

C

NTU CENTRE FOR  
CONTEMPORARY  
ART SINGAPORE

STAGINGS.  
SOUNDINGS.  
READINGS.  
FREE JAZZ II

C

21 September – 6 November 2018

A

NANYANG TECHNOLOGICAL UNIVERSITY

C

NTU CENTRE FOR  
CONTEMPORARY  
ART SINGAPORE



TH

**ANNIVERSARY  
CELEBRATION**

C

15 September – 6 November 2018

A

NANYANG TECHNOLOGICAL UNIVERSITY

“APART FROM THE PARTICIPANTS THERE IS NO AUDIENCE.”  
—Ad Reinhardt

Since its inauguration five years ago, the NTU Centre for Contemporary Art Singapore has engaged with the question of what a research institution, that is accessible to the public and dedicated to contemporary art with an international perspective, can be. A porous space connecting curatorial and artistic practices and related discourses for a local community, the Centre indeed reflects its socio- and geopolitical position within the local and regional art ecosystem. Furthermore, as a university research centre, it engages in various forms of knowledge production, as seen most recently through *Trees of Life – Knowledge in Material*, addressing diverse audiences. Reflecting on artist Ad Reinhardt’s above quote on the necessary dialogue between a work and the viewer, the Centre similarly regards our visitors as active participants.

This exploratory endeavour started with *Free Jazz*, an open format that marked our official inauguration in October 2013. For the series of talks, conversations, music and dance performances, participants of various disciplines were invited to imagine and envision the potential role of this new institution. Curated by Lee Weng Choy, then Deputy Director, Exhibitions and Residencies, Anca Rujoiu, Curator for Exhibitions, and myself, these events took place in our exhibition space, initially an undivided white cube of about 800 sqm. The range of programmes were improvisational in nature and prompted the public to listen, to engage, and to respond to a not yet “defined” institution. Discussions centered on ways to develop formats and discursive tools that generate possibilities for conceptualising and programming art institutions that meet the local needs while embedded in a wider regional debate.

Dedicated to *Spaces of the Curatorial*, which forms the core focus of the Centre, and informed by social and political concerns, we applied **PLACE.LABOUR.CAPITAL.** as overarching research topic for the first four years. Continuing with a focus on pressing

contemporary issues, we have now embarked on our second journey **CLIMATES. HABITATS. ENVIRONMENTS.**, exploring through both research clusters the complexities of a world in flux and the inseparable correlation of the local and the global.

Five years into our existence and in a moment of institutional reflection, we would like to take the opportunity to acknowledge and express gratitude towards the people, organisations, and government bodies that made the creation of the NTU CCA Singapore possible, namely Nanyang Technological University (NTU), School of Art, Design and Media, NTU, the Singapore Economic Development Board (EDB), and the National Arts Council (NAC).

We thank

**Professor Bertil Andersson**, Senior Advisor (former President), NTU

**Professor Freddy Boey**, Senior Vice President, National University Singapore (former Deputy President and Provost, NTU)

**Professor Chan Kam Leung Alan**, Vice President (Alumni and Advancement), President's Office (former Dean, College of Humanities, Arts and Social Sciences), NTU

**Dr Beh Swan Gin**, Chairman, EDB

**Thien Kwee Eng**, Assistant Managing Director, EDB

**Dr Eugene Tan**, Director, National Gallery Singapore (former Programme Director, Lifestyle Programme Office, EDB)

**Kow Ree Na**, Director (Planning & Policy Planning), EDB

**Kathy Lai**, Assistant Chief Executive Officer, International Enterprise Singapore (former Chief Executive Officer, NAC)

**Rosa Huey Daniel**, Chief Executive Officer, NAC

**Paul Tan**, Deputy Chief Executive Officer, NAC

our past and current members of our Governing Council, our International Advisory Board, as well as every member of the Centre's team during the past five years, all the dedicated artists, curators, writers, friends, and supporters. Last but not least, we express our gratitude to our committed audience/participants with the ambition to be even more intertwined in vivid discourse and impactful debate in five more years from now.

**Ute Meta Bauer**, Founding Director, NTU CCA Singapore and Professor, School of Art, Design and Media, NTU, and the entire team of the NTU CCA Singapore

# STAGINGS. SOUNDINGS. READINGS. FREE JAZZ II

21 September – 6 November

As an institution for contemporary art, NTU CCA Singapore has continued to advocate for spaces cultivating freedom of thought, celebrating the practice of improvisation, while combining advanced skills with experimentation in close awareness and response to everyone involved. Taking inspiration from the improvisation sessions essential in jazz and modern dance, we present *Stagings. Soundings. Readings. Free Jazz II* which reviews the performative format that marked NTU CCA Singapore's institutional launch in October 2013. Discussing value systems with an expanded sense of community, territorial, and environmental concerns, *Free Jazz II* employs an open, multidisciplinary structure that challenges traditional modes of presentation and re-presentation through a range of artistic practices and formats.

For *Free Jazz II*, it is not the spatial architecture that will be changing with each participant, it is the dynamics of the inhabiting works and performing bodies that will create an "architecture of discourse." The invited artists, reflecting on history, collective action, and human interaction, will use *Free Jazz II* as a free space, as a laboratory, a school, or a place for active participation. *Stagings. Soundings. Readings.* is an open composition of possible enactments between the artists and the audience, raising questions pertaining to current socio-political, environmental, and cultural transformations occurring also at other locales. In the face of such agitated times, juxtaposed with advanced communicative tools, global issues require collective responses from a collective

body that forms through establishing processes of instigation, negotiation, and collaboration. The invited artists contribute in different ways to the notion of collectivity through their manifestation and activation of memory. Through either the body, the mind, or visual documentation, works serve as reminders of shared pasts and the importance of not being indifferent to our common present and future.

Grounded in historical narratives, but placed within a current state of affairs, MARIA LOBODA's installation of potted *Podocarpus* trees, presented outside the Centre, symbolises ideologies and aesthetics of a past time. *This Work is Dedicated to an Emperor* (2012–ongoing) recollects that constellations reverse overnight, often through invisible mechanisms of power. Relocated and rearranged from its previous position, similar to an army in line formation, her installation will change its location within Gillman Barracks once a week. TYLER COBURN's multi-part work *Richard Roe* (2018) comprises a Singapore-bred orchid hybrid legally named by the artist himself, and a reading of Roe's "memoir," which describes a world populated by legal fictions. Addressing forms of labour, Coburn examines the notion of writing in the 21st century, engaging with the complexities of legal, technological, and geopolitical networks.

HEMAN CHONG's participatory work *A Short Story About Geometry* (2009–ongoing) has a participant memorising a 499-word short story written by the artist in 2013, and taught verbally to the volunteer by an instructor. Receiving an artwork through such transmission in exchange of time, the volunteer bonds with the instructor and shifts from being a passive viewer to become part of the artwork.

CALLY SPOONER, and similarly ALEXANDRA PIRICI, bring to Singapore an exercise in building a new vocabulary and knowledge through bodily means. Spooner is interested in how life and communication are outsourced or assessed in the present

day in relation to technological dependency. Pirici's *Re-Collection* (2018) explores the possibility of collectively assembling memories of human and non-human presences on this planet, which then guide a choreography. While Spooner uses the space as a laboratory with her work, exploring new ways of organising and working together, Pirici reflects on the exhibition hall as a space for analysis. Pirici's collaborative works embody how to re-evaluate, archive, or "save" through the practice of taking in, memorising, and filtering through one's own body a selection of defining moments, objects, or events that she scripts into a choreography.

Contributing to the discussion on memory, CARLOS CASAS's *Avalanche XIV* (2018) presents an audio-visual experience that traverses landscape, soundscape, and contemporary music with a remote village as main protagonist. One of the world's highest inhabited villages, Hichigh is located in the Pamir mountain range in Tajikistan, one of the most remote regions in the world, where millennial traditions are still preserved. Together with pioneering electronic sound composer PHILL NIBLOCK, Casas will reinterpret its soundscapes anew.

In response to the Centre's fifth anniversary and by taking the topic of its celebration *Free Jazz* literally, MING WONG will stage an improvisational performance. Similarly, BORIS NIESLONY, Co-founder of the artist collective Black Market International, will engage with their Singaporean member LEE WEN through a series of spoken and performative dialogues.

Further probing conventional formats, the celebratory programme includes readings by curator ANCA RUJOIU (Romania/Singapore) and poets PETER SIPELI and 1ANGRYNATIVE, as well as Behind the Scenes conversations with contributing artists. In The Single Screen, video works by ANTON GINZBURG, LUKE FOWLER, MARIANA SILVA, JUSTIN SHOULDER and BHENJI RA, and others, will add another time-based perspective to the dialogue.

Educator and artist KELLY REEDY, together with choreographer SUSAN SENTLER, will explore daily embodied performative modalities, as well as existing routines, by creating sensory awareness through play.

In its printed programme, *Free Jazz II* is adopting the format of a daily calendar, expanding *Stagings. Soundings. Readings.* and elaborating further on *Spaces of the Curatorial* through a set of encounters contributed by invited artists, curators, and writers.

Comprising this multitude of artistic forms of expression, *Stagings. Soundings. Readings. Free Jazz II* instigates an active engagement with the now, following a conscious desire to become truly present.

## NOTES FROM THE

Curated by **Ute Meta Bauer**, Founding Director, NTU CCA Singapore and Professor, School of Art, Design and Media, NTU, and **Magdalena Magiera**, Curator, Outreach & Education, NTU CCA Singapore. The calendar is conceptualised by **Magdalena Magiera** and **Ana Sophie Salazar**, Assistant Curator, Exhibitions, NTU CCA Singapore, with design by **mono.studio**.

## CURATORS



**Heman Chong** (Singapore)  
**Maria Loboda** (Poland/Germany)  
**21 September – 6 November 2018**

**Cally Spooner** (United Kingdom/Greece)  
**6 – 14 October 2018**

**Tyler Coburn** (United States)  
**6 October – 6 November 2018**

**Carlos Casas** (Spain/France)  
in collaboration with  
**Phill Niblock** (United States)  
**17 – 28 October 2018**

**Ming Wong** (Singapore/Germany)  
**27 October 2018**

**Alexandra Pirici** (Romania)  
**31 October – 6 November 2018**

**Lee Wen** (Singapore)  
**15 September – 25 November 2018**

**Mariana Silva** (Portugal/United States)  
**21 – 30 September 2018**

**Justin Shoulder** and **Bhenji Ra**  
(both Philippines/Australia)  
**2 – 7 October 2018**

**Anton Ginzburg** (Russia/United States)  
**9 – 14 October 2018**

**Peter Sipeli** and **langrynative** (both Fiji)  
**13 October 2018**

**Kelly Reedy** (United States/Singapore)  
and **Susan Sentler** (United States/  
United Kingdom/Singapore)  
**20 October and 3 November 2018**

**Luke Fowler** (United Kingdom)  
**30 October – 6 November 2018**

**Anca Rujoiu** (Romania/Singapore)  
**3 November 2018**

**Boris Nieslony** (Germany)  
**21 and 23 October 2018**

**STAGINGS.  
SOUNDINGS.  
READINGS.  
FREE JAZZ II**

2018 SEPTEMBER

NTU CENTRE FOR  
CONTEMPORARY  
ART SINGAPORE

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SATURDAY

**THE LAB**

*Journey of a Yellow Man.*

*Selected Materials from the Independent Archive*

Presentation and collaborative public programme

15 September – 25 November 2018

6.00 – 9.00pm

**Opening and Performance**

*The Body as Archive* (2018) by Lee Wen (Singapore)

The artistic practice of Singaporean artist Lee Wen is characterised by his social investigations that interrogate stereo-typical perceptions of culture and society. He became inter-nationally known for his performance series *Journey of a Yellow Man* (1992–ongoing), where he embodied his Chinese lineage and reinterpreted its relationship to systems of classification, attribution, and alienation. First performed in 1992 in London, the Yellow Man travelled around the world for more than 20 years, and during this time, the artist became increasingly distanced from his persona. Now, years later into Lee Wen’s career, the Independent Archive, which he started in 2012, is a key component of his collaborative practice, which is central to his artistic approach. It has become an institutional body that works and shares time and space with others to keep the ephemeral and transient memories of performative efforts alive. The artist envisions himself as “organs without body,” operating through the network and formation of fellows within the Independent Archive. Lee Wen is a member of the performance artist collective Black Market International with figures such as Boris Nieslony (Germany), Roi Vaara (Norway/Finland), and Elvira Santa María Torres (Mexico).

The materials from the Independent Archive, which start from the early 1990s, capture the zeitgeist of performance art in Singapore and wider (South-)East Asia through historical materials and contemporary collaborations. Selected materials are displayed in this presentation and are organised into five chapters—“Condition,” “Body,” “Absence,” “Memory,” and “Gestalt / Formation,”—that look at the development of time-based and event-specific art as a new medium as well as into its political condition. The presentation *Journey of a Yellow Man* takes visitors through a re-imagined archive with photographs, videos, writings, sketchbooks, while simultaneously introducing the NTU CCA Singapore’s Digital Resource Platform. As of today, the Platform contains over 20,000 digitalised files from the Independent Archive, arranged under a virtual tree structure to enable further scholarship in this field of practice.

The Lab presentation provides insight into a continuously expanding resource platform at NTU CCA Singapore that highlights ephemeral moments in the history of performance art from the region. The project addresses the importance of providing historically significant source material for researchers and the public. The digitalised files will be integrated into NTU CCA Singapore's Public Resource Platform and will be accessible at the Centre, the Asia Art Archive, Hong Kong, a collaborative partner of this project, and the Independent Archive.

# JOURNEY OF A YELLOW MAN. SELECTED MATERIALS FROM THE INDEPENDENT ARCHIVE

THE LAB

15 SEPTEMBER – 25 NOVEMBER 2018

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*Journey of a Yellow Man.*

*Selected Materials from the Independent Archive*

*Journey of a Yellow Man. Selected Materials from the Independent Archive* is curated by **Sophie Goltz**, Deputy Director, Research and Academic Programmes, NTU CCA Singapore, in collaboration with **Lee Wen**, artist and Founder, Independent Archive, and **Bruce Quek**, Research, Independent Archive and **Kamiliah Bahdar**, Public Programme, Independent Archive. Curatorial Assistant: **Ho See Wah**, Young Professional Trainee, NTU CCA Singapore. Assistant to Lee Wen: **Liu Wen Chao**, Library, Independent Archive.

The NTU CCA Digital Resource Platform was initiated in 2016 by **Ute Meta Bauer**, Founding Director, NTU CCA Singapore, Professor, NTU ADM Singapore and **Lee Wen**, artist and Founder, Independent Archive, Singapore in collaboration with **Chuong-Dai Vo**, Researcher, Asia Art Archive, Hong Kong. Assistant to the project: **Bruce Quek**, Research, Independent Archive with the support of **Samantha Leong Min Yu**, Executive, Conferences, Workshops & Archive, NTU CCA Singapore (till May 2018), **Corine Chan Li Ling**, Executive, Archive, NTU CCA Singapore (May to July 2018), and **Pooja Paras Mehta** (2017), **Ho See Wah** (2018), Young Professional Trainees, NTU CCA Singapore.

Founded in early 2012, the **Independent Archive** consists of a reference library and a collection of archival material pertaining to art in Singapore. The collection documents visual art practice in general and maintains a special focus on ephemeral time-based and performance art. While its geographical focus is Singapore, the Archive's relationship with artists, artistic communities, and institutions around the world situate it as a cosmopolitan nexus for the cross-pollination of ideas. Regular programmes including film screenings, music performances, performance art events, artist talks, and discussions stimulate an open critical discourse on contemporary art, developing new trajectories in the articulation of artistic practices.

**Lee Wen** (b. 1957, Singapore) is an internationally renowned artist whose work is strongly motivated by social investigations as well as inner psychological directions using art to interrogate stereotypical perceptions of culture and society. Awarded with the Cultural Medallion of Singapore in 2009, the artist entered the art scene comparatively late in the 1980s, but quickly gained attention. His early practice was associated with The Artists Village in Singapore and later forged a more individual artistic career. Lee has been exploring different strategies of time-based and performance art since 1989. He helped initiate both *R.I.T.E.S. (Rooted In The Ephemeral Speak)* (2009–present) and *Future of Imagination* (2003–present), an international performance art event. Since 2012, he has taken an active interest in the memory of Singapore's performance art history through the initiation of the Independent Archive. Recent group exhibitions include *SUNSHOWER: Contemporary Art from Southeast Asia 1980s to Now*, The National Arts Centre and Mori Art Museum, Tokyo (2017) and *Secret Archipelago*, Palais de Tokyo, Paris (2015). He had a solo show at the Singapore Art Museum in 2012. Lee was Artist-in-Residence at NTU CCA Singapore in 2014–15.

# JOURNEY OF A YELLOW MAN. SELECTED MATERIALS FROM THE INDEPENDENT ARCHIVE

**COLLABORATIVE PROGRAMME  
WITH THE INDEPENDENT ARCHIVE**

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Saturday, 15 September 2018

6.00 – 9.00pm

The Lab

**Opening and Performance *The Body as Archive***  
(2018) by **Lee Wen** (Singapore)

Friday, 21 September 2018

8.00 – 10.00pm

Outside Block 43

***Lepak Readings***

with musicians **Randolf Arriola, Azmy Hassan, Karl  
Kerridge, Kai Lam, and Terence Lau** (all Singapore)

Sunday, 7 October 2018

12.00 – 6.00pm

Independent Archive, 71 Aliwal Street

**Performance Art Workshop** by artist **Kai Lam**  
(Singapore)

Sunday, 14 October 2018

3.00 – 5.00pm

Independent Archive, 71 Aliwal Street

***Digitalising and Narrating Asian Art Histories***  
with researcher **Chuong-Dai Vo** (Hong Kong),  
Asia Art Archive

Sunday, 28 October 2018

3.00 – 5.00pm

Independent Archive, 71 Aliwal Street

***Cause to Know***

with artists **Koh Nguang How** (Singapore)  
and **Gilles Massot** (Singapore/France)

**COLLABORATIVE  
PROGRAMME  
WITH THE  
INDEPENDENT ARCHIVE**

2018 SEPTEMBER

NTU CENTRE FOR  
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ART SINGAPORE

*Lea*

The spring of light bells ascending Lycabettus;  
Through leaves fall whispers.

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SUNDAY

**THE LAB**

*Journey of a Yellow Man.*

*Selected Materials from the Independent Archive*

Presentation and collaborative public programme

15 September – 25 November 2018

# 2018 SEPTEMBER

NTU CENTRE FOR  
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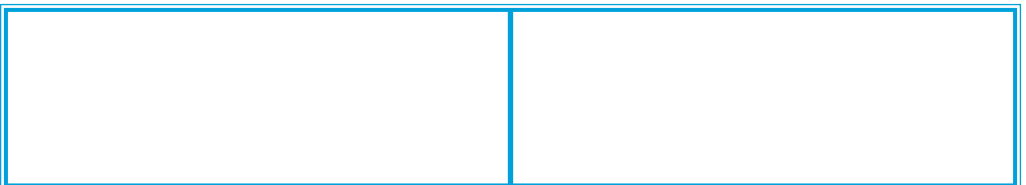
Eco-Duration. How to stage artistic environments that animate the persistence of passage, from environments to communities, while exploring the challenge of survival in hostile socio-ecological climates?

Performing the imperilled persistence of climate in which the historical and virtual are experienced in their potentiality, interventions in eco-duration foreground the artistic horizons of temporality and corporeity.

Duration can be “short” in its transience, ephemerality, volatility, and perishability. And it can be “long” in its durability, endurance, steadfastness, longevity, and survival.

Soliciting assemblages of the temporalities of indigenous cultures, the “long durée” of gradual historical and ecological alterations, the persistence of bio/animal/material, the volatility of migration, and the ephemerality of global cyberculture.

## MONDAY





# 2018 SEPTEMBER

NTU CENTRE FOR  
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Interview with a cat (Transcript)  
By Marcel Broodthaers

Recorded at the Musée d'Art Moderne,  
Département des Aigles, Düsseldorf, 1970

Marcel Broodthaers: Is that one a good painting?...Does it correspond to what you expect from that very recent transformation which goes from Conceptual Art to this new version of a kind of figuration, as one might say?

Cat: Miaow.

MB: Do you think so?

Cat: Miiaw..mm..miauw..miauw.

MB: And yet this colour is very clearly redolent of the painting that was being done in the period of abstract art, isn't it?

Cat: Miaaw..miaaw..miiaw..miaw.

MB: Are you sure it's not a new form of academicism?

Cat: Miauw.

MB: Yes, but if it's a daring innovation it's still a contestable one.

Cat: Miaw.

MB: It's still...

Cat: Miaw.

MB: Er...It's still a matter of markets...

Cat: Miaauw.

MB: What will the people who bought the previous things do?

Cat: Miauw.

MB: Will they sell them?

Cat: Miiaww..mia.

MB: Or will they continue? What do you think?...Because, at the moment, a lot of artists are wondering about that.

Cat: Miaauw..

mm..mii..miauw..

maaw..miaauw..

miaw..mm..

Miauw..miauw..

MiAUW!

MB: In that case close the Museums!

Cat: MIAUW!

\*\*\*

MB: This is a pipe.

Cat: Miaouw.

MB: This is not a pipe.

Cat: Miaouw...

## TUESDAY

### THE LAB

*Journey of a Yellow Man.*

*Selected Materials from the Independent Archive*

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15 September – 25 November 2018

# 2018 SEPTEMBER

Can this be a map?

NTU CENTRE FOR  
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What are the conventions of cartography that we take for granted? How have those conventions forced us to understand space in a particular way?

How can we create and recognize alternative ways in which to see our environs?



## WEDNESDAY

### BEHIND THE SCENES

7.30 – 9.00pm

The Single Screen

with artists **Heman Chong** (Singapore)  
and **Maria Loboda** (Poland/Germany)

### THE LAB

*Journey of a Yellow Man.*

*Selected Materials from the Independent Archive*

Exhibition and collaborative public programme

15 September – 25 November 2018

Participating artists Heman Chong and Maria Loboda will discuss, based on the works included in *Stagings. Soundings. Readings. Free Jazz II*, various facets of their practice. From the initial idea of the work through its development and installation; from how the context dictates aspects of the display to the challenges and variations that the works undergo.

# BEHIND THE SCENES HEMAN CHONG MARIA LOBODA

THE SINGLE SCREEN

19 SEPTEMBER 2018 | 7.30 – 9.00PM

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## Behind the Scenes:

artists **Heman Chong** and **Maria Loboda**,  
moderated by **Magdalena Magiera**, Curator,  
Outreach & Education, NTU CCA Singapore

**Heman Chong** – see 21 September ff

**Maria Loboda** – see 21 September ff

**Magdalena Magiera** (Germany/Singapore) is Curator, Outreach & Education at NTU CCA Singapore. She was an independent curator, Managing Editor of *frieze d/e*, and currently editor of *mono.kultur*, a quarterly interview magazine. She co-curated *Based in Berlin* (2011) as well as exhibitions for *The Building* and *SPLACE* in Berlin.

Magiera was Project Manager of *The Maybe Education and Other Programs* at dOCUMENTA(13), Kassel (2012) and *UNITEDNATIONSPLAZA*, Berlin (2006–08). Prior to joining NTU CCA Singapore, she worked for e-flux exhibitions and public programmes in New York City.

2018

CHỌC LỔ TRA HẠT  
SEPTEMBER

NTU CENTRE FOR  
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ART SINGAPORE



MAKE A SEED BALL



DIG A HOLE , PLANT A SEED

THURSDAY



WAITING FOR WHAT HAPPENS

**THE LAB**

*Journey of a Yellow Man.*

*Selected Materials from the Independent Archive*

Presentation and collaborative public programme

15 September – 25 November 2018

# 2018 SEPTEMBER

NTU CENTRE FOR  
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Last summer, I was reading Marilynne Robinson's novel *Gilead* and I still think of one line, "The summer is ended and still we were not saved." It refers to the drought, but I see it, I see how the changing of seasons feels like it should come with bigger changes, with a kind of intervention. I've been thinking a lot recently about Walt Whitman's "Song of Myself" — "I will go to the bank by the wood and become undisguised and naked, I am mad for it to be in contact with me." — and the way Jenny Holzer has described it: "A man in full possession of himself and his body." That feeling: of being alive. (Despite of it all.)

## LAUNCH

*Stagings. Soundings. Readings. Free Jazz II*

On the occasion of *Art After Dark*,  
Gillman Barracks' 6th anniversary

7.00 – 11.00pm

Blocks 37 and 38 Malan Road

*Residencies OPEN*

Featuring Artists-in-Residence

**Takuji Kogo** (Japan), **Luca Lum** (Singapore),  
**Falke Pisano** (Netherlands), **Zai Tang** (Singapore),  
**Susie Wong** (Singapore), and **Wu Mali** (Taiwan)

The Vitrine

*Opening of impasse to verbal* by artist **Luca Lum**

21 September – 9 December 2018

8.00 – 10.00pm

Outside Block 43

*Lepak Readings*

with musicians **Randolf Arriola**, **Azmy Hassan**,  
**Karl Kerridge**, **Kai Lam**, and **Terence Lau**  
(all Singapore)

## FOYER

**Heman Chong** (Singapore),

*A Short Story About Geometry*, 2009

Durational performance involving a short story  
21 September – 6 November 2018

## OUTSIDE

**Maria Loboda** (Poland/Germany),

*This Work is Dedicated to an Emperor*,

2012–ongoing, installation with 10 *Podocarpus* trees  
21 September – 6 November 2018

## THE LAB

*Journey of a Yellow Man*.

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## THE SINGLE SCREEN

*Digital Specimens: Pointcloudfallout*,

**Mariana Silva**, United States, 2015, 10 min 35 sec  
21 – 30 September 2018

# FRIDAY



Heman Chong, *A Short Story About Geometry*,  
2009–ongoing, durational performance involving a short story.  
Courtesy the artist and FOST Gallery, Singapore.

A photograph of two women sitting on a white bench against a plain white background. The woman on the left is wearing a grey long-sleeved top and black pants, looking towards the right. The woman on the right is wearing a white top, a patterned scarf, and black pants with a white floral pattern, looking down at a book she is holding. A small water bottle is on the bench between them. The text 'HEMAN CHONG A SHORT STORY ABOUT GEOMETRY' is overlaid in red in the center of the image.

**HEMAN CHONG**  
**A SHORT STORY**  
**ABOUT GEOMETRY**

Heman Chong's *A Short Story About Geometry* is a performative and participatory transaction. Consisting of an interaction between an instructor and a participant, with the main "protagonist" being a short story written by the artist in 2013. It is the first of 7 stories, each approximately 500 words long and specifically written to be transmitted via memorising the story, word by word. The story is taught only verbally by the instructor, who holds the text in his/her hands. Participants are requested to not leave the room until the transaction is completed, and they have memorised the story by heart. Chong has promised that this story will never be published either on paper or digitally; the content remains known only to the instructor and the participants. As they offer their time and energy to receive the gift of the story, a unique way of "reading" it emerges each time the performance occurs.

# HEMAN CHONG

## A SHORT STORY

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# ABOUT GEOMETRY

FOYER

21 SEPTEMBER – 6 NOVEMBER 2018

**Heman Chong**

*A Short Story About Geometry*, 2009

Durational performance involving a short story

Personal trainer: **Shannen Tan**

**Heman Chong** (Singapore) is an artist whose work is located at the intersection between image, performance, situations, and writing. He has held solo exhibitions at Swiss Institute, New York (*Legal Bookshop (Shanghai)*, 2018); Rossi & Rossi, Hong Kong (*Abstracts from the Straits Times*, 2018); Calle Wright, Manila (*Never is a Promise*, 2018); 72-13, Singapore (*Because, the Night*, 2017); Rockbund Art Museum, Shanghai (*Its, Ands, Or Buts*, 2016); South London Gallery (*An Arm, A Leg and Other Stories*, 2015); Art Sonje Center, Seoul (*Never, A Dull Moment*, 2015); PI, New York (*Correspondence(s)*, 2014); FOST Gallery, Singapore (*Of Indeterminate Time Or Occurrence*, 2014); Amanda Wilkinson Gallery, London (*Interview(s)*, 2012); NUS Museum, Singapore (*Calendars (2020-2096)*, 2011); and Art in General, New York (*Common People and other Stories*, 2007). He is the Co-director and Founder (with Renée Staal) of *The*

*Library of Unread Books* which was installed at NTU CCA Singapore; the Museum of Contemporary Art and Design (MCAD), Manila; Casco Art Institute, Utrecht; and Kunstverein, Milan. Chong is currently working on the novel *The Book of Drafts* to be published by Polyparenthesis in 2019. He was Artist-in-Residence at NTU CCA Singapore in 2016.

**Shannen Tan** (Singapore) is a performer and theatre practitioner. Acting is her primary artistic practice and has most recently appeared in Late-Night Texting's *Love Bites* (Singapore Night Festival, 2018); *Kalakuta: The Time Puzzle* (NUS Thesis); *A Piece of Cake* (Toy Factory Productions); and *Pretty Butch* (M1 Fringe Festival 2017: Art & Skin). Other recent projects include co-directing and mentoring for Singapore's very first local disability-led theatre project *Making a Stand* by Project Tandem; writing and performing an original radio play, *Waiting for a Train*, about her memory of the former KTM-Bukit Timah Railway Station; and writing an original script, *Fugue*, about war and uncertainty for Dark Matter Theatrics' *Eat my Shorts*.

Maria Loboda, *This Work is Dedicated to an Emperor*,  
2012–18, 20 *Cupressus sempervirens*. Courtesy the artist.

MARIA LOBODA  
THIS WORK  
IS DEDICATED TO AN  
EMPEROR





"...Macbeth shall never vanquish'd be until  
Great Birnam wood to high Dunsinane hill  
Shall come against him..." (IV. 1.92-94)

"...That will never be. Who can impress the forest, bid the tree..."

This prophecy, given to Macbeth by the three witches, is a famous equivocation; Macbeth assumed wrongly that a forest cannot move, therefore he was supposed to remain unvanquished forever. But the enemy's soldiers disguised themselves as trees, and came, unrecognised by him, slowly closer and closer towards Macbeth's castle and conquered it.

Consisting of 10 potted *Podocarpus* trees, the work will make its way across Gillman Barracks in formations reminiscent of chess moves. *This Work is Dedicated to an Emperor* is inspired on one hand by a group of American landscape architectural students around Garrett Eckbo (1921–2000), who were partly dismissed from Harvard in the 1950s, due to their radical, modernist, and philosophical approach towards landscape design (they were influenced by Walter Gropius, admired Fletcher Steele, and read Christopher Tunnard). On the other hand, it's based on principles found in the writer Vegetius' 4th-century *De Re Militari (Concerning Military Matters)*, the only complete extant account of strategy from the late Roman Empire. With the help from a contemporary military strategist, Loboda used this text combined with Shakespeare's *Macbeth* to devise her attack-by-dissemblance. The emperor is unknown (lost to history), as is the target of the trees.

## OUTSIDE

21 SEPTEMBER – 6 NOVEMBER 2018

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### Maria Loboda

#### *This Work is Dedicated to an Emperor*

2012–ongoing, installation with 10 *Podocarpus* trees

**Maria Loboda** (Poland/Germany) creates puzzling and enigmatic spaces that lead deep into layers of rich historical narratives, referring to current affairs. In her artistic approach she pursues the antagonism between form and content: the artist underlines the poetic effect

of her sculptures and spatial installations with sober aesthetics and an economy of means. Loboda graduated from the Städelschule in Frankfurt under the class of renowned British artist Mark Leckey. Recent solo shows include Kunsthalle Basel; IAC Villeurbanne, Lyon; CAC Vilnius; The Power Plant Contemporary Art Gallery, Toronto; and Vulcano Extravaganza, Stromboli. She has also exhibited at dOCUMENTA (13), Kassel; Museo Reina Sofia, Madrid; Kunstverein Braunschweig; and Palais de Tokyo, Paris; among others. Loboda will have solo exhibitions at Schirn Kunsthalle Frankfurt (2018), Museo Rufino Tamayo, Mexico City; and Ujazdowski Castle Center for Contemporary Art, Warsaw (both 2019).

In *Digital Specimens: Pointcloudfallout*, an offscreen dialogue set in the near future unfolds on the politics of scanning artefacts and monuments into 3-D. Amidst the consequences of climate change and war, the two characters discuss how digital copies unsettle repatriation claims and colonial tensions under the pretext of digital conservation.

# SCREENING MARIANA SILVA DIGITAL SPECIMENS: POINTCLOUDFALLOUT

THE SINGLE SCREEN

21 – 30 SEPTEMBER 2018

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**Mariana Silva**

*Digital Specimens: Pointcloudfallout*,

United States, 2015, 10 min 35 sec

On loop during opening hours.

**Mariana Silva** (Portugal/United States) has exhibited and screened her work at Anthology Film Archives, New York (2018); Gwangju Biennale (2016); Moscow Biennale (2016); and EDP Foundation, Lisbon (2015); among others. Solo shows include *For more Information*, fluent, Santander (2018); *Camera Traps*, Gulbenkian Museum, Lisbon (2018); *Audience Response Systems*, Parkour, Lisbon (2014); *P/p*, Mews Project Space, London (2013);

*Environments*, e-flux exhibition space, New York (2013); and *The Organization of Forms*, Kunsthalle Lissabon, Lisbon (2011). She was a resident at Gasworks (2016), Zentrum Paul Klee Sommerakademie, Bern (2010), and at ISCP, New York (2009–10). Together with artist Pedro Neves Marques, she runs *Inhabitants*, an online channel for exploratory video and documentary reporting ([inhabitants-tv.org](http://inhabitants-tv.org)).

2018

## More chance of rain than a BLACKOUT

CENTRE FOR  
CONTEMPORARY  
SINGAPORE



It is anticipated that the power station load during the time this lighting is switched on will be lower than the usual evening load because large numbers of people will be out of their homes watching the procession and because many factories will be closed down for the two evenings concerned.

The general public however are still requested to use electricity in their homes as sparingly as possible to minimise any chances of blackouts.

### TOWN - CITY

#### FOYER

**Heman Chong** (Singapore),  
*A Short Story About Geometry*, 2009  
Durational performance involving a short story  
21 September – 6 November 2018  
*One or two slots available. To register as participant, email  
ntuccaeducation@ntu.edu.sg*

#### OUTSIDE

**Maria Loboda** (Poland/Germany),  
*This Work is Dedicated to an Emperor*,  
2012–ongoing, installation with 10 *Podocarpus* trees  
21 September – 6 November 2018

#### THE LAB

*Journey of a Yellow Man*.  
*Selected Materials from the Independent Archive*  
Presentation and collaborative public programme  
15 September – 25 November 2018

#### THE SINGLE SCREEN

*Digital Specimens: Pointcloudfallout*,  
**Mariana Silva**, United States, 2015, 10 min 35 sec  
21 – 30 September 2018

# 2018 SEPTEMBER

NTU CENTRE FOR  
CONTEMPORARY  
ART SINGAPORE

It is not the tropics with their luxurious vegetations but the temperate zone, that is the mother country of capital.

—Karl Marx, *Capital* Vol. I, Chapter 16:  
*Absolute and Relative Surplus-Value*

# 23

## SUNDAY

### FOYER

**Heman Chong** (Singapore),  
*A Short Story About Geometry*, 2009  
Durational performance involving a short story  
21 September – 6 November 2018  
Slots available. To register as participant, email  
[ntuccaeducation@ntu.edu.sg](mailto:ntuccaeducation@ntu.edu.sg)

### OUTSIDE

**Maria Loboda** (Poland/Germany),  
*This Work is Dedicated to an Emperor*,  
2012–ongoing, installation with 10 *Podocarpus* trees  
21 September – 6 November 2018

### THE LAB

*Journey of a Yellow Man*.  
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Presentation and collaborative public programme  
15 September – 25 November 2018

### THE SINGLE SCREEN

*Digital Specimens: Pointcloudfallout*,  
**Mariana Silva**, United States, 2015, 10 min 35 sec  
21 – 30 September 2018

# 2018 SEPTEMBER

NTU CENTRE FOR  
CONTEMPORARY  
ART SINGAPORE

What is an Art Research and Practice Environment?

Creativity requires both contemplation and interaction. It is formed through a double movement of distance and proximity. It comes from a crowded and lonely place. The artists, curators, writers, and thinkers of our age are both highly mobile and sedentary figures. They tend to belong to a very local community and feel connected to the world as a whole. These complex needs, attachments, and flows mean that the environment is also multifaceted. On the one hand, the ideal environment is like a forest or a busy street intersection. Lots of little things linking up or colliding with bigger things: forming both an intricate web sustained by multiple lines of flight, and fluid formations that are generated through the clustering of diverse units. On the other hand, the necessary environment is like a library of silence and a large window: where the noise and commuting settles into a comprehensible sign and is reworked into a recognisable form. An environment is therefore like a starting point, insofar as it provides a stimulus. However, each stimulus needs constant checking. Many stimuli compete for our attention. To grasp each symbol there needs to be another to which it can be attached or with which it is associated. At the same time the environment becomes a metaphor machine. In the medium term, the environment provides an ambient zone of information and distraction. Here we select from the multitude of bits and links to stitch a path, that we and others can follow. Thus, the environment becomes a space for proposition and dissensus. This is not an endpoint to the environment, but another starting point in an environmental feedback process.

## MONDAY

### OUTSIDE

**Maria Loboda** (Poland/Germany),

*This Work is Dedicated to an Emperor,*

2012–ongoing, installation with 10 *Podocarpus* trees

21 September – 6 November 2018

Una Marie Luz Nicolai, *InSpaceInSpace*, 2017, graphite,  
marker, and crayon on paper, 18 x 24 cm.

# 2018 SEPTEMBER

NTU CENTRE FOR  
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ART SINGAPORE



## TUESDAY

### FOYER

**Heman Chong** (Singapore),  
*A Short Story About Geometry*, 2009  
Durational performance involving a short story  
21 September – 6 November 2018

### THE LAB

*Journey of a Yellow Man.*  
*Selected Materials from the Independent Archive*  
Presentation and collaborative public programme  
15 September – 25 November 2018

### OUTSIDE

**Maria Loboda** (Poland/Germany),  
*This Work is Dedicated to an Emperor*,  
2012–ongoing, installation with 10 *Podocarpus* trees  
21 September – 6 November 2018

### THE SINGLE SCREEN

*Digital Specimens: Pointcloudfallout*,  
**Mariana Silva**, United States, 2015, 10 min 35 sec  
21 – 30 September 2018



2018 SEPTEMBER

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CONTEMPORARY  
ART SINGAPORE

2018

WEDNESDAY

**FOYER**

**Heman Chong** (Singapore),  
*A Short Story About Geometry*, 2009  
Durational performance involving a short story  
21 September – 6 November 2018

**THE LAB**

*Journey of a Yellow Man.*  
*Selected Materials from the Independent Archive*  
Presentation and collaborative public programme  
15 September – 25 November 2018

**OUTSIDE**

**Maria Loboda** (Poland/Germany),  
*This Work is Dedicated to an Emperor*,  
2012–ongoing, installation with 10 *Podocarpus* trees  
21 September – 6 November 2018

**THE SINGLE SCREEN**

*Digital Specimens: Pointcloudfallout*,  
**Mariana Silva**, United States, 2015, 10 min 35 sec  
21 – 30 September 2018

2018 SEPTEMBER

NTU CENTRE FOR  
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ART SINGAPORE

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THURSDAY

**FOYER**

**Heman Chong** (Singapore),  
*A Short Story About Geometry*, 2009  
Durational performance involving a short story  
21 September – 6 November 2018

**THE LAB**

*Journey of a Yellow Man.*  
*Selected Materials from the Independent Archive*  
Presentation and collaborative public programme  
15 September – 25 November 2018

**OUTSIDE**

**Maria Loboda** (Poland/Germany),  
*This Work is Dedicated to an Emperor*,  
2012–ongoing, installation with 10 *Podocarpus* trees  
21 September – 6 November 2018

**THE SINGLE SCREEN**

*Digital Specimens: Pointcloudfallout*,  
**Mariana Silva**, United States, 2015, 10 min 35 sec  
21 – 30 September 2018



# 2018 SEPTEMBER

NTU CENTRE FOR  
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ART SINGAPORE

we are our ancestors, inside of us they lay sleeping in our belly and  
on our tongue



#### FOYER

**Heman Chong** (Singapore),  
*A Short Story About Geometry*, 2009  
Durational performance involving a short story  
21 September – 6 November 2018

#### THE LAB

*Journey of a Yellow Man.*  
*Selected Materials from the Independent Archive*  
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**Maria Loboda** (Poland/Germany),  
*This Work is Dedicated to an Emperor*,  
2012–ongoing, installation with 10 *Podocarpus* trees  
21 September – 6 November 2018

#### THE SINGLE SCREEN

*Digital Specimens: Pointcloudfallout*,  
**Mariana Silva**, United States, 2015, 10 min 35 sec  
21 – 30 September 2018

2018

- Here is not the moment after, but a moment *contingental* present as an unmet shape. The human happening at the time of the near-zero degree of ends, the span, a death poem, written as a premonition here something emerges from speaker and sphinx, body and speech — fluid and open, specific and fisted. This new thing, you might fail to witness; where this sounds from, what does it demand? new forms of the present, and if you survive any different. Here feign death and closeness — the length of the city that you will never live in, repeated words.

Wear disaster's lion with wings that arrange into a face. If you keep your throat vibrating with your choked up silence its small movements will leave a small halo between skin and enemy. It is an act of intercalation, the addition of a day to match time with the seasons. Riddle yourself until you are so full of holes — and the last point of the sound

you slip through the knot of the face roars and comes apart the sound of your throat (unmet) with the possibility of total erasure a sign that does not immediately transform into meaning. cuts closing in. There is no time unless you learn to default on time, learn riddle where time starts and ends, where you start and end, throat meets the strangle. *No more interruptions between the sight and the sound, the horn and hoarseness. I blow air through the horn, not just in my hand, mine. I am the first*

NTU CENTRE FOR CONTEMPORARY ART SINGAPORE

SATURDAY

<p><b>FOYER</b>  <b>Heman Chong</b> (Singapore),  <i>A Short Story About Geometry</i>, 2009          Durational performance involving a short story          21 September – 6 November 2018          Slots available. To register as participant, email <a href="mailto:ntuccaeducation@ntu.edu.sg">ntuccaeducation@ntu.edu.sg</a></p>	<p><b>AN IMPASSE TO VEBRAL</b>  <b>0.5: SPHINCTER</b>  <b>THE LAB</b>  <i>Journey of a Yellow Man</i>  <i>Selected Materials from the Independent Archive</i>          Presentation and collaborative public programme          September – 25 November 2018</p>
<p><b>OUTSIDE</b>  <b>Maria Loboda</b> (Poland/Germany),  <i>This Work is Dedicated to an Emperor</i>,          2012–ongoing, installation with 10 <i>Podocarpus</i> trees          21 September – 6 November 2018</p>	<p><b>THE SINGLE SCREEN</b>  <i>Digital Specimens: Pointcloudfallout</i>,  <b>Mariana Silva</b>, United States, 2015, 10 min 35 sec          21 – 30 September 2018</p>

2018 SEPTEMBER

NTU CENTRE FOR  
CONTEMPORARY  
ART SINGAPORE

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SUNDAY

**FOYER**

**Heman Chong** (Singapore),

*A Short Story About Geometry*, 2009

Durational performance involving a short story

21 September – 6 November 2018

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**OUTSIDE**

**Maria Loboda** (Poland/Germany),

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**THE SINGLE SCREEN**

*Digital Specimens: Pointcloudfallout*,

**Mariana Silva**, United States, 2015, 10 min 35 sec

21 – 30 September 2018

Members of the Straits hunting party with the tiger they shot at Choa Chu Kang Village in October 1930. From left: Tan Tian Quee, Ong Kim Hong (the shooter), and Low Peng Hoe. Tan Tuan Khoon Collection. Courtesy of National Archives of Singapore.

2018

OCTOBER

NTU CENTRE FOR  
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ART SINGAPORE



To think about time is to think about life and to think about life is to mind about the future.

During the past two centuries, many life forms have been led to extinction across the territory of Singapore. Such is the case of the Malayan Tiger, which used to live across the Malayan Peninsula. This photo is one of its last exemplars, killed in Choa Chu Kang in 1930.

There are currently about 400 critically endangered species of animals and plants in Singapore and its territorial waters. 16 of them are mammals, namely the Large Flying Fox, the Asian Leopard Cat or the Irrawaddy Dolphin. 29 are birds, like the Japanese Paradise Flycatcher, the Mangrove Pitta, or the Tanimbar Cockatoo. Around 60 percent of Singapore's coral reef areas have been lost due to foreshore reclamation, leading to the endangerment of more than 300 species of corals, jellyfish, and anemones. Mangrove forests have also been drastically reduced due to waterside developments.

If we don't invert this tendency, our land will become a monotonous, pale, and impoverished version of what it was. Thriving biodiversity will belong to the past. We need to embrace a new ethics of care and to stubbornly stick to it if we wish to preserve what we have and to transmit it to those to come. Time and life, nature and history, minding and relating are all unfolded into who we are and who we will become.

#### OUTSIDE

**Maria Loboda** (Poland/Germany),

*This Work is Dedicated to an Emperor,*

2012–ongoing, installation with 10 *Podocarpus* trees

21 September – 6 November 2018

2018

OCTOBER

NTU CENTRE FOR  
CONTEMPORARY  
ART SINGAPORE

2

TUESDAY

**FOYER**

**Heman Chong** (Singapore),  
*A Short Story About Geometry*, 2009  
Durational performance involving a short story  
21 September – 6 November 2018

**THE LAB**

*Journey of a Yellow Man.*  
*Selected Materials from the Independent Archive*  
Presentation and collaborative public programme  
15 September – 25 November 2018

**OUTSIDE**

**Maria Loboda** (Poland/Germany),  
*This Work is Dedicated to an Emperor*,  
2012–ongoing, installation with 10 *Podocarpus* trees  
21 September – 6 November 2018

**THE SINGLE SCREEN**

*Deep Alamat*, **Justin Shoulder** and **Bhenji Ra**,  
Australia, 2014, 4 min  
2 – 7 October 2018

*Deep Alamat* is a compelling narrative concerning two mythic figures, "OO" and "Beige Cantrell," drawn from the artists' collective imaginations. Shoulder's OO is from his series of *Fantastic Creatures* that feature sculptural costumes and are animated in live performance, video, and photographic works. OO's patterns are a form of Aposematism (warning colouration). OO performs a gestural dance drawing from animal signals and carnivalesque spectacle. Initially inspired by a one-hit-wonder pop star, Beige Cantrell derives from Ra's obsession with digital failure, internet hype, software intelligence, and the online secondary experience. Ra's understanding of movement, body control, and precision allows for his character to physically represent ideas of recognition software as he scans, detects, and aligns his body accordingly.

# SCREENING JUSTIN SHOULDER BHENJI RA DEEP ALAMAT

THE SINGLE SCREEN  
2 – 7 OCTOBER 2018

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Justin Shoulder and Bhenji Ra  
*Deep Alamat*, Australia, 2014, 4 min

On loop during opening hours.

**Club Ate** is a Sydney-based collective founded by artists **Justin Shoulder** and **Bhenji Ra** (both Philippines/Australia), who draw from their own experiences and personal relationships as queer, bi-cultural Filipino-Australians in their art making. **Justin Shoulder** works in performance, sculpture, and video. His main body of work, *Fantastic Creatures*, comprises invented beings and alter-personas based on interpretations of mythology, folktale, and fantasy. These creatures are embodied through movement and elaborate, hand-

crafted costumes and prostheses, forging connections between queer, migrant, spiritual, and intercultural experiences. **Bhenji Ra** is an interdisciplinary artist who reframes performance through a combination of dance, choreography, video, and installation. Her work is often concerned with the dissection of cultural theory and identity. She uses spectacle and her own personal histories to explore themes of race, sexuality, and gender, giving voice to hidden and marginalised communities, and suggesting alternative modules of community.

# 2018

# OCTOBER

NTU CENTRE FOR  
CONTEMPORARY  
ART SINGAPORE

Tim Ingold on animism and pedagogy:

Contrary to the popular image of the indigenous person as one whose head is packed with traditional ecological knowledge, to be passed from generation to generation, the animic way is one without content to transmit. There is nothing to learn, and nothing to teach. To the consternation of their ethnographers, people who follow this way often seem to have little by way of systematic knowledge of their environment, and to care for such knowledge even less. What they do have, however, is an exceptional sensitivity and openness towards what is going on around them, and a capacity to respond with judgment and precision. Following on where others went before, they can keep on going, without beginning or end, pushing out into the flux of things. They are, in that regard, truly *present* in the present. The price of such presence is vulnerability, but its reward is an understanding founded on immediate experience, that goes beyond knowledge.

—In *Animism in Southeast Asia*, edited by Kaj Arhem and Guido Sprenger

<b>BEHIND THE SCENES</b> 7.30 – 9.00pm The Single Screen with dancer and performer <b>Maggie Segale</b> (United States), artist <b>Cally Spooner</b> (United Kingdom/Greece), and artist and writer <b>Jesper List Thomsen</b> (Denmark/United Kingdom/Greece)		<b>WEDNESDAY</b>		<b>OUTSIDE</b> <b>Maria Loboda</b> (Poland/Germany), <i>This Work is Dedicated to an Emperor</i> , 2012–ongoing, installation with 10 <i>Podocarpus</i> trees 21 September – 6 November 2018	
<b>FOYER</b> <b>Heman Chong</b> (Singapore), <i>A Short Story About Geometry</i> , 2009 Durational performance involving a short story 21 September – 6 November 2018		<b>THE LAB</b> <i>Journey of a Yellow Man</i> . <i>Selected Materials from the Independent Archive</i> Presentation and collaborative public programme 15 September – 25 November 2018			
		<b>THE SINGLE SCREEN</b> <i>Deep Alamat</i> , <b>Justin Shoulder</b> and <b>Bhenji Ra</b> , Australia, 2014, 4 min 2 – 7 October 2018			

Choreographer and artist Cally Spooner shares her fascination with language, politics, and philosophy and how societies orders and regimes are reflected in her works. She will elaborate on how subjectivity and its bodies are shaped by technological and performative conditions, and where language undergoes damage. Together with her collaborators Maggie Segale and Jesper List Thomsen, they will discuss *OFFSHORE*, a philosophy school for embodied knowledge, its diverse aspects, forms, and the concept of the laboratory.

# BEHIND THE SCENES MAGGIE SEGALE CALLY SPOONER JESPER LIST THOMSEN

THE SINGLE SCREEN

3 OCTOBER 2018 | 7.30 – 9.00PM

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## Behind the Scenes:

dancer and performer **Maggie Segale**, artist **Cally Spooner**, and artist and writer **Jesper List Thomsen**, moderated by **Magdalena Magiera**, Curator, Outreach & Education, NTU CCA Singapore

**Maggie Segale** – see 6 October ff

**Cally Spooner** – see 6 October ff

**Jesper List Thomsen** – see 6 October ff

**Magdalena Magiera** – see 19 September ff



# 2018

# OCTOBER

NTU CENTRE FOR  
CONTEMPORARY  
ART SINGAPORE

## HEXAGRAM 43: 夬 / Breakthrough

The lake has risen up to heaven:  
The image of break-through  
Thus the superior person  
Dispenses riches downward  
And refrains from resting on her virtue.

—I-Ching



# THURSDAY

### FOYER

**Heman Chong** (Singapore),  
*A Short Story About Geometry*, 2009  
Durational performance involving a short story  
21 September – 6 November 2018

### THE LAB

*Journey of a Yellow Man.*  
*Selected Materials from the Independent Archive*  
Presentation and collaborative public programme  
15 September – 25 November 2018

### OUTSIDE

**Maria Loboda** (Poland/Germany),  
*This Work is Dedicated to an Emperor*,  
2012–ongoing, installation with 10 *Podocarpus* trees  
21 September – 6 November 2018

### THE SINGLE SCREEN

*Deep Alamat*, **Justin Shoulder** and **Bhenji Ra**,  
Australia, 2014, 4 min  
2 – 7 October 2018

2018

OCTOBER

NTU CENTRE FOR CONTEMPORARY ART SINGAPORE



Even though they used wheelchairs, they wanted to be able to ride the bus.



ICE RECORDS REVIEWED BY THE CENTER FOR PUBLIC INTEGRITY CONGRES 6:02 PM PT



These buses were completely inaccessible to the protesters.



<p><b>FOYER</b></p> <p><b>Heman Chong</b> (Singapore),  <i>A Short Story About Geometry</i>, 2009          Durational performance involving a short story          21 September – 6 November 2018</p>	<p><b>THE LAB</b></p> <p><i>Journey of a Yellow Man.</i>  <i>Selected Materials from the Independent Archive</i>          Presentation and collaborative public programme          15 September – 25 November 2018</p>
<p><b>OUTSIDE</b></p> <p><b>Maria Loboda</b> (Poland/Germany),  <i>This Work is Dedicated to an Emperor</i>,          2012–ongoing, installation with 10 <i>Podocarpus</i> trees          21 September – 6 November 2018</p>	<p><b>THE SINGLE SCREEN</b></p> <p><i>Deep Alamat</i>, <b>Justin Shoulder</b> and <b>Bhenji Ra</b>,          Australia, 2014, 4 min          2 – 7 October 2018</p>

2018

OCTOBER

NTU CENTRE FOR  
CONTEMPORARY  
ART SINGAPORE

6

**PERFORMATIVE ACTIVATION**

12.00 – 6.00pm

The Exhibition Hall

*OFFSHORE IN SINGAPORE*, 2018

Radical Philosophy School for  
Embodied Knowledge

with **Maggie Segale** (United States), **Cally Spooner**  
(United Kingdom/Greece), and **Jesper List Thomsen**  
(Denmark/United Kingdom/Greece)

**THE EXHIBITION HALL**

**Cally Spooner** (United Kingdom/Greece)

*DRAG DRAG SOLO*, 2016

Single-channel projection, 11 min 20 sec

*Soundtrack for a troubled time*, 2017

Sound installation

Performative activation by **Cally Spooner**

6 – 14 October 2018

**FOYER**

**Heman Chong** (Singapore),

*A Short Story About Geometry*, 2009

Durational performance involving a short story

21 September – 6 November 2018

Slots available. To register as participant, email

[ntuccaeducation@ntu.edu.sg](mailto:ntuccaeducation@ntu.edu.sg)

**Tyler Coburn** (United States),

*Richard Roe*, 2018, installation

6 October – 6 November 2018

**OUTSIDE**

**Maria Loboda** (Poland/Germany),

*This Work is Dedicated to an Emperor*,

2012–ongoing, installation with 10 *Podocarpus* trees

21 September – 6 November 2018

**THE LAB**

*Journey of a Yellow Man*.

*Selected Materials from the Independent Archive*

Presentation and collaborative public programme

15 September – 25 November 2018

12.00 – 6.00pm

Independent Archive, 71 Aliwal Street

**Performance Art Workshop** by artist **Kai Lam**  
(Singapore)

**THE SINGLE SCREEN**

*Deep Alamati*, **Justin Shoulder** and **Bhenji Ra**,

Australia, 2014, 4 min

2 – 7 October 2018

SATURDAY

Cally Spooner, *Warm-up*, 2016, stretches, dancer. *DRAG DRAG SOLO*, 2018, Centre d'Art Contemporain Genève, installation view.  
Courtesy the artist and Centre d'Art Contemporain Genève.



**CALLY SPOONER  
DRAG DRAG SOLO  
SOUNDTRACK FOR  
A TROUBLED TIME**

*DRAG DRAG SOLO* is a mute moving-image work that absorbs the external sounds of other sound-producing works or noises in its vicinity. A film of three dancers, projected on either side of the screen, runs on loop. One dancer performs a solo at the front of the frame, skilfully and unimpeded, whilst two further bodies in the back drag each other across the space in opposing directions. The film is a spin off from the artist's long-term project *On False Tears and Outsourcing* (2018), presented at the New Museum in New York earlier this year. On the ultimate day of the presentation, Spooner asked the six dancers—who were the main material of the exhibition—to change into rehearsal clothes and perform the choreography they had generated over two months for one last time. Shot through the glass wall of the museum wall, in a simple straight take, sequence by sequence, *DRAG DRAG SOLO* distils one episode of their repertoire.

# CALLY SPOONER DRAG DRAG SOLO

THE EXHIBITION HALL  
6 – 14 OCTOBER 2018

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Cally Spooner

*DRAG DRAG SOLO*, 2016

Single-channel projection, 11 min 20 sec

Performative activation by Cally Spooner

Cally Spooner's (United Kingdom/Greece) absurdist scripts, fictions, and installations render visible the choreography of invisible violence in the digital age, reflecting on the erosion of life in neoliberal and technological milieus. Her comedic and dystopian replays of the political, economic, and media rhetoric of our time act as virulent critiques of corporate performance and "chrono-normative history" alike. Considering these as "corrosive" to both life and utterance, she responds by presenting rehearsals and duration as a mode of resistance. Always "in the making," each exhibition or work by Spooner is a continuation and rehearsal of the last. Evolved over long periods of time, across a variety

of venues, constellations of immaterial and mediated matter arrive through writing, objects, drawing, casts of performers, and sound. Recent solo exhibitions include Centre d'Art Contemporain Genève (2018); Whitechapel Gallery, London (2017); New Museum, New York (2016); and Stedelijk Museum, Amsterdam (2016). Recent group shows include Serpentine Gallery, London (2017) and the Geneva Moving Image Biennial (2016–17). Upcoming shows include Castello di Rivoli, Turin (2018); Swiss Institute, New York (2018); and Art Institute Chicago (2019). Spooner's book of *Scripts* was published by Slimvolume in 2016, and her novel *Collapsing in Parts* was published by Mousse in 2012.

This audio soundscape depicts a fictional present, set against the premise that fiction is often only a few degrees removed from reality. A performer counts in his native Spanish in the right channels of the sound system, his monologue choked by barrages of water being bucketed over him. From the left channel, the sharp thwack of a golf club obviously and relentlessly drives the ball and cuts through the exhibition space. The two-channel sound is presented on three white Bose FreeSpace speakers, designed to invisibly blend in with their environment and create atmosphere or affect from no discernible source. Spooner came upon these speakers in an immersive sound installation at Gatwick Airport, where the bank HSBC replicated the sound of the Yangtze River throughout the South Terminal. It was unclear what particular product this installation was attempting to sell. In *Soundtrack for a Troubled Time*, the performer's language appears to disintegrate while the presence of a counting, jogging body is increased, and rendered into fiction.

# CALLY SPOONER SOUNDTRACK FOR A TROUBLED TIME

THE EXHIBITION HALL

6 – 14 OCTOBER 2018

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Cally Spooner

*Soundtrack for a Troubled Time*, 2017

Sound installation

Performative activation by Cally Spooner

*OFFSHORE IN SINGAPORE* is a day-long school, which asks what durations, pragmatics, and cooperative arrangements might upset contemporary, patriarchal states of chrono-normativity and chrono-normative accounts of history. Chrono-normativity, in its simplest terms, may be understood as all life being engineered to run on the same clock: a clock usually set by those in power, to grant control, maximum efficiency, and profit. It is a temporal regime which renders slower and more durational activities such as maintenance and care—crucial to our survival— invisible. Through studying forms of “hidden,” often disavowed time, the school day will open up thoughts around maintenance in correlation to a “continual rehearsal” and the concept of “ongoingness;” forms of practical work that are never “done” and are therefore profoundly reciprocal, as they mould and are moulded by its subjects.

## OFFSHORE IN SINGAPORE

Maggie Segale will be exploring the ways in which a body “keeps count” as an alternative to neo-liberal metrics; the counting, measuring, assessing, and financialising of day-to-day life. Through simple, pedestrian movements Segale will work with the group to realise a stored memory or experience in their bodies (say, frustration in a shoulder, or tension in a hand) and then move with it, to find where time and memory embeds and shapes a present through the body. Jesper List Thomsen will lead a session on how to accumulate language within over time, by sharing several durational pieces of writing he has made, as readings and as a discussion. Cally Spooner will give a lecture on deep time geology and cognitive capitalism.

*OFFSHORE* is an itinerant performance company and school formed by Cally Spooner to draft new vocabulary and terms of how to organise, work, and perform. “Arriving from literature, theatre, and a messy, unrequited love affair with philosophy, *OFFSHORE* sits somewhere between a philosophy school for embodied knowledge, an engine, an alibi, a backroom, a rehearsal, and some deliberate, unguaranteed, social plumbing.”



# OFFSHORE IN SINGAPORE

PERFORMATIVE ACTIVATION  
6 OCTOBER 2018

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## OFFSHORE IN SINGAPORE

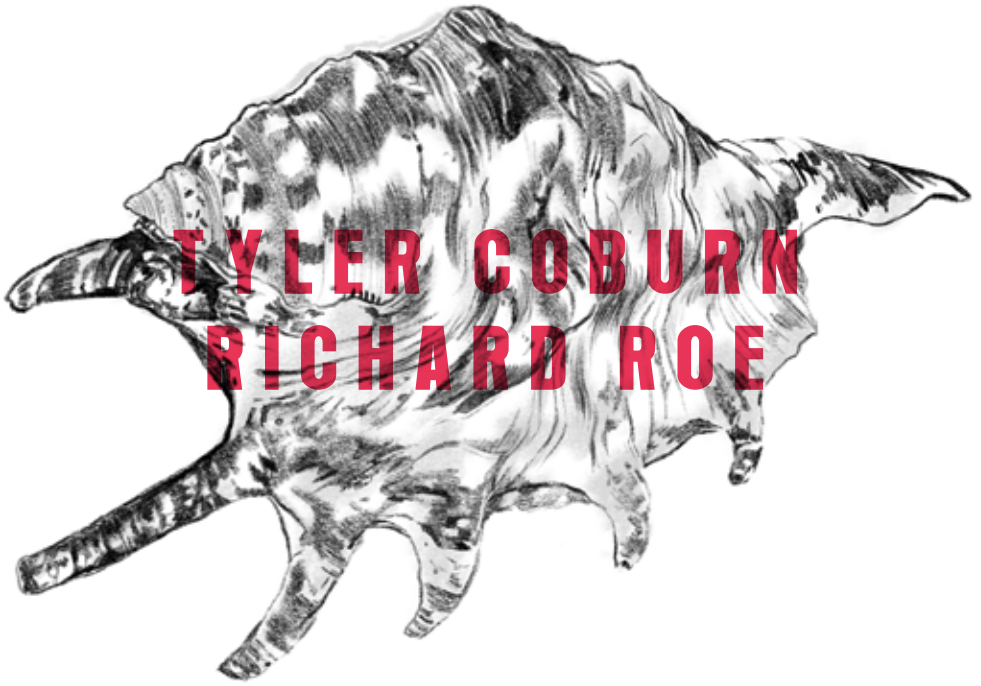
Radical Philosophy School for Embodied Knowledge

With **Maggie Segale**, **Cally Spooner**,  
and **Jesper List Thomsen**

**Maggie Segale** (United States) is a dancer, artist, and teacher with a focus on performing and interdisciplinary, collaborative work. She graduated from the Juilliard School, where she received multiple awards and fellowships including the 2014 Entrepreneurship Fellowship for her writing on self-image and dance. Segale works with Helen Simoneau Danse, Bryan Arias, and artist Cally Spooner, having collaborated with A24 Films, Center for Innovation in the Arts, Roya Carreras in the upcoming Pussy Riot music video, composer Zubin Hensler, and Matilda Sakamoto. Segale choreographed the opera *Role of Reason* at the Interarts Festival 2018, and was an Artist-in-Residence at the New Jersey Dance Theatre Ensemble (2016).

**Jesper List Thomsen** (Denmark/United Kingdom/Greece) is an artist and writer. Recent exhibitions and performances include *Hollis and Money*, ICA, London and Künstlerhaus, Stuttgart; *Speak Through You*, Hot Wheels Projects, Athens; *A Social Body Event*, Serpentine Gallery, London; *Micro-Composition*, Rozenstraat, Amsterdam; *The body, the body, the tongue*, Reading International; *Hand and Mind*, Grand Union, Birmingham; *The boys the girls and the political*, Lisson Gallery, London; and *One Hour Exhibition*, South London Gallery. A book-length collection of his texts will be published in autumn 2018 by Juan de la Cosa (John of the Thing). He is also a part of the artist collective Am Nuden Da.

Tyler Coburn, *Richard Roe*, 2017–ongoing, installation, reading.  
Detail: drawing by Krisia Ayala. Courtesy the artist.



*Richard Roe* is a multi-part work, comprising an orchid hybrid named by Tyler Coburn and a “memoir” of a legal person. The project builds on a convention particular to Singapore, wherein orchid hybrids are named after politicians and celebrities—in effect, as a means of cultural diplomacy.

During his 2017 residency at NTU CCA Singapore, Coburn developed a relationship with Toh Garden, which cultivates many of the city-state’s famous orchids. Coburn has legally named one of its hybrids “Richard Roe:” a name used in American and British case law when the actual name of a person cannot, for whatever reason, be given. “Richard Roe” is, in essence, a legal fiction. Accompanying the flower is a “memoir” of Roe (to be published in 2019 with Cordova, Barcelona) which describes a world populated by legal fictions that creep around the margins of selfhood, increasingly dictating the terms of economic and political process. For *Stagings. Soundings. Readings.*, Coburn will display one of his orchids in a custom-made pot and read an excerpt of the text.

## TYLER COBURN RICHARD ROE

### OUTSIDE

6 OCTOBER – 6 NOVEMBER 2018

#### Tyler Coburn

*Richard Roe*, 2018

Installation

*Richard Roe* was commissioned by Thyssen-Bornemisza Art Contemporary. It was produced with the support of NTU CCA Singapore, where it was conceived during the artist’s residency in 2017. The orchid hybrid is courtesy of Toh Garden, Singapore, and the glass pots were fabricated by Verreum, Czech Republic.

Tuesday, 16 October 2018, 7.30 – 9.00pm

Reading by artist Tyler Coburn

**Tyler Coburn** (United States) works with writing, installation, performance, and sound, addressing historical and emergent forms of labour: from the artist to the data miner, the factory worker to the cognitariat. Coburn works in a research-oriented, interdisciplinary,

and occasionally collaborative manner, involving the participation of those working within the fields in question. No matter the focus of a given project, there are certain questions that drive Coburn’s practice at large: What does creative (or “uncreative”) writing look like in the 21st century? How can an artwork engage the complexities of our legal, technological, and geopolitical networks? Finally, what becomes of “subjectivity” and “the self” within post-human discourse? Coburn received a BA in Comparative Literature from Yale University and an MFA from the University of Southern California. He also served as a fellow in the Whitney Independent Study Program from 2014–15. His work has been presented at South London Gallery; Kunstverein Munich; Kunststhalte Wien; Western Front, Vancouver; Grazer Kunstverein; UCCA, Beijing; and Sculpture Center, New York. Coburn participated in the 11th Gwangju Biennale and the 10th Shanghai Biennale. His writing has appeared in *e-flux journal*, *Frieze*, *Dis*, *Mousse*, and *Rhizome*. Coburn was Artist-in-Residence at NTU CCA Singapore in 2017.

2018

OCTOBER

NTU CENTRE FOR  
CONTEMPORARY  
ART SINGAPORE

ช้างตายทั้งตัวเอาใบบัวมาปิด

You can't cover a dead elephant with a lotus leaf.

#### THE EXHIBITION HALL

**Cally Spooner** (United Kingdom/Greece)

*DRAG DRAG SOLO*, 2016

Single-channel projection, 11 min 20 sec

*Soundtrack for a troubled time*, 2017

Sound installation

**Performative activation** by **Cally Spooner**

6 – 14 October 2018

#### FOYER

**Heman Chong** (Singapore),

*A Short Story About Geometry*, 2009

Durational performance involving a short story

21 September – 6 November 2018

Slots available. To register as participant, email  
ntuccaeducation@ntu.edu.sg

**Tyler Coburn** (United States),

*Richard Roe*, 2018, installation

6 October – 6 November 2018

#### OUTSIDE

**Maria Loboda** (Poland/Germany),

*This Work is Dedicated to an Emperor*,

2012–ongoing, installation with 10 *Podocarpus* trees

21 September – 6 November 2018

#### THE LAB

*Journey of a Yellow Man*.

*Selected Materials from the Independent Archive*

Presentation and collaborative public programme

15 September – 25 November 2018

12.00 – 6.00pm

at Independent Archive, 71 Aliwal Street

**Performance Art Workshop** by artist **Kai Lam**  
(Singapore)

#### THE SINGLE SCREEN

*Deep Alamat*, **Justin Shoulder** and **Bhenji Ra**,

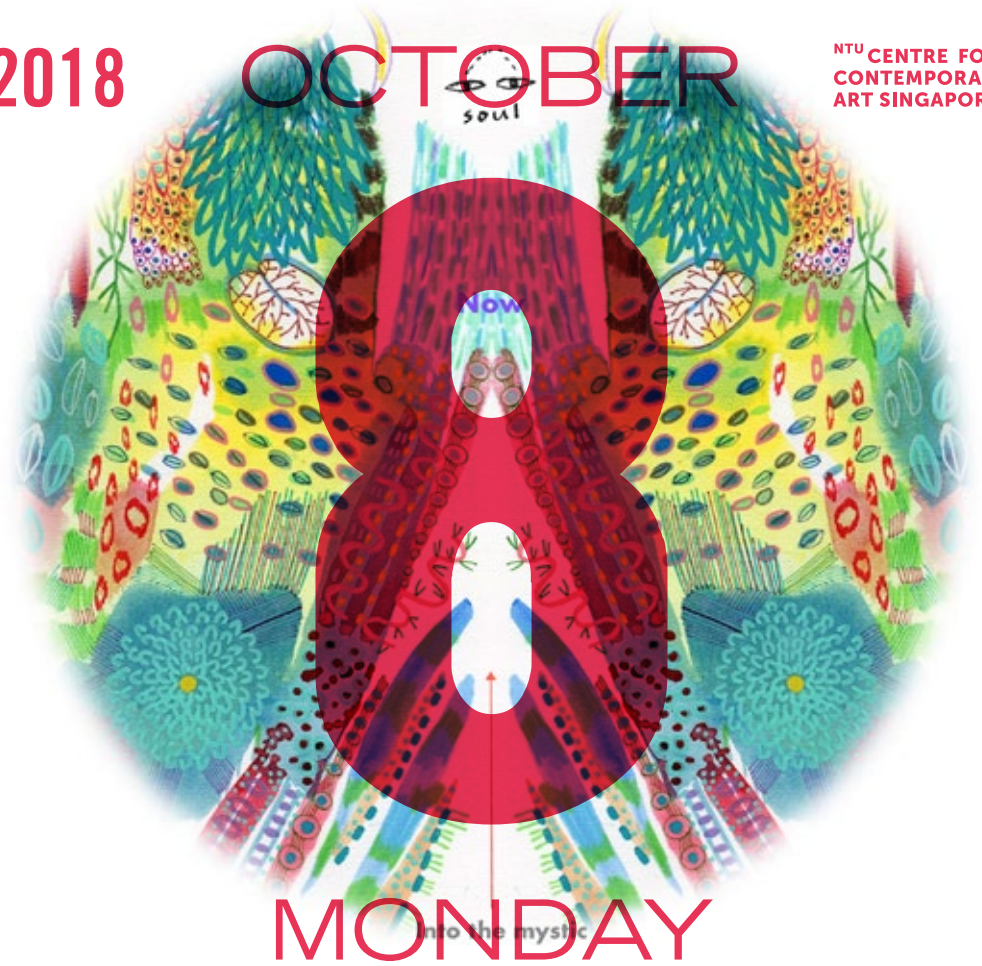
Australia, 2014, 4 min

2 – 7 October 2018

2018

OCTOBER

NTU CENTRE FOR  
CONTEMPORARY  
ART SINGAPORE



MONDAY

**OUTSIDE**

**Maria Loboda** (Poland/Germany),

*This Work is Dedicated to an Emperor,*

2012–ongoing, installation with 10 *Podocarpus* trees

21 September – 6 November 2018

2018 OCTOBER

NTH CENTRE FOR  
CONTEMPORARY  
ART SINGAPORE



**THE EXHIBITION HALL**

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Single-channel projection, 11 min 20 sec

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Sound installation

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**THE SINGLE SCREEN**

*Ultraviolet*, Anton Ginzburg,

United States, 2015, 25 min

9 – 14 October 2018

*Ultraviolet* explores the issues of perception and phenomenology at the intersection of nature and technology. The film is divided into three parts that correspond to the musical structure and composition. The film was conceived as an ongoing dialogue with its soundtrack composed by Michael Pisaro. The relationship between the cinematic image and the live sound is an experiment in a tradition of expanded cinema. It starts with very high frequencies in the first part, later working its way down into the guitar range. The film addresses the aura of representation through the video footage of various landscapes such as waterfalls, trees, and mountains, both in high- and low-res.

# SCREENING ANTON GINZBURG ULTRAVIOLET

THE SINGLE SCREEN  
9 – 14 OCTOBER 2018

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**Anton Ginzburg**

*Ultraviolet*, United States, 2015, 25 min

On loop during opening hours.

**Anton Ginzburg** (Russia/United States) is known for his films, sculptures, paintings, and text-based printed work that investigates historical narratives and poetic studies of place, representation, and post-Soviet identity. He earned a BFA from The New School for Social Research and an MFA from Bard College, Milton Avery Graduate School of Arts. His work has been shown at the 54th Venice Biennale; the Blaffer Art Museum at the University of Houston; Southern Alberta Art Gallery,

Canada; Palais de Tokyo, Paris; the San Francisco Museum of Modern Art; White Columns, New York; Lille 3000, Euralille, France; and the first and second Moscow Biennales. His films have been screened at the Whitechapel Gallery, London; Rotterdam International Film Festival; Dallas Symphony Orchestra; Nasher Sculpture Center, Dallas; Les Rencontres Internationales, Paris; Haus der Kulturen der Welt, Berlin; and New York Film Festival/Projections; among others.



2018

OCTOBER

NTU CENTRE FOR  
CONTEMPORARY  
ART SINGAPORE

10

THE EXHIBITION HALL

**Cally Spooner** (United Kingdom/Greece)  
*DRAG DRAG SOLO*, 2016

Single-channel projection, 11 min 20 sec

*Soundtrack for a troubled time*, 2017

Sound installation

**Performative activation** by Cally Spooner

6 – 14 October 2018

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# OCTOBER

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Cambodia's Prince Norodom Sihanouk was especially fond of theatrical metaphors when discussing transnational power plays during the Cold War. He remarked at a press conference in 1964 that since China "is the most important and the largest country in Asia," therefore "China is Asia's [Maria] Callas," referring to the celebrated opera singer, and "when Callas comes onstage everyone else looks like a walk-on."

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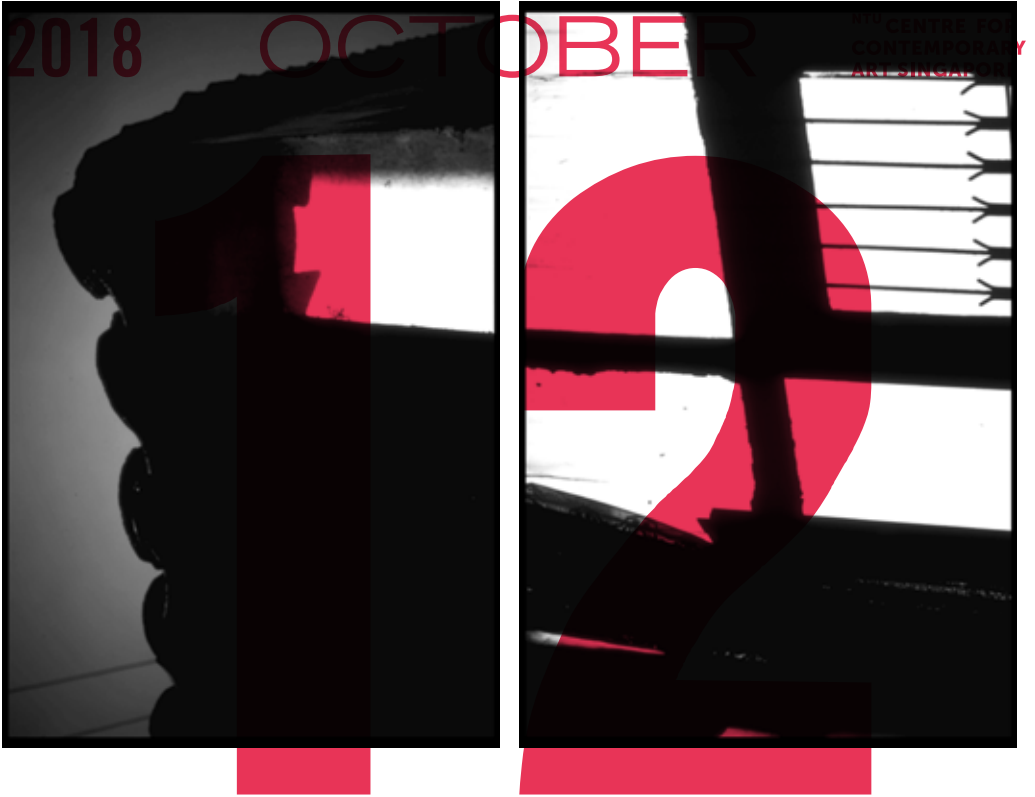
15 September – 25 November 2018

## THE SINGLE SCREEN

*Ultraviolet*, **Anton Ginzburg**,

United States, 2015, 25 min

9 – 14 October 2018



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9 – 14 October 2018

2018

OCTOBER

NTU CENTRE FOR  
CONTEMPORARY  
ART SINGAPORE

13

**JOURNAL AND BOOK LAUNCH**

2.00 – 5.00pm

The Single Screen

*Afterall Journal and Exhibition Histories*

with the editors

5.00 – 6.00pm

The Single Screen

Readings by Peter Sipeli and Iangrynative

(both Fiji)

**Tyler Coburn** (United States),

*Richard Roe, 2018*, installation

6 October – 6 November 2018

**THE EXHIBITION HALL**

**Cally Spooner** (United Kingdom/Greece)

*DRAG DRAG SOLO*, 2016

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21 September – 6 November 2018

Slots available. To register as participant, email

[ntuccaeducation@ntu.edu.sg](mailto:ntuccaeducation@ntu.edu.sg)

**THE SINGLE SCREEN**

*Ultraviolet*, Anton Ginzburg,

United States, 2015, 25 min

9 – 14 October 2018

SATURDAY

As part of the three-year research and publishing partnership between the Nanyang Technological University and the University of the Arts London, issue 46 was conceived in Singapore in a collective effort by the editorial team (Ute Meta Bauer, Ana Bilbao, Charles Esche, Anders Kreuger, David Morris, Anca Rujoiu, and Charles Stankieveh). This issue traverses different geographies and contexts, from Southeast Asia to the Americas with a focus on artistic practices that took a clear position against the long-lasting endurance of oppressive systems, be it racial, patriarchal, or colonial. The performative body of work of Singaporean artist Lee Wen and his explorations on identity and representation are unpacked in two essays by Alice Ming Wai Jim, Professor and Concordia University Research Chair in Ethnocultural Art Histories, and Chuong-Dai Vo, researcher at Asia Art Archive, Hong Kong. Yin Ker, Assistant Professor at the School of Art, Design and Media at Nanyang Technological University, Singapore, discusses the internal complexities of the Burmese contemporary art scene in one of this issue's contextual essays.

## AFTERALL JOURNAL LAUNCH

The introduction to issue 46 will be preceded by a presentation of the *Afterall's* history by its Co-founder Charles Esche, Director of Van Abbemuseum, Eindhoven. Celebrating 20 years of activity this year, *Afterall* journal is widely acknowledged for its in-depth analysis of artistic practices, contextual essays, engagement with exhibition histories and curatorial practices within various geographical constituencies.

Edited by David Teh and David Morris, the publication *Artist-to-Artist: Independent Art Festivals in Chiang Mai 1992–98*, from the Exhibition Histories series, is the first comprehensive survey on a series of festivals known as Chiang Mai Social Installation, emerging amidst a regional constellation of artists' initiatives and independent spaces. The book presents extensive photographic documentation alongside a multivocal account by its participants and commissioned writers.

## THE SINGLE SCREEN

13 OCTOBER 2018 | 2.00 – 5.00PM

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### *Afterall* Journal and Exhibition Histories series Journal and Book Launch

2.00pm

Introduction by Ute Meta Bauer

2.15 – 3.00pm

20 Years of *Afterall*, presentation by Charles Esche

3.00 – 4.00pm

Launch of the *Afterall* issue 46 Autumn/Winter 2018 introduced by editors: Ute Meta Bauer, Ana Bilbao, Charles Esche, Anders Kreuger, David Morris, Anca Rujoiu, and Charles Stankieveh

4.15 – 5.00pm

Launch of the publication *Artist-to-Artist: Independent Art Festivals in Chiang Mai 1921–98*, *Afterall* Exhibition Histories, introduced by the book's editors: David Teh and David Morris

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**Ute Meta Bauer** (Germany/Singapore) is the Founding Director of the NTU Centre for Contemporary Art Singapore, Professor at the School of Art, Design and Media, NTU, and editor of the *Afterall* journal. Previously she was Professor and Dean of the School of Fine Art at the Royal College of Art, London (2012–13) and Associate Professor at the Massachusetts Institute of Technology, Cambridge, MA, where she served as the Founding Director of ACT, the Program in Art, Culture, and Technology (2009–12) and as Director of the MIT Visual Arts Program (2005–09) at MIT's School of Architecture and Planning.

**Ana Bilbao** (Mexico/United Kingdom) is editor of *Afterall* journal and a Research Fellow in *Afterall* Research Centre in Central Saint Martins, University of the Arts London. She often teaches at the University of Essex courses in modern and contemporary art history, curating, and the history of exhibition-making. Recently she was a Visiting Scholar in the Art History department at KU Leuven.

**Charles Esche** (Netherlands) is Director of Van Abbemuseum, Eindhoven; professor of contemporary art and curating at Central Saint Martins (CSM), University of the Arts, London and Co-director of *Afterall* journal and books. He teaches on the Exhibition Studies MRes course at CSM, and at Jan van Eyck Academie, Maastricht. He received the 2012 Princess Margriet Award and the 2014 CCS Bard College Prize for Curatorial Excellence.

**Anders Kreuger** (Sweden/Belgium) is Curator at M HKA, Antwerp and editor of the *Afterall* journal. He was previously Director of the Malmö Art Academy and Exhibitions Curator at Lunds Konsthall, Sweden, and a member of the Programme Team for the European Kunsthalle, Cologne. A frequent contributor to *Afterall* journal, Kreuger has also published numerous catalogue essays and other texts.

**David Morris** (United Kingdom) is editor of the *Afterall* journal and Exhibition Histories. He is Associate Lecturer on the Exhibition Studies MRes course at Central Saint Martins, University of the Arts, London. He has also been working with the Semiotext(e) archive since 2011, with a focus on the 1975 *Schizo-Culture* conference.

**Anca Rujoiu** (Romania/Singapore) is a curator and editor of the *Afterall* journal. Curator for exhibitions and later Manager of Publications, she was part of the founding team of the NTU CCA Singapore contributing to numerous exhibitions and the public and publishing programme of the institution.

**Charles Stankieveh** (Canada) is founding faculty member of the Yukon School of Visual Arts in Dawson City, Canada, Assistant Professor in the Daniels Faculty of Architecture, Landscape and Design at the University of Toronto, and editor of the *Afterall* journal. Since 2011, he has been Co-director of the art and theory press K. Verlag in Berlin.

**David Teh** (Australia/Singapore) is Associate Professor at the National University of Singapore. His writings have appeared in journals including *Third Text*, *ARTMargins*, *Afterall*, and *Theory, Culture and Society*. His book *Thai Art: Currencies of the Contemporary* was published by the MIT Press in 2017. Teh is also a director of Future Perfect, a gallery and project platform in Singapore.

*Maps to the Ancestors* is a poem by Peter Sipeli that leverages digital tools using sound, imagery, and spoken word. It is part of a solo performance exploring ways of connection with the ancestors premised on the belief that to be without language is to be caught in a state of being without maps, without the vehicle to allow one's access to the knowledge of the ancestors. The idea that our DNA holds secret to our heritage implies that memory is inherited. We come to know that inside of us are all the memories of our ancestors and the return to the source becomes a spiritual process of an inwards journey into the self to unlock these secret connections. With this performative reading of *Maps of the Ancestors*, Sipeli hopes to map a journey into his past and across his different heritage and bloodlines (Fijian, Tongan, Samoan, Pacific Islander, Scottish, etc.) As a second generation, Pacific urbanite, and though he does not have language other than English, Sipeli believes he would be able to find lost parts of himself through his poetry and spoken word performances.

# READING PETER SISELI MAPS TO THE ANCESTORS

THE SINGLE SCREEN

13 OCTOBER 2018 | 5.00 – 6.00PM

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Readings by Peter Sipeli and langrynative

**Peter Daniel Sipeli** (Fiji) is passionate about storytelling because he believes that stories humanise people by showing that we all face the same choices, struggles, and triumphs. A well-known spoken word artist, he was instrumental in the revitalisation of the Fiji SLAM in Suva. He founded the Poetryshop Fiji to fill a development gap for new and emerging local writers, as well as the only online Pacific islands arts magazine *ARTalk*. Having worked for 10 years with NGOs as a human rights and LGBTQ activist, he has also worked in the Fiji Arts Council and in the Dean's Office at the Fiji School of Medicine. Additionally, he managed the popularised ROC Sunday street market.

Assuming the langrynative persona has allowed Frances Koya Vaka'uta's performance to enact. Finding her angry voice, or at least naming it, created a natural flow for other threshold emotions of sadness and grief which are also prominent in her writing. *Fragments* is a short collection of five poems which speak of the innate desire to name oneself; to be an active custodian of one's knowledge; and, to speak one's truth regardless of who is listening. The poems in this collection are personal reflections of what it means to live in a space that is in a constant state of recolonisation. Individually and collectively, they talk back to the inherent racism that underpins the very foundation of the global village and the sad realities of colonised Pacific spaces and minds. These poems are an attempt at remembering and reclaiming alternative ways of knowing and being through the arts. They provide a small window into the contemporary struggles of framing a Pacific Islander narrative for and by ourselves.

# READING LANGRYNATIVE IN SEARCH OF CRITICAL MASS

THE SINGLE SCREEN

13 OCTOBER 2018 | 5.00 – 6.00PM

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Readings by Peter Sipeli and langrynative

**langrynative** (Fiji) is the performance persona for **Dr Cresantia Frances Koya Vaka'uta**. An artist and writer, her works emphasise an anticolonial agenda and focus on the lived realities of Pacific Islanders. She is passionate about the cultural source in written and spoken poetry, in particular from Pacific genres of oratory, chanting, and storytelling. She is Director of the Oceania Center for Arts, Culture and Pacific Studies at the Faculty of Arts, Law and Education at the University of the South Pacific, Suva. She has worked in education and research for 20 years, focusing on sustainable livelihoods through the arts and Indigenous heritage, epistemologies, and methodologies, actively

participating in national and regional community and policy development in the region. She was contributor to *The Current Convening #3 Tabu / Tapu – Who Owns the Ocean?* (January 2018) at NTU CCA Singapore.

# 2018

# OCTOBER

NTU CENTRE FOR  
CONTEMPORARY  
ART SINGAPORE

# 14

## BEHIND THE SCENES

2.00 – 5.00pm

Foyer, NTU CCA Singapore |

Toh Garden, 11 Lor Pasu

with artist **Tyler Coburn**

(United States) and **Zhuo Hongyi** (Singapore),

Project Manager, Toh Garden

## THE EXHIBITION HALL

**Cally Spooner** (United Kingdom/Greece)

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Single-channel projection, 11 min 20 sec

*Soundtrack for a troubled time*, 2017

Sound installation

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6 – 14 October 2018

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*Journey of a Yellow Man*.

*Selected Materials from the Independent Archive*

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15 September – 25 November 2018

12.00 – 6.00pm

at Independent Archive, 71 Aliwal Street

*Digitalising and Narrating Asian Art Histories*

with researcher **Chuong-Dai Vo** (Hong Kong),

Asia Art Archive

## THE SINGLE SCREEN

*Ultraviolet*, **Anton Ginzburg**,

United States, 2015, 25 min

9 – 14 October 2018

# SUNDAY



During his 2017 residency at NTU CCA Singapore, Tyler Coburn developed a relationship with Singapore's Toh Garden, which cultivates many orchid hybrids named after politicians and celebrities. Coburn legally named one of the Garden's hybrids "Richard Roe," a name used in American and British case law when the actual name of a person cannot be given. This session will start at NTU CCA Singapore, where Coburn will introduce his orchid hybrid and elaborate on the conventions of naming, then conclude at Toh Garden with a tour led by orchid grower Zhuo Hongyi.

# BEHIND THE SCENES TYLER COBURN ZHUO HONGYI

FOYER, NTU CCA SINGAPORE  
TOH GARDEN, 11 LOR PASU  
14 OCTOBER 2018 | 2.00 – 5.00PM

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**Behind the Scenes:** artist **Tyler Coburn** and  
**Zhuo Hongyi**, Project Manager, Toh Garden

**Tyler Coburn** – see 6 October ff

**Zhuo Hongyi** (Singapore) is Project Manager at Toh Garden. Raised in a family of commercial orchid growers, Zhuo has a BSc in Life Sciences from National University Singapore. At Toh Garden, he is mainly responsible for the orchid projects, securing orchid supplies and designing orchidscapes for clients. Zhuo has managed projects with the National Orchid Garden, Gardens by the Bay, Orchid Country Club, and UBS AG, among others.

2018

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NTU CENTRE FOR  
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MONDAY

**OUTSIDE**

**Maria Loboda** (Poland/Germany),

*This Work is Dedicated to an Emperor,*

2012–ongoing, installation with 10 *Podocarpus* trees

21 September – 6 November 2018

# 2018 OCTOBER

NTU CENTRE FOR  
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[T]he drama—as well as the power—in all “true” confessions is that one begins to speak only with a view to that moment when one will not be able to continue. There is something to be said which one cannot say: it’s not necessarily scandalous, it may be quite banal—a lacuna, a void, an area that shrinks from the light because its nature is the impossibility of being brought to light, a secret without secrecy whose broken seal is muteness itself.

—Maurice Blanchot in *L’amitié*, 1971, translated by Claude Lévesque.

## READING

7.30 – 9.00pm

Foyer, NTU CCA Singapore

*Richard Roe* by artist **Tyler Coburn** (United States)

## FOYER

**Heman Chong** (Singapore),

*A Short Story About Geometry*, 2009

Durational performance involving a short story

21 September – 6 November 2018

**Tyler Coburn** (United States),

*Richard Roe*, 2018, installation

6 October – 6 November 2018

## OUTSIDE

**Maria Loboda** (Poland/Germany),

*This Work is Dedicated to an Emperor*,

2012–ongoing, installation with 10 *Podocarpus* trees

21 September – 6 November 2018

## THE LAB

*Journey of a Yellow Man*.

*Selected Materials from the Independent Archive*

Presentation and collaborative public programme

15 September – 25 November 2018

## THE SINGLE SCREEN

*Pamir: Krysha mira (Pamir: Roof of the World)*,  
**Vladimir Erofeev**, Russia, 1927,

49 min (original: 71 min), scored by **Carlos Casas**

16 – 21 October 2018

Tyler Coburn will read from his forthcoming book, a fictional memoir of the legal person “Richard Roe” that accompanies his orchid hybrid of the same name. This text, a hybrid of an essay and stand-up comedy, describes a world populated by legal fictions that creep around the margins of selfhood, and increasingly dictate the terms of economic and political process. Coburn will read the first chapter of this book, which discusses everything from the ancient trials of objects to recent arguments for the legal personhood of rivers and other elements of the natural world.

# READING TYLER COBURN RICHARD ROE

FOYER

16 OCTOBER 2018 | 7.30 – 9.00PM

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Reading: *Richard Roe* by artist Tyler Coburn

Tyler Coburn – see 6 October ff

Filmmaker Vladimir Erofeev (1898–1940) was a pioneer of expedition cinema in the Soviet Union, advocating for increased attention and investment in edifying non-fiction films made to win the interest of broad audiences. In summer 1927, a trek to the mountainous Pamir region, known as the “roof of the world,” in present-day Kyrgyzstan and Tajikistan, was organised by the Sovkino studio in cooperation with the Geological Committee. Erofeev worked with prominent geologist Dmitrii Nalivkin and ethnographer Mikhail Andreyev, who had both extensively researched the area and contributed to the planning for the crew’s journey. The film starts off in Moscow, the symbolic centre of the new empire, leading through Samara and Orenburg, to Tashkent and Osh, and further on to the Pamir Mountains of Central Asia. The film features the expedition’s progress through crossing mountain rivers, traversing snowy passes and descending into valleys in bloom, while at the same time recording the daily practices of the Krygz nomads, the religious customs of a Tajik village community, finally entering Dushanbe, observing the city life in the capital of Soviet Tajikistan. The final result demonstrates a portrait of a rich and vibrant region in which the interaction of various cultures have not yet fully streamlined to the requirements of the uniformed all-Soviet world.

THE SINGLE SCREEN  
16 – 21 OCTOBER 2018

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Vladimir Erofeev  
*Pamir: Krysha mira (Pamir: Roof of the World)*,  
Russia, 1927, 49 min (original: 71 min)  
Scored by Carlos Casas

On loop during opening hours.

Carlos Casas – see 17 October ff

2018

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THE EXHIBITION HALL

**Carlos Casas** (Spain/France),  
*Avalanche XIV*, 2009–ongoing  
Film, sound performance  
17 – 28 October 2018

FOYER

**Heman Chong** (Singapore),  
*A Short Story About Geometry*, 2009  
Durational performance involving a short story  
21 September – 6 November 2018

**Tyler Coburn** (United States),  
*Richard Roe*, 2018, installation  
6 October – 6 November 2018

OUTSIDE

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**Vladimir Erofeev**, Russia, 1927,  
49 min (original: 71 min), scored by **Carlos Casas**  
16 – 21 October 2018

Carlos Casas, *Avalanche*, 2009–ongoing. Courtesy the artist.



**CARLOS CASAS  
AVALANCHE XIV**



*Avalanche* is an audio-visual environment and installation that documents the life in Hichigh, one of the highest inhabited villages in the Pamirs, a region in Central Asia known as the “roof of the world.” Working from the starting point of the local cosmogony, traditions, and its music, *Avalanche* is a multiformat work and expanded ethnographic research based on the human ecology and richness of the region. One of the most remote regions of the planet, the Pamirs are as mysterious as fascinating, home of some of the most rich and archaic traditions, considered the nest and origin of most of the monotheistic beliefs, and the perfect site for understanding our spiritual journey as humans. *Avalanche* is also a study on cinematic time and the human ecology of isolated communities. A meditation about the unstoppable “avalanche” of civilisation, about the elusiveness of time and the dusk of a village and endurance and resilience of its inhabitants and traditions.

*Avalanche* is a long-term commitment and Singapore’s iteration is developed site-specifically for the Centre and presented as a live-editing and live-soundtrack environment, featuring special collaborations with Phill Niblock and musicians from Singapore.

THE EXHIBITION HALL  
17 – 28 OCTOBER 2018

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Carlos Casas,  
*Avalanche XIV*, 2009–ongoing  
Film, sound performance

Friday, 19 October – Tuesday, 23 October 2018  
In collaboration with **Phill Niblock**

Saturday, 20 October 2018, 12.00 – 7.00pm  
*Avalanche* performances by **Carlos Casas**  
and **Phill Niblock**

Sunday, 21 October 2018, 12.00 – 7.00pm  
The Exhibition Hall  
Screening of *Movement Of People Working* (1973–85)  
and *T H I R* (1992) by **Phill Niblock**



# CARLOS CASAS

**Carlos Casas** (Spain/France) works with film and the sonic. His last three films have been awarded in festivals around the world including Torino, Madrid, Buenos Aires, and Mexico City. He has recently concluded a trilogy of films, *END*, dedicated to the most extreme environments on the planet: Patagonia, Aral Sea, and Siberia. *Avalanche* is a lifelong project and site-specific film based on one of the highest inhabited villages in the Pamirs, a mountain range in Central Asia. His films have been shown in festivals such as the Venice Film Festival; Rotterdam Film Festival; FID Marseille; BAFICI Buenos Aires; Jeonju International Film Festival, South Korea; Documenta Madrid; FICCO Mexico; and others. His works have been presented at institutions including Tate Modern, London; Palais de Tokyo, Paris; Hangar Bicocca, Milan; Bozar Bruxelles; Oi Futuro, Rio de Janeiro; MIS São Paulo; Centre Pompidou and Fondation Cartier, Paris; Centre Cultura Contemporanea, Barcelona; MALBA, Buenos Aires; and GAM, Torino. He was Creative Director of Colors Music and Films from 2005–08 where he developed audio-visual projects and music research in various regions around the world. He is Co-founder of Map Productions and the visual sound label Von Archives. Casas is Visiting Professor at Dartmouth College, and ECAM, the Madrid film school. Casas was Artist-in-Residence at NTU CCA Singapore in 2017.

**Phill Niblock** (United States) is an intermedia artist using music, film, photography, video, and computers. Since the mid-1960s he has been making music and intermedia performances shown at numerous venues around the world, including the Museum of Modern Art, New York; the Wadsworth Atheneum, Connecticut; the Kitchen, New York; Palais des Beaux Arts, Brussels; Institute of Contemporary Art, London; Akademie der Künste, Berlin; ZKM, Karlsruhe; Harvard University's Carpenter Center for the Visual Arts, Cambridge; World Music Institute, New York; Centre Pompidou, Paris and Metz; and the Maerzmusik Festival, Berlin. Since 1985, he is the Director of the Experimental Intermedia Foundation (EI) in New York, which he joined as member in 1968. He is the Producer of Music and Intermedia presentations at EI since 1973 (about 1,000 performances) and the curator of EI's XI Records label. In 1993, he was part of the formation of an EI organisation in Gent, which supports artists-in-residence. Niblock's music is available on the XI, Moikai, Mode, VonArchives, Touch, and Extreme labels. In 2014, he was the recipient of the John Cage Award from the Foundation for Contemporary Arts in New York. Recently, he presented films and photographs from 1970 and 1971 at Tate Modern, London, with music from the past three years.

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THE EXHIBITION HALL

**Carlos Casas** (Spain/France),  
*Avalanche XIV*, 2009–ongoing  
Film, sound performance  
17 – 28 October 2018

OUTSIDE

**Maria Loboda** (Poland/Germany),  
*This Work is Dedicated to an Emperor*,  
2012–ongoing, installation with 10 *Podocarpus* trees  
21 September – 6 November 2018

FOYER

**Heman Chong** (Singapore),  
*A Short Story About Geometry*, 2009  
Durational performance involving a short story  
21 September – 6 November 2018

THE LAB

*Journey of a Yellow Man*.  
*Selected Materials from the Independent Archive*  
Presentation and collaborative public programme  
15 September – 25 November 2018

**Tyler Coburn** (United States),  
*Richard Roe*, 2018, installation  
6 October – 6 November 2018

THE SINGLE SCREEN

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16 – 21 October 2018

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無用之用，是為大用  
(The greatest use of Usefulness is Uselessness)

#### THE EXHIBITION HALL

**Carlos Casas** (Spain/France),  
in collaboration with **Phill Niblock** (United States),  
*Avalanche XIV*, 2009–ongoing  
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16 – 21 October 2018

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# 2018

## PERFORMANCE

12.00 – 7.00pm

The Exhibition Hall

*Avalanche* by **Carlos Casas** (Spain/France) and  
**Phill Niblock** (United States)

## WORKSHOP

10.00am – 1.00pm

The Seminar Room | The Exhibition Hall

*Daily Practice: Through a Performative Lens*

by artist and educator **Kelly Reedy** (United States/  
Singapore) and choreographer **Susan Sontler** (United  
States/United Kingdom/Singapore)

## THE EXHIBITION HALL

**Carlos Casas** (Spain/France),  
in collaboration with **Phill Niblock** (United States),

*Avalanche XIV*, 2009–ongoing

Film, sound performance

17 – 28 October 2018

## FOYER

**Heman Chong** (Singapore),

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Slots available. To register as participant, email  
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**Tyler Coburn** (United States),

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6 October – 6 November 2018

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*Pamir: Krysha mira (Pamir: Roof of the World)*,

**Vladimir Erofeev**, Russia, 1927,

49 min (original: 71 min), scored by **Carlos Casas**

16 – 21 October 2018

Rooted in the varied modes of performance by artists within *Stagings. Soundings. Readings. Free Jazz II*, these workshops will unpick and explore activities and strategies to stretch our daily embodied and sensory awareness. They will facilitate participants in discovering and physicalising the building blocks utilised as material for the various performative modalities experienced. Moreover, through play and tuning in to somatic (bodily) knowledge, the overriding theme of climate change can be proactively dialogued and questioned.

# WORKSHOP KELLY REEDY SUSAN SENTLER DAILY PRACTICE

SEMINAR ROOM | THE EXHIBITION HALL  
20 OCTOBER AND 3 NOVEMBER 2018  
10.00AM – 1.00PM

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## Workshop:

*Daily Practice: Through a Performative Lens*

by artist and educator **Kelly Reedy** and choreographer **Susan Sentler**

**Kelly Reedy** (United States/Singapore) has worked in Singapore for over 18 years as an artist and educator, holding an MA in Education, Hunter College, and an MA in Art Therapy, LASALLE College of the Arts. 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. Reedy is a long-term collaborator for NTU CCA Singapore's workshop for teachers.

**Susan Sentler** (United States/United Kingdom/Singapore) is a choreographer, teacher, researcher, director, dramaturg, and performer. She was senior lecturer at Trinity Laban Conservatoire of Music and Dance for 18 years and has taught globally in the field of dance for over 30 years. Sentler performed with the Martha Graham Ensemble, and has recently returned to performing in works by artists such as Tino Sehgal, Xavier le Roy, and Jérôme Bel. Her multidisciplinary practice is anchored by a honed somatic relationship to image, working in gallery and museum contexts to create "responses" or "activations" for specific visual artworks as well as generating personal durational installations. She is a lecturer at the School of Dance & Theatre at LASALLE College of the Arts, Singapore.

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## SCREENINGS

12.00 – 7.00pm

The Exhibition Hall

*Movement Of People Working* (1973-85) and  
*THIR* (1992) by **Phill Niblock** (United States)

**Tyler Coburn** (United States),  
*Richard Roe*, 2018, installation  
6 October – 6 November 2018

## THE EXHIBITION HALL

**Carlos Casas** (Spain/France),  
in collaboration with **Phill Niblock** (United States),  
*Avalanche XIV*, 2009–ongoing  
Film, sound performance  
17 – 28 October 2018

## OUTSIDE

**Maria Loboda** (Poland/Germany),  
*This Work is Dedicated to an Emperor*,  
2012–ongoing, installation with 10 *Podocarpus* trees  
21 September – 6 November 2018

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**Heman Chong** (Singapore),  
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Durational performance involving a short story  
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## THE LAB

*Journey of a Yellow Man.*  
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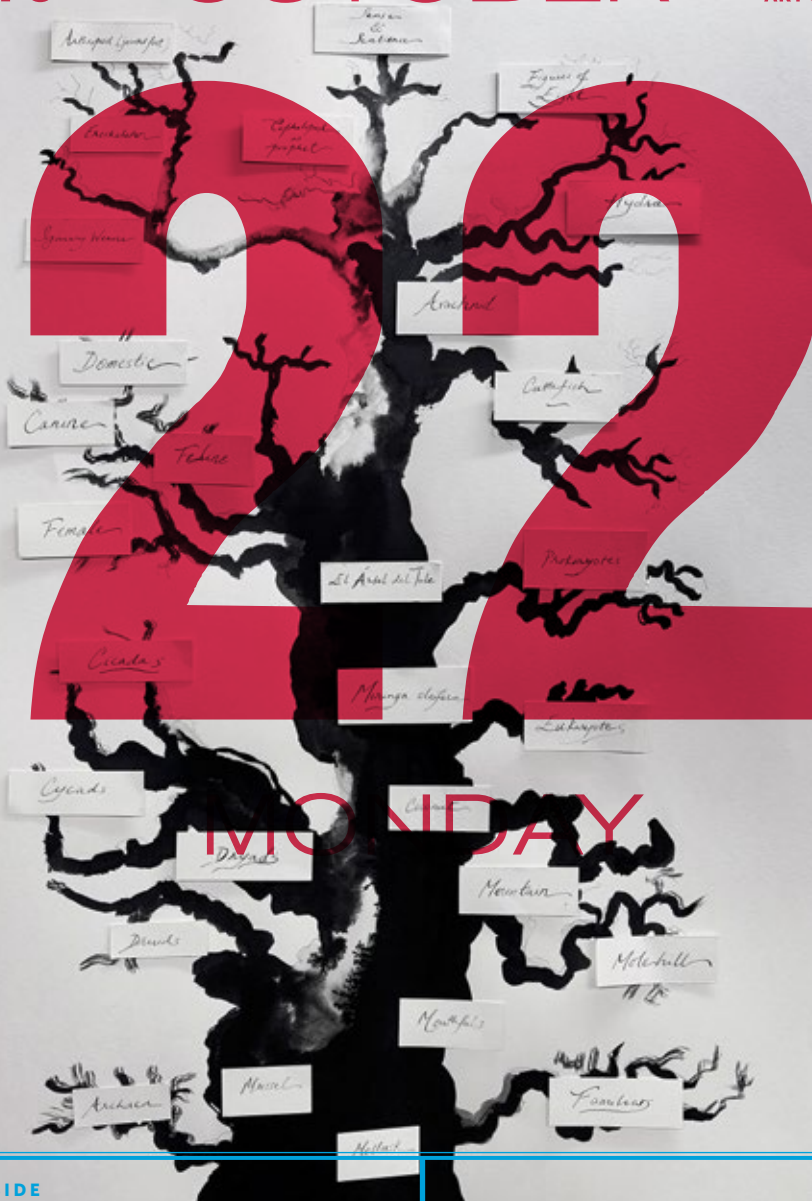
## THE SINGLE SCREEN

*Pamir: Krysha mira (Pamir: Roof of the World)*,  
**Vladimir Erofeev**, Russia, 1927,  
49 min (original: 71 min), scored by **Carlos Casas**  
16 – 21 October 2018

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**OUTSIDE**

**Maria Loboda** (Poland/Germany),  
*This Work is Dedicated to an Emperor*,  
2012–ongoing, installation with 10 *Podocarpus* trees  
21 September – 6 November 2018

2018

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**BEHIND THE SCENES**

7.30 – 9.00pm

The Single Screen

with artist **Carlos Casas** (Spain/France) and  
composer **Phill Niblock** (United States)

**THE EXHIBITION HALL**

**Carlos Casas** (Spain/France),

in collaboration with **Phill Niblock** (United States),

*Avalanche XIV*, 2009–ongoing

Film, sound performance

17 – 28 October 2018

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**THE SINGLE SCREEN**

*The Magic Sun*, **Phill Niblock**,

United States, 1966, 60 min

23 – 28 October 2018

TUESDAY



Artist Carlos Casas together with eminent composer and filmmaker Phill Niblock will discuss their approaches to film, video, and soundscapes. Sharing their experience of collaborating on *Avalanche*, the project on view in *Stagings. Soundings. Readings.*, they will expand on notions of improvisation and site-specificity. A documentation of Hichigh, a village in Tajikistan and one of the highest located villages in the world, the work changes according to context and space, each iteration being different from the previous ones.

# BEHIND THE SCENES

## CARLOS CASAS

## PHILL NIBLOCK

THE SINGLE SCREEN

23 OCTOBER 2018 | 7.30 – 9.00PM

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### Behind the Scenes:

artist **Carlos Casas** and composer **Phill Niblock**,  
moderated by **Magdalena Magiera**, Curator,  
Outreach & Education, NTU CCA Singapore

**Carlos Casas** – see 17 October ff

**Phill Niblock** – see 17 October ff

**Magdalena Magiera** – see 19 September ff

Shot in 1966, while the Sun Ra Arkestra was still based in New York City (before relocating to Philadelphia in 1968), the composer and filmmaker Phill Niblock's *The Magic Sun* is an obscure artefact of profound beauty. It features frenetic black-and-white footage of the band playing, and an incredible soundtrack. Its existence displays an often understated relationship between two contemporary iterations of the New York avantgarde. Considering the neglect that free jazz usually suffers in the face of its peer, the film could be considered important for that alone, being also a wonderful journey through sight and sound.

# PHILL NIBLOCK THE MAGIC SUN

THE SINGLE SCREEN  
23 – 28 OCTOBER 2018

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Phill Niblock

*The Magic Sun*, United States, 1966, 60 min

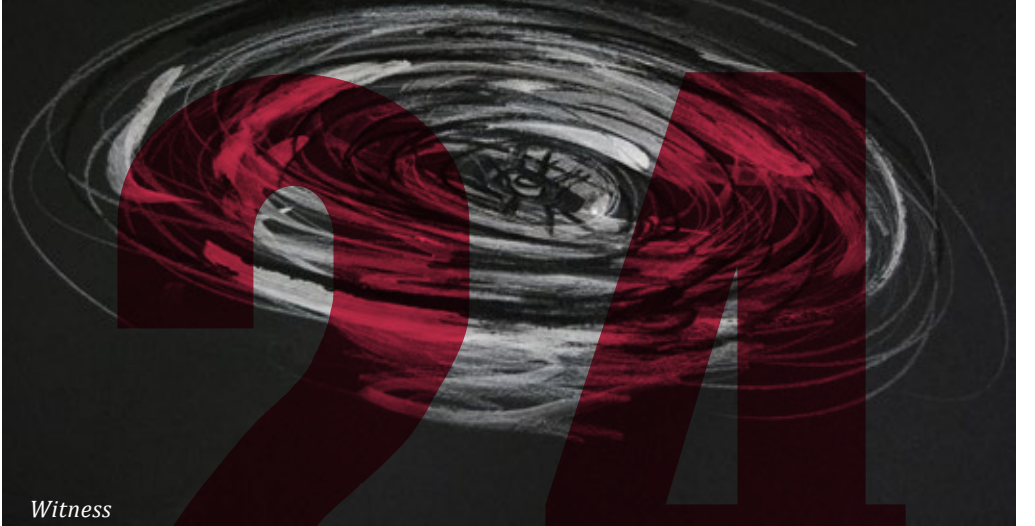
On loop during opening hours.

Phill Niblock – see 17 October ff

2018

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### *Witness*

Sitting safely in the centre, *my eye perceives my world.*

I witness my actions—calm or chaotic,  
as they ripple out towards the universe,  
often with little care.

Take time to think about every action you do in one day. Are you sending waves  
of calm or chaos to your environment, community, and loved ones?  
Draw an image witnessing the waves you create...

#### THE EXHIBITION HALL

**Carlos Casas** (Spain/France),  
*Avalanche XIV*, 2009–ongoing  
Film, sound performance  
17 – 28 October 2018

#### OUTSIDE

**Maria Loboda** (Poland/Germany),  
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THE EXHIBITION HALL

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# 2018

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For thousands of years women were considered equal to men. But the day that the women ceased to occupy that space of equality, the Earth became poisoned. Sing today healer and guardian of the Mayan tradition, Abuela Margarita's song "I am the Love of Heaven and Earth. I am the Great Spirit and I am eternal. My life is full of love and joy." Happy New Tzolkin Cycle!

# 2018

## THE EXHIBITION HALL

**Carlos Casas** (Spain/France),  
*Avalanche XIV*, 2009–ongoing  
Film, sound performance  
17 – 28 October 2018

# FRIDAY

## OUTSIDE

**Maria Loboda** (Poland/Germany),  
*This Work is Dedicated to an Emperor*,  
2012–ongoing, installation with 10 *Podocarpus* trees  
21 September – 6 November 2018

## FOYER

**Heman Chong** (Singapore),  
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## THE SINGLE SCREEN

*The Magic Sun*, **Phill Niblock**,  
United States, 1966, 60 min  
23 – 28 October 2018

# 2018

# OCTOBER

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# 27

## 5TH ANNIVERSARY CELEBRATION

1.00 – 5.00pm

The Single Screen

### Conversation

with Members of the NTU CCA Singapore  
International Advisory Board

10.00pm till late

Late Night at NTU CCA Singapore

10.00 – 11.00pm

The Single Screen

### Improvisation

by Ming Wong (Singapore/Germany)

11.00pm – 12.00am

The Exhibition Hall

### Live-soundtrack Environment

by Carlos Casas (Spain/France) and guests

## THE EXHIBITION HALL

**Carlos Casas** (Spain/France),  
*Avalanche XIV*, 2009–ongoing  
Film, sound performance  
17 – 28 October 2018

## FOYER

**Heman Chong** (Singapore),  
*A Short Story About Geometry*, 2009

Durational performance involving a short story  
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Slots available. To register as participant, email  
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**Tyler Coburn** (United States),  
*Richard Roe*, 2018, installation  
6 October – 6 November 2018

# SATURDAY

## OUTSIDE

**Maria Loboda** (Poland/Germany),  
*This Work is Dedicated to an Emperor*,  
2012–ongoing, installation with 10 *Podocarpus* trees  
21 September – 6 November 2018

## THE LAB

*Journey of a Yellow Man*.  
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15 September – 25 November 2018

## THE SINGLE SCREEN

*The Magic Sun*, **Phill Niblock**,  
United States, 1966, 60 min  
23 – 28 October 2018

NTU CCA Singapore takes its fifth anniversary as an opportunity to invite the newly appointed International Advisory Board (IAB) members to a public discussion on art institutions, missions and visions, and potentialities for change. Placed within a global perspective, the panellists will share thoughts on the role of contemporary art organisations, such as NTU CCA Singapore, within the local art ecosphere. How do such spaces function as a practical and social construction for a community? What are the current concerns they should address?

# CONVERSATION NTU CCA SINGAPORE INTERNATIONAL ADVISORY BOARD

5TH ANNIVERSARY CELEBRATION  
THE SINGLE SCREEN  
27 OCTOBER 2018 | 1.00 – 5.00PM

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Conversation with Members of the NTU CCA  
Singapore International Advisory Board

**Doryun Chong**, Deputy Director and Chief Curator,  
M+, Hong Kong;

**Catherine David**, Deputy Director in charge of  
Research and Globalisation, MNAM/CCI, Centre  
Pompidou, Paris;

**Professor Nikos Papastergiadis**, Director, Research  
Unit in Public Cultures and Professor, School of Culture  
and Communication, The University of Melbourne;

**Philip Tinari**, Director Ullens Center for Contemporary  
Art, Beijing;

and **Professor Ashley Thompson**, Hiram W.

Woodward Chair, Southeast Asian Art and Chair, South  
East Asian Studies, SOAS University of London;

chaired by **Professor Ute Meta Bauer**, Founding  
Director, NTU CCA Singapore and Professor, School of  
Art, Design and Media, NTU

**Doryun Chong** (Hong Kong) is Deputy Director and Chief Curator at M+, a new museum of visual culture, which will open its Herzog and de Meuron-designed building in 2020 in the West Kowloon Cultural District in Hong Kong. Appointed as the inaugural Chief Curator in 2013, Chong oversees all curatorial activities and programmes including acquisitions, exhibitions, learning and public programmes, and digital initiatives encompassing the museum's three main disciplinary areas of design and architecture, moving image, and visual art. Some of the exhibitions he has curated at M+ include *Mobile M+: Live Art*; *Tsang Kin-Wah: The Infinite Nothing, Hong Kong in Venice* (both 2015); and *Noguchi for Danh Vo: Counterpoint* (forthcoming 2018). Prior, Chong worked in various curatorial capacities at the Museum of Modern Art, New York (2009–13) and the Walker Art Center in Minneapolis (2003–09).

**Catherine David** (France) is an art historian, curator, and museum director. She studied Linguistics, Literature, and History of Art at the Université de la Sorbonne and the École du Louvre, Paris. David was Director of the Witte de With Center of Contemporary Art, Rotterdam (2002–04), Curator at the Galerie Nationale du Jeu de Paume, Paris (1990–94), and Curator at the Musée National d'Art Moderne, Centre Georges Pompidou, Paris (1982–90). David was Artistic Director for Documenta X, Kassel (1994–97), and from 1998 she has been Director of the long-term project Contemporary Arab Representations, which began at the Fundació Antoni Tàpies in Barcelona. She currently works as Deputy Director of the National Museum of Modern Art, Paris.

**Professor Nikos Papastergiadis** (Australia) is the Director of the Research Unit in Public Cultures at the University of Melbourne. He is a Professor in the School of Culture and Communication at the University of Melbourne and Co-founder of the Spatial Aesthetics research cluster. He is Project Leader of the Australian Research Council Linkage Project, "Large Screens and the Transnational Public Sphere," and Chief Investigator on the ARC Discovery Project "Public Screens and the Transformation of Public Space." Prior, he was Deputy Director of the Australia Centre at the University of Melbourne, Head of the Centre for Ideas at the Victorian College of Arts, and Lecturer in Sociology and recipient of the Simon Fellowship at the University of Manchester. His long involvement with the ground-breaking international journal *Third Text* as co-editor and author, was a formative experience for the development of an

interdisciplinary and cross cultural research model, which informs his practice.

**Professor Ashley Thompson** (United Kingdom) is Hiram W. Woodward Chair in Southeast Asian Art at SOAS University of London, where she leads the Research and Publications division of the Southeast Asian Art Academic Programme. She is a specialist of Cambodian cultural history, with a focus on classical and pre-modern arts and literatures, informed by research on the larger South and Southeast Asian context. Formative experiences include working under Hélène Cixous for her PhD, under Vann Molyvann for the creation of a Cambodian national management structure for Angkor, and with the Théâtre du Soleil and Phare Ponleu Selpak on the direction of a Cambodian production of Cixous' *Terrible but Unfinished Story of Norodom Sihanouk, King of Cambodia*. Recent publications include *Emergence(s): History and the Auto-Ethnographic Impulse in Contemporary Cambodian Art* (2017); *Hiding the Female Sex: A Sustained Cultural Dialogue Between India and Southeast Asia* (2017); and *Engendering Cambodia: Territory, Sovereignty and Sexual Difference in the Inventions of Angkor* (2016).

**Philip Tinari** (United States/China) has served since 2011 as Director of Ulens Center for Contemporary Art, China's leading independent art institution, assuming the title of Director in 2017. He has presented over 70 exhibitions, introducing key international figures and tracking China's evolving art scene through retrospectives and surveys of established and emerging Chinese artists. In 2009, he launched the international, bilingual art magazine *LEAP*. From 2006 to 2009 he wrote for and helped to launch an online Chinese edition of *Artforum*, where he remains a contributing editor. Tinari was Co-curator of *Art and China after 1989: Theater of the World* (2017) at the Solomon R. Guggenheim Museum, New York, which travelled to the Guggenheim Museum Bilbao and the San Francisco Museum of Modern Art. He is a Young Global Leader of the World Economic Forum and a Fellow of the Public Intellectuals Program of the National Committee on US-China Relations. Tinari holds degrees from Duke and Harvard, and is currently completing a doctorate in art history at Oxford.

**Professor Ute Meta Bauer** – see 13 October ff



# STAGING MING WONG

5TH ANNIVERSARY CELEBRATION  
THE SINGLE SCREEN  
27 OCTOBER 2018 | 10.00 – 11.00PM

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Improvisation by artist **Ming Wong**

**Ming Wong** (Singapore/Germany) builds layers of cinematic language, social structure, identity, and introspection through his re-telling of world cinema and popular culture in his videos, installations, and performances. With imperfect translations and re-enactments, he casts himself as every character in a story. Wong attempts to unravel ideas of “authenticity,” “originality,” and the “other,” with reference to the act of human performativity. He explores how culture, gender, and identity are constructed, reproduced, and circulated, forming politics of representation. Though untrained as an actor, his work is highly influenced by cinema and in constant dialogue with measures of performativity, gender, and difference. Recent projects have become

more interdisciplinary, incorporating performance and installation to flesh out his exploration of cultural artefacts from around the world. Wong represented Singapore at the 53rd Venice Biennale in 2009 with the solo presentation *Life of Imitation*, which was awarded a special mention. He has had solo exhibitions at leading institutions worldwide, including UCCA, Beijing; Shiseido Gallery, Tokyo; and REDCAT, Los Angeles. He has been included in numerous international biennials, including Performa, New York; Asia Pacific Triennial of Contemporary Art, Brisbane; Sydney Biennale; Shanghai Biennale; Lyon Biennale; Liverpool Biennial; and Busan Biennale.

Developed site-specifically for the Centre and presented as a live-editing and live-soundtrack situation, this performance will feature special collaborations with musicians from Singapore. Casas will perform inside his installation *Avalanche*, an audio-visual environment documenting the life in Hichigh, a Tajik village located in the Pamirs, “the roof of the world.”

# STAGING CARLOS CASAS

5TH ANNIVERSARY CELEBRATION  
THE EXHIBITION HALL  
27 OCTOBER 2018 | 11.00PM – 12.00AM

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**Live-soundtrack Environment**  
by artist Carlos Casas and guests

Carlos Casas – see 17 October ff

2018

OCTOBER

NTU CENTRE FOR  
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ART SINGAPORE

2018

THE EXHIBITION HALL

**Carlos Casas** (Spain/France),  
*Avalanche XIV*, 2009–ongoing  
Film, sound performance  
17 – 28 October 2018

FOYER

**Heman Chong** (Singapore),  
*A Short Story About Geometry*, 2009  
Durational performance involving a short story  
21 September – 6 November 2018  
*Slots available. To register as participant, email  
ntuccaeducation@ntu.edu.sg*

**Tyler Coburn** (United States),  
*Richard Roe*, 2018, installation  
6 October – 6 November 2018

OUTSIDE

**Maria Loboda** (Poland/Germany),  
*This Work is Dedicated to an Emperor*,  
2012–ongoing, installation with 10 *Podocarpus* trees  
21 September – 6 November 2018

THE LAB

*Journey of a Yellow Man.*  
*Selected Materials from the Independent Archive*  
Presentation and collaborative public programme  
15 September – 25 November 2018

3.00 – 5.00pm  
Independent Archive, 71 Aliwal Street  
*Cause to Know*  
with artists **Koh Nguang How** (Singapore) and  
**Gilles Massot** (Singapore/France)

THE SINGLE SCREEN

*The Magic Sun*, **Phill Niblock**,  
United States, 1966, 60 min  
23 – 28 October 2018

SUNDAY

2018

OCTOBER

NTU CENTRE FOR  
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ART SINGAPORE

To grasp rhythm and polyrhythmias in a sensible, preconceptual but vivid way, it is enough to look carefully at the surface of the sea. Waves come in succession: they take shape in the vicinity of the beach, the cliff, the banks. These waves have a rhythm, which depends on the season, the water and the winds, but also on the sea that carries them, that brings them. Each sea has its rhythm: that of the Mediterranean is not that of the oceans. But look closely at each wave. It changes ceaselessly. As it approaches the shore, it takes the shock of the backwash: it carries numerous wavelets, right down to the tiny quivers that it orientates, but which do not always go in its direction. Waves and waveforms are characterized by frequency, amplitude and displaced energy. Watching waves, you can easily observe what physicists call the superposition of small movements. Powerful waves crash upon one another, creating jets of spray; they disrupt one another noisily. Small undulations traverse each another, absorbing, fading, rather than crashing, into one another. Were there a current or a few solid objects animated by a movement of their own, you could have the intuition of what is a polyrhythmic field and even glimpse the relations between complex processes and trajectories, between bodies and waveforms, etc.

—Henri Lefebvre and Catherine Régulier in *The Rhythmanalytical Project*

**OUTSIDE**

**Maria Loboda** (Poland/Germany),

*This Work is Dedicated to an Emperor,*

2012–ongoing, installation with 10 *Podocarpus* trees

21 September – 6 November 2018



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Don't take life too seriously. You'll never get out alive.  
—Bugs Bunny, the Trickster

#### BEHIND THE SCENES

7.30 – 9.00pm

The Single Screen

with artist **Alexandra Pirici** and  
dancer **Farid Fairuz** (both Romania)

## TUESDAY

#### OUTSIDE

**Maria Loboda** (Poland/Germany),

*This Work is Dedicated to an Emperor,*

2012–ongoing, installation with 10 *Podocarpus* trees

21 September – 6 November 2018

#### FOYER

**Heman Chong** (Singapore),

*A Short Story About Geometry*, 2009

Durational performance involving a short story

21 September – 6 November 2018

#### THE LAB

*Journey of a Yellow Man.*

*Selected Materials from the Independent Archive*

Presentation and collaborative public programme

15 September – 25 November 2018

**Tyler Coburn** (United States),

*Richard Roe*, 2018, installation

6 October – 6 November 2018

#### THE SINGLE SCREEN

*Country Grammar* (with *Sue Tompkins*),

**Luke Fowler**, United Kingdom, 2017, 18 min 29 sec

30 October – 6 November 2018

Artist and choreographer Alexandra Pirici will speak about the basis for *Re-Collection*, the work developed for *Stagings. Soundings. Readings. Free Jazz II*. The piece explores how performing bodies can reflect memories of nature, culture, and life on Earth. Pirici will share about the fluid and dynamic process of exchange that occurs between the dancers while they influence each other and decide on configurations, arrangements, and sequences.

# BEHIND THE SCENES ALEXANDRA PIRICI FARID FAIRUZ

THE SINGLE SCREEN

30 OCTOBER 2018 | 7.30 – 9.00PM

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**Behind the Scenes:** artist **Alexandra Pirici** and dancer **Farid Fairuz** (both Romania), moderated by **Magdalena Magiera**, Curator, Outreach & Education, NTU CCA Singapore

**Alexandra Pirici** – see 31 October ff

**Farid Fairuz** – see 31 October ff

**Magdalena Magiera** – see 19 September ff

The film begins with Tompkins performing at Chem19 Recording Studio. The camera films from a multitude of perspectives, employing rhythmic pans, tilts, and opaque or reflective screens. These distorted views, combined with non-synchronised images of the performer, depart from a 1970s “direct cinema” approach to filming musicians. After the ritualistic opening section, the film widens its view to locations outside of the studio. The repetition of actions (picking books from a shelf, re-arranging the contents of a fridge) suggest a searching for a threshold between the filmed image and Tompkins’ own spoken word acts. Taking cues from the performers’ hypnotic yet concrete play with words, the film creates a metaphoric, symbiotic language, where an open-ended approach to montage transcends both reductive imagery and straight documentation.

# SCREENING LUKE FOWLER COUNTRY GRAMMAR (WITH SUE TOMPKINS)

**THE SINGLE SCREEN**  
**30 OCTOBER – 6 NOVEMBER 2018**

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## **Luke Fowler**

*Country Grammar (with Sue Tompkins),*

United Kingdom, 2017, 18 min 29 sec

On loop during opening hours.

**Luke Fowler** (United Kingdom) is an artist, filmmaker and musician based in Glasgow. His work explores the limits and conventions of biographical and documentary filmmaking, and has often been compared to the British Free Cinema of the 1950s. Working with archival footage, photography, and sound, Fowler’s filmic montages create portraits of intriguing, counter cultural figures, including Scottish psychiatrist R. D. Laing and English composer Cornelius Cardew.

Acknowledgements:

**The Modern Institute**, Glasgow

2018

OCTOBER

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THE EXHIBITION HALL

**Alexandra Pirici** (Romania),

*Re-Collection*, 2018, performative exercise with  
15 dancers, 3 hours (12.00 – 3.00pm)

31 October – 6 November 2018

OUTSIDE  
WEDNESDAY

**Maria Loboda** (Poland/Germany),

*This Work is Dedicated to an Emperor*,  
2012–ongoing, installation with 10 *Podocarpus* trees

21 September – 6 November 2018

FOYER

**Heman Chong** (Singapore),

*A Short Story About Geometry*, 2009

Durational performance involving a short story  
21 September – 6 November 2018

**Tyler Coburn** (United States),

*Richard Roe*, 2018, installation

6 October – 6 November 2018

THE LAB

*Journey of a Yellow Man*.

*Selected Materials from the Independent Archive*

Presentation and collaborative public programme  
15 September – 25 November 2018

THE SINGLE SCREEN

*Country Grammar (with Sue Tompkins)*,

**Luke Fowler**, United Kingdom, 2017, 18 min 29 sec

30 October – 6 November 2018



Alexandra Pirici, *Aggregate*, 2017, Neuer Berliner Kunstverein,  
exhibition view. Courtesy Neuer Berliner Kunstverein.



**ALEXANDRA PIRICI**  
**RE-COLLECTION**

*Re-Collection* is a week-long performative exercise within the exhibition space of NTU CCA Singapore. It draws on the practice of enactment/embodiment that Alexandra Pirici has been concerned with over time, from works that address public monuments to works in gallery spaces such as *Public Collection*, *Delicate Instruments of Engagement*, or *Aggregate*, a performative environment that “reflects” back to the audience embodied memories of relevant aspects of nature, culture, and life on earth, from artworks to iconic images, up to extinct bird songs or a practice of intercession.

Involving local performers, the action explores the possibility of collectively assembling embodied memories of human and more-than-human presence on the planet. The participants choose and construct together with the artist the elements of the collection that can potentially manifest within their bodies in the white cube, while also deciding and negotiating amongst themselves how to “display” them, in what configurations, chronologies, and arrangements.

THE EXHIBITION HALL  
31 OCTOBER – 6 NOVEMBER 2018

Alexandra Pirici  
*Re-Collection*, 2018

Performative exercise with 15 dancers

Wednesday – Friday: 12.00 – 3.00pm  
Tuesday, Saturday, Sunday: 2.00 – 6.00pm

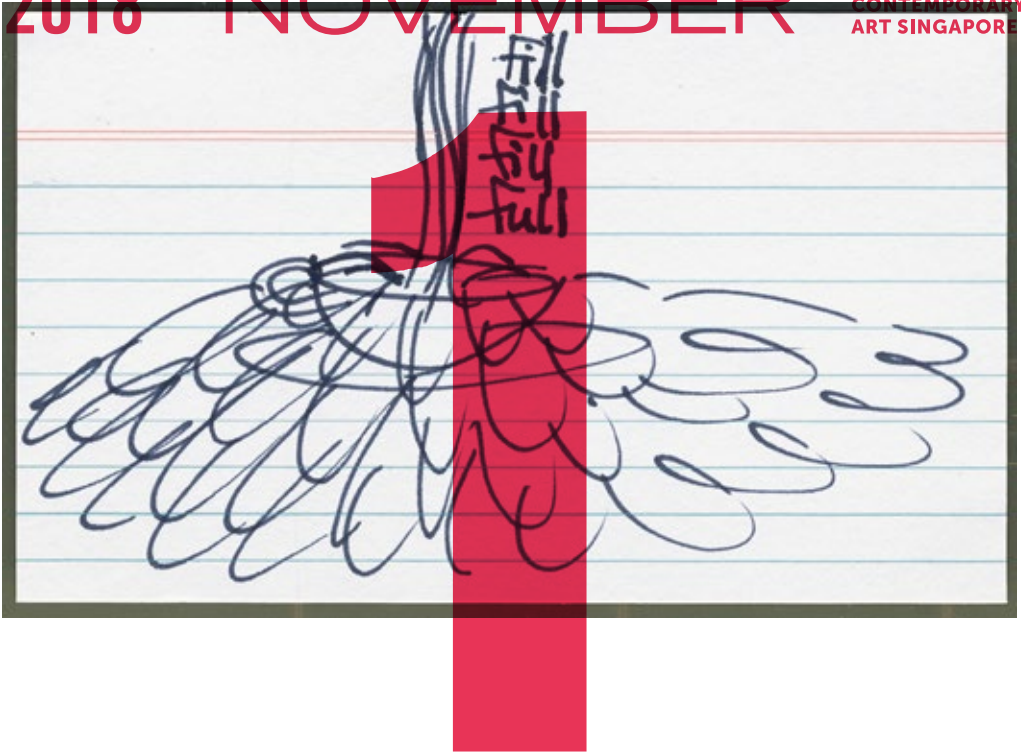
**Alexandra Pirici** (Romania) is a classically trained dancer and choreographer who naturally transitioned into the art world as her works grew increasingly experimental. Her performative installations straddle contemporary dance, performance, body art, and sculpture, while acknowledging the dramatic shifts in contemporary understanding of labour and the body, revealing the influence of present geopolitical realities. With choreographed pieces that work undisciplined, spanning across mediums and spatial contexts, Pirici addresses ideas of history, collective body, the rise of technology's agency over the “human,” and the invisible structures and hidden mechanisms of power. The artist's

use of the human living body as a medium is a reflection on and exploration of such ideas and their impact on the “human” subject. Pirici has exhibited widely, including at the decennial art exhibition *Skulptur Projekte Münster* 2017; the Romanian Pavilion at the 55th Venice Biennale; Tate Modern, London; New Museum, New York; the 9th Berlin Biennale; *Manifesta 10*; Centre Pompidou, Paris; Museum Ludwig Cologne; Neuer Berliner Kunstverein, Berlin; the 12th Swiss Sculpture Exhibition; the Van Abbemuseum, Eindhoven; Hebbel am Ufer, Berlin; and the Museum of Modern Art, Warsaw; among others. In 2015 she received the Excellency Award from the National Dance Centre, Bucharest.

**Farid Fairuz** (Romania) reinvented himself, assuming a fictional biography. Previously working as the artist Mihai Mihalcea, he was one of the most active in the field of contemporary dance in Romania, after 1989. He has been part of many of the projects that led to the international recognition of Romanian contemporary dance and he played a key role in the establishment of structures and institutions that have become landmarks of this area. Between 2005 and 2013 he was Director of the National Dance Center in Bucharest.

# 2018 NOVEMBER

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## THE EXHIBITION HALL

**Alexandra Pirici** (Romania),  
*Re-Collection*, 2018, performative exercise with  
15 dancers, 3 hours (12.00 – 3.00pm)  
31 October – 6 November 2018

## OUTSIDE

**Maria Loboda** (Poland/Germany),  
*This Work is Dedicated to an Emperor*,  
2012–ongoing, installation with 10 *Podocarpus* trees  
21 September – 6 November 2018

## FOYER

**Heman Chong** (Singapore),  
*A Short Story About Geometry*, 2009  
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**Tyler Coburn** (United States),  
*Richard Roe*, 2018, installation  
6 October – 6 November 2018

## THE SINGLE SCREEN

*Country Grammar (with Sue Tompkins)*,  
**Luke Fowler**, United Kingdom, 2017, 18 min 29 sec  
30 October – 6 November 2018

2018

NOVEMBER

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# An hour a day clap your hands as you walk from the south to the north

FRIDAY

## THE EXHIBITION HALL

**Alexandra Pirici** (Romania),  
*Re-Collection*, 2018, performative exercise with  
15 dancers, 3 hours (12.00 – 3.00pm)  
31 October – 6 November 2018

## FOYER

**Heman Chong** (Singapore),  
*A Short Story About Geometry*, 2009  
Durational performance involving a short story  
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**Tyler Coburn** (United States),  
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*This Work is Dedicated to an Emperor*,  
2012–ongoing, installation with 10 *Podocarpus* trees  
21 September – 6 November 2018

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*Journey of a Fellow Man*.  
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**Luke Fowler**, United Kingdom, 2017, 18 min 29 sec  
30 October – 6 November 2018

# 2018 NOVEMBER

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# 3

## WORKSHOP

10.00am – 1.00pm

The Seminar Room | The Exhibition Hall

*Daily Practice: Through a Performative Lens*

by artist and educator **Kelly Reedy** (United States/  
Singapore) and choreographer **Susan Sentler** (United  
States/United Kingdom/Singapore)

## READING

3.00 – 6.00pm

The Single Screen

*Forms of Self-Archiving*

by curator **Anca Rujoiu** (Romania/Singapore)

## THE EXHIBITION HALL

**Alexandra Pirici** (Romania),

*Re-Collection*, 2018, performative exercise with

15 dancers: 2.00 – 6.00pm

31 October – 6 November 2018

## FOYER

**Heman Chong** (Singapore),

*A Short Story About Geometry*, 2009

Durational performance involving a short story

21 September – 6 November 2018

Slots available. To register as participant, email

[ntuccaeducation@ntu.edu.sg](mailto:ntuccaeducation@ntu.edu.sg)

**Tyler Coburn** (United States),

*Richard Roe*, 2018, installation

6 October – 6 November 2018

## OUTSIDE

**Maria Loboda** (Poland/Germany),

*This Work is Dedicated to an Emperor*,

2012–ongoing, installation with 10 *Podocarpus* trees

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## THE LAB

*Journey of a Yellow Man*.

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15 September – 25 November 2018

## THE SINGLE SCREEN

*Country Grammar (with Sue Tompkins)*,

**Luke Fowler**, United Kingdom, 2017, 18 min 29 sec

30 October – 6 November 2018

# SATURDAY

An artistic medium praised for its immediacy, performance art has relied on the mediated document for writing its history. Photographs and video recordings were the privileged access points to works defined by liveness and ephemerality. In this session, we will focus on forms of documentation produced by artists and intimately connected to their performance works. In an act of collective reading and listening, we will explore interviews, scores, and notebooks as performative means of artistic self-archiving. No prior reading is required for participants.

# READING ANCA RUJOIU FORMS OF SELF-ARCHIVING

THE SINGLE SCREEN

3 NOVEMBER 2018 | 3.00 – 6.00PM

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Reading: *Forms of Self-Archiving*  
by curator Anca Rujoiu

**Anca Rujoiu** (Romania/Singapore) is a curator and editor. Curator for exhibitions and later manager of publications, she was part of the founding team of the NTU Centre for Contemporary Art Singapore contributing to numerous exhibitions, the public and publishing programme of the institution between October 2013 and January 2018. Together with Ute Meta Bauer and Lee Weng Choy, she co-curated the Centre's inaugural programme *Free Jazz* (2013–14). She is the co-editor of *Place.Labour.Capital* (NTU CCA Singapore and Mousse Publishing, 2018), *Becoming Palm* (NTU CCA

Singapore and Sternberg Press, 2017), and *Theatrical Fields* (NTU CCA Singapore and Koenig Books, 2016), amongst others. Since 2010, she joined FormContent, a curatorial initiative adopting a subjective attitude towards cultural production and experimenting with curatorial formats. She is currently teaching at LASALLE College of the Arts Singapore.

# 2018 NOVEMBER

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Oh yeah

Oh no

Oh yeah

Oh no

O

O a

Oh ah

Ooooooh

# 4

## THE EXHIBITION HALL

**Alexandra Pirici** (Romania),  
*Re-Collection*, 2018, performative exercise with  
15 dancers, 4 hours (2.00 – 6.00pm)  
31 October – 6 November 2018

## OUTSIDE

**Maria Loboda** (Poland/Germany),  
*This Work is Dedicated to an Emperor*,  
2012–ongoing, installation with 10 *Podocarpus* trees  
21 September – 6 November 2018

## FOYER

**Heman Chong** (Singapore),  
*A Short Story About Geometry*, 2009  
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## THE LAB

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15 September – 25 November 2018

**Tyler Coburn** (United States),  
*Richard Roe*, 2018, installation  
6 October – 6 November 2018

## THE SINGLE SCREEN

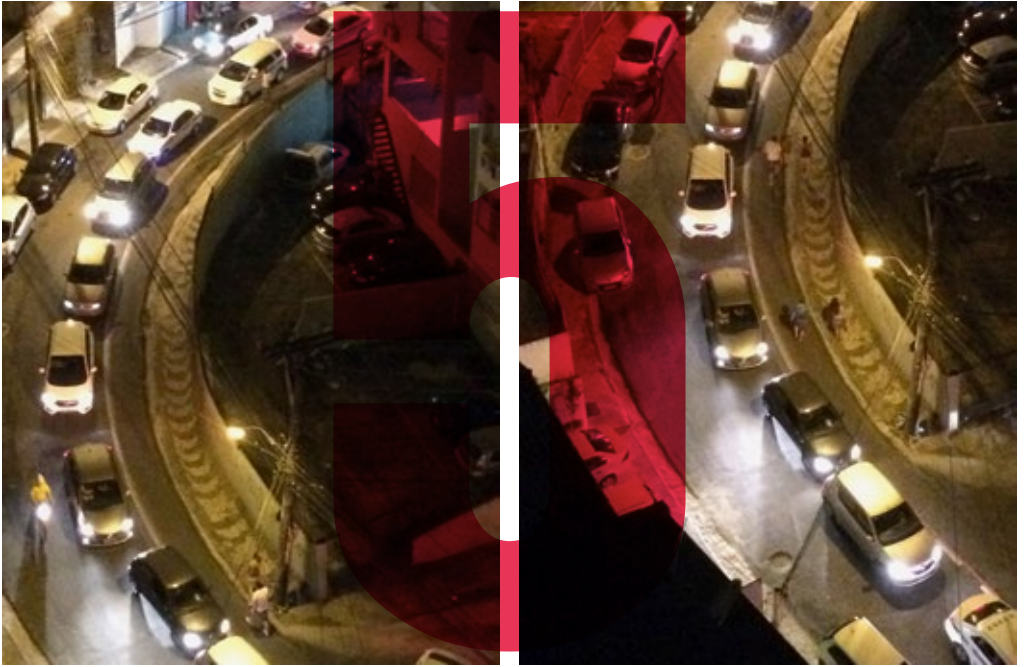
*Country Grammar (with Sue Tompkins)*,  
**Luke Fowler**, United Kingdom, 2017, 18 min 29 sec  
30 October – 6 November 2018



From Anna Dacqué's *Workbook*, 2017.

2018 NOVEMBER

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MONDAY

**OUTSIDE**

**Maria Loboda** (Poland/Germany),  
*This Work is Dedicated to an Emperor*,  
2012–ongoing, installation with 10 *Podocarpus* trees  
21 September – 6 November 2018

Contribution by Ruth Noack



Susan Sentler, image from *See, Sea*, 2013.

A water score  
Pause  
Close your eyes

# NOVEMBER

NTU CENTRE FOR  
CONTEMPORARY  
ART SINGAPORE

Visualise some kind of water

- a pool
- a lake
- a river
- a sea
- an ocean
- a drop

Now imagine you are in this water

- floating
- immersed
- travelling in a current
- riding a wave

Next imagine this water is inside of you, we are mostly water

Allow your breath to propel the sensation, sending the flow through your body  
From the top of your skull to the soles of your feet and back again

Shape shift from body as container holding water to body as container in water  
And back again



## THE EXHIBITION HALL

**Alexandra Pirici** (Romania),  
*Re-Collection*, 2018, performative exercise with  
15 dancers, 3 hours (12.00 – 3.00pm)  
31 October – 6 November 2018

## OUTSIDE

**Maria Loboda** (Poland/Germany),  
*This Work is Dedicated to an Emperor*,  
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## THE LAB

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## THE SINGLE SCREEN

*Country Grammar (with Sue Tompkins)*,  
**Luke Fowler**, United Kingdom, 2017, 18 min 29 sec  
30 October – 6 November 2018

Picked in mangrove habitat on Bintan,  
Riau Archipelago, Indonesia, August 2018.

2018 NOVEMBER

NTU CENTRE FOR  
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21

WEDNESDAY

**TALK**

7.30 – 9.00pm | The Lab

*Die Schwarze Lade (The Black Kit) – The Archive  
for Performance, Performance Art, Performing  
Arts, Action, and Intermedia Arts*

by **Boris Nieslony** (Germany)

**THE LAB**

*Journey of a Yellow Man.*

*Selected Materials from the Independent Archive*

Presentation and collaborative public programme

15 September – 25 November 2018

In this lecture, pioneer performance artist Boris Nieslony will talk about the performance art archive the Black Kit in Cologne, which he started in 1981. Exploring how such an endeavour generates theoretical and practical knowledge, Nieslony will share about how the archive keeps growing, amassing documentation pertaining to over 4,000 artists, theorists, groups, networks, non-profit organisations, and artist-run spaces, as well as specific local and international performance projects, including in public spaces. In Singapore, artist Lee Wen, who is a member of the performance art collective Black Market International co-founded by Nieslony in 1985, established the Independent Archive with a similar approach. Nieslony will emphasise the importance of creating networks worldwide to support each other's efforts and exchange valuable information and knowledge.

# BORIS NIESLONY

## THE BLACK KIT

THE LAB

21 NOVEMBER 2018 | 7.30 – 9.00PM

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Talk: *Die Schwarze Lade (The Black Kit) – The Archive for Performance, Performance Art, Performing Arts, Action, and Intermedia Arts*

by **Boris Nieslony** (Germany)

**Boris Nieslony** (Germany) has worked intensively as a performance artist, curator, archivist, and independent scholar, staging various installations, interventions, and artist projects since the 1970s. He is the Co-founder of Black Market International, a performance group that meets regularly in various configurations to realise group performance projects. And also the instigator of the ASA Foundation, a platform for a self-organising rhizomatic network of performance artists and theorists. Nieslony

is recognised as one of the most prolific and significant contributors to performance art. He creates unpredictable and unrepeatable improvisational performance works that manifest “an encounter and its effects.”

Caroline Kierulf, *Change*, 2012, woodcut, 100 x 150 cm.

2018 NOVEMBER

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**PERFORMANCE**

7.30 – 9.00pm | The Lab

**Collaborative Performance**

by artists **Boris Nieslony** (Germany)  
and **Lee Wen** (Singapore)

**THE LAB**

*Journey of a Yellow Man.*

*Selected Materials from the Independent Archive*

Presentation and collaborative public programme

15 September – 25 November 2018

In response to the installation in The Lab, *Journey of a Yellow Man. Selected Materials from the Independent Archive*, Boris Nieslony will develop a performance in collaboration with Singaporean artist Lee Wen. Based on collaborative working methods of the Black Market International, which Nieslony co-founded in 1985 and of which Lee Wen is a member, the aim will be to promote an open and free exchange of ideas to achieve an “art of encounter.”

# STAGING BORIS NIESLONY

THE LAB

23 NOVEMBER 2018 | 7.30 – 9.00PM

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**Collaborative Performance** by artists

**Boris Nieslony** (Germany) and **Lee Wen** (Singapore)

**Boris Nieslony** – see 21 October ff

**Lee Wen** – see 15 September ff

**STAGINGS.  
SOUNDINGS.  
READINGS.  
FREE JAZZ II**

**NTU CENTRE FOR  
CONTEMPORARY  
ART SINGAPORE**

21 September – 6 November 2018  
NTU CCA Singapore

Curators:  
**Professor Ute Meta Bauer**  
**Magdalena Magiera**

Curatorial Assistance:  
**Nadia Amalina**

Exhibition Production:  
**Isrudy Shaik**

Editor Calendar:  
**Ana Sophie Salazar**

Editorial Assistance:  
**Seet Yun Teng**  
**Drusilla Tay Hui Min**

Collaterals:  
**mono.studio**

**STAGINGS.  
SOUNDINGS.  
READINGS.  
FREE JAZZ II**

We thank all contributors and supporters,  
as well as participants.

Additional travel support for Maria Loboda from:



“Apart from the participants there is no audience.”  
—Ad Reinhardt



## 16 September

**Ben Eastham** (United Kingdom), writer. One of the course leaders for *Art Reviews – The Expanded Field of Art Writing* at NTU CCA Singapore (17 April – 23 May 2017).

## 17 September

**Timothy Murray** (United States), Director, Cornell Council for the Arts and Curator, 2018 CCA Biennial, and Curator, Rose Goldsen Archive of New Media Art, Cornell University, Ithaca. Contributor to publication *Theatrical Fields: Critical Strategies in Performance, Film and Video* and Symposium for *Theatrical Fields* (23 August 2014).

## 18 September

**Krist Gruijthuisen\*** (Netherlands/Germany), Director, KW Institute for Contemporary Art.

## 19 September

**Kristy H.A. Kang** (United States/Singapore), Assistant Professor, NTU ADM. Contributor to *The Oceanic* (9 December 2017 – 6 March 2018).

## 20 September

**Phan Thảo Nguyễn\*** (Vietnam), artist. Contributing artist to exhibition *The Making of an Institution* (11 February – 7 May 2017).

## 21 September

**Orit Gat\*** (Israel/United States), writer. Contributor for public programmes of *Incomplete Urbanism: Attempts of Critical Spatial Practice* (16 November 2016).

## 22 September

**Erika Tan\*** (Singapore/United Kingdom), artist. Contributing artist to exhibition *Erika Tan, Halimah-the-Empire-Exhibition-weaver-who-died-while-performing-her-craft* (14 July – 2 Aug 2015).

## 23 September

**Bo Wang\*** (China/United States), artist.

## 24 September

**Professor Nikos Papastergiadis** (Australia), Professor, School of Culture and Communication, University of Melbourne. Chair of NTU CCA Singapore International Advisory Board.

## 25 September

**Erin Gleeson\*** (United States/Cambodia), curator and writer.

## 26 September

**Qinyi Lim** (Singapore), curator and writer. Participant in Public Summit for *Cities for People* NTU CCA Ideas Fest 2016/17 (19 – 21 January 2017).

## 28 September

**Peter Sipeli** (Fiji), writer and spoken word artist. Contributor to public programme of *Stagings. Soundings. Readings. Free Jazz II* (13 October 2018).

## 29 September

**Luca Lum\*** (Singapore), contributing artist to *impassé to verbal* in The Vitrine, NTU CCA Singapore (21 September – 9 December 2018)

## 1 October

**Filipa Ramos\*** (Portugal/United Kingdom), writer and editor. Contributor to exhibition *The Oceanic* (9 December 2017 – 6 March 2018).

## 2 October

**Regina (Maria) Möller** (Germany), artist and author. Visiting Research Fellow at NTU CCA Singapore and Visiting Professor, NTU ADM. Contributing artist to exhibition *The Making of an Institution* (11 February – 7 May 2017).

## 3 October

**May Adadol Ingawanij** (Thailand/United Kingdom), curator and moving-image theorist. Contributor to Symposium: *Ghosts and Spectres – Shadows of History* (28 October 2017).

## 4 October

**Ho Tzu Nyen** (Singapore), artist. Contributing artist to exhibition *Ghost and Spectres – Shadows of History* (1 September – 19 November 2017).

## 5 October

**Matthias Sohr\*** (Germany), artist.

## 7 October

**David Teh** (Australia/Singapore), writer, curator, and researcher. Curated *The Margins of Exhibition* screening programme (6 April 2014). *Exhibition de(Tour)* with David Teh (28 Feb 2014).

# DAILY CONTRIBUTIONS

## 8 October

**anGie seah\*** (Singapore), artist. Long-term collaborator for NTU CCA Singapore's workshop for children and participant of *Free Jazz* (23 October – 18 December 2013).

## 9 October

**Robert Zhao Renhui\*** (Singapore), artist. Contributor to exhibition *Final Report of the Christmas Island Expert Working Group* (3 March – 29 April 2018).

## 11 October

**Dr Roger Nelson** (Australia/Singapore), curator and art historian. Post-doctorate student at NTU ADM and NTU CCA Singapore.

## 12 October

**Phill Niblock** (United States), contributing artist to *Stagings. Soundings. Readings. Free Jazz II* (21 September – 11 November 2018).

## 15 October

**Dr Cresantia Frances Koya Vaka'uta** (Fiji), artist and writer. Director, Oceania Center for Arts, Culture and Pacific Studies, University of the South Pacific, Suva. Contributor to *The Current Convening #3 Tabu / Tapu – Who Owns the Ocean?* (27 January 2018). Contributor to public programme of *Stagings. Soundings. Readings. Free Jazz II* (13 October 2018).

## 16 October

**Tyler Coburn\*** (United States), contributing artist to *Stagings. Soundings. Readings. Free Jazz II* (21 September – 11 November 2018).

## 19 October

**Meiya Cheng\*** (China/Taiwan), curator.

## 22 October

**Shubigi Rao\*** (India/Singapore), artist and writer.

## 24 October

**Kelly Reedy** (United States/Singapore), artist and educator. Long-term collaborator for NTU CCA Singapore's workshop for teachers.

## 25 October

**Elizabeth A. Povinelli** (United States), critical theorist and filmmaker. Contributing participant to Panel Discussion for exhibition *Tomás Saraceno: Arachnid Orchestra. Jam Sessions* (7 October 2015).

## 26 October

**Anna Daneri\*** (Italy), curator.

## 29 October

**Manon de Boer\*** (Netherlands/Belgium), artist.

## 30 October

**Maria Loboda** (Poland/Germany), contributing artist to *Stagings. Soundings. Readings. Free Jazz II* (21 September – 11 November 2018).

## 1 November

**Simryn Gill** (Malaysia/Australia), contributing artist to exhibition *Simryn Gill: Hugging the Shore* at NTU CCA Singapore (27 March – 14 June 2015).

## 2 November

**Amanda Heng\*** (Singapore), artist.

## 4 November

**Song-Ming Ang\*** (Singapore), artist.

## 5 November

**Ruth Noack\*** (Germany), artist and curator.

## 6 November

**Susan Sentler** (United States/Singapore), choreographer, performer, and educator.

## 21 November

**Susanne Kriemann\*** (Germany), artist and Professor for Artistic Photography, University of Design, Karlsruhe, Germany.

## 23 November

**Anne Szefer Karlsen\*** (Norway), curator, writer, and editor.

\*Alumni of the Residencies programme at NTU CCA Singapore



## NTU CENTRE FOR CONTEMPORARY ART SINGAPORE

## NTU CENTRE FOR CONTEMPORARY ART SINGAPORE

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. Since its inauguration in October 2013, the Centre links the complexities of the contemporary art field to other forms of knowledge production. NTU CCA Singapore is unique in its threefold constellation of research & academic programmes, international exhibitions and research-based residencies, positioning itself as a space for critical discourse. The Centre focuses on *Spaces of the Curatorial* in Singapore, Southeast Asia, and beyond, and engages in multi-layered research topics, such as PLACE.LABOUR.CAPITAL. (2014–2017).

### SPACES OF THE CURATORIAL

The Centre seeks to engage the potential of “curating,” and its expanded field. What are the infrastructures and modes of presenting and discussing artistic and cultural production in diverse cultural settings and in particular throughout Southeast Asia’s vastly changing societies? NTU CCA Singapore’s exhibition spaces, designed by artist and curator Fareed Armaly, respond to this curatorial framework to unfold different juxtaposed formats.

### SHARED ACADEMIC PROGRAMMES WITH THE SCHOOL OF ART, DESIGN AND MEDIA, NTU

#### **Master of Arts in Museum Studies and Curatorial Practices**

Application period: 1 September 2018 – 1 March 2019

In August 2018, NTU welcomed the first intake of MA students for Museum Studies and Curatorial Practices. The programme prepares graduates for professional positions in the highly complex and diverse museum landscape in Southeast Asia and the ever-expanding field of contemporary curating.

#### **Master of Arts (Research) and Doctor of Philosophy (PhD)**

Application period: 1 October – 15 November 2018

This research-oriented MA and PhD is designed for students who wish to pursue cutting-edge research in specific areas of Art, Design and Media with a focus in *Spaces of the Curatorial* and *Curating the City*, both key academic research areas of NTU CCA Singapore.

Learn more: [adm.ntu.edu.sg/programmes](http://adm.ntu.edu.sg/programmes)

## GIVING

NTU CCA Singapore is a non-profit institution that takes great pride in presenting internationally-acclaimed, research-driven exhibitions, residencies, and extensive educational programmes. Your contribution, regardless of amount, goes a long way in enabling us to play an active role within the local arts scene. Your generous support will also contribute to the development of regional and international arts infrastructures. If you are a taxpayer in Singapore, your contributions are eligible for a 250% tax deduction in 2018!

For enquiries, please contact [ntuccacomms@ntu.edu.sg](mailto:ntuccacomms@ntu.edu.sg)

## 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.

*Voyages de Rhodes*, Phan Thảo Nguyên, artist's book commissioned and published by NTU CCA Singapore, to be released in November 2018.

*PLACE.LABOUR.CAPITAL*. Mousse Publishing, distributed by NUS Press, 2018.

*SouthEastAsia: Spaces of the Curatorial*. Jahresring 63. Sternberg Press, 2017.

*Becoming Palm*, Simryn Gill and Michael Taussig. Sternberg Press, 2017.

*Tomás Saraceno: Arachnid Orchestra*. Jam Sessions. 2017.

*Theatrical Fields: Critical Strategies in Performance, Film, and Video*, in collaboration with Bildmuseet Umeå. König Books, 2016.

## ARTISTS' LIMITED EDITION EVERY DAY ITEMS

NTU CCA Singapore's line of commissioned Artists' Limited Editions Everyday Items—ranging from scarves, umbrellas, and raincoats, to notebooks, tote bags, and beach towels—is created in collaboration with the Centre's local and international Artists-in-Residence. Participating artists include: **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/United Kingdom), **UuDam Nguyen** (Vietnam), **Ana Pravčki** (Serbia/United States), **anGie seah** (Singapore), **SHIMURAbros** (Japan), **Tamara Weber** (United States), and **Jason Wee** (Singapore).

For enquiries, please contact [ntuccaevents@ntu.edu.sg](mailto:ntuccaevents@ntu.edu.sg)

**ONLINE BENEFIT AUCTION**

**Bid now on [ntu.oph.hk](http://ntu.oph.hk)**

**Until Thursday, 11 October 2018, 10.00pm (GMT+8)**

NTU Centre for Contemporary Art Singapore is excited to launch the second online benefit auction as part of the 5th Anniversary Celebrations. All proceeds will go towards supporting the Centre's future programming and will feature donated artworks from local and international artists who have collaborated with the Centre's residencies or exhibition programmes since it opened in October 2013.

Works available by: **Atif Akin** (Turkey/United States), **Laura Anderson Barbata** (Mexico/United States), **Martha Atienza** (Philippines), **Bui Cong Khanh** (Vietnam), **Kent Chan** (Singapore), **Tiffany Chung** (Vietnam), **Lucy Davis & Kee Ya Ting** (United Kingdom, Singapore), **Sam Durant** (United States), **Chia-Wei Hsu** (Taiwan), **Hu Yun** (China), **Oliver Husain** (Canada), **James Jack** (United States/Singapore), **Monica Ursina Jäger** (Switzerland/United Kingdom), **Joan Jonas** (United States), **Geraldine Kang** (Singapore), **Koh Nguang How** (Singapore), **Lim Sokchanlina** (Cambodia), **Alex Mawimbi** (Kenya/United Kingdom), **Arjuna Neuman** (Germany), **Jacqueline Hoang Nguyen** (Canada/Sweden), **UuDam Tran Nguyen** (Vietnam), **Jamie North** (Australia), **Lucy + Jorge Orta** (United Kingdom, Argentina/France), **Ulrike Ottinger** (Germany), **Gary-Ross Pastrana** (Philippines), **Matthias Sohr** (Germany/Switzerland), **Erika Tan** (Singapore/United Kingdom), **Tan Pin Pin** (Singapore), **Zai Tang** (United Kingdom/Singapore), **Sissel Tolaas** (Norway/Germany), **chi too** (Malaysia), **Mona Vatamanu** and **Florin Tudor** (Romania/Switzerland), **Jason Wee** (Singapore), **Entang Wiharso** (Indonesia), and **Haegue Yang** (South Korea).



**NTU CCA SINGAPORE STAFF**

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and Professor, School of Art, Design and Media, NTU

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**Magdalena Magiera**, Curator, Outreach & Education  
**Ana Sophie Salazar**, Assistant Curator, Exhibitions  
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## NTU CENTRE FOR CONTEMPORARY ART SINGAPORE

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**Linda de Mello**, Director, Sector Development, National Arts Council

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**Dr Eugene Tan**, Director, National Gallery Singapore

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

### Former Members

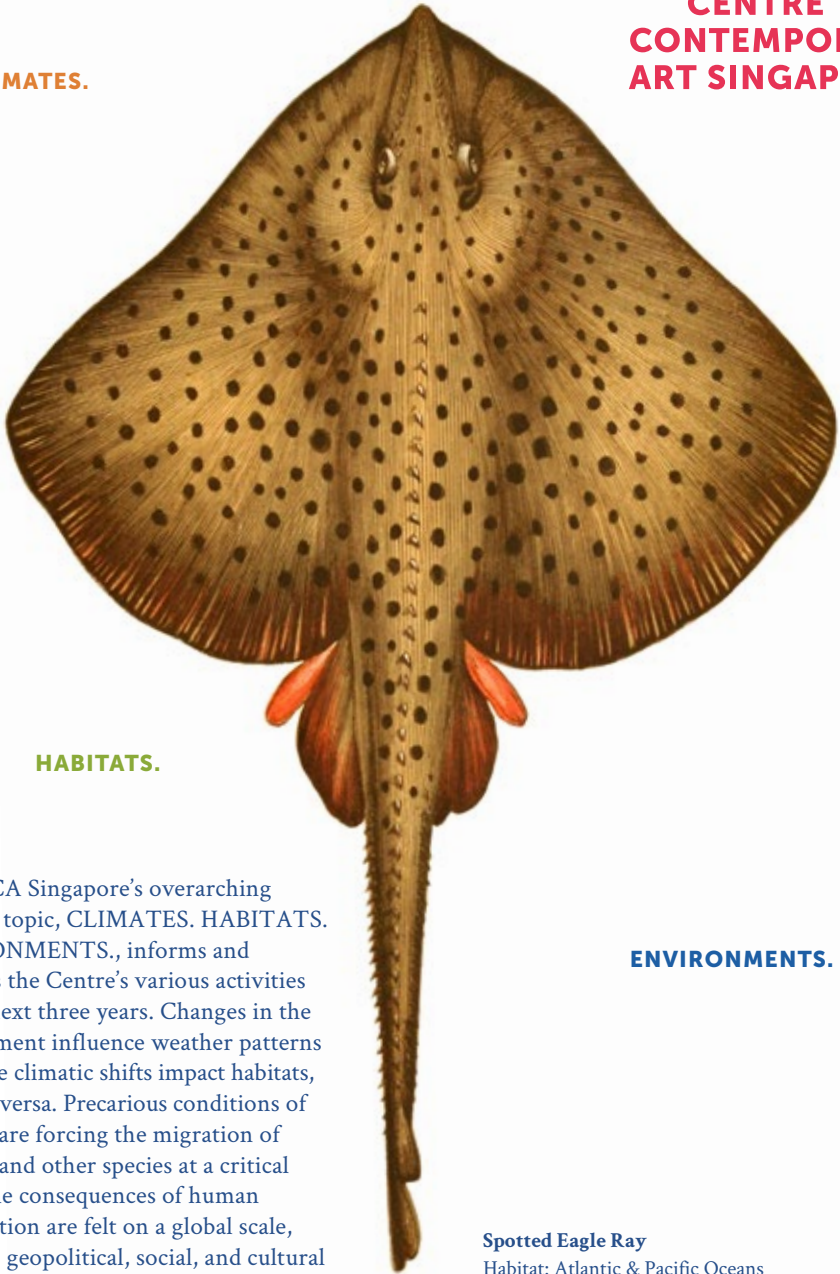
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**Yuko Hasegawa**, Artistic Director, Museum of Contemporary Art Tokyo, and Professor, Department of Arts Studies

& Curatorial Practice, Graduate School of Global Arts, Tokyo University of the Arts, Japan; **Professor Sarat Maharaj**, Head Supervisor of Doctoral Candidates and Professor of Visual Art and Knowledge Systems, Malmö Art Academy, Lund University, Sweden; **Dr John Tirman**, Executive Director and Principal Research Scientist, Center for International

Studies, Massachusetts Institute of Technology (MIT), Cambridge, United States

CLIMATES.



HABITATS.

NTU CCA Singapore's overarching research topic, CLIMATES. HABITATS. ENVIRONMENTS., informs and connects the Centre's various activities for the next three years. Changes in the environment influence weather patterns and these climatic shifts impact habitats, and vice versa. Precarious conditions of habitats are forcing the migration of humans and other species at a critical level. The consequences of human intervention are felt on a global scale, affecting geopolitical, social, and cultural systems. The Centre intends to discuss and understand these realities through art and culture in dialogue with other fields of knowledge.

ENVIRONMENTS.

**Spotted Eagle Ray**

Habitat: Atlantic & Pacific Oceans

Conservation Status: **Threatened**

# NTU CENTRE FOR CONTEMPORARY ART SINGAPORE

## VISITOR INFORMATION

### Opening Hours

Tuesday – Sunday, 12.00 – 7.00pm

Friday, 12.00 – 9.00pm

Closed on Mondays

Open on public holidays

### Free admission to all programmes

[ntu.ccasingapore.org](http://ntu.ccasingapore.org)

[facebook.com/ntu.ccasingapore](https://www.facebook.com/ntu.ccasingapore)

Instagram: @ntu\_ccasingapore

Twitter: @ntuccasingapore

### Exhibitions

Block 43 Malan Road

Singapore 109443

+65 6339 6503

### Residencies Studios

Blocks 37 and 38, Malan Road

Singapore 109452 and 109441

### Research Centre and Office

Block 6 Lock Road, #01-09/10

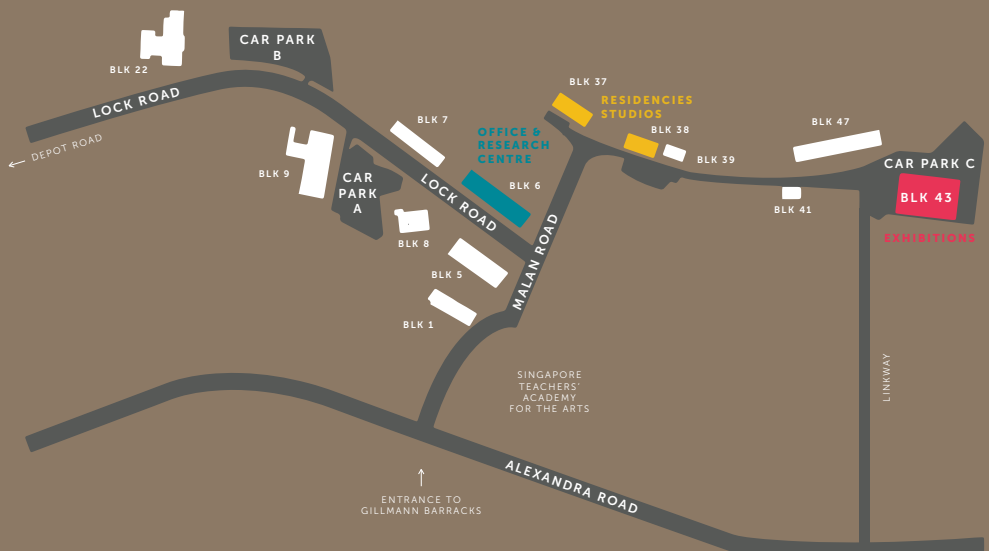
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### LOCATED AT

## GILLMAN BARRACKS



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