

EXHIBITION

THE MAKING OF
AN INSTITUTION

A PUBLIC REPORT

11 February – 7 May 2017

NOTES FROM THE CURATORS

An institution is a living entity: it grows, develops, and goes through cycles of change and transformation. Part of a larger political, social and cultural environment, an institution does not evolve in full isolation; on the contrary it is shaped by forces and actors that contribute to its making – staff, artists, stakeholders, multiple publics, and an increasing virtual audience.

The NTU Centre for Contemporary Art (NTU CCA Singapore), a national research centre, was established by the Nanyang Technological University (NTU) with a grant from the Economic Development Board, Singapore. NTU CCA Singapore officially opened its doors in October 2013 at Gillman Barracks, a former military site built by the British in the 1930s. The Centre's start-up phase was overseen by NTU's School of Art, Design and Media (ADM) and its first exhibition *Engaging Perspectives*, opened in January 2013 in the designated Artist-in-Residence studios. The exhibition was curated by Eugene Tan, who also masterminded Gillman Barracks as Singapore's first international arts precinct.

NTU CCA Singapore embodies the complexity of a contemporary art institution in times of knowledge economies, a globally expanded art world, and institutional building in Southeast Asia. The Centre's inaugural programme, conceived by its small newly appointed start-up team, was titled *Free Jazz* and addressed the foundational question "What can this institution be?" through improvisation and free play. Three years later, new questions are to be raised: What is the role of the NTU CCA Singapore within its local, regional, and global cultural landscape? How does such an institution contribute to a wider understanding of knowledge production? What are the criteria to evaluate its achievements, impact, and outreach?

Since its inauguration, the NTU CCA Singapore has developed with a fast pace surpassing expectations. This rapid growth is reflected in all institutional components, from programming to facilities and staff. As an institution the Centre literally started from scratch: an empty exhibition hall, a small team that worked from a temporary, improvised office. The Centre's infrastructure was shaped hand in hand with its programming, they became inseparable from each other. The exhibition space was reconfigured in March 2015 into The Exhibition Hall, The Lab, The Single Screen, The Vitrine, by artist and writer Fareed Armaly. Together with The Seminar Room, The Artist-in-Residence Studios, The Office and Public Resource Centre, NTU CCA Singapore's physical spaces not only

represent its curatorial environment, but also reflect the variety of the Centre's programmes. Following its focus on *Spaces of the Curatorial*, the Centre connects exhibitions, residencies, public programmes with academic education and publishing. This constellation of curatorial formats and spaces shape the Centre's identity and its holistic approach to knowledge production, while its academic mandate is closely intertwined with the NTU's School of Art, Media and Design.

Nowadays the role of a contemporary art institution is not limited to the presentation of art: it feeds off and nurtures the cultural ecosystem it belongs to through a complex series of actions that often reside in the realm of the immaterial. As an art institution emerging from a university environment, NTU CCA Singapore places at the core of its mission a strong commitment to research in the field of contemporary art. Many activities and processes carried within the institution remain less known to a wider audience and don't reach an immediate level of public visibility. The Residencies Programme that launched its first cycle of international Artists-in-Residence in June 2014 is defined by its research focus. In seven studios, the Centre hosts every year around 20 Artists-in-Residence from Singapore, Southeast Asia, wider Asia, and other parts of the world. NTU CCA Singapore also provides residencies to curators and writers aiming to facilitate exchanges and fostering dialogues within and beyond the region. The Centre's guests benefit from its facilities, curatorial support and affiliation with the University, as well as from its connections in the region and its global network. The main distinctive benefit of The Residencies Programme is perhaps the space and time that the Centre provides to pursue ideas and research without the pressuring expectation of a tangible outcome. In times where intensive productions and tight deadlines reached both the art world and academia, a research-focused residency is a rare and valuable opportunity. But it is also a risky endeavor for an institution since nurturing research does not lead to immediate, tangible results. It is a long-term process whose outcomes cannot be easily determined beforehand nor evaluated shortly afterwards.

Our commitment to research is formalised through our connection to the University. Established under NTU's College of Humanities, Art and Social Science (CoHASS), the Centre's academic programmes are part of NTU ADM and currently offer a Master of Art (MA) and a Doctor of Philosophy (PhD) with a focus on *Spaces of the Curatorial*. The research-oriented MA & PhD programmes of NTU ADM provide students with the opportunity to pursue research in disciplines such as Museum Studies & Cultural Heritage, Curatorial Practice, Exhibition Design, and most recently in Art in Public Space & Critical Spatial Practice. The Centre's Visiting Research Fellows contribute to the aforementioned areas of inquiry.

The wider public from Singapore and abroad might be more familiar with the Centre's exhibition programme that features four large-scale exhibitions a year either focusing on a long-term project of an individual artist or on a thematic, often interdisciplinary exhibition. One of the defining aspects of our approach to exhibition-making is the spatial display. With each show, the reconfiguration of the exhibition space has been driven by a strong curatorial understanding of the exhibition as a complex spatial experience. Another distinctive curatorial approach to exhibition-making is reflected in the public programme. During the first years, the NTU CCA Singapore developed different formats of programming that approach the exhibition as a working tool. Such public programming formats include Exhibition (de)Tours, Stagings, and Behind the Scenes that approach the presented works and each distinctive display as an open-ended discourse whose questions and concerns are relevant across other disciplines. Geographers, scientists, anthropologists, historians, and experts from other fields have been invited in different occasions to interpret the exhibition from their perspective. Such interdisciplinary encounters grounded our efforts to place contemporary art as a method of inquiry in the field of knowledge production.

The symbiosis between the programmes of research, residencies, and exhibitions developed organically over time and many of the Artists-in-Residence share communal interests and lines of investigation with the artists or topics featured in the Centre's exhibitions. The current NTU CCA Singapore's overarching curatorial narrative, *Place.Labour.Capital*, emerged in response to these overlap of interests rather than predetermining them. Reflections on the dynamic relation between topography, labour migration, and global capital served as entry point to connect cultural production with a world in flux. Such inquiry is placed within the context of the wider region of Southeast Asia subjected to fast changes and rapid growth, but also to the inequalities of capital distribution.

In this moment of institutional self-reflection, we look back at our organisation through the same lens of *Place.Labour.Capital*. Part of larger national agenda of cultural development and knowledge economy, an art institution is a producer of capital, an employer, and a provider of labour. Part of a larger geographical and cultural environment, an institution is subjected to the conditions and contingencies of the place in which it situates itself. The effort of *The Making of an Institution* is to "evaluate" the institution in all its aspects in the attempt to make visible what usually stays behind the scenes.

The Making of an Institution captures different moments in the development of the Centre connecting artistic projects, discursive manifestations, and the insti-

tutional apparatus in a seamless display. It looks back into its recent past in order to shape its near future. Challenging the format of an exhibition, this curatorial collaboration creates a communal space where projects and research explorations by the Centre's Artists-, Curators-in-Residence, and Research Fellows coexist with a discursive public programme of talks, screenings, performances, and workshops.

In revisiting its own process of institutional building, NTU CCA Singapore appropriates the format and language of a “public report”. The use of a public report format is a reflection on the evaluation process to which any institution is subjected, but also on the responsibility it carries towards its many publics including the funders. While this format is conventionally employed to deliver an official written narrative, the Centre's report unfolds in the exhibition space through the languages of the performative, the discursive, and the archival.

The Making of an Institution is divided into four main sections. The first section, *Reason to Exist: The Director's Review*, focuses on institutions that place research at the core of their identity. Invited directors of research-oriented institutions will closely examine the vision, mission, and operative model of their respective organization in a series of talks aimed at deepening our understanding of the changing role of contemporary art institutions. *Ownership, Development, and Aspirations* stresses the importance of a wide network of expertise and collaborative exchange in shaping the development of an institution by creating a public panel with members of the NTU CCA Singapore's International Advisory Board. The section dedicated to *Artistic Research* frames the material and immaterial aspects that constitute contemporary art practices. It takes over the Centre's physical *Spaces of the Curatorial* – The Exhibition Hall, The Single Screen, The Lab, and The Vitrine – juxtaposing artworks and research projects by NTU CCA Singapore's Artists-, Curators-in-Residence and Research Fellows alongside a series of talks, screenings, studio sessions, and performances. In addition, it provides access throughout the duration of the exhibition to the Centre's Artist Resource Platform. Finally, the fourth session, titled *Communication and Mediation*, explores the production of an institution's identity through visual communication and spatial practices in a series of workshops and presentations with contributions by architects and designers who work in this particular field. A chronology of events incorporating various institutional materials traces the Centre's history of curatorial programmes since its establishment. *The Making of an Institution* takes place within the traces of NTU CCA Singapore's previous exhibition *Incomplete Urbanism : Attempts of Critical Spatial Practice* (October 2016–January 2017) that will serve as a display platform, but also as a form of exhibition documentation that becomes part of the institutional public report.

Within this framework, we will produce a publication gathering the voices of all the artists, curators, researchers, and academics who have contributed to the making of this institution.

In this moment of reflection and evaluation, we take the opportunity to acknowledge and express gratitude towards the wide net of people and organisations, public and private, that contributed to the Centre's achievements in its founding phase. Entrusted with the establishment of the Centre, we wouldn't have been able to undertake this challenging journey without the constant support of our stakeholders, NTU CCA Singapore's staff, artists, collaborators, and our loyal audience.

Ute Meta Bauer, *Founding Director*

Anna Lovecchio, *Curator, Residencies*

Anca Rujoiu, *Manager, Publications and previous Curator, Exhibitions*



NTU CCA Singapore's staff, opening of Amar Kanwar, *The Sovereign Forest*, in collaboration with Sudhir Pattnaik/Samadrusti and Sherna Dastur, 29 July – 9 October 2016.

7 NOTES FROM THE CURATORS

BASIC OBJECT OF KNOWLEDGE

The Contemporary Book and its Model

B.O.O.K. FEATURES WORKS BY TODAY'S PRACTICING GRAPHIC DESIGNERS such as Irma Boom, Thomas Chen, Sara de Bonté, Randi Marston, Merrit and van Ouden, Daniel Ojeda, Ingeborg Schifferer and Françoise van Halbeek. The exhibition showcases physical transformations of the book that affect its anatomical canon. It examines how the object-book expresses through its materiality and form. The exhibition also pays attention to the collaborative efforts of the designers with other relevant agents within the field. They include printers, publishers and editors, among others. Such an alliance devises innovative reading systems that significantly improve communication.

It is a book process where the content of the text is not only the subject, but also the medium of communication, and the way in which the content is presented and received.

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Irma Boom (The Netherlands) has been the first to open up the book as a platform for visual messages and related functions, such as the book 'The Elements of Architecture' by the Museum of Modern Art, New York, and 'The Elements of Architecture' by the Museum of Modern Art, New York.

Thomas Chen (Singapore) has been the first to open up the book as a platform for visual messages and related functions, such as the book 'The Elements of Architecture' by the Museum of Modern Art, New York, and 'The Elements of Architecture' by the Museum of Modern Art, New York.

Sara de Bonté (The Netherlands) has been the first to open up the book as a platform for visual messages and related functions, such as the book 'The Elements of Architecture' by the Museum of Modern Art, New York, and 'The Elements of Architecture' by the Museum of Modern Art, New York.



Danné Ojeda, *Basic Object Of Knowledge [B.O.O.K.]: The Contemporary Book And Its Model*, recipient of the RED DOT DESIGN AWARD: COMMUNICATION DESIGN 2015; presented during NTU CCA Singapore's *Publishing as Expanded Form*, Singapore Art Book Fair, 13 – 16 November 2014, The Exhibition Hall.

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**REASON TO EXIST:
THE DIRECTOR'S
REVIEW**

What is the role of a contemporary art institution today? This series of talks brings together directors and founders of organisations that adopt critical and innovative strategies to advance the development of contemporary art practices and discourses. Combining different activities and experimenting with a variety of programmes, these institutions stretch the concept of artistic practise beyond the conventional parameters of exhibition making placing the production of knowledge at the core of their identity. Through a critical reading of the vision and mission of their own institution, the guest speakers will reflect upon the “reason to exist” and the “modes of existence” of the institution in a specific social context and will discuss current challenges and future developments.

TALKS

The Exhibition Hall

Emily Pethick

Wednesday

15 February 2017

7.30 – 9.00 pm

Since 2008, Emily Pethick (United Kingdom) has been Director of The Showroom, London, United Kingdom, a contemporary art space committed to collaborative and process-driven approaches to cultural production within its locality and beyond. She was previously Director of Casco, Office for Art, Design and Theory, Utrecht, Netherlands (2005–2008). Pethick has contributed to several catalogues and magazines, such as *Artforum*, *Frieze*, *Afterall*, and *The Exhibitionist*, and edited numerous publications including Wendelien van Oldenborgh's monograph *Amateur* (2016) and *Cluster: Dialectionary* (with Binna Choi, Maria Lind, and Natasa Petresin-Bachelez, 2014). Pethick is a jury member for the 2017 Turner Prize.

**Diana Campbell
Betancourt**

Wednesday

8 March 2017

7.30 – 9.00 pm

(United States/Philippines/Bangladesh) is currently Artistic Director of Samdani Art Foundation and Chief Curator of Dhaka Art Summit, Dhaka, Bangladesh, a major research and exhibition platform for art in South Asia. In addition, Betancourt is Artistic Director of Bellas Artes Projects, Bagac, Philippines. She has collaborated with sculpture parks such as the Yorkshire Sculpture Park, Wakefield, United Kingdom; deCordova Sculpture Park, Lincoln, United States; and Wānas Konst, Knislinge, Sweden, on commissions of Indian sculpture. Betancourt is also responsible for developing the Samdani Art Foundation collection.

Farah Wardani

Wednesday

15 March, 2017

7.30 – 9 pm

(Indonesia/Singapore) is currently Assistant Director of the Resource Centre at the National Gallery Singapore. She was previously Director of the Indonesian Visual Art Archive (ICAA), Yogyakarta, Indonesia, a centre for digital archive and documentation of Indonesian art, as well as a platform for research. Wardani has also been active as a teacher, writer, and curator. Her curatorial work encompasses collaborations with art spaces such as Cemeti Art House, Yogyakarta and ruangrupa, Jakarta, Indonesia. She also served as artistic director of Biennale Jogja XII *Equator #2*, Indonesia (2013).

Maria Hlavajova

Wednesday
22 March 2017
7.30 – 9.00 pm

(Slovakia/Netherlands) is Artistic Director of BAK, basis voor actuele kunst, Utrecht, Netherlands, an institution that advocates for the critical role of art in society through various programmes of education, exhibitions, and publishing. Hlavajova is also initiator and artistic director of FORMER WEST, an eight-year long transnational research, education, exhibition, and publication project organised and coordinated by BAK. She regularly contributes to numerous critical readers, catalogues, and magazines internationally. In addition, Hlavajova is co-founder of *tranzit*, a network established in 2002 that supports contemporary art practices and exchanges in Austria, Czech Republic, Hungary, Slovakia, and Romania. She serves on the Advisory Board of Bergen Assembly, Norway.

Sanne Oorthuizen and Alec Steadman

Wednesday
12 April 2017
7.30 – 9 pm

Sanne Oorthuizen (Netherlands/Indonesia) is a curator, editor, translator, feminist, daughter, educator and partner. She is Co-Chief Curator at Cemeti – Institute for Art and Society, Yogyakarta, Indonesia where she is currently working with Alec Steadman on *Maintenance Works*, a year-long project in which they envision alternative futures for Cemeti. Previously she was Curator at Casco-Office for Art, Design and Theory in Utrecht, Netherlands (2012–2016), curatorial team member for the SONSBEK Triennial, Arnhem, Netherlands (2015–2016, with ruangrupa).

Alec Steadman (United Kingdom/Indonesia) is a curator and researcher. He is currently Co-Chief Curator at Cemeti – Institute for Art and Society, Yogyakarta. Previously he occupied various roles including: Curator, Arts Catalyst, London, United Kingdom (2015–2016); Exhibition Studies Research Fellow, Asia Art Archive, Hong Kong (2015); Artistic Director, Contemporary Image Collective, Cairo, Egypt (2013–2014); Curator in Residence, Fondazione Sandretto Re Rebaudengo, Turin, Italy (2013), and Head of Exhibitions, Zoo Art Enterprises, London, United Kingdom (2005–2010).

1 *The Geopolitical and the Biophysical: A Structured Conversation on Art and Southeast Asia in Context*, Part II, 18 June 2016, The Single Screen.

2 *Halimah-the-Empire-Exhibition-weaver-who-died-whilest-performing-her-craft*, 14 July – 2 August 2015, Erika Tan, Artist-in-Residence, The Lab.

3 NTU CCA Singapore Public Resource Centre.



1



2



3

**OWNERSHIP,
DEVELOPMENT, AND
ASPIRATIONS**

Who owns a public institution? How does an institution balance the different sets of expectations held by its various stakeholders? What is the role of an international advisory board and how does it contribute to the institution's development within a global perspective? Shifting the top-down operational model, can an institution learn from artists and incorporate artistic methodologies into its own structure? To address such questions, this session brings together several members of the NTU CCA Singapore's International Advisory Board into a public discussion moderated by Founding Director Ute Meta Bauer. The conversation will be ushered in by *Words, They, Wrote*, (2015–ongoing), a performance by Artist-in-Residence Heman Chong. Utilising words written or spoken by several artists, the performance generates a moment of introspection opening up a space for the artists' thoughts on their own lives and works.

PERFORMANCE AND PUBLIC DISCUSSION

Saturday

25 February 2017

3.00 – 6.00 pm

The Single Screen

Ute Meta Bauer

(Germany/Singapore) is the Founding Director of the NTU CCA Singapore and Professor at School of Art, Design and Media, Nanyang Technological University (NTU), Singapore and was prior Associate Professor (2005–2012) at the Massachusetts Institute of Technology (MIT), Cambridge, United States, where she served as Founding Director of the MIT Program in Art, Culture, and Technology. Bauer was Co-Curator for *Documenta11* (2001–2002), Artistic Director for the 3rd Berlin biennale for contemporary art (2004), and the Founding Director of the Office for Contemporary Art Norway (2002–2005). She recently co-curated with MIT List Centre for Visual Art Director Paul Ha the US Pavilion at the 56th Venice Biennale (2015), Italy, presenting eminent artist Joan Jonas, and developed the concept for *Cities for People* (2017), the pilot edition of an annual NTU CCA *Ideas Fest*. She co-edited with Brigitte Oetker *Southeast Asia Spaces of the Curatorial* (2016) published by Sternberg Press.

Heman Chong

(Malaysia/Singapore) is an artist whose work is located at the intersection between image, performance, situations, and writing. His work continuously interrogates the functions and the production of narratives in our everyday lives. Chong has presented solo exhibitions in institutions such as the Rockbund Art Museum, Shanghai, China (2016); South London Gallery, United Kingdom (2015); Art Sonje Center, Seoul, South Korea (2015); The Reading Room, Bangkok, Thailand (2013). He has also participated in numerous international biennales including the 20th Sydney Biennale, Australia (2016); 10th Gwangju Biennale, South Korea (2014); Asia Pacific Triennale 7, Brisbane, Australia (2012); Performa 11, New York, United States (2011); Manifesta 8, Spain (2010); and represented Singapore at the 50th Venice Biennale, Italy (2003).

Ann Demeester

(Belgium/Netherlands) is currently the Director of Frans Hals Museum, Haarlem, Netherlands. She was appointed Manager of Art and Urban Development for Amsterdam City Council, co-curated the 10th Baltic Triennial, Vilnius, Lithuania (2009) and was previously the Director of De Appel Arts Centre and W139, Amsterdam, Netherlands. Demeester was part of the editorial team of the literary journals, *Yang*, *A Prior Magazine* and *F.R. David*, and wrote catalogue texts on the work of Luc Tuymans, Michael Borremans, Jennifer Tee, Richard Hawkins, Mika Rottenberg and Bjarne Melgaard, amongst others. She is member of the NTU CCA Singapore's International Advisory Board.

Yuko Hasegawa

(Japan) is Chief Curator of the Museum of Contemporary Art, Tokyo, Japan and Professor at the Tama Art University, Tokyo, Japan. Since 2008, Hasegawa has been a member of the Asian Art Council at the Solomon R. Guggenheim Museum, New York, United States. She is also currently Artistic Director of Inujima Art House Project, Okayama, Japan. Past appointments include Founding Artistic Director, 21st Century Museum of Contemporary Art, Kanazawa, Japan (1996–2006); Curator of 11th Sharjah Biennial, United Arab Emirates (2013); co-curator of 29th São Paulo Biennial, Brazil (2010); co-curator of the 4th Shanghai Biennale, China (2002); and Artistic Director of the 7th International Istanbul Biennial, Turkey (2001). She is member of the NTU CCA Singapore's International Advisory Board.

Nikos Papastergiadis

(Australia) is Director of the Research Unit in Public Cultures and Professor, School of Culture and Communication, University of Melbourne, Australia. His current research focuses on the investigation of the historical transformation of contemporary art and cultural institutions by digital technology. He was co-editor of *Third Text*. He is a Fellow of the Australian Academy of the Humanities, Canberra, Australia; Fellow of Cambridge Commonwealth Trust, Melbourne, Australia; Member of Clare College, Cambridge, United Kingdom; Visiting Fellow, University of Tasmania School of Art, Australia; Advisory Board Member to University of South Australia School of Art and Architecture, Adelaide, Australia; co-chair of the Greek Centre for Contemporary Culture, Melbourne, Australia, and NTU CCA Singapore's International Advisory Board.

Philip Tinari

(United States/China) is Director of Ullens Center for Contemporary Art, Beijing, China, since 2011. He was founding editor of *LEAP*, contributing editor of *Artforum*, and Adjunct Professor, China Central Academy of Fine Arts, Beijing. Tinari was named Young Global Leader by the World Economic Forum in 2015 and was selected for the Public Intellectuals Program of the National Committee on U.S.-China Relations in 2016. He is currently a D.Phil. candidate in Art History at the University of Oxford, United Kingdom. Tinari is member of the NTU CCA Singapore's International Advisory Board.

John Tirman

(United States) is the Executive Director and a Principal Research Scientist at the Massachusetts Institute of Technology Center for International Studies, Cambridge, United States. Tirman is author, co-author and editor, of 14 books on international affairs, including, most recently, *Dream Chasers: Immigration and the American Backlash* (2015) and *The Deaths of Others: The Fate of Civilians in America's Wars* (2011). Earlier work includes *The Fallacy of Star Wars* (1984), the first important critique of strategic defense, and *Spoils of War: The Human Cost of America's Arms Trade* (1997). In addition, he has published more than 100 articles in periodicals such as the *The Nation*, *Boston Globe*, *New York Times*, *Washington Post*, *Esquire*, *Wall Street Journal*, and *Boston Review*. He is also a trustee of the Institute for War & Peace Reporting. Tirman is member of the NTU CCA Singapore's International Advisory Board.



Performance by OFFCUFF (Bani Haykal, Mohamad Riduan, Shahila Baharom, and Wu Jun Han), *Free Jazz*, 23 October 2013, The Exhibition Hall.



Studio of Shooshie Sulaiman, Artist-in-Residence, Residencies Open: *Art Day Out!*, 25 July 2015.



**ARTISTIC
RESEARCH**

What is artistic research? Which are the material and immaterial aspects that constitute contemporary art practices? How can we challenge conventional hierarchies and rethink the value judgments of what remains in the realm of the invisible, unspoken, unproduced? Bringing to the fore the research-driven nature of the NTU CCA Singapore and its holistic approach to cultural production, this section presents a selection of artworks, working processes, and research projects developed by the Centre's former Artists-in-Residence and its Research Fellows together with a series of talks, discussions, screenings, and performances by current Artists- and Curators-in-Residence aimed to further our understanding of the process of artistic research. In addition, the Centre's Artist Resource Platform will be accessible to the public in The Exhibition Hall throughout the duration of the public report.

The presentation of the artists' works unfolds within, but is not limited to, the Centre's *Spaces of the Curatorial* – The Exhibition Hall, The Lab, The Single Screen, and The Vitrine – pouring out into some less frequently used spaces, such as the foyer and the rear room in the exhibition area.

Since 2013, the Centre's Residencies Programme has hosted over 60 local, regional, and international artists providing them with a concentrated period of time and a studio space to focus on the development of their practice away from the pressure of deadlines and production requirements. The artists have responded to the research-based approach of the residency in different ways. Some have taken this opportunity to delve more deeply into an existing project. Some have embarked on context-specific investigations exploring the social, political, and historical specificities of Singapore. Others have expanded their current perspectives experimenting with topics and materials outside their habitual practice. Within this open, not-outcome driven framework, it also happened that artworks were created. Featuring artworks together with research materials and visual traces of projects and works-in-progress, this section creates a constellation of elements that revolve around the concept of *artistic research* to further our understanding of its processual nature, multiple stages, and diverse patterns of development. In The Single Screen, a film programme brings together a diversity of works realized by the Artists-in-Residence selected by Visiting Scholar Marc Glöde to provide a better insight into their practice.

RESEARCH PROJECTS

The Exhibition Hall
The Foyer
The Vitrine

Hamra Abbas

(b. 1976, Kuwait)
Lives and works between
Boston, United States and
Lahore, Pakistan
Artist-in-Residence:
4 May – 5 June 2015

Place. Labour. Capital.
2016

ink on silk, dry mount
28 x 22 cm

In the research during her residency, Hamra Abbas learnt the courtly Chinese painting style of *Gongbi*, a meticulous and realist painting technique usually executed on raw silk. The subjects in her painting are based on photographic documentation of people (chefs, waiters, etc.) she met and conversed with in the Singaporean neighbourhood Little India. Set up as a colony by Indians who came to Singapore as prisoners of the British Raj in the early 1800s as well as by other labourers, Little India became home to many who chose to remain in Singapore. Abbas's portraits of these workers is a commentary on the history of labour mobility. By appropriating courtly Chinese techniques to address the story of Indian migration, she reveals the complex intertwining of histories, class, race, and culture that defines contemporary postcolonial spaces.

Kray Chen

(b. 1987, Singapore)
Lives and works in
Singapore
Artist-in-Residence:
18 April – 12 August 2016

Critical Fengshui
(*Fengshui Studio*)
2016

video, projection, colour
and sound
2 min

Critical Fengshui
(*Gillman Barracks*)
2017

video, projection, colour
and sound
10 min

Kray Chen developed a *Fengshui* survey of his residency studio and the larger Gillman Barracks precinct, with the aim to enliven and invigorate a crucial site of art that it is struggling to meet the initial expectations to establish itself as a vibrant cultural hub. *Fengshui*, the art of living harmoniously with the surrounding environment, is a common practice in Singapore as a way to extend one's fortune. It utilises geomantic surveys that map the flow of metaphysical and mystical energies within and around an architectural space. In the context of NTU CCA Singapore's reflection on the process of its own making, this project addresses the non-physical forces that inhabit the infrastructure and the psyche, the "hardwares" and the "softwares", raising a broader question about the status of art in Singapore.

Heman Chong

(b. 1977, Malaysia)
Lives and works in
Singapore
Artist-in-Residence:
19 September 2016 –
24 February 2017

The Library of Unread Books
2016 – ongoing

donated unread books

A History of Amnesia
2016

acrylic paint on canvas
61 x 46 x 3,5 cm

As part of his residency, Heman Chong and his collaborator Renée Staal embarked on a ten-year project, *The Library of Unread Books* – a members-only reference library made up of donated books that are unread by their previous owners. The price for a lifetime membership to the library is the donation of a single unread book. Through the gradual accumulation of unread volumes, *The Library of Unread Books* benefits from a collective gesture and traces the shifting perimeters of unwanted knowledge. For the duration of his residency, *The Library* was open to the public every Friday, from noon to midnight in the artist's studio transformed into an artist-run space. Currently located in The Lab, it has gathered a collection of more than 300 books to date.

Weixin Chong

(b. 1988, Singapore)
Lives and works in
Singapore
Artist-in-Residence:
3 August –
30 November 2015

Beige Dreams
2017

fabric, aluminum,
mixed media
dimensions variable

In counterpoint to ideas of tropicality, Weixin's *Beige Dreams* is a response to the abundant vegetation of Gillman Barracks. The artist transforms The Vitrine through a mixed-media installation of images and different materials, bringing out flesh-like qualities in flowering plants. At close examination, it reveals the lush details of petals and leaves, fluids and finishes. Beige is poised against green to question the widespread practice and continued aspiration to sanitise and tame the wildness of tropical nature.

Bani Haykal

(b. 1985, Singapore)
Lives and works
in Singapore
Artist-in-Residence:
10 September –
31 December 2014

sketches of violence
2015

audio, stereo
5 min 33 sec

sketches of violence is a response to *Place.Labour.Capital.*, the Centre's current overarching curatorial framework. Drawing on several talks, discussions, books and articles, the work reflects on the contemporary climate of Singapore with regards to culture, politics, and economics. It is a combination of improvisation and composition, that attempts to comment on the importance of structure (or lack thereof). *sketches of violence* is written and performed on drums, contact microphones, speakers, electronics, chains, screws, bass clarinet mouthpiece, soprano clarinet, and voice.

Ho Rui An

(b. 1990, Singapore)
Lives and works
in Singapore
Artist-in-Residence:
5 September 2016 –
31 January 2017

2020x3
2016

80 digital images
transferred to 35mm slides,
documentation materials

2020x3 is a set of images gathered by the artist for the research into the history of foresight in Singapore undertaken during his residency at NTU CCA Singapore. Extracted from a CD-ROM realized on the occasion of an exhibition organised in 1997 to celebrate *Public Service 21* (PS21) – an initiative that can be regarded as a precursor to the current *Smart Nation* programme – these images project forms of millennial optimism, or anxiety. Among them are illustrations of three national scenarios for the year 2020. Reproduced as 35mm slides, these images appear at once anachronistic and enchanted, suggestive of both futures passed (over) and yet to come.

Koh Nguang How

(b. 1963, Singapore)
Lives and works
in Singapore

Artist-in-Residence:
1 July 2014 –
31 January 2015

Snippets from Singapore
Art Archive Project at NTU
CCA Singapore
2014 – 2015

32 photographs, digital
print on paper

As part of his residency, Koh Nguang How presented to the public his long-term artistic endeavour, *Singapore Art Archive Project* (SAAP). For longer than 30 years, Koh has been documenting the local art scene, gathering an impressive collection of printed matters ranging from exhibition flyers, catalogues, newspapers, as well as photographs and audio recordings produced by the artist himself. As a living body of knowledge, SAAP never stops expanding. During his residency, the artist continued the documentation process collecting a variety of items and taking photographs of minor and major events, exhibition openings, and construction works across Gillman Barracks. For *The Making of an Institution*, Koh has made a selection of materials that document the SAAP's activity and tell the story of the establishment of the Centre and the Gillman Barracks from the point of a view of the artist. He captured details and situations that often remain overlooked or easily forgotten.

James Jack

(b. 1979, United States)
Lives and works
in Tokyo, Japan

Artist-in-Residence:
3 February – 14 April 2015

Reparative Islands
2016

audio, stereo
5 min 20 sec

Khayalan Island from Pulau
Balakan Mati (as seen by a
seven-year old island resident)
2015

photograph, inkjet print
on paper
63 x 95 cm

Khayalan Island is rumoured to have disappeared from the Singapore harbour in the beginning of the 19th century when the British were establishing a post in Southeast Asia. James Jack's research on the history of Khayalan as part of his residency expanded his ongoing interest in archipelagic thinking that previously brought him to investigate the islands of Seribu, Setouchi, Ryukyu and Riau. The search resulted into a collection of poems, titled *Stories of Khayalan*, shaped by the voices of former islanders migrating from small islands, maritime diaries, and the actual experience of searching for Khayalan. Inspired by this exploration, the poem *Reparative Islands* is read aloud by two participants on a boat trip in the South Harbour in search of Khayalan Island. The night before the search trip, the seven-year old participant to the expedition, an islander himself, drew an image of the island figuring forth its appearance. Presented in an intimate installation that merges memory and imagination, the poem – read aloud by the artist, Veryan and Jasper Stephens – and the image serve as mnemonics for reimagining the rich stories of the island we live on today.

Joan Jonas

(b. 1935, United States)
Lives and works in New York,
United States

Props used in *Theatrical*
Fields (2014) and
They Come to Us without a
Word (2016)

dimensions variable

The work of American artist Joan Jonas has been presented at NTU CCA Singapore in the group exhibition *Theatrical Fields* (2014) and in the large-scale solo show *They Come to Us without a Word* (2016), originally organised for the U.S. Pavilion of the 56th Venice Biennale by the MIT List Visual Arts Center and co-curated by Paul C. Ha, Director of the MIT List Visual Arts Center and Ute Meta Bauer, Founding Director of the NTU CCA Singapore. For each exhibition, several display structures and props have been manufactured in Singapore following the artist's instructions. As it often happens with theatre props, such objects remained in the institution storage space awaiting an uncertain future. In the context of *The Making of an Institution*, the props are integrated in the display of Heman Chong's *Library of Unread Books*.

Li Ran

(b. 1986, China)
Lives and works
in Beijing, China
Artist-in-Residence:
7 September –
13 November 2015

*It is not Complicated,
A Guide Book*
2016

video, high definition,
1 projection and 1 flat screen,
color and sound
18 min 28 sec
7 min 51 sec

Commissioned for the exhibition *Encounter with Pompidou* (2016), Centre Pompidou, Paris, France, and started during his residency, Li Ran's work playfully blends the free gesture of artistic observation with the automatism of touristic contemplation. These distinct visual approaches are overlaid in a two-screen video installation that comprises different footage of two of Singapore's most popular attractions: Gardens by the Bay and Marina Bay Sands Hotel. In one video, the artist replicates the conventional and predetermined gaze of a tourist experiencing the city from a sightseeing bus tour, while in the other he explores the same subjects from the unconstrained point of view of "the lost wonderer", experimenting with unconventional angles and shooting techniques. The text featured in the video installation originates from the Mandarin Chinese version of the Centre Pompidou's museum guide. Discussing 150 works from the collection, this guidebook (originally written by Jean Poderos and translated by Hu Bin) conveys an account of modernism that resonates uncannily with Singapore's contemporary landscape.

Loo Zihan

(b. 1983, Singapore)
Lives and works
in Singapore
Artist-in-Residence:
16 June – 9 September 2016

I am Paying Attention
2016

archival materials
dimensions variable
video, flat screen, colour
and sound
20 min

This installation combines materials from *The Ray Langenbach Archive of Performance Art* with the documentation of *I am LGB*, a participatory performance realized by the Lan Gen Bah Society of Mind (LGBSM) in 2016. Commissioned by the Singapore International Festival of Arts, *I am LGB* was developed during Loo Zihan's residency. The four-hour performance raises questions of identity construction, highlights the fragile relation between education and control, and brings our attention to forms of authoritarianism embedded in our daily environment. During *I am LGB*, audience members were encouraged to reflect on the choices they would make in this highly scripted experiment and question their performance as subjects in the wider political and social landscape. *I am Paying Attention* is a section of the experiment designed by Loo Zihan, a member of LGBSM in collaboration with other LGBSM members.

Zulkifle Mahmud

(b. 1975, Singapore)
Lives and works
in Singapore
Artist-in-Residence:
1 February – 1 Jun 2016

*Resonances: Readymade
Sound Sculptures*
2016

wok covers, utensils,
32-channel microcontroller
connected to a Midi player

Constructed during his residency, Zul Mahmud's installation is a chamber orchestra made of readymade items turned into unconventional sound sculptures. Everyday objects including kettles, glasses, and tin cans create a holistic acoustic experience where each sculpture plays an individual sonic role. By modifying and turning daily objects into sound sculptures, Mahmud gives new meanings to their function and history, recasting their forms and textures in terms of their unexpected sonic properties. The artist draws the viewer's attention to the act of listening and transforms items that populate our daily life into performative objects that reshape the aural architecture of space.



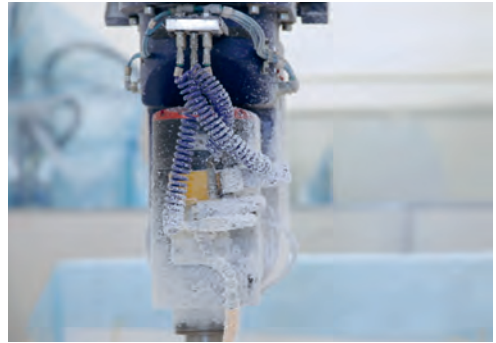
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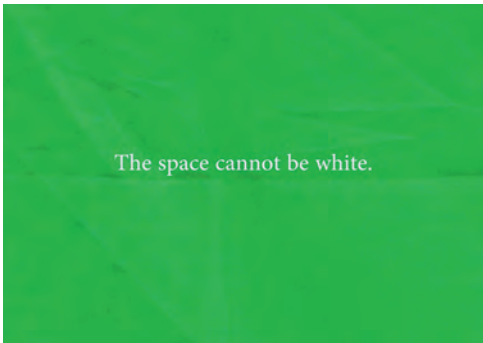
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1 Anocha Suwichakornpong, *Nightfall*, 2015, film still. Courtesy the artist.

2 Ato Malinda, *Out of Africa, Out of Reach*, 2016, drawing. Courtesy the artist.

3 Bo Wang, *Land Reclamation in Progress, Johor Strait*, 2016, video still. Courtesy the artist.

4 Jeremy Sharma, *Vertical Progression*, 2016, video still. Courtesy the artist.

5 Kray Chen, *Critical Fengshui (Fengshui Studio)*, 2016, film still. Courtesy the artist.

6 Li Ran, *It is not Complicated, A Guide Book*, 2016, film still. Courtesy the artist.



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- 7 Mona Vătămanu and Florin Tudor, *Le monde et les choses*, silk, 2014, installation view, *The Wretched of the Earth* (2016), Salonul de Proiecte, Bucharest, Romania. Photo by Ștefan Sava. Courtesy the artists.
- 8 Otty Widasari, *Fiksi (Fiction)*, 2016, film still. Courtesy the artist.
- 9 Regina (Maria) Möller, *INTERROGATIVE PATTERN – TEXT(ILE) WEAVE*, 2015–2017, The Lab.
- 10 SHIMURAbros, *Chasing the Light*, 2017, film still. Courtesy the artists.
- 11 Tamara Weber, *Close Readings. REBUS*, 2016, inkjet digital print. Courtesy the artist.
- 12 Zul Mahmod, *Resonances: Readymade Sound Sculptures*, 2016. Courtesy the artist.

Ato Malinda

(b. 1981, Kenya)
Lives and works in Schiedam,
Netherlands
Artist-in-Residence:
29 August –
28 October 2016

Out of Africa, Out of Reach
2016

2 drawings, ink on paper
19 x 25 cm

Untitled
2016

3 drawings, ink on paper
21 x 29,7 cm

The work of Ato Malinda investigates African identity, contesting notions of authenticity as well as fixed assumptions about gender and sexuality. Since 2012, she has been working on a series of drawings that relate to her innermost feelings and fantasies about queer-related issues. Often inspired by events in her life and in the life of her friends, the drawings portray half-human, half-animal creatures caught up in intimate situations and pensive poses. During her residency, she continued her series of self-portraits (*Out of Africa, Out of Reach*) and realized several portraits of one of Singapore's most famous drag queens, represented in the surreal metamorphosis into a peacock (*Untitled*).

Regina (Maria) Möller

(Germany)
Lives and works in
Singapore and Germany
Visiting Professor:
21 September 2015 –
20 September 2016
Visiting Artist:
21 September 2016 –
31 May 2017

INTERROGATIVE PATTERN
– *TEXT(ILE) WEAVE*
Headgears

Headgear No.2
2017
wood, gauze
dimensions variable

Headgear No. 5
2017
cardboard
dimensions variable

Headgear No. 62
2017
fabric, tape, ink
dimensions variable

As part of her research fellowship, Regina (Maria) Möller explored the relation between labour, identity construction, and cultural assimilations in an emerging global sameness through the case study of the Samsui women iconic headdress. A work-in progress, *Interrogative Pattern – Text(ile) Weave* unfolded in various stages and formats incorporating in its development the complex stories embedded in textile productions. As an extension of this artistic research project, Möller collaborated with the designer Dinu Bodiciu in the production of a series of headgears informed by the Samsui women headscarf. Each work in the installation is a reconfiguration of the original source. Through the use of unconventional techniques and materials, the *Headgears* are invested with a sculptural quality – they operate at the interface of art and design, and become cultural materials of a history that is rewritten and reimagined.

Dinu Bodiciu

(b. 1979, Romania)
Lives and works
in Singapore

Headgear No.7
2017
wool, cement
dimensions variable

Headgear No.52
2017
sinamay (abacá), cotton tape,
wire, ribbon
dimensions variable

Headgear No.1038
2017
wire, waxed paper tape,
glitter, glue, silk organza, pin
dimensions variable

Jegan Vincent de Paul

(b. 1978, Sri Lanka)
Lives and works
in Singapore
PhD Candidate at the
NTU CCA Singapore and
the School of Art, Design
and Media, Nanyang
Technological University

Book Box: Field Experiment
2016 – ongoing

2 maps printed on outdoor
fabric with waterproof ink
84.1 x 118.9 cm
13 bound volumes
Chinese jewellery box
(early 20th century)
33 x 50 x 32 cm

Book Box: Field Experiment is a travelling archive of research materials, including bound books and maps, contained into an antique Chinese jewellery box. The research materials trace the logistics of shipping in the geographic areas examined by Jegan Vincent de Paul for his ongoing doctoral research on the People's Republic of China's major infrastructure development plan titled *One Belt, One Road*. Two boxes of books, with auspicious and inauspicious content respectively, travel on a specified route beginning from Singapore. Questioning the role of art in creating new understandings of today's geopolitical events, his project brings together critical analysis and aesthetic accounts of *One Belt, One Road*. Attention is paid to countries where construction and conflict overlap, particularly Burma, Sri Lanka, and Pakistan.

Arin Rungjang

(b. 1975, Thailand)
Lives and works in
Bangkok, Thailand
Artist-in-Residence:
3 October –
30 November 2016

*Johnston (450% high
exposure photoshop)*
2016

photograph, digital print on
paper, mounted on acrylic
84.1 x 47.3 cm

Arin Rungjang's research during his residency focused on unofficial stories that circulate by word of mouth while connecting them to the politics of governance and notions of historical truth. The work presented is the trace of the artist's encounter with Johnston, an albino born and raised in Singapore. The artist interviewed him on the very first day they met which turned out to be also Johnston's last day in Singapore before his relocation to the United States. The interview captured an intimate and poignant moment of introspection during which Johnston speaks about his personal history, family relationships, and struggles growing up as an albino in Singapore. The choice not to show the work in its entirety is based on the artist's agreement with Johnston. What is presented instead is a fully washed-out still from the video recording. The technical gesture of overexposing the image highlights a political reality – the underexposure of such narratives and their circulation at the margins of visibility.

anGie seah

(b. 1979 Singapore)
Lives and works
in Singapore
Artist-in-Residence:
17 August –
18 December 2015

Talk to the Hand
2015–2016

works on paper
29,7 x 21cm

While in residence, anGie seah researched the concept of "ineffable expression" creating site-specific rituals and instructional tools for uplifting activities. In a digitally driven age, one of the incredible benefits of the current communication patterns is that we are no longer limited to verbal language – with all the implications in terms of meaning, association, ambiguity, translations, and interpretation – to express ourselves. A sign of love can be expressed through a simple emoji and a special moment in one's life be conveyed through gifs. These recent forms of communication are closer to the intuitive directness of body language which precedes all forms of verbal expression.

Jeremy Sharma

Vertical Progression
2016

video, projection, colour
and sound
35 min

Vertical Progression explores the process of producing an artwork and the transformation of its identity as a continued mediation between idea, reflection, object, reality, subject, and experience. It reveals a physical and virtual network of collaborators, scientists, fabricators, movers, and collectors, while also addressing the economic cycle of art making and the complex interplay of data, materials, nature, labour, and place that lay behind its methods of production and modes of display. The video spans across two years, from the time of Jeremy Sharma's participation in the 4th Singapore Biennale (2013) to his residency.

(b. 1977, Singapore)
Lives and works
in Singapore
Artist-in-Residence:
4 May – 31 July 2015

SHIMURAbros

Chasing the Light
2017

video, projection, colour
and sound
7 min

SHIMURAbros's research project during the residency continued their investigations on the archeology of film and its structural components. A series of events are woven together, but the main focus is on light as the power source in the cinematic process and the essential condition for seeing. The layering of events is translated into film through the simultaneous blending of three sources of light: an ancient coconut lamp, an amalgam of city lights, and the masterful phenomena of the lightning setup during the recording. Playing with the limits of perception, the work emerges as an abstract pattern until it slowly dissolves into a still-life image of the industrial scenery in the port area of Singapore.

(b. 1976, 1979, Japan)
Live and work between
Berlin, Germany and
Tokyo, Japan
Artist-in-Residence:
1 November –
30 December 2016

Anocha Suwichakornpong

Nightfall
2015

video, high definition,
projection, colour and
sound
15 min 30 sec

Co-directed with Tulapop Saenjareon, *Nightfall* is a fictionalised account of Anocha Suwichakornpong's research on the politics of her homeland, Thailand, as seen from a foreign land. Merging personal memories with facts and fiction, Suwichakornpong structured the film around an exchange of congratulatory messages between former Thai Prime Minister, Thanom Kittikachorn and his Singaporean counterpart, Lee Kuan Yew. The official diplomatic communication is set against the quiet and intimate encounter between the artist and another woman. Following each other, the two *flâneurs* wander in the area around Gillman Barracks, moving within a landscape that exemplifies Singapore's progress as praised by the former Thai Prime Minister. The relation between Thailand and Singapore is presented in its multifaceted aspects through the symbolic presence of two defining elements: the bronze statue of an elephant that was donated by King Rama V to Singaporean authorities as a token of appreciation after his state visit, and Golden Mile Complex, the most popular gathering place of the Thai community in Singapore.

(b. 1976, Thailand)
Lives and works in
Bangkok, Thailand
Artist-in-Residence:
25 September –
22 November 2014

Mona Vătămanu & Florin Tudor

(b. 1968, 1974, Romania)
Live and work in
Bucharest, Romania
Artist-in-Residence:
14 July – 10 September 2014

Le monde et les choses
2014

silk, hand-sewn
150 x 300 cm

Produced during the artists' residency, *Le monde et les choses* traces the power imbalances and the inequalities in capital distribution that define the contemporary global world. The map is created on the basis of statistical studies published online by the Central Intelligence Agency (CIA), which indicated the dominant industries in each world country. The map exposes the contradictions of global neo-liberalism, revealing the large domination over industries by a small number of countries. The viewer can explore the map through a specific colour code: green for food and drink; red for metals and minerals; brown for wood; black for oil, petroleum, and natural gas; pink for textile and apparel; light grey for machinery and transport equipment; blue for electronics and capital goods, and white for opium or "other".

Bo Wang

(b. 1982, China)
Lives and works between
New York, United States
and China
Artist-in-Residence:
1 August –
30 September 2016

Work-in-progress
dimension variable

*Land Reclamation in
Progress, Johor Strait*
2016

video, flat screen, colour
4 min

A Saturday Night in Tuas
2016

video, flat screen, colour
and sound
15 min

*National Day Fireworks,
Looking from Geylang*
2016

video, flat screen, colour
12 min

This mixed-media mind map presents materials related to Wang's ongoing research on sand, land, development, labour, and transnational interconnectivity in Southeast Asia. Interested in contemporary urban landscapes that are undergoing intensified processes of transformation, during the residency he explored the conditions of the migrant workers in Singapore and Forest City, a development project under construction on four artificial islands on the Malaysian side of the Johor Strait, an hour away from Singapore. Forest City stands out as an exemplary case of the process of constant territorial expansion and renewal widespread in contemporary Asia. The artist aims to excavate the power structures related to such intensified forms of transition and to address the social and political implications and cultural anxieties of this relentless transformation.

Tamara Weber

(b. 1976, United States)
Lives and works in
New York, United States
Artist-in-Residence:
3 October – 2 December 2016

Close Readings. REBUS
2016

28 photographs,
digital print on paper
29.7 x 21 cm

In the last year, Tamara Weber has been working closely with New York-based curator Annie Seaton on *Close Readings*, a collaborative process of visual investigation that casts an anthropomorphising look on architecture and other bodies. Deconstructing the logic of the book, *Close Readings. REBUS* features a series of interactive images with textual insertions that reference 1960s advertising, botanical imagery, pulps, abstraction and Eugenic vignettes. Realized during the artist's residency, these photographs reinterpret the iconic Parkroyal Hotel in Singapore, designed by WOHA Architects, an impressive building that merge the rigorousness of abstraction and the unruliness of tropical greenery. The images will form an artist's book meant to be continually deconstructed, disassembled, and re-constructed through an open-ended editorial process that unfolds multiple meanings.

Jason Wee

I Keep Returning to Tomorrow
2016

ink on chiffon
96 x 289 cm

The image of a dark horizon, seen from the aerial point of view of a drone, evokes the perspective of a spacecraft's slow descent to earth. Hung from the ceiling, *I Keep Returning to Tomorrow* reconfigures the vanishing points of the exhibition space creating a secondary horizon and an alternative set of coordinates to position ourselves in space and time. This work extends a series of spatial experiments with fabrics in which the artist investigates the architectural properties of textiles through the creation of temporary structures that respond to the structural features of the built environment.

(b. 1978, Singapore)
Lives and works in Singapore
Artist-in-Residence:
26 September 2016 –
16 January 2017

Otty Widasari

Fiksi (Fiction)
2016

video, flat screen, colour
and sound
11 min 48 sec

Fiksi (Fiction) focuses on state-driven efforts to establish historical truths in the collective memory of a nation. The artist revisits the Diaroma section at the National Museum, part of the National Monument (known as Monas), Jakarta, Indonesia. Produced by the artist Edhi Sunarso (Indonesia, 1932–2016) during the leadership of the Indonesia's first two Presidents, Sukarno and Suharto respectively, the dioramas recreate significant moments of the country prior and during colonial era, and post independence. The artist highlights the use of dioramas – three-dimensional models reproducing historical events or natural landscapes that became popular among museums at the end of 19th century – to create official narratives. The work unfolds as a journey inside various episodes complicating our understanding of history through the overlap of multiple linguistic layers. The artist aims to investigate alternative narratives and broaden our perspectives on writing history in a postcolonial space.

(b. 1973, Indonesia)
Lives and works in Jakarta, Indonesia
Artist-in-Residence:
5 October –
27 November 2015



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- 1 Heman Chong and Renée Staal, *The Library of Unread Books*, 2016–ongoing, artist studio, November 2016.
- 2 Ho Rui An, *2020x3*, 2016, slide. Courtesy the artist.
- 3 Koh Nguang How, *Snippets from Singapore Art Archive Project at NTU CCA Singapore*, 2014–2015, photograph. Courtesy the artist.
- 4 James Jack, *Khayalan Island from Pulau Balakan Mati (as seen by a seven-year old island resident)*, 2015, photograph. Courtesy the artist.
- 5 Loo Zihan and members of the Lan Gen Bah Society of Mind, *I am Paying Attention*, 2016, archival materials, installation view, *I am LGB* (2016), TheatreWorks, Singapore. Courtesy the artist.
- 6 anGie seah, *Thousand Horses Running in my Head, Part 1*, performance, Residencies OPEN: *Art After Dark*, 25 September 2015.

TALKS

Various Locations

siren eun young jung

Artist-in-Residence

Wednesday

22 February 2017

7.30 – 9.00pm

The artistic practice of siren eun young jung (b. 1974, South Korea) focuses on the politics of desire and historical and political acts of resistance. Since 2008, she has been researching Yeosung Gukgeuk, a remake of traditional Korean theatre developed at the end of the 1940s that uniquely features only female actors. Drawing on this research, she has produced films, photographs, performances, and installations. Her works have been included in major group exhibitions including Taipei Biennial 2016, Taiwan (2016); 8th Asia Pacific Triennial, Brisbane, Australia (2015); and *The Future is Now*, MAXXI, Rome, Italy (2014).

Thao-Nguyen Phan

Artist-in-Residence

Wednesday

1 March 2017

7.30 – 9.00 pm

Through a combination of painting, video, performance, and installation, Thao-Nguyen Phan (b. 1987, Vietnam) creates provocative artworks focusing on historical events, traditional narratives, and minor gestures that challenge common assumptions and social conventions. Recent exhibitions include *Concept Context Contestation, Art and the Collective in South East Asia*, Goethe Institut, Hanoi, Vietnam (2016); *Haunted Thresholds: Spirituality in Contemporary Southeast Asia*, Kunstverein Göttingen, Germany, (2014). Phan is also a member of the collective *Art Labor*.

Alice Miceli

Artist-in-Residence

Wednesday

29 March 2017

7.30 – 9.00 pm

The work of Alice Miceli (b. 1980, Brazil) addresses issues of time, memory, and violence through formal experimentations, archival research, and investigative travels. In her projects *In Depth (landmines)* (2014–ongoing) and *Chernobyl Project* (2007–2011), she charts the visual, physical, and cultural manifestations of human-induced trauma inflicted on social and natural landscapes. Her exhibition record includes the 5th Moscow International Biennale for Young Art, Russia (2016) and 17th Japan Media Arts Festival, Tokyo, Japan (2014).

Rodolfo Andaur

Curator-in-Residence

Souliya Phoumivong

Artist-in-Residence

Wednesday

5 April 2017

7.30 – 9.00 pm

Rodolfo Andaur (Chile) has been coordinator of various contemporary art projects in northern Chile, promoting local artistic practices in relation to Argentina, Bolivia, Brazil, Paraguay and Peru. Rodolfo has also contributed to various magazines and publications such as *Artishock*, *Atlas Magazine* and *Rotunda Magazine*. He is currently part of the academic staff of the Diploma in Critical and Curatorial Studies at Adolfo Ibáñez University, Santiago, Chile.

Souliya Phoumivong (b. 1983, Laos) is a media artist working with film, video art, photography, and clay animation. He is currently lecturer at National Institute of Fine Arts, Vientiane, Laos. His work embraces the ever-changing landscape of media and digital equipment in Laos, and the adaptation of a younger generation to a fast paced life. Most recently he participated in the exhibition *Missing Links*, Jim Thompson Art Center, Bangkok, Thailand (2015).

Rosemary Forde

Writer-in-Residence

Wednesday

19 April 2017

7.30 – 9.00 pm

Rosemary Forde (Australia) is a curator who has presented exhibitions and events at a range of institutions and contemporary art spaces in Australia and New Zealand. She is Chair of un Projects, a collective based in Australia that aims to generate independent and critical dialogue around contemporary art, primarily through publishing projects. Forde is currently undertaking a PhD in Curatorial Practice at Monash University Faculty of Art Design & Architecture, Melbourne, Australia.

Chris Chong Chan Fui

Artist-in-Residence

Friday

21 April 2017

7.30 – 9.00 pm

Chris Chong Chan Fui (b. 1982, Malaysia) questions and redirects the processes and methodologies within varying fields such as migration, economics, natural sciences through moving images, projections, printmaking, photography and installations. Chong has exhibited his works at Palais de Tokyo, Paris, France (2015); Hirshhorn Museum & Sculpture Garden, Smithsonian Institute, Washington D.C., United States (2010). He has also premiered at prestigious film festivals such as the Directors' Fortnight, Cannes, France (2009).

Choy Ka Fai

Artist-in-Residence

Friday

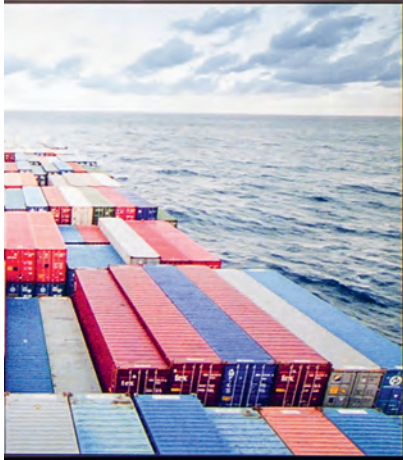
3 March 2017

7.30 – 9.00 pm

Choy Ka Fai (b. 1979, Singapore) is an artist and performance maker inspired by histories and theorizations that explore the uncertainties of the future. His research springs from a desire to understand the conditioning of the human body, its intangible memories, and the forces shaping its expressions. His projects have been presented in major festival worldwide, including Sadler's Wells London, United Kingdom (2016), and ImPulsTanz Festival, Vienna, Austria (2015).



Allan Sekula, *Fish Story to be continued*, 3 July – 27 September, 2015.
The Forgotten Space, film, 2010, The Single Screen.



FILM PROGRAMME

The Single Screen

Selected by

Marc Glöde

(Germany/Singapore)
Lives and works
in Singapore

Visiting Research Fellow:
25 February – 26 May 2016

Visiting Scholar:
23 September 2016 –
31 May 2017

Marc Glöde is a curator, critic, and film scholar. His work focuses on the relation of images, technology, space, and the body, as well as the dynamics between fields such as art/architecture, art/film, and film/architecture. He studied film studies, comparative literature, and Dutch philology at the Free University, Berlin, Germany, where he also received his PhD. Glöde taught at the Academy of Fine Arts, Dresden, Germany, the Free University, Berlin, Germany, and was Assistant Professor at the ETH Zürich, Switzerland. From 2008–2014, he was curator of *Art Film*, Art Basel's film programme. Most recently, he published his book *Farbige Lichträume* (2014). Glöde was a Research Fellow and is currently a Visiting Scholar at the School of Art, Design and Media at Nanyang Technological University, and NTU CCA Singapore. For *The Making of an Institution*, Glöde curated a special film programme digging into the past works of several NTU CCA Singapore's Artists-in-Residence. The film programme will run throughout the duration of *The Making of an Institution*.

Artists

Arjuna Neuman

(b. 1984, United States)
Lives and works in the
United States

Artist-in-Residence:
6 January – 3 April 2015

Serpent Rain
2016

video, high definition,
projection, colour and
sound
30 min

Commissioned by Stefano Harney for The Bergen Assembly and produced in a collaboration with Denise Ferreira Da Silva, *Serpent Rain* is an documentary essay. An experiment with collaboration, the film is also an exploration of the future that embraces a undefined temporal structure to the point that the difference between beginning and end becomes indistinguishable. The film travels between histories of slavery and resource extraction, between black lives matter and the matter of life, between the state changes of elements, timelessness, and tarot.

UuDam Tran Nguyen

(b. 1971, Vietnam)
Lives and works in Ho Chi
Minh City, Vietnam
Artist-in-Residence:
7 November –
30 December 2016

*Waltz of the Machine
Equestrians*
2013

video, projection, colour
and sound
4 min 34 sec

UuDam Tran Nguyen transforms the boundaries between urban myth and popular legend to explore the role and impact of human progress on rural and urban spaces. *Waltz of the Machine Equestrians* focuses on the rapid changes of Ho Chi Minh City drawing attention to the multiple problems it experiences: heavy traffic, air and sound pollution, rapid urbanisation, and real estate developments altering the cityscape. In response to the challenges currently faced by the city, the artist places hope in collective actions performed by a group of twenty-eight motorbike riders connected by raincoats and rubber strings. The urban landscape is transformed into a surreal stage for a lyrically choreographed sequence of actions that reinterpret the relation between the body and the city.

Ana Prvački

(b. 1976, Serbia)
Lives and works between
Los Angeles, California
and Singapore

Artist-in-Residence:
6 July – 28 August 2014

Blushing for Circulation
2008

video, projection, colour
and sound
3 min 19 sec

In her videos, performances, and drawings, Ana Prvački uses a gentle pedagogical and comedic approach in the attempt to reconcile etiquette and erotics. In the video work *Blushing for Circulation*, a therapist stimulates a patient's ability to blush. This exercise is driven by the intention to soften fear and insecurity while nurturing wellbeing and confidence in the patient. Connected to the erotic, the act of blushing can be conceived as liberating – a place where etiquette dissolves – it is life affirming itself, a primal and instinctive bodily expression.

Erika Tan

(b. 1967, Singapore)
Lives and works in
United Kingdom
Artist-in-Residence:
6 July – 3 August 2015

Shot Through
2008

video, projection, colour
and sound
16 min

Shot Through is part of a series of works on journeys. The work engages past journeys to China taken by the artist, her friends, family, and others. Exercising an archaeological ambition, Tan carefully unearths, re-traces, and assembles a range of memories, thoughts, subjective interpretations, and wild speculations that eventually become the means through which a personal psycho-geography of China is developed. For *Shot Through*, excerpts from the writings of theoreticians such as Susan Sontag, Jacques Derrida, Julia Kristeva, Michel Foucault and Roland Barthes are combined with video materials filmed by the artist.

Guo-Liang Tan

(b. 1980, Singapore)
Lives and works
in Singapore
Artist-in-Residence:
7 December 2015 –
29 April 2016

Servants & Lovers
2014

video, projection, colour
3 min 6 sec

Guo-Liang Tan's practice revolves around the affective realm of painting and writing. *Servants & Lovers* is part of a series of text-based videos that explore the effects of reading. Through subtitling the film without imagery, the work constructs an abstract sequence filled with projections and disruptions. Language is made malleable through structures, sounds, and figures of speech, registering tones of intimacy and ambivalence in equal measures. In reading to oneself, the viewer becomes a listener while this imagined voice blurs the boundaries between subject and object, self and other.

Tan Pin Pin

(b. 1969, Singapore)
Lives and works
in Singapore
Artist-in-Residence:
9 May – 9 September 2016

Moving House
2001

video, projection, colour
and sound
22 min 23 sec

Tan Pin Pin is an award winning documentary filmmaker whose works bring to the surface alternative and marginalised histories of Singapore. Funded by Discovery Networks Asia, *Moving House* is a touching story of the Chew family, one of the 55,000 Singapore families forced to relocate the remains of their relatives to a columbarium as the gravesite is required for urban redevelopment.

THE ARTIST RESOURCE PLATFORM

The Exhibition Hall

The Artist Resource Platform contains audio and visual materials from over 100 Singapore-based artists, NTU CCA Singapore's Artists-in-Residence, and several independent art spaces in Singapore. It aims to provide local and visiting curators, researchers, writers, as well as the general public, with a point of entry into contemporary art practices. Throughout the duration of *The Making of an Institution*, the Artist Resource Platform is displayed in The Exhibition Hall where it is available for consultation during the Centre's opening hours.



Curating with Art, Melanie Pocock in conversation with Michael Lee, 10 June 2016,
part of Artist Resource Platform: *Activate!*, 10 May – 7 August 2016, The Lab.

**COMMUNICATION
AND
MEDITATION**

Graphic and spatial design are constitutive forces in the process of institutional building. A series of workshops and presentations will explore how the institution identity is produced through visual languages and spatial articulations. The programme brings together various design practitioners who take an experimental, speculative, and critical approach to design expanding their practice in close collaboration with art institutions. Looking into the convergence between the languages of art and design, such a programme aims to challenge the understanding of design beyond its utilitarian role as service provider. It will explore how designers respond to an institutional brief, how they challenge and deconstruct it positioning design as a field of critical inquiry.

WORKSHOPS AND PRESENTATIONS

PART I – VISUAL IDENTITY

Friday, 10 March and Saturday, 11 March

The Seminar Room and The Single Screen

Christoph Knoth

Friday

10 March 2017

2.00 – 6.00 pm

(Netherlands) is a graphic designer, teacher, web developer and researcher who focuses on digital typography and the Internet as a platform for experimenting with visual language. In 2012 he was a design researcher at the Jan van Eyck Academie, Maastricht, Netherlands, with the project *Computed Type* which explores the historic and future possibilities of parametric typeface generation. Since 2011 he works together with Konrad Renner and he is currently a guest researcher at the Bauhaus University Weimar, Germany. He collaborated with various artists and art institutions and designed the websites of Casco – Office for Art, Design and Theory Utrecht, Netherlands, Schauspiel Stuttgart, Germany, and the German Pavilion at the Venice Biennale 2015 among others.

Bastian von Lehsten

Saturday

11 March 2017

10.30 am – 1.30 pm

(Germany) is the co-founder of Novamondo Design together with Christian Schlimok. The design agency works in the fields of brand strategy, corporate design, and digital communications for several international art organizations including the Academy of Fine Arts Vienna, Austria, Massachusetts Institute of Technology, Cambridge, United States, the Staatsoper and the Leibniz Association in Berlin, Germany. He is teaching branding and corporate design at the Design Academy Berlin, Germany. His work has received numerous rewards, including the Red Dot Award and the iF Design Award. Since 2015, Novamondo collaborates closely with NTU CCA Singapore on communication collaterals for exhibitions, research, and residencies.

åbåke

Saturday

11 March 2017

1.00 – 5.00 pm

50 to 70 words to fairly define 16 years of activities of a collective is truly challenging. Short biographies predate the selfie but somehow follow similar rules of editing a version of oneself until we start to look very attractive indeed. We would start by saying that åbåke is a

Presentation

Saturday

11 March 2017

6.00 – 7.30 pm

åbåke, Bastien von Lehsten, Christoph Knoth.

PART II – SPATIAL IDENTITY

Lectures

Saturday

18 March 2017

10.00 am – 1.30 pm

The Single Screen

Bahbak Hashemi-Nezhad

(Iran/United Kingdom) is a designer based in London. His studio practice spans from the domestic to the public realm, from neighbourhood plans to products and recipes. He is interested in the changing role of the designer within complex urban conditions and draws from the permissive nature of play and processes of defamiliarisation to develop methodologies that actively engage publics within design processes. He collaborated with various art institutions in London, United Kingdom including The Showroom, The Serpentine Gallery, and the Victoria and Albert Museum. Hashemi-Nezhad is currently a lecturer at the Royal College of Art, London, United Kingdom.

Wilfried Kuehn

(Germany) is the co-founder of the architectural office Kuehn Malvezzi established in 2001 together with Simona Malvezzi and Johannes Kuehn. Past projects include the architectural design for *Documenta11*, the Flick Collection in the Hamburger Bahnhof, Berlin, Germany, the Julia Stoschek Collection in Düsseldorf, Germany, which was nominated for the international Mies van der Rohe award. The firm has designed the reconfiguration of a number of contemporary and historical art collections, and dealt with sensitive preservation issues for listed buildings such as the Belvedere Museum, Vienna, Austria. Their projects have been shown in international solo and group exhibitions, including the 10th, 13th and 14th Architecture Biennial in Venice and Manifesta 7 in Trento, Italy. Kuehn Malvezzi participated in the 1st Chicago Architecture Biennial in 2015.

Laura Miotto

(Italy/Singapore) is an Associate Professor at the School of Art, Design and Media, Nanyang Technological University and Design Director of GSM Project in Singapore, an international firm specialised in exhibition design originating from Montréal, Canada. With 15 years of experience, Miotto has worked on a multitude of permanent and temporary exhibitions. Her focus on heritage interpretation and design strategies involves the sensorial experience in the context of museums, thematic galleries, and public spaces. Among her projects, the *Living Galleries* at the National Museum of Singapore received the Design Exchange Award in Canada in 2007 and *Quest for Immortality: The World of Ancient Egypt* was Design of the Year 2010, President Design Award, Singapore. Miotto was the exhibition designer for NTU CCA Singapore's exhibition *Incomplete Urbanism* (2016–2017).



Fareed Armaly, design proposal for NTU CCA Singapore's exhibition spaces (The Exhibition Hall, The Single Screen, and The Lab), 2014. Courtesy the artist.

**EDUCATION AND
PUBLIC PROGRAMMES**

The Public Programmes for *The Making of an Institution* are an integral part of the institutional self-reflexive effort articulated through this project. Conceived as a discursive platform on the role and activity of art institutions and on the processes involved in artistic research, the public programmes include talks, workshops, and presentations organized within the four sections constitutive of *The Making of an Institution*. This special programme of events is complemented by existing educational formats developed by NTU CCA Singapore across the years, such as the Workshop for Teachers and Educators, Exhibition and School Tours.

**All programmes take place at
Block 43 Malan Road,
unless otherwise stated.**

For updates on the public programmes, visit
ntu.ccasingapore.org or
facebook.com/ntu.ccasingapore

Free admission to all programmes.

WORKSHOP FOR TEACHERS AND EDUCATORS

Saturday
11 February 2017
10.00am – 1.00pm
The Exhibition Hall
and The Seminar
Room

This workshop was developed in collaboration with Kelly Reedy, a former lecturer at the National Institute of Education, who specialises in working with museums and galleries to enhance student learning through visual arts. The workshop is created to engage educators in contemporary art and artistic practices, highlighting the educational aspects of each section of the exhibition to better prepare for visits with their classes.

Kelly Reedy (United States/Singapore) has worked in Singapore for over 18 years as an artist and educator. Her mixed media paintings, prints, and installations reflect her keen interest in the ancient techniques still used in Asian traditional arts as well as the rich symbolism embedded in its mythologies. She has exhibited her artworks internationally in Paris, Chicago, and Berlin, as well as locally at the Jendela Visual Arts Space, Esplanade, the Singapore Tyler Print Institute, and Alliance Française. Engaged in museum education for more than a decade, 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.

EXHIBITION TOURS

First Friday
of the Month
3 March, 7 April,
5 May 2017
7.00 – 7.30pm

By NTU CCA Singapore Team

SCHOOL / GROUP TOURS

NTU CCA Singapore's guided school tours offer engaging discussions on art, provide opportunities to hone observation skills, and develop interpretative thinking for both students and teachers alike. These specially designed school tours are led by NTU CCA Singapore's curators and will give insight into the exhibiting artists, their works, and personal anecdotes, while at the same time, introduce and elaborate on the key themes of each exhibition.

For enquiries and to book a tour, email
NTUCCAEducation@ntu.edu.sg

GILLMAN BARRACKS ART & HISTORY TOURS

Fridays to Sundays
varied timings

These free docent-led tours by Friends of the Museum will uncover Gillman Barracks' rich history and introduce its galleries, including a visit to NTU CCA Singapore.

Please register in advance at
www.gillmanbarracks.com/tours.



NTU CCA Singapore's institutional Pantone colours

THE MAKING OF AN INSTITUTION
NTU Centre For Contemporary Art Singapore
11 February – 7 May 2017

CURATORS

Ute Meta Bauer	Founding Director, NTU CCA Singapore
Anna Lovecchio	Curator, Residencies, NTU CCA Singapore
Anca Rujoiu	Manager, Publications, NTU CCA Singapore

EXHIBITION PRODUCTION

Jocelyn Wong	Exhibition Manager, NTU CCA Singapore
Syaheedah Iskandar	Curatorial Assistant, NTU CCA Singapore
Lynda Tay	Curatorial Assistant, Residencies, NTU CCA Singapore
Isrudy Shaik	Executive, Exhibitions, NTU CCA Singapore
Benedict Yom Bo Sung	Intern, Technical and Productions, NTU CCA Singapore
Sant Ruengjaruwatana	Technical and Production Assistant

ARTFACTORY LLP	Technical Installation
Design 18 (S) Pte Ltd	Exhibition Construction
Helu-Trans (S) Pte Ltd	Art Handling and Logistics

COMMUNICATION

Philip Francis	Deputy Director, Operations & Strategic Development, NTU CCA Singapore
Kayla Dryden	Communications Associate
Anna Lovecchio and Anca Rujoiu	Editors, Exhibition Guide
Novamondo GmbH	Design Collaterals
First Printers	Printing and Binding

Unless otherwise stated, all images taken at NTU Centre for Contemporary Art Singapore. Courtesy NTU CCA Singapore.

NTU CENTRE FOR CONTEMPORARY ART SINGAPORE (NTU CCA SINGAPORE)

Located in Gillman Barracks, the NTU CCA Singapore is a national research centre of Nanyang Technological University and is supported by a grant from the Economic Development Board, Singapore. The Centre is unique in its three-fold constellation of exhibitions, residencies, research and academic education, engaging in knowledge production and dissemination. The NTU CCA Singapore positions itself as a space for critical discourse and encourages new ways of thinking about Spaces of the Curatorial in Southeast Asia and beyond. The Centre's dynamic public programmes serve to engage with various audiences through lectures, workshops, open studios, film screenings, Exhibition(de)Tours, and Stagings. As a research centre, it aims to provide visiting researchers and curators a comprehensive study on the contemporary art ecosystem in Singapore and the region.

Since the Centre's inauguration in October 2013, it has featured leading artists for the first time in Southeast Asia, making it one of the spaces in the region to present exhibitions of international scale. NTU CCA Singapore's curatorial programme embraces artistic production in all its diverse media with a commitment to critical debates in and through visual culture. The Centre's residencies programme is dedicated to facilitate the production of knowledge and research by engaging and connecting artists, curators, and researchers of various disciplines from around the world. Its seven studios support the artistic process in the most direct way: they provide artists with the time and locale to pursue their research based practice and grant them access to an interesting and immersive context to further the development of new ideas.

GIVING TO NTU CCA SINGAPORE

Your generous contributions support NTU CCA Singapore's internationally-acclaimed, research driven exhibitions, residencies and extensive educational programmes that benefit the community and the region. As a non-profit institution, your support is crucial in the continuation of our unique programming that enables NTU CCA Singapore to contribute to the local art scene and the development of regional and international art infrastructures. Your contribution to the NTU CCA Singapore matters, and if you are a taxpayer to Singapore, your donation will enjoy a 250% deduction in 2016. We believe that what we do here at the NTU CCA Singapore makes a positive and tangible difference through art and we hope that you will support us in achieving our aspirations. For more information on how to donate to NTU CCA Singapore, visit ntu.ccasingapore.org/support.

NTU CCA SINGAPORE STAFF

Ute Meta Bauer

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

EXHIBITIONS & RESIDENCIES

Khim Ong

Deputy Director, Exhibitions, Residencies, and Public Programmes

Dr Anna Lovecchio

Curator, Residencies

Magdalena Magiera

Curator, Outreach & Education

Ana Salazar

Assistant Curator, Exhibitions

Syaheedah Iskandar

Curatorial Assistant, Exhibitions

Lynda Tay

Curatorial Assistant, Residencies

Isrudy Shaik

Executive, Exhibitions

Benedict Yom Bo Sung

Intern, Technical and Productions

Amrit Dhillon

Young Professional Trainee, Residencies

RESEARCH & EDUCATION

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Deputy Director, Research and Education, NTU CCA Singapore and Assistant Professor, School of Art, Design, and Media, Nanyang Technological University

Dr Marc Glöde

Visiting Scholar, School of Art, Design, and Media, Nanyang Technological University

Regina (Maria) Möller

Visiting Artist, School of Art, Design, and Media, Nanyang Technological University

Cheong Kah Kit

Manager, Research

Anca Rujoiu

Manager, Publications

Samantha Leong

Executive, Conference, Workshops & Archive

OPERATIONS & STRATEGIC DEVELOPMENT

Philip Francis

Deputy Director, Operations & Strategic Development

Jasmaine Cheong

Assistant Director, Operations & HR

Yao Jing Wei

Manager, Finance

Vijayalakshmi Balankrishnan

Special Projects Assistant

Lee Yan Yun

Executive, Admin & Finance

Louis Tan

Executive, Operations

NTU CCA SINGAPORE GOVERNING COUNCIL

CO-CHAIRS

Professor Alan Chan Kam-Leung Dean, College of Humanities, Arts and Social Sciences,
Nanyang Technological University

Paul Tan Covering Chief Executive Officer, National Arts Council

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Nanyang Technological University

Professor Kwok Kian Woon Associate Provost (Student Life), President's Office,
Nanyang Technological University

Dr Eugene Tan Director, National Gallery Singapore

Low Eng Teong Director, Sector Development (Visual Arts), National Arts Council

Ng Wen Xu Deputy Director, Lifestyle Programme Office and HR Organisation
Development, Economic Development Board

NTU CCA SINGAPORE INTERNATIONAL ADVISORY BOARD

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Professor Nikos Papastergiadis Director, Research Unit in Public Cultures, and Professor,
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Ann DeMeester Director, Frans Hals Museum, Haarlem, Netherlands

Chris Dercon Director, Volksbühne, Berlin, Germany

Hou Hanru Artistic Director, MAXXI National Museum of 21st-Century Arts,
Rome, Italy

Professor Yuko Hasegawa Chief Curator, Museum of Contemporary Art Tokyo, and Professor,
Graduate School of Global Arts, Tokyo University of the Arts, Japan

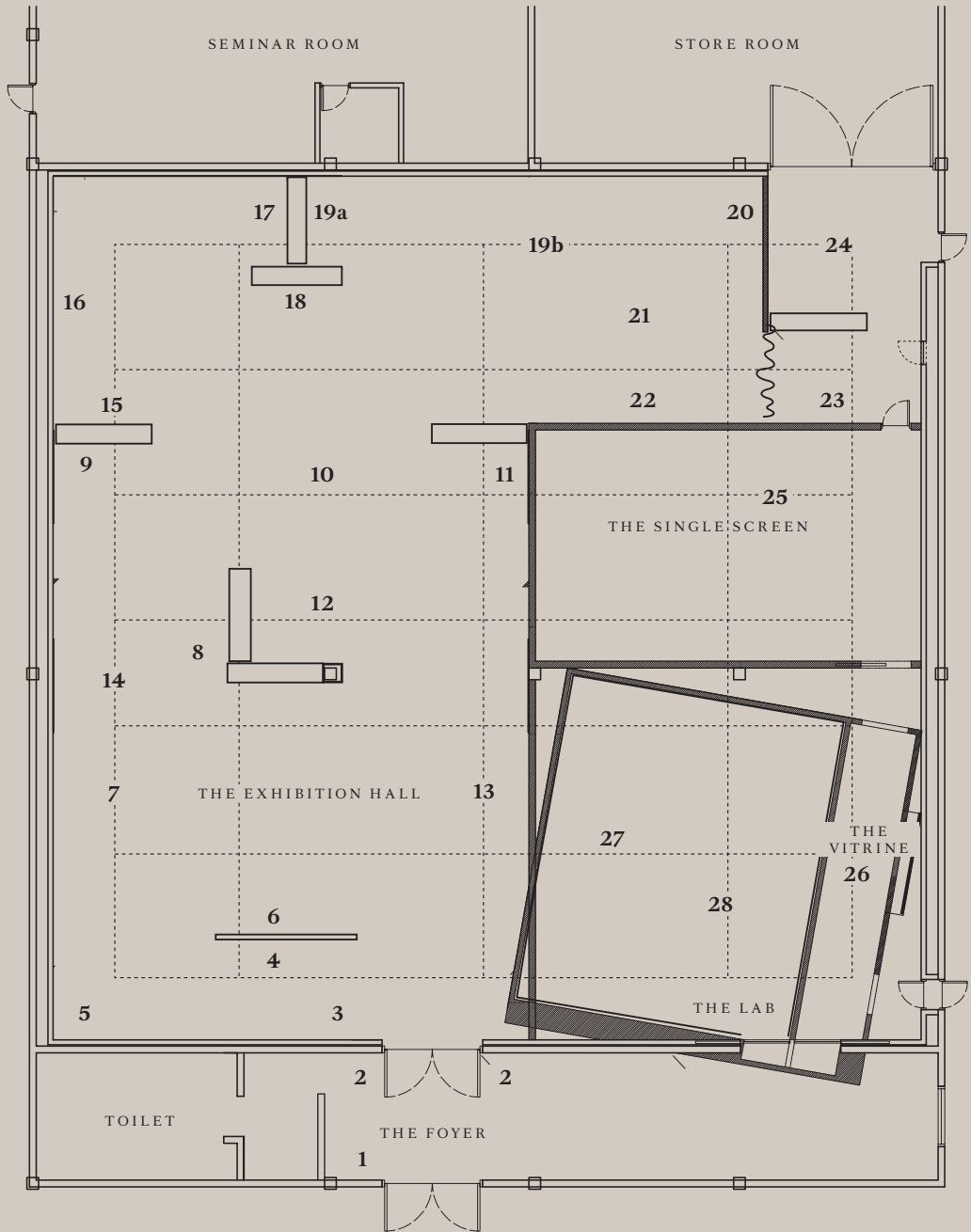
Professor Sarat Maharaj Head Supervisor of Doctoral Candidates, Malmö Art Academy,
Lund University, Sweden

Philip Tinari Director, Ullens Center for Contemporary Art, Beijing, China

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

THE MAKING OF AN INSTITUTION

1	Bani Haykal	<i>sketches of violence</i>	2015
2	Koh Nguang How	<i>Snippets from Singapore Art Archive Project at NTU CCA Singapore</i>	2014–2015
3	Hamra Abbas	<i>Place. Labour. Capital.</i>	2016
4	Mona Vătămanu & Florin Tudor	<i>Le monde et les choses</i>	2014
5	Bo Wang	Work-in-progress	2016
6	Anocha Suwichakornpong	<i>Nightfall</i>	2015
7	Jegan Vincent de Paul	<i>Book Box: Field Experiment</i>	2016–ongoing
8	Li Ran	<i>It is not Complicated, A Guide Book</i>	2016
9	Kray Chen	<i>Critical Fengshui</i>	2016–2017
10	Ato Malinda	<i>Out of Africa, Out of Reach</i>	2016
11	Zul Mahmod	<i>Resonances: Readymade Sound Sculptures</i>	2016
12	Regina (Maria) Möller & Dinu Bodiciu	<i>INTERROGATIVE PATTERN – TEXT(ILE) WEAVE, Headgears</i>	2017
13	Tamara Weber	<i>Close Readings. REBUS</i>	2016
14	Jason Wee	<i>I Keep Returning to Tomorrow</i>	2016
15	Arin Rungjang	<i>Johnston (450% high exposure photoshop)</i>	2016
16	Otty Widasari	<i>Fiksi (Fiction)</i>	2016
17	Loo Zihan & other members of the Lan Gen Bah Society of Mind	<i>I am Paying Attention</i>	2016
18	James Jack	<i>Reparative Islands and Khayalan Island from Pulau Balakan Mati (as seen by a seven-year old island resident)</i>	2016
19a+b	NTU CCA Singapore	<i>A Selective Chronology of Events</i>	
20	Jeremy Sharma	<i>Vertical Progression</i>	2016
21	NTU CCA Singapore	Artist Resource Platform	
22	anGie Seah	<i>Props Talk to the Hand</i>	2015 – 2016
23	Ho Rui An	<i>2020x3</i>	2016
24	SHIMURAbros	<i>Chasing the Light</i>	2017
25		Film Programme selected by Marc Glöde	
26	Weixin Chong	<i>Beige dreams</i>	2017
27	Joan Jonas	Props	2014 + 2016
28	Heman Chong and Renée Staal	<i>The Library of Unread Books</i>	2016 – ongoing



VISITORS INFO

EXHIBITIONS

Block 43, Malan Road
Gillman Barracks
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RESIDENCIES STUDIOS

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Singapore 109452 & 109441

OFFICE & RESEARCH CENTRE

Block 6 Lock Road, #01–09/10
Singapore 108934
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Email: ntuccaevents@ntu.edu.sg

EXHIBITION HOURS

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

PUBLIC PROGRAMMES

Every Wednesday and Friday evening

EXHIBITION TOURS

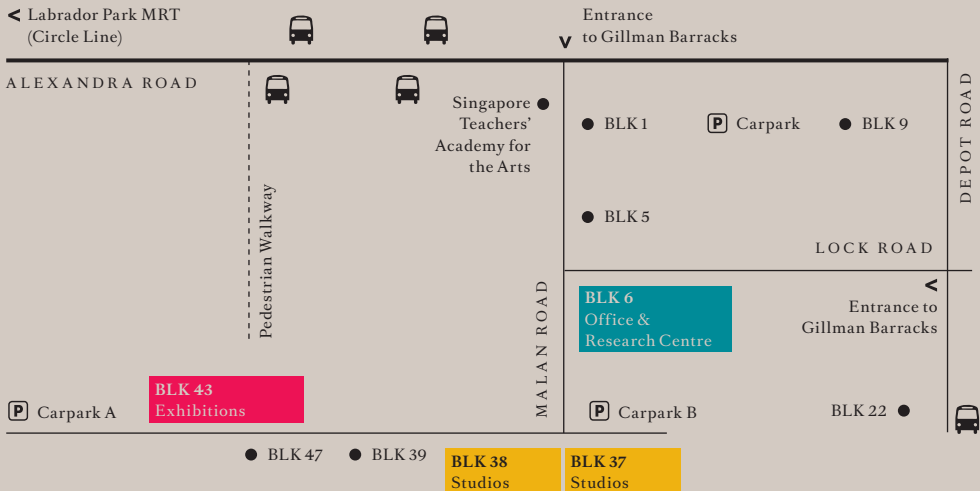
First Friday of the month, 7.00pm

Free admission to all programmes

ntu.ccasingapore.org
facebook.com/ntu.ccasingapore
instagram: [@ntu_ccasingapore](https://instagram.com/ntu_ccasingapore)

Free return shuttle bus between NTU School of Art, Design and Media (ADM) and NTU CCA Singapore on Wednesdays and Fridays

6.30pm: NTU ADM »
6:40pm: » NTU Admin Building (Fridays only)
» NTU CCA Singapore
9.30pm: NTU CCA Singapore
» NTU ADM



Located at

GILLMAN BARRACKS

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