



NTU CENTRE FOR
CONTEMPORARY
ART SINGAPORE

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Ulrike Ottinger CHINA. THE ARTS - THE PEOPLE
Photographs and Films from the 1980s and 1990s

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Exhibition
27 May –
13 August
2017

NANYANG TECHNOLOGICAL UNIVERSITY

NOTES FROM THE CURATOR

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The exhibition *China. The Arts – The People, Photographs and Films from the 1980s and 1990s* by the award-winning filmmaker and artist Ulrike Ottinger is the first large-scale exhibition of her work in Asia. The selection of artworks focuses on the artist's research and travels in China and Mongolia during the 1980s and 1990s, comprising four films and more than one hundred photographs, shown for the first time in its epic dimension as an exhibition.

The extraordinary filmic and photographic oeuvre created during several journeys in various parts of China and Mongolia between 1985 and 1997, present Ottinger's exceptional practice as a filmmaker who produces both fiction and documentary films. Fighting for permission to travel and film in communist China, Ottinger's interest in Asia also broke with the Cold War stereotype of that time. Her inimitable universe comprising various provinces of old China is filled with rich imagery and history of each region, paying close attention to the presence of local details. Her committed approach renders a practice that reaches far beyond its described territory.

Cover: *Frühlingsfest bei minus 20 Grad*
(Spring festival at minus 20 degrees), 1985.
Context: *China. The Arts – The People*, Beijing.

Left: *Broadway in Hongkew*, 1996.
Context: *Exile Shanghai*, China.



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Over one hundred photographs have been selected specifically for this show from Ottinger's vast photographic archive. Her practice as photographer is often concurrent to the shooting of the films, nevertheless it is the first time that a large body of photographic work is juxtaposed with her films in a lavish spatial design. The presented photographs were taken while Ottinger was shooting the four films on view: *China. The Arts – The People* (1985), *Johanna d'Arc of Mongolia* (1989), *Taiga. A Journey to Northern Mongolia* (1992), and *Exile Shanghai* (1997).

The photographs unfold along the artist's recurring leitmotifs, such as cooking and eating, dressing up and performing, objects on display in markets and storefront windows, or portraits of people in their everyday life in the communities and cultures she visited. This curiosity for people and their habitats unfolds as well in her documentary films. Ottinger is at the same time a hunter and a gatherer. In her films, she follows traces and observes, while with the photographs she builds collections. Both feed her imagination as a story-teller.

China. The Arts – The People (1985), the eponymous four-and-a-half-hour long journey, depicts daily life in various Chinese cultures and geographies such as Beijing (February 1985), Sichuan Province (March 1985), and Yunnan Province (March 1985). Presented in a three-screen installation, it resembles a carousel of people, rites, habits, and customs, where life becomes a stage.

Left: *Marmordekor im Innenhof eines Landhauses*
(Marble ornament in courtyard of country house), 1985.
Context: *China. The Arts – The People*, Yunnan.

Below: *Bauchladen-Fotografen auf dem Süchbaatar Platz*
(Streetvendor-photographer at the Süchbaatar Square), 1991.
Context: *Taiga*, Ulaanbaatar, Mongolia.

The documentary *Taiga. A Journey to Northern Mongolia* (1992) is presented on multiple monitors throughout the exhibition space, like stations of a long expedition. Over eight hours in its entirety, it records the traditional daily life and ceremonies of nomadic peoples from the Darkhad mountain valley to the Sojon Urinjanghai in northern Mongolia. The film captures with remarkable palate the extraordinary physical and geographical conditions of life in Mongolia, while depicting the outstanding beauty inherent to their crafts and costumes.

Johanna d'Arc of Mongolia (1989), the fiction film presented in this exhibition, is running in The Single Screen, the cinematic space of the Centre. It tells the story of four eccentric Western women travelling on the Trans-Siberian Railroad, who are kidnapped by female warriors on horses. The film stages the fiction within the vast landscapes of Mongolia, where the fantastical narrative is punctuated by the encounters between the passengers, who as protagonists each represent a culture on its own, and an imagined Mongolian society. The boundary between fiction and reality, and vice versa, is blurred.



Exile Shanghai (1997), also shown in *The Single Screen*, is a film that narrates the life stories of Jewish exiles intersecting in Shanghai, the last open port city for Europeans Jews escaping the Nazi regime. In this film, Ottinger researched this community by observing the painstaking processes of daily practice that preserve the illusion of a life-world created on foreign land.

In her documentaries, Ottinger observes habits and customs with an attentive and panning camera, taking delight in all details and allowing the viewer to embark with her without adding any kind of commentary or voice-over. Ottinger has travelled extensively to many places in Asia, including China, Mongolia, Korea, and the Northern Islands of Japan. In her journeys, she actively seeks sites and structures that different cultures have built for collective rituals, often in isolated locations. Driven by this fascination, the artist uncovers extraordinariness in these hidden places of difficult access, producing images that alternate between documentary and recorded spectacle. Her immense cinematographic and photographic archive opens up the relationship between the traditional anchored in myths and religion and the casualness of the contemporary. As the artist would say, “the old in the new as well as the new in the old”.

Both, films and photographs, are for Ottinger analogue media “to create the possibilities to reflect relationships between reality and fiction, between nature and art”. The images evade categorisation as either filtered documentation or constructed composition; they are both. Through Ottinger’s gaze, the photographed subject becomes a performer of its own. Although her “travelogues” might be uncommented, Ottinger’s distinctive and reflected passion for people and their habitats will always shine through.

The public programme that accompanies the exhibition extends the artist’s journey through other narratives, such as *(de)Tours* by historians, a re-narration by a choreographer in a dance piece, and other films portraying China of the past and of now. The exhibition *China. The Arts – The People, Photographs and Films from the 1980s and 1990s* captures a particular time, looking back at an artist’s archive of an era that is still not fully acknowledged.

Professor Ute Meta Bauer

Founding Director, NTU CCA Singapore,
and Professor, ADM, NTU

Khim Ong

Deputy Director, Exhibitions, Residencies, and Public
Programmes, NTU CCA Singapore

Apotheke zur Allgemeinen Nächstenliebe
(Pharmacy Common Charity), 1985.
Context: *China. The Arts – The People, Beijing.*



China. The Arts – The People

Ulrike Ottinger, 1985, 16mm, colour, sound, 270 min

Presented as three-screen installation, Bluray, The Exhibition Hall

China. The Arts – The People (1985) is the first in a series of long documentary films that brought Ottinger to embark on long and often complicated travels through various parts of Asia. This film takes us on a journey to three Chinese provinces, while also exploring the relationship between moving image and still life. Beijing (February 1985), Sichuan Province (March 1985), and Yunnan Province (March 1985), the film's three "acts", are each divided into several "stations". In the first, Ottinger documents the capital and many of its landmarks during Spring Festival, as well as the daily life on streets and shops. One place is the pharmacy "Common Charity", and at another station we meet the film director Ling Zifeng. In the Sichuan chapter, Ottinger attends the Lantern Festival in Chengdu, as well as a Chinese opera, and visits a bamboo factory before ascending to a Tao mountain monastery. In the final chapter, one of the visited minority groups are the Sani people in the Stone Forest.

In this four-and-a-half-hour travelogue, Ottinger imparts new ways of seeing a foreign culture, turning into a collector of images rather than being just a visitor. Although not visible on the screen, the viewer soon gets to realise that the filmmaker is often acknowledged as a foreigner with a camera by curious passers-by. When making the film, Ottinger was influenced by Chinese nature painting and the use of the scroll, which demands a different way of viewing (and filming): rolling out the scroll and focusing on the details, seeing it part by part.



Taiga. A Journey to Northern Mongolia

Ulrike Ottinger, 1992, 16mm, colour, sound, 501 min

Presented on five monitors, DVD, The Exhibition Hall

Ottinger returned to Mongolia to shoot this over eight hours long documentary film after her fiction film *Johanna d'Arc of Mongolia* (1989). Divided into 38 stations, it depicts the daily life of the Darkhad and Sojon Urinjanghai nomads, as well as their ceremonies such as weddings, festivals, and shamanistic practices.

Ottinger portrays particular characters, sometimes with their families, documents gatherings, offerings, songs, dances, professions. The camera dwells on the different moments, mostly rendering the scene in real time and conveying a sense of being there. As we accompany the nomads preparing to move to their winter camp, or visit the children on their first day of school, we get familiar not only with the startling landscapes, but most importantly with the way of living of these nomadic peoples, their relationship to each other, to the animals, and to the land.

Above: *Die Jurten der alten Schamanin Süren und ihrer Tochter Bajar* (The yurts of Süren, the old shaman, and her daughter Bajar), 1991. Context: *Taiga*, Ulaanbaatar, Mongolia.

Special projection in The Single Screen
24 June 2017, 12.00 – 8.30pm

Right: *An der Wehrgrabenbrücke* (At the moat bridge), Kung Opera, 1985. Context: *China. The Arts – The People*, Sichuan.

Photographs

Ulrike Ottinger, China and Mongolia, 1985 – 1997

24 Gelatin silver prints, 20 x 30 cm, unframed

7 Gelatin silver prints 30 x 40 cm, unframed

57 colour prints, 52 x 77 cm, framed

17 colour prints, 82 x 122 cm, framed

Presented in The Exhibition Hall

Over one hundred photographs were selected from Ulrike Ottinger's vast archive, which might be lesser known than her films. Taken during her travels in China and Mongolia, they belong to her practice as photographer that predates her work as filmmaker.

Arranged following particular but loose leitmotifs, these show Ottinger's interest in ways of living, food, markets, the everyday, as well as collective rituals. Each photo is a story in itself—be it in a detail of an ornament, a certain colour, the arrangements of a specific local dish, or the encounters of people in the street—together they tell of everyday life in Beijing or Shanghai, or of the rural lands of Southern China or Northern Mongolia. Neither artistic nor reportage photography in their approach, they mirror the gaze of the filmmaker and uncover how she gradually builds her subject matters.



Exile Shanghai and *Johanna d'Arc of Mongolia*
presented in The Single Screen on alternating days.
For exact dates and times visit www.ntu.ccasingapore.org

Exile Shanghai

Ulrike Ottinger, 1997, 16mm, colour, sound, 275 min

Digital projection, The Single Screen

Exile Shanghai (1997) tells the stories of six German, Austrian, and Russian Jews that intersect while exiled in Shanghai. Through narratives, photographs, documents, and music and images of the contemporary city, the film is a real-life epic with significant historical value. Albeit the film focuses on the life of Jewish refugees, it stresses at the same time the very condition of the exiled, preserving their culture in midst of another.

Visually, the interconnectedness of different histories and people is emphasised by the diversity of cultural influences. This moment of openness of Shanghai created a whole cosmos within the city. Presented through the lens of the exiled, its tone is nonetheless optimistic, conveyed through the enthusiasm of the characters.





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Johanna d'Arc of Mongolia

Ulrike Ottinger, 1989, 35mm, colour, sound, 165 min

Digital projection, The Single Screen

The film, starring Badema, Lydia Billiet, Inés Sastre, and Delphine Seyrig, is Ottinger's only feature fiction film shot in East Asia. Staged in the legendary Trans-Siberian Railroad, the film starts by introducing four different Western women, each representing a story from different epochs, and who meet on this train. A group of Mongolian female warriors kidnap them, and the story unfolds amidst multiple cultural misunderstandings. The intersection of the fictional and the documentary arises from the encounter with the foreign, which intervenes unpredictably and filled with humour along the plot.

The entire film is a homage to the way nomadic cultures leave their mark along the travelled paths, and embraces the migration of culture. Different kinds of narration are explored within this feature, emphasising cultural relations, similarities and contrasts, as well as how misunderstandings can be productive.

Above: *Johanna d'Arc of Mongolia*, 1989, film still.

Left: *Regen* (Rain), 1996.

Context: *Exile Shanghai*, China.

PHOTOGRAPHY ULRIKE OTTINGER

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Ulrike Ottinger (b. 1942) grew up in Constance, Germany, where she opened her own studio at an early age. From 1962 until 1968, she lived and worked as an artist in Paris, where she exhibited at the Salon de la Jeune Peinture and elsewhere. She studied etching techniques at the studio of Johnny Friedlaender and attended lectures at the Sorbonne on art history, religious studies, and ethnology with Claude Lévi-Strauss, Louis Althusser, and Pierre Bourdieu. In 1966, she wrote her first screenplay, entitled *The Mongolian Double Drawer*.

After returning to West Germany, she founded the filmclub visuell in Constance in 1969, as well as the galeriepress gallery and press, presenting Wolf Vostell and David Hockney, among others. With Tabea Blumenschein, she realised her first film in 1972–73, *Laocoon & Sons*, which had its premiere at Arsenal Berlin. She moved to Berlin in 1973 where she filmed the happening documentation *Berlinfever – Wolf Vostell*. After *The Enchantment of the Blue Sailors* (1975) with Valeska Gert, came the female pirate film *Madame X* (1977), a coproduction with the ZDF television network. The film was a sensation and prompted substantial controversy.

Ottinger's "Berlin trilogy" began with *Ticket of No Return* (1979), followed by *Freak Orlando* (1981) and *Dorian Gray in the Mirror of the Yellow Press* (1984). Collaborating on the films were Delphine Seyrig, Magdalena Montezuma, Veruschka von Lehndorff, Eddie Constantine, and Kurt Raab, as well as the composer Peer Raben. In the short film *Usinimage* (1987), she revisited imagery derived from industrial wastelands and alienated urban landscapes.

The films of Ulrike Ottinger have received numerous awards, including the Audience Jury Prize in Montréal and the Bundesfilmpreis (Visual Design) for *Johanna D'Arc of Mongolia*,



and the German Film Critics Award for the documentary films *China The Arts – The People and Prater* (2008). Her works have been shown at the world's most important film festivals and appreciated in multiple retrospectives, including at the Cinémathèque française (1982) in Paris and at the Museum of Modern Art (2000) in New York. Ottinger has also worked as a director of theater and opera. Her productions have included the 2000 premiere of Elfriede Jelinek's *The Farewell* at the Berliner Ensemble.

Ottinger has worked in photography throughout her career as an artist. With her photographs, created largely in parallel with the film works, she has identified her own visual points of emphasis. She furthermore produced operas, several theatre plays, and radio dramas. Her work has received numerous awards and has been included in major art exhibitions, such as the Documenta (2002 and 2017), Berlin Biennale (2004 and 2010), Shanghai Biennale (2008), and the Gwangju Biennale (2014), among others. Her solo exhibitions have been, among other places, at the Kunst-Werke Berlin (2001), Witte de With Center for Contemporary Art (2004) in Rotterdam, and the Museo Reina Sofia (2004) in Madrid. Her artist's book *Bildarchive* (2005) collects a selection of photographs from 1975 through 2005. In her artist's book *Floating Food*, published in 2011, Ottinger created a comprehensive collage from four decades of her artistic production. Other major monographies include *Ulrike Ottinger: N.B.K. Ausstellungen Band 11* (2011), *Ulrike Ottinger* (2012), and *Ulrike Ottinger: World Images* (2013).

In 2010, Ottinger was honoured with the Order of Merit of the Federal Republic of Germany and in 2011, she was awarded the Hannah-Höch-Prize for her creative work.



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Wednesday, 24 May 2017

7.30 – 9.00pm

Behind the Scenes with artist Ulrike Ottinger (Germany), Professor Ute Meta Bauer, and Sophie Goltz

Acclaimed artist Ulrike Ottinger will speak of her practice as filmmaker and photographer engaging both with documentary and fiction, of how she decides where to travel, and the process of making her films. She will share her experiences travelling and filming through various parts of China and Mongolia in the eighties and nineties, as well as reflect on the different topics raised in her work, such as culture and cultural difference.

Ulrike Ottinger – Refer to biography on page 10

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 (2005-2012) at the Massachusetts Institute of Technology, United States, where she served as the Founding Director of the MIT Programme in Art, Culture, and Technology. Bauer was Co-Curator for Documenta11 (2001-2002), Artistic Director for the 3rd berlin biennale for contemporary art (2004), and the Founding Director of the Office for Contemporary Art Norway (2002-05). She recently co-curated with MIT List Centre for Visual Art Director Paul Ha the US Pavilion at the 56th Venice Biennale (2015) presenting eminent artist Joan Jonas.

Sophie Goltz (Germany/Singapore) is Deputy Director, Research and Academic Programmes at NTU CCA Singapore, and Assistant Professor at the School of Art, Design and Media, NTU. Goltz was Stadtkuratorin (City Curator) Hamburg (2013-2016), and worked as Curator and Head of Communications and Public Programme at the Neuer Berliner Kunstverein (2008-2013), becoming Senior Curator in 2014. Goltz worked as art educator for various international exhibitions, including Documenta 11 and 12 (2002, 2007), 3rd berlin biennale for contemporary art (2004), and Project Migration (2004-06). She has taught at the University of Arts Vienna, the Technical University Berlin, and the University of Arts Berlin-Weißensee, and writes regularly for publications, including *Texte zur Kunst*, *art agenda*, and *springer*.

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Free admission to all programmes unless otherwise stated.

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

Schedule subject to changes. For updates on the programmes, please visit the NTU CCA Singapore website (www.ntu.ccasingapore.org) and Facebook page (www.facebook.com/ntu.ccasingapore).

Above: *An der Strecke Chengdu*
(At the Chengdu railroad line), 1985.
Context: *China. The Arts – The People*, China.

Below: *Speisewagen Strecke Chengdu – Kunming*
(Restaurant car at the Chengdu – Kunming railroad line), 1985. Context: *China. The Arts – The People*, China.

Friday, 2 June 2017

7.00 – 7.30pm

**Curator-led Exhibition Tour
by Ana Sophie Salazar**

Ana Sophie Salazar (Portugal/Singapore) is Assistant Curator for Exhibitions at NTU CCA Singapore. She holds an MA in Curatorial Practice from the School of Visual Arts in New York City. Since 2013, Ana Sophie is part of Frame Colectivo, an art and architecture collective in Lisbon dedicated to temporary occupations of urban public space with cultural programming and collective construction, where she is co-curator of the Pátio Ambulante project. She has previously worked with various institutions such as the Whitney Museum of American Art and Artists Space, New York.

Friday, 2 June 2017

7.30 – 9.00pm

Screening:

***Beijing Taxi*, Miao Wang, 2010, 78 min**

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Beijing Taxi is a timely, uncensored and richly cinematic portrait of China's ancient capital as it undergoes a profound transformation. The film takes an intimate and compelling look at the lives of three cab drivers as they confront modern issues and changing values against the backdrop of the 2008 Summer Olympic Games. Through their daily struggles infused with humour and quiet determination, *Beijing Taxi* reveals the complexity and contradictions of China's shifting paradigm.

Selected by **Dr Marc Glöde** – Refer to biography on page 19

Miao Wang (China) is the award-winning filmmaker of critically-acclaimed documentaries *Beijing Taxi* and *Yellow Ox Mountain*, which have screened at over 70 international festivals and institutions such as SXSW, and the Guggenheim Museum, with US theatrical release, and broadcast nationwide. Wang just world premiered her sophomore feature-doc *Mainland* at SXSW 2017 and took home a Special Jury Award for Excellence in Observational Cinema. Wang is a

recipient of grants and fellowship from the Sundance Institute, the Jerome Foundation, New York State Council on the Arts, the Tribeca Film Institute, Tribeca All Access, IFP, and Women Make Movies. She has a BA in Economics from the University of Chicago, and a MFA in Design and Film from Parsons, New York.

Saturday, 10 June 2017

2.00 – 6.30pm

Screening:

***China. The Arts – The People*,
Ulrike Ottinger, 1985, 270 min**

In this four-and-a-half-hour documentary or filmic travelogue, Ulrike Ottinger imparts new ways of seeing a foreign culture. Divided in three parts, the film depicts everyday life in Beijing, Sichuan, and Yunnan, being highly sensitive to detail and allowing the viewer to follow Ottinger's journey almost without commentary.

Ulrike Ottinger – Refer to biography on page 10

**Public Programme on the occasion of
Art Day Out x School Holidays
at Gillman Barracks**

Saturday, 24 June 2017

12.00 – 8.30pm

Screening:

***Taiga. A Journey to Northern Mongolia,*
Ulrike Ottinger, 1992, 510 min**

This over eight-hour-long documentary records the traditional daily life and ceremonies of nomadic peoples from the Darkhad mountain valley to the Sojon Urinjanghai in northern Mongolia. Divided into 38 stations, the film portrays ceremonies such as weddings, festivals, and shamanistic practices, as well as gatherings, offerings, songs, dances, or professions. The viewer becomes familiar with this community's relationship to each other, to the animals, and to the land.

Ulrike Ottinger – Refer to biography on page 10

3.00 – 3.30pm

**Curator-led Exhibition Tour
in Mandarin by Khim Ong**

Khim Ong (Singapore) is Deputy Director, Exhibitions, Residencies & Public 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 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).

5.00 – 5.30pm

**Curator-led Exhibition Tour
by Syaheedah Iskandar**

Syaheedah Iskandar (Singapore) is Curatorial Assistant, Outreach & Education at NTU CCA Singapore. Prior she was Curatorial Assistant for Exhibitions. She graduated with a BA (Hons) in Arts Management under LASALLE College of the Arts, Singapore. Recent curatorial projects include *ROOTS* (2012), *Bring it to LIFE* (2015) in The Lab, NTU CCA Singapore, and *If Home was a word for Illusion* (2016), Singapore. In 2016, she participated in the Gwangju Biennale International Curator Course, South Korea.

Wednesday, 5 July 2017

7.30 – 9.00pm

(de)Tour

with historian Dr Els van Dongen

What can be glimpsed from Ulrike Ottinger's images of China in the transitional period following the Cultural Revolution? Dr van Dongen will discuss the images through the lens of the changing economic, social, and cultural fabric of 1980s and 1990s China. Apart from reflecting on what we can gain from placing the images in their historical context, the presentation will also explore various other layers of the relation between art and history.

Els van Dongen (Belgium/Singapore) is Assistant Professor, School of Humanities and Social Sciences, NTU. As a historian of modern and contemporary China, she is primarily concerned with Chinese intellectuals, both as state and society actors, and the production, circulation, and organization of knowledge within the broader context of Chinese engagements with modernity in a transnational setting. Prior to joining NTU, she studied and conducted research in Belgium (University of Leuven), the Netherlands (Leiden University), China (Central China Normal University and Peking University), and the USA (Boston University). She completed a Ph.D. in Chinese Studies at Leiden University with the support of the Netherlands Organization for Scientific Research (NWO) and the Fulbright Foundation.

Friday, 7 July 2017

7.00 – 7.30pm

**Curator-led Exhibition Tour
in Mandarin by Khim Ong**

Khim Ong – Refer to biography on page 15

Friday, 7 July 2017

7.30 – 9.00pm

Screening:

***Shoot for the Contents*,
Trinh T. Minh-ha, 1991, 102 min**

Reflecting on Mao's famous saying, "Let a hundred flowers blossom and a hundred schools of thought contend", Trinh T. Minh-ha's film—whose title refers in part to a Chinese guessing game—is a unique excursion into the maze of allegorical naming and storytelling in China. The film ponders questions of power and change, politics and culture, as refracted by Tiananmen Square events. It offers at the same time an inquiry into the creative process of filmmaking, intricately layering Chinese popular songs and classical music, the sayings of Mao and Confucius, women's voices and the words of artists, philosophers, and other cultural workers. Exploring colour, rhythm, and the changing relationship between ear and eye, this meditative documentary realises on screen the shifts of interpretation in contemporary Chinese culture and politics.

Trinh T. Minh-ha (Vietnam/United States) is a filmmaker, writer, composer and Professor of Rhetoric and of Gender & Women's Studies at the University of California, Berkeley. Her work includes numerous books, such as *Lovexidal. Walking with The Disappeared* (2016), *D-Passage. The Digital Way* (2013), *Elsewhere, Within Here* (2011); eight feature-length films including *Forgetting Vietnam* (2015), *Night Passage* (2004), and *The Fourth Dimension* (2001) and *Surname Viet Given Name Nam* (1989). Her work has been recipient of many awards, including

the Wild Dreamer Lifetime Achievement Award at the Subversive Festival, Zagreb, Croatia, 2014; the Lifetime Achievement Award from Women's Caucus for Art, 2012; and the 2006 Trailblazers Award at the MIPDoc (International Documentary Film Event) in Cannes, France. Trinh T. Minh-ha's work was featured in NTU CCA Singapore's inaugural exhibition *Paradise Lost* (2014).

Friday, 14 July 2017

7.30 – 9.00pm

Stagings:

***Shaman/Peasants – Dance of the
Barefoot Guardians* by Arts Fission**

This performance responds to Ulrike Ottinger's penchant to making films and documentaries based on everyday life and in diverse settings, from urban to rural environments. The title *Shaman/Peasants* alludes to the two factors related to the rise of communism in early 20th century China. The Chinese Communists built their revolutionary momentum with the support of the "Peasants" and later sealed their faith with the Land Reform Movement that changed the destiny of old China forever. "Shaman" is the intermediate between the deep-seated connection of human and land which bred myths and beliefs among the people. The dance will encompass incongruous motifs that aim to build conflict by pitching bizarre characters against a repressive, conformative ensemble, with abstract figures referenced through contemporary interpretation.

Commissioned by NTU CCA Singapore and co-produced with Arts Fission.

For ticketing information visit ntu.ccasingapore.org.

As the longest incorporated contemporary dance company in Singapore since 1994, **Arts Fission** has gathered a diverse and ground-breaking dance-

making track record. Under the artistic direction of Cultural Medallion Recipient Angela Liong, Arts Fission has evolved into a dynamic hybrid that creates works relevant to people and everyday life. Many of the works are influenced by Asian cultures, aesthetics, and heritage. The company often finds its creative impetus on topical themes like rapid urban changes that affect irretrievable cultural and environmental losses. Arts Fission's dance works are collaborative in nature, having included working with composers and musicians, visual and new media artists, designers and film makers. The company has presented works regionally and internationally.

Wednesday, 19 July 2017

7.30 – 9.00pm

In Conversation

Artists Chua Chye Teck, Sherman Ong, and Ang Song Nian; moderated by curator Silke Schmickl

Fiction or reality, images produce their own narratives and temporal connections and are open to many interpretations infused with the personal experiences of individual viewers. Working with photography, sound, and video, different practices consider and question everyday life, and intersect with memory and notions of displacement and the self. Join the panel of artists for an open conversation about image and meaning making in contemporary art practice.

Chua Chye Teck (Singapore) has been an artist for almost 20 years. Growing up in a family of carpenters, he has always had an affinity with wood and the three-dimensional form, which pushed him to challenge himself in working with photography as a medium instead. *Beyond Wilderness* is a culmination of a decade in photography, where he has explored different ways of presenting his views on found objects, spaces, and nature. Both sculpture and photography have their respective technicalities, and moving forward, Chye Teck is keen to go back to sculpture, following an urge to focus on creating from scratch rather than reacting to a given scenario.

Sherman Ong (Malaysia/Singapore) is a filmmaker, photographer, and visual artist. His practice has always centred on the human condition and our relationships with others within the larger milieu. Ong has premiered works in art biennales, major film festivals and museums around the world, including Venice, Singapore and Jakarta Biennales, Mori Art Museum Tokyo, Fukuoka Asian Art Museum, Martin-Gropius-Bau Berlin, Centre Pompidou Paris, Institute of Contemporary Arts London, Noorderlicht Photo Festival, Rotterdam International Film Festival, Queensland Art Gallery, and Vilnius Contemporary Art Centre, Lithuania. He is a founding member of 13 Little Pictures, a film collective based in Singapore.

Ang Song Nian (Singapore) is Lecturer, School of Art, Design and Media, NTU. He is an artist working with photographic documentation and installation. Intrigued by the relationship of human interventions and invasions on landscapes, he examines the elements of the human psyche that are easily overlooked or discarded in society's measures of success and progress. Recent solo exhibitions include *Hanging Heavy On My Eyes* (2017), *As They Grow Older And Wiser* (2016), and *A Tree With Too Many Branches* (2014). His work has been awarded the Winner for Photography in the Noise Singapore 2012, selected for eCrea Award (Spain, 2010), and Association of Photographers Awards (UK, 2010). Song Nian received his Bachelor's and Master's degrees in Photography from Camberwell College of Arts and the London College of Communication respectively.

Silke Schmickl (Germany/Singapore) is a curator at the National Gallery Singapore. She was previously curator at the Institute of Contemporary Arts Singapore, researcher at the German Art History Center in Paris, and co-founding director of Lowave, a Paris/Singapore based curatorial platform and publishing house. She has initiated and directed numerous art projects dedicated to emerging art scenes in the Middle East, Africa, India, Turkey, and Singapore, and has curated exhibitions in partnership with museums and biennials in Singapore, Paris, Guangzhou, Beirut, and Düsseldorf.

Friday, 21 July 2017

7.30 – 9.00pm

(de)Tour

with curator Kan Shuyi

Curator Kan Shuyi will offer a museological perspective towards looking at repositories as potential meaning-bearers. Throughout her artistic practice, Ulrike Ottinger has accumulated a large collection of objects and images, the latter including not only photographs taken by her, but also postcards, illustrations, iconographic documents, etc. The pictures, when released from the hoard to be assembled and recombined, become active objects that “perform” various appearances of realities. Does a collection – or more precisely a hoard of objects and images – create meaning for its bearer or other audiences?

Kan Shuyi (Singapore) is curator of Chinese art at the Asian Civilisations Museum (ACM). She received her MA in History of Art and Archaeology of East Asia from SOAS University of London, United Kingdom. Since joining ACM in 2007, she has curated and co-curated several exhibitions at the Museum including *The Kangxi Emperor: Treasures from the Forbidden City* (2009), *Terracotta Warriors: The First Emperor and His Legacy* (2011) as well as *Secrets of the Fallen Pagoda: Treasures from the Famen Temple and the Tang Court* (2014). Her latest exhibition is *Joseon Korea: Court Treasures and City Life* (2017).

Friday, 28 July 2017

7.30 – 9.00pm

Stagings:

Shaman/Peasants – Dance of the Barefoot Guardians by Arts Fission

Refer to details on page 16

For ticketing information visit
ntu.ccasingapore.org.

Friday, 4 August 2017

7.00 – 7.30pm

**Curator-led Exhibition Tour
by Magdalena Magiera**

Magdalena Magiera (Germany/Singapore) is Curator, Outreach & Education at NTU CCA Singapore. Prior, she worked for e-flux exhibitions and public programs in New York City. She was an independent curator, Managing Editor of *frieze d/e* and 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 also project manager of The Maybe Education and Other Programs of dOCUMENTA(13), Kassel (2012), and UNITEDNATIONSPLAZA, Berlin (2006-2008).

Friday, 4 August 2017

7.30 – 9.00pm

Screening:

Film TBC

Selected by **Dr Marc Glöde** – Refer to biography on page 19

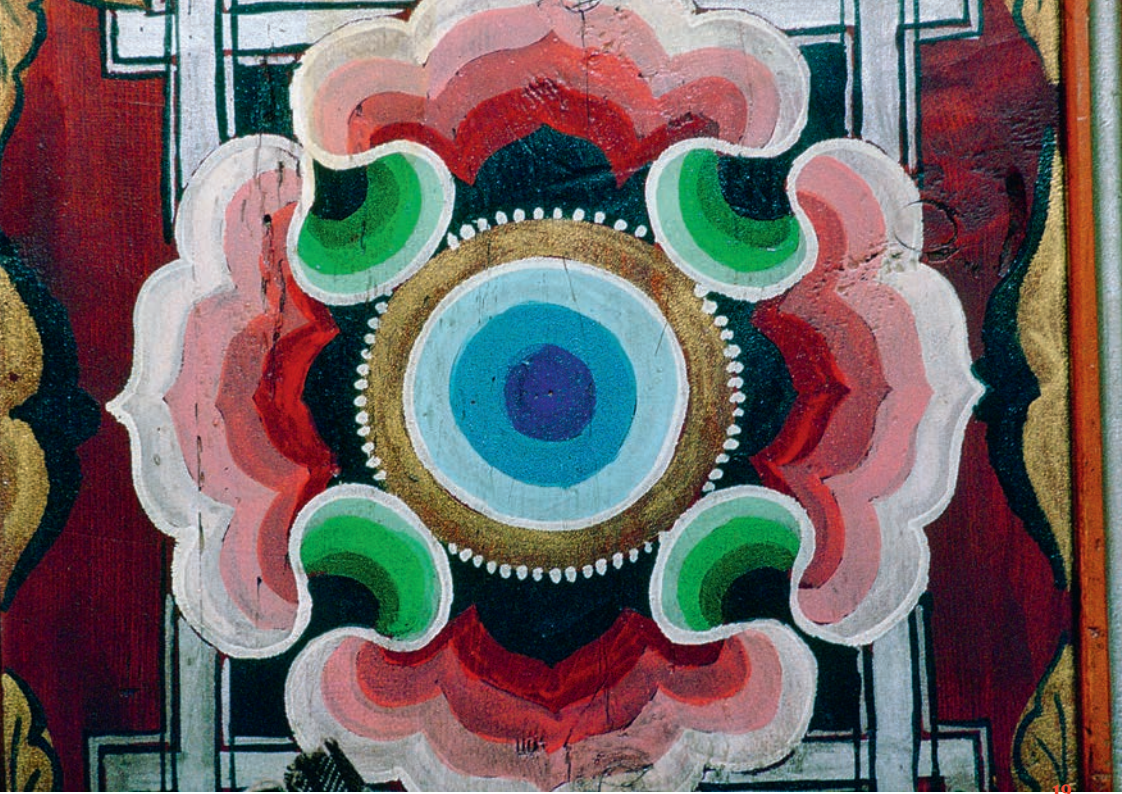
Friday, 11 August 2017

7.30 – 9.00pm

In Conversation

**Film scholars Dr Marc Glöde
and Ben Slater**

Ulrike Ottinger’s work translates a powerful research into a portrait of the world in images. These investigations, in Ottinger’s case often referred as travelogues, result in films that take time to encounter. By exploring her films and photographs, we are challenged to define the meaning of “documentary”, “narration”, or “experimental” anew. They take us on a journey during which we get to know foreign lands and cultures, and we are forced to constantly renegotiate the understanding of ourselves and the “other”. In this con-



versation, Dr Marc Glöde and Ben Slater will take a closer look at how Ottinger's practice continuously invites us to become travellers and reformulate our discourses.

Dr Marc Glöde (Germany/Singapore) is Assistant Professor, School of Art, Design and Media, NTU, and a curator, critic, and film scholar. His work focuses on the dynamics between the fields of art, architecture, and film. 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. Curatorial projects include *STILL/MOVING/STILL – The History of Slide Projection in the Arts* in Belgium, his work for art berlin contemporary, (2010–2012), *(Re-)locating the Self*, Hamburg, *Filmic Reflections on the Document*, Bonn, and *Tadeusz Kantor*, Edinburgh/Berlin. He was senior curator for Art Basel's film programme (2008–2014). Glöde is author of *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*.

Ben Slater (United Kingdom /Singapore) is Senior Lecturer, School of Art, Design and Media, NTU, and a writer, editor, and lecturer based in Singapore. He is the author of *Kinda Hot: The Making of Saint Jack in Singapore* (2006), *25: Histories and Stories of the Singapore International Film Festival* (2014), and his critical writings have appeared in international film publications including *Screen International* and *Cahiers du Cinema*. He's been script editor and consultant on many short films and features, including *Helen* (2008), *Mister John* (2013), and *Here* (2009). He wrote the short film *The Legend of the Impacts* (2012), and co-wrote the feature *Camera* (2014). He recently edited a publication dedicated to interviews with screenwriters in Asia, *Nang Issue One: Screenwriting* (2016).

Above: Detail einer bemalten Truhe
(Detail of a painted chest), 1991.
Context: *Taiga*, Mongolia.

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. These specially designed school tours 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.

Tours in Mandarin and Malay available upon request.

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 in advance at www.gillmanbarracks.com/tours.

Tuesday, 23 May 2017

3.00 – 6.00pm

Workshop for Students of Film, Photography, Theatre, and Art by artist and filmmaker Ulrike Ottinger

The workshop will use the artist's extensive screenplay of her film *Johanna d'Arc of Mongolia*, consisting of a collage of drawings, notes, monologues, photographs, and images. Ulrike Ottinger will walk participants through her practice based on this sketchbook and speak about how she prepares and starts working on a film. She will provide background information on her approach and way of structuring ideas, as well as talk about aspects of production, implementation, and execution.

Ulrike Ottinger – Refer to biography on page 10

Free admission to all programmes unless otherwise stated.

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

Schedule subject to changes. For updates on the programmes, please visit the NTU CCA Singapore website (www.ntu.ccasingapore.org) and Facebook page (www.facebook.com/ntu.ccasingapore).

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

Saturday, 27 May 2017

10.00am – 1.00pm

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

This workshop focuses on the artist and the works included in the exhibition *China. The Arts – The People* by German filmmaker and artist Ulrike Ottinger. It provides the opportunity for educators to explore how contemporary art addresses issues and concerns of our times. The workshop engages with artistic practices and prepares for visits with students by providing educational tools as entry points to the exhibition, assisting educators in identifying aspects of the exhibition that are relevant to their students. 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), 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.

**Part of Art Day Out x School Holidays at
Gillman Barracks**

Saturday, 24 June 2017

10.00am – 5.00pm

**Workshop for Kids
The Wunder Tribe by artist anGie seah**

Organised for children aged 7 to 12, the idea of “Wunder” serves as starting point. By exploring some of the diverse cultures

within and around Singapore, the artist and the participants will think about how tales are told and invent new personas and characters associated *flying, fight good causes, feed the hungry, and... to be somebody wonderful*. Focusing on stories the region has to tell and the images that those stories summon, ways of sharing experiences, visions, and emotions will be analysed, by reinventing “ritualistic” actions and creating personalised objects.

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, Germany; NIPAF, Japan; Southeast Asia Art Exchange, Myanmar; Singapore Biennale 2013; Uppsala Art Museum, Sweden; and the Bangkok Art and Culture Centre, and initiated art projects and participatory workshops in Singapore, supported by the NAC, Esplanade – Theatres by the Bay, and People’s Association.

Friday, 14 July 2017

5.00 – 6.30pm

Friday, 28 July 2017

5.00 – 6.30pm

Special iterations of *Stagings* for schools.

**Stagings:
*Shaman/Peasants – Dance of the
Barefoot Guardians* by Arts Fission**

Refer to details on page 16

For ticketing information visit
ntu.ccasingapore.org.

Overleaf: *Steinsortierer im Flussbett des Ming-Flusses*
(Stone sorters at the riverbed of the Ming River), 1985.
Context: *China. The Arts – The People*, Sichuan.





Ulrike Ottinger
CHINA. THE ARTS – THE PEOPLE
Photographs and Films from the 1980s and 1990s
27 May – 13 August 2017
NTU CCA Singapore

Curators:

Professor Ute Meta Bauer
Khim Ong

Assistant Curator:

Ana Sophie Salazar

Public Programmes:

Khim Ong
Magdalena Magiera

Design Consultants:

Laura Miotto, Associate Professor,
ADM, NTU
Regina (Maria) Möller, Visiting Scholar,
ADM, NTU

Project Management:

Isrudy Shaik
Yom Bo Sung

Exhibition Construction and

Technical Installation:

Auxilio Studio

Conservation:

The Conservation Studio

Art Handling:

Rhema Events & Art Services Pte Ltd

Communications:

Kayla Dryden, Associate

Lead Invigilator:

Divaagar

Exhibition collaterals:

mono.studio

All images courtesy of the artist.

Acknowledgements:

Studio Ulrike Ottinger: Melanie Martin
and Reinhild Feldhaus; German Embassy
Singapore: Ambassador Michael Witter and
Cristine Zametzer; Han-Song Hiltmann,
Sophie Goltz, Dr Marc Glöde, Geraldine
Peck, Sant Ruengjaruwatana, segeband.pr

Supported by:



NTU CENTRE FOR CONTEMPORARY ART SINGAPORE

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

Since the Centre's inauguration in October 2013, it has featured leading artists for the first time in Southeast Asia, making it one of the spaces in the region to present exhibitions of international scale. NTU CCA Singapore's curatorial programme embraces artistic production in all its diverse media with a commitment to critical debates in and through visual culture. The Centre's residencies programme is dedicated to facilitate the production of knowledge and research by engaging and connecting artists, curators, and researchers of various disciplines from around the world. Its seven studios support the artistic process in the most direct way: they provide artists with the time and locale to pursue their research based practice and grant them access to an interesting and immersive context to further the development of new ideas. The Centre's Artist Resource Platform contains visual material and audio recordings of talks from over 90 Singapore based artists, NTU CCA Singapore's Artists-in-Residence, and independent art spaces in Singapore. This archive provides local and visiting curators, scholars, and writers, as well as an interested public, a point of entry to contemporary artistic practice.

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GIVING TO NTU CCA SINGAPORE

The 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, will go a long way in enabling us to play an active role within the local art scene, and contribute to the development of regional and international art infrastructures.

Your contribution to NTU CCA Singapore matters, and if you are a taxpayer to Singapore, your donation will enjoy a 250% tax deduction in 2017.

We believe that what we do here at the NTU CCA Singapore makes a positive and tangible difference through art and we hope that you will support us in achieving our aspirations.

For more information on how to donate to NTU CCA Singapore, visit ntu.ccasingapore.org/support.

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

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Magdalena Magiera, Curator, Outreach & Education

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Yao Jing Wei, Manager, Finance

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Chris Dercon, Director, Volksbühne, Berlin, Germany

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

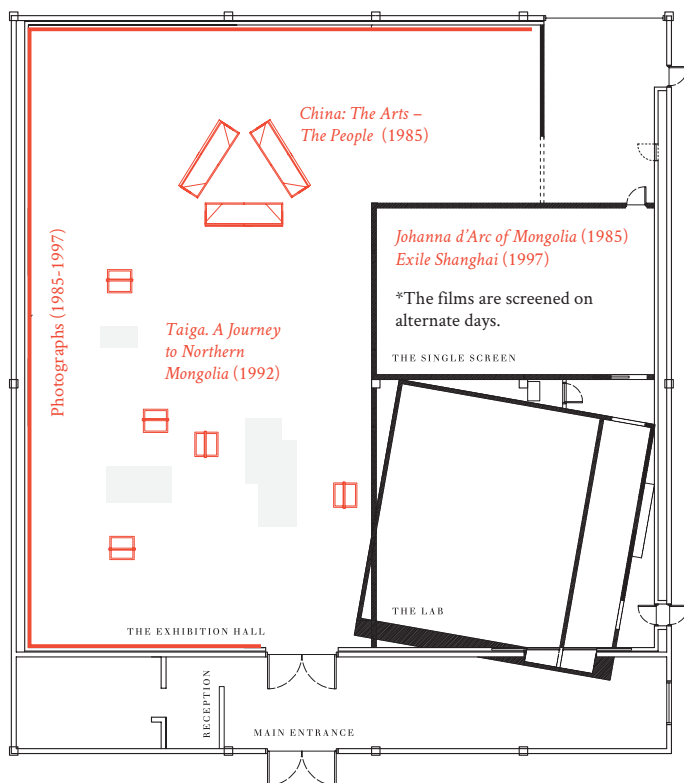
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Graduate School of Global Arts, Tokyo University of the Arts, Japan

Professor Sarat Maharaj, Head Supervisor of Doctoral Candidates and Professor of
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Philip Tinari, Director, Ullens Center for Contemporary Art (UCCA), Beijing, China

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

EXHIBITION PLAN



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IMAGE CREDITS FOLDOUT

Inside (starting opposite)

Die Essenspause der Fleischverkäufer (The lunch break of the meat vendors), 1985. Context: *China. The Arts – The People*, Sichuan.

Garküche auf dem Freien Markt (Cookshop at the informal market), 1985. Context: *China. The Arts – The People*, Sichuan.

Stillleben (Still life), 1985.
Context: *China. The Arts – The People*, Yunnan.

Hafen Shanghai (Port of Shanghai), 1996.
Context: *Exile Shanghai*, China.

Zuschauer im Garten des Himmelstempels
(Viewers in the Garden of the Temple of Heaven), 1985.
Context: *China. The Arts – The People*, Beijing.

Outside (starting after Visitor Info)

Sänger Dawaadschij (Singer Dawaadschij), 1991.
Context: *Taiga*, Mongolia.

Jurtenaltar (Yurt altar), 1991.
Context: *Johanna d'Arc of Mongolia*, Ulaan Uul, Mongolia.

Tsam Zeremonie im Grasland, Abt und Lamas vom Tempel Xili Tu Zhao (Tsam ceremony in the grassland, abbot and lamas from the Xili Tu Zhao Temple), 1988.
Context: *Johanna d'Arc of Mongolia*, Grassland, Mongolia.

Jurtenantür, Aufbau der Jurte am Bagchtara Gol (Yurt door, construction of the yurt at Bagchtara Gol), 1996.
Context: *Taiga*, Mongolia.

Sträflinge bauen einen Damm an der Strecke Chengdu – Kunming (Convicts build a dam at the Chengdu – Kunming line), 1985. Context: *China. The Arts – The People*.





VISITOR INFO

Exhibition Hours

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

Public Programmes

Wednesday and Friday evenings

Curator-led Exhibition Tours

First Friday of the month, 7.00pm

School / Group Tours

To schedule a tour email
NTUCCAEducation@ntu.edu.sg

Gillman Barracks Tours

For a tour please register at
www.gillmanbarracks.com/tours

Exhibitions

Block 43 Malan Road,
Gillman Barracks,
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Singapore 109452 & 109441

Office & Research Centre

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Singapore 108934
+65 6460 0300

Email: NTUCCAEvents@ntu.edu.sg

Free admission to all programmes,
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