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NTU CENTRE FOR  
CONTEMPORARY  
ART SINGAPORE



## 200 STATKÓW ZAKŁADU „C”



PROTOTYPY	ILOSC WYPIEL	NAZWA STATKU PIERWSZEGO Z SERII	ARMATOR	STEPKA	WODOWANIE	EXPLOATACJA
B 14 TRAWLER	33	st ZIEONODOLSK	Z	03.56	22.09.56	30.03.57
B 51 MOTOROWIEC	2	ms KRUTYNIA		18.03.59	18.03.59	31.07.59
B 15 TRAWLER	30	mt LESKOW		03.58	25.04.59	31.03.60
B 25 "	30	mt KOSMOS		03.61	30.12.61	30.11.62
B 22 "	18	mt CARINA		03.66	30.11.66	30.12.67
B 431 DROBNICOWIEC	24	ms GERMA LADV		03.70	30.04.71	31.07.71
B 419 TRAWLER	9	mt VEGA		03.72	22.01.73	30.09.73
B 415 SEJNER TUNCEKOWIEC	6	mt ALBATUN		03.75	17.04.75	12.08.75
B 414 TRAWLER	7	mt WLECZYK		03.75	19.07.75	31.11.75
B 473 DROBNICOWIEC	3	ms CAIR		03.78	25.09.76	30.11.76
B 341 "	3	ms HEN		03.78	25.09.76	30.11.76
B 479 "	4	ms BO		03.77	25.07.77	31.10.77
B 437 CHEADNIOWIEC	2	ms RIO		03.78	31.05.78	31.05.78
B 488 TRAWLER	24	mt IWAR		03.78	31.12.78	31.12.78
B 95 ZAGLOWIEC	1	sts DAR		03.82	30.06.82	30.06.82
B 92 UNIWERSALNY ZAOPATRZ.	4	ms NIEFTI		03.83	26.05.83	26.05.83

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# Allan Sekula FISH STORY, TO BE CONTINUED

3 JULY – 27 SEPT 2015

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NANYANG TECHNOLOGICAL UNIVERSITY

1

Growing up in a harbor predisposes one to retain quaint ideas about matter and thought. I'm speaking only for myself here, although I suspect that a certain stubborn and pessimistic insistence on the primacy of material forces is part of a common culture of harbor residents. This crude materialism is underwritten by disaster. Ships explode, leak, sink, collide. Accidents happen everyday. Gravity is recognized as a force. By contrast, airline companies encourage the omnipotence of thought. This is the reason why the commissioner of airports for the city of Los Angeles is paid much more than the commissioner of harbors. The airport commissioner has to think very hard, day and night, to keep all the planes in the air.

2

In the past, harbor residents were deluded by their senses into thinking that a global economy could be seen and heard and smelled. The wealth of nations would slide by in the channel. One learned a biased national physiognomy of vessels: Norwegian ships are neat and Greek ships are grimy. Things are more confused now. A scratchy recording of the Norwegian national anthem blares out from a loudspeaker at the Sailors' Church on the bluff above the channel. The container ship being greeted flies a Bahamian flag of convenience. It was built by Koreans laboring long hours in the giant shipyards of Ulsan. The crew, underpaid and overworked, could be Honduran or Filipino. Only the captain hears a familiar melody.

3

What one sees in a harbor is the concrete movement of goods. This movement can be explained in its totality only through recourse to abstraction. Marx tells us this, even if no one is listening anymore. If the stock market is the site in which the abstract character of money rules, the harbor is the site in which material goods appear in bulk, in the very flux of exchange. Use values slide by in the channel; the Ark is no longer a bestiality but an encyclopedia of trade and industry. This is the reason for the antique mercantilist charm of harbors. But the more regularized, literally containerized, the movement of goods in harbors, that is, the more rationalized and automated, the more the harbor comes to resemble the stock market. A crucial phenomenological point here is the suppression of smell. Goods that once reeked—guano, gypsum, steamed tuna, hemp, molasses—now flow or are boxed. The boxes, viewed in vertical elevation, have the proportions of slightly elongated banknotes. The contents anonymous: electronic components, the worldly belongings of military dependents, cocaine, scrap paper (who could know?) hidden behind the corrugated sheet steel walls emblazoned with the logos of the global shipping corporations: Evergreen, Matson, American President, Mitsui, Hanjin, Hyundai.

4

Space is transformed. The ocean floor is wired for sound. Fishing boats disappear in the Irish Sea, dragged to the bottom by submarines. Businessmen on airplanes read exciting novels about sonar. Water-front brothels are demolished or remodeled as condominiums. Shipyards are converted into movie sets. Harbors are now less *havens* (as they were for the Dutch) than accelerated turning-basins for supertankers and container ships. The old harbor front, its links to a common culture shattered by unemployment, is now reclaimed for a bourgeois reverie on the mercantilist past. Heavy metals accumulate in the silt. Busboys fight over scarce spoons in front of a plate-glass window overlooking the harbor. The backwater becomes a frontwater. Everyone wants a glimpse of the sea.



Above

Allan Sekula, *The rechristened Exxon Waldez awaiting sea trials after repairs. National Steel and Shipbuilding Company. San Diego harbour, Fish Story, Chapter 1: Fish Story* (1990). Courtesy Frac Bretagne

Left

Allan Sekula, *Fish Story*, Witte de With Center for Contemporary Art and Richter Verlag, Rotterdam and Düsseldorf, 1995, p 12

Cover

Allan Sekula, *Fish Story*, Chapter 9: *Walking on Water* (1990). Courtesy the Museum of Modern Art, New York

## FISH STORY, TO BE CONTINUED

*Fish Story, to be continued* presents an investigation of the global maritime industry, an extensive research conducted by the late photographer, theorist, photography historian and critic, Allan Sekula. NTU CCA Singapore will juxtapose chapters from *Fish Story* (1988 – 1993) alongside two film works, *Lottery of the Sea* (2006) and *The Forgotten Space* (2010) co-directed with the film theorist and director, Noël Burch. Presenting for the first time in Southeast Asia the core works of his explorations of the maritime world, the exhibition underlines Allan Sekula's sustained argument that the sea is the "forgotten space" of the contemporary global economy. Combatting the maritime world reputation for anachronism and obsolescence, Allan Sekula made a clear point that such an industry was fundamental to late modernity. Drawing attention to the invention of the cargo container in late 50's and its revolutionary impact on the world economy, the artist attempted to reconfigure the picture-language of globalization and expand our understanding of progress beyond the paradigm of information technology.

The exhibition creates a network of connections between far-flung port cities across the world such as New York, Rotterdam or Hong Kong. Through its presence in Singapore, a major international port, the show is conceived as a possible continuation of an artistic project whose geographical expansion is open-ended and subject matter highly relevant in this regional context. The full project, *Fish Story* – the exhibition and its accompanying publication traveled to Witte de With Centre for Contemporary Art in Rotterdam; Fotografiska Museet in Moderna Museet in Stockholm; the Tramway in Glasgow; Le Channel scène nationale de Calais and Musée des Beaux Arts et de la Dentelle in Calais; Santa Monica Museum of Art in Santa Monica; Henry Art Gallery in Seattle and Documenta11 in Kassel. The journey of this important project continues in Singapore. In this year of Jubilee celebrations, we hope to trigger reflection on her history by focusing on the economy of the harbor, which vastly contributed to economical growth of this city-state in colonial and postcolonial times. "What does it mean to be a maritime nation? To harvest the sea or to rule the waves?" asked Allan Sekula.

*Fish Story, to be continued* situates under PLACE.LABOUR.CAPITAL., the NTU CCA Singapore's overarching year long framework.

**Ute Meta Bauer & Anca Rujoiu** (Curators. *Fish Story, to be continued*)

"My argument here runs against the commonly held view that the computer and telecommunications are the sole engines of the third industrial revolution. In effect, I am arguing for the continued importance of maritime space in order to counter the exaggerated importance attached to that largely metaphysical construct, "cyberspace", and the corollary myth of "instantaneous" contact between distant spaces."

Allan Sekula, *Fish Story*, Witte de With Center for Contemporary Art and Richter Verlag, Rotterdam and Dusseldorf, 1995, p 50

**Allan Sekula** was born in Pennsylvania in 1951 and he lived in Los Angeles and taught at California Institute of the Arts before passing away on 2013. By employing photography and written words, his works critically analyzed the economic, political, social and cultural changes brought on by globalization. His works were included in the documenta (11) and (12), Kassel, Germany (2002, 2007), Centre Pompidou (2006, 1996), Sao Paulo Biennial (2010), Whitney Museum (1976, 1993, 2002, 2006, 2014), Foto Institute Rotterdam (1997, 2001), Whitney Biennale (2014), (2010), Istanbul Biennale (2007), Busan Biennale (2006) and many other exhibitions. Allan Sekula's publications include: *Polonia and Other Fables* (2009), *Titanic's Wake* (2003), *Performance under Working Conditions* (2003), *Dismal Science* (1999), *Fish Story* (1995), and *Photography against the Grain* (1984). The array of publications range from the theory and history of photography to explorations of the world maritime economy. He also received fellowships from the Guggenheim Foundation, the National Endowment for the Arts National Endowment for the Arts, the Getty Research Institute, and many other prestigious institutions.

### Acknowledgments

Sally Stein; Ina Steiner, Stuart Comer; the Museum of Modern Art, New York; Thyssen-Bornemisza Art Collection, Vienna; Frac Bretagne; Christopher Grimes Gallery; Doc.Eye Film and Singapore Maritime Gallery.



**NELCON**

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## EDUCATION AND PUBLIC PROGRAMMES

NTU CCA Singapore provides an array of opportunities for various audiences to engage with our exhibition.

### Gillman Barracks Art & History Tours

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

Every Saturday, 4.00pm – 5.30 pm, please register in advance at [www.gillmanbarracks.com/tours](http://www.gillmanbarracks.com/tours).

### School Tours

A special School Tour Programme is organised in partnership with the Singapore Maritime Gallery. These free guided tours include mutual visits to NTU CCA Singapore and Singapore Maritime Gallery.

Teachers are invited to check and register on NTU CCA Singapore website or Singapore Maritime Gallery website [www.maritimegallery.sg/schools/groups](http://www.maritimegallery.sg/schools/groups)

### Exhibition de(Tours)

Structured as a series of presentations, the Exhibition (de)Tours bring together different approaches and points of view towards the artist's work and exhibition.

Unless otherwise stated, all the programmes take place at the NTU Centre for Contemporary Art Singapore, Block 43 Malan Road, Gillman Barracks.

FRIDAY 10 JUL 2015 7.30PM – 9.00PM	Exhibition de(Tour) led by Anca Rujoiu, NTU CCA Singapore Curator, Exhibitions
FRIDAY 21 AUG 2015 7.30PM – 9.00PM	Exhibition de(Tour) led by Andrea Nanetti, Associate Professor at the School of Art, Design & Media, Nanyang Technological University
FRIDAY 4 SEPT 2015 7.30PM – 9.00PM	Exhibition de(Tour) led by Tim Bunnell, Associate Professor in the Department of Geography, National University of Singapore
FRIDAY 11 SEPT 2015 7.30PM – 9.00PM	Exhibition de(Tour) led by Jegan Vincent de Paul, PhD Candidate at the NTU Centre for Contemporary Art Singapore and the School of Art, Design and Media, Nanyang Technological University

### International Symposium

An international symposium will mark a concluding point to the exhibition. The symposium will bring together art professionals who have been collaborating with Allan Sekula in various projects, but also different researchers and artists who share a set of common interests with his work. The programme will focus on key themes underlying Allan Sekula's practice including questions of class and conditions of labour, problems of representation and politics.

SATURDAY 26 SEPT 2015 11.00AM – 4.00PM	With contributions from Carles Guerra, Artist, Critic, Independent Curator and Hilde Van Gelder, Director of the Lieven Gevaert Research Centre for Photography amongst others. Moderated by Ute Meta Bauer, NTU CCA Singapore Founding Director and Anca Rujoiu, NTU CCA Singapore Curator, Exhibitions
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For updates on the education and public programmes public programme, check the NTU CCA Singapore website and Facebook page.

## PUBLIC PROGRAMMES CONTRIBUTORS

**Andrea Nanetti** is an Associate Professor at the School of Art, Design & Media at the Nanyang Technological University and Deputy-Director (International Relations) of the International Research Centre for Architectural Heritage Conservation at Shanghai Jiao Tong University. He is a historian with both academic and entrepreneurial experience in Heritage Science. His main interest is change and innovation in heritage interpretation processes. As a scholar he applies interdisciplinary and transdisciplinary methods to the study of regional man-heritage-landscape systems, national art-heritage-politics relationships, and global histories of intercontinental heritage networks.

**Tim Bunnell** is Associate Professor in the Department of Geography at the National University of Singapore (NUS). His research focuses on urban development in Southeast Asia and the region's constitutive connections with other parts of the world. In his *Malay Routes* project, he has traced the life geographies of ex-seafaring men who arrived in Liverpool in the middle decades of the twentieth century. Tim Bunnell is also an Editorial Board member and Co-Editor of the *Singapore Journal of Tropical Geography* and a member of the editorial boards of *Geoforum*, *Pacific Affairs*, *Social and Cultural Geography*, *Dialogues in Human Geography*.

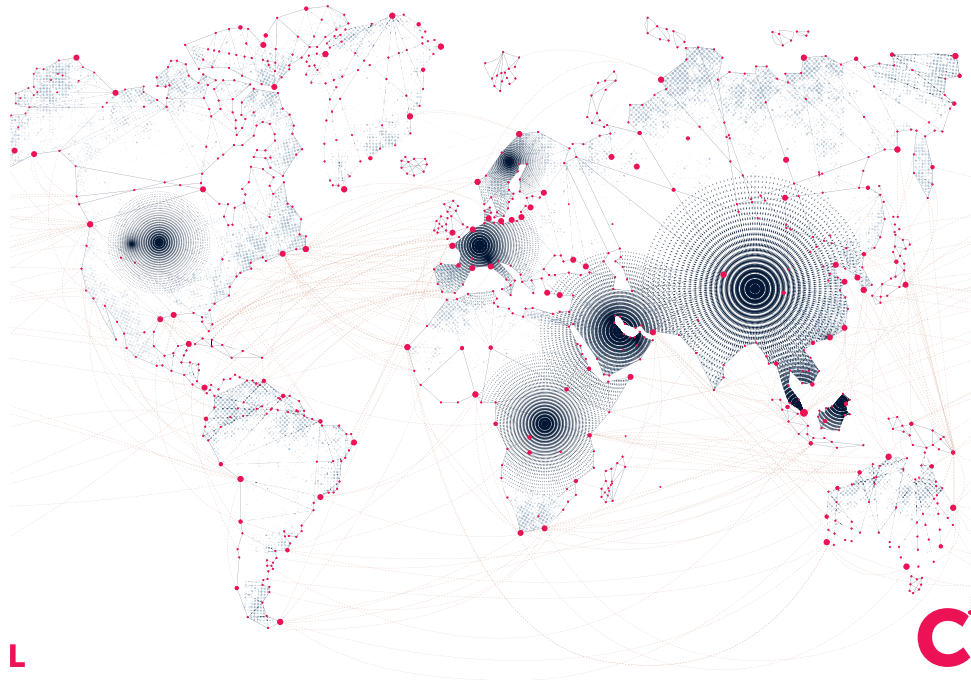
**Jegan Vincent de Paul** is a researcher with a background in architecture (University of Toronto) and visual studies (MIT). He is the co-founder of Counter, where he produced projects for a number of artists and organizations such as Voices Beyond Walls, Nakba Archive, the MIT Museum, and the MIT School of Engineering. He is currently a PhD candidate at the NTU Centre for Contemporary Art Singapore.

**Hilde Van Gelder** is a curator, writer and the director of the Lieven Gevaert Research Centre for Photography, together with Alexander Streitberger (Université catholique de Louvain). She is editor of the Lieven Gevaert Series (University Press Leuven). With a background in law and philosophy, her research focuses on how photographic and moving image as contemporary art can contribute to shaping insights into the current state of the global political and socio-economic sphere. She has published on a wide range of artists, including Allan Sekula, Victor Burgin, Peter Friedl, Gilles Saussier, and Bruno Serralongue. She is the co-editor of *Critical Realism in Contemporary Art, Around Allan Sekula's Photography*.

**Carles Guerra** is an artist, art critic and independent curator based in Barcelona. He was the Chief Curator at MACBA (2011-2013) and Director of La Virreina Centre de la Imatge (2009-2011). Guerra is currently an associate professor at the Universitat Pompeu Fabra. In 2011, he was awarded the *Ciutat de Barcelona Prize* for his contribution in the field of visual arts. He is currently the member of the editorial board at *Cultura/s* since 2001 where he authored numerous essays, *N for Negri* (2000), *Allan Sekula speaks with Carles Guerra* (2005) and *Negatives of Europe. Video Essays and Collective Pedagogies* (2008).

**PLACE.LABOUR.CAPITAL.** is NTU CCA Singapore's overarching year long framework that will intertwine our platforms: exhibitions, residencies, research & education. This open-ended research and curatorial programme address the complexities of a world in flux and the dynamic and inseparable relation between the local and the global. The notion of place as a locale often fades into the background shadowed by the focus on the 'larger picture'. How does labour, routes of migration, and flows of global capital impact upon smaller scale? Singapore – the world's second largest trading port and an economic epicentre of Southeast Asia serves as point of departure and 'locale' to examine the entanglement between place, labour, and capital.

Coordinating curator: Anca Rujoiu



Opened in October 2013, NTU CCA Singapore is a national research centre of Nanyang Technological University. Developed with support from the Singapore Economic Development Board, NTU CCA Singapore is located in Gillman Barracks alongside a cluster of international galleries. Led by Founding Director, Professor Ute Meta Bauer, NTU CCA Singapore takes a holistic approach towards art and culture, intertwining its three platforms: exhibitions, residencies, research & education.

**NTU CCA SINGAPORE STAFF**

Professor Ute Meta Bauer, founding director

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Vera Mey, curator, residencies  
Julie Hyun, manager, exhibitions  
Isrudy Shaik, executive, exhibitions  
Syaheedah Iskandar, curatorial assistant  
Shona Findlay, curatorial assistant

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Samantha Leong, executive, conference, workshops & archive

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# NTU Centre for Contemporary Art Singapore

- EXHIBITIONS** Block 43, Malan Road  
Singapore, 109443
- OFFICE & RESEARCH CENTRE** Block 6, Lock Road #01-09/10  
Singapore, 108934
- RESIDENCIES STUDIOS** Blocks 37 & 38, Malan Road  
Singapore 109452 & 109441

**EXHIBITION HOURS**

Tue – Sun	12 – 7pm
Fri	12 – 9pm
Mon	Closed

Open on Public Holidays. Free admission to exhibitions, public programmes, and tours.

**GILLMAN BARRACKS ART & HISTORY TOURS**

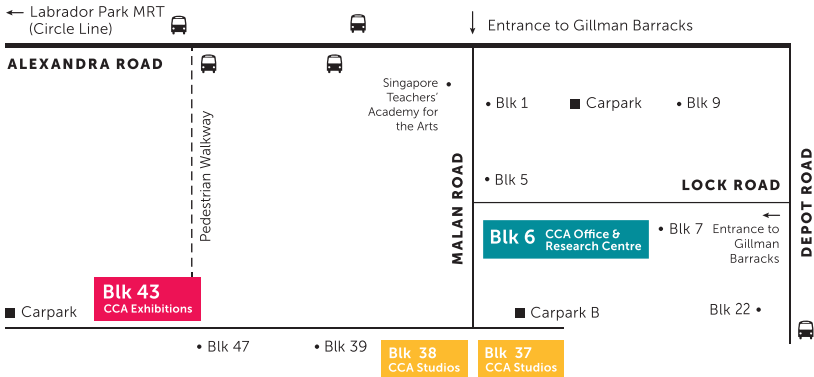
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For enquiries on **Education Programmes and School Tours**, please email [ccaevents@ntu.edu.sg](mailto:ccaevents@ntu.edu.sg)

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