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NTU CENTRE FOR  
CONTEMPORARY  
ART SINGAPORE

Exhibition  
1 September –  
19 November 2017

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# Ghosts and Spectres – Shadows of History

Apichatpong Weerasethakul  
Ho Tzu Nyen  
Nguyen Trinh Thi  
Park Chan-kyong

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**GHOSTS AND SPECTRES – SHADOWS OF HISTORY  
NOTES FROM THE CURATORS**

Embedded in the vernacular, ghosts, myths, rituals, and traditions present a system of shared knowledge that enables the expression of an unspoken, muted consciousness. Using this system of metaphors as a means to convey thoughts and opinions concerning culturally- and politically-sensitive topics, the video installations and films presented in this exhibition by Apichatpong Weerasethakul (Thailand), Ho Tzu Nyen (Singapore), Nguyen Trinh Thi (Vietnam), and Park Chan-kyong (South Korea) refer to contested moments of the past. Each work engages its specific social and geopolitical context either in East or Southeast Asia. The artists' research into their own cultural and historical backgrounds gain shape through allegories that review and re-evaluate the social and political reforms in post-war and Cold War Asia. The complex histories of the pre-modern, the colonial, the post-colonial, and the modern are not easily dissected; they are interwoven and layered. In order to understand the contemporary, one has to delve into the past.

Film, as a medium, is in itself a mere projection. Through the cinematic, the featured works combine the factual with the fictional, alluding not only to rarely discussed subject-matters but also raise crucial questions about power and authority, construction of narratives, repression of identities, and collective trauma. What is unspoken at times comes to the fore through allusions embedded in practices of the past. As shadows of history, ghosts and spectres are themselves situated between fiction and reality, allowing these otherworldly messengers to outline what might be hidden. Obliquely referencing topics that are taboo, the works explore what is withheld of historical legacies and still has a grip on society today, in terms of power structures, corruption, and repression of social freedom. *Ghosts and Spectres – Shadows of History* engages disquieted histories that are not officially recounted and remain a lingering presence in collective memories through

Cover:  
Ho Tzu Nyen,  
*The Name*, 2015.  
Courtesy the artist.

Inside Cover:  
Apichatpong  
Weerasethakul,  
*Fireworks (Archives)*,  
2014. Courtesy  
the artist.

local myths, ghostly figures, and traditional rituals. The featured works present such historical accounts in their own language and systems of reference, subversively rewriting these narratives.



Increased interest in investigating unknown histories challenges mainstream narratives in the scripting of national histories. In Southeast Asia for example, communist ideology played an important role in nation building and independence movements, generating an optimism for a different political system and a new order for society based on egalitarian ideals. The two works by Ho Tzu Nyen look at the ambivalent role of communism in Malaya. *The Nameless* (2015) takes the figure of the infamous triple agent Lai Teck to represent the different political forces that affected Southeast Asia in the mid-20th century. The enigmatic figure of the secret agent—dark, charismatic, mysterious, while at the same time anonymous and fluid—is alluded to in the work's composition of segments taken from different films. Also employing found footage, *The Name* (2015) edits excerpts of Euro-American films that represent the Western male author, to hint to the little-known writer Gene Z. Hanrahan. Accompanied by a series of Hanrahan texts taken from his publications, including *The Communist Struggle in Malaya* in 1954, the “ghosts” of the spy and the writer, mutable yet enveloped in mystery, question the construction of historical narratives and shared identities. The cinematic quality of these works blurs the boundaries of what might be real and what is imagined and therefore confront the narration of history.

Above:  
Ho Tzu Nyen  
*The Nameless*, 2015.  
Courtesy the artist.

Opposite:  
Nguyen Trinh  
Thi, *Love Man Love  
Woman*, 2007.  
Courtesy the artist.

If history is also the record of collective memories, especially of trauma and loss, it is pertinent to investigate what is left out. Nguyen Trinh Thi's as well as Park Chan-kyong's artistic practices are concerned with history and memory, with what is known and what has been repressed or obscured. Uncovering peripheral accounts of people and communities, Nguyen's film essay *Letters from Panduranga* (2015) portrays the day-to-day of the Cham community in Ninh Thuan, formerly known as Panduranga, at Vietnam's South Central Coast. This land, the spiritual centre of the Cham people, is where the Vietnamese government wants to build two nuclear plants. Applying the format of a letter exchange between a man and a woman, the situation is recounted in a poetic interweaving of landscapes and portraits of people.



The documentary *Love Man Love Woman* (2007) follows the everyday life of gay Vietnamese men whose respite is found in the Dao Mau (Mother Goddess Worship, an ancient religion) community that willingly accepts them, allowing an open expression of their sexuality. Park's three-screen video installation *Citizen's Forest* (2016) deploys a tapestry of fragmented memories and references and evokes the traditional rite of spirit-exorcism as a means to address and heal historical trauma. In this installation, the artist references victims of various historical as well as more recent tragedies in South Korea. Rich, haunting imageries and soundtracks permeate the work which ends with the departure of these phantoms of disasters as a symbolic gesture of

finding solace and a relief from their tragic past. As in his other works, Park exposes in *Citizen's Forest* the collective amnesia in Korean society inherent to extremely rapid technological and infrastructural developments intertwined with societal change.



Like shadows, dreams live in the in-between and like ghosts, resist control and surveillance. Apichatpong Weerasethakul maintains a habit of recording his dreams which are, according to him, “more exciting [than films]. They are movies in an idealised form, without frames.” Memories of his own personal experiences interweave with those from other sources and dreams, presenting a true, even if fragmentary and fleeting understanding of the world. Oscillating between dream and nightmare, Apichatpong’s filmic experimentation with light and shadows can be seen as an attempt to record shifting memories: “Light makes darkness disappear. It makes the shadows of some things vanish but brings up and reveals those of others.” In his immersive installation *Fireworks (Archives)* (2014), the artist takes the viewers on a nocturnal stroll through Sala Keoku, a Buddhist-Hindu garden inhabited by monumental sculptures of mythical creatures. For him, Sala Keoku, formerly a military target that was believed to be a communist hiding place, is in itself an act of protest.

The exhibition will be accompanied by a public programme that includes screenings of films by Jean Cocteau (France), Maya Deren (Ukraine/United States),

Above:  
Park Chan-kyong,  
*Citizen's Forest*,  
2016. Courtesy Art  
Sonje Center and  
Kukje Gallery.

Opposite:  
Apichatpong  
Weerasethakul,  
*Fireworks (Archives)*,  
2014. Courtesy  
the artist.

Pere Portabella (Spain), and Jean Rouch (France), expanding the view towards the allegorical use of the cinematic. A symposium with scholars from various disciplines and the exhibiting artists will explore the applied strategies to resuscitate elapsed collective memories.

*Ghosts and Spectres – Shadows of History* extends to two ongoing research projects by siren eun young jung (South Korea) and Choy Ka Fai (Singapore/Germany), both recent NTU CCA Singapore artists-in-residence, that will be presented in The Lab, the Centre’s research project space. While jung focuses on *Yeoseong Gukgeuk*, a vanishing form of traditional Korean theatre featuring only female performers, Choy brings up his long-time research into Butoh, also called “dance of darkness.”

*Ghosts and Spectres – Shadows of History* proposes a renewed understanding of the past to situate the present through vignettes of collective memory and personal experiences.

Professor Ute Meta Bauer  
Founding Director, NTU CCA Singapore and  
Professor, NTU ADM

Khim Ong  
Deputy Director, Curatorial Programmes,  
NTU CCA Singapore



## APICHATPONG WEERASETHAKUL

### *FIREWORKS (ARCHIVES)*

2014, single-channel HD video installation, sound,  
6 min 40 sec

The immersive moving-image installation *Fireworks (Archives)* is a nocturnal stroll through Sala Keoku, a Buddhist-Hindu garden inhabited by monumental sculptures of mythical deities and hybrid creatures. Illuminated by pyrotechnics and strobe lights, the flashes of images are like recalled fragments of dreams, desires, and the past, evoking moments beyond our conscious perception. Dream or nightmare, the film is accompanied by the crackling sounds of exploding firecrackers resembling gunshots. Closing the film is a slideshow of portraits of rebels from northeastern Thailand who were killed during the communist revolts in the 1970s, thus commenting on the power of Thailand's military, the country's most dominant institution.

Made in the wake of the 2014 military coup, *Fireworks (Archives)* is one of Apichatpong's most explicitly political works. The temple, inspired by Buddhism, Hinduism, and mysticism, has been partially destroyed by the army as it was believed to be a hiding place for communists. Today it has become a tourist attraction, but it is not officially recognised by the state or registered as a historic site. It is located in the northeast of Thailand, where Apichatpong grew up, a region with a long history of revolts against the government. For the artist, Sala Keoku is in itself an act of protest—it was deemed by the government to be on the fringe as its design brings together various religions.

As in his other works, Apichatpong explores the idea of sleep as both a form of escape and as an act of rebellion. The dreamlike state allows for the unconscious to surface, creating an "archive" of political memory where the work becomes a homage to the victims of state violence and repression. The overarching metaphor of light as source of knowledge and understanding alludes to a new and more conscious way of perceiving the world, triggering a reflection on the multiple distortions of reality through lenses, experience, and memory.

Opposite & Spread:  
Apichatpong  
Weerasethakul,  
*Fireworks (Archives)*,  
2014. Courtesy  
the artist.

**Apichatpong Weerasethakul** (b. 1970, Thailand) is an award-winning filmmaker and artist based in Chiang Mai, Thailand. He earned his bachelor degree in architecture from Khon Kaen University Thailand, and his Master's degree in filmmaking from the School of the Art Institute of Chicago. In 1999, Apichatpong co-founded the production company Kick the Machine which has produced many of his own as well as other experimental Thai films. Recognised as one of the most original voices in contemporary cinema, his films have won him widespread international recognition and numerous awards, including the Cannes Palme d'Or for *Uncle Boonmee Who Can Recall His Past Lives* (2010); Cannes Competition Jury Prize for *Tropical Malady* (2004); and the Cannes Un Certain Regard for *Blissfully Yours* (2002). *The Serenity of Madness* (2016), an exhibition curated by Gridthiya Gawee Wong, has been shown at MAMMOET in Chiang Mai, Para Site in Hong Kong, and MCAD in Manila, soon touring to the United States. Other exhibitions include *Mirages*, Tate Modern, London (2016); *Fireworks*, SCAI Bathhouse, Tokyo (2014); *Photophobia*, Stenersen Museet, Oslo (2013); *For Tomorrow For Tonight*, UCCA, Beijing (2012); *Apichatpong Weerasethakul: PRIMITIVE*, The New Museum, New York (2011); *For Tomorrow For Tonight*, The Irish Museum of Modern Art, Dublin (2011). He participated in numerous biennials, including the Sharjah Biennial, (receiving the Sharjah Biennial Prize, 2013); documenta(13), Kassel (2012); Singapore Biennale (2008); and Guangzhou Triennial (2008).



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## HO TZU NYEN

*THE NAME*

2015, single-channel HD projection, sound, 16 min 51 sec,  
Installed with 16 books by the author Gene Z. Hanrahan

*The Name* takes excerpts of more than 20 Euro-American films that represent the Western male writer as omniscient narrator and historian. The accompanying texts, read by three professional voiceover artists, consist of excerpts from various writings by Gene Z. Hanrahan, an author that completely deviates from the romantic ideal presented in the chosen film excerpts. The little-known writer attempted one of the earliest histories of the Malayan Communist Party, having written *The Communist Struggle in Malaya* in 1954, published by the Institute of Pacific Relations.



The film is accompanied by 16 books by the same mysterious author that the artist has been avidly collecting. These writings and publications, spanning from 1943 to 1985, vary enormously in scope, from anthologies of confidential political documents related to the 1910 Mexican Revolution, oil trading histories from the Middle East, and accounts of the Pacific War by US Marines to military strategies, Brazilian Marxism, and Ernest Hemingway compilations.

Looking at disquieted histories and political developments in the region, *The Name* challenges our understanding of authorship, authenticity, and authority. Here, Ho Tzu Nyen raises questions about the role of narratives in the deliberate construction of history and shared identities.

Above & Spread:  
Ho Tzu Nyen  
*The Name*, 2015.  
Courtesy the artist.

*THE NAMELESS*

2015, synchronised double-channel HD projection,  
sound, 21 min 51 sec

*The Nameless* pieces together the story of the infamous triple agent Lai Teck, a Sino-Vietnamese with over 50 aliases, who served as the General Secretary of the Malayan Communist Party from 1939 to 1947. He worked for the French and British secret forces, as well as the Japanese *Kempeitai* (secret police) during the Japanese occupation of Malaya. Not much is known about him, not even his real name, except that he was killed in Thailand after being exposed as a triple agent.

The film consists of found footage appropriated from 16 different films featuring the iconic Hong Kong actor Tony Leung Chiu Wai across two decades, a number of which feature him in the roles of traitors, informers, and stool pigeons. For the artist, Leung was the perfect representation of a mysterious persona—his unique acting style shows a certain passive restraint yet with a kind of anxiety in his eyes. Through re-colouring the different segments, Ho Tzu Nyen creates a seamless narrative of this ambiguous and contentious figure from the post-war, pre-independence period.

In its installation format, *The Nameless* mirrors the content of the film by making it function and communicate like a triple agent itself. With voice-over in two different languages, the double-channel installation is set up in a way that only allows viewers to see one version at a time, yet catch a glimpse of the viewers watching the other, confusing one's experience of the structure and making the "real story" as enigmatic as the character on-screen. As much as it is about an ambiguous agent representing all the political forces that affected Southeast Asia during that period, the work is also about the ambiguity of storytelling and the manipulation of narratives by official accounts.



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*The Name*, 2015.  
Courtesy the artist.



**Ho Tzu Nyen** (b. 1976, Singapore) works primarily in film, video, and (theatre) performance, and develops immersive multimedia installations. He earned a BA in Creative Arts from Victorian College of the Arts, University of Melbourne (2001), and an MA in Southeast Asian Studies from the National University of Singapore (2007). Drawing from historical and philosophical texts and artefacts, he appropriates the structures of epic myths, invoking their grandeur while revealing that these are not merely stories, but discursive tools. In 2015 he was awarded the prestigious DAAD Scholarship and in 2011 he represented Singapore at the 54th Venice Biennale. His works have been shown at the Guggenheim Museum Bilbao (2015); Guggenheim Museum, New York (2013); Mori Art Museum, Tokyo (2012); Witte de With, Rotterdam (2012); Artspace, Sydney (2011); Tate Modern, London (2010); the 6th Asia-Pacific Triennial, Queensland Art Gallery, Brisbane (2009); the 1st Singapore Biennale (2006); and the 26th São Paulo Biennale (2004). His films have premiered at the Sundance Film Festival in Park City, Utah (2012); Cannes Film Festival (2009); and the 66th Venice International Film Festival (2009). He has presented theatrical works at the Asian Arts Theatre, Gwangju (2015); Wiener Festwochen, Vienna (2014); Theater der Welt, Essen and Mühlheim (2010); the Kunstenfestivaldesarts, Brussels (2008, 2006); and the Singapore Arts Festival (2008, 2006). He has also written extensively on art as a critic.



Left:  
Ho Tzu Nyen  
*The Nameless*, 2015.  
Courtesy the artist.

Opposite:  
Nguyen Trinh  
Thi, *Love Man Love  
Woman*, 2007.  
Courtesy the artist.

## NGUYEN TRINH THI

### *LOVE MAN LOVE WOMAN*

2007, documentary film, sound, 52 min

*Love Man Love Woman* (“ai nam ai nu”, a term used to refer to gay men in Vietnam) follows Master Luu Ngoc Duc, one of the most prominent spirit mediums in Hanoi of the Dao Mau (Mother Goddess Worship), an ancient religion recognised by UNESCO. Living in a predominantly homophobic country, effeminate and gay men have found community and acceptance in the traditional Dao Mau temples, where they are able to express their sexuality openly, blurring conventional gender boundaries.



The film portrays this vibrant community through their rituals and everyday life. The priestesses are the Dong Co (Woman's Spirit), effeminate gay men who act as mediums for female spirits and the Mother Goddess. Their rites have similar elements to Western drag, such as crossdressing and sharp-tongued humour, and include dazzling altars, eccentric costumes, and extravagant rituals with candles, incense, sequins, and feathers. Shaman Duc shares his insights into the Dao Mau religion and his perspectives on identity and individual expression open up discussions about the mostly conservative Vietnamese society, revealing how this unique religion allows its practitioners the freedom to be accepted and celebrated as they are.

*LETTERS FROM PANDURANGA*

2015, single-channel video, sound, 35 min



In this film essay between documentary and fiction, Nguyen portrays the everyday life of the Cham community, an indigenous matriarchal Hindu culture dating back nearly 2,000 years. Ninh Thuan, a province in the South Central Coast of Vietnam formerly known as Panduranga, is the Cham's spiritual centre and their last surviving territory. Knowing that this land is where the Vietnamese government plans to build the country's first nuclear plants, the artist spent several periods of residency there. The situation is recounted in a poetic interweaving of landscapes and portraits of people, tracing back a history of conquest and submission that is not taught in schools or in any media.

In making this film, Nguyen is avidly conscious of her status as an outsider and openly mindful of not representing or speaking on behalf of the other. Made in the format of a letter exchange written from the perspective of the observers, the work raises relevant and critical questions regarding artistic research, the role of the artist, the accessibility of history and ongoing colonialisms, as well as present-day instrumentalisation of historical events. Through the pensive voices of a man and woman reading the letters, the thoughts are formulated against intimate portraits of individuals and communities, beautiful landscapes, and images of leisure and sacred spaces. While giving form to little spoken realities and ideas, the film becomes a portrait of the artist herself, expressing a wish to engage but also to disappear.

Above, Opposite  
& Spread:  
Nguyen Trinh,  
*Letters from  
Panduranga*, 2015.  
Courtesy the artist.

**Nguyen Trinh Thi** (b. 1973, Vietnam), is a Hanoi-based independent filmmaker and video/media artist. She studied journalism and photography at the University of Iowa, and International Relations and Ethnographic Film at the University of California, San Diego. She is the founding and acting director of DOCLAB, a centre founded in 2009 for documentary filmmaking and video art in Hanoi. Her diverse practice has consistently investigated the role of memory in the necessary unveiling of hidden, displaced or misinterpreted histories, and examined the position of artists in the Vietnamese society. Her films and video art works have been shown at festivals and art exhibitions, including Prudential Eye 2016, ArtScience Museum, Singapore; Rotterdam International Film Festival (2016); *Satellite 8*, Jeu de Paume, Paris, and CAPC Bordeaux (2015); the Lyon Biennale (2015); Asian Art Biennial, Taiwan (2015); 5th Fukuoka Triennale, Fukuoka Asian Art Museum (2014); *If The World Changed*, 4th Singapore Biennale (2013); 15th Jakarta Biennale (2013); Bangkok Experimental Film Festival (2012); Artists' Films International (2012); Oberhausen International Film Festival (2011); Summer Exhibition, DEN FRIE Centre of Contemporary Art, Copenhagen (2011); and Kuandu Biennale, Tapei (2010); and DMZ International Documentary Film Festival, South Korea (2011).



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## PARK CHAN-KYONG

### *CITIZEN'S FOREST*

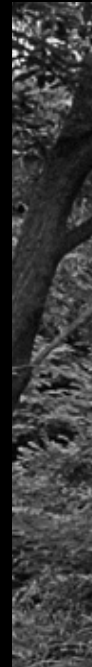
2016, three-channel video installation,  
ambisonic sound, 26 min 6 sec

The three-channel video installation is composed by fragmented memories and references, addressing the serious rupture between South Korea's past and present created by the country's rapid economic development. The video is inspired by two Korean artworks: Oh Yoon's incomplete painting *The Lemures* (1984), a panoramic sketch depicting the victims of major events in modern Korean history, including the Donghak Peasant Revolution (1894), the Korean War (1950-53), and the Gwangju Massacre (1980), along with the celebrated poem *Colossal Roots* by Kim Soo-Young, which both subverts and accepts certain elements of tradition.



Following Oh Yoon's cue and giving form to ghostly figures of the past, the black-and-white video conjures up victims of Korea's various historical as well as more recent tragedies together in a forest. Each figure representing a specific fatal event, the haunting past is gradually exorcised through a *gut*, a traditional Muist (shamanic) rite largely neglected in contemporary Korean society. The accompanying sounds are funeral songs by elderly men from Jindo Island as well as the sound of *gut* performed by elderly women from Jeju Island.

Above, Opposite  
& Spread:  
Park Chan-kyong,  
*Citizen's Forest*,  
2016. Courtesy Art  
Sonje Center and  
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More than a memorial to victims of injustice and violence, the work confronts historical trauma by enacting its transformation through a traditional shamanistic ritual and proposing a different approach towards the recent but unfamiliar past. Using tradition as a tool to appease the hovering shadows from tragic histories, reconciliation comes through a symbolic gesture: as the phantoms find peace and relief, they depart from the forest one by one. Park exposes the collective amnesia in Korean society, demanding a certain maturity and a disposition to confront and overcome, rather than try to evade and forget.

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**Park Chan-kyong** (b. 1965, South Korea) is a media artist, film director, and writer. He graduated from Seoul National University with a BFA in Painting in 1988, and the California Institute of the Arts with a MFA in Photography in 1995. Park served as the Artistic Director of the SeMA Biennale Mediacity Seoul in 2014. His major works include *Manshin: Ten Thousand Spirits* (2013), *Night Fishing* (2011, co-directed with Park Chan-wook), *Sindoan* (2008), *Power Passage* (2004), and *Sets* (2000). Park's work has been exhibited internationally in numerous solo and group exhibitions including Haus der Kulturen der Welt, Berlin (2017); Taipei Biennial (2016); Anyang Public Art Project (2016); Iniva, London (2015); Art Sonje Center, Seoul (2013); and Atelier Hermès, Seoul (2012, 2008). Park was awarded the Hermès Korea Art Award in 2004, and the Golden Bear for best short film at the Berlin International Film Festival in 2011 for *Night Fishing*. His works are included in the collection of major art institutions, such as the National Museum of Modern and Contemporary Art, Korea; KADIST, Paris and San Francisco; Musée des Beaux-Arts de Nantes; Leeum, Samsung Museum of Art, Seoul; Seoul Museum of Art; Gyeonggi Museum of Modern Art, Ansan; and Art Sonje Center, Seoul.

**PARK CHAN-KYONG*****CITIZEN'S FOREST***

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## RESEARCH PROJECTS IN THE LAB

**siren eun young jung*****Wrong Indexing: Yeoseong Gukgeuk Archive***

Presented in collaboration with **Dr Anna Lovecchio**, Curator, Residencies  
9 September – 8 October 2017

As a genre of theatre that features exclusively women actors, *Yeoseong Gukgeuk* reached the peak of popularity in the 1950s and 1960s, its success being tightly intertwined with the process of modernisation of South Korea. While today it lingers on the verge of extinction, in the post-colonial period *Yeoseong Gukgeuk* opened up a space for women to embody “other” identities and perform different subjectivities. Reinventing the traditional Korean theatre, they brought the process of gender-shifting to the limelight and subverted socially acceptable norms by blurring conventional gender binaries. Since 2008, siren eun young jung has investigated the public and private lives of *Yeoseong Gukgeuk* performers who, after the genre fell out of favour, went on to live disparate lives. This configuration of archival materials offers an insight into the artist’s research process and articulates the politics of recollecting, weaving together queer desires and patterns of resistance, affective matters and subversive subjectivities, gender fluidity, and the performance of difference.

**siren eun young jung** (b. 1974, South Korea) works across a wide range of mediums such as film, photography, performance, and installation. She focuses on the politics of affect and historical and political acts of resistance. Jung was artist-in-residence at NTU CCA Singapore from December 2016 to February 2017. Her works have been included in numerous group exhibitions such as the Taipei Biennial (2016-2017); *The 8th Climate (What does art do?)*, 11th Gwangju Biennale (2016); *Discordant Harmony*, Hiroshima City Museum of Contemporary Art (2015); and 8th Asia Pacific Triennial of Contemporary Art, QAGOMA, Brisbane (2015), among others. She was awarded the Hermès Foundation Missulsang Prize in 2013.



siren eun young  
jung, *Wrong  
Indexing*, 2016,  
photographs,  
dimensions variable.  
Courtesy the artist.

**Choy Ka Fai*****The wind that cuts the body***

Presented in collaboration with **Khim Ong**, Deputy Director, Curatorial Programmes  
13 October – 10 December 2017

Driven by his interest in exploring the conditions of the human body, multidisciplinary artist Choy Ka Fai focuses his research on choreographic practices in Asia. *The wind that cuts the body* presents his current investigation into Butoh, which arose in Japan at the end of the 1950s, encompassing a diverse range of techniques from dance, theatre, and movement. Choy traces the legacy of one of the key founders, Tatsumi Hijikata (1928–86) who sought a new form of physical expression he referred to as *ankoku butō* (“dance of darkness”), delving into imageries of the grotesque and sickness of the human form. The research presentation will feature a selection of reference materials from the Tatsumi Hijikata Archive in Tokyo and from the artist’s expeditions, interviews, and documentary sketches. In his pursuit, Choy went to the extent of interviewing the spirit of Hijikata through an *itako* (Japanese shaman) and to speculate on the technological possibilities of dancing with Hijikata again.

**Choy Ka Fai** (b. 1979, Singapore), currently based in Berlin, works freely across the various disciplines of dance, theatre, and visual art. He graduated from the Royal College of Art, London, with an MA in Design Interaction, and was conferred the Young Artist Award by the National Arts Council, Singapore in 2010. Choy was artist-in-residence at NTU CCA Singapore (2017), Künstlerhaus Bethanien, Berlin (2014–15), and his projects have been presented at major festivals worldwide, including Sadler’s Wells, London (2016), ImPulsTanz Festival, Vienna (2015), and Tanz Im August, Berlin (2013, 2015). He is currently a resident artist at tanzhaus nrw Düsseldorf.



Choy Ka Fai,  
*A Pilgrimage*,  
2016, Kamaitachi  
Museum, Tashiro,  
Japan, 2017.  
Courtesy the artist.



**SYMPOSIUM:  
GHOSTS AND SPECTRES – SHADOWS OF HISTORY**

**On the occasion of the  
Four-Year Anniversary of  
NTU CCA Singapore**

**Saturday, 28 October 2017**  
9.30am – 8.00pm

The Single Screen,  
Block 43 Malan Road, Gillman Barracks

Admission fee S\$35.  
Free for NTU students.

Register at [symposium-ghosts-and-spectres.peatix.com](http://symposium-ghosts-and-spectres.peatix.com)

On the occasion of the exhibition *Ghosts and Spectres – Shadows of History* and NTU CCA Singapore's four-year anniversary, this symposium brings together the exhibiting artists as well as curators and scholars from the region to expand on the subjects approached by the works. Taking as a point of departure the artworks' impulse of bringing to light past events and revive collective memory, each session in the symposium deepens the understanding of the varied artistic processes and strategies through structured conversations consisting of lectures, presentations, and moderated discussions.

9.30 – 10.00am  
**Registration**

10.00 – 10.10am  
**Welcome Address by  
Professor Ute Meta Bauer**

10.10 – 11.10am  
**Keynote Lecture by curator and  
moving image theorist  
Dr May Adadol Ingawanij**

Focusing on artists cinema and moving image installations in Southeast Asia, the lecture addresses the relationship between contemporary moving image aesthetics, historical invocation, and the politics of enunciation. Dr Ingawanij will expand on how everyday life, conflicts, violence, and historical erasures specific to places in Southeast Asia are sources of inspiration and motivation for many artists.

11.10am – 1.10pm  
**Panel: *Shadows of History***

**Chaired by curator and art historian  
Dr Roger Nelson**  
**Lecture by curator and art historian  
Dr June Yap**  
**Presentations by artists Ho Tzu Nyen  
and Nguyen Trinh Thi**

Dedicated to the uncovering of neglected histories, this session will look at the construction of historical narratives and its role in reflecting social, political, and cultural conditions. Occluded by

propagation of progress and nation building, what has been left out and rendered unspeakable in the region's bid to establish national identities and political autonomy? Referencing the works of Ho Tzu Nyen and Nguyen Trinh Thi, this session traces post-war and Cold War legacies in Asia and investigates its lingering spectres.

1.30 – 2.00pm  
**Introduction of Exhibition  
*Ghosts and Spectres – Shadows of History*  
by Khim Ong**

2.30 – 4.30pm  
**Panel: *Ghosts and Spectres***

**Chaired by researcher and curator  
Dr David Teh**  
**Lecture by curator Hyunjin Kim**  
**Presentations by artist Park Chan-  
kyong and art historian Dr Clare Veal  
(on Apichatpong Weerasethakul)**

This session deals with notions of ghosts and spectres as allegories to historical moments and dreamlike realities. Embedded in myths and folklore traditions, what roles do they play in constructing an understanding of the past and in reflecting socio-political circumstances? How do cinematic works engage its medium-specificity in a play of historical phantoms of repressed collective memories to create a language for portraying trauma, loss, dreams, and nightmares?

4.30 – 5.30pm  
**Closing Keynote Lecture by scholar  
Professor Kenneth Dean**

Professor Dean will reflect on the day's discussions from the perspective of

local historical research, and expand on them through referencing folkloric and vernacular practices.

5.45 – 6.30pm  
**Book Launch:**  
***Thai Art: Currencies of the Contemporary***  
(MIT Press, 2017) by Dr David Teh  
**With introduction by the author and  
conversation with Dr May Adadol  
Ingawanij and Dr Roger Nelson**

Since the 1990s, Thai contemporary art has achieved considerable international recognition. But while many Thai artists have shed identification with their nation, "Thainess" remains an interpretive crutch for understanding their work. Dr David Teh examines the competing claims to contemporaneity staked in Thailand, and on behalf of Thai art elsewhere, against a backdrop of sustained political and economic turmoil.

7.00 – 8.00pm  
***The Critical Dictionary of Southeast Asia  
Volume 4: V for Voice***  
**Performance by artists Ho Tzu Nyen  
and Bani Haykal**

Ho Tzu Nyen's *The Critical Dictionary of Southeast Asia* (*cdosea*, 2012-ongoing) has generated a number of works for the artist including *The Name* and *The Nameless*. Since 2016, Ho has been working with a group of collaborators to manifest *cdosea*, resulting in the creation of an algorithm that composes endless combinations of audio-visual materials extracted from the Internet ([cdosea.org](http://cdosea.org)). This experimental performance is the first time *cdosea* is presented in a live context, with sound artist Bani Haykal improvising in response to images generated in real time.

## About the Contributors

**Professor Ute Meta Bauer** (Germany/Singapore) is the Founding Director of the NTU CCA Singapore, and Professor at the School of Art, Design and Media, NTU, and was prior Associate Professor (2005-12) at the Massachusetts Institute of Technology, where she served as the Founding Director of the MIT Program in Art, Culture, and Technology. Professor Bauer is a curator for contemporary art, film, video, and sound, with a focus on transdisciplinary formats. Since 2015 she is an expedition leader of TBA21 Academy The Current exploring Pacific Archipelagos and littorals that are most impacted by climate change and human interventions in their environments.

**Dr Kenneth Dean** (Canada/Singapore) is Head of Chinese Studies Department at the National University of Singapore. His research interests include Chinese religions, temples, and Daoist studies. He received his BA in Chinese Studies from Brown University and PhD in Asian Studies from Stanford University, and has taught at McGill University, where he was Director of the Centre for East Asian Research. Dean has been published widely and is the author of numerous books on Daoism and Chinese religions. He has produced a documentary, *Bored in Heaven* (2010), about ritual celebrations around Chinese New Year in Southeast China.

**Bani Haykal** (Singapore) is an artist, composer, and musician. Haykal considers music (making/processes) as a metaphor for cybernetics. His projects revolve around interfacing and interaction in feedback/feed-forward mechanisms. An artist-in-residence at NTU CCA Singapore (2015), he is a member of b-quartet and Soundpainting ensemble Erik Satay & The Kampong Arkestra.

**Ho Tzu Nyen** – Please refer to page 10

**Dr May Adadol Ingawanij** (Thailand/United Kingdom) is a moving image theorist, teacher, and curator, and co-director of the Centre for Research and Education in Arts and Media (CREAM), University of Westminster. She is currently writing a book titled *Animistic Cinema: Moving Image Performance and Ritual in Thailand*. Her publications include *Exhibiting Lav Diaz's Long Films: Currencies of Circulation and Spectatorship* (2017); *Nguyen Trinh Thi's Essay Films* (forthcoming); and *Animism and the Performative Realist Cinema of Apichatpong Weerasethakul* (2013). Dr Ingawanij's curatorial projects include *Lav Diaz Journeys*, London (2017), and *On Attachments and Unknowns*, Phnom Penh (2017).

**Hyunjin Kim** (South Korea) is a curator, writer, and researcher, currently teaching at R.A.T School, Seoul. She is an advisor of Asia Art Archive, Hong Kong. Her recent curatorial and interdisciplinary practices explore disparate points of regional modernity, in various forms and productions. She was Director at Arko Art Center, Seoul (2014-15), and a co-curator of 7th Gwangju Biennale (2008). She curated numerous exhibitions and projects including *Tradition (Un)Realized*, Arko Art Center, Seoul (2014); *Perspective Strikes Back, L'appartement22*, Rabat (2010); *Plug-In#3-Undeclared Crowd*, Van Abbemuseum, Eindhoven (2006), and published extensively on contemporary artists including Park Chan-kyong (*Colossal Roots, Tradition-Reality and Contestation of Asian Modernity in Flash Art*).

**Khim Ong** (Singapore) is Deputy Director, Curatorial Programmes, NTU CCA Singapore. Prior, she worked as independent curator and held curatorial positions at the Institute of Contemporary Arts Singapore, LASALLE, and Osage Gallery, Hong Kong. She was Manager, Sector Development (Visual Arts), at the National Arts Council during which she contributed to conceptualising NTU CCA Singapore. She co-curated with Founding Director Professor Ute Meta Bauer the exhibitions *Incomplete Urbanism: Attempts of Critical Spatial Practice* (2016), *Amar Kanwar: The Sovereign Forest* (2016), and *Yang Fudong: Incidental Scripts* (2014). Selected curatorial projects include the Southeast Asia Platform, Art Stage Singapore (2015), and *Landscape Memories*, Louis Vuitton Espace, Singapore (2013).

**Dr Roger Nelson** (Australia/Singapore) is an art historian and curator. He joined NTU ADM and NTU CCA Singapore as a Postdoctoral Fellow in September 2017. Prior to this, he pursued his PhD in Phnom Penh, researching modern and contemporary arts of Cambodia. Nelson is a co-founding co-editor of *Southeast of Now: Directions in Contemporary and Modern Art in Asia*, a journal published by NUS Press. He co-convened *Gender in Southeast Asian Art Histories*, an international symposium at the University of Sydney (2017).

**Nguyen Trinh Thi** – Please refer to page 13

**Park Chan-kyong** – Please refer to page 15

**Dr David Teh** (Australia/Singapore) is a researcher based at the National University of Singapore and is the director of Future Perfect, a project platform in Singapore. His curatorial projects have included *TRANS-MISSION*, Jim Thompson Art Center, Bangkok

(2014); *Video Vortex #7*, Yogyakarta (2011); *Unreal Asia*, 55. Internationale Kurzfilmtage Oberhausen (2009); *The More Things Change*, 5th Bangkok Experimental Film Festival (2008); and *Platform* (2006). His writings have appeared in *Third Text*, *Afterall*, *Theory Culture & Society*, *LEAP*, *Aan Journal* and *The Bangkok Post*. His new book, *Thai Art: Currencies of the Contemporary* was published in 2017 by MIT Press.

**Dr Clare Veal** (Australia/Singapore) is a lecturer in the MA Asian Art Histories programme at LASALLE College of the Arts, Singapore. She undertakes research on Southeast Asian photography, art, and visual culture, with a particular focus on Thailand. She received her PhD from the Department of Art History and Film Studies at the University of Sydney for her thesis entitled *Thainess Framed: Photography and Thai Identity, 1946-2010*. Dr Veal was the sub-editor for Asian Art for the *Routledge Encyclopaedia of Modernism* (2016) and has contributed papers to a number of publications, including *Journal of Aesthetics and Culture* and *Trans-Asia Photography Review*.

**Dr June Yap** (Singapore) is Director of Curatorial Programmes and Publications at Singapore Art Museum. Selected curatorial projects include *No Country: Contemporary Art for South and Southeast Asia* for the Guggenheim UBS MAP Global Art Initiative; *The Cloud of Unknowing* by artist Ho Tzu Nyen at the 54th Venice Biennale; *The Future of Exhibition: It Feels Like I've Been Here Before*, Institute of Contemporary Arts, Singapore; *Das Paradies ist Anderswo / Paradise is Elsewhere*, IFA, Germany; and *Bound for Glory*, NUS Museum. She is the author of *Retrospective: A Historiographical Aesthetic in Contemporary Singapore and Malaysia* (2016).

## PUBLIC PROGRAMMES

Free admission to all programmes, unless otherwise stated.

All programmes take place at NTU CCA Singapore, Block 43 Malan Road, Gillman Barracks, unless venue is stated.

For updates on the programmes, please visit the NTU CCA Singapore website ([www.ntu.ccasingapore.org](http://www.ntu.ccasingapore.org)) and Facebook page ([www.facebook.com/ntu.ccasingapore](http://www.facebook.com/ntu.ccasingapore)).

Friday, 8 September 2017  
7.30 – 9.00pm

**Screening: *Anyang, Paradise City*, Park Chan-kyong, South Korea, 2010, 101 min**

Park's first full-length feature film, *Anyang, Paradise City* is a mix between documentary and fiction, inspired by a seldom-remembered incident during the Olympic Games in 1988, where 22 female workers were killed in a fire in Anyang. The "glorious" past of Anyang (a Buddhist term for "paradise") allegedly includes the existence of a huge temple surrounded by the beautiful mountains and streams around 1,000 years ago. Researching into Buddhism and the history of Anyang, Park follows the temple excavations and searches for the 500-year-old "grandma tree." The film traces this past through the natural landscape and alludes to the future through the city's mayoral election. Seemingly travelling between paradise and hell, the camera hunts, rests, and plays as if dancing with the cityscape, while layering narrative, history, contemporary life, landscape/architecture, and politics.

**Park Chan-kyong** – Please refer to page 15

Art After Dark x Gillman Barracks  
5th Anniversary Celebrations

Friday, 22 September 2017  
7.30 – 9.00pm

**Exhibition (de)Tour:  
*Flowers from our Bloodlines*  
Lecture Performance by artist **Zarina Muhammad** in collaboration with choreographer **Stefania Rossetti****

Therianthropy, the mythological ability of humans to metamorphose into other animals through shapeshifting, has marked myth and folklore across cultures and times, remaining one of the most common tropes in magical and otherworldly narratives. Drawing from concepts of the demonised and desired body, gender-based archetypes, and mythmaking, this lecture performance invokes family histories and revokes the lineages of colonisation in Southeast Asia. The event unfolds through the layering of personal memory, collective history, and fragments of ancestral and indigenous knowledge on healing and killing. Remembering the rites of the Wolf Spider and the Harimau Jadian (Were-Tiger) and exploring their multiple translations and adaptations, the performance looks at intergenerational and cross-cultural exchange through storytelling, rituals, gestures, and embodied movement.

**Zarina Muhammad** (Singapore) is a researcher, curator, artist, and educator. She lectures on art and cultural history with a focus on critical re-examination of ethnographic approaches and historiographies on Southeast Asia. Currently, Muhammad is working on a multidisciplinary research project on cultural translations pertaining

to Southeast Asian ritual magic, sacred sites, and the tracing of mythological roots and divergences. Her performative and collaborative works deconstruct and confront histories, texts, definitions, and (mis)representations associated with these bodies of knowledge and polycosmologies. She has presented her work throughout the Asia Pacific and is a research resident at extantation in Chiang Mai since July 2017.

**Stefania Rossetti** (Italy/France/Indonesia) is a choreographer and researcher focusing on improvisation and states of trance in traditional and contemporary dance. After studying at M.A.S. Milan Conservatory of Dance, Rossetti performed for several international companies in Europe and Asia. In 2014, she received the Teaching Contemporary Dance diploma from the National Centre of Dance, Paris. She has been involved in developing dance pedagogy for universities, theatres, and national centres in Africa, Europe, North America, and Asia. Rossetti founded the International Festival of Contemporary Dance Corpus in Paris, and is regularly involved with the city's International Center of Research of Fine Arts.

Friday, 29 September 2017

7.30 – 9.00pm

**Screening: *Orpheus*, Jean Cocteau, France, 1950, 110 min**

Considered one of Cocteau's masterpieces, *Orpheus* updates the myth of Orpheus and depicts a famous poet, scorned by the Left Bank youth, and his love for both his wife, Eurydice, and a mysterious princess. Seeking inspiration, the poet follows the princess to the land of the dead. Translating this Greek myth by adapting the story about love, death, and the underworld into a modern scenario allows Cocteau to resonate political questions concerning more recent historical events like war, oppression, and Nazism. This film is the central part of Cocteau's *Orphic Trilogy*, the other two being *The Blood of a Poet* (1930) and *Testament of Orpheus* (1960).

**Jean Cocteau** (1889-1963, France) was a writer, artist, and film director and one of the most influential creative figures in the Parisian avant-garde between the two World Wars, his career spanning over 50 years. Cocteau designed posters for the Ballets Russe, and composed several opera libretti, published collections of poetry and illustrations, as well as a novel inspired by his experiences during World War I. He staged a ballet called *The Ox on the Roof* and directed modern adaptations of classic dramas. Cocteau wrote and directed several influential films, including *The Beauty and the Beast* (1946). Regarded as one of the most versatile and influential creative minds of his era, he was inducted into the Academie Française in 1955.

Wednesday, 4 October 2017

7.30 – 9.00pm

**Exhibition (de)Tour with sociologist Professor Chua Beng Huat**

Deconstructing Asian history from the 20th century from a cultural studies perspective, Professor Chua will trace parallels to the histories addressed by the works in the exhibition. Expanding on political themes such as communism in Malaya or Thai insurgency, historical narratives occurring in the featured works will be further contextualised and interpreted. The socio-political backgrounds of the different installations and films not only gain clarity but are understood within the larger frame of Asian modernity.

**Professor Chua Beng Huat** (Singapore) obtained his PhD from York University, Toronto. He is Head of Studies, Urban Studies at Yale-NUS College. Prior, he served as Provost Chair Professor, Faculty of Arts and Social Science (2009-17); Research Leader, Cultural Studies in Asia Research Cluster, Asia Research Institute (2000-15); Convenor Cultural Studies Programmes (2008-13); and Head, Department of Sociology (2009-15), NUS. His publications include *Life is Not Complete without Shopping* (2003); *Political Legitimacy and Housing: Stakeholding in Singapore* (1997); and *Communitarian Ideology and Democracy in Singapore* (1995). He was contributing editor for *Communitarian Politics in Asia* (2004), and editor of *Consumption in Asia: Lifestyles and Identities* (2000).

Friday, 6 October 2017

7.30 – 9.00pm

**Screenings: Chia-Wei Hsu**  
*Huai Mo Village*, Thailand, 2012, 8 min  
*Ruins of the Intelligence Bureau*, Thailand, 2015, 13 min  
*White Building – Sva Pul, Kong Nay, Sisters, Rooftop*, Cambodia, 2016, 18 min

**The artist will be present.**

Chia-Wei Hsu's 10-year long engagement with the moving image and the forgotten stories of the Cold War in Southeast Asia resulted in a complex body of works which address major historical events through the lens of minor narratives, often embedded in remote locations, that weave together reality and fiction, myth and history. Delving into the history of the Huai Mo Village in northern Thailand, the artist collaborates with soldiers and children to trace the story of the exiled Chinese soldiers who settled at the Thai-Myanmar border and were never able to return home. In Cambodia, the artist looks at the White Building in Phnom Penh to reference the violent history of repression during the Khmer Rouge occupation, where 90 percent of performance artists were executed. After liberation, the surviving artists were assigned accommodation in the White Building. In the wake of its upcoming demolition, Hsu invited four second-generation performing groups to engage with the White Building, their former home.

**Chia-Wei Hsu** (Taiwan) an artist, filmmaker, and curator whose work merges the language of contemporary art and film. In his practice, Hsu unearths histories of the Cold War in Asia buried in precise geographical locations and brings them back to life through narrative and visual sequences that blend myth and reality, historical documentation and fictional developments. Hsu's works have been presented in numerous exhibitions and festivals worldwide, including Haus der Kulturen der Welt, Berlin (2017); Cinema Muzeul Țăranului, Bucharest (2016); 4th Taiwan International Video Art Exhibition, Hong-Gah Museum, Taipei (2014); and 55th International Venice Biennale (2013).

**Sunday, 29 October 2017**

5.00 – 7.00pm

External Venue: The Projector,  
Golden Mile Tower\*

**Screening: *Vampir-Cuadecuc*,**

**Pere Portabella, Spain, 1970, 66 min**

**Introduction by**

**Professor Ute Meta Bauer**

*Vampir-Cuadecuc* is arguably one of the key films for understanding the transition in the Spanish film world from the period of the “new cinemas” (permitted by the Franco government) towards the illegal, clandestine, or openly antagonistic practices against the Franco regime. The film consists of shooting the filming of a commercial film *El Conde Drácula* by Jesús Franco. Portabella practices two types of violence on the standard narrative: he totally eliminates colour and substitutes the soundtrack with a landscape of image-sound collisions by Carles Santos. Filmed provocatively in 16mm and with sound negative, the tensions between black and white favour the strange “fantasmatic materialism” of this revealing analysis of the construction mechanism for the magic in dominant narrative cinema, which at the same time constitutes a radical intervention in the Spanish cinematographic institution.

**Pere Portabella** (Spain) maintained since 1960s a political commitment with the movement against the Franco dictatorship. He was elected Senator in the first democratic elections (1977) and participated in the writing of the present day Spanish Constitution. Honoured with the Creu de Sant Jordi (1999), the highest recognition possible from the Generalitat de Catalunya, the award-winning filmmaker has been an irreplaceable figure in the Spanish film world for the last 50 years. His acclaimed work has

been shown worldwide in major exhibitions and retrospectives, including the Museum of Modern Art, New York (2007); Centre Pompidou, Paris (2003); and Documenta11 (2002). Portabella will be invested Doctor Honoris Causa by the Universitat Autònoma de Barcelona.

\*Tickets: S\$13.50 standard; S\$11.50 concession. Purchase from theprojector.sg

**Friday, 3 November 2017**

7.30 – 9.00pm

**Screenings:**

***The Mad Masters*, Jean Rouch,**

**France, 1955, 36 min**

***Divine Horsemen: The Living Gods***

**of Haiti, Maya Deren,**

**United States, 1985, 52 min**

**Introduction by film scholar**

**Dr Marc Glöde, NTU ADM**

For Jean Rouch’s landmark film *The Mad Masters*, the French filmmaker himself coined the term “ethnofiction” due to the blending of both documentary and fictional aspects. Rouch takes his viewers to the city of Accra (West Africa) where he follows the Hauka movement and their religious and ritual proceedings, consisting of mimicry and dancing to become possessed by British Colonial administrators. The work sparked a highly political debate since on one hand it was considered offensive to colonial authorities because of the Africans’ blatant attempts to mimic and mock the “white oppressors” and, on the other hand, African students, teachers, and directors found the film to perpetrate an “exotic racism” of the African people. An outstanding film that until today is one of the classics to be revisited and discussed.

Between 1947 and 1951 the experimental filmmaker Maya Deren spent significant periods of time in Haiti to make a film about Voodoo rituals and rites. The material she shot was left unedited until after her death when it was assembled into the film *Divine Horsemen: The Living Gods of Haiti*. Deren’s work reveals the ongoing merging of art and ethnography, one of the legacies of Surrealism, also standing as an important cultural record of Haitian Voodoo—a religion based on West African beliefs and practices, combined with aspects of Roman Catholicism. The contrasting of Haitian dance with “non-Haitian elements” in a series of dreamlike sequences testifies to Deren’s Surrealist interest in alternative realities. Gradually, the focus shifted from dance to the complex nature of Haitian ceremonies, while celebrating Haiti for its hybrid culture as well as for its symbolic importance as the political site of a successful slave revolution, which resulted in Haiti becoming the first modern black republic.

**Jean Rouch** (1917-2004, France) was a legendary documentarian and ethnographer known for his work focused on West and Central African communities. He attended possession ceremonies of the Songhay religion, documenting them and showing the films at the Musée de l’Homme in Paris. Rouch began screening his films in Africa, and incorporating comments from his films’ subjects into his work, thus developing the ideas of Robert Flaherty about “shared anthropology” that became central to his practice. The series done with Germaine Dieterlen documenting the seven-year cycle of Dogon Diguei rituals that occur every 60 years is regarded as one of his most significant contributions. Inventor of “ethnofiction,” Rouch explored themes of colonialism and racism in a playful and poetic way.

**Maya Deren** (1917-61, Ukraine/United States) was one of the most important American experimental filmmakers and entrepreneurial promoters of the avant-garde in the 1940s and 1950s. Deren was also a choreographer, dancer, film theorist, poet, lecturer, writer, and photographer. Her influence, especially in independent film, has not only endured but also increased in the decades following her death. She combined her interests in dance, Haitian Vodou and subjective psychology in a series of surreal, perceptual, black-and-white short films. Using editing, multiple exposures, jump cutting, superimposition, slow-motion and other camera techniques to her fullest advantage, Deren created continued motion through discontinued space, with the ability to turn her vision into a stream of consciousness.

**Dr Marc Glöde** (Germany/Singapore) is Assistant Professor, NTU ADM, who regularly contributes to NTU CCA Singapore’s programmes. He received his PhD from the Free University of Berlin, and has taught at the FU Berlin, Academy of Fine Arts Berlin, and ETH Zürich. His research focuses on the intersection of art, architecture, and film, and his curatorial projects include *STILL/MOVING/STILL – The History of Slide Projection in the Arts*, Belgium; *(Re-)locating the Self*, Hamburg; and *Filmic Reflections on the Document*, Bonn. He was senior curator for Art Basel’s film programme (2008-14). Publications include *Farbige Lichträume* (2014), and co-editor of *Synästhesie-Effekte* (2011) and *Umwidmungen* (2005). His writing has been published in *Fantom*, *Osmos*, *Texte zur Kunst*, *Parkett*, and *Art in America*.

Wednesday, 15 November 2017

7.30 – 9.00pm

**Exhibition (de)Tour with  
researcher Kathleen Ditzig**

In 1953, Carlos P. Romulo, the then Ambassador of the Philippines to the United States, described Southeast Asia as “the theatre of conflict between the free world and the Soviet world,” representing “the margin between victory and defeat for freedom.” Beginning with an examination of the exhibition of the *First Southeast Asia Art Conference and Competition* in Manila in 1957, this talk focuses on pragmatic mediation—of switching political allegiances and circumventing power. Responding to the artworks in the exhibition, it considers the legacy of the Cold War battle for “hearts and minds” in Southeast Asia and cultural production that navigates as much as it is informed by geopolitics.

**Kathleen Ditzig** (Singapore) is a curator, researcher, and writer, currently working as Assistant Curator at the National Museum of Singapore. She is interested in the relationship between art, globalism, and power. Her art historical research addresses the relationship of Cold War globalism and the emergence of Southeast Asia as a cultural region. Her writing has been published by *Art Forum* and *Flash Art* among other art magazines, and by journals such as NUS Press and *Finance and Society*.

Saturday and Sunday,

18 and 19 November 2017

12.00 – 7.00pm

**Screening Series:**

*Unruly Shadows: Artist Films and Videos  
on Challenging Spheres*

A weekend screening of specially selected artist films and videos by artists from Asia that expands from the context of the exhibition and includes subjects of myths, history, politics, ghosts, and spectres. The selection will reflect on conflicts specific to various localities where shadows from the past have yet to be laid to rest and promises of the future yet to arrive. The screenings are accompanied by a programme of introductions, talks, and discussions between a group of locally-based curators and researchers, addressing the controversies present in the screened works.

**OUTREACH & EDUCATION**

Free admission to all programmes unless otherwise stated. All programmes take place at NTU CCA Singapore, Block 43 Malan Road, Gillman Barracks.

For enquiries and registration, email:  
NTUCCAeducation@ntu.edu.sg

Saturday, 9 September 2017

10.00am – 1.00pm

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

This workshop focuses on the artists and the works included in the exhibition *Ghosts and Spectres – Shadows of History*. It provides the opportunity for educators to explore contested historical narratives and its layered constructions situated between fiction and reality, while referencing local myths, ghosts, and traditional figures. The workshop engages with artistic practices and prepares educators for visits with students by providing educational tools as entry points to the exhibition, and assisting in identifying aspects of the exhibition that might be relevant to their classes. It suggests techniques for exploring both the visual arts and other areas of daily encounters.

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

Saturday, 21 October 2017

1.30 – 3.45pm

**Workshop for Children\*:**  
***Inner Warriors!* by artist anGie seah**

Beliefs and superstitious concepts are often manifested through a rich visual imagery that attempts to represent otherworldly presences. Our imagination and instincts give form to that what is invisible, which can also be imagined to exist within ourselves. This artist-run workshop developed for children aged 7 to 12 explores the invisible force within us that can be seen as the “fighting spirit,” the strength that keeps us going. Participants will be introduced to stencil techniques, as well as the dripping and sponging techniques of action painting.

**anGie seah** (Singapore) is a multidisciplinary artist traversing drawing, installation, performance, and sound to respond to human condition in relation to the social environment. She received an education bursary from National Arts Council (NAC), Singapore, and the culture scholarship from the Goethe Institute, Berlin. Since 1997, she has participated in art festivals and residencies, exhibited in Les Halles de Schaerbeek, Belgium; ZKM Center for Art and Media Karlsruhe; Nippon International Performance Art Festival, Japan; Southeast Asia Art Exchange, Myanmar; Singapore Biennale 2013; Uppsala Art Museum; and the Bangkok Art and Culture Centre, and initiated art projects and participatory workshops in Singapore, supported by the NAC, Esplanade, and the People’s Association.

\*Admission Fee: S\$20. Register at [ntuccasingapore.peatix.com](http://ntuccasingapore.peatix.com)

**School / Group Tours**

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

For enquiries and registration, email: [NTUCCAEducation@ntu.edu.sg](mailto:NTUCCAEducation@ntu.edu.sg)

**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 a visit to NTU CCA Singapore.

Please register at [www.gillmanbarracks.com/tours](http://www.gillmanbarracks.com/tours)

**GHOSTS AND SPECTRES – SHADOWS OF HISTORY**  
**1 SEPTEMBER – 19 NOVEMBER 2017**  
**NTU CCA SINGAPORE**

**Curators:**  
Professor Ute Meta Bauer  
Khim Ong

**Assistant Curator:**  
Ana Sophie Salazar

**Public Programmes:**  
Magdalena Magiera

**Exhibition Design Consultant:**  
Associate Professor Laura Miotto, NTU ADM

**Exhibition Construction:**  
Auxilio Studio

**Technical Installation:**  
Art Factory  
Kim Kyoung-ho, Kim Guen-chaе  
(for *Citizen’s Forest* by Park Chan-kyong)

**Exhibition collaterals:**  
[mono.studio](http://mono.studio)

## 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. The Centre is unique in its threefold constellation of research & academic programmes, international exhibitions, and residencies, positioning itself as a space for critical discourse and diverse forms of knowledge production. The Centre focuses on *Spaces of the Curatorial* in Singapore, Southeast Asia, and beyond, as well as engages in multi-layered research topics.

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

### CLIMATES. HABITATS. ENVIRONMENTS.

This topical research cluster for 2017 to 2019 connects the Centre's research & academic programmes, exhibitions, and residencies. Climate change has become an urgent issue around the globe in its impact on urban environments and other habitats. As weather patterns change causing droughts, large storms, and severe flooding, humans and animals are forced to migrate on a critical scale, requiring communication across disciplines and beyond national borders. Reflecting its geo-political, cultural, and ecological conditions and interrelations, the Centre intends to discuss these precarious realities through art and culture, in dialogue with other fields of knowledge.

CLIMATES. HABITATS. ENVIRONMENTS. follows the overarching topic of PLACE. LABOUR. CAPITAL. (2015-2017), continuing to address the complexities and the dynamics that entangle the local with the global and vice-versa.

### GIVING TO NTU CCA SINGAPORE

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

## NTU CCA SINGAPORE LIMITED EDITIONS BY ARTISTS

NTU CCA Singapore launched a line of artist editions designed by the Centre's Artists-in-Residence. Ranging from scarves, beach towels, and tote bags to umbrellas, raincoats, and notebooks, these numbered editions are sometimes witty, always thoughtful, and beautiful to behold. Proceeds from sales go towards the sustainability of the Centre's residencies programme.

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), UuDam Nguyen (Vietnam), Ana Pravčki (Serbia/United States), anGie seah (Singapore), SHIMURAbros (Japan), Tamara Weber (United States), and Jason Wee (Singapore).

For more information, please visit [ntu.ccasingapore.org](http://ntu.ccasingapore.org)

### 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.

Publications include:

*Theatrical Fields: Critical Strategies in Performance, Film, and Video* (NTU CCA Singapore, König Books, and Bildmuseet Umeå, 2016)

*Tomás Saraceno: Arachnid Orchestra. Jam Sessions* (NTU CCA Singapore, 2017)

*Becoming Palm*, Simryn Gill and Michael Taussig (NTU CCA Singapore and Sternberg Press, 2017)

*SouthEastAsia: Spaces of the Curatorial. Jahresring 63*, edited on behalf of the Association of Arts and Culture of the German Economy at the Federation of German Industries (Sternberg Press, 2017)

*Place.Labour.Capital*. (NTU CCA Singapore, to be released in October 2017)

For more information, please visit [ntu.ccasingapore.org/publications](http://ntu.ccasingapore.org/publications)



## NTU CCA SINGAPORE STAFF

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

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**Khim Ong**, Deputy Director, Curatorial Programmes  
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**Magdalena Magiera**, Curator, Outreach & Education  
**Ana Sophie Salazar**, Assistant Curator, Exhibitions  
**Lynda Tay**, Curatorial Assistant, Residencies  
**Syaheedah Iskandar**, Curatorial Assistant, Outreach & Education  
**Ng Soon Kiat**, Assistant Manager, Production  
**Isrudy Shaik**, Executive, Production  
**Jamie Koh**, Young Professional Trainee, Exhibitions  
**Drusilla Tay Hui Min**, Young Professional Trainee, Residencies  
**Jevon Chandra**, Young Professional Trainee, Outreach & Education  
**Yom Bo Sung**, Intern, Exhibitions

### RESEARCH & EDUCATION

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**Cheong Kah Kit**, Manager, Research  
**Anca Rujoiu**, Manager, Publications  
**Samantha Leong**, Executive, Conference, Workshops & Archive

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**Jasmaine Cheong**, Assistant Director, Operations & HR  
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**Justin Lai**, Young Professional Trainee, Communications & Development

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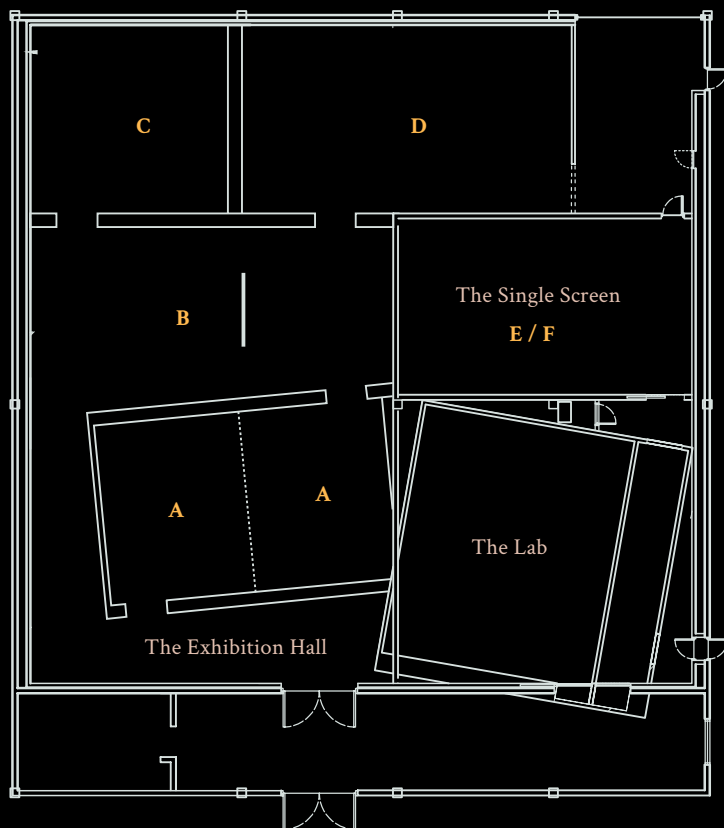
### Chair

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

## EXHIBITION PLAN

**In The Exhibition Hall**

**A** Ho Tzu Nyen, *The Nameless*, 2015, synchronised double-channel HD projection, sound, 21 min 51 sec

**B** Apichatpong Weerasethakul, *Fireworks (Archives)*, 2014, single-channel HD video installation, sound, 6 min 40 sec

**C** Ho Tzu Nyen, *The Name*, 2015, single-channel HD projection, sound, 16 min 51 sec. Installed with 16 books by the author Gene Z. Hanrahan

**D** Park Chan-kyong, *Citizen's Forest*, 2016, three-channel video installation, ambisonic sound, 26 min 6 sec

**In The Single Screen**

**E** Nguyen Trinh Thi, *Love Man Love Woman*, 2007, documentary film, sound, 52 min

**F** Nguyen Trinh Thi, *Letters from Panduranga*, 2015, single-channel video, sound, 35 min



## VISITOR INFO

### Exhibition Hours

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

### Public Programmes

Wednesday and Friday evenings

**Free admission to all programmes,**  
unless otherwise stated

[ntu.ccasingapore.org](http://ntu.ccasingapore.org)  
[facebook.com/ntu.ccasingapore](https://facebook.com/ntu.ccasingapore)  
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### Exhibitions

Block 43 Malan Road,  
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Singapore 109443  
+65 6339 6503

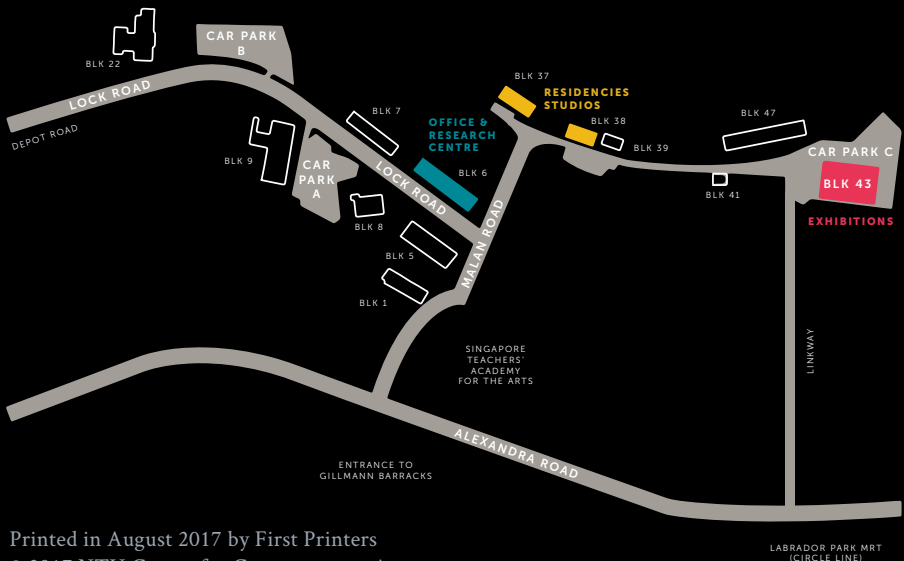
### Residencies Studios

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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