

NTU CENTRE FOR  
CONTEMPORARY  
ART SINGAPORE

THE  
POSTHUMAN  
CITY

CLIMATES.  
HABITATS.  
ENVIRONMENTS.

EXHIBITION  
23 NOVEMBER 2019  
– 8 MARCH 2020

NANYANG TECHNOLOGICAL UNIVERSITY

A



Lucy + Jorge Orta, *OrtaWater – Portable Water Fountain*, 2005.  
Courtesy the artists.



NOTES  
FROM  
THE  
POSTHUMAN  
CITY  
CLIMATES.  
HABITATS.  
ENVIRONMENTS.

Currently, more than half of the world's human population lives in urban areas. Urban growth poses challenges to the various city dwellers and creates material demands that cause lasting damage to the wider environment. The climate crisis is already announcing threatening scenarios particularly for coastal regions and megacities located at coastlines. Global urbanisation and the exploitation of resources happen at the expense of human and other species alike. THE POSTHUMAN CITY features a diverse range of cultural practitioners who propose a shift in perspective.

Taking NTU CCA Singapore's overarching research topic CLIMATES. HABITATS. ENVIRONMENTS. as point of departure, the exhibition THE POSTHUMAN CITY considers the possibilities of a conscious sharing of resources, and a respectful and mindful coexistence between humans and other species. Through imaginative propositions at the intersection of art, design, and architecture, the selected artists engage questions addressing issues of sustainability, water scarcity, invisible communities, nature as a form of culture, and suggest the implementation of lived indigenous knowledges. Examining the urban fabric in its condition as a habitat for a diversity of life forms, the featured works range from installations to time-based media.



Yacan: The pot maker creates the vase with his hands around the emptiness, creates it just like the mythical creator, e

Stressing the vital importance of clean water and the challenges of its scarcity around the world, the artist and design duo LUCY + JORGE ORTA have developed a long-term project on water collection, purification, and distribution. ORTAWATER focuses on the general issues surrounding clean water, and the privatisation and corporate control affecting access to it. Starting from a rigorous analysis of this crucial resource through visual and textual research and collaborative workshops with engineers, Lucy + Jorge Orta create sculptures, large-scale installations, and public artworks, that are both artefacts and functional design. One angle of their research—low-cost water purification devices enabling filthy water to be pumped and filtered directly from local sources—is translated into PORTABLE WATER FOUNTAIN (2005) and MOBILE INTERVENTION UNIT (2007). These devices have been used to purify and distribute water from Venice's Canal Grande (2005) and the Hang Pu River in Shanghai (2012), among others, and now from the creek that runs through Gillman Barracks.

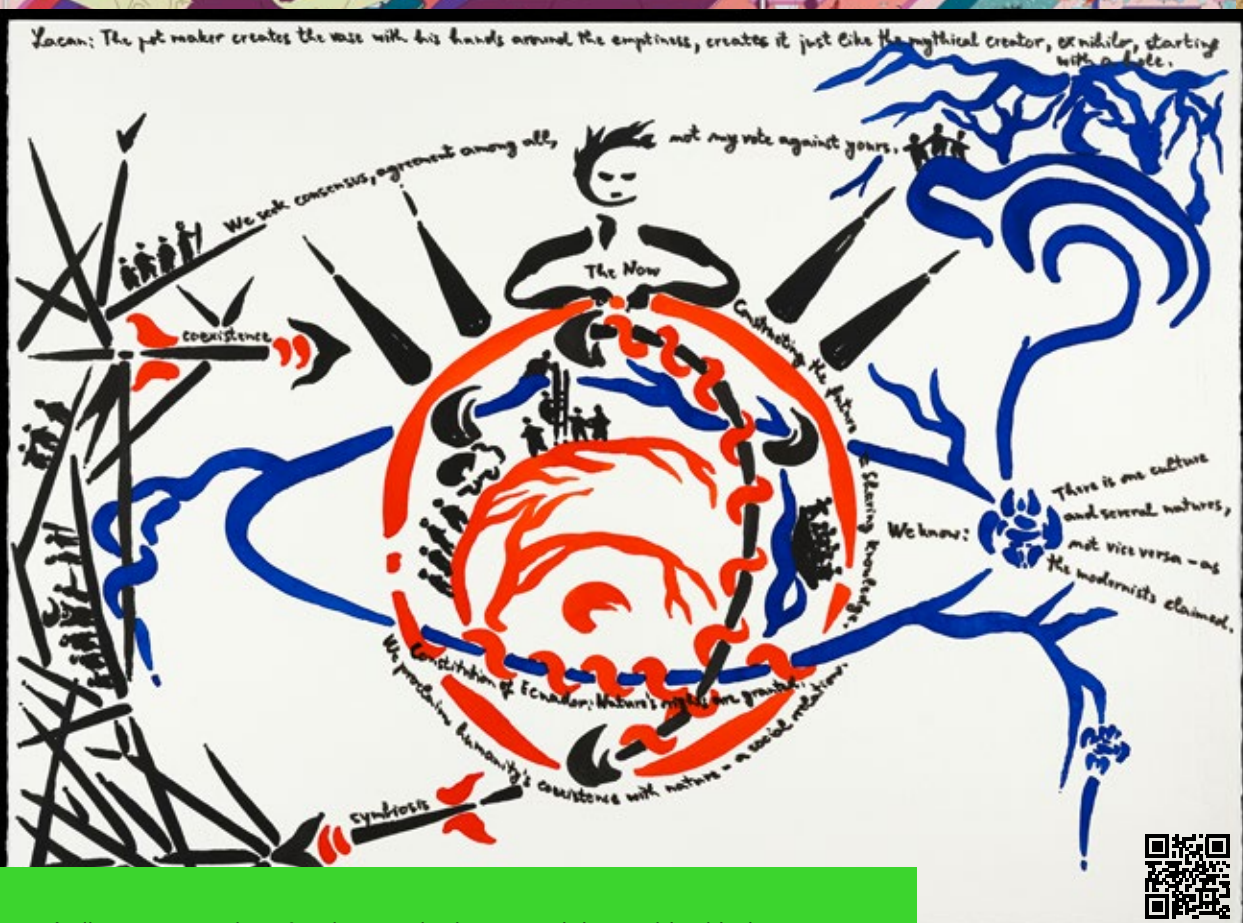
Irene Agrivina, SOYA C(O)U(L)TURE, 2014.  
Courtesy Ars Electronica, Linz.



Similarly combating water pollution, IRENE AGRIVINA's SOYA C(O)U(L)TURE is a mixed media installation that demonstrates how to transform wastewater from tofu and tempeh production into usable biomaterials such as fuel, fertiliser, and leather-like fabrics. SOYA C(O)U(L)TURE was developed in collaboration with XXLab, an all-female transdisciplinary collective that Agrivina co-founded in 2013. Usually, large amounts of wastewater pollute the water in the rivers surrounding the plants, causing cholera and skin and bowel diseases in humans. SOYA C(O)U(L)TURE intends to divert this wastewater from tofu factories and put it in a homegrown starter culture medium to create useful products. A biological process using various bacteria and cell cultures, for instance *Acetobacter xylinum*, generates alternative energy sources, foodstuffs, and biological material. This process creates cellulose sheets that can either be used for consumption—for example *nata de coco*, a variant made of coconut water, is a popular snack food—or further processed (pressed, dried, enhanced with colouring and coating) to make clothing and craft materials. This biological procedure can be reproduced in any household using normal kitchen utensils in combination with open-source software and simple hardware. In this way, the project could provide women in poverty-stricken regions with opportunities to increase their income.







Indigenous peoples of various territories around the world, with deep historical and cultural ties to their land, have preserved sustainable ways of living that respect the limits of the planet's resources. The artist and architect MARJETICA POTRČ's EARTH DRAWINGS refer to these unique cosmogonies and their essential knowledges, based on research done over the past 15 years, centred on indigenous communities, such as the Asháninkas (in the Brazilian state of Acre in Amazonia), the Aboriginal (in Australia), and the Sami (in northern Norway). These EARTH DRAWINGS, a series on paper, point to the growing alliances between indigenous groups and bottom-up initiatives in the effort to ensure more resilient futures, beyond the social and economic agreement of the global neoliberal order. Potrč stresses that the world's diverse societies, in their entirety, form an intelligent organism: when necessary, they self-generate new models of existence and coexistence—a precondition for human resilience on Earth. Sharing life experiences is, after all, a basic human condition. Coexistence on Earth requires new foundations that foreground collective ownership of the land and a socially-conscious way of living.

Marjetica Potrč, *The Pot Maker Shapes Unity*, 2016, from *The Earth Drawings*, 2009–19. Courtesy the artist and Galerie Nordenhake, Berlin, Stockholm, Mexico City.

Planetary coexistence of species acknowledges the presence and agency of diverse forms of intelligence. The artist NICHOLAS MANGAN is inspired by termites and their capacity to build sophisticated and dynamic architectures that provide a model for decentralised social and economic organisation. The starting point of TERMITE ECONOMIES (PHASE 1) was the anecdote that Australia's Commonwealth Scientific and Industrial Research Organisation (CSIRO) researched termite behaviour in the hope that the insects might one day lead humans to gold deposits; a proposal to exploit the natural activity of termite colonies for economic gain. Mangan, on the contrary, proposes that the termites' way of living in colonies might suggest an alternative complex and global-scale system for people to live and work together, better regulating and metabolising human consumption, production, and digestion. TERMITE ECONOMIES combines footage Mangan filmed in Western Australia, alongside archival video and table-mounted sculptures, to speculate on the use of termites as miners and ruminating on how capitalism puts nature to work. The 3D-printed models reference existing infrastructures, for instance an underground tunnelling system for Tindals Mining Centre, a gold mine in Western Australia. The initial idea was to produce a 1:100 scale model to train termites.

Nicholas Mangan, *Termite Economies (Phase 1)* (detail), 2018. Courtesy the artist; Sutton Gallery, Melbourne; Hopkinson Mossman, Wellington; and LABOR, Mexico City.







Animali Domestici, *Bangkok Opportunistic Ecologies* (detail), 2019. Courtesy the artists.



For *UNTITLED (HUMAN MASK)*, artist PIERRE HUYGHE filmed a monkey, who in real life has a work permit as a “waitress” in a traditional sake house in a city near Fukushima. In the film, the animal is wearing a dress and a wig, as well as a white, human-like mask created by Huyghe. Made of resin, the mask is inspired by traditional Japanese Noh theatre masks, where only the main actor wears a mask, meant to show the essential traits of the character. The film’s first images are drone shots of a devastated landscape, that of Fukushima in 2011, after the earthquake-triggered tsunami caused the meltdown of three nuclear plant reactors. It then shifts to an empty restaurant and house, where we follow the monkey moving around in the dark. The animal is seen acting, and seems to be waiting, shaking her leg, looking at her nails, playing with her hair. A cat appears, and we see close-ups of insects and cockroaches. Raising questions about the essence of human nature and of non-human forms of intelligence and communication, the work points at the prevailing relationship of domination between humans and other species.

In *BANGKOK OPPORTUNISTIC ECOLOGIES*, the design practice ANIMALI DOMESTICI studied the urbanity of the Thai capital from a non-anthropocentric perspective, focusing on the presence of pythons. Mapping the city through a snake’s experience, the resulting tapestry puts multiple beings of different species at the centre, displacing the human from its exceptionalism. The graphic realisation is inspired by the representation techniques, colour palettes, and composition of Thai traditional mural paintings. The artists’ work process translates research and statistics on Bangkok into multiple encapsulated narratives, including such elements as sewerage, canals, water swamps, and rain water “cracked” pipes—typical spots used by snakes, according to fire department experts—as well as folkloric cultural practices like the numerology and superstitions connected to the shape and location of the animals.

Pierre Huyghe, *Untitled (Human Mask)* (film still), 2014. Courtesy the artist; Marian Goodman Gallery, New York; Hauser & Wirth, London; Esther Schipper, Berlin; and Anna Lena Films, Paris.





GHOSTPOPULATIONS, a series of collages by the artist INES DOUJAK, combines ill human bodies with flora and fauna, transforming drawings from 19th-century medical textbooks into provocative assemblages that investigate desperation as an economic force. Doujak points out that entire populations uproot and flee in the direction of the faintest glimmer of hope, only to find themselves in the worst of predicaments: abandoned and deported, sold, abused or stigmatised forever, circulating as extremely cheap and disposable commodities. While Doujak is giving visibility to such marginalised, abused, and displaced populations, her collages draw a dystopian mirage, reminding us of the pending threat of pandemic illnesses.

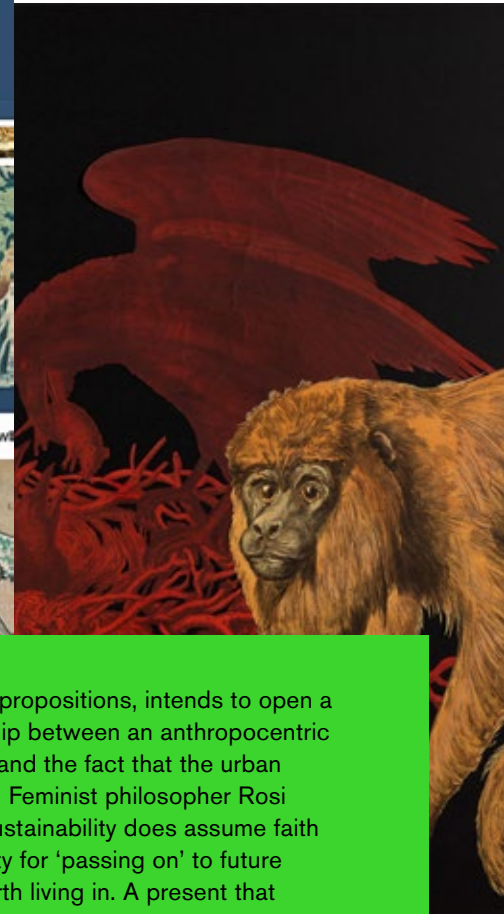
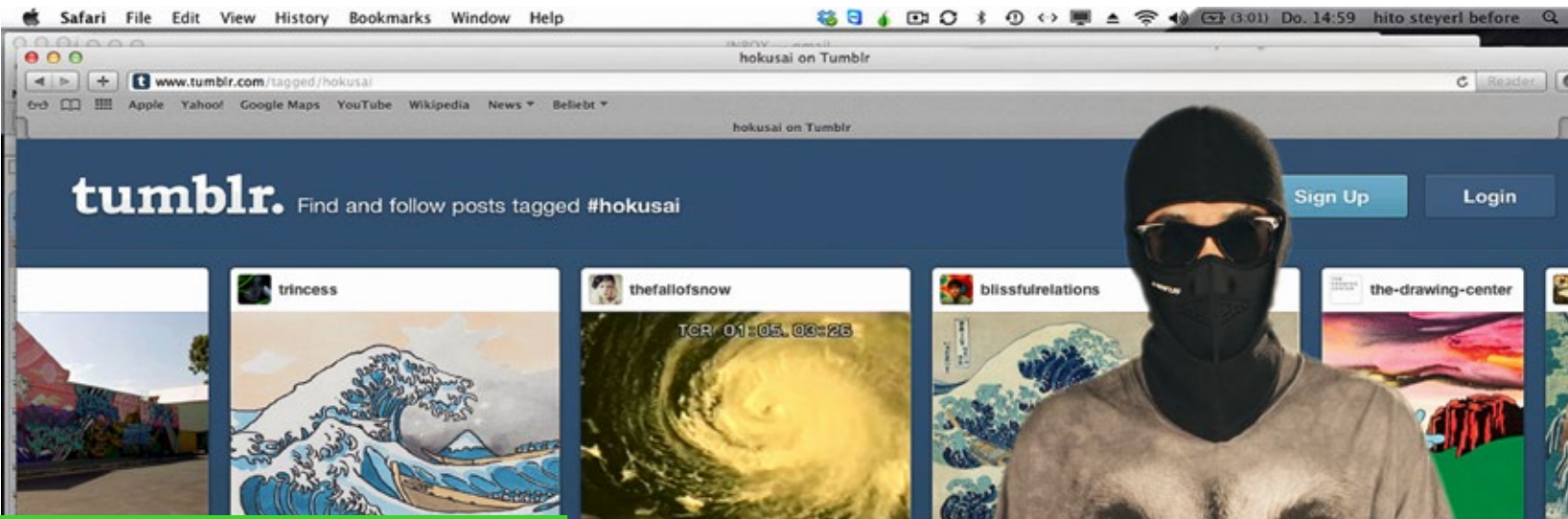


Ines Doujak, *Ghostpopulations*, 2016–19.  
Courtesy the artist.



Jae Rhim Lee, *Coeio – Infinity Burial Suit*, 2016. Courtesy the artist.

Death, from a posthumanist perspective, is not only inevitable and part of life, but is an event that is already in our past. The artist and entrepreneur JAE RHIM LEE developed a burial suit as an environmentally-conscious alternative to conventional funerary processes, shifting the negative narratives around death. The presented INFINITY BURIAL SUIT, a handcrafted garment to be worn by the deceased, is completely biodegradable, and co-created with zero waste fashion designer Daniel Silverstein. The featured FOREVER SPOT PET SHROUD also consists of a built in biomix of mushrooms and other microorganisms that together do three things: aid in decomposition, work to neutralise toxins found in dead bodies, and transfer nutrients to plant life, enriching the earth and fostering new life. Highlighting the importance of decompiculture—the cultivation of waste-decomposing organisms—this project also suggests a strong link between human resistance to mortality and climate change denial. Lee advocates for a post-mortem responsibility towards the natural world and a direct engagement with our own mortality, turning funerals into new beginnings instead of endpoints, becoming more emotionally and socially accessible.



A parable on economic crashes, financial trading, mixed martial arts, and general contemporary culture, artist and writer HITO STEYERL's large-scale architectural environment features LIQUIDITY INC., a single-screen projection that uses water and liquidity as guiding tropes. Opening with the quote "be water, my friend" by martial arts legend and actor Bruce Lee, the film comments on the circulation of digital images, big data, information, financial assets, labour, and weather systems. The installation consists of a double-sided projection screen in front of a blue, wave-like ramp, where the viewers find themselves in "troubled water." Steyerl merges CGI and green screen scenes with an assortment of embedded videos, swipes, clips, scrolls, and pop-up windows, that include the story of Jacob Wood, a former financial analyst who lost his job during the 2008 economic recession and decided to turn his mixed martial arts hobby into a new career. The intricate mesh of late capitalism structures needs to be hijacked in order to allow space for new ecological and sustainable policies that value people and life over profit.



Hito Steyerl, *Liquidity Inc.* (film still), 2014.  
 Courtesy the artist; Andrew Kreps Gallery, New York;  
 and Esther Schipper, Berlin. © VG Bild-Kunst, Bonn, 2019.

THE POSTHUMAN CITY, through artistic propositions, intends to open a discussion about the imbalanced relationship between an anthropocentric thinking that puts the human at the centre, and the fact that the urban environment is a habitat for many life forms. Feminist philosopher Rosi Braidotti calls for resilience, stating that "sustainability does assume faith in a future, and also a sense of responsibility for 'passing on' to future generations a world that is liveable and worth living in. A present that endures is a sustainable model of the future."<sup>1</sup>

Curated by UTE META BAUER, Professor NTU ADM, and Founding Director, NTU CCA Singapore, and LAURA MIOTTO, Associate Professor, NTU ADM.

A selection of 11 artist films will be screened on loop in the Single Screen, from 26 November 2019 to 9 February 2020. The accompanying public programmes include seminars addressing techno-optimism and eco-hacktivism on 23 November 2019, and biodiver-city and urban futures on 18 January 2020, deepening the discussion around posthumanism and the urban condition. The second edition of NTU CCA Ideas Fest, guest curated by IdeasCity, New Museum, New York, takes place from 15 to 23 February 2020.

<sup>1</sup>Rosi Braidotti, *The Posthuman*, (Oxford, United Kingdom: Polity Press, 2013), 138.



# THE EXHIBITION HALL

Irene Agrivina  
**SOYA C(O)U(L)TURE, 2014**  
Mixed media installation, dimensions tvariable.  
Courtesy the artist.

Animali Domestici  
**BANGKOK OPPORTUNISTIC  
ECOLOGIES, 2019**  
Printed synthetic fabric canvas, embroidery,  
300 x 300 cm. Courtesy the artists.

Ines Doujak  
**GHOSTPOPULATIONS, 2016–19**  
Collages of historical prints from early 20th-century  
botanical wall charts and medical books, 120 x 87 cm,  
120 x 90 cm, 150 x 119 cm, 75 x 70 cm, 80 x 93 cm.  
Courtesy the artist.

Pierre Huyghe  
**UNTITLED (HUMAN MASK), 2014**  
Single-channel video, colour, stereo sound, 2.66:1, 19 min.  
Courtesy the artist; Marian Goodman Gallery, New York;  
Hauser & Wirth, London; Esther Schipper, Berlin;  
and Anna Lena Films, Paris.

Jae Rhim Lee  
**COEIO – INFINITY BURIAL SUIT, 2016**  
Handcrafted garment, mushrooms, microorganisms,  
dimensions variable.

**THE FOREVER SPOT PET SHROUD, 2016**  
Handcrafted garment, mushrooms, microorganisms,  
dimensions variable.

Courtesy the artist.

Nicholas Mangan  
**TERMITE ECONOMIES (PHASE 1), 2018**  
3D printed plaster, dirt, synthetic polymer paint,  
plywood, painted mild steel, fluorescent bay lights,  
2 Sony Trinitron monitors, archival and recorded  
footage (continuous loop), dimensions variable.  
Courtesy Michael Buxton Collection.

Lucy + Jorge Orta  
**ORTAWATER – PORTABLE WATER  
FOUNTAIN, 2005**  
Steel structure, water drum, rubber wheels,  
OrtaWater life jacket, copper tube, bucket, taps,  
31 OrtaWater bottles, 180 x 190 x 50 cm.

**ORTAWATER – M.I.U. STUDY, 2007**  
Steel, mirror, diverse textile, 3 bivouacs,  
4 wheels, 115 x 85 x 45 cm.

Courtesy the artists.

Marjetica Potrč  
**THE EARTH DRAWINGS, 2009–19**  
Ink on paper, 76 x 56 cm each.

The Elders, the Land and the Rest of  
Us, 2009

Nomads Inhabit Islands, Settlers Build  
Walls, 2016

The Ashaninkas, Along with Their  
Friends in Tirana and New Babylon,  
Contemplate the Power of Pattern,  
2009

The Sami, Along with Their Ashaninka  
Friends, Contemplate Coexistence with  
the Earth, 2016

The Basket Weaver Weaves Difference,  
2016  
With fibre basket 19 x 25 cm.

The Pot Maker Shapes Unity, 2016  
With clay pot 26 x 28 cm.

Courtesy the artist and Galerie Nordenhake, Berlin,  
Stockholm, Mexico City.

Hito Steyerl  
**LIQUIDITY INC., 2014**  
Video, colour, sound, 30 min 19 sec, and architectural  
environment. Courtesy the artist; Andrew Kreps  
Gallery, New York; and Esther Schipper, Berlin.

# THE SINGLE SCREEN

26 NOVEMBER 2019 – 9 FEBRUARY 2020  
Screening on loop during opening hours.

26 November – 1 December 2019

Mierle Laderman Ukeles, **WASTE FLOW, 1984**  
Video, colour, 58 minutes

*Waste Flow* is one of two videos chronicling Ukeles's groundbreaking performance  
*Touch Sanitation* (1978–80), in which she shook hands with over 8,500 New York  
City Sanitation workers to appreciate and destigmatise their labour. The film  
portrays a large grid of coloured photographic prints, and sundry text-based  
archival materials depicting the performance work.

3 – 8 December 2019

De Rijke/De Rooij, **BANTAR GEBANG, 2000**  
35mm film, colour, sound, 10 min

This film consists of a single static view of a shanty town built on a vast rubbish dump near Jakarta, Indonesia. It begins in semi-darkness before dawn, to broad daylight, and ends with the light shifting from dreamy twilight to daybreak. The entrance to the walled shanty town is framed in the centre, where roads intersect with people walking along them. The structure of the sobering image is revealed, as the viewer observes its details and actions in the changing light.

10 – 15 December 2019

Lucy Walker, **WASTE LAND, 2010**  
Colour, sound, 99 min

This feature documentary follows Vik Muniz, a Brazilian artist and photographer, on an emotional journey from Jardim



Gramacho, the world's largest landfill on the outskirts of Rio de Janeiro, to the heights of international art stardom. Muniz collaborates with "catadores," pickers of recyclable materials who live on the landfill, to create photographic images of themselves out of garbage. The process portrays their plight; at the same time, the resulting work highlights their dignity, the transformative power of art, and the beauty of the human spirit.

17 – 22 December 2019

Tejal Shah, *BETWEEN THE WAVES*, 2012

HD Video, colour and b&w, multi-channel sound

Five-channel video installation, adapted to two-channel (back-to-back loop)

Channel I, *A FABLE IN FIVE CHAPTERS*, 26 min 15 sec

Channel II, *LANDFILL DANCE*, 5 min

Channel III, *ANIMATION*, 1 min 40 sec

Channel IV, *MOON BURNING*, 26 min 15 sec

Channel V, *MORSE CODE*, 26 min 15 sec

*Between the Waves* portrays personal/political metaphors—embodiments of the queer, eco-sexual, inter-special, technological, spiritual, and scientific—within sensual, poetic, heterotopic landscapes. Neither bourgeois or asexual, the subjects can be read as assertively political in their local context, where freedom of speech and creative expression often face serious censorship. The immersive environments they are in represent spaces of refuge or expulsion, while their activities feel both archaic and futuristic, filled with urgency and agency. Multiple historic and mythological references are woven and problematised within the video. *A Fable in Five Chapters* touches on the ecological importance and parthenogenetic nature of corals and reef fish; *Landfill Dance* explores the potency of the geological, social, and cultural histories embedded in a landfill; *Animation* and *Morse Code* move between low-tech animation to the use of iPhone Morse code application; and *Moon Burning* highlights the cyclic nature of existence and impermanence, and the fluid entities of things and beings.

24 – 29 December 2019

Ursula Biemann, *DEEP WEATHER*, 2013

Video essay, colour, sound, 9 min

This video draws a connection between the relentless reach for fossil resources and the impact on broad indigenous populations in remote parts of the world. Water and oil form the undercurrents of all narratives as they are activating profound change in the planetary ecology. The work documents communities living in the Deltas of the Global South that are building protective mud embankments by hand without any mechanic help. In Bangladesh, such measures are taken when large parts of the country become submerged and water is declared a territory of citizenship for populations forced to live on water.

31 December 2019 – 5 January 2020

Jan Peter Hammer, *TILIKUM*, 2013

HD-video, colour, sound, 45 min

The film charts the entangled history of behaviourism, neuroscience, animal training, interspecies affection, and English-speaking dolphins. Its narrative starts on 25 February 2010 with a 911 call. Seconds after having completed a live performance at SeaWorld Orlando, Florida, a trainer Dawn Brancheau was dragged underwater, drowned and dismembered by Tilikum, a bull orca. He was Tilikum's third victim. The film reveals details about the entertainment-industrial complex which SeaWorld is a part of, and the connections between the earliest oceanic leisure centres and Cold War military research, from Hammer's research on the incident.

7 – 12 January 2020

Jonathas de Andrade, *O PEIXE [THE FISH]*, 2016

16mm film transferred to 2K video, sound, colour, 37 minutes

The film adopts an aesthetic style typically employed in ethnographic films by anthropologists from the 1960s and 70s when recording the cultures and traditions they study. In a series of vignettes shot on 16 mm film, we witness what seems to be an intimate ritual—one actually invented by the artist—among fishermen in a coastal village in North-eastern Brazil. The camera captures individual fishermen as they catch and then tenderly hold their prey to their chest until it stops breathing. There lurks an understanding that this gesture disguises violence as benevolence and suggests a symmetry between the power that humans wield over other life forms.

14 – 19 January 2020

Fabrizio Terranova, *DONNA HARAWAY: STORY TELLING FOR EARTHLY SURVIVAL*, 2016

Colour, sound, 81 min

Donna Haraway is a prominent scholar in the field of science and technology, a feminist, and a science-fiction enthusiast who works at building a bridge between science and fiction. She became known in the 1980s through her work on gender, identity, and technology, which broke with the prevailing trends and opened the door to a frank and cheerful trans-species feminism. Haraway is a gifted storyteller who paints a rebellious and hopeful universe teeming with creatures and futuristic trans-species in an era of disasters. The filmmaker Fabrizio Terranova visited Donna Haraway at her home in Southern California, producing this rare, candid, intellectual portrait of a highly original thinker.

21 – 26 January 2020

Armin Linke, *PULAU-PULAU KELAPA SAWIT*, 2017

In collaboration with Giulia Bruno and Giuseppe Ielasi.

HD video, colour, sound, 95 min

With footage of oil palm plantations, active peat fires, and olive-related production sites in Java, Sumatra, and Kalimantan (Borneo), the film illustrates why the oil-farming business has grown so rapidly in Asia. Various stages of palm oil production are linked through provocative interviews with residents, activists, scientists, and government officials who express their often-conflicting views on the transformation of Indonesia into a palm oil nation. While the pace of production has positively impacted Indonesia's GDP, the steep rise in demand for palm oil and its derivatives has dire consequences for Indonesia and its rainforests.

28 January – 2 February 2020

Liam Young, *SEOUL CITY MACHINE*, 2019

Digital 3D film, sound, 7 min 41 sec

*Seoul City Machine* is an abstract sequence of vignettes, fragments and moments of a city where machines and technology are now the dominant inhabitants. It portrays the urban landscape of tomorrow—a city in which all of the fears and wonders of emerging technologies have come true. An AI chatbot voices its own creation story through its City Operating System to the citizens it affectionately manages. Using contemporary Seoul as a visual backdrop, the present-day city is overlaid with cinematic visual effects to depict an autonomous world where drones fill the sky, cars are driverless, streets are draped in augmented reality, and everyone is connected to everything.

4 – 9 February 2020

Karlos Gil, *UNCANNY VALLEY*, 2019

The film is a dystopian sci-fi story that takes the replacement of waiters in Japanese restaurants by androids as its starting point. It explores complex existential problems due to the Uncanny Valley Hypothesis in the field of robotics: in which an android created too much in the image and likeness of a human faces rejection. The underlying themes of the video deal with the relationship between machines and humans based on the encounter between an android and its doppelgänger. Through this relationship and the implementation of Artificial Intelligence (AI) in everyday life, the film reflects the socio-economic paradigm effects by the technological transformation.

#### ONE-TIME SCREENINGS:

Thursday, 19 December 2019, 7.30pm

Fritz Lang, *METROPOLIS*, 1927

B&W, sound, 2h 30 min

This German expressionist science-fiction drama film presents a futuristic utopian city that exists above a grim underground world populated by exploited workers who run the machinery that keeps the utopian world above functioning. Freder, the son of the city's master is intrigued by a young woman named Maria, who brings a group of workers' children to the city and eventually learns about their living conditions. Freder seeks to be a mediator between the separating classes and this puts him in conflict with his authoritative father. This quickly culminates into a revolution that spells disaster for those involved.

Thursday, 26 December 2019, 7.30pm

Ridley Scott, *BLADE RUNNER*, 1982

Colour, sound, 117 min

In the year 2019, Rick Deckard, a *Blade Runner* and law enforcer, is forced out of retirement to hunt down and kill four illegally bio-engineered humans known as *replicants* before they kill more people. These replicants are androids that look virtually identical to human beings. They are designed with superior strength and higher intelligence but feel no emotions. Centred on the theme of humanity, the film examines the effects of technology on the environment and society; where other forms of natural life no longer exist and the future is depicted as both high-tech and hopeful in some places but decayed in others.



# PUBLIC PROGRAMMES

Saturday, 23 November 2019,  
2.00 – 7.30pm

**SYMPOSIUM: TECHNO-OPTIMISM & ECO-HACKTIVISM** with IRENE AGRIVINA, artist; UTE META BAUER, Founding Director, NTU CCA Singapore, and Professor, NTU ADM; INHABITANTS, artists; artist NICHOLAS MANGAN, Senior Lecturer, Department of Fine Art, Monash University; LAURA MIOTTO, Associate Professor, NTU ADM; DR KARIN OEN, Deputy Director, Curatorial Programmes, NTU CCA Singapore; SERINA ABDUL RAHMAN, Visiting Fellow, ISEAS-Yusof Ishak Institute, Singapore; HALLAM STEVENS, Associate Professor, School of Biological Sciences, NTU; and JANELLE THOMPSON, Associate Professor, Asian School of the Environment, NTU

Thursday, 5 December 2019,  
7.00 – 8.30pm  
**EXHIBITION (DE)TOUR: LIVING WITH OUR CREATIONS**  
by HALLAM STEVENS, Associate Professor, School of Biological Sciences, NTU

We are now surrounded by the living products of our own ingenuity. Hybrid fish, transgenic corn, and Wolbachia mosquitoes. We tend to view such creatures with dread, thinking of them as unnatural hybrids that confuse boundaries and cross categories. But what if we found ways of loving our creations more? What if embracing these hybrids allowed us to find new ways of living with and in nature? New institutional, structural, and philosophical relationships to our genetically modified cousins might just help us survive in the Anthropocene.

Tuesday, 4 February 2019,  
7.00 – 8.30pm  
**EXHIBITION (DE)TOUR:  
THE PENDING THREAT OF  
PANDEMICS**  
by OLIVO MIOTTO, Associate Professor, University of Oxford Mahidol Oxford Research Unit

Humans are engaged in a constant battle against infectious diseases. The weapons used by microbes are different from those we employ, but very effective at frustrating our efforts to control and eliminate disease. For example, malaria parasites can rapidly develop mutations that make treatments less effective; the more people use antimalarial drugs, the more dramatic the response from the parasites. The battlefield also plays a decisive role: for pathogens like dengue or malaria, which are transmitted by insects, changes in the environment that affect natural habitats make a profound difference. Can humanity create a disease-free future while protecting the environment?

Friday, 17 January 2019,  
8.00 – 9.30pm  
**PERFORMANCE: POKOKNYA**  
by TINI ALIMAN, musician, and guests

Exploring plant consciousness and communication networks in forests, sound artist Tini Aliman has developed a practice that involves collaborating with diverse plant species. Together with her guests, the artist will translate captured biodata into music and aural architecture. Finding ways of interspecies communication through pick-up mics and feedback loops, this performance allows for a deeper contemplation of what it means to share existence and listen to life. *Pokoknya* is a term in Bahasa Melayu/Indonesia that translates to “essentially” or referring to the root of an issue, which is a play on the word “tree.” The word could also be read as the “tree belonging to...”

Saturday, 18 January 2019,  
2.00 – 5.00pm  
**SYMPOSIUM: BIODIVER-CITY AND URBAN FUTURES**  
with ANIMALI DOMESTICI, artists; UTE META BAUER, Founding Director, NTU CCA Singapore, and Professor, NTU ADM; JASON FARAGO, art critic, *New York Times*; YUN HYE HWANG, Associate Professor, School of Design and Environment, NTU; SARAH ICHIOKA, Desire Lines; MICHELLE LAI, TANAH; and LAURA MIOTTO, Associate Professor, NTU ADM



# WORKSHOPS

Sunday, 29 December 2019  
2.00 - 5.00pm  
**WORKSHOP: THE IMPACT OF INSECTS IN OUR WORLD – AN ARTISTIC EXPLORATION**  
by artist WENDY.GNAHZ in collaboration with social enterprise MIGRANT X ME

Workshop Fee: \$12  
Register via Peatix: [impactofinsects.peatix.com](https://www.peatix.com/venue/impactofinsects)

Insects are crucial to our ecosystem. However, rapid environmental degradation has caused a major decline of their population. This in turn affects humans and other interdependent ecosystems. In this workshop, participants will learn the impact of insects and foster a deeper appreciation for them. Using recycled materials, participants will study and create their own six-legged animals through printed images and real insect specimens brought in by Wendy.gnahZ.

This workshop is held in collaboration with Migrant x Me, a registered social enterprise that aims to provide public education and raise awareness of the migrant worker community in Singapore. Participants will work hand-in-hand with the local migrant worker community, and exchange thoughts and experiences on how to share our resources more consciously.

Sunday, 24 November 2019  
2.00 – 5.00pm  
**WORKSHOP: DIY ECOPRINTS ON BIO-LEATHER**  
by artist IRENE AGRIVINA

Workshop fee: \$25  
Register via Peatix: [ecoprints.peatix.com](https://www.peatix.com/venue/ecoprints)

Get a hands-on experience in making your very own eco-prints using easily available materials such as flowers and leaves. You will get the opportunity to print on SOYA C(O)U(L)TURE, a bio-leather derived from the by-product of soy production. This is a BYOF workshop: Bring your own flowers!

Saturday, 18 January 2020  
11.00am – 12.30pm  
**WORKSHOP: UPCYCLING FOOD WASTE WITH ECO-ENZYME**  
by ground-up initiative ZERO WASTE FOOD SINGAPORE

Workshop Fee: \$12  
Register via Peatix: [ecoenzyme.peatix.com](https://www.peatix.com/venue/ecoenzyme)

763,100 tonnes of food waste were generated in 2019, accounting for 10% of the total waste generated in Singapore. In this workshop, you will learn how to reduce your environmental impact by upcycling fruit waste into non-toxic multi-purpose cleaning solutions for your home and gardens. Bring home a bottle of eco-enzyme to share the love towards a healthy waste-free lifestyle. You are encouraged to bring your own wide-mouth bottles or containers.

Sunday, 19 January 2020  
1.00 – 5.00pm  
**WORKSHOP: VISUAL WILD MAPPING**  
by artists ANIMALI DOMESTICI

Workshop Fee: \$12  
Register via Peatix: [visualwildmapping.peatix.com](https://www.peatix.com/venue/visualwildmapping)

The presence and roles of different species within urban metropolitan environments are often overlooked or not perceived at all, even if they represent fundamental components of urban ecologies. This workshop aims for a collective sharing of such species through immediate and trans-disciplinary storytelling techniques. Participants will learn to engage with different graphic composition techniques, utilising both prearranged and personalised elements. They will also be using multiple scales, from fragments of cities to small objects, to expand the range of layers that can be included in the narrative from technical to cultural, superstition to institutional, and many more.



# BIOGRAPHIES

Irene Agrivina (Indonesia) is an open systems advocate, technologist, artist, and educator. She is a graduate of the Graphic Design faculty at the Indonesia Institute of Art (ISI), and the Culture and Religion Master Program at Sanata Dharma University in Yogyakarta. As a founding member and current director of HONF (House of Natural Fiber), a Yogyakarta-based new media and technology laboratory created in 1998, Agrivina runs its Education Focus Programme (EFP) which focuses on the application and practical use in daily life of collaborative, cross-disciplinary, and technological actions responding to social, cultural, and environmental challenges. She has participated in numerous festivals such as re:publica, Transmediale, Pixelache, Mal Au Pixel, New Museum Triennial, and APAP 5. She has also exhibited her work and given lectures around the world in cities such as Vienna, New York, Paris, London, Tokyo, Berlin, Prague, and Singapore. In 2013 she co-founded XXLab, an all-female collective focusing on arts, science, and free technology as a second generation of HONF's spin-off communities. Their project *Soya C(o)ulture* (2014) was crowned a winner of the 2015 Prix Ars Electronica awards, a prestigious European Commission-supported competition for cyberarts in Austria.

Tini Aliman (Singapore) is a sound designer, field recordist, and foley artist who works at the intersection of theatre and film sound design, live sound art performance, installation, and collaborative projects. Her research interests include forest networks, aural architecture, plant consciousness, and the variables of data translations via biodata sonification. In 2018, she was nominated for the Best Sound Design category for Life! Theatre Awards for her work for *Angkat* by

Teater Ekamatra. She has been involved in projects and exhibitions across Asia Pacific and Europe. Her recent projects have been presented at NTU CCA Singapore, Biennale Urbana at Caserma Pepe, Venice, and Museum of Contemporary Art Taipei.

Jonathas de Andrade (Brazil) is one of the most promising Brazilian artists of his generation. Over the last decade, he has developed works in photography, video, and installation that stem from observations of everyday life in Brazil and what he regards as its "urgencies and discomforts." He considers how the Brazilian national identity and labour conditions have been constructed in the midst of colonialism and slavery, and reinterprets the methodologies of education and social sciences to question underlying assumptions. De Andrade studied communications at Universidade Federal de Pernambuco, Brazil, and has had solo exhibitions worldwide.

*Animali Domestici* (Italy/Thailand), founded by Antonio Bernacchi and Alicia Lazzaroni (both b. 1983), is a duo and design practice based in Bangkok. They focus on the development of experimental and speculative projects, products, and processes, beyond the dichotomies of culture and nature, "infra-ordinary" and "ab-normal," human and non-human. With admittedly fragmented and heterogeneous sources of inspiration, they are interested in post-anthropocentric spaces, subjects, and materialities, in human and animal behaviour, vernacular crafts and traditions, popular tastes and everyday life references, rendered "lifestyles" and marketing strategies. *Animali Domestici* is also intensively involved in teaching and research. Lazzaroni and Bernacchi, who obtained a postgraduate Master from ETSAM, Polytechnic University of Madrid,

worked in Singapore from 2010 to 2014, and since 2015 have been teaching architectural design at the International Program in Design and Architecture (INDA) of Chulalongkorn University in Bangkok.

Ursula Biemann (Switzerland) is an artist, writer, and video essayist who investigates global relations under the impact of the accelerated mobility of people, resources, and information. Her works explore space and mobility, and more recently ecology, oil, and water. Her video installations have been exhibited in museums and international art biennials worldwide. She received a doctor honoris causa in Humanities by the Umeå University, Sweden, and the Prix Meret Oppenheim, the national art award of Switzerland. She has a BFA from the School of Visual Arts and attended the Whitney Independent Study Program in New York (1988). Biemann's research is currently based at the Zurich University for the Arts.

Ines Doujak (Austria/United Kingdom) is an artist, researcher, and writer, who teaches in the areas of visual culture and material aesthetics with a queer-feminist, anti-racist, anti-colonial focus. Doujak received two research grants from the Austrian Science Fund: *Loomshuttles*, *Warpaths* (2010–18), a study of textiles to investigate their global history characterised by cultural, class, and gender conflict; and *Utopian Pulse: Flares in the Darkroom* (2013–15). She studied at the University of Applied Arts in Vienna (1988–93). Selected exhibitions include *Actually, the Dead are not Dead*, Bergen Assembly (2019); *Possibilities for an Non-Alienated Life*, Kochi Muziris Biennale, Kerala (2018); *A Beast, a God, and a Line*, Dhaka Art Summit, Para Site, Hong Kong, TS1 Yangon, and Museum of Modern Art, Warsaw (2018); *Arte para pensar la nueva razón del mundo*, Muntref, Buenos Aires (2017); *The Conundrum of Imagination*, Leopold Museum, Vienna (2017); *Not Dressed for Conquering*, Württembergischer Kunstverein, Stuttgart (2016); *The Beast and the Sovereign*, MACBA, Barcelona (2015); *Ape Culture*, Haus der Kulturen der Welt, Berlin (2015); *The School of Kyiv*, Kyiv Biennial (2015);

*Universes in Universe*, São Paulo Biennial (2014); *Garden of Learning*, Busan Biennale (2012); *The Potosi Principle*, Museo Nacional Centro de Arte Reina Sofía, Madrid (2010); and Documenta 12, Kassel (2007).

Jason Farago (United States) is an art critic for the *New York Times*. He reviews exhibitions in New York and abroad, with a focus on global approaches to art history. From 2015 to 2018 he edited *Even*, an art magazine he co-founded, whose ten issues are collected in the anthology *Out of Practice*. He has also been a regular contributor to the *Guardian*, the *New Yorker*, the *New York Review of Books*, *Artforum*, and *Frieze*. Farago studied art history at Yale University and at the Courtauld Institute of Art in London. In 2017 he was awarded the inaugural Rabkin Prize for art criticism.

Karlos Gil (Spain) is an artist whose multiple art practice thrives on paradox, memory, and navigation between the past and the present to articulate or question the codes that construct meaning. Through a variety of media, he researches the movement of sense regarding the art object and examines its cognitive value as a specific system of knowledge production. Gil studied at Facultad de Bellas Artes UCM and at the School of Visual Arts New York. He has shown his work in CA2M, Matadero and Casa Encendida in Madrid, and at LABoral (Gijón), as well as at the Centre Georges Pompidou, Paris, and the Moscow Biennale. In 2014 was recipient of the Fundación Botín Arts grant.

Jan Peter Hammer (Germany) is an artist who creates films and performances that connects literature and cinema. He is primarily interested in the narrative structure of a work. His videos, films, and synchronised slideshows allow for a literary reading or a point of view for criticism. He studied painting and sculpture before attending courses at the New School's Film Theory department and graduating in Fine Arts at the Hunter College. In 2016 he was selected as artistic research fellow at KHiO – Oslo National Academy of the Arts, Norway. His works have been shown in international solo and group exhibitions and screened at several international film festivals.

Pierre Huyghe (France/United States) attended the École Supérieure d'Arts Graphiques (1981–82) and the École Nationale Supérieure des Arts Décoratifs (1982–85). Based in New York, he is the Artistic Director of Okayama Art Summit 2019. In the 1990s, Huyghe emerged as part of a wave of second-generation Conceptualists known for their relational aesthetics approach towards art. Throughout his career, he has been involved in multimedia collaborations with other artists. His works, which seek a high degree of control over the viewer's experience, often present themselves as complex systems characterised by a wide range of life forms, inanimate things, and technologies. His constructed organisms combine not only biological, technological, and fictional elements, they also produce an immersive, constantly changing environment, in which humans, animals, and non-beings learn, evolve, and grow. In 2001, he received a Special Award from the Jury of the Venice Biennale and in 2002, he was awarded the Solomon R. Guggenheim Museum's Hugo Boss Prize. His recent projects/exhibitions include *Umwelt* at the Serpentine Gallery, London (2018); *Skulptur Projekte Münster* (2017); *The Roof Garden Commission* at the Metropolitan Museum of Art, New York (2015); a touring solo exhibition at the Centre Pompidou, Paris, and other museums (2013–14); and *Documenta 13* (2012).

Yun Hye Hwang (South Korea/Singapore) is an accredited landscape architect in Singapore, and Associate Professor of Landscape Architecture at the School of Design and Environment, NUS, currently serving as Programme Director of the Bachelor's programme. She holds two Master's degrees in landscape architecture, one from Seoul National University in Korea and another from Harvard University's Graduate School of Design. Her research, teaching, and professional activities speculate on emerging demands in fast-growing Asian cities by exploring ecological design and management versus manicured greenery and the multifunctional role of everyday landscapes. She focuses on transferring

knowledge of urban ecology from academia to practice through active interdisciplinary and transdisciplinary collaborations.

Sarah Ichioka (United States/Singapore) is an urbanist, curator and writer, currently leading *Desire Lines*, a strategic consultancy for environmental, cultural, and social-impact organisations and initiatives. She is the Curator for the upcoming International Architecture Biennale Rotterdam 2020. In previous roles, she has explored the intersections of cities, society, and ecology within leading international institutions of culture, policy, and research. Ichioka's outlook is glocal, interdisciplinary, and future-facing. She has been recognised as a World Cities Summit Young Leader, one of the Global Public Interest Design 100, a British Council/ Clore Duffield Cultural Leadership International Fellow, and an Honorary Fellow of the Royal Institute of British Architects.

Michelle Lai (Singapore) is an urban farmer and forager, who spends her time tinkering with food experiments at *Native*, a cocktail bar in Singapore. Interested in issues related to the local agricultural and food system, she explores community-driven innovation and community engagement practices, forming symbiotic relationships through everyday participation, research, and dialogue. Lai is also part of *TANAH*, an interdisciplinary collective that playfully questions urban living via site-specific interventions within and around the city.

Fritz Lang (Austria/United States) was an influential filmmaker, producer and actor. He moved to the United States at the age of 46 and is best known as an émigré from the German school of Expressionism. He had directed 23 features in his 20-year American career and is considered to have set the precedence for the evolution of American genre cinema; more specifically to *film noir*. His work consists of a variety of genres revolving around fate and justice.

Jae Rhim Lee (South Korea/United States) is a designer, entrepreneur, and transdisciplinary artist whose living units and wearables reimagine basic life systems and propose alternative relationships

between the body and the built and natural environment. She is a pioneer in the green burial movement as the inventor of the INFINITY BURIAL SUIT (aka *Mushroom Death Suit*) featured in *National Geographic*, *Vogue*, *NPR*, *Wired*, the *New York Times*, and *TED*, among others. Her work follows a research methodology which includes self-examination, transdisciplinary immersion and dialogue, and DIY design, ultimately taking the form of living units, furniture, wearables, recycling systems, and personal and social interventions. She studied psychology and the natural sciences at Wellesley College, received a Master of Science in Visual Studies from the Massachusetts Institute of Technology (MIT), and holds a certificate in permaculture design. She has given keynote lectures and exhibited her work internationally, including the Aspen Ideas Festival, the Cooper Hewitt Smithsonian Museum Design Triennial, *Cube Museum Netherlands*, *FACT Liverpool*, and the *Zero1 Biennial*. Lee has taught at MIT, Stanford University, and George Washington University. She is the Founder and CEO of venture-backed startup *Coeio, Inc.*

Armin Linke (Italy/Germany) is a photographer and filmmaker who combines a range of contemporary image processing technologies to blur the border between fiction and reality of the natural, technological, and urban environment in which we are living. His oeuvre of photographs and films function as tools for different design strategies and expand on multiple levels of discourse. Linke has served as a research affiliate at the MIT Visual Arts Program, guest professor at the IUAV Arts and Design University in Venice, and professor for photography at the Karlsruhe University for Arts and Design, and is currently a guest professor at ISIA Urbino.

Lucy + Jorge Orta (United Kingdom, and Argentina/France) develop a collaborative visual arts practice focused on social and ecological issues. It employs a diversity of media including drawing, sculpture, and performance to realise major long-term bodies of work structured in series: *Refuge Wear* and *Body Architecture* are portable

minimum habitats bridging architecture and dress; *Nexus Architecture* explores alternative modes of establishing the social link; *Antarctica* highlights the urgent need to consider the dignity of people affected by climate change; *ORTAWATER* examines water scarcity and the problems arising from its pollution and corporate control; *HortiRecycling* and *70 x 7 The Meal* examines the local and global food chains and the ritual of community dining. In recognition of their contribution to sustainability, the artists received the *Green Leaf Award* for artistic excellence with an environmental message, presented by the United Nations Environment Programme in partnership with the Natural World Museum at the Nobel Peace Center in Norway (2007). Their work has been included in numerous international exhibitions worldwide. Lucy Orta is also Professor and Chair of Art and Environment at the University of the Arts London, United Kingdom.

Nicholas Mangan (Australia) is a multi-disciplinary artist who lives and works in Melbourne. He is senior lecturer at Monash University. Through a practice bridging drawing, sculpture, film, and installation, Mangan creates politically astute and disconcerting assemblages that address some of the most galvanising issues of our time; the ongoing impacts of colonialism, humanity's fraught relationship with the natural environment, and the complex and evolving dynamics of the global political economy. His recent solo exhibitions include *Limits to Growth*, Monash University Museum of Art (MUMA), Melbourne, the Institute of Modern Art (IMA), Brisbane, *Kunst-Werke Institute of Contemporary Art*, Berlin, *Dowse Art Museum*, Wellington (2016); *Ancient Lights*, Chisenhale Gallery, London, (2015); *Some Kinds of Duration*, Centre for Contemporary Photography, Melbourne, (2012). His work has been included in major international exhibitions including Biennale of Sydney (2018); *Let's Talk About the Weather: Art and Ecology in A Time of Crisis*, Guangdong Times Museum, Guangzhou (2018); *74 million million tons*, Sculpture Center, New York (2018); *The National 2017:*



*new Australian art*, AGNSW, Sydney (2017); *4.543 BILLION. The Matter of matter*, CAPC, Bordeaux, (2017); *New Museum Triennial: Surround Audience*, New York (2015); 9th Bienal do Mercosul, Porto Alegre (2013); and the 13th Istanbul Biennial (2013).

Migrant x Me (Singapore) is a social enterprise that provides public education on the migrant worker community in Singapore through experiential programmes, workshops, and learning journeys. It collaborates with like-minded organisations such as schools, corporates, and NGOs to provide education to Singaporean youths. It also conducts monthly art sessions for migrant workers at clinics run by its partner NGOs.

Olivo Miotto (Italy/Thailand) is Associate Professor at the University of Oxford based at the Mahidol-Oxford Tropical Medicine Research Unit in Bangkok, where he specialises in genomic epidemiology of malaria parasites. Miotto is the principal investigator of GenRe-Mekong, a regional genetic surveillance project that uses advanced genomic technologies to produce maps of drug resistance and gene flow in local parasite population, which are used by national malaria control programmes to make strategic decisions on treatments and interventions. He also collaborates with researchers across the globe, analysing thousands of parasite genomes to understand the evolution of antimalarial drug resistance and, ultimately, help support the eradication of these diseases.

Marjetica Potrč (Slovenia/Germany), an artist and architect based in Ljubljana and Berlin, is known for her ingenious reimagining of architectural structures in “unplanned” cities mostly in South America where resources are lacking in the communities. She deals with issues such as social space and contemporary architectural practices, sustainability, and new solutions for communities. Her practice is strongly informed by her interdisciplinary collaborations in research-based on-site projects, where she translates these investigations into lyrical brush-worked, text-based drawings

and large-scale architectural installations. Her work has been exhibited extensively throughout Europe and the Americas, including the Venice Biennial (1993, 2003, 2009); the São Paulo Biennial (1996, 2006); Guggenheim Museum in New York (2001); the List Visual Arts Center at the Massachusetts Institute of Technology (2004); the de Appel Foundation for Contemporary Art in Amsterdam (2004); The Curve at the Barbican Art Galleries in London (2007); the Hamburger Bahnhof - Museum for Contemporary Art Berlin (2013, 2018); and the PAMM Perez Art Museum Miami (2015). She was a professor at the University of Fine Arts/HFBK in Hamburg (2011–18), a visiting professor at the Massachusetts Institute of Technology (2005) and the IUAV Faculty of Arts and Design in Venice (2008, 2010).

Dr Serina Abdul Rahman (Singapore/Malaysia) is a conservation scientist and environmental anthropologist. Her research interests lie in human, floral, and faunal marine communities, as well as their interaction and preservation. She specialises in sustainable development and education; community empowerment; environmental issues; and innovations; including development for urban and rural poor. In 2004, she moved to Malaysia to dedicate her time to marine environmental organisations and island/coastal communities. In 2009, she co-founded Kelab Alami, a community organisation in a fishing village in Johor to empower the community through environmental education for habitat conservation. Since 2015, the programme evolved to focus on community capacity-building.

Jeroen de Rijcke and Willem de Rooij (both Netherlands) were a collaborative artist duo creating video installations, performances, TV-programmes and 16mm film shorts. They met while attending the Gerrit Rietveld Academie in Amsterdam and worked together from 1994 until de Rijcke's passing in 2006. They chose film as a medium to engage their audience for a longer period and with greater intensity. An efficient use of the inherent time and light qualities of the film medium in their static camera work gives their subjects an almost

meditational quality. Their work has been shown worldwide, most notably at the 2005 Venice Biennale. They were also nominated for the 2005 Hugo Boss Prize.

Sir Ridley Scott (United Kingdom) is a visionary director, acclaimed producer and one of the greatest British filmmakers. His work, known for an atmospheric and highly concentrated visual style, continues to push boundaries in style and genre. He was awarded the BAFTA Fellowship in 2018 and an honorary doctorate by the Royal College of Art in 2015. In 2003, Scott was knighted at the Queen's New Year Honours in the United Kingdom for having made substantial contribution to the British film industry.

Tejal Shah (India) is an artist whose practice incorporates video, photography, performance, drawing, sound, and educational workshops. Their work unselfconsciously manifests “the inappropriate/d other” within a feminist and queer framework, and often challenges normative social hegemonies. They are interested in the intersections of art, ecology, and non-duality and their relationship to consciousness. Shah obtained a BA in Photography from the Royal Melbourne Institute of Technology, Melbourne, and is currently pursuing an MA in Nalanda Buddhist philosophy.

Hallam Stevens (Australia/Singapore) is Associate Professor of History in the School of Humanities at Nanyang Technological University and the Associate Director of the NTU Institute of Science and Technology For Humanity. He is the author of *Life out of Sequence: a data-driven history of bioinformatics* (Chicago, 2013), *Biotechnology & Society: an introduction* (Chicago, 2016), and the co-editor of *Postgenomics: Perspectives on Life After the Genome* (Duke, 2015). At NTU he teaches courses on the history of the life sciences and the history of information technology.

Hito Steyerl (Germany) is a filmmaker, artist, and writer whose work explores the complexities of the digital world, art, capitalism, and the implications of Artificial Intelligence for society. Steyerl studied cinematography and documentary filmmaking at the Academy of Visual Arts in

Tokyo, the University of Television and Film in Munich, and holds a PhD in Philosophy from the Academy of Fine Arts, Vienna. She often works with the format of the video essay, combining a heterogeneous range of material, including interviews, found footage, fictional dramatizations, pop-music soundtracks, and first-person voiceovers. Her work focuses on the intersection of media technology, political violence, and desire by using humour, charm, and reduced gravity as political means of expression. Her work has been exhibited in numerous exhibitions including Documenta 12, Taipei Biennial 2010, and 7th Shanghai Biennial. She is involved in the movement of feminist migrants and women of colour in Germany and is currently a professor of New Media Art at the University of the Arts in Berlin. She has also lectured at Goldsmith's College, London, and at the Center for Curatorial Studies, Bard College, New York.

Fabrizio Terranova (Belgium) is a filmmaker, activist, dramaturge, and lecturer at the École de Recherche Graphique (ERG) in Brussels, where he launched and co-runs the Master's programme in Narrations and Experimentation/Speculative Narration. His films include *Josée Andrei, An Insane Portrait* (2010), an experimental documentary that was later published into a book by Les Editions du Souffle. He is also a founding member of DingDingDong, an institute to jointly improve knowledge about Huntington's disease.

Dr Janelle Thompson (United States/Singapore) is an environmental microbiologist whose research and teaching drive towards careful stewardship of energy and water. Her ongoing work harnesses bacteria as indicators of water quality and for bioproduction of renewable fuels. She holds graduate degrees from Stanford University and MIT and is newly appointed as an Associate Professor at the Asian School of the Environment, NTU, and Principal Investigator (PI) at the Singapore Centre for Environmental Life Sciences Engineering. In previous roles she taught Environmental Engineering at MIT and was Associate Director and PI at the Singapore-MIT Alliance for Research and Technology.



Mierle Laderman Ukeles (United States) is an influential pioneer of maintenance art. Her work also revolves around feminist art. She is best known for her *Manifesto for Maintenance Art 1969/ Proposal for an Exhibition "CARE"* (1969), a proposal for an exhibition to display maintenance work as contemporary art. Since 1977, she has been an unsalaried artist-in-residence at the New York City Department of Sanitation where she creates art that deals with urban waste flows, recycling, ecology, urban sustainability, and our power to transform degraded land and water into healthy inhabitable public places.

Liam Young (Australia/United States) is a speculative architect and director who operates in the spaces between design, fiction, and futures. He is the founder of a think tank *Tomorrows Thoughts Today*, a group whose work explores the possibilities of fantastic, speculative, and imaginary urbanisms. Young also co-runs the *Unknown Fields Division*, a nomadic research studio that travels on location shoots and expeditions to the "ends of the Earth" to document emerging trends and uncover the weak signals of possible futures. He has taught internationally including the *Architectural Association* and *Princeton University*, and now runs an MA in Fiction and Entertainment at *Southern California Institute of Architecture*.

Lucy Walker (United Kingdom/United States) is an esteemed Emmy-winning film director who uses dramatic filmmaking techniques to make documentary films. Renowned for her ability to connect with audiences through creating riveting character-driven nonfiction, she follows memorable characters on transformative journeys that grant unique access inside closed worlds. Walker obtained her MFA from the Graduate Film Programme at the *New York University Tisch School of the Arts* on a Fulbright Scholarship after graduating at the top of her class with a BA Hons and MA Oxon in Literature at *Oxford University*. She has twice been nominated for an Academy Award and her films have been nominated for seven Emmys, having won over one hundred film awards.

Wendy.gnahZ (Singapore) is an artist volunteer with *Migrant x Me*, and a scientific illustrator. Fascinated with the strange, the dead, and the unseen matter in nature, she is driven to learn more about them and the role they play in our ecosystem.

*ZeroWaste Food Singapore* (Singapore) is a new ground-up initiative that aims to help Singapore reduce food waste and accelerate our shift towards becoming a zero-waste nation. They raise awareness on food waste issues in Singapore through food waste education and hands-on workshops such as composting, fermenting, and eco-enzyme workshops.



THE POSTHUMAN CITY  
CLIMATES. HABITATS. ENVIRONMENTS.  
23 November 2019 – 8 March 2020  
NTU CCA Singapore

Curators:  
Ute Meta Bauer  
Laura Miotto

Assistant Curator:  
Ana Sophie Salazar

Public and Education Programmes:  
Magdalena Magiera  
Ilya Katrinnada Binte Zubaidi

Exhibition Production:  
Frankie Fang  
Isrudy Shaik

Construction:  
Design 18

Conservation:  
Global Specialised  
Services

Lighting Design:  
Torene Project

Logistics:  
Agility Fairs & Events

Collaterals:  
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A collateral event of

22 Nov 2019 – 22 Mar 2020  
**SINGAPORE  
BIENNALE  
2019**



## IN THE LAB

# WHAT IS DEEP SEA MINING?

INHABITANTS, IN COLLABORATION WITH MARGARIDA MENDES  
2 NOVEMBER 2019 – 18 JANUARY 2020

Deep sea mining is a new frontier of resource extraction located on the ocean seabed. It is set to begin in the next few years, as the technology is currently under development. Mining companies are, at present, leasing areas for exploitation in national and international waters in order to assess the potential to extract minerals and metals such as manganese, cobalt, gold, copper, iron, and other rare earth elements. The main geological sites targeted are areas rich in polymetallic nodules, seamounts, and hydrothermal vents; areas typically found where tectonic plates meet. The areas to be mined could cover parts of the Mid-Atlantic Ridge and the Clarion Clipperton Zone in the Pacific Ocean in international waters, and national waters off the islands of Papua New Guinea, Fiji, Tonga, New Zealand, Japan, and the Portuguese archipelago of the Azores. Assessment of the impact on deep sea ecosystems is underway, though their cumulative effects remain difficult to comprehend given the unprecedented variety and expanse of the mining sites targeted. At the same time, local and indigenous communities living in these regions are not being adequately consulted.

The prospects of this form of mining re-actualise a colonial, frontier mentality and are redefining extractivist economies for the twenty-first century. *What is Deep Sea Mining?* addresses both knowledge of the deep sea and ocean governance, but also efforts to defend a sustained ocean literacy beyond the United Nations' "blue economy" at a time when the deep ocean, its species, and its resources remain largely unmapped and understudied.

The presentation features four episodes: *Tools for Ocean Literacy* (2018), *Deep Frontiers* (2018), *The Azores Case* (2019), and *A Deep Sea Mining Glossary* (2019).

INHABITANTS (Portugal/United States) is an online channel for exploratory video and documentary reporting. Founded in New York in late 2015 by visual artists Mariana Silva and Pedro Neves Marques, inhabitants produces and streams short-form videos intended for free, online distribution. All episodes are available at [www.inhabitants-tv.org](http://www.inhabitants-tv.org), as well as on Vimeo, YouTube, Facebook, and Instagram.

*What is Deep Sea Mining?* was developed in collaboration with MARGARIDA MENDES, curator and activist from Lisbon, Portugal, consultant of Sciaena NGO and founding member of Oceano Livre, an environmental movement against deep sea mining. *What is Deep Sea Mining?* is a web series and art project commissioned by TBA21-Academy.

Curated by MAGDALENA MAGIERA, Curator, Outreach & Education

INHABITANTS, *What is Deep Sea Mining?*, 2 November 2019 – 19 January 2020, The Lab, NTU CCA Singapore, installation view.

## NTU CCA IDEAS FEST IDEASCITY SINGAPORE

GUEST CURATED BY IDEASCITY, NEW MUSEUM, NEW YORK  
15 – 23 FEBRUARY 2020

NTU CCA Ideas Fest is a platform to catalyse critical exchange of ideas and encourage thinking "out of the box." It is a bottom-up approach linking the artistic and the academic with community groups and grassroots initiatives. The second edition is guest curated by IdeasCity, the New Museum's platform that explores art and culture beyond the walls of the Museum. It will feature a residency and public programme on the theme of solidarity with nature—exploring bonds and connections between the built environment, natural world, and social movements. IdeasCity Singapore will take place across multiple locations through satellite programmes and partnerships in Singapore and across Southeast Asia.

The week-long Residency will feature performances, screenings, seminars, site-visits, and workshops. It invites emerging practitioners to develop projects and research on the environmental, social, and urban networks that shape the way we live together, and how those networks might reinforce or redefine solidarity with nature. The culminating public programme on 22 February 2020 will feature conversations, performances, presentations, and workshops addressing local, global, and planetary concerns defining Singapore and Southeast Asia today, and the future of communities worldwide.

### IdeasCity Singapore welcomes proposals for Residency participation and Public Programme collaboration through an Open Call.

Up to 30 candidates will be selected based on motivation, interest, and availability, on a rolling basis until **9 December 2019**. IdeasCity will provide honoraria and meals to all participants, and accommodation for those travelling to Singapore. For submission guidelines and more information, please visit [www.ideas-city.org/singapore/open-call/](http://www.ideas-city.org/singapore/open-call/)

#### About IdeasCity

IdeasCity is a collaborative, civic, and creative platform that starts from the premise that art and culture are essential to the future vitality of cities. This international initiative provides a forum for designers, artists, technologists, and policymakers to exchange ideas, identify challenges, propose solutions, and engage the public's participation. The initiative was cofounded at the New Museum, New York, by Lisa Phillips, Toby Devan Lewis Director, and Karen Wong, Deputy Director. Past international IdeasCity programmes have taken place in Istanbul (2012), São Paulo (2013), Athens (2016), Arles (2017), and Toronto (2018).

IdeasCity Singapore is conceived and organised by New Museum: Vere van Gool, Gabe Gordon, Nicholas Liong, Yong Ng, and Karen Wong; and NTU CCA Singapore: Karin Oen, Magdalena Magiera, Samantha Leong, and Ze-Tian Lim

The second edition of NTU CCA Ideas Fest is supported by:

CULTURAL  
MATCHING  
FUND

## NTU CCA SINGAPORE STAFF

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

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**Dr Karin Oen**, Deputy Director, Curatorial Programmes

**Dr Anna Lovecchio**, Curator, Residencies

**Magdalena Magiera**, Curator, Outreach & Education

**Ana Sophie Salazar**, Assistant Curator, Exhibitions

**Frankie Fang**, Assistant Manager, Production

**Isrudy Shaik**, Senior Executive, Production

**Ilya Katrinnada Binte Zubaidi**, Curatorial Assistant, Outreach & Education

**Seet Yun Teng**, Curatorial Assistant, Residencies

**Dyan Hidayat Bin Ismawi**, Young Professional Trainee, Outreach & Education

**Megan Lam**, Young Professional Trainee, Residencies

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**Soh Kay Min**, Executive, Conference, Workshops & Archive

**Guineviere Low**, Young Professional Trainee, Research & Academic Programmes

## OPERATIONS & STRATEGIC DEVELOPMENT

**Peter Lin**, Deputy Director, Operations & Strategic Development

**Jasmine Cheong**, Assistant Director, Operations & HR

**Jillian Kwan**, Assistant Director, Development

**Joyce Lee**, Manager, Finance

**Cheryl Ho**, Manager, Communications

**Perla Espiel**, Special Project Assistant

**Iris Tan**, Senior Executive, Administration & Finance

**Louis Tan**, Executive, Operations

**Ong Xue Min**, Young Professional Trainee, Communications

**Jaclyn Chong**, Young Professional Trainee, Communications

## NTU CCA SINGAPORE GOVERNING COUNCIL

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## NTU CCA SINGAPORE PUBLICATIONS

*Culture City. Culture Scope.* (Upcoming)

Edited by Ute Meta Bauer, Sophie Goltz, and Khim Ong.

*The Impossibility of Mapping (Urban Asia).*

NTU CCA Singapore and World Scientific Publishing, 2019.

Edited by Ute Meta Bauer, Roger Nelson, and Khim Ong.

*Voyages de Rhodes*, artist's book by Phan Thảo Nguyên.

Commissioned and published by NTU CCA Singapore, 2018.

*Place.Labour.Capital.* NTU CCA Singapore and Mousse Publishing, 2018.

Edited by Ute Meta Bauer and Anca Rujoiu.

*Tomás Saraceno: Arachnid Orchestra. Jam Sessions,*

NTU CCA Singapore, 2017. Edited by Ute Meta Bauer and Anca Rujoiu.

*Becoming Palm*, Simryn Gill and Michael Taussig. NTU CCA Singapore and Sternberg Press,

2017. Edited by Ute Meta Bauer and Anca Rujoiu.

*Theatrical Fields, Critical Strategies in Performance, Film, and Video.* NTU CCA Singapore,

König Books, London, and Bildmuseet, Umeå, 2016. Edited by Ute Meta Bauer and

Anca Rujoiu.

*SouthEastAsia – Spaces of the Curatorial. Jahresring 63.*

Sternberg Press, 2016. Edited by Ute Meta Bauer and Brigitte Oetker.

## ARTISTS' LIMITED EDITION EVERYDAY ITEMS

NTU CCA Singapore's line of commissioned Artists' Limited Editions Everyday Items—ranging from scarves, umbrellas, and raincoats, to notebooks, tote bags, and beach towels—is created in collaboration with the Centre's local and international Artists-in-Residence. Participating artists include: **Hamra Abbas** (Kuwait), **Julian 'Togar' Abraham** (Indonesia), **Yason Banal** (Philippines), **Heman Chong** (Singapore), **Duto Hardono** (Indonesia), **Alex Mawimbi** (Kenya/Netherlands), **Alex Murray-Leslie** (Australia/Spain), **Arjuna Neuman** (United States/United Kingdom), **UuDam Nguyen** (Vietnam), **Ana Pravčki** (Serbia/United States), **anGie seah** (Singapore), **SHIMURAbros** (Japan), **Tamara Weber** (United States), and **Jason Wee** (Singapore).

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

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

MASTER OF ARTS IN MUSEUM STUDIES AND CURATORIAL PRACTICES

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

MASTER OF ARTS (RESEARCH) AND DOCTOR OF PHILOSOPHY (PHD)

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

Application period: 1 September 2019 – 1 March 2020  
(for August 2020 intake)

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

## ABOUT THE SCHOOL OF ART, DESIGN AND MEDIA, NTU

With Singapore being a cosmopolitan nation with Asian sensibilities, the School of Art, Design and Media (ADM) seeks to play a weighty role in transforming the island state into a global media city. The inter-disciplinary courses are designed to mould creative individuals into outstanding artists, designers, animators, new media performers, and business leaders. The school is equipped with exceptional hands-on studios, digital creation laboratories, media studios, and open spaces. ADM's long-term plan is to focus on nurturing local talents and providing opportunities for international study and education at a world class standard.

## ABOUT NANYANG TECHNOLOGICAL UNIVERSITY

A research-intensive public university, NTU has 33,000 undergraduate and postgraduate students in the colleges of Engineering, Business, Science, and Humanities, Arts and Social Sciences, and its Graduate College. NTU's campus is frequently listed among the top 15 most beautiful university campuses in the world and has 57 Green Mark-certified (equivalent to LEED-certified) buildings. Besides its 200-ha lush green, residential campus in western Singapore, NTU has a second campus in the heart of Novena, Singapore's medical district.

## CLIMATES.



## HABITATS.

## ENVIRONMENTS.

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

**Kuhl's lorikeet**  
Habitat: South Pacific  
Conservation Status:  
Endangered

## NTU CENTRE FOR CONTEMPORARY ART SINGAPORE

A leading international art institution, NTU CCA Singapore is a platform, host, and partner creating and driven by dynamic thinking in its three-fold constellation: **EXHIBITIONS; RESIDENCIES PROGRAMME; RESEARCH AND ACADEMIC EDUCATION.** A national research centre for contemporary art of Nanyang Technological University, the Centre focuses on *Spaces of the Curatorial*. It brings forth innovative and experimental forms of emergent artistic and curatorial practices that intersect the present and histories of contemporary art embedded in social-political spheres with other fields of knowledge.

## SPACES OF THE CURATORIAL

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

## WE NEED YOU!

Your support is integral to the Centre's ongoing success from presenting internationally acclaimed, research-driven exhibitions, to artist residencies and extensive educational programmes!

Regardless of the amount, your contribution goes a long way in supporting the development of local, regional and international art scenes and our Centre. If you are a taxpayer in Singapore, your donation is not only eligible for a 250% tax deduction for yourself but also qualifies for the Cultural Matching Fund.

Pledge your support now to make a positive and tangible difference through art and education.

For enquiries, please contact [ntuccacomms@ntu.edu.sg](mailto:ntuccacomms@ntu.edu.sg) or scan here to donate:





# NTU CCA SINGAPORE

## VISITOR

## INFORMATION

### EXHIBITION HOURS

Tuesday – Sunday, 12.00 – 7.00pm

Closed on Mondays

Open on Public Holidays

(except on Mondays)

### FREE ADMISSION

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

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

Instagram: @ntu\_ccasingapore

Twitter: @ntuccasingapore

### ENQUIRIES

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

### SCHOOL/ GROUP TOURS

To schedule a tour, please email

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

### GILLMAN BARRACKS TOURS

For a tour, please register at

[www.gillmanbarracks.com](http://www.gillmanbarracks.com)

or Friends of the Museums

at [www.fom.sg](http://www.fom.sg)

### A RESEARCH CENTRE OF



**NANYANG  
TECHNOLOGICAL  
UNIVERSITY**  
SINGAPORE

### EXHIBITIONS

Block 43 Malan Road,

Singapore 109443

+65 6339 6503

### RESIDENCIES STUDIOS

Blocks 37 and 38 Malan Road,

Singapore 109452 and 109441

### RESEARCH CENTRE

### AND OFFICE

Block 6 Lock Road, #01-09/10,

Singapore 108934

+65 6460 0300

### LOCATED AT

GILLMAN BARRACKS



### THE POSTHUMAN CITY.

CLIMATES. HABITATS.

ENVIRONMENTS.

is a collateral event of

22 Nov 2019 – 22 Mar 2020

**SINGAPORE  
BIENNALE  
2019**



**NTU CENTRE FOR  
CONTEMPORARY  
ART SINGAPORE**

**THE  
POSTHUMAN  
CITY**

**HABITATS.  
CLIMATES.  
ENVIRONMENTS.**

EXHIBITION  
23 NOVEMBER 2019  
– 8 MARCH 2020



**NANYANG TECHNOLOGICAL UNIVERSITY**



# SYMPOSIUM

## TECHNO-OPTIMISM

### & ECO-HACKTIVISM

Saturday, 23 November 2019,  
2.00 – 7.30pm  
SYMPOSIUM: TECHNO-OPTIMISM  
AND ECO-HACKTIVISM  
The Single Screen  
Block 43 Malan Road

2.00 – 2.15pm  
INTRODUCTION  
by UTE META BAUER (Germany/  
Singapore), Founding Director,  
NTU CCA Singapore, and Professor,  
NTU ADM, and LAURA MIOTTO  
(Italy/Singapore), Associate Professor,  
NTU ADM

2.15 – 3.00pm  
LECTURE: ON GARAGES AND  
GENES, OR THE RISE AND FALL  
OF THE CALIFORNIA IDEOLOGY  
by HALLAM STEVENS (Australia/  
Singapore), Associate Professor, School  
of Biological Sciences, NTU

Much of today's biotech was created  
in the image of Silicon Valley. The  
first genetic engineers emerged  
in California in the 1970s and the  
industry continues to bear the imprint  
of its origins. But Silicon Valley's  
attitude towards technology is  
coming under increasing pressure—  
the world is beginning to push back  
against "tech bros" and social media  
monopolies. What does this mean  
for bioscience? Could we perhaps  
find other ways of working with and  
manipulating biomatter and living  
things that move beyond the worlds  
of venture capital, startups, and  
IPOs? Could such models even  
provide clues for new ways of living  
with others in the Chthulucene?

3.20 – 5.00pm  
PRESENTATIONS AND  
CONVERSATION:  
ECO-HACKTIVISM  
with IRENE AGRIVINA (Indonesia),  
artist; INHABITANTS (Portugal/United  
States), artists; DR SERINA ABDUL  
RAHMAN (Singapore/Malaysia),  
Visiting Fellow, ISEAS-Yusof Ishak  
Institute, Singapore; and JANELLE  
THOMPSON (United States/Singapore),  
Assistant Professor, Asian School  
of the Environment, NTU;  
moderated by DR KARIN OEN,  
Deputy Director, Curatorial  
Programmes, NTU CCA Singapore

With practices at the intersection of  
art and activism, Irene Agrivina and  
inhabitants will share more about  
their works, on view in the Exhibition  
Hall and the Lab respectively. While  
Agrivina teaches local women  
communities in Indonesia how to  
transform wastewater into valuable  
goods, inhabitants informs a wider  
public about the threats of seabed  
mining. Environmental researchers  
Serina Abdul Rahman and Janelle  
Thompson will present their findings  
on floral and faunal marine communities,  
as well as sustainable and ecological  
solutions regarding natural resources.

5.30 – 7.00pm  
LECTURE: TERMITE ECONOMIES  
by artist NICHOLAS MANGAN  
(Australia), Senior Lecturer, Department  
of Fine Art, Monash University

Nicholas Mangan will work  
through some of the research and  
histories that have informed the  
development of his project TERMITE  
ECONOMIES (PHASE 1), on  
view in THE POSTHUMAN CITY.  
The Australian Commonwealth  
Scientific and Industrial Research  
Organisation (CSIRO) researched  
termite behaviour in the hope that the  
insects might one day lead humans to  
gold deposits; a proposal to exploit  
the natural activity of termite colonies  
for economic gain. This anecdote  
compelled Mangan through both the  
production of the artwork and broader  
research to explore insect stigmergy,  
trophallaxis, automated mining ant  
colony optimisation algorithms,  
cement pheromones, biometric  
futures, Termodoxia, superorganisms,  
and neural network rerouting.

# SYMPOSIUM

## BIODIVER-CITY

## & URBAN

## FUTURES

Saturday, 18 January 2019,  
2.00 – 5.00pm  
SYMPOSIUM: BIODIVER-CITY  
AND URBAN FUTURES  
The Single Screen  
Block 43 Malan Road

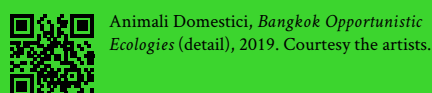
2.00 – 2.15pm  
INTRODUCTION  
by UTE META BAUER  
and LAURA MIOTTO

2.15 – 3.00pm  
LECTURE: A GLOBAL ART  
CRITICISM FOR A GLOBAL  
CLIMATE CRISIS  
by JASON FARAGO (United States),  
art critic, *New York Times*

From Schiller and Hegel onward, art  
critics and philosophers of aesthetics  
have defined art in contrast to nature—  
but that distinction has collapsed  
in the epoch of the Anthropocene,  
when humans have become the  
authors of geology itself. This talk will  
consider how artists and curators  
have approached urbanisation, climate  
change, and extinction in the 21st  
century, from Hou Hanru's *Zone of  
Urgency* (Venice Biennale, 2003) to  
Maria Stavrinaki's *Prehistory* (Centre  
Pompidou, 2019). It will also assess  
the climate externalities of the global  
art market, and how fairs, biennials,  
and other nodes of the global art  
world might reshape themselves in  
a post-carbon economy.

3.20 – 5.00pm  
PRESENTATIONS AND  
CONVERSATION: BIODIVER-CITY  
AND URBAN FUTURES  
with ANIMALI DOMESTICI (Italy/  
Thailand), artists; YUN HYE HWANG  
(South Korea/Singapore), Associate  
Professor, School of Design and  
Environment, NTU; SARAH ICHIOKA  
(United States/Singapore), *Desire Lines*;  
and MICHELLE LAI (Singapore), *TANAH*;  
moderated by LAURA MIOTTO,  
Associate Professor, NTU ADM

Thinking through co-existence of  
species and the city as a habitat  
for diverse life forms, this panel  
consists of artists, researchers, and  
practitioners for whom interspecies  
interaction is at the core of their  
practice. Animali Domestici studied  
the existence of pythons in the city of  
Bangkok, Yun Hye Hwang observes  
the outcomes of zero intervention  
on landscapes, Sarah Ichioka looks  
at social-impact architecture at the  
intersections of urban planning and  
ecology, and Michelle Lai advocates  
for urban farming embedded in local  
culture and knowledge.



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