

C

NTU CENTRE FOR
CONTEMPORARY
ART SINGAPORE

Directory

Journey of a Yellow Man. Selected Materials from the Independent Archive

The Lab ,15 September – 25 November 2018



A

C

NANYANG TECHNOLOGICAL UNIVERSITY

Independent Archive

Founded in early 2012, the Independent Archive consists of a reference library and a collection of archival material pertaining to art in Singapore. Regular programmes including film screenings, music performances, performance art events, artist talks and discussions stimulate open discourse on art.

The Archive documents visual art practice in general and maintains special focus on ephemeral time-based and event-specific art that may escape documentation by conventional institutional policy. While its geographical focus is Singapore, the Archive's relationships with artists, artistic communities and institutions around the world situate it as a cosmopolitan nexus for the cross-pollination of ideas.

The Archive constantly develops new trajectories in the articulation of artistic discourse. These emerge through programmes designed to further the examination of art and its issues under the condition of open critique.

02—03	Introduction
04—05	Biography Lee Wen
06—17	Directory Condition
18—41	Directory Body
42—53	Directory Absence
42—53	Directory Memory
54—65	Directory Gestalt/Formation
66—67	Colophon
68	Information Asia Art Archive
69—73	Information NTU CCA Singapore

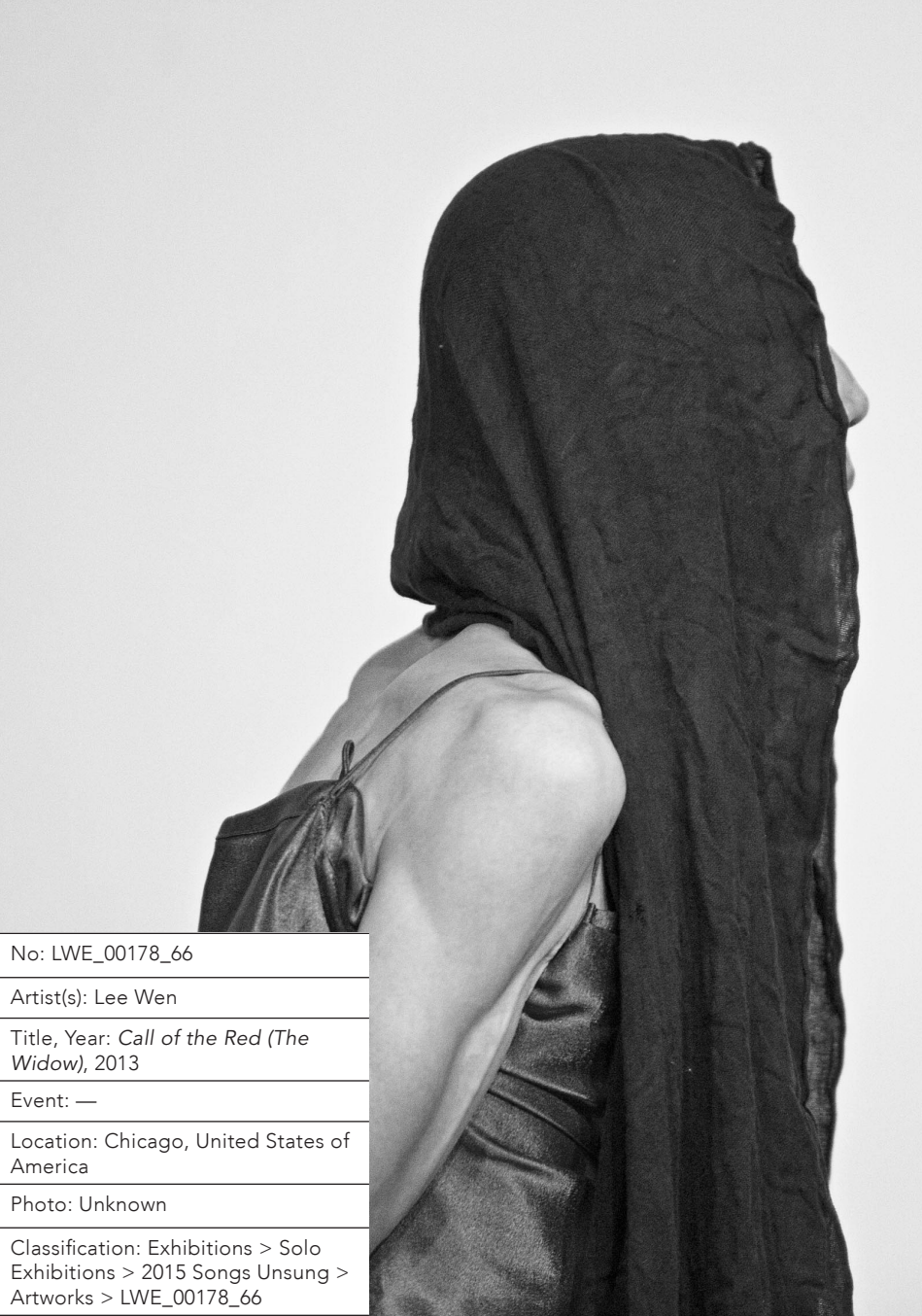
Journey of a Yellow Man. Selected Materials from the Independent Archive

The artistic practice of Singaporean artist Lee Wen (b.1957) is characterised by his social investigations that interrogate stereotypical perceptions of culture and society. He became internationally known for his performance series *Journey of a Yellow Man* (1992–), where he embodied his Chinese lineage and reinterpreted its relationship to systems of classification, attribution, and alienation. First performed in 1992 in London, the Yellow Man traveled around the world for more than 20 years, and during this time, the artist became increasingly distanced from his persona. Now, years later into Lee Wen's career, the Independent Archive, which he started in 2012, is a key component of his collaborative practice, which is central to his artistic approach. It has become an institutional body that works and shares time and space with others to keep the ephemeral and transient memories of performative efforts alive. The artist envisions himself as 'organs without body,' operating through the network and formation of fellows within the Independent Archive. Lee Wen is a member of the performance artist collective Black Market International with figures such as Boris Nieslony (Germany), Roi Vaara (Norway/Finland), and Elvira Santamaria Torres (Mexico).

The materials from the Independent Archive, which start from the early 1990s, capture the zeitgeist of performance art in Singapore and wider (South-)East Asia through

historical materials and contemporary collaborations. Selected materials are displayed in this presentation and are organised into five chapters—"Condition," "Body," "Absence," "Memory," and "Gestalt/Formation,"—that look at the development of time-based and event-specific art as a new medium as well as into its political condition. The presentation "Journey of a Yellow Man" takes visitors through a re-imagined archive with photographs, videos, writings, sketchbooks, while simultaneously, introducing the NTU CCA Singapore's Digital Resource Platform. As of today, the Platform contains over 20,000 digitalised files from the Independent Archive, arranged under a virtual tree structure to enable further scholarship in this field of practice.

The Lab presentation provides insight into a continuously expanding resource platform at NTU CCA Singapore that highlights ephemeral moments in the history of performance art from the region. The project addresses the importance of providing historically significant source material for researchers and the wider public. The digitalised files will be integrated into NTU CCA Singapore's Public Resource Platform and will be accessible at the Centre, the Asia Art Archive, Hong Kong, a collaborative partner of this project, and the Independent Archive.



No: LWE_00178_66
Artist(s): Lee Wen
Title, Year: <i>Call of the Red (The Widow)</i> , 2013
Event: —
Location: Chicago, United States of America
Photo: Unknown
Classification: Exhibitions > Solo Exhibitions > 2015 Songs Unsung > Artworks > LWE_00178_66

LEE WEN

The work by international renowned artist Lee Wen (b. 1957, Singapore) is strongly motivated by social investigations as well as inner psychological directions using art to interrogate stereotypical perceptions of culture and society.

Awarded with the Cultural Medallion of Singapore in 2005 and with the Joseph Balestier Award for the Freedom of Art in 2016, the artist entered the art scene comparatively late in the 80s, but quickly gained attention. His early practice was associated with The Artists Village in Singapore and later forged a more individuated artistic career. Lee Wen has been exploring different strategies of time-based and performance art since 1989.

He helped initiate both R.I.T.E.S. (Rooted In The Ephemeral Speak) (2009–) and Future of Imagination (2003–), an international performance art event. Since 2012, he has taken an active interest in the memory of Singapore's performance art history through the initiation of the Independent Archive.

Recent group exhibitions include *Sunshower: Contemporary Art from Southeast Asia 1980s to Now*, The National Arts Centre and Mori Art Museum, Japan (2017), *Secret Archipelago*, Palais de Tokyo, Paris, France (2015) and a solo show at the Singapore Art Museum (2012).

Directory Condition

07	LWE_00171_06 / 10, LWE_00261
08	LWE_00317_151 / 301, LWE_00507_50 / 78
09	LWE_00508_02 / 14 / 32 / 57, LWE_00509_08 / 09
10	LWE_00593
11	LWE_00587, LWE_00509_08 / 09
12	LWE_00274, LWE_00627 (temp)
13	LWE_00628 (temp), LWE_00703 (temp)
14	LWE_00718 (temp), LWE_00768 (temp)
15	LWE_00797 (temp), LWE_00804 (temp)
16	LWE_00894 (temp), LWE_00895 (temp)
17	LWE_00896 (temp), LWE_00897 (temp)

No: LWE_00171_06 / 10

Artist(s): Lee Wen
Title, Year: *Lifeboat 3*, 2001
Event: Theertha International Artists Workshop
Location: Residence of Geoffrey Bawa, Lunaganga, Sri Lanka
Photo: Dominic Sansoni
Description: Conflict, exploitation, and resource shortages informed this performance. Lee Wen carries cinnamon wood stripped of its valuable bark, thus symbolising contemporary sectarianism and historical colonialism.
Classification: Performances and Projects > Journey of A Yellow Man > 2001, Lunaganga, Sri Lanka > LWE_00171_06, LWE_00171_10

No: LWE_00261

Artist(s): Lee Wen
Title, Year: *Journey of a Yellow Man No. 6: History and Self*, 1995
Event: 4th Asian Art Show
Location: Setagaya Art Museum, Tokyo, Japan
Photo: —
Description: Sketches and notes on the performance.
Classification: Performances and Projects > Journey of a Yellow Man > 1995, Setagaya Art Museum, Tokyo > LWE_00261

No: LWE_00317_151 / 301

Artist(s): Lee Wen, Lynn Lu, Arai Shinichi, Kai Lam, Jeremy Hiah
Title, Year: *Anthropometry Revision: Yellow Period (After Yves Klein) #2*, 2008
Event: Anthropometry Revision: Yellow Period (After Yves Klein) #2
Location: SooBin Art International Ubi warehouse, Singapore
Photo: —
Description: A response to Yves Klein's *Anthropometries* (1958). Instead of the artist directing models as human paintbrushes, accompanied by his *Monotone Symphony*, Lee Wen joins the painting alongside two other artists, accompanied by experimental electronic music. A previous version, performed in Chengdu (China), had Chinese orchestral accompaniment.
Classification: Performances and Projects > Anthropometry Revision > 2008, SooBin Art Int'l UBI Warehouse, Singapore > LWE_00317_151, LWE_00317_301

No: LWE_00507_50 / 78

Artist(s): Lee Wen
Title, Year: *Journey of a Yellow Man No. 3 DESIRE*, 1993
Event: Journey of a Yellow Man #3: Desire
Location: The Substation, Singapore
Photo: —
Description: In this exhibition, Lee Wen would work performatively on a daily basis in The Substation gallery alongside his drawings and paintings, blurring the distinction between a static exhibition and dynamic performance, as well as examining the idea of artistic work.
Classification: Performances and Projects > Journey of A Yellow Man > 1993, The Substation, Singapore > LWE_00507_50, LWE_00507_78

No: LWE_00508_02 / 14 / 32 / 57

Artist(s): Lee Wen
Title, Year: *Journey of a Yellow Man No. 4: LIBIDO*, 1993
Event: Sense Yellow
Location: Concrete House, Bangkok, Thailand
Photo: —
Description: As the *Journey of a Yellow Man* went from the United Kingdom, through India and Singapore to Thailand, Lee Wen examines here both the many connotations of the colour 'yellow' across cultures, and perspectives on the libido in Buddhist and Freudian theory.
Classification: Performances and Projects > Journey of A Yellow Man > 1993, Concrete House, Nontburi > LWE_00508_02, LWE_00508_14, LWE_00508_32, LWE_00508_57

No: LWE_00509_08 / 09

Artist(s): Lee Wen
Title, Year: *Journey of a Yellow Man No. 15: Touching China*, 2001
Event: 2nd Open Art Festival
Location: Pengshan County, Leshan, China
Photo: —
Description: Drawing on the brief stays afforded to a traveling performance artist, Lee Wen examines the exoticisation of the Other (and its implied exploitation) through the idiom "to eat tofu", which refers to flirtation, even to the point of harassment.
Classification: Performances and Projects > Journey of a Yellow Man > 2001, Pengshan, China > LWE_00509_08, LWE_00508_09

No: LWE_00593

Artist(s): Lee Wen
Title, Year: —, 2002
Event: —
Location: —
Photo: —
Description: An excerpt of one of Lee Wen's notebooks, which often feature a blend of sketches towards performances, his own musings, and everyday note-taking and planning.
Classification: Notebooks > LWE_00593

No: LWE_00593

Artist(s): Lee Wen
Title, Year: —, 2002
Event: —
Location: —
Photo: —
Description: A sketch of an unrealised edition of *Journey of a Yellow Man*.
Classification: Notebooks > LWE_00593

No: LWE_00587

Artist(s): Lee Wen
Title, Year: —, 2002
Event: —
Location: —
Photo: —
Description: Notes and sketches
Classification: Notebooks > LWE_00593

No: LWE_00509_08 / 09

Artist(s): Lee Wen
Title, Year: *Journey of a Yellow Man No. 15: Touching China*, 2001
Event: 2nd Open Art Festival
Location: Pengshan County, Leshan, China
Photo: —
Description: Drawing on the brief stays afforded to a traveling performance artist, Lee Wen examines the exoticisation of the Other (and its implied exploitation) through the idiom "to eat tofu", which refers to flirtation, even to the point of harassment.
Classification: Performances and Projects > Journey of a Yellow Man > 2001, Pengshan, China > LWE_00509_08, LWE_00508_09

No: LWE_00274

Artist(s): Ray Langenbach
Title, Year: *Annotated Singapore Art Diary, 1994*
Event: —
Location: Singapore
Photo: —
Description: A diary of the events surrounding the controversy which developed following the Artists' General Assembly in 1994, which led to the refusal of state funding for performance art, and mandatory security deposits for the licensing of performance art.
Classification: Art Collectives and Festivals > 1993–1994 Artists' General Assembly > 1994 > LWE_00274

No: LWE_00627 (temp)

Artist(s): Lee Wen
Title, Year: *Hi all fellow prisoners of Paradiso Singaporo, —*
Event: —
Location: —
Photo: —
Description: An open letter posted by Lee Wen to an online art mailing list, discussing performance art practice in authoritarian conditions, and global poverty relative to prosperity in Singapore.
Classification: Professional Records > Correspondence > Personal Correspondence > LWE_00627 (temp)

No: LWE_00628 (temp)

Artist(s): Lee Wen
Title, Year: *Hi all fellow prisoners of paradiso Singaporo, —*
Event: —
Location: —
Photo: —
Description: A follow-up to the letter above, apparently responding to a number of replies to the original. Topics discussed include human nature and criticism of how art is funded in Singapore.
Classification: Professional Records > Correspondence > Personal Correspondence > LWE_00628 (temp)

No: LWE_00703 (temp)

Artist(s): Elaine Ng
Title, Year: *SIA-NAC Travel Grant Application, 2001*
Event: —
Location: —
Photo: —
Description: A rejection of a grant application by Lee Wen, citing the policy of not funding performance art that was in force at the time.
Classification: Professional Records > Correspondence > Professional Correspondence > LWE_00703 (temp)

No: LWE_00718 (temp)

Artist(s): Lee Suan Hiang
Title, Year: *Cultural Medallion: Award, 2005*
Event: —
Location: —
Photo: —
Description: A letter from the NAC congratulating Lee Wen on having been awarded a Cultural Medallion.
Classification: Professional Records > Correspondence > Professional Correspondence > LWE_00718 (temp)

No: LWE_00797 (temp)

Artist(s): Lee Wen
Title, Year: —, 1997
Event: —
Location: —
Photo: —
Description: A letter to Liu Thai Ker, Chairman of the National Arts Council, criticising the exhibition Singapore Art 97
Classification: Professional Records > Correspondence > Personal Correspondence > LWE_00797 (temp)

No: LWE_00768 (temp)

Artist(s): Lee Wen
Title, Year: *Re: 6th Biennale of Havana in Cuba (May 97), 1997*
Event: 6th Biennale of Havana in Cuba
Location: —
Photo: —
Description: A report following Lee Wen's participation in the Biennale of Havana, recounting his experiences.
Classification: Art Collectives and Festivals > 1997 Biennial of Havana > Planning Documents / Correspondence > LWE_00768 (temp)

No: LWE_00804 (temp)

Artist(s): Lee Wen
Title, Year: *Singapore Art 97, 1997*
Event: Singapore Art 97
Location: Singapore International Convention & Exhibition Centre, Singapore
Photo: —
Description: An exhibition review
Classification: Art Collectives and Festivals > 1997 Singapore Art 97 > LWE_00804 (temp)

No: LWE_00894 (temp)

Artist(s): Lee Wen, Kai Lam

Title, Year: —, 2003

Event: The Future Of Imagination: Live Art Meeting

Location: The Substation, Singapore

Photo: —

Description: The cover letter for Lee Wen and Kai Lam's application for NAC support for a performance art festival. At the time, the NAC had recently announced that they would resume the consideration funding for performance art, and that the mandatory S\$10,000 security deposit for performance art licensing would be lifted. Includes the proposed festival budget.

Classification: —

No: LWE_00896 (temp)

Artist(s): Norsabariah Tubi

Title, Year: —, 2011

Event: R.I.T.E.S. - Rooted in the Ephemeral Speak #02-2011

Location: The Substation, Singapore

Photo: —

Description: Approval of an Arts Entertainment License, subject to inclusion of a nudity advisory.

Classification: —

No: LWE_00895 (temp)

Artist(s): Kai Lam

Title, Year: —, 2003

Event: The Future Of Imagination: Live Art Meeting

Location: The Substation, Singapore

Photo: —

Description: The cover letter for Kai Lam's application to the Lee Foundation to support a performance art festival.

Classification: —

No: LWE_00897 (temp)

Artist(s): Norsabariah Tubi

Title, Year: —, 2011

Event: Rooted in the Ephemeral Speak (R.I.T.E.S.)

Location: The Substation, Singapore

Photo: —

Description: Approval of an Arts Entertainment License, subject to the withdrawal of one performance, and the inclusion of a mature content advisory

Classification: —

Directory Body

19	LWE_00022_02, LWE_00037
20	LWE_00070_03 / 11 / 23, LWE_00117_27 / 39 / 51
21	LWE_00127_220, LWE_00145_29
22	LWE_00147_80 / 378, LWE_00159_32
23	LWE_00171_03 / 05, LWE_00183_145
24	LWE_00183_147, LWE_00306_128
25	LWE_00321_01, LWE_00339_07
26	LWE_00341_01, LWE_00362_14
27	LWE_00386_01-4, LWE_00461_09

No: LWE_00022_02

Artist(s): Lee Wen

Title, Year: *Journey of a Yellow Man No. 1*, 1992

Event: —

Location: City of London Polytechnic, London, United Kingdom

Video: Sean Fairman

Description: The first in the *Journey of a Yellow Man* series, this performance took place during his education in the United Kingdom. As a Singaporean Chinese abroad, Lee Wen felt the dissonance of being mistaken for mainland Chinese, and consequently, the attendant expectations of linguistic and cultural fluency. The series is also derived from taxonomist Carl Linnaeus' division of *Homo sapiens* along humoral lines, with *Homo sapiens asiaticus* being characterised as severe, haughty, and desirous.

Classification: Performances and Projects > Journey of a Yellow Man > 1992, City of London Polytechnic, London > LWE_00022_02

No: LWE_00037

Artist(s): Lee Wen

Title, Year: *Rites of Spring*, 2010

Event: Performance Art Laboratory Project (PALA Project) 2010 / "Undisclosed Territory #4"

Location: Padepokan Lemah Putih, Plesungan Karanganyar, Surakarta, Central Java, Indonesia

Video: Jarwo, Jordan, Lee Wen

Description: In response to his diagnosis of Parkinson's disease, Lee Wen takes inspiration from Igor Stravinsky's *The Rite of Spring* (1913). Rather than simple physical degeneration, Lee interprets the changes to his body as an evolving challenge that influences the development of his practice.

Classification: Performances and Projects > Rites of Spring > 2010, Padepokan Lemah Putih, Solo > LWE_00037

No: LWE_00070_03 / 11 / 23

Artist(s): Jason Lim
Title, Year: *Foreign Talent - Singapore Loves Me and I Love You too*, 2003
Event: Future Of Imagination: Live Art Meeting
Location: The Substation, Singapore
Photo: Juliana Yasin
Description: Aimed at blurring boundaries between audience and performer, the exotic and banal, and the private and public, this performance by Jason Lim is steeped in bodily confrontation and provocation.
Classification: Art Collectives and Festivals > 2003–2015 Future of Imagination > 2003 > Jason Lim > LWE_00070_03, LWE_00070_11, LWE_00070_23

No: LWE_00117_27 / 39 / 51

Artist(s): Sandra Johnston
Title, Year: —, 2010
Event: 9th International Performance Art Giswil 2010
Location: Turbine Giswil, Giswil, Switzerland
Photo: Georg Anderhub
Description: Centred on the interaction between the performer's body and a length of natural timber, there emerges a sense of precarity through physicality, of bodies coming into, and out of equilibrium.
Classification: Art Collectives and Festivals > 2010 International Performance Art Giswil > 2010 > LWE_00117_27, LWE_00117_39, LWE_00117_51

No: LWE_00127_220

Artist(s): Juliana Yasin
Title, Year: —, 2006
Event: Birds Migration: Indonesia International Performance Art Event (IIPAE)
Location: National Gallery of Indonesia, Jakarta, Indonesia
Photo: —
Description: In this performance, poses and contortions enacted by Juliana Yasin are mimicked by the audience, propagated through an ad hoc network of bodies.
Classification: Art Collectives and Festivals > 2006 Indonesia International Performance Art Event > 2006 > LWE_00127_220

No: LWE_00145_29

Artist(s): Angie Seah
Title, Year: —, 2006
Event: Episode 5: 12-hour Performance, Sound and Video Festival
Location: Donna Ong's studio, Singapore
Photo: —
Description: Angie Seah's vocally-oriented performance, with its feedback loop of singing while listening to herself by stethoscope, also involved interactions between herself, the audience, and a potted plant.
Classification: Art Collectives and Festivals > 2006 Episode 5: 12-hour Performance, Sound and Video Festival > 2006 > LWE_00145_29

No: LWE_00147_80 / 378

Artist(s): Helge Meyer, Marco Teubner, et al.
Title, Year: —, 2009
Event: Live Action & Live Action Plus 2009 (Goteborg | Vara | Lidkoping)
Location: The Substation, Singapore
Photo: Juliana Yasin
Description: —
Classification: Art Collectives and Festivals > 2009 Live Action > 2009 > LWE_00147_80, LWE_00147_378

No: LWE_00159_32

Artist(s): Agnes Yit
Title, Year: *Untitled*, 2003
Event: Future Of Imagination: Live Art Meeting
Location: Museum of World Culture, Gothenburg Vara, Lidkoping, Sweden
Photo: Juliana Yasin
Description: Migration, assimilation, and cross-border flows of labour form the heart of this performance, which took place in what was once the garden at The Substation. Over the course of the performance, Agnes Yit displayed texts remarking on overwork, underpayment, and other related topics, culminating in this inundation of ink.
Classification: Art Collectives and Festivals > 2003–2015 Future of Imagination > 2003 > Agnes Yit > LWE_00159_32

No: LWE_00171_03 / 05

Artist(s): Lee Wen
Title, Year: *Lifeboat 3*, 2001
Event: Theertha International Artists Workshop
Location: Residence of Geoffrey Bawa, Lunaganga, Sri Lanka
Photo: Dominic Sansoni
Description: Conflict, exploitation, and resource shortages informed this performance; Lee Wen carries cinnamon wood stripped of its valuable bark, thus symbolising contemporary sectarianism and historical colonialism.
Classification: Performances and Projects > Journey of A Yellow Man > 2001, Lunaganga, Sri Lanka > LWE_00171_03, LWE_00171_05

No: LWE_00183_145

Artist(s): Lee Wen
Title, Year: —, 2007
Event: National Review of Live Art 2007
Location: Tramway, Glasgow, Scotland
Photo: Sylvie Ferre, Naranja
Description: As part of a group performance, Lee Wen improvised using elements from his earlier work, *I am not a performance artist, this is not a work of art* (1998).
Classification: Art Collectives and Festivals > 2004–2010 National Review of Live Art > 2007 > LWE_00183_145

No: LWE_00183_147

Artist(s): Helge Meyer
Title, Year: —, 2007
Event: National Review of Live Art 2007
Location: Tramway, Glasgow, Scotland
Photo: Sylvie Ferre, Naranja
Description: —
Classification: Art Collectives and Festivals > 2004–2010 National Review of Live Art > 2007 > LWE_00183_147

No: LWE_00306_128

Artist(s): Jason Lim
Title, Year: —, 2004
Event: Future of Imagination 2
Location: Sculpture Square, Singapore
Photo: —
Description: The performance took place as part of the festival's opening as part of a collaboration between Lee Wen, Jason Lim, and a trio of breakdancers (Idzuwan, Alfian, Fahmi). A minor controversy ensued, owing to Lee's use of a live bird in the performance.
Classification: Art Collectives and Festivals > 2003–2015 Future of Imagination > 2004 > Lee Wen, Jason Lim, and Breakdance kids > LWE_00306_128

LWE_00321_01

Artist(s): Various
Title, Year: *Artists' General Assembly — Group Improvisation*, 1994
Event: Artists' General Assembly (A.G.A.)
Location: 5th Passage, Singapore
Video: —
Description: Sensationalised reportage of two performances by Joseph Ng and Shannon Tam at the event ultimately led to the National Arts Council refusing to fund performance art for the next ten years if not scripted rich in detail.
Classification: Art Collectives and Festivals > 1993–1994 Artists' General Assembly > 1994 > LWE_00321_01

No: LWE_00339_07

Artist(s): Jamie McMurry
Title, Year: *365 Performances (series)*, 2006
Event: Future of Imagination 3
Location: The Substation, Singapore
Photo: —
Description: To draw attention to his process rather than the finished objects as the site of Jamie McMurry's practice, *365 Performances* re-enacts a selection of 10 out of a larger pool of performative actions. The exact selection was determined using inputs such as the date, the number of audience members, and the longitude and latitude.
Classification: Art Collectives and Festivals > 2003–2015 Future of Imagination > 2006 > Jamie McMurry > LWE_00339_07

No: LWE_00341_01

Artist(s): Chumpon Apisuk
Title, Year: *Hearts*, 2006
Event: Future of Imagination 3
Location: The Substation, Singapore
Photo: —
Description: Developed in the aftermath of the September 11th attack in New York, *Hearts* offers tribute to all who are victims of violence, political repression, and poverty.
Classification: Art Collectives and Festivals > 2003–2015 Future of Imagination > 2006 > Chumpon Apisuk > LWE_00341_01

No: LWE_00362_14

Artist(s): Roi Vaara
Title, Year: —, 2012
Event: SHO@T THEATRE
Location: MACRO Testaccio, Rome, Italy
Photo: Bea Didier
Description: To accompany the image of a 'third leg,' Roi Vaara includes a portable soundtrack: of boots squelching through mud.
Classification: Art Collectives and Festivals > 2011 SHO@T THEATRE > 2011 > LWE_00362_14

No: LWE_00386_01-4 (stitched clip)

Artist(s): Zhou Bin
Title, Year: —, 2012
Event: Future of Imagination 8
Location: Goodman Arts Centre, Singapore
Video: Wu Jun Han
Description: In this harrowing, highly charged performance, Zhou Bin pushes his body to the limit, repeating a series of three characters with ever-increasing vehemence.
Classification: Art Collectives and Festivals > 2003–2015 Future of Imagination > 2012 > Zhou Bin > LWE_00386_01-4

No: LWE_00461_09

Artist(s): Melati Suryodarmo
Title, Year: *Eulogy*, 2008
Event: Future of Imagination 5
Location: Sculpture Square, Singapore, Singapore
Photo: Urich Lau
Description: Through her interactions with flour, a remote-controlled toy helicopter, and a majorette baton, Melati Suryodarmo reflects on the dangers of absolute belief, and our tendency to believe ourselves to be in the right. *Eulogy* also included music: *Somewhere Over the Rainbow* by Judy Garland.
Classification: Art Collectives and Festivals > 2003–2015 Future of Imagination > 2008 > Melati Suryodarmo > LWE_00461_09

Directory Absence

29	LWE_00072_08, LWE_00117_254
30	LWE_00117_281, LWE_00140_01-02
31	LWE_00157_04-5, LWE_00157_08-9, LWE_00167_74
32	LWE_00167_1825, LWE_00316_04
33	LWE_00320_01, LWE_00324_01-3
34	LWE_00340_09, LWE_00346_05
35	LWE_00350_03, LWE_00353_05
36	LWE_00370_18, LWE_00415_90
37	LWE_00442_129, LWE_00447_66
38	LWE_00455_06, LWE_00507_71
39	LWE_00543_30, LWE_00556_37
40	LWE_00000

No: LWE_00072_08

Artist(s): Juliana Yasin (in collaboration with Karee Dahl and Colin Reaney)

Title, Year: *How Far Would You Travel to See Art*, 2003

Event: Future Of Imagination: Live Art Meeting

Location: The Substation, Singapore

Photo: Aaron Kao

Description: As its title suggests, this performance relied on a conversation between the artist and the audience, raising questions about the value of art, as well as wealth disparities among art audiences.

Classification: Art Collectives and Festivals > 2003-2015 Future of Imagination > 2003 > Juliana Yasin > LWE_00072_08

No: LWE_00117_254

Artist(s): Lee Wen

Title, Year: *Anyhow Blues Project*, 2010

Event: 9th International Performance Art Giswil 2010

Location: Turbine Giswil, Giswil, Switzerland

Photo: Georg Anderhub

Description: The *Anyhow Blues Project* cautions that the increasing acceptance of performance art carries the risk of discipline and domestication. This project foregrounds the social concerns of performance art, using the form of 60's era protest songs. This was the project's first presentation.

Classification: Art Collectives and Festivals > 2010 International Performance Art Giswil > 2010 > LWE_00117_254

No: LWE_00117_281

Artist(s): Rachel Echenberg
Title, Year: —, 2010
Event: 9th International Performance Art Giswil 2010
Location: Turbine Giswil, Giswil, Switzerland
Photo: Georg Anderhub
Description: This performance involved the gradual unraveling of the artist's socks, sweater, and pockets, while moving closer to the audience. While doing so, she also removed small sound devices which had been taped to her skin. These devices played various sounds (such as white noise, heartbeat, laughter, or birds) at a low volume, and were handed out to the audience by the artist.
Classification: Art Collectives and Festivals > 2010 International Performance Art Giswil > 2010 > LWE_00117_281

No: LWE_00140_01-02

Artist(s): Lee Wen
Title, Year: *Is Art Necessary?*, 2004
Event: —
Location: Esplanade, Singapore
Video: Heman Chong
Description: In this two-part video of Lee Wen's mixed media work, Lee grapples with the function and utility of art, particularly in a society that values pragmatism. The first part sees Lee as if in a fevered dream, the canvases on his arms suggesting flight, while also encumbering him. The second part documents Lee inviting members of the public to answer the questions posed by this work.
Classification: Performances and Projects > *Is Art Necessary?* > 2004, Esplanade, Singapore > LWE_00140_01, LWE_00140_02

No: LWE_00157_04-5 (stitched clip), LWE_00157_08-9 (stitched clip)

Artist(s): Lee Wen
Title, Year: *VITAL 07: International Chinese Live Art Festival, 2007*
Event: Vital International Live Art Performance 2007 - The Essence of Performance
Location: Chinese Art Centre, Manchester, United Kingdom
Video: —
Description: Performances by various artists, including Lee Wen's *Too Late the Hippie #3*, and *More China than You*.
Classification: Art Collectives and Festivals > 2007 VITAL: International Chinese Live Art Festival > 2007 > LWE_00157_04-5 (stitched clip), LWE_00157_08-9 (stitched clip)

No: LWE_00167_74

Artist(s): Elvira Santamaria Torres
Title, Year: —, 2010
Event: Performance Platform Lublin 2010: Black Market International
Location: Labyrinth Gallery, Lublin, Poland
Photo: Diana Koeczevska, Lescan Sknarski
Description: —
Classification: Art Collectives and Festivals > 1997-2011 Black Market International > 2010, Labyrinth Gallery, Lublin > LWE_00167_74

No: LWE_00167_1825

Artist(s): Jacques van Poppel
Title, Year: —, 2010
Event: Performance Platform Lublin 2010: Black Market International
Location: Labyrinth Gallery, Lublin, Poland
Photo: Diana Koczewska, Lesca Sknarski
Description: Having a musical, rather than a visual arts background, Jacques van Poppel frequently incorporates drumming in his performances, imparting a sense of time in group improvisations.
Classification: Art Collectives and Festivals > 1997–2011 Black Market International > 2010, Labyrinth Gallery, Lublin > LWE_00167_1825

No: LWE_00316_04

Artist(s): Ben Puah
Title, Year: *BENISRAT #2*, 2015
Event: /*semble*/
Location: Former KTM Tanjong Pagar Railway Station, Singapore, Singapore
Photo: Alex Yang
Description: Early in Ben Puah's practice, he created an avatar of himself as a rat, imagining the world as a laboratory, and himself as a test subject.
Classification: Art Collectives and Festivals > 2015 /*semble*/ > 2015 > LWE_00316_04

No: LWE_00320_01

Artist(s): Lee Wen
Title, Year: *Ghost Stories*, 1995, 1997
Event: Simposio Internacional de Escultura
Location: Chiapas, Mexico
Video: —
Description: Remarking on the consistent popularity of ghost stories in our increasingly technological, secular society, this performance examines fear, paranoia, and how a "hyper-rationalized and ultra-managed nation state" gives rise to a nostalgia for the irrational.
Classification: Performances and Projects > Ghost Stories > 1997, Chiapas, Mexico > LWE_00320_01

No: LWE_00324_01–3 (stitched clip)

Artist(s): Lee Wen
Title, Year: —, 2004
Event: National Review of Live Art 2004
Location: The Arches, Glasgow, Scotland
Location: The Arches, Glasgow, Scotland
Video: —
Description: Following a performance with Black Market International the previous year, this was Lee Wen's first solo appearance at the National Review of Live Art, where he would go on to present his work several times in the coming years.
Classification: Art Collectives and Festivals > 2004–2010 National Review of Live Art > 2004 > LWE_00324_01-3 (stitched clip)

No: LWE_00340_09

Artist(s): Arai Shinichi
Title, Year: *You Are No Good-Tourist #6-*, 2006
Event: Future of Imagination 3
Location: The Substation, Singapore
Photo: —
Description: Drawn from a series of anecdotes from his time in Zanzibar as a Japanese Overseas Cooperation Volunteer, Arai Shinichi's performance appears to link (and lampoon) Japanese nationalism with his sexual misadventures.
Classification: Art Collectives and Festivals > 2003–2015 Future of Imagination > 2006 > Arai Shinichi > LWE_00340_09

No: LWE_00346_05

Artist(s): Arahmaiani
Title, Year: *Breaking Words*, 2006
Event: Future of Imagination 3
Location: The Substation, Singapore
Photo: —
Description: The audience was invited to write a word they considered beautiful on plates provided by the artist, while the artist might also comment on the words being written. The artist would later smash the plates.
Classification: Art Collectives and Festivals > 2003–2015 Future of Imagination > 2006 > Arahmaiani > LWE_00346_05

No: LWE_00350_03

Artist(s): Shu Yang
Title, Year: *Living under the Flag*, 2006
Event: Future of Imagination 3
Location: The Substation, Singapore, Singapore
Photo: —
Description: In his proposal, Shu Yang describes wanting to convey the difficulties of bureaucratic and institutional negotiation involved in practicing as an artist in China, as well as performatively reconciling and resolving these tensions.
Classification: Art Collectives and Festivals > 2003–2015 Future of Imagination > 2006 > Shu Yang > LWE_00350_03

No: LWE_00353_05

Artist(s): Lee Wen
Title, Year: *Almost Untitled: End of the World Stories*, 2006
Event: Future of Imagination 3
Location: The Substation, Singapore
Photo: —
Description: Incorporating the video from Lee Wen's earlier artwork, *World Class Society* (2000), this performance was concerned with identity, social relationships, and the process of making contemporary rituals.
Classification: Art Collectives and Festivals > 2003–2015 Future of Imagination > 2006 > Lee Wen > LWE_00353_05

No: LWE_00370_18

Artist(s): Jürgen Fritz, Roi Vaara (Black Market International)
Title, Year: —, 2010
Event: BONE 13 – Performance Art Festival
Location: Schlachthaus Theatre, Bern, Switzerland
Photo: —
Description: —
Classification: Art Collectives and Festivals > 2010 BONE > 2010 > Day 5 > LWE_00370_18

No: LWE_00415_90

Artist(s): Melati Suryodarmo
Title, Year: *The dog barked at the backyard, while the eagle flew after the dark. And I....*, 2009
Event: Future of Imagination 6
Location: Sculpture Square, Singapore
Video: Ghazi Alqudicy
Description: A study of what Melati Suryodarmo describes as “performance poetry”, through which she proposes the reversal of a poem’s dematerialisation of its subject matter to text.
Classification: Art Collectives and Festivals > 2003–2015 Future of Imagination > 2010 > Melati Suryodarmo > LWE_00415_90

No: LWE_00442_129

Artist(s): Chua Chin Chin
Title, Year: —, 2007
Event: Fetter Field: Singapore Performance Art Event
Location: Raffles Place, Singapore
Photo: Bruce Quek
Description: In 2006 and 2007, Fetter Field was organised to parallel Future of Imagination. It principally featured younger artists presenting site-specific performances in public. In this performance, Chua Chin Chin puts on a paradised persona of an office worker.
Classification: Art Collectives and Festivals > 2006–2007 Fetter Field > 2007 > Chua Chin Chin > LWE_00442_129

No: LWE_00447_66

Artist(s): Richelle Spence
Title, Year: —, 2007
Event: Fetter Field: Singapore Performance Art Event
Location: Tekka Market, Singapore
Photo: Bruce Quek
Description: Simultaneous with performances by Rebecca Cunningham and Zane Trow, who collectively referred to themselves as “throwing stones”.
Classification: Art Collectives and Festivals > 2006–2007 Fetter Field > 2007 > Throwing Stones > LWE_00447_66

No: LWE_00455_06

Artist(s): Lynn Lu
Title, Year: *Lemonade Stand*, 2008
Event: Future of Imagination 5
Location: Sculpture Square, Singapore
Photo: Urich Lau
Description: —
Classification: Art Collectives and Festivals > 2003–2015 Future of Imagination > 2008 > Lynn Lu > LWE_00455_06

No: LWE_00507_71

Artist(s): Lee Wen
Title, Year: *Journey of a Yellow Man No. 3: DESIRE*, 1993
Event: Journey of a Yellow Man #3: Desire
Location: The Substation, Singapore, Singapore
Photo: —
Description: —
Classification: Performances and Projects > Journey of A Yellow Man > 1993, The Substation, Singapore > LWE_00507_71

No: LWE_00543_30

Artist(s): Kenny McBride
Title, Year: —, 2007
Event: Future of Imagination 4
Location: 72-13 Theatreworks, Singapore
Photo: —
Description: In Kenny McBride's durational performance, meditative circumambulation is combined with the action pictured: blowing air into the fish, as if to revive them.
Classification: Art Collectives and Festivals > 2003–2015 Future of Imagination > 2007 > Kenny McBride > LWE_00543_30

No: LWE_00556_37

Artist(s): Bartolome Ferrando
Title, Year: —, 2007
Event: Future of Imagination 4
Location: 72-13 Theatreworks, Singapore
Photo: —
Description: Bartolome Ferrando's reading of a text is accompanied by various actions, each with some ambiguous relationship to the words spoken.
Classification: Art Collectives and Festivals > 2003–2015 Future of Imagination > 2007 > Bartolome Ferrando > LWE_00556_37

No: LWE_00000

Artist(s): Zhou Bin

Title, Year: —, 2007

Event: Future of Imagination 4

Location: 72-13 Theatreworks, Singapore

Photo: —

Description: With his gaping, soundless mouth, Zhou Bin likens China's broad spectrum censorship to having one's voice and words taken from one's mouth.

Classification: Art Collectives and Festivals > 2003–2015 Future of Imagination > 2007 > Zhou Bin > LWE_00000



No:LWE_00507_71

Artist(s): Lee Wen

Title, Year: *Journey of a Yellow Man*
No. 3: *DESIRE*, 1993

Event: Journey of a Yellow Man #3:
Desire

Location: The Substation,
Singapore, Singapore

Photo: —

Description: —

Classification: Performances and
Projects > Journey of A Yellow Man
> 1993, The Substation, Singapore
> LWE_00507_71

Directory Memory

43	LWE_00011, LWE_00050
44	LWE_00066_11, LWE_00071_48
45	LWE_00117_83 / 87, LWE_00117_217 / 223
46	LWE_00127_167 / 170, LWE_00127_196 / 201
47	LWE_00145_61, LWE_00147_09
48	LWE_00300_178, LWE_00316_24–25, 27–29
49	LWE_00320_07 / 08 / 17 / 25, LWE_00323
50	LWE_00368_29, LWE_00441_08 / 17
51	LWE_00447_28 / 34, LWE_00452_29 / 34
52	LWE_00459_08, LWE_00539_11
53	LWE_00541_20

No: LWE_00011

Artist(s): Andrée Weschler
Title, Year: *Can a First Performance Be Relived*, 2015
Event: Future of Imagination 10
Location: Zarch Collaboratives, Singapore
Video: Bruce Quek
Description: Repeating the gestures of her 2003 performance, *To Make Little Hoods Blush*, Andrée Weschler explicitly questions the possibility of re-enactment, as detailed in the title of this performance.
Classification: Art Collectives and Festivals > 2003–2015 Future of Imagination > 2015 > Andrée Weschler > LWE_00011

No: LWE_00050

Artist(s): The Artists Village
Title, Year: *Artists Investigating Monuments*, 2000
Event: Artists Investigating Monuments
Location: Raffles Landing Site, Singapore
Video: —
Description: A project by The Artists Village that sought to question the underlying meaning of monuments that we might take for granted. Lee Wen contributed *Untitled (Raffles)*, an installation of scaffolding at the purported landing site of Sir Stamford Raffles. The installation brought visitors closer to Raffles, allowing them to regard him on more equal footing.
Classification: Art Collectives and Festivals > 1989–2000 The Artists Village > Artists Investigating Monuments > 2000, Raffles Landing Site, Singapore > LWE_00050

No: LWE_00066_11

Artist(s): Andrée Weschler
Title, Year: *To Make Little Hoods Blush*, 2003
Event: Future of Imagination: Live Art Meeting
Location: The Substation, Singapore
Photo: Juliana Yasin
Description: This performance was named for a book by Jean-Pierre Enard. Beginning with the commonplace action of applying lipstick, Andrée Weschler extends its duration and area to the extreme, thus suggesting both the viscerality of horror films, as well as a gradual translation to objecthood. In 2015, Weschler examined the re-enactment of this first performance under the title *Can a First Performance Be Relived?*
Classification: Art Collectives and Festivals > 2003–2015 Future of Imagination > 2003 > Andrée Weschler > LWE_00066_11

No: LWE_00071_48

Artist(s): Jeremy Hiah
Title, Year: *Fall of the Triple Tower, Blood for Oil, Oil for Painting*, 2003
Event: Future Of Imagination: Live Art Meeting
Location: The Substation, Singapore
Photo: Juliana Yasin
Description: Beginning with an 'oil painting' of motor oil, Jeremy Hiah's performance draws on the geopolitical instabilities of a fossil fuel economy, its entanglement with the art market, and their shared complicity in violence.
Classification: Art Collectives and Festivals > 2003–2015 Future of Imagination > 2003 > Jeremy Hiah > LWE_00071_48

No: LWE_00117_83 / 87

Artist(s): Pat Treyer
Title, Year: —, 2010
Event: 9th International Performance Art Giswil 2010
Location: Turbine Giswil, Giswil, Switzerland
Photo: Georg Anderhub
Description: A performance involving the extreme exaggeration of sweeping, intensifying it to the point of dance. Pat Treyer found inspiration from her work in stables, from which the tool was taken.
Classification: Art Collectives and Festivals > 2010 International Performance Art Giswil > 2010 > LWE_00117_83, LWE_00117_87

No: LWE_00117_217 / 223

Artist(s): Vida Simon
Title, Year: —, 2010
Event: 9th International Performance Art Giswil 2010
Location: Turbine Giswil, Giswil, Switzerland
Photo: Georg Anderhub
Description: —
Classification: Art Collectives and Festivals > 2010 International Performance Art Giswil > 2010 > LWE_00117_217, LWE_00117_223

No: LWE_00127_167 / 170

Artist(s): Sophia Natasha Wei
Title, Year: *Migration of the Soul*, 2006
Event: Birds Migration: Indonesia International Performance Art Event (IIPAE)
Location: National Gallery of Indonesia, Jakarta, Indonesia
Photo: Lee Wen
Description: At the intersection of the artist's Christian and Chinese identities, this performance reflects on the disposition of the soul, as well as our traditions and rituals of death and mourning.
Classification: Art Collectives and Festivals > 2006 Indonesia International Performance Art Event > 2006 > LWE_00127_167, LWE_00127_170

No: LWE_00127_196 / 201

Artist(s): —
Title, Year: —, 2006
Event: Birds Migration: Indonesia International Performance Art Event (IIPAE)
Location: National Gallery of Indonesia, Jakarta, Indonesia
Photo: —
Description: —
Classification: Art Collectives and Festivals > 2006 Indonesia International Performance Art Event > 2006 > LWE_00127_196, LWE_00127_201

No: LWE_00145_61

Artist(s): Chua Chin Chin
Title, Year: —, 2006
Event: Episode 5: 12-hour Performance, Sound and Video Festival
Location: The Other House, Singapore
Photo: —
Description: Continuing The Artists Village's tradition of marking the end of the year, they presented a 12-hour festival across various venues in Little India.
Classification: Art Collectives and Festivals > 2006 Episode5: 12-Hour Performance, Sound and Video Festival > 2006 > LWE_00145_61

No: LWE_00147_09

Artist(s): Amanda Heng
Title, Year: —, 2009
Event: Live Action & Live Action Plus 2009 (Goteborg | Vara | Lidkoping)
Location: Museum of World Culture, Gothenburg, Vara, Lidkoping, Sweden
Photo: —
Description: Amanda Heng in a group performance with unidentified artists. The tattoo on her back is part of her 2005 performance, *I Remember...*, which examined people's memories of war.
Classification: Art Collectives and Festivals > 2009 Live Action > 2009 > LWE_00147_09

No: LWE_00300_178

Artist(s): Muhammad Khairul Ikhwan
Title, Year: —, 2014
Event: Night Festival: Bold and Beautiful 2014
Location: Singapore
Photo: —
Description: Under the theme of “Spread the Love”, performance artists at varying stages of their careers participated in the Night Festival.
Classification: Art Collectives and Festivals > 2010–2014 Night Festival > 2014 > General Photo and Video Documentation > LWE_00300_178

No: LWE_00316_24–25, 27–29 (stitched clip)

Artist(s): Chand Chandramohan
Title, Year: *Territory*, 2015
Event: /*semble*/
Location: Former KTM Tanjong Pagar Railway Station, Singapore
Photo: Alex Yang
Description: In this meditative performance, Chand Chandramohan poses the unusual question of territory, measured not in hectares, but in quantities a single person could carry.
Classification: Art Collectives and Festivals > 2015 /*semble*/ > 2015 > LWE_00316_24-25, 27-29 (stitched Clip)

No: LWE_00320_07 / 08 / 17 / 25

Artist(s): Lee Wen
Title, Year: *Ghost Stories*, 1997
Event: Simposio Internacional de Escultura
Location: Chiapas, Mexico
Photo: —
Description: Remarking on the consistent popularity of ghost stories in our increasingly technological, secular society, this performance examines fear, paranoia, and how a “hyper-rationalized and ultra-managed nation-state” gives rise to a nostalgia for the irrational.
Classification: Performances and Projects > Ghost Stories > 1997, Chiapas, Mexico > LWE_00320_07, LWE_00320_08, LWE_00320_17, LWE_00320_25

No: LWE_00323

Artist(s): Arai Shin-chi, Skip Arnold, Anita Cahill, Chen Jin, Dai Guangyu, Jozsef R Juhosz, Miriam King, Myriam Laplante, Eric Letourneau, Lennie Lee, System HM2T, Despina Olbric Marianou, Beate Roning, Shu Yang, Song Yongxin, Tian Liusha, Yin Xiaofeng, Yi Ju, Zhu Ming, Zhu Yu
Title, Year: *China Moon: The 2nd Open Art Festival*, 2001
Event: China Moon: The 2nd Open Art Festival
Location: Sichuan, China
Photo: Lee Wen
Description: Documentation of the festival, featuring music by Yamazaki Kazuhito. In addition to the performances proper, Lee Wen also presents footage of the surrounding area, as well as conversations and interactions among the artists.
Classification: Art Collectives and Festivals > 2001 Open Art Festival > 2001 > LWE_00323

No: LWE_00368_29

Artist(s): Lee Wen
Title, Year: *Anyhow Blues*, 2010
Event: BONE 13 – Performance Art Festival
Location: Schlachthaus Theater, Bern, Switzerland
Photo: —
Description: The *Anyhow Blues* project cautions that the increasing acceptance of performance art carries the risk of discipline and domestication. This project foregrounds the social concerns of performance art, using the form of 60's era protest songs.
Classification: Art Collectives and Festivals > 2010 BONE > 2010 > Day 3 > LWE_00368_29

No: LWE_00441_08 / 17

Artist(s): Chia Chuyia
Title, Year: *Gray Territory*, 2007
Event: Fetter Field: Singapore Performance Art Event
Location: Sculpture Square, Singapore, Singapore
Photo: Bruce Quek
Description: A durational performance, consisting of the repetitive action of applying either charcoal or chalk to the flagstones outside Sculpture Square.
Classification: Art Collectives and Festivals > 2006–2007 Fetter Field > 2007 > Chia Chuyia > LWE_00441_08, LWE_00441_17

No: LWE_00447_28 / 34

Artist(s): Rebecca Cunningham
Title, Year: —, 2007
Event: Fetter Field: Singapore Performance Art Event
Location: Tekka Market, Singapore
Photo: Bruce Quek
Description: Simultaneous with performances by Richelle Spence and Zane Trow, who collectively referred to themselves as 'throwing stones'. Rebecca Cunningham's performance involved writing memories onto small pieces of paper, and sticking them to her dress.
Classification: Art Collectives and Festivals > 2006–2007 Fetter Field > 2007 > Throwing Stones > LWE_00447_28, LWE_00447_34

No: LWE_00452_29 / 34

Artist(s): Ezzam Rahman
Title, Year: *Help me help you*, 2007
Event: Fetter Field: Singapore Performance Art Event
Location: City Hall, Singapore
Photo: Bruce Quek
Description: Under pressure from the building's management, Ezzam Rahman modified his performance, scrubbing the steps of the former City Hall with flowers, rather than the lamb's heart he originally proposed. The focus of the performance was the state of human rights in Singapore.
Classification: Art Collectives and Festivals > 2006–2007 Fetter Field > 2007 > Ezzam Rahman > LWE_00452_29, LWE_00452_34

No: LWE_00459_08

Artist(s): Mongkol Plienbangchang
Title, Year: *Balanceunbalance*, 2008
Event: Future of Imagination 5
Location: Sculpture Square, Singapore
Photo: Urich Lau
Description: —
Classification: Art Collectives and Festivals > 2003–2015 Future of Imagination > 2008 > Mongkol Plienbangchang > LWE_00459_08

No: LWE_00539_11

Artist(s): Kai Lam
Title, Year: *Fish Walk*, 2007
Event: Future of Imagination 4
Location: 72-13 Theatreworks, Singapore
Photo: —
Description: Kai Lam takes a fish for a walk - specifically, an Asian climbing perch, capable of brief travel overland. During the performance, Lam hydrates the fish using water from his mouth.
Classification: Art Collectives and Festivals > 2003–2015 Future of Imagination > 2007 > Kai Lam > LWE_00539_11

No: LWE_00541_20

Artist(s): Vasan Sitthiket
Title, Year: —, 2007
Event: Future of Imagination 4
Location: 72-13 Theatreworks, Singapore
Photo: —
Description: Using rice on a tarpaulin as a medium of textual and pictorial communication, Vasan Sitthiket also performed through his movements in inscribing these images and characters, accompanied by his own voice.
Classification: Art Collectives and Festivals > 2003–2015 Future of Imagination > 2007 > Vasan Sitthiket > LWE_00541_20

Directory Gestalt/Formation

55	LWE_00007, LWE_00025_01
56	LWE_00036_19, LWE_00047_05
57	LWE_00117_01 / 21 / 178 / 184, LWE_00126
58	LWE_00127_99 / 111 / 120 / 122, LWE_00127_251 / 255 / 270
59	LWE_00127_322 / 327 / 328, LWE_00147_107 / 108 / 109 / 110
60	LWE_00167_01 / 02 / 03, LWE_00167_105 / 127 / 219
61	LWE_00172_26 / 39 / 52, LWE_00183_52
62	LWE_00184_01 / 09 / 10 / 11, LWE_00366_382 / 388 / 478 / 483
63	LWE_00370_92 / 93, LWE_00371_60 / 70 / 200
64	LWE_00546_09 / 11 / 14

No: LWE_00007

Artist(s): Yuzuru Maeda
Title, Year: *Perfect*, 2015
Event: Future of Imagination 10
Location: Zarch Collaboratives, Singapore
Video: Bruce Quek
Description: Yuzuru Maeda combines collaboration, theatricality, and the subculture of Zentai, which involves the donning of skin-tight, identity-obscuring bodysuits.
Classification: Art Collectives and Festivals > 2003–2015 Future of Imagination > 2015 > Yuzuru Maeda > LWE_00007

No: LWE_00025_01

Artist(s): Lee Wen
Title, Year: *Journey of a Yellow Man No. 6: History and Self*, 1995
Event: 4th Asian Art Show
Location: Setagaya Art Museum, Tokyo, Japan
Video: —
Description: With a new millennium looming, and Francis Fukuyama's recent proclamation of the "end of history", the *Journey of a Yellow Man* also takes a turn at examining our relationship with history: its framing and ownership, and its susceptibility to manipulation.
Classification: Performances and Projects > Journey of a Yellow Man > 1995, Setagaya Art Museum, Tokyo > LWE_00025_01

No: LWE_00036_19

Artist(s): Lee Wen
Title, Year: *Ping Pong Go-Round*, 1998
Event: Construction in Progress VI — The Bridge
Location: Street outside General Post Office,
Melbourne, Australia
Photo: Lee Wen, Satoko Sukenari
Description: If a normal game of ping pong is like a conversation,
what about ping pong played on an annular table?
In this series of public installations, Lee Wen merges
notions of play with large scale conversations, such as
forums and conferences. Singaporean press coverage
at the time called Lee a 'display artist'.
Classification: Performances and Projects > Ping Pong Go-Round>
1998, The Bridge, Melbourne > LWE_00036_19

No: LWE_00047_05

Artist(s): Lee Wen
Title, Year: *Ping Pong Go-Round*, 1998, 2015
Event: 5th Asian Art Biennale Artist Making Movement
Location: National Taiwan Museum of Fine Arts,
Taichung, Taiwan
Photo: —
Description: Over multiple incarnations and installations, different
sizes, details, and features have been included in *Ping
Pong Go-Round*.
Classification: Performances and Projects > Ping Pong Go-Round >
2015, National Taiwan Museum of Fine Arts, Taichung
> LWE_00047_05

No: LWE_00117_01 / 21 / 178 / 184

Artist(s): Jason Lim
Title, Year: —, 2010
Event: 9th International Performance Art Giswil 2010
Location: Turbine Giswil, Giswil, Switzerland
Photo: Georg Anderhub
Description: Jason Lim's practice is one of methodical
experimentation and iteration, with every posture,
tension, and material of each performance informing
the next.
Classification: Art Collectives and Festivals > 2010 International
Performance Art Giswil > 2010 > LWE_00117_01,
LWE_00117_21, LWE_00117_178, LWE_00117_184

No: LWE_00126

Artist(s): Black Market International
Title, Year: *Encuentro Internacional de Performance*, 2003
Event: Encuentro Internacional de Performance
Location: Mexico City, Mexico
Video: —
Description: Edited documentation of the International Encounter
of Performance, with commentary by Black Market
International, and other artists. Featuring music by
Oscar Urrutia.
Classification: Art Collectives and Festivals > 1997–2011 Black
Market International > 2003, Mexico City, Mexico >
LWE_00126

No: LWE_00127_99 / 111 / 120 / 122

Artist(s): Hong O-Bong
Title, Year: —, 2006
Event: Birds Migration: Indonesia International Performance Art Event (IIPAE)
Location: National Gallery of Indonesia, Jakarta, Indonesia
Photo: —
Description: —
Classification: Art Collectives and Festivals > 2006 Indonesia International Performance Art Event > 2006 > LWE_00127_99, LWE_00127_111, LWE_00127_120, LWE_00127_122

No: LWE_00127_251 / 255 / 270

Artist(s): Emily White
Title, Year: —, 2006
Event: Birds Migration: Indonesia International Performance Art Event (IIPAE)
Location: National Gallery of Indonesia, Jakarta, Indonesia
Photo: —
Description: —
Classification: Art Collectives and Festivals > 2006 Indonesia International Performance Art Event > 2006 > LWE_00127_251, LWE_00127_255, LWE_00127_270

No: LWE_00127_322 / 327 / 328

Artist(s): Roi Vaara
Title, Year: *Thunder Man*, 2006
Event: Birds Migration: Indonesia International Performance Art Event (IIPAE)
Location: National Gallery of Indonesia, Jakarta, Indonesia
Photo: —
Description: A performance which involved the artist walking through a public area, with much of his body obscured by helium-filled balloons, until he makes the decision to release them.
Classification: Art Collectives and Festivals > 2006 Indonesia International Performance Art Event > 2006 > LWE_00127_322, LWE_00127_327, LWE_00127_328

No: LWE_00147_107 / 108 / 109 / 110

Artist(s): Amanda Heng
Title, Year: *Let's Walk*, 1999, 2009
Event: Live Action & Live Action Plus 2009 (Goteborg | Vara | Lidkoping)
Location: Museum of World Culture, Gothenburg, Vara, Lidkoping, Sweden
Photo: —
Description: First performed in 1999, *Let's Walk* was a response to the fallout of the 1997 Asian financial crisis, which disproportionately affected women, thus increasing the usage of surgical (and non-surgical) cosmetic procedures to improve their job security. The artwork would later evolve into the *Let's Walk Some More* series.
Classification: Art Collectives and Festivals > 2009 Live Action > 2009 > LWE_00147_107, LWE_00147_108, LWE_00147_109, LWE_00147_110

No: LWE_00167_01 / 02 / 03

Artist(s): Julie Andree T., Lee Wen, Jürgen Fritz, Jacques Van Poppel, Roi Vaara, Elvira Santamaria, Alastair MacLennan, Myriam Laplante, Jason Lim, Zygmunt Piotrowski, Tomas Ruller
Title, Year: —, 2010
Event: Performance Platform Lublin 2010: Black Market International
Location: Labyrinth Gallery, Lublin, Poland
Video: —
Description: Documentation of the performances and workshops of Performance Platform Lublin 2010: Black Market International.
Classification: Art Collectives and Festivals > 1997–2011 Black Market International > 2010, Labyrinth Gallery, Lublin > LWE_00167_01, LWE_00167_02, LWE_00167_03

No: LWE_00167_105 / 127 / 219

Artist(s): Alastair MacLennan
Title, Year: —, 2010
Event: Performance Platform Lublin 2010: Black Market International
Location: Labyrinth Gallery, Lublin, Poland
Photo: Diana Koczewska, Lesca Sknarski
Description: A performance workshop for students, under the direction of Alastair MacLennan.
Classification: Art Collectives and Festivals > 1997–2011 Black Market International > 2010, Labyrinth Gallery, Lublin > LWE_00167_105, LWE_00167_127, LWE_00167_219

No: LWE_00172_26 / 39 / 52

Artist(s): Black Market International (Jürgen Fritz, Lee Wen, Myriam LaPlante)
Title, Year: —, 2005
Event: National Review of Live Art
Location: Tramway, Glasgow, Scotland
Photo: Sylvie Ferre, Naranja
Description: This was the first time Lee Wen performed with Black Market International at the National Review of Live Art.
Classification: Art Collectives and Festivals > 1997–2011 Black Market International > 2005, Tramway, Glasgow > LWE_00172_26, LWE_00172_39, LWE_00172_52

No: LWE_00183_52

Artist(s): —
Title, Year: —, 2007
Event: National Review of Live Art 2007
Location: Tramway, Glasgow, Scotland
Photo: Sylvie Ferre, Naranja
Description: —
Classification: Art Collectives and Festivals > 2004–2010 National Review of Live Art > 2007 > LWE_00183_52

No: [LWE_00184_01](#) / 09 / 10 / 11

Artist(s): Lee Wen, Arif Ayab
Title, Year: *Macau International Performance Art Festival*, 2011
Event: Macau International Performance Art Festival 2011
Location: Ox Warehouse, Macau
Video: —
Description: Performances by various artists at the festival.
Includes a collaborative performance by Lee Wen and Arif Ayab, as well as a roundtable discussion by the artists involved.
Classification: Art Collectives and Festivals > 2011 Macau International Performance Art Festival > 2011 > [LWE_00184_01](#), [LWE_00184_09](#), [LWE_00184_10](#), [LWE_00184_11](#)

No: [LWE_00366_382](#) / 388 / 478 / 483

Artist(s): Black Market International
Title, Year: —, 2010
Event: BONE 13 – Performance Art Festival
Location: Schlacthaus Theater, Bern, Switzerland
Photo: —
Description: —
Classification: Art Collectives and Festivals > 2010 BONE > 2010 > Day 1 > [LWE_00366_382](#), [LWE_00366_388](#), [LWE_00366_478](#), [LWE_00366_483](#)

No: [LWE_00370_92](#) / 93

Artist(s): Black Market International
Title, Year: —, 2010
Event: BONE 13 – Performance Art Festival
Location: Schlacthaus Theater, Bern, Switzerland
Photo: —
Description: —
Classification: Art Collectives and Festivals > 2010 BONE > 2010 > Day 5 > [LWE_00370_92](#), [LWE_00370_93](#)

No: [LWE_00371_60](#) / 70 / 200

Artist(s): Black Market International
Title, Year: —, 2010
Event: BONE 13 – Performance Art Festival
Location: Schlacthaus Theater, Bern, Switzerland
Photo: —
Description: Over the course of the performance, various artists deposited snow from outside the venue around Alastair MacLennan, among other performative interactions.
Classification: Art Collectives and Festivals > 2010 BONE > 2010 > General Photo and Video Documentation > [LWE_00371_60](#), [LWE_00371_70](#), [LWE_00371_200](#)

No: LWE_00546_09 / 11 / 14

Artist(s): Kim Kang
Title, Year: —, 2007
Event: Future of Imagination 4
Location: 72-13 Theatreworks, Singapore, Singapore
Photo: —
Description: —
Classification: Art Collectives and Festivals > 2003–2015 Future of Imagination > 2007 > Kim Kang > LWE_00546_09, LWE_00546_11, LWE_00546_14



No: LWE_00147_110

Artist(s): Amanda Heng

Title, Year: *Let's Walk*, 1999, 2009

Event: Live Action & Live Action Plus
2009 (Goteborg | Vara | Lidkoping)

Location: Museum of World Culture,
Gothenburg, Vara, Lidkoping,
Sweden

Photo: —

Classification: Art Collectives and
Festivals > 2009 Live Action > 2009
> LWE_00147_110

NTU CCA SINGAPORE VISITOR INFORMATION

Exhibition Hours

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

Free admission to all programmes,
unless otherwise stated

ntu.ccasingapore.org
facebook.com/ntu.ccasingapore
Instagram: @ntu_ccasingapore
Twitter: @ntuccasingapore

Exhibitions

Block 43 Malan Road,
Gillman Barracks,
Singapore 109443
+65 6339 6503

Residencies Studios

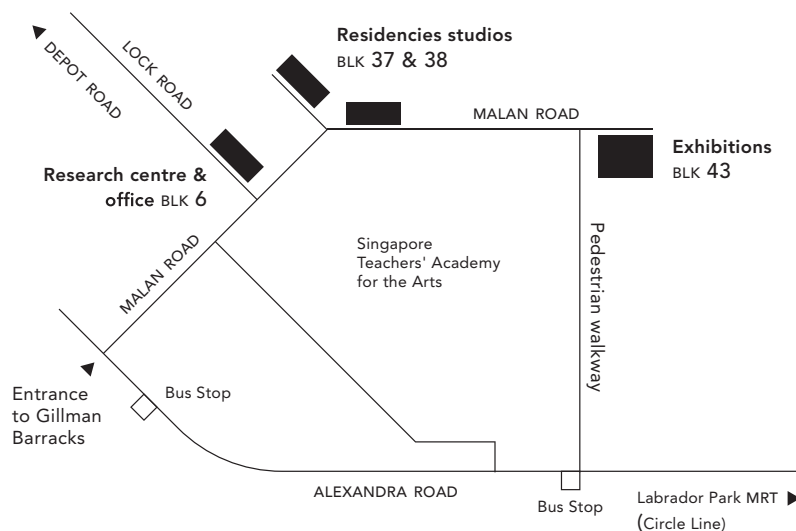
Blocks 37 and 38, Malan Road
Singapore 109452 and 109441

Research Centre and Office

Block 6 Lock Road, #01-09/10,
Singapore 108934
+65 6460 0300
ntuccaevents@ntu.edu.sg

LOCATED AT

GILLMAN BARRACKS



COLOPHON JOURNEY OF A YELLOW MAN

Curated by:

Sophie Goltz, Deputy Director, Research and Academic Programmes,
NTU CCA Singapore, and Assistant Professor, NTU ADM Singapore
in collaboration with Lee Wen, artist, and Bruce Quek, Research,
Independent Archive

Collaborative Public Programme:

Kamiliah Bahdar, Public Programme, Independent Archive

Curatorial Assistant:

Ho See Wah, Young Professional Trainee, NTU CCA Singapore

Assistant to Lee Wen:

Liu Wen Chao, Library, Independent Archive

Exhibition Production:

Isrudy Shaik, Executive, Production, NTU CCA Singapore,
Qamarul Asyraf, Young Professional Trainee, NTU CCA Singapore

IT Support:

Lim Shengen, artist

Logistics:

First Printers, and Rhema Events & Arts Services

Directory Design:

Zachary Chan, Allan Chan, Wong Chun Sing

Directory Printing:

Times Printers

Acknowledgements:

For the art works, photos, videos and installation used in this project,
we thank Lee Wen and the Independent Archive. All copyrights with
Independent Archive and NTU CCA Singapore

NTU CCA DIGITAL RESOURCE PLATFORM

Initiated by:

Ute Meta Bauer, Founding Director, NTU CCA Singapore, Professor,
NTU ADM Singapore and Lee Wen, founder Independent Archive,
Singapore in collaboration with Chuong-Dai Vo, researcher, Asia Art
Archive, Hong Kong

Assistance to the project:

Bruce Quek, Research, Independent Archive with the support of
Samantha Leong Min Yu, Executive, Conferences, Workshops &
Archive, NTU CCA Singapore (till May 2018), Corine Chan Li Ling,
Executive Archive, NTU CCA Singapore (May to July 2018), and
Pooja Paras Mehta (2017), Ho See Wah (2018), Young Professional
Trainees, NTU CCA Singapore

Asia Art Archive

Asia Art Archive is a catalyst for new ideas that enrich the understanding of the world through the collection, creation, and sharing of knowledge around recent art in Asia. With one of the most valuable growing collections of material on the recent history of art from Asia, freely available from the website and onsite library, AAA builds tools and communities to collectively expand knowledge through research, residency, and educational programmes.

AAA drives the composition of the collection with key areas of concern known as content priorities. These include examining sites where art history has been written in Asia through the lens of art writing, exhibitions, and pedagogy; looking at ideas that connect beyond national borders (complex geographies); considering tradition and contemporary expression in parallel; investigating ephemeral practices such as performance art; and addressing gaps in art history and in AAA's collection such as the imbalance of the representation of women. The collection comprises a vast range of documentation, including the personal archives of significant artists, educators, and art professionals as well as key exhibitions and art spaces. It continually grows through a research, acquisition, and digitalisation process.

<https://aaa.org.hk>

NTU CCA Singapore

Located in Gillman Barracks, the NTU CCA Singapore is a national research centre of Nanyang Technological University, supported by a grant from the Economic Development Board.

Since its inauguration in October 2013, the Centre links the complexities of the contemporary art field to other forms of knowledge production. NTU CCA Singapore is unique in its threefold constellation of research & academic programmes, international exhibitions and research-based residencies, positioning itself as a space for critical discourse.

The Centre focuses on Spaces of the Curatorial in Singapore, Southeast Asia, and beyond, and engages in multi-layered research topics, such as PLACE.LABOUR.CAPITAL. (2014–2017)

www.ntu.ccasingapore.org

CLIMATES.HABITATS.ENVIRONMENTS.

NTU CCA Singapore's overarching research topic which informs and connects the Centre's various activities for the next three 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.

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.

Academic Programmes with the School of Art, Design and Media, NTU Master of Arts in Museum Studies and Curatorial Practices

Applications from 1 September 2018 - 1 March 2019
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)

Application period: 1 October – 15 November 2018
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.

Learn more: adm.ntu.edu.sg/programmes

GIVING

NTU CCA Singapore is a non-profit institution that takes great pride in presenting internationally-acclaimed, research-driven exhibitions, residencies, and extensive educational programmes. Your contribution, regardless of amount, goes a long way in enabling us to play an active role within the local arts scene. Your generous support will also contribute to the development of regional and international arts infrastructures. If you are a taxpayer in Singapore, your contributions are eligible for a 250% tax deduction in 2018.

For enquiries, please contact ntuccacomms@ntu.edu.sg

NTU CCA Singapore Publications

The publishing activity emphasises the holistic approach of the Centre by expanding the connections across the various departments to capture and deepen the knowledge on contemporary art linked to the Centre's ongoing research projects. The mobility and lasting nature of publications allow the Centre to disseminate its contributions to discourse beyond its physical parameters.

PLACE.LABOUR.CAPITAL. Mousse Publishing, distributed by NUS Press, 2018
SouthEastAsia: Spaces of the Curatorial. Jahresring 63. Sternberg Press, 2017
Becoming Palm, Simryn Gill and Michael Taussig. Sternberg Press, 2017
Tomás Saraceno: Arachnid Orchestra. Jam Sessions. 2017
Theatrical Fields: Critical Strategies in Performance, Film, and Video, in collaboration with Bildmuseet Umeå. König Books, 2016

ARTISTS' LIMITED EDITION EVERY DAY 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

NTU CCA SINGAPORE STAFF

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

EXHIBITIONS & RESIDENCIES

Khim Ong, Deputy Director, Curatorial Programmes
Dr Anna Lovecchio, Curator, Residencies
Magdalena Magiera, Curator, Outreach & Education
Ana Sophie Salazar, Assistant Curator, Exhibitions
Lynda Tay, Curatorial Assistant, Residencies
Djasman Bin Hussain, Assistant Manager, Production
Isrudy Shaik, Executive, Production
Nadia Amalina, Young Professional Trainee, Outreach & Education
Qamarul Asyraf Bin Hosri, Young Professional Trainee, Production
Sara Ng, Young Professional Trainee, Residencies
Seet Yun Teng, Young Professional Trainee, Exhibitions

RESEARCH & EDUCATION

Sophie Goltz, Deputy Director, Research & Academic Programmes, and Assistant Professor, School of Art, Design and Media, NTU
Ho See Wah, Young Professional Trainee, Research

OPERATIONS & STRATEGIC DEVELOPMENT

Philip Francis, Deputy Director, Operations & Strategic Development
Jasmine Cheong, Assistant Director, Operations & HR
Sunitha De Silva-Cant, Assistant Director, Development
Yao Jing Wei, Manager, Finance
Sylvia Tsai, Manager, Communications
Iris Tan, Executive, Administration & Finance
Louis Tan, Executive, Operations
Chua Yong Kee, Young Professional Trainee, Development
Debbi Tan, Young Professional Trainee, Communications

NTU CCA SINGAPORE GOVERNING COUNCIL

Co-Chairs

Professor Joseph Liow Chin Yong, Dean, College of Humanities, Arts, and Social Sciences, NTU
Paul Tan, Deputy Chief Executive Officer, National Arts Council

Linda de Mello, Director, Sector Development, National Arts Council
Professor Kwok Kian Woon, Associate Provost (Student Life), President's Office, NTU
Mike Samson, Managing Director/ Regional Head ASEAN, Leveraged and Structured Solutions, Standard Chartered Bank
Professor Dorrit Vibeke Sorensen, Chair, School of Art, Design and Media, NTU
Michael Tay, Group Managing Director, The Hour Glass Limited
Ng Wen Xu, Director, Lifestyle, Singapore Economic Development Board
Dr June Yap, Director, Curatorial, Programmes and Publications, Singapore Art Museum (SAM)

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

Doryun Chong, Deputy Director and Chief Curator, M+, Hong Kong
Catherine David, Deputy Director in charge of Research and Globalisation, MNAM/CCI, Centre Pompidou, Paris, France
Okwui Enwezor, Leading curator and writer, Munich, Germany
Professor Patrick Flores, Department of Arts Studies, University of the Philippines and Curator Jorge B. Vargas Museum, Manila, Philippines
Ranjit Hoskote, cultural theorist and independent curator, Bombay, India
Professor Ashley Thompson, Hiram W. Woodward Chair, Southeast Asian Art and Chair, South East Asian Studies, SOAS University of London, United Kingdom
Philip Tinari, Director, Ullens Center for Contemporary Art, Beijing, China

Personally, I don't think about yellow so much anymore but it seems to be coming out of every conversation that sounds like a repeated joke that everybody seems to know but have forgotten the punchline. Responses can be tears or laughter depending on the listeners perception. This kind of misdirected understanding like a game of Chinese whispers makes us understand the importance of looking at the records per se of the evidence what has really happened. An empiricist return to be resolved from any sentimental predilections or other idealistic presumptions.

—Lee Wen, 2018



No: LWE_00508_54

Artist(s): Lee Wen

Title, Year: *Journey of a Yellow Man*
No. 4: *LIBIDO*, 1993

Event: Sense Yellow

Location: Concrete House,
Bangkok, Thailand

Photo: —

Classification: Performances and
Projects > Journey of A Yellow Man
> 1993, Concrete House, Nontburi
LWE_00508_54

Collaborative Public Programme

Saturday, 15 September 2018, 6.00pm – 9.00pm

Opening and Performance: *The Body as Archive* (2018) by **Lee Wen**, artist (Singapore)

NTU CCA Singapore, Block 43 Malan Road, Singapore 109443

Friday, 21 September 2018, 8.00pm – 10.00pm

Art After Dark x Gillman Barracks 6th Anniversary Celebrations

Jam Session: *Lepak Readings* by **Karl Kerridge**, **Terence Lau**, and **Kai Lam**, artists and musicians (Singapore)

NTU CCA Singapore, Block 43 Malan Road, Singapore 109443

Sunday, 7 October 2018, 10.00am – 6.00pm

Workshop: *Performance Art* by **Kai Lam**, artist (Singapore)

Limited capacity, please register at indiearchive@signet.com

Independent Archive, 71 Aliwal St, #01-01, Singapore 199944

Saturday, 13 October 2018, 2.00pm – 7.00pm

Launch: *Afterall* journal with a special feature on Lee Wen with **Professor Ute Meta Bauer**, Founding Director, NTU CCA Singapore, Professor at School of Art, Design and Media, NTU, and editor, *Afterall* journal (Germany/Singapore); **Ana Bilbao**, Research Fellow, *Afterall* Research Centre, and editor, *Afterall* journal (Mexico/United Kingdom); **Charles Esche**, Director, Van Abbemuseum, Eindhoven, and Co-director, *Afterall* journal and books (Netherlands); **Anders Kreuger**, Senior Curator, M HKA, and editor, *Afterall* journal (Sweden/Belgium); **David Morris**, editor, *Afterall* journal and *Exhibition Histories* (United Kingdom); **Anca Rujoiu**, independent curator and editor, *Afterall* journal (Romania/Singapore); **Peter Daniel Sipel**, poet (United Kingdom); **Charles Stankievech**, editor, *Afterall* journal (Canada); **David Teh**, Assistant Professor, National University of Singapore (Australia/Singapore); and **Cresantia Frances Koya Vaka'uta**, Associate Dean, Research & Internationalisation, The University of the South Pacific (Fiji)

NTU CCA Singapore, Block 43 Malan Road, Singapore 109443

Sunday, 14 October 2018, 3.00pm – 5.00pm

Conversation: *Narrating and Digitalizing Asian Art Histories* with

Chuong-Dai Vo, researcher, Asia Art Archive (Hong Kong)

Independent Archive, 71 Aliwal St, #01-01, Singapore 199944

Sunday, 28 October 2018, 3.00pm – 5.00pm

Conversation: *Cause to Know* with **Koh Nguang How**, artist (Singapore), and **Gilles Massot**, artist (France, Singapore)

Independent Archive, 71 Aliwal St, #01-01, Singapore 199944

www.facebook.com/ntu.ccasingapore

www.facebook.com/IndependentArchive