sound artist, and researcher. Lindborg studied piano and composition at the Norwegian Music Academy in Oslo, music computing at IRCAM in Paris, contemporary musicology at Université de Paris Sorbonne, and holds a PhD in sound perception and design in multimodal environments from the KTH Royal Institute of Technology in Stockholm (2015). Since 2005, Lindborg has taught at institutions in France and Singapore, most recently at NTU ADM. He has authored more than 100 media artworks and compositions presented worldwide, notably at Xuhui Art Museum, Shanghai (2017); Tonspur, Vienna (2016); National Gallery Singapore (2015); Onassis Centre, Athens (2014); World Stage Design, Cardiff (2013); Moderna Museet, Stockholm (2008); and Centre Pompidou, Paris (2003). He has published 33 peer-reviewed articles and papers in *PLoS One*, *Leonardo*, *Applied Acoustics*, and *Applied Sciences*, and book chapters for *IRCAM-Delatour* and *Springer-LNCS*, as well as numerous conference proceedings. He created the biannual Soundislands Festival (2013, 2015, and 2017).

Armin Linke (Italy/Germany) is a photographer and filmmaker who combines a range of contemporary image-processing technologies in order to blur the borders between fiction and reality. He was Research Affiliate at MIT Visual Arts Program Cambridge, guest professor at the IUAV Arts and Design University in Venice, and professor for photography at the University for Arts and Design Karlsruhe. Linke analyses the formation, the *Gestaltung* of our natural, technological, and urban environment, perceived as a diverse space of continuous interaction. His photographs and films function as tools to become aware of the different design strategies. Concerned with different possibilities of dealing with image archives and their respective manifestations, Linke works with his own archive, as well as with other media archives, challenging conventional practices, whereby the questions of how photography and film are installed and displayed become increasingly important. In a collective approach with artists, designers, architects, historians and curators, narratives are procured on the level of multiple discourses.

Filipa Ramos

Filipa Ramos (Portugal/United Kingdom) is a writer and editor, currently Editor in Chief of *art-agenda*, commissioning and publishing experimental and rigorous writing on art. She is a lecturer in art and moving image at the Experimental Film MA Programme of Kingston University, and at the MRes Art:Moving Image of Central Saint Martins/University of the Arts, both in London, and works with the Master Programme of the Institut Kunst, Basel. She is co-founder and co-curator of Vdrome, and was previously Associate Editor of *Manifesta Journal*, contributed to *documenta 13* (2012) and *14* (2017). Interested in the way art, and particularly time-based work, provides a site of encounter for humans and nonhumans, Ramos has written, lectured, and curated exhibitions and film programmes on the topic, having edited *Animals* (Whitechapel Gallery/MIT Press, 2016). Ramos was a Writer-in-Residence at NTU CCA Singapore in 2016. She has been a guest curator at several institutions and her writing has been published in several magazines and catalogues.

Lisa Rave (United Kingdom/Germany) is an artist, filmmaker, and photographer. In her work, she often explores issues surrounding postcolonialism, and history's repeating patterns in the complex interplay of culture, economy, and ecology, as well as natural phenomena. Rave studied experimental film at the University of the Arts Berlin and photography at Bard College, New York. She was a fellow artist at the Akademie Schloss Solitude in Stuttgart in 2014. Some of her recent exhibitions and screenings include Lofoten International Art Festival (2017); Arsenal Kino Berlin (2017); Glasmoog Cologne (2017); Thyssen-Bornemisza Art Contemporary–Augarten (2017); Württembergischer Kunstverein (2016); 3rd Istanbul Design Biennial (2016); FLORA ars+natura, Bogota (2015); Meulenstein Gallery, New York (2014); Kunstverein Wiesbaden (2013); Chisenhale Gallery, London (2012); Neuer Berliner Kunstverein (2011); and Haus der Kulturen der Welt, Berlin (2011).

Jegan Vincent de Paul (Sri Lanka/Canada) is a PhD candidate at NTU ADM and NTU CCA Singapore. His dissertation considers the role of research-based artistic production in creating new understandings of contemporary geopolitical events; his thesis critically examines China's Belt and Road Initiative and its impact on the ethnic conflicts of Burma, Pakistan, and Sri Lanka. Vincent de Paul has a Master of Architecture from the University of Toronto (2007) and completed his Master of Science in Visual Studies at the MIT Visual Arts Program, Cambridge (2009). He has worked as a researcher and designer with artists and cultural organisations, including Ai Weiwei (Beijing), LOT-ΕΚ (New York), and the MIT Museum (Boston). He was a research fellow and lecturer at the MIT Program in Art, Culture and Technology (2011–12), where he researched the intersection of energy and society, and taught courses on creative responses to conflict and crises.

TBA21–Academy The Current

TBA21–Academy is conceived as an itinerant site of cultural production and interdisciplinary research, bringing together thinkers from various fields concerned with today's most urgent ecological, social, and economic issues. The Current is an exploratory fellowship programme based in the Pacific that aims to literally take creative practice out of the studio, science out of the lab, and all participants out of their comfort zones. Imagining new ways of thinking about and engaging with the oceans and their broader historical, economic, geopolitical, social, and cultural processes, The Current aims to inspire unconventional solutions for an ecologically and economically sustainable planet. The Current's Expeditions aboard the *Dardanella* research vessel are organised in three-year cycles and guided by invited Expedition leaders.

Francesca von Habsburg, TBA21 Chairwoman and Founder
Markus Reymann, TBA21–Academy Director
Stefanie Hessler, TBA21–Academy Curator

Public Programmes

Wednesday
6 December 2017
7.30 — 9.00pm

Behind-the-Scenes with contributing artist **Newell Harry; Markus Reymann**, TBA21–Academy Director; and **Professor Ute Meta Bauer**, Curator of *The Oceanic*

The speakers will share their experience of the first cycle of research trips to the Pacific Ocean archipelagos as part of TBA21–Academy The Current, giving background into how this exhibition project evolved out of these journeys. The insights into the expeditions give context to the works in the show, while the broader vision of The Current will also be presented and discussed.

Friday
15 December 2017
7.30 — 8.30pm

Tour of *The Oceanic* with contributing artist **PerMagnus Lindborg** and **Professor Ute Meta Bauer**

The audience will meet the curator of *The Oceanic*, Professor Ute Meta Bauer, in an open Q&A session in conversation with contributing sound artist and composer PerMagnus Lindborg. The tour includes a “sound walk” through the exhibition guided by the artist.

Monday
15 January 2018
7.30 — 9.00pm

Exhibition (de)Tour: *Impact of Climate Change on Human Communities – flood, drought, heat: who will suffer really?*
by geographer and cartographer **Philippe Rekacewicz**

In this (de)Tour, renowned cartographer Philippe Rekacewicz will speak about the impact of climate change and environmental migration using maps as the main tool for analysing ocean, environment, and urban phenomena. He will also share his research process and recent projects in experimental cartography. A map can be both a representation of factual data as well as a political object that is in continuous dialogue with real and projected conditions. As a carefully designed visual image, it is at the intersection of cartography, art, and politics.

Rekacewicz is in Singapore under the auspices of University of Helsinki Department of Anthropology, visionscarto.net, and Singapore-ETH Centre Future Cities Lab.

All programmes are free and take place at Block 43 Malan Road, Gillman Barracks.
For enquiries, please email ntuccaevents@ntu.edu.sg.

Newell Harry (Australia)
Please refer to page 23

Markus Reymann (Germany/
United Kingdom) is the Director of TBA21–Academy. He joined TBA21 in 2011 and subsequently cofounded TBA21–Academy with TBA21 Foundation Chairwoman and Founder Francesca von Habsburg. As a central programming unit of TBA21, the Academy provides a moving

platform of cultural production and interdisciplinary exchange. Since 2011, Reymann initiated and conducted numerous expeditions, each trip designed as a collaboration with invited artists, scientists, and thinkers eager to embark on oceanic explorations. The Academy commissions ambitious projects inspired by these unusual encounters.

Ute Meta Bauer (Germany/
Singapore) is the Founding Director of the NTU CCA Singapore, and Professor at NTU ADM. For more than three decades, she has worked as curator of exhibitions and presentations, connecting contemporary art, film, video, and sound through transdisciplinary formats. She publishes regularly on artistic and curatorial practice.

PerMagnus Lindborg (Sweden/
Singapore)
Please refer to page 24

Philippe Rekacewicz (France/
Norway) is a geographer, cartographer, and information designer. He studied geography at University of Paris la Sorbonne, was a permanent collaborator for *Le Monde diplomatique* in Paris (1988–2014), and the head of

the cartographic unit of the United Nations Environment Programme in Norway (1996–2007). Currently, he works as a geographer cartographer for art museums, geopolitical institutes, and international organisations, is co-coordinator of visionscarto.net, and an Associate Researcher in the Department of Anthropology, University of Helsinki. Engaging with geopolitics and geostrategy,

Rekacewicz focuses on migration, statelessness, war, and the manipulation of the cartographic vision by economic powers.

Saturday & Sunday
3 & 4 February 2018
1.00 — 7.00pm

Film programme: *The Oceanic*
selected by **The Current Fellows**

During the past three years, a dispersed community of thinkers, artists, writers and researchers was summoned, assembled, and brought together on various expeditions on board of the *Dardanella*, a research vessel travelling across various locations in the Pacific Ocean. These expeditions were deeply cinematic experiences. In itself the boat was both a real and figurative site of projection: at once a privileged place from where to observe the ocean, the life forms, transactions, and infrastructures it hosts, and at the same time a vessel that embodied the tropes of the expedition, voyage, and exploration that were continuously being performed and redefined within it.

Further pursuing the production and sourcing of images of the sea and all that surrounds it, this selection of films followed the collective agency of The Current project. The films presented were chosen by the 12 Fellows participating of the three expeditions, and reflect their personal and collective interests, sources of imaginary, references, and dreamscapes. Offering a large variety of styles, gazes, chronologies, lengths, and prisms, this film selection also presents a small sample of the sort of cinematic visions that have been created, throughout the history of cinema, about the sea and its agents.

— Filipa Ramos, The Current Fellow 2016

Friday
9 February 2018
7.30 — 9.00pm

Exhibition (de)Tour with artist James Jack

Exploring the ways in which artistic practices reflect on social and ecological phenomena, James Jack will reference one of his projects, *Play with Nature, Played by Nature* (2013), an exhibition and series of conversations that looked at creative practices as a way to reinvigorate our consciousness of cycles occurring in the aftermath of the 2011 earthquake and tsunami off the Pacific coast of Tohoku, Japan. Jack will also share his artistic research process of *Sea Birth* (2017), a project that takes as a starting point the spirits in the sea off the Okinawa coast for a re-imagination of the links between fragments from a turbulent past.

Filipa Ramos (Portugal/
United Kingdom)
Please refer to page 24

James Jack (United States/
Singapore) is Assistant Professor
of Visual Art at Yale-NUS
College. He holds a PhD from
Tokyo University of the Arts,
and was a postdoctoral fellow at
Kyushu University in Fukuoka.
Directly relating to places and
ecology, he has developed
socially engaged works for

the Setouchi International Art
Festival; Honolulu Museum
of Art; Busan Biennale Sea
Art Festival; Institute of
Contemporary Art Singapore;
and the Echigo-Tsumari
Triennial. Solo exhibitions
include TMT Art Projects,
Fukuoka; TAMA Gallery,
New York; and the Portland

Thursday
1 March 2018
7.30 — 9.00pm

**Talk: *INTERPRT: Spatial investigation of
environmental crimes*** by contributing artist
Nabil Ahmed

INTERPRT is an interdisciplinary project on environmental justice in Oceania at the intersection of spatial practice, international law and artistic research. The Pacific ring—a geological force field rising from the ocean floor—reorganises a fluid, geological imaginary of the region as a global commons. At this mineral frontier, environmental violence is spatially diffused and temporally protracted, requiring new methods of detection and reconstruction. This talk will present investigations on environmental crimes and new forums for ecocide law.

Friday
2 March 2018
7.30 — 9.00pm

Exhibition (de)Tour with artist Robert Zhao Renhui

For the launch of *Final Report of the Christmas Island Expert Working Group* in The Lab (page 34), Robert Zhao Renhui, founder of The Institute of Critical Zoologists, discusses the scope of his two-year long investigation as well as the research process and methodological approach developed as he ventured into the fractured ecosystem of Christmas Island. Merging scientific observation and artistic speculation, Zhao frames the absurdity of the real and weaves multiple narratives that address the uneasy relationship between humans and the natural environment.

All programmes are free and take place at Block 43 Malan Road, Gillman Barracks.
For enquiries, please email ntuccaevents@ntu.edu.sg.

Art Center. Jack was Artist-in-Residence at NTU CCA Singapore in 2015. He formed the collective World Dirt Association, and has published writings in various art catalogues and magazines.

Nabil Ahmed (Bangladesh/
United Kingdom)
Please refer to page 22

Robert Zhao Renhui (Singapore)
Please refer to page 35

Education Programmes

FOR TERTIARY STUDENTS

Friday
2 March 2018
10.00am — 5.00pm

Workshop: *Confronting Ecocide* by contributing artist **Nabil Ahmed**

Participants of the workshop are encouraged to attend the public talk by Nabil Ahmed on Thursday, 1 March 2018. For details, please refer to page 29.

Current international laws are inadequate to protect the oceans and the planet. A law against ecocide and the principle of universal jurisdiction are the missing factors that can address this problem. Criminal accountability for environmental and climate-related crimes also addresses wider issues of climate justice beyond economic remedies. The workshop, convened by INTERPRT brings together leading practitioners from the field to examine emerging legal concepts and cases around ecocide, universal jurisdiction, and nature as a legal subject in a Pacific region context.

Nabil Ahmed (Bangladesh/
United Kingdom)
Please refer to page 22

FOR TEACHERS

Saturday¹
9 December 2017
10.00am — 1.00pm

—
Friday²
12 January 2018
3.00 — 5.00pm

Workshop for Teachers and Educators by educator and artist **Kelly Reedy**

Focusing on the artists and works included in the exhibition *The Oceanic*, the workshop engages with artistic practices and prepares educators for visits with their students by providing educational tools as entry points to the exhibition, and assisting in identifying aspects of the exhibition that might be relevant to their classes. It suggests techniques for exploring both the visual arts and other areas of daily encounters.

- 1 With the presence of contributing artist **Newell Harry** and **Markus Reymann**, TBA21-Academy Director
- 2 With the presence of contributing artists **Kristy H. A. Kang** and **PerMagnus Lindborg**

All workshops are free and require registration. To register or schedule an exhibition tour, please email ntuccaeducation@ntu.edu.sg. Unless otherwise stated, the programmes take place in The Seminar Room, Block 43 Malan Road, Gillman Barracks.

Kelly Reedy (United States/
Singapore) has worked in
Singapore for over 18 years as
an artist and educator. She holds
a BFA in Fine Art (University
of Wisconsin, 1985), MA in
Education (Hunter College,
1991), MA in Art Therapy
(LASALLE College of the Arts,
2017). She has exhibited her
artworks internationally in Paris,
Chicago, and Berlin, as well as
locally at Jendela Visual Arts

Space, Esplanade, Singapore
Tyler Print Institute, and
Alliance Française. Reedy has
developed educational resources
for the National Gallery
Singapore and trained teachers
at the National Institute of
Education, specialising in visual
arts education in museums
and galleries.

Newell Harry (Australia)
Please refer to page 23

Markus Reymann (Germany/
United Kingdom)
Please refer to page 26

Kristy H. A. Kang (United States/
Singapore)
Please refer to page 24

PerMagnus Lindborg (Sweden/
Singapore)
Please refer to page 24

Wednesday
24 January 2018
2.30 — 4.30pm

Workshop: *Fish Tales and Fish Tails*
by writer **Filipa Ramos**

Developed for children aged 7 to 12

How do images lead to stories? And how do stories convey images? In this workshop, we will explore the stories that pictures of oceanic life and sites of environmental transformation tell, and the images that stories summon. Together, participants will write and enact one and many stories, thinking about how tales are told, inventing new ways of combining memory with discovery and imagination, and discussing the ways in which we share experiences, visions, and emotions with others.

Saturday
3 March 2018
10.30am — 5.00pm

Workshop: *Nothing Remains the Same, and All at Once*
by artist **Mary Bernadette Lee**

Developed for participants aged 14 and above
External venue and The Seminar Room

In this full-day workshop, participants will be introduced to the process of art making from research and conceptualisation to execution. The day will consist of a trip to the beach to collect plastic waste and organic debris like shells washed ashore to create artworks out of these found materials during the second part of the workshop. Using *The Oceanic* as an entry point to raise awareness on the dire health of our oceans and the islands most affected, participants will learn how to engage with questions of climate change, as well as its impacts.

All workshops are free and require registration. To register or schedule an exhibition tour, please email ntuccaeducation@ntu.edu.sg. Unless otherwise stated, the programmes take place in The Seminar Room, Block 43 Malan Road, Gillman Barracks.

Filipa Ramos (Portugal/
United Kingdom)
Please refer to page 24

and a BFA (Hons) in Visual
Communication from NTU
ADM (2014). Her practice is a
phenomenological approach to
understanding the relationship
between exterior topography
of body, architecture and
place, and the interior tapestry

of psychological states. This
relational dialectics are
expressed through her paintings
that foreground the architecture
of her as a person and an artist.

Mary Bernadette Lee (Singapore)
holds a BA in English Literature
and Communications & New
Media from NUS (2006),

The Oceanic
9 December 2017 – 4 March 2018
NTU CCA Singapore

Curator:
Professor Ute Meta Bauer

Curatorial Team:
Khim Ong
Ana Sophie Salazar

Outreach & Education:
Magdalena Magiera
Syaheedah Iskandar

Exhibition production:
Kiat Ng
Isrudy Shaik

Exhibition Design Consultant:
Associate Professor Laura Miotto, NTU ADM

Logistics:
Lotus Fine Arts

Conservation:
Global Specialised Services

Art Handling:
Rhema Events & Arts Services

Exhibition Construction:
Design18

Technical Installation:
PAVE System

Design of Collaterals:
Currency

Coordinating Invigilator:
Divaagar

Acknowledgements:

For the loans of their commissions and works from the collection, some of which were presented in TBA21-Academy's *Tidalectics* (2017) at TBA21-Augarten, Vienna, we thank TBA21: Francesca von Habsburg, Founding Chairwoman; Markus Reymann, TBA21-Academy Director; Stefanie Hessler, TBA21-Academy Curator; and the team.

Credits:

All artworks copyright and courtesy the artists, unless otherwise stated.

Atif Akin, Tepoto Sud *morph* Moruroa, 2017
Originally commissioned by TBA21-Academy, London. Exhibited version realised with further support by NTU CCA Singapore.

Laura Anderson Barbata, Costumes from performance *Ocean Calling*, 2017
Commissioned by TBA21-Academy for World Ocean Day 2017. Collection of TBA21.

Newell Harry, (Untitled) *Nimoo and Me: Kiriwina Notes*, 2015-16, and (Untitled) *Anagrams and Objects for RU & RU*, 2015
Copyright and courtesy the artist and Roslyn Oxley9 Gallery, Australia.

Armin Linke, *OCEANS. Dialogues between ocean floor and water column*, 2017
The presented project was commissioned and co-produced by TBA21-Academy. The installation was realised in collaboration with the Edith-Russ-Haus for Media Art, GEOMAR – Helmholtz Centre for Ocean Research Kiel, and MARUM – Center for Marine Environmental Sciences, University of Bremen. Part of the project “Year of Science 2016*17 – Seas and Oceans,” German Federal Ministry of Education and Research.

Kula Ring objects: Mwali shell armband, Trobriand Islands Kula canoe splashboard, Trobriand Islands canoe splashboard, and Omi tapa cloth (Milne Bay Province)
Collection of Newell Harry.

The Current Convening #3 Tabu / Tapu

A collaboration between TBA21-Academy
and NTU CCA Singapore

25 – 27 January 2018

Part of Singapore Art Week 2018

Convening #3 marks the culmination of of TBA21-Academy The Current's first cycle of expeditions. *Convening #3* will bring together The Current Fellows; collaborators from Fiji and French Polynesia; thought leaders from diverse disciplines; and local agencies and community groups. Through a series of *talanoa* sessions, talks, lectures, workshops, and performances, *Convening #3* will share with a wider public the research and collective body of knowledge from the expeditions to the Pacific archipelagos of Papua New Guinea, French Polynesia, and Fiji, and the diverse *tabus* encountered. With a focus on the modalities of exchange, environmental urgencies and responsibilities, and the ownership and rights of nature, *Convening #3* will provide a platform that invites active and creative participation, and exploration on how we can be agents of change and effect development to international laws, policies, culture, and education.

Guest-of-Honour during reception on 26 January 2018:
Masagos Zulkifli, Minister for the Environment and Water Resources of Singapore

Convening #1 The Kula Ring in Kingston, Jamaica (16 – 17 March 2016)

Convening #2 Tuamotus, Distant Islands in Kochi, Kerala, India (13 – 15 December 2016)

Convened by Professor Ute Meta Bauer, Markus Reymann, TBA21-Academy Director, and Stefanie Hessler, TBA21-Academy Curator

Coordination for NTU CCA Singapore: Samantha Leong, Executive, Conference, Workshops and Archive; and Magdalena Magiera, Curator, Outreach and Education

For updates on programmes and participants, please visit ntu.ccasingapore.org/events/convening-3/

The 12 Fellows of The Current will be present, joined by TBA21 Chairwoman and Founder Francesca von Habsburg, TBA21-Academy team, and invited speakers and participants:

Dr Cynthia Chou (Singapore/United States)

Professor, Department of Anthropology, College of Liberal Arts & Sciences, University of Iowa, United States

Taholo Kami (Tonga/Fiji)

Special Advisor, Pacific Partnerships and International Civil Society, COP23 Presidency Secretariat of the Fijian government

Dr Cresantia (Frances) Koya Vaka'uta (Fiji)

Director, Oceanic Center for Arts, Culture and Pacific Studies & Pacific Heritage Hub, UNESCO Faculty of Arts, Law and Education, The University of the South Pacific, Fiji

Dr Hervé Raimana Lallemand-Moe (French Polynesia)

Law Department, University of French Polynesia, Tahiti

Dr Sandor Mulsow (Chile/Jamaica)

Director, Office of Environmental Management and Mineral Resources, United Nations International Seabed Authority, Kingston, Jamaica

Maureen Penjueli (Papua New Guinea)

Coordinator PANG, Pacific Network on Globalisation

Thursday

25 January 2018

Workshops and *talanoa* sessions

(*talanoa* – a term used throughout the Pacific to designate guided roundtable discussions used to share information and facilitate communal conversations)

guided by invited guest speakers from Fiji and The Current expedition team to Fiji

Friday

26 January 2018

Public lectures and presentations

Performance

by Tarek Atoui (Lebanon/France), musician, composer, and sound artist
(coinciding with Gillman Barracks Art After Dark)

Saturday

27 January 2018

Public lectures and presentations

Communal Meal

conceived by Lucy Orta (United Kingdom/France), artist, and Professor and Chair of Art and Environment, University of the Arts London, United Kingdom

Generating conversations about the ocean as food resource and food sustainability, the artist will engage local providers for the production of the meal.

Research Project in The Lab

The Institute of Critical Zoologists

Final Report of the Christmas Island Expert Working Group

3 March – 29 April 2018

Since the establishment of the first human settlements in the late 19th century, the ecosystem of Christmas Island—a small volcanic outcrop in the Indian Ocean which was transferred from Singapore to Australia in 1958—underwent dramatic changes. Along with human settlers, several non-indigenous species alighted on the island disrupting the endemic biodiversity that had thrived undisturbed thanks to geographical remoteness and almost nil human interference. The accidental introduction of invasive species severely impacted a fragile ecosystem, imperilling the island's wildlife and causing the extinction of a number of native species. As a result, extreme biocontrol strategies are currently being undertaken in an attempt to restore the island's biodiversity.

In the past two years, The Institute of Critical Zoologists has been researching the escalating chain of events brought about by the human presence on Christmas Island gathering a varied collection of research materials that merge factual and fictional elements. By surveying the impact of human beings on an endemic habitat, *Final Report of the Christmas Island Expert Working Group* maps out lines of invasion and retreat, it investigates dynamics of connectedness and isolation triggering reflections on states of vulnerability and conditions of survival in the age of globalisation.

Curated by **Anna Lovecchio**, Curator, Residencies



Robert Zhao Renhui, *Fig 105. A frigate bird using an abandoned pool in a deserted casino to drink freshwater*, 2013, photograph. Courtesy the artist.

Friday

2 March 2018

7.30 — 9.00pm

Exhibition (de)Tour with artist Robert Zhao Renhui

For details, please refer to page 29.

The Institute of Critical Zoologists was founded by multidisciplinary artist **Robert Zhao Renhui** (Singapore). Persistently twisting reality and fiction, Zhao's artistic practice addresses the relationship between humans and nature challenging accepted parameters of objectivity and scientific modes of classifications. Over the years, Zhao has appropriated

codes and conventions of documentary photography and museum display to compose compelling narratives that problematise the notion of truth. His work has been exhibited in numerous international exhibitions including: Jakarta Biennale (2017); 7th Moscow Biennale (2017); and 20th Sydney Biennale (2016). He received the National Arts

Council's Young Artist Award in 2010 and was a finalist for the Hugo Boss Asia Art Award for Emerging Asian Artists 2017. He is Artist-in-Residence at NTU CCA Singapore until March 2018.

This topical research cluster connects the Centre's research & academic programmes, exhibitions, and residencies during the upcoming years. Climate change has become an urgent issue around the globe in its impact on urban environments and other habitats. As weather patterns change causing droughts, large storms, and severe flooding, humans and animals are forced to migrate on a critical scale, requiring communication across disciplines and beyond national borders. Reflecting its geo-political, cultural, and ecological conditions and interrelations, the Centre intends to discuss these precarious realities through art and culture, in dialogue with other fields of knowledge.

CLIMATES. HABITATS. ENVIRONMENTS. follows the overarching topic of PLACE. LABOUR. CAPITAL. (2015-17), continuing to address the complexities and the dynamics that entangle the local with the global and vice-versa.

NTU CCA Singapore Publications

The publishing activity emphasises the holistic approach of the Centre by expanding the connections across the various departments to capture and deepen the knowledge on contemporary art linked to the Centre's ongoing research projects. The mobility and lasting nature of publications allow the Centre to disseminate its contributions to discourse beyond its physical parameters.

Theatrical Fields: Critical Strategies in Performance, Film, and Video
(with König Books, and Bildmuseet Umeå, 2016)

Tomás Saraceno: Arachnid Orchestra. Jam Sessions (2017)

Becoming Palm, Simryn Gill and Michael Taussig
(with Sternberg Press, 2017)

SouthEastAsia: Spaces of the Curatorial. Jahresring 63
(with Sternberg Press, 2017)

Place.Labour.Capital. (to be released in January 2018)

Located in Gillman Barracks, the NTU CCA Singapore is a national research centre of Nanyang Technological University, supported by a grant from the Economic Development Board. The Centre is unique in its threefold constellation of research & 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, the NTU CCA Singapore has developed into an influential platform encompassing research-based artistic practices of international scope, curatorial education, and public programmes to delve into the complexities of the contemporary art field.

Artists' Limited Edition Everyday Items

NTU CCA Singapore launched a line of artist editions designed by the Centre's Artists-in-Residence. Ranging from scarves, beach towels, and tote bags to umbrellas, raincoats, and notebooks, these numbered editions are sometimes witty, always thoughtful, and beautiful to behold. Proceeds from sales go towards the sustainability of the Centre's residencies programme. Items by: Hamra Abbas (Kuwait), Julian 'Togar' Abraham (Indonesia), Yason Banal (Philippines), Heman Chong (Singapore), Duto Hardono (Indonesia), Alex Mawimbi (Kenya/Netherlands), Alex Murray-Leslie (Australia/Spain), Arjuna Neuman (United States), UuDam Nguyen (Vietnam), Ana Pravčki (Serbia/United States), anGie seah (Singapore), SHIMURABros (Japan), Tamara Weber (United States), Jason Wee (Singapore).

For more information, please email ntuccaevents@ntu.edu.sg

Giving to NTU CCA Singapore

Your contribution regardless of amount will go a long way in supporting us to maintain a significant role within the art ecosystem of Singapore and the region. Taxpayers to Singapore enjoy a 250% tax deduction in 2017. For more information on how to donate to NTU CCA Singapore, visit ntu.ccasingapore.org/support.

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Dr John Tirman, Executive Director and Principal Research Scientist, Center for International Studies, Massachusetts Institute of Technology (MIT), Cambridge, United States

Index of Works

PerMagnus Lindborg

A. *Tuamotus Triptych*, 2017
Sound piece, 12 min

Tue Greenfort

B. *Tamoya Obboya*, 2017
Installation with aquarium, live jellyfish, and video projection, dimensions variable, 5 min 13 sec

Armin Linke

C. *OCEANS. Dialogues between ocean floor and water column*, 2017
Four-channel video installation, colour, sound, dimensions variable, 40 min

Nabil Ahmed and INTERPT

D. *Unfolded Pacific Ring*, 2016–ongoing
Diagram printed on acrylic, 150 × 400 cm
Developed by INTERPT (with Olga Lucko)

Lisa Rave

E. *Europium*, 2014
HD video, 18 min 40 sec
Written in collaboration with Erik Blinderman
Narrated by Hanne Lippard

Laura Anderson Barbata

F. “Queen” costume from performance
Ocean Calling, 2017
Costume consisting of 9 pieces including crown, collar, shell top, skirt, tank top, and jewellerys, 238 × 172 × 96 cm

G. “Bird Fish Prince” costume from performance
Ocean Calling, 2017
Costume consisting of 7 pieces including crown, mixed fibre coat, pants with sequins, shaggy skirt, decorated t-shirt, two shaggy wing extensions, 271 × 68 × 55 cm

Ocean Calling was realised in collaboration with Chris Walker, The Brooklyn Jumbies, Mei Yamanaka, and Sinuhé Padilla Jarana Beat musicians.

Newell Harry

H. (Untitled) *Anagrams and Objects for RU & RU*, 2015
7 tapas, ink on Tongan Ngatu, each approximately 300 × 100 cm

I. (Untitled) *Nimoa and Me: Kiriwina Notes*, 2015–16
20 black-and-white photographs on lustre paper, each 17.5 × 26 cm / 65 × 45 cm (framed); includes 8 hand-typed notebook transcriptions

Kula Ring objects

J. Mwali shell armband
Date and maker unknown, approximately 31 × 18 × 13 cm

J. Trobriand Islands Kula canoe splashboard
Date and maker unknown, possibly Kitava, wood carving and enamel, 76 × 68 × 4.5 cm

J. Trobriand Islands canoe splashboard
Date and maker unknown, wood carving and paint, 51.5 × 49 × 3.5 cm

J. Omi tapa cloth (Milne Bay Province)
Date and maker unknown, tapa and vegetable dyes, approximately 121 × 67 cm

Atif Akin

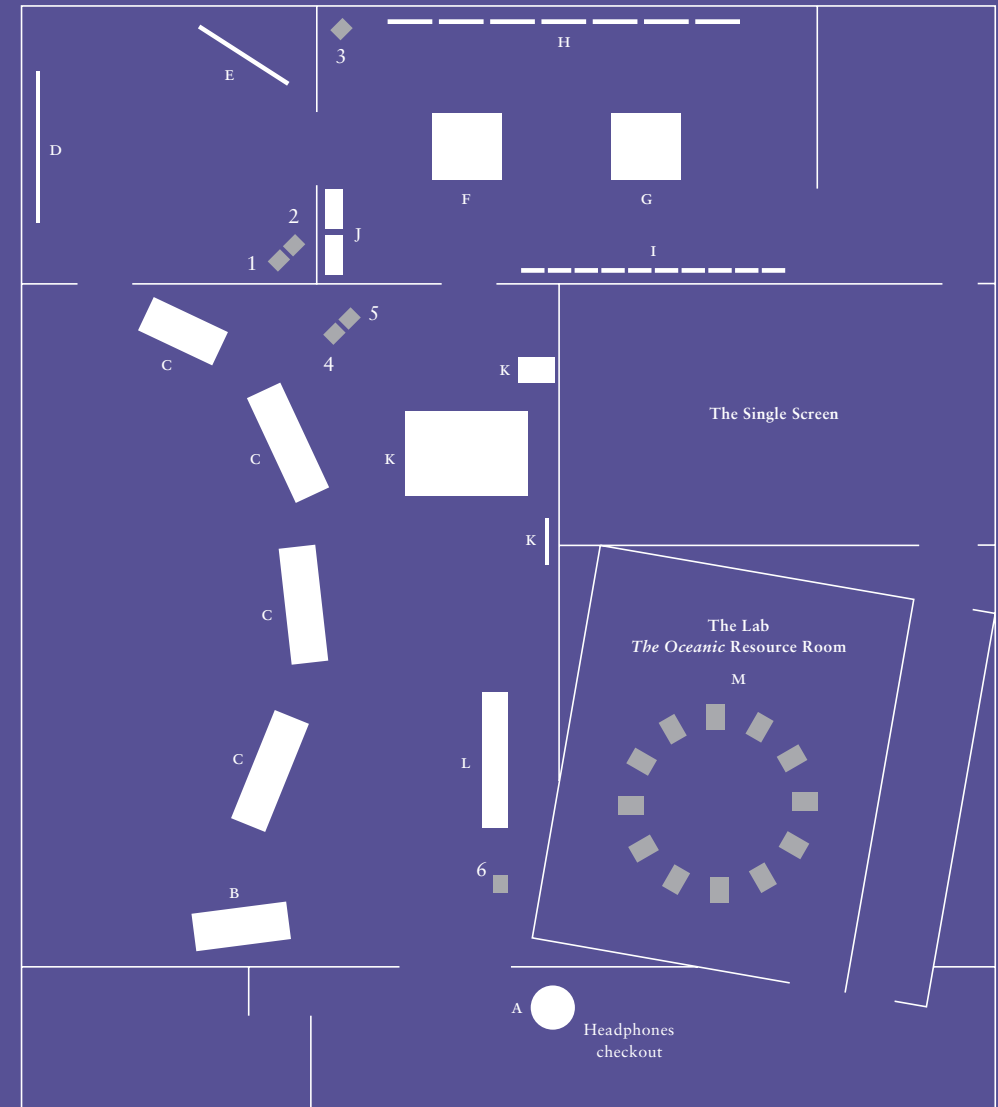
K. Tepoto Sud *morph* Moruroa, 2017
Installation with poster, video, and animation, 98 × 68cm (poster), 2 min 40 sec (loop)

Jegan Vincent de Paul

L. *One Belt, One Road, One World: A New Silk Road Project*, 2017
Set of 12 posters, each A3

L. *The Belt and Road and Beyond/ Critical Perspectives of Extractive Industries*, 2017
3 volumes of compiled documents and texts, each 22 × 30.5 cm

L. *Working Map of Projects by Chinese Firms in Papua New Guinea*, 2017
Map, A1



I–6 Interviews
Please refer to page 21

M. With additional contributions by
Guigone Camus, Kristy H. A. Kang,
Armin Linke, and Lisa Rave

NTU CCA Singapore Visitor Information

Exhibition Hours

Tuesday – Sunday,
12.00 – 7.00pm
Friday, 12.00 – 9.00pm
Closed on Mondays
Open on Public Holidays

Public Programmes

Wednesday and Friday evenings

FREE ADMISSION TO
ALL PROGRAMMES

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