



NTU **CENTRE FOR  
CONTEMPORARY  
ART SINGAPORE**

EXHIBITION

# The Sovereign Forest

AMAR KANWAR

IN COLLABORATION WITH  
SUDHIR PATTNAIK/SAMADRUSTI  
AND SHERNA DASTUR



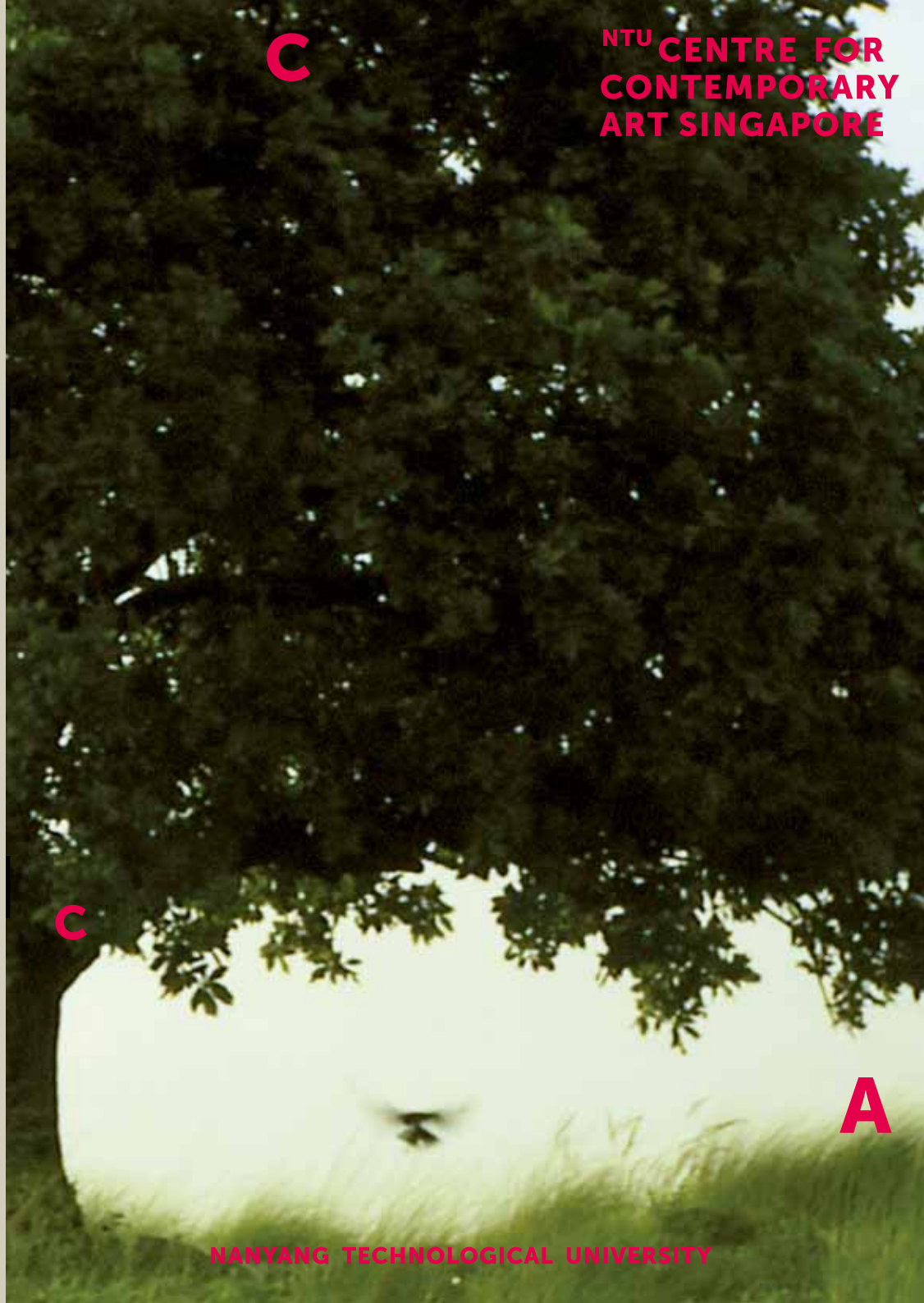
30 JULY —  
9 OCTOBER 2016

**NANYANG TECHNOLOGICAL UNIVERSITY**



“If a crime  
continues to occur  
regardless of the  
enormous evidence  
available then is the  
crime invisible or  
the evidence invisible  
or are both visible  
but not seen?”

AMAR KANWAR



NTU CENTRE FOR  
CONTEMPORARY  
ART SINGAPORE



EXHIBITION

# The Sovereign Forest

AMAR KANWAR

IN COLLABORATION WITH  
SUDHIR PATRNAIK/SAMADRUSTI  
AND SHERNA DASTUR

30 JULY —  
9 OCTOBER 2016



Recognised for their complex, contemporary narratives that connect intimate personal spheres of existence to larger social, political processes, the projects of Indian artist and filmmaker Amar Kanwar interrogate the politics of power, violence and justice. Through his immersive installations, Kanwar presents to us harsh realities made more poignant by being placed in the realm of the poetic and the metaphysical. Throughout his internationally acclaimed career, the artist's extensive inquiries into subjects, many still ongoing, question issues that permeate the Indian subcontinent, including sectarian division, uprising and oppression, loss and dispossession, rape, and the human and environmental cost of industry. His open-ended approach towards such complex subject matters gives visibility to the archival of personal histories and individual voices, filling gaps in our understanding of contemporary situations.

Focused on the exhaustive struggles over the resource-rich land of Odisha, in east India, and the issues concerning its ownership, *The Sovereign Forest* is a long-term commitment of Kanwar, in collaboration with independent media activist Sudhir Pattnaik, the Samadrusti media activist group, and designer and filmmaker Sherna Dastur. For over a decade, Kanwar has been filming the industrial interventions that have reshaped and permanently destroyed parts of Odisha's landscape—a battleground on issues of development and displacement since the 1990s. The resulting conflicts between local communities, the government, and corporations over the use of agricultural lands, forests, rivers and minerals, have led to an ongoing regime of violence that is unpredictable and often invisible. *The Sovereign Forest* initiates a creative response to the understanding of crime, politics, human rights and ecology, under conditions of ongoing and perpetual violence. The validity of poetry as evidence in a trial, the discourse on seeing, on compassion, justice and the determination of the self, all come together as a constellation of films, texts, books, photographs, objects, seeds and processes.

Central to *The Sovereign Forest* is *The Scene of Crime* (2011), an experience of a landscape just prior to erasure. Every image in this film lies within specific territories that are marked for large-scale industrial and mining projects. Every tree, blade of grass, and each location shown is a stark reminder of the people, places and customs that have been disregarded in the name of development, fenced off from a community that has depended on and worshipped these lands for uncountable years. By situating the site of the crime and documenting the effects of industrial interventions, *The Sovereign Forest* sets up a creative platform for the accumulation of numerous testimonies and uncovers stories of intimidation, forced evacuations, imprisonment and murder. It gives voice to shared grievances and frustrations, often too small to be heard, too weak to resist. Through capturing the magnitude of scams and hardship of the affected population, the project asks critical questions: how to understand crime and the conflict around us? Who defines evidence? Is an illusion more real than a fact? Can “poetry” be used as “evidence” in trial? How do we see, know, understand and remember disappearances? How to look again?

Indeed, *The Sovereign Forest* begins with a proposition: it is a memorial, a site for reflection, a repository, a school, a collection of evidence, a public trial. Since 2012, the media activist group Samadrusti, working in Bhubaneswar, Odisha, has been hosting *The Sovereign Forest* on the upper floor of the small building it occupies, which also houses the journalistic offices and archives of *The Samadrusti* newspaper, a small garden, a tea stall, and a bookshop. Here, in its particular environment and being part of an intricate network of journalistic, educational and social functions, *The Sovereign Forest* becomes a site for collective memories and shared experience of land, fears of dispossession and for mourning of the loss of the commons. Many who visited have shared insights and contributed more evidence, making *The Sovereign Forest* an ongoing and constantly expanding project that applies a method of collective agency.

The inadequacies of resettlement and rehabilitation laws for local communities and the disregard for traditional knowledge and spiritual, communal and cultural narratives, has turned what is supposedly a benevolent development meant for “public good” into an immeasurable trauma on life. Kanwar's project is not

only a stoic reminder of the severe impact of industrialisation processes on the environment, but also a profound look at the stories and lives of the people affected by and involved in these conflicts. What is remarkable in *The Sovereign Forest* is Kanwar's use of "poetry as evidence". Using forms of myth, poetry and oral traditions, he allows for the inclusion of non-sovereign agencies—the less determined, undirected actions—to partake in the narration of contemporary situations. This prompts looking beyond totalising accounts and instead proposes a kind of knowledge and a way of understanding that is established through an assembly of little tales. The act of storytelling and the varied ways of seeing thus become pivotal to experiencing any terrain of conflict and understanding the lives that exist within the natural landscape. *The Sovereign Forest* attests how one is never able to fully comprehend the gravity of a crime; through such an open-ended process, constantly adopting shifting perspectives, one can hope to come closer to a truth.

UTE META BAUER

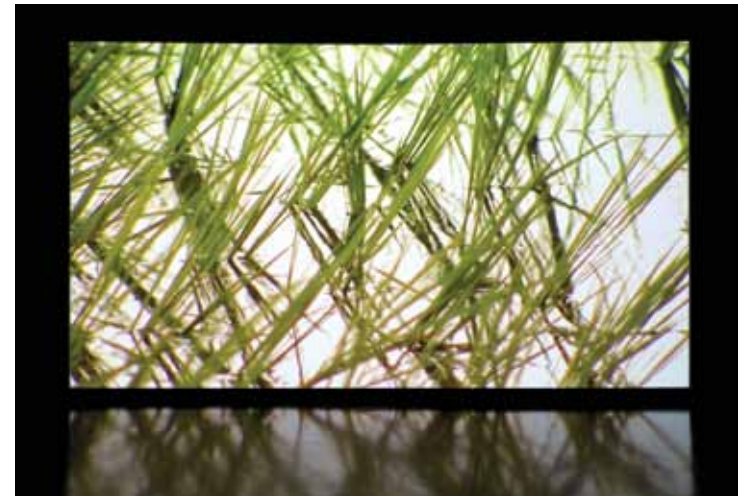
Founding Director

KHIM ONG

Deputy Director, Exhibitions, Residencies & Public Programmes

MAGDALENA MAGIERA

Curator, Outreach & Education



*The Scene of Crime* (2011),  
installation views  
of *The Sovereign Forest*,  
*dOCUMENTA (13)*,  
Kassel, Germany (2012).  
Photo Credit:  
Henrik Stromberg.



THE SCENE OF CRIME  
(2011)

“... if every moment contains  
the possibility of being alive  
and being dead then could an acute  
awareness of every moment also  
create an acute consciousness  
of living and dying?”

AMAR KANWAR

*The Scene of Crime*, the filmic work central to *The Sovereign Forest*, offers an experience of landscape just prior to erasure. Almost every image is of sites earmarked for large-scale industrial and mining projects and are in the process of being (or are already) acquired by the state and multinational corporations. The images of Odisha’s breath-taking landscapes and its inhabitants serves as a stark reminder of its destined disappearance. With remarkable cinematography and extraordinary sensitivity, this poetic glance over every location, every blade of grass, every water source, every tree, allows one to explore the beauty of the landscape while opening up a space for reflection. Exquisitely edited with reduced sound and speed, the meditative rhythm of the film sharpens one’s senses and foregrounds a set of experiences—each moment calls for an acute reflection of its temporal existence as testimonies to a story of loss and death.



*The Scene of Crime* (2011), installation view  
of *The Sovereign Forest*, dOCUMENTA (13),  
Kassel, Germany (2012).  
Photo Credit: Henrik Stromberg.

## THE SEED ROOM

When Natabar Sarangi, a former schoolteacher turned rice farmer and seed activist, started cultivating rice a decade ago, he found only a handful of different seeds still in use in Odisha. He remembered all the various species of rice from his childhood, along with their shapes, tastes, and natural qualities. To preserve this rich heritage and to bring it back into the natural cycles of cultivation, he set out to collect, grow, harvest, disseminate, and archive the seeds. In *The Sovereign Forest*, 272 individual species of rice are represented, with each type of seed displayed in a handmade container, labelled, and archived with great care. Placed in the centre of the exhibition space, the seeds with their individual names form a protected fluid core representing the wisdom and expertise of local food sovereignty. Found at “the scene of crime” and under threat of permanent disappearance, the seeds are the vocabulary of an extensive knowledge system that has been shared, experimented with, and developed over decades.

Accompanying the seeds are six small books that compile texts and photographic evidence. They recount the manifold levels of resistance, not only against political and corporate violations but also against the loss of memory of the dead and disappeared and of the passage of time in the struggle to preserve, resist, and survive. *The Seed Book* (2012) presents a selection of images that show Natabar Sarangi in his rice fields growing and experimenting with seed varieties and an indexed archive listing each seed and its specific properties and uses. The second small book, *In Memory Of* (2012), seeks to preserve the memory of farmers who have committed suicide in recent years in Odisha due to debt and bondage. The book is an unfinished memorial to the farmers who took their own lives as they were unable to resist the strategic violence of multinational agricultural corporations, the trap of high-yielding and high-investment agriculture, market fluctuations, real estate mafias, and moneylenders.



*The Sovereign Forest*, Thyssen-Bornemisza Art Contemporary, Vienna, Austria (2014), installation view. Photo Credit: Jens Ziehe.

*The Sovereign Forest + Other Stories*, Yorkshire Sculpture Park, West Yorkshire, United Kingdom (2014), installation view. Photo Credit: Jonty Wilde.





*The Sovereign Forest + Other Stories*,  
Yorkshire Sculpture Park, West Yorkshire,  
United Kingdom (2014), installation view.  
Photo Credit: Jonty Wilde.



Many events have occurred during local resistances in villages that have been forgotten as time passes. In the last few years, local news networks and amateur photographers, using a variety of small cameras, have documented evidence of a crime or the resistance to it even as it unfolds. The third small book acknowledges the work of local photographers in preserving the memory of important historical events. ***Photo Album 1: The Lying Down Protest*** (2012) reveals a collection of images about a remarkable protest on 11 June 2001, by the villagers of Dinkia, Gadkujang, Govindpur, and Nuagaon in Odisha, against the forcible acquisition of their land by local police on behalf of the Korean steel company POSCO and the government of Odisha. ***Photo Album 2: Kalinganagar*** (2015) is the fourth small book in the *The Sovereign Forest*. It bears witness to the killing of fourteen tribals by the police in Kalinganagar Industrial Area, Odisha, while they were protesting the forcible acquisition of their lands by the Tata Iron and Steel Company. The album is presented along with eight contributed and collected images of the funeral. Framed and displayed, these images continue to tell the story begun in the album even as they resonate with the memorial stones in the film *The Scene of Crime*. The fifth small book, titled ***Time*** (2014), collates the unseen details of everyday events in an epic resistance. A timeline of an ongoing struggle from 2005 to 2015, the book, researched by Samadrusti, offers detailed insight into the moves and countermoves of the local resistance against POSCO and the government of Odisha. Juxtaposed with a photograph of an old land record from the same area, a preserved and hidden document proving the duration of landownership, the book completes an ensemble of evidence that opens many ways of comprehending the multiple dimensions of loss, resistance, and unfolding violence. The sixth small book ***The Referendum*** (2015) tells the story of the historical referendum in 2013, when 12 tribal village councils voted against mining in their Niyamgiri hill ranges.

The seeds are embraced by three large handmade books, each with a film projected on its pages. Visitors are invited to turn the pages and read the books. ***The Counting Sisters and Other Stories*** (2011) is the first hand-sewn book made from banana fibre paper with screen-printed text, presenting the insights of the timeless local fable. It is a fascinating collection of stories with evidence that is embedded in the paper, such as a fishing

net, a cloth garment, rice seeds, a betel leaf, and a newspaper. Written by Kanwar, the book is about the six “Counting Sisters” —mourners who count the dead, the disappeared, and many more things—and “The One Alone”, who counts the living. Adjacent to the screen-printed text is a projection of a second version of the film *The Scene of Crime* which subverts the original film to construct a new order of images, even as it comprises exactly the same images as the original. Silent and without any text, this recreated film is released from the fixed narrative of the original film and projected alongside the printed stories of *The Counting Sisters and Other Stories*. A new relationship between text and image emerges as the varying speed of reading and page turning creates multiple random juxtapositions.

The second handmade book, *The Prediction* (1991–2012), foretells the assassination of Shankar Guha Niyogi, the leader of probably the largest democratic mass movement of workers, peasants and tribals in post independent India. Niyogi predicted his own murder, which occurred on 28 September 1991. The book contains fiction, facts, legal documents, personal statements, and photographs and is what Kanwar calls a reference to the evidence of an old scene of crime, a counterpoint to a contemporary unfolding crime, which narrates the fateful story of the events leading to and following the assassination of Niyogi. The book also recounts, through legal records and trade union pamphlets, the murder trial, which spanned two decades. Leading industrialists were convicted of conspiracy in the murder of Niyogi, but the rulings were overturned by the Supreme Court of India in 2005. The video projected on the book was predominantly filmed by Kanwar on 29 September 1991, a day after Niyogi’s murder in the town of Dalli Rajhara, in Chhattisgarh.

The third book, titled *The Constitution* (2012), is also handmade but from ramie and cotton fibre paper. It is a book about knowledge that is not scripted, with almost no words except for the printed titles of chapters, suggesting necessary trajectories of wisdom that are missing from all national constitutions. Each page corresponds to, responds to, and takes further the meaning of the titles.



*The Sovereign Forest + Other Stories*,  
Yorkshire Sculpture Park, West Yorkshire,  
United Kingdom (2014), installation views.  
Photo Credit: Jonty Wilde.



“The judge refused  
to accept the evidence  
of his murder.  
So he is neither dead  
nor alive.”





A version of *The Sovereign Forest* is on permanent display at the Samadrusti campus in Bhubaneswar, Odisha, where it opened on 15 August 2012. Visitors are invited to contribute evidence in any form to add to the growing constellation of evidence presented. A selection of this archive of evidence is represented in the exhibition. It includes photographs, lists of residents, land records and tax receipts, proofs of occupancy, maps of acquired villages, documents, and a booklet of poems by a local singer called the crazy poet.

With overlapping identities, *The Sovereign Forest* can be continually reimagined as an art installation, a library, a memorial, a public trial, an archive, and a proposition for a local space that engages with political issues as well as with art.

*The Sovereign Forest*, Thyssen-Bornemisza Art Contemporary, Vienna, Austria (2014), installation view. Photo Credit: Jens Ziehe.

A LOVE STORY  
(2010)

*A Love Story* is a miniature narrative in four acts where time becomes fluid as the image is distilled to its inner self. The film lies at the fringe of the expanding Indian city, emerging from within a world of continuous migration and therefore of constant separations. It is in this terrain of separation that *A Love Story* is located. Sequentially, cyclically and simultaneously, it becomes the companion, the prelude, and the postscript to *The Scene of Crime*.

“Sometimes,  
it becomes useful  
to see or experience  
the poetry of love  
outside the territory of  
one’s own comfort.”

AMAR KANWAR



*A Love Story* (2010), film still.

# Biographies



Amar Kanwar.  
Courtesy of the artist.

## A M A R K A N W A R

ARTIST

Amar Kanwar (b.1964, lives in New Delhi, India) has distinguished himself through films and multi-media works, which explore the politics of power, violence and justice. His multi-layered installations originate in narratives often drawn from zones of conflict and are characterised by a unique poetic approach to the personal, social and political.

Recent solo exhibitions of Kanwar's work have been held at the Goethe Institut/Max Mueller Bhavan, Mumbai, India (2016); Assam State Museum in collaboration with Kiran Nadar Museum of Art and North East Network, India (2015); Art Institute of Chicago, United States (2013–2014); Yorkshire Sculpture Park, United Kingdom (2013–2014); Thyssen-Bornemisza Art Contemporary (TBA 21), Vienna, Austria (2013–2014); and Fotomuseum Winterthur, Switzerland (2012).

Recent group exhibitions have been presented at *Local Stories/Global Practices*,

MDE'15, Medellin, Colombia (2015); *Experiments with Truth: Gandhi and Images of Nonviolence*, Menil Collection, Houston, United States (2015); Kemper Art Museum, St. Louis, United States (2014); Kiran Nadar Museum of Art, New Delhi, India (2014); 56th Carnegie International, United States (2015); Guggenheim Museum, New York, United States (2015 and 2012); 13th Istanbul Biennial, Turkey (2015); 5th Moscow Biennale of Contemporary Art, Russia (2015); 11th Sharjah Biennial, United Arab Emirates (2015); the 1st Kochi-Muziris Biennale, India (2012–2015); and Bristol Museum, United Kingdom (2015).

Kanwar has also participated in Documenta 11, 12 and 13 in Kassel, Germany (2002, 2007, 2012). Other solo exhibitions have been at the Stedelijk Museum, Amsterdam, The Netherlands (2008); Whitechapel Art Gallery, London, United Kingdom (2007); National Museum of Art, Architecture and Design,

Oslo, Norway (2006); and Renaissance Society, Chicago, United States (2004).

Kanwar has been the recipient of awards such as the Leonore Annenberg Prize for Art and Social Change (2014); an Honorary Doctorate in Fine Arts, Maine College of Art, United States (2006); the first Edvard Munch Award for Contemporary Art, Office for Contemporary Art, Norway (2005); the MacArthur Fellowship in India (2000); the Golden Gate Award, San Francisco International Film Festival, United States (1999); as well as the Golden Conch, Mumbai International Film Festival, India (1998).

Retrospectives of his films have been held at film festivals including the 5th International Documentary and Short Film Festival of Kerala, India (2012); the 13th Madurai International Documentary and Short Film Festival, India (2011); the Documentary Dream Show, Tokyo, Japan (2010); the Parallel Perspectives Film Festival, Hyderabad, India (2008); and the 9th International Short Film Festival, Bangladesh (2005).

## S U D H I R P A T T N A I K

COLLABORATOR

Sudhir Pattnaik (born 1962, lives in Bhubaneswar, Odisha, India) is an independent media activist who has been intensely engaged in social issues for the last 25 years. He is associated with print and electronic news magazines as a part of non-profit collective Samadrusti, and is the editor of fortnightly Oriya news magazine *The Samadrusti*. He is also a lyricist, playwright, and theatre director. His views are non-ideological and secular. He “firmly believes that it is only love and peace preached, practiced, and propagated

by the bold and the brave minority that may bring lasting change in society.” Pattnaik has collaborated on *The Sovereign Forest* since 2011, and has hosted its installation in the Samadrusti campus in Odisha since 2012.

## S H E R N A D A S T U R

COLLABORATOR

Sherna Dastur (born 1971, lives in New Delhi, India) is a graphic designer and filmmaker. Her film *Manjuben Truck Driver* (2002) has been screened at the Museum of Modern Art, New York, United States, and the International Documentary Film Festival, Amsterdam, The Netherlands, among several other festivals. Her recent design work includes *Project Cinema City* (eds. Madhusree Dutta, Kaushik Bhaumik, and Rohan Shivkumar, Tulika Books, 2015), *Trace Retrace: Paintings, Nilima Sheikh* (ed. Kumkum Sangari, Tulika Books, 2015), and *The Khoj Book, 1997–2007: Contemporary Art Practice in India* (ed. Pooja Sood, Harper Collins, 2010). She has also worked on a range of interventions for social campaigns and films on issues of fundamentalism and women's rights. She has taught the foundation course of colour and form as visiting faculty at the National Institute of Design, Ahmedabad, India, also her alma mater. Dastur has been collaborating on *The Sovereign Forest* since 2011, experimenting with making paper and the handmade books, and designing the installation as it travels and evolves.

# Education And Public Programmes

---

## CONVERSATIONS

Saturday, 30 July

4.00–5.30pm

**Conversation between AMAR KANWAR**

(India), artist, *The Sovereign Forest*;

**PROFESSOR UTE META BAUER** (Germany/

Singapore); and **DR JUNE YAP** (Singapore)

*The Single Screen*

Accomplished artist and filmmaker Amar Kanwar will speak to curators Professor Ute Meta Bauer, and Dr June Yap about his unique cinematic vocabulary that opens up multiple layers of experience and comprehension. The conversation will revolve around politics of power, violence, and justice, looking at how political struggles are presented and represented as well as issues of development, misappropriation, and displacement. When engaging in various ways of seeing and comprehending, a set of propositions given by Kanwar study the notion of “poetry as evidence”.

PROFESSOR UTE META BAUER (Germany/Singapore) is the Founding Director of the NTU Centre for Contemporary Art Singapore and a Professor at the School of Art, Design and Media, Nanyang Technological University, Singapore. Prior to this, she was Dean of Fine Art at the Royal College of Art, London; Associate Professor and Founding Director of MIT's Program in Art, Culture, and Technology (ACT) at MIT, Cambridge. She also served as Founding Director of the Office for Contemporary Art (OCA), Oslo, Norway; was Artistic Director of the 5th Berlin Biennale for Contemporary Art; a co-curator of Documenta 11, Kassel, Germany; and co-curated with Paul C Ha the US Pavilion for the 6th Venice Biennale,

featuring the artist Joan Jonas (2015).

AMAR KANWAR (refer to page 22 for biography)

DR JUNE YAP (Singapore) is an independent curator and art historian, previously Deputy Director and Curator at the Institute of Contemporary Arts Singapore, LASALLE, and Curator at the Singapore Art Museum. Selected curatorial projects include *Dear Painter* at Sundaram Tagore Gallery, Singapore (2015); *No Country: Contemporary Art for South and Southeast Asia* as part of the Guggenheim UBS MAP Global Art Initiative (2014); *The Cloud of Unknowing* at the Singapore Pavilion at 54th Venice Biennale with artist Ho Tzu Nyen (2011); the video programme *You and I, We've Never Been So Far Apart: Works from Asia* for VideoZone5 at the Center for Contemporary Art in Tel Aviv, Israel (2010).

---

## EXHIBITION (DE)TOURS

Friday, 12 August

7.30–9.00pm

**Exhibition (de)Tour: The ‘Crime’ of Haze: The Politics of Land, Nature and Human Rights** with DR HELENA VARKEY (Malaysia)  
*The Lab*

The Southeast Asian region has been experiencing increasingly frequent events of transboundary haze for several decades. Much of this haze originates from Indonesia, mainly caused by fires related to traditional and commercial agricultural activities. While these activities have been credited for fuelling rapid development in Indonesia and the larger region, human and non-human communities around Southeast Asia have had to suffer its ill effects. This talk explores the concept of such pollution as a crime, both in terms of human and environ-

mental rights. It also touches on the intricacies of local and regional politics that have permitted this ‘crime’ to continue unabated.

DR HELENA VARKEY (Malaysia) is Senior Lecturer at the Department of International and Strategic Studies, University of Malaya, Kuala Lumpur. The findings of her PhD research has been recently published as a book under the Routledge Malaysian Studies Series entitled “The Haze Problem in Southeast Asia: Palm Oil and Patronage”. She maintains an online blog, “The Forest for the Palms”, and continues to conduct research in this area.

---

Wednesday, 7 September

7.30–9.00pm

**Exhibition (de)Tour** with

MINA SUSANA SETRA (Indonesia)

*The Lab*

MINA SUSANA SETRA (Indonesia) is an indigenous, environmental and land rights activist from Borneo. She serves as Deputy Secretary General for the Indonesian Indigenous People's Alliance of the Archipelago and was instrumental in securing a ruling from the Constitutional Court recognising customary land rights of indigenous people. She is also a founder of Ruai TV, a television outlet providing media access to marginalised communities in West Kalimantan. The station utilises “citizen journalism” to give community members a voice.

---

Wednesday, 14 September

7.30–9.00pm

**Exhibition (de)Tour: A Fertile Land for the Taking: Conquest and Appropriation of Southeast Asia during the age of Colonial Capitalism** with DR FARISH AHMAD NOOR

(Malaysia/Singapore)

*The Single Screen*

“In an age of near-global commodification, how do we study cultural and ethnic difference, and how

do we navigate the complicated map of plural multiculturalism?”

— DR FARISH AHMAD NOOR

In this talk, Dr Noor will engage with the history of Southeast Asia. He will speak about how the colonial imaginary envisioned Southeast Asia as a land of boundless opportunities for capital, and thus regarded it as a fertile zone for conquest and appropriation, bringing the colonial enterprise within the ambit of a modernist-instrumentalist mindset.

DR FARISH AHMAD NOOR (Malaysia/Singapore) is presently Associate Professor at the S. Rajaratnam School of International Studies, Nanyang Technological University, Singapore, where he is the Head of the Doctoral Studies Programme. A political scientist and historian, he has served as researcher at the Centre for Modern Orient Studies (ZMO), Berlin, Germany; taught at Freie University Berlin, Germany; the Institute for the Study of Islam in the Modern World (ISIM), Leiden, The Netherlands; and Sciences-Po, Paris, France. Currently he is also a member of the United Nations' Alliance of Civilisations' Panel of Global Experts on Religion and Politics in Asia.

---

## SCREENINGS

Wednesday, 3 August

7.30–9.00pm

**Screening of *Leviathan*** (2012),

directed by LUCIEN CASTAING-TAYLOR

(United Kingdom/United States) and VÉRÉNA

PARAVEL (France/United States), 87mins.

Selected by HILA PELEG (Israel/Germany)

*The Single Screen*

Filmed off the coast of New Bedford, Massachusetts, at one time the whaling capital of the world as well as Melville's inspiration for *Moby Dick*, it is today the country's largest fishing port with over 500 ships sailing

from its harbour every month. *Leviathan* follows one such vessel, a hulking ground-fish trawler, into the surrounding murky black waters on a week-long fishing expedition. Instead of romanticising or partaking in the longstanding tradition of turning fisher folk into images, filmmakers Lucien Castaing-Taylor and Véréna Paravel present a vivid, almost kaleidoscopic representation of the work, the sea, the machinery, and the players, both human and marine.

Director of the Sensory Ethnography Lab at Harvard University, LUCIEN CASTAING-TAYLOR (United Kingdom/United States) is an anthropologist and artist whose work seeks to conjugate art's negative capability with an ethnographic attachment to the flux of life. His work is in the permanent collection of Museum of Modern Art, New York, United States, and the British Museum, London, United Kingdom, has been exhibited at major museums in Europe and United States, and has formed the subject of symposia at the Smithsonian Institution, the Musée du quai Branly, and the British Museum. His films and videos have screened at Berlin, Locarno, New York, Toronto and other film festivals.

VÉRÉNA PARAVEL is a filmmaker and anthropologist. Her work which explores evanescent forms of intimacy, mediation, and space in a variety of media, is in the permanent collection of the Museum of Modern Art in New York, United States. Paravel's film, *Foreign Parts* (with J.P. Sniadecki, 2010), won seven international awards, including the Leopard for Best First Feature and the Best First Feature Jury award at the Festival del Film Locarno (2010) and the Punto de Vista Award for Best Film (2011). A *New York Times* Critics' Pick, it was also an official selection of the New York Film Festival (2010) and the Viennale (2010).

HILA PELEG (Israel/Germany) is a curator and filmmaker based in Berlin, Germany. Peleg was co-curator of Manifesta 7 European Biennial of Contemporary Art (Trentino-Alto Adige/Südtirol, 2008), and curator of the film programme at the 10th Shanghai Art Biennale (2014). Her films, *A Crime Against Art* (2007) and *Sign Space* (2016), were screened in many festivals worldwide. Peleg is the Founder and Artistic Director of the biannual programme *Berlin Documentary Forum* at the Haus der Kulturen der Welt, editor of the book, *Documentary Across Disciplines* (MIT Press, 2016) and one of the curators of Documenta 14, which will take place in Athens and Kassel in 2017.

Saturday, 20 August

1.00–4.00pm

**Screening of *exodus of nowhere: rondo for the dis/placed* (2015)**, co-created by LEE WAI YI, ENOCH NG, and KELVIN WU, and produced by v-artist (Hong Kong), 210mins. Selected and introduced by TING CHUN CHUN (China/Singapore)  
*The Single Screen*

In a fragmented, non-linear style, *exodus of nowhere: rondo for the dis/placed* recounts a series of migration stories across South-east Asia, mainland China, and Hong Kong. As these stories of border crossing highlight the manipulation of identity politics for colonial rule, nationalist consolidation, economic domination, etc., the film eloquently debunks the mainstream narratives of political history and definition of boundary. This critical stand subsequently enables the film to find a new way to tell the stories of the powerless and reveal the hurt suffered by communities who were pit against each other by the hands of power. The screening will be followed by a casual conversation between the audience and the filmmakers.

LEE WAI YI, ENOCH NG, and KELVIN WU (Hong Kong) are all members of v-artist, a Hong Kong based art group "participating in public life through art and video". The group believes that "art is the creative expression of the relationship between individual and collective", and is thus devoted to "bring art back to the people and let people return to art". The productions of v-artist cover various social issues concerning the lives of the grassroots. Most of their film-length productions are continuous participatory documentaries, including *people in deep distress* (2015), *raging land 3* film series (2010–2012), *walk on! shung ning road* (2011), and *where the yellow banner flies* (2006). The essay-film trilogy *exodus of nowhere* is their response to the growing ethnic tension in contemporary Hong Kong. Other than filmmaking, v-artist is also actively engaged in media literary movement to empower the grassroots' continuous and autonomous engagement with art.

TING CHUN CHUN (China/Singapore) received her PhD from the University of Chicago. She is currently an Assistant Professor at the School of Humanities and Social Sciences (Chinese Division), Nanyang Technological University, Singapore. Ting is presently working on a project on the social movements and artistic activism in post-handover Hong Kong. Focusing on how urban space is represented culturally and contested politically in contemporary Hong Kong, her project aims to examine the urban condition that nurtures identity and citizenship, and explore the changing contour of the Hong Kong people's political subjectivities.

Friday, 2 September

7.30–9.00pm

**Screening of *Olosho* (2015)** by the Tanzanian Maasai community, Tanzanian, 15mins; and *Our Generation* (2010), directed by SINEM SABAN (Australia) and DAMIEN CURTIS (Venezuela/Australia), 73mins. Selected by PROFESSOR MARK NASH (United Kingdom/Singapore)  
*The Single Screen*

*Olosho* is a powerful short film exploring the ongoing land-rights struggle by the Maasai Community in Loliondo, from the perspective of those on the frontline. It was created by six members of the Tanzania Maasai community who, for over two decades, have been battling foreign companies and their own government to protect their territory. *Olosho* was facilitated by InsightShare in collaboration with the United Nations Association of Finland and the Loliondo-based NGO-Net. It was undertaken with funding from the Ministry for Foreign Affairs of Finland.

*Our Generation* is a rollercoaster journey into the heart of Australia's indigenous relations, a hidden shame that is pushing the world's oldest living culture to the edge. Through the stories of the Yolngu of Northeast Arnhem Land, the film looks

at the Government's ongoing policies of paternalism and assimilation, examines the real issues underlying indigenous disadvantage, and opens dialogue on ways forward that respect Aboriginal culture and dignity.

SINEM SABAN's (Australia) unyielding interest in traditional Aboriginal culture led her to N E Arnhem Land where she was adopted into her Yolngu family at Yirrkala, who have been a strong part of her life. In 2005, she co-wrote, directed, produced and edited the first feature length film to be made in an Australian school. In 2004, she was invited to join musician Michael Franti on a journey to the Middle East to film and document the human cost of war for his film *I Know I'm Not Alone* (2005). Her experience in Baghdad, Palestine, and Israel reinforced her passion for social justice. Upon returning to Australia, she made the decision to return to N E Arnhem Land, to teach in community schools and follow her passion for advocating indigenous rights. For more than a decade, DAMIEN CURTIS (Venezuela/Australia) has worked on the interface between environmental conservation and indigenous rights, both on the ground and with larger organisations such as UNESCO and The Gaia Foundation. He has worked with indigenous groups in the Amazon, the Guiana Shield and various parts of Africa, to help them assert their land and cultural rights. In 2007 and 2008, as Green Man Arts, Curtis was invited to curate and produce the Green Man Stage, which showcased music from around the world combined with inspirational speakers on protecting and celebrating the earth's cultural and biological diversity. In 2009, he moved to Australia, where he continues to be deeply committed to inspiring social change with respect to indigenous rights and environmental protection.

PROFESSOR MARK NASH (United Kingdom/Singapore) is Visiting Associate Professor, School of Art, Design and Media, Nanyang Technological University. He is also an independent curator and writer, until recently Professor and Head of Department, Curating Contemporary Art at the Royal College of Art London, United Kingdom. He collaborated with Okwui Enwezor on *The Short Century* exhibition and Documenta 11, both in 2002, and with Professor Ute Meta Bauer on the 5rd Berlin Biennial in 2004. Prior to joining the Royal College of Art, Professor Nash was Director of Fine Art Research at Central St Martins, London, United Kingdom. His recent exhibition projects include *Socialist Friendship* for Calvert22, London, United Kingdom (2015); *The ARENA Program* with Okwui Enwezor and Isaac Julien for the 56th Venice Biennale (2015); and *The Shadow Never Lies* (with Joshua Jiang) for ZKM, Karlsruhe, Germany (2016).



Wednesday, 28 September

7.30–10.00pm

**Screening of *Gambut (Peat)*** (2016), directed by LAU HONG HU (Malaysia/Singapore), 8mins; and *Beixi Muoshou (Behemoth)* (2015), directed by ZHAO LIANG, 90mins (China/France). Selected and introduced by THONG KAY WEE (Singapore)  
*The Single Screen*

*Gambut (Peat)* is a meditation on the co-existence of man and environment. Entrapped in a vicious cycle of accusations, efforts in resolving the decades-long haze issues in Riau, Indonesia are becoming alarmingly futile. This short film is a juxtaposition of thoughts, anecdotes, opinions and images from affected locations.

From India to China, the fastest growing economies of the world are accumulative, exhaustive, and insatiable. The parallels of Odisha in east India can be found in the Wuhai area of Inner Mongolia; a dwindling pasture ravaged and disembowelled by the acts of toxic mining. Inspired by Dante's *Divine Comedy*, *Beixi Muoshou (Behemoth)* projects a poetic, contemplative gaze over China's search for a paradise, one that has ended up looking more like hell. This film is a winner of the Green Drop Award at the 72nd Venice Film Festival (2015).

LAU HONG HU (Malaysia/Singapore) is a filmmaker who graduated with a bachelor degree in Fine Art from School of Art, Design and Media, Nanyang Technological University, Singapore before embarking on a career as a cinematographer and director. Lau's works primarily focus on the social and cultural tensions arising from rapid urban development. He has taken part in various film workshops in World Film Festival Bangkok and his films have been screened at Archifest 2013, Singapore, and Perth Film Festival, Australia. He hopes to continue collaborating with people from all walks of life to create meaningful and engaging projects.

ZHAO LIANG (China/France) graduated from Luxun

Fine Art Academy in 1992. He supported himself as a photographer while working on his early documentaries. Zhao's 2009 documentary *Petition: The Court of the Complainants* which looks at the legal system in China premiered at the Cannes Film Festival. The film was shot over 12 years and details the plight of Chinese citizens traveling to Beijing to file complaints with the central government about local officials. After its debut at Cannes, the film was banned in China. His 2011 film *Together* is about discrimination against people with HIV and AIDS in China and was commissioned by the Ministry of Health.

THONG KAY WEE (Singapore) is an independent filmmaker, arts producer and film curator. He currently works as the Outreach Officer at the Asian Film Archive (AFA). Part publicist and part programmer, he is responsible for devising strategies and programmes to propagate Asian cinema which is the AFA's mission. His key contributions to the AFA include curating the exhibition series *Celluloid Void: The Lost Films of Southeast Asia* (2015, 2016) and creative production for the film history-cum-art tour *State of Motion* (2016), as part of Singapore Art Week 2016. Thong graduated with a BA (Hon) in Communication Studies from Nanyang Technological University, Singapore, specialising in Cinema Studies.

THE ASIAN FILM ARCHIVE (AFA) is a subsidiary of the National Library Board and a charity that focuses on culturally important works by independent Asian filmmakers. It preserves Asia's rich film heritage in a permanent collection and promotes a wider critical appreciation of Asia's cinematic works through initiating programmes like screenings and dialogue sessions. More than just a repository of film, tape and digital materials, AFA aspires to be a hub for the film community,

---

## STAGINGS

Friday, 9 and 25 September

7.30–9.00pm

**Staging:** *Hutang Belantara* —

*The Expansive Debt*

by TEATER EKAMATRA, Singapore

*The Exhibition Hall*

A play on word from the Malay phrase “hutan” which means “forest”, *Hutang Belantara* — *The Expansive Debt* is a multi-disciplinary mono-drama centred around a seed of discord, owning and owing, and the fallen.

TEATER EKAMATRA is an established and exciting Singapore arts company that shines a spotlight on contemporary experimental theatre. Guided by its values of diversity, inclusivity, integrity, accountability and people-centredness, Teater Ekamatra is committed to creating engaging theatre that inspires, while incubating emerging talents and expanding diversity within the industry. Currently helmed by award-winning director and designer Mohd Fared Jainal, Teater Ekamatra has been commissioned by notable international arts festivals such as the M1 Singapore Fringe Festival, Man Singapore Theatre Festival and KakiSeni Festival. Teater Ekamatra's productions have won numerous accolades, including The Straits Times Life! Theatre Awards for Best Original Script (*Kakak Kau Punya Laki, Charged, Nadirah*) and Best Actress (*Nadirah*).

THE PLAYWRIGHT / DIRECTOR IRFAN KASBAN (Singapore) is a freelance theatre-maker who writes, directs, designs and at times perform. The former Associate Artistic Director of Teater Ekamatra, Irfan was responsible for mentoring MEREKA, its youth incubation programme; works such as *Hantaran Buat Mangsa Lupa* (M1 Fringe Festival 2012) and *94:05* (KakiSeni Festival 2013); main season shows *This Placement* (2012), *TAHAN* (2015), *A Beautiful Chance Encounter of a Sewing Machine and an Umbrella on an Operating Table* (2014), *The Wasteland* (2014), *ANA* (2015), and most recently, *Trees, A Crowd* (Twenty-something Festival 2016).

THE PRODUCTION DESIGNER AKBAR SYADIQ (Singapore) is a designer crossing mediums and materials and space and discipline. He collaborates to realise process and idea.

THE ACTOR FAIZAL ABDULLAH (Singapore) is an actor and theatre practitioner. In 2005, he obtained a Diploma in Theatre Arts from LASALLE College of the Arts, Singapore. He then pursued further training with Young & Wild, and In A Decade – Cake Theatrical Productions' training programme. He has since performed with companies such Act5 Theatrics, STAGES, Panggung Arts, TheatreWorks, Cake Theatrical Productions and The Theatre Practice. Last year, he performed in *Chestnuts 50* and the Singapore Golden Jubilee tribute film *7 Letters* (Eric Khoo's Cinema). Faizal is also a drama educator and currently serves as the Artistic Director of the theatre collective Hatch Theatrics.

---

Friday, 30 September

7.30–9.00pm

**Staging:** *Oral Traditions*

*The Exhibition Hall*

Friday, 7 October

7.30–9.00pm

**Staging:** *C:\dialogue\towards\_between.m.xo*

by JULIA MIHÁLY (Germany/Singapore)

*The Exhibition Hall*

*The Counting Sisters and Other Stories in The Sovereign Forest* exhibition serves as a starting point for Julia Mihály's performance. Considered as a multi-layered dialogue, this musical translation will use her own voice, covering a wide range of contemporary vocal techniques, in dialogue with live electronic sound extensions and spatial sound movements. Since the performance aims to stay in a constant dialogue with the exhibition, the musical structure will leave space for inherent soundscapes in the exhibition in order to react and interact with them.

JULIA MIHÁLY (Germany/Singapore) is an artist at the border of contemporary music, performance art, electro-acoustic music and electronica. She connects her voice with live-electronics using game controllers and motion sensors to modulate her vocal. She is a regular guest lecturer at universities including School of Art, Design and Media, Nanyang Technological University, Singapore, German European School Singapore, University for Music, Drama and Media Hanover, Julius-Maximilians University Würzburg, and the State University for Music and Performing Arts Stuttgart, Germany. Currently she has a visiting professorship for Electronic Composition at the University of Art in Bern, Switzerland. Mihály has been on concert tours to festivals for contemporary music in Brazil, France, Denmark, Hungary, Turkey, Germany, Singapore, Japan and the Sultanate of Oman.

## WORKSHOP

Saturday, 30 July  
10.00am–1.00pm

**Workshop** for Teachers and Educators led by KELLY REEDY (United States/Singapore) *The Seminar Room, and The Exhibition Hall*

Developed in collaboration with Kelly Reedy, a former lecturer at the National Institute of Education (NIE), this workshop aims to engage educators in contemporary art and artistic practices and highlights the educational aspects of *The Sovereign Forest*. Also features a special introduction by the artist Amar Kanwar, and co-curator Khim Ong.

To sign up for this workshop, please email [NTUCCAeducation@ntu.edu.sg](mailto:NTUCCAeducation@ntu.edu.sg)

KELLY REEDY (United States/Singapore) has worked in Singapore for over 18 years as an artist and educator. 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.

## EXHIBITION TOURS

Friday, 5 August, 2 September,  
and 7 October  
7.00–7.30pm

**Tours** of *The Sovereign Forest*  
led by NTU CCA Singapore curators  
*The Exhibition Hall*

---

### SCHOOL / GROUP TOURS

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

For enquiries and to book a tour, email [NTUCCAEducation@ntu.edu.sg](mailto:NTUCCAEducation@ntu.edu.sg)

---

### GILLMAN BARRACKS ART & HISTORY TOURS

Fridays to Sundays  
varied timings

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

THE PUBLIC PROGRAMMES of NTU Centre for Contemporary Art Singapore (NTU CCA Singapore) are conceived as an extension of each exhibition, developing themes that will resonate in different fields. Comprising of *Behind the Scenes, Conversations, Exhibition (de)Tours, Screenings, Tours* and *Workshops*, the public programmes bring together different approaches to, and points of view on the artist's work. BEHIND THE SCENES provide a rare insight into artistic practices and research, and the complexities of exhibition-making. EXHIBITION (DE)TOURS are conceived as opportunities to engage with practitioners from different fields and with different perspectives on the works on view. SCREENINGS and CONVERSATIONS offer points of entry for the public to engage with the topics of a show, revealing thematic correspondence with exhibited artists through a diversity of media. TOURS and WORKSHOPS allow intimate encounters with art, artists, and curators and are conceived to offer various ways to approach, engage and interpret ideas of art and artists introduced by the Centre.

On the occasion of *The Sovereign Forest*, NTU CCA Singapore embarks on a new programme series. Titled STAGINGS, this series of programme is conceived of as “performative responses” to ongoing exhibitions. Practitioners from various disciplines are invited to react and interact with the exhibition through performative gestures, which could take a variety of forms including movements, vocals, sound, theatre, etc. Through engaging with diverse modes of artistic expression, *Stagings* is an attempt to activate explorations into different dimensions of the exhibition experience.

**Free admission to all programmes.**

All programmes take place at  
NTU CCA Singapore  
Block 43 Malan Road  
Gillman Barracks  
unless otherwise stated

For updates, visit:  
[ntu.ccasingapore.org](http://ntu.ccasingapore.org)  
[facebook.com/ntu.ccasingapore](https://facebook.com/ntu.ccasingapore)

# Special Project

## *The Haze: An Inquiry*

12 AUGUST – 25 SEPTEMBER 2016

THE LAB

BLOCK 43 MALAN ROAD

*The Haze: An Inquiry* is a special research project that takes place at *The Lab* space of the NTU Centre for Contemporary Art Singapore (NTU CCA Singapore) developed on the occasion of *The Sovereign Forest*, an ongoing enquiry by artist and filmmaker Amar Kanwar. *The Haze*, as a public accessible research laboratory, explores Kanwar's working method and the potential of artistic language and transdisciplinary collaboration to understand and engage in challenges of our time, focusing on a contemporary situation of local and regional relevance.

A core group of specialists from varied fields of law, natural and social sciences, literature, art and architecture, media and theatre, is brought together in a series of workshops and discussions to explore the haze situation as an environmental, human, and legal challenge, given its transnational impact. The aim is to create a collection of "evidence" and to investigate the potential of the haze to be considered a "crime". This collecting which include factual information and data, compilation of ancestral knowledge, media clippings, commentaries, unrecorded oral knowledge, as well as writings, photographs, and films will be gathered in the space amidst working notes of the core group. Using these "evidences",

participants will uncover social and environmental impacts beyond the haze, and deliberate on questions of social justice, corporate environmental responsibilities, agronomy cultures in industrial developments, amongst others. Each participant brings to the discussion individual responses that stem from their respective interests and disciplines. This research platform aims to assemble a diversity of viewpoints to provoke alternative ways of looking at and talking with a wider public about contemporary situations of urgency.

In addition to the series of closed and public workshops, discussions, and presentations participants in the core group is engaged in, they are also encouraged to invite guests who will make further inquiries into the "evidences" in *The Lab* and to look into collaborative working methods of shared agency.

*The Lab* at NTU CCA Singapore is a platform for introducing transdisciplinary research processes involving artistic and curatorial practice as shared knowledge production, in its various formats, different temporalities and modalities of expression.

AMAR KANWAR: *THE SOVEREIGN FOREST*  
NTU CENTRE FOR CONTEMPORARY ART SINGAPORE  
30 JULY – 9 OCTOBER 2016

### CURATORS:

Ute Meta Bauer

Founding Director

Khim Ong

Deputy Director, Exhibitions, Residencies  
& Public Programmes

Magdalena Magiera

Curator, Outreach & Education

### EXHIBITION DESIGN:

Sherna Dastur

Independent designer

### TECHNICAL CONSULTANT:

Simeon Corless

KS Objectiv LLP

### TECHNICAL INSTALLATION:

ARTFACTORY

### EXHIBITION CONSTRUCTION:

SPACElogic Pte Ltd

### CONSERVATION:

Global Specialised Services

### ART HANDLING AND LOGISTICS:

Rhema Events & Art Services

Helu-trans (S) Pte Ltd

### COLLATERALS:

Novamondo GmbH

All images courtesy of the artist and Marian Goodman Gallery, unless otherwise stated.

*The Sovereign Forest* catalogue, edited by Daniela Zyman, Thyssen-Bornemisza Art Contemporary, and Yorkshire Sculpture Park (Steinberg Press, 2014) is available for purchase at NTU CCA Singapore during the exhibition period.

*The Sovereign Forest* is produced with the support of: Samadrusti, Odisha, India; Thyssen-Bornemisza Art Contemporary, Vienna, Austria; Centre Pompidou, Paris, France; Yorkshire Sculpture Park, United Kingdom; Public Press, New Delhi, India; and Documenta 13, Kassel, Germany. Courtesy of Amar Kanwar and Marian Goodman Gallery, New York.

### ACKNOWLEDGEMENTS:

Amar Kanwar and NTU CCA Singapore would like to thank **Sameera Jain** (film editor) and **Dilip Varma** (cinematographer); **the Samadrusti collective and friends:** Bighneswar Sahu, Swayamprava Parhi, Urmila Acharya, Tarun Kumar Mishra, Sibasish Ray, Shubha Prasad Parida, Pabitra Acharya, Laxmidhar Murmu, Umesh Biswal, Suresh Tripathy, Bhaskar Paricha, Professor Birendra Nayak, Debendra Sahu, Neelamadhav Nayak, Bibhuti Rath, Prashant Paikray, Md. Ashlam, Bijya Dwivedi, Amitabh Patra, Namita Sarangi, Neelamani Sahu, Rajendra Bisoi, Purna Nayak, and Kailash Sahoo; **Natabar Sarangi** and **Yubaraj Swain** for the seed archive; **Tarun Kumar Mishra, Amitabh Patra,** and **Ajay TG** for photography; and from **Amar Kanwar Studio:** Prateek Shekher for project management, and Sanjay Uniyal for administrative support. Our gratitude goes to: **Claire Lilley; Francesca Habsburg; Sandhini Poddar; Anupam Chakravorty; Jaya Srivastava; and Aseem Srivastava.**

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. The 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. 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. The Centre's dynamic public programmes serve to engage with various audiences through lectures, workshops, open studios, film screenings and *Exhibition (de)Tours*.

Since the Centre's inauguration in October 2013, the NTU CCA Singapore has presented several high profile, first-to-launch exhibitions of leading artists, making it one of the first spaces in the region to present international exhibitions of such a scale. The Centre's residencies programme is dedicated to facilitate the production of knowledge and research, engaging and connecting artists, curators and researchers from Singapore, Southeast Asia and beyond, and across various disciplines. The Centre's seven studios support the artistic process in the most direct way—by giving the time and locale to be fully engaged, and the access to an interesting and immersive context to further the space for developing ideas.

Your generous contributions support NTU CCA Singapore's internationally-acclaimed, research driven exhibitions, residencies and extensive educational programmes that benefit the community and the region. As a non-profit institution, your support is crucial in the continuation of our unique programming that enables NTU CCA Singapore to contribute to the local art scene and the development of regional and international art infrastructures. Your contribution to the NTU CCA Singapore matters, and if you are a taxpayer to Singapore, your donation will enjoy a 250% deduction in 2016.

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

NTU CCA SINGAPORE  
STAFF

UTE META BAUER, Founding Director

EXHIBITIONS & RESIDENCIES

KHIM ONG, Deputy Director, Exhibitions, Residencies & Public Programmes

MAGDALENA MAGIERA, Curator, Outreach & Education

SYAHEEDAH ISKANDAR, Curatorial Assistant, Exhibitions

SHONA FINDLAY, Curatorial Assistant, Residencies

ISRUDY SHAIK, Executive, Exhibitions

SANT RUENGJARUWATANA, Young Professional Trainee, Exhibitions

LYNDA TAY, Young Professional Trainee, Residencies

SHERMAIN LEE, Intern, Outreach & Education

LIAN LADIA, Intern, Residencies, Outreach & Education

RESEARCH & EDUCATION

CHEONG KAH KIT, Manager, Research

ANCA RUJOIU, Manager, Publications

SAMANTHA LEONG, Executive, Conference, Workshops & Archive

OPERATIONS & STRATEGIC DEVELOPMENT

PHILIP FRANCIS, Deputy Director, Operations & Strategic Development

JASMAINE CHEONG, Assistant Director, Operations & HR

NOR JUMAIYAH, Assistant Director, Communications & Development

KIMBERLY SHEN, Manager, Communications

YAO JING WEI, Manager, Finance

VIJAYALAKSHMI BALANKRISHNAN, Special Projects Assistant

LEE YAN YUN, Executive, Admin & Finance

TONG SHI HUI, Executive, Operations & HR

LEOW SI MIN, Intern, Communications & Development

NTU CCA SINGAPORE  
GOVERNING COUNCIL

Co-Chairs

PROFESSOR ALAN CHAN KAM-LEUNG, Dean, College of Humanities,  
Arts and Social Sciences, Nanyang Technological University (NTU)

PAUL TAN, Deputy Chief Executive Officer, National Arts Council (NAC)

PROFESSOR DORRIT VIBEKE SORENSEN, Chair, School of Art,  
Design and Media, NTU

ASSOCIATE PROFESSOR KWOK KIAN WOON, Associate Provost  
(Student Life), NTU

DR EUGENE TAN, Director, National Gallery Singapore

KOW REE NA, Director, Corporate Planning, Economic Development Board

LOW ENG TEONG, Director, Sector Development (Visual Arts), NAC

---

NTU CCA SINGAPORE  
INTERNATIONAL ADVISORY BOARD

Chair

PROFESSOR NIKOS PAPASTERGIADIS, Director, Research Unit  
in Public Cultures, and Professor, School of Culture and Communication,  
The University of Melbourne, Australia

ANN DEMEESTER, Director, Frans Hals Museum, The Netherlands

CHRIS DERCON, Director, Tate Modern, United Kingdom

HOU HANRU, Artistic Director, Maxxi National Museum of 21st-Century Arts, Italy

PROFESSOR YUKO HASEGAWA, Artistic Advisor, Museum of Contemporary  
Art Tokyo (MOT), and Professor, Graduate School of Global Arts, Tokyo University  
of the Arts, Japan

PROFESSOR SARAT MAHARAJ, Visual Art & Knowledge Systems,  
Lund University, Sweden

PHILIP TINARI, Director, Ullens Center for Contemporary Art (UCCA), China

DR JOHN TIRMAN, Executive Director and Principal Research Scientist,  
Center for International Studies, Massachusetts Institute of Technology (MIT),  
United States

THE SOVEREIGN FOREST  
2011-2015

- A *The Scene of Crime* (2011)  
FILM: HD, colour, sound, 42mins
- B *A Love Story* (2010)  
FILM: HD, colour, sound, 5mins 37secs
- C *The Counting Sisters and Other Stories* (2011)  
BOOK: handmade banana fibre paper, screen-print, hand sewn  
PROJECTION: *The Scene of Crime* Version 2, HD, colour, silent, 40mins
- D *The Prediction* (1991-2012)  
BOOK: handmade banana fibre paper, screen-print, hand sewn  
PROJECTION: Hi 8 transferred to DV, colour, 8mins
- E *The Constitution* (2012)  
BOOK: handmade ramie/cotton fibre paper, screen-print, hand sewn  
PROJECTION: HD, colour, silent, 9mins
- F *272 Varieties of Indigenous, Organic Rice Seeds*

6 BOOKS

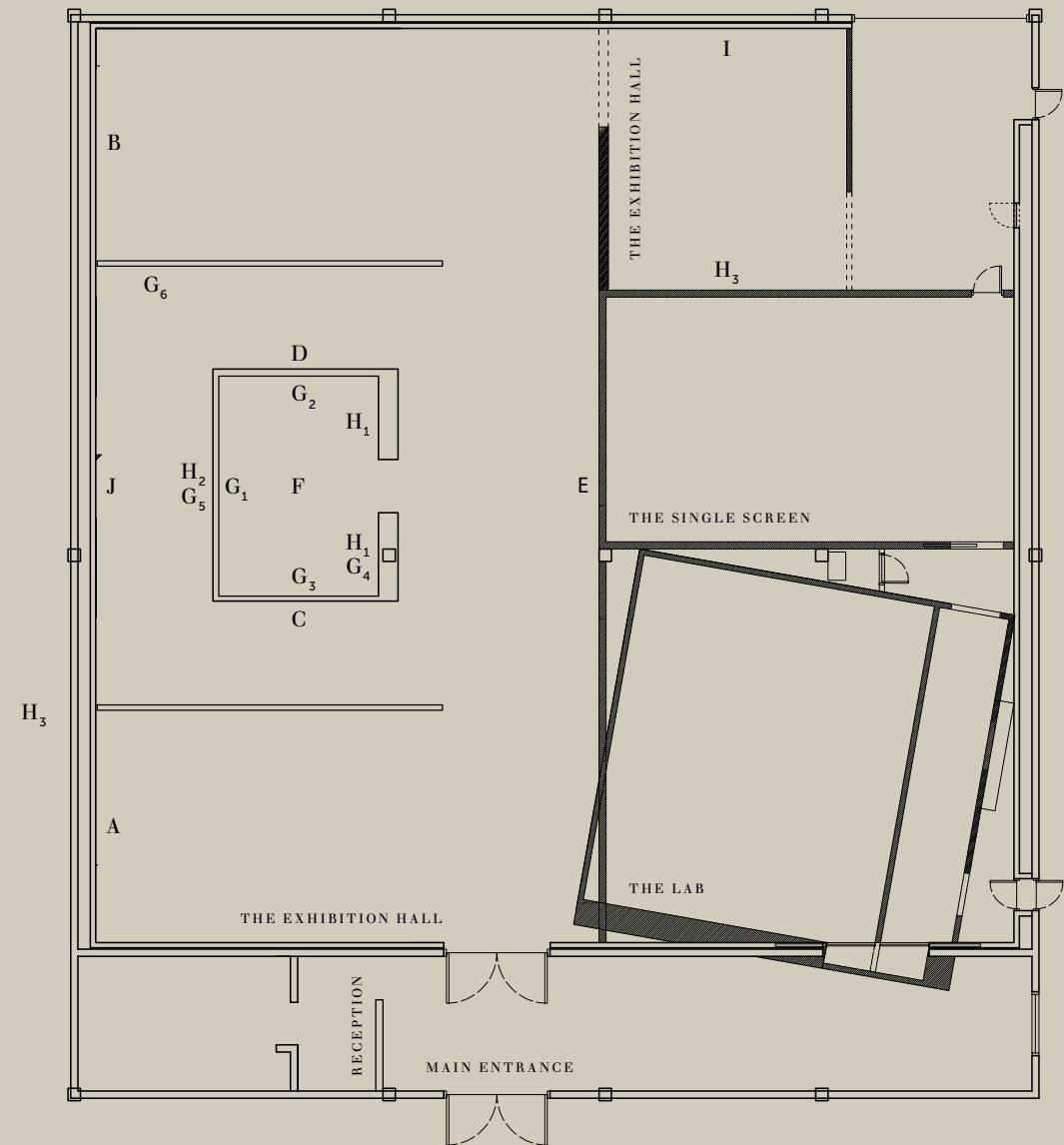
- G<sub>1</sub> *The Seed Book* (2012), digital print
- G<sub>2</sub> *In Memory Of* (2012), digital print
- G<sub>3</sub> *Photo Album 1: The Lying Down Protest* (2012), digital print
- G<sub>4</sub> *Photo Album 2: Kalinganagar* (2015), digital print
- G<sub>5</sub> *Time* (2014), digital print
- G<sub>6</sub> *The Referendum* (2015), digital print

PHOTOGRAPHS

- H<sub>1</sub> *Kalinganagar Series* (2012), 8 digital prints, contributed and collected
- H<sub>2</sub> *Record* (2012), digital print
- H<sub>3</sub> *Memorial* (2014), digital print

- I *Nidhan's Question* (2015), pamphlet

- J *Selections from the Evidence Archive* (2012-2015)  
251 digital prints (photographs, documents), contributed, collected, found



## VISITOR INFO

### EXHIBITION

Block 45 Malan Road  
Gillman Barracks  
Singapore 109445

### OFFICE & RESEARCH CENTRE

Block 6 Lock Road, #01-09/10  
Singapore 108934

### RESIDENCIES STUDIOS

Blocks 37 & 38, Malan Road  
Singapore 109452 & 109441

### OFFICE:

+65 6460 0500

### EXHIBITIONS:

+65 6359 6503

### EMAIL:

ntuccaevents@ntu.edu.sg

### EXHIBITION HOURS

Tue – Sun 12.00 – 7.00pm  
Fri 12.00 – 9.00pm  
Closed on Mondays  
Open on Public Holidays  
(except on Mondays)

### PUBLIC PROGRAMMES

every Wednesday and Friday evening

### TOURS OF ONGOING EXHIBITIONS

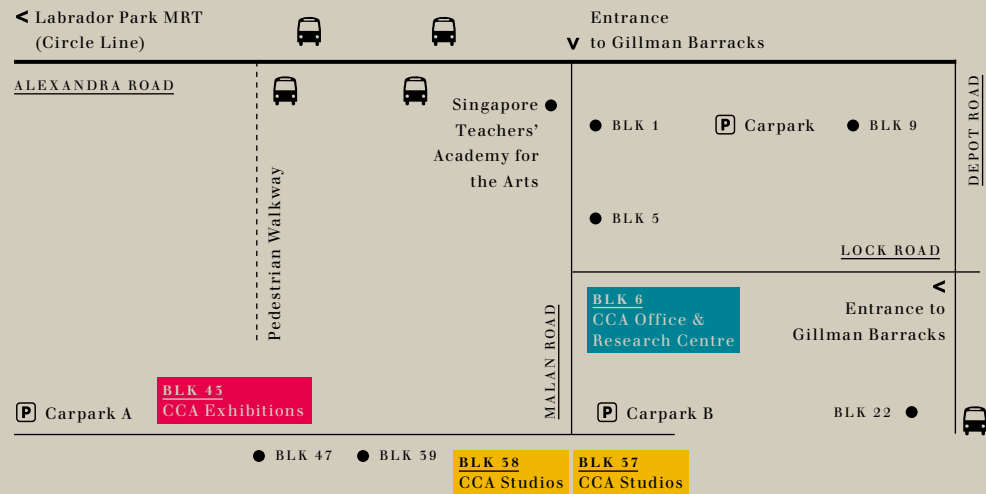
led by NTU CCA Singapore curators  
every first Friday of the month, 7.00pm.

Free admission to all programmes.

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

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

instagram: @ntu\_ccasingapore



Located at

**GILLMAN BARRACKS**

© NTU Centre for Contemporary Art Singapore.  
Printed July 2016. Design by Novamondo.





*The Scene of Crime* (2011), detail, installation view of *The Sovereign Forest*,  
*DOCUMENTA (13)*, Kassel, Germany (2012). Photo Credit: Henrik Stromberg.





*The Scene of Crime* (2011), detail, installation view of *The Scene of Crime* at *documenta (13)*, Kassel, Germany (2012). Photo Credit: [unreadable]



EXHIBITION

The  
Sovereign  
Forest

AMAR KANWAR

IN COLLABORATION WITH  
SUDHIR PATNAIK/SAMADRUSTI  
AND SHERNA DASTUR



30 JULY —  
9 OCTOBER 2016

**NANYANG TECHNOLOGICAL**

“If a crime  
continues to occur  
regardless of the  
enormous evidence  
available then is the  
crime invisible or  
the evidence invisible  
or are both visible  
but not seen?”

A M A R K A N W A R

C

C

A

