

T Thyssen-Bornemisza
B Art Contemporary
A Academy

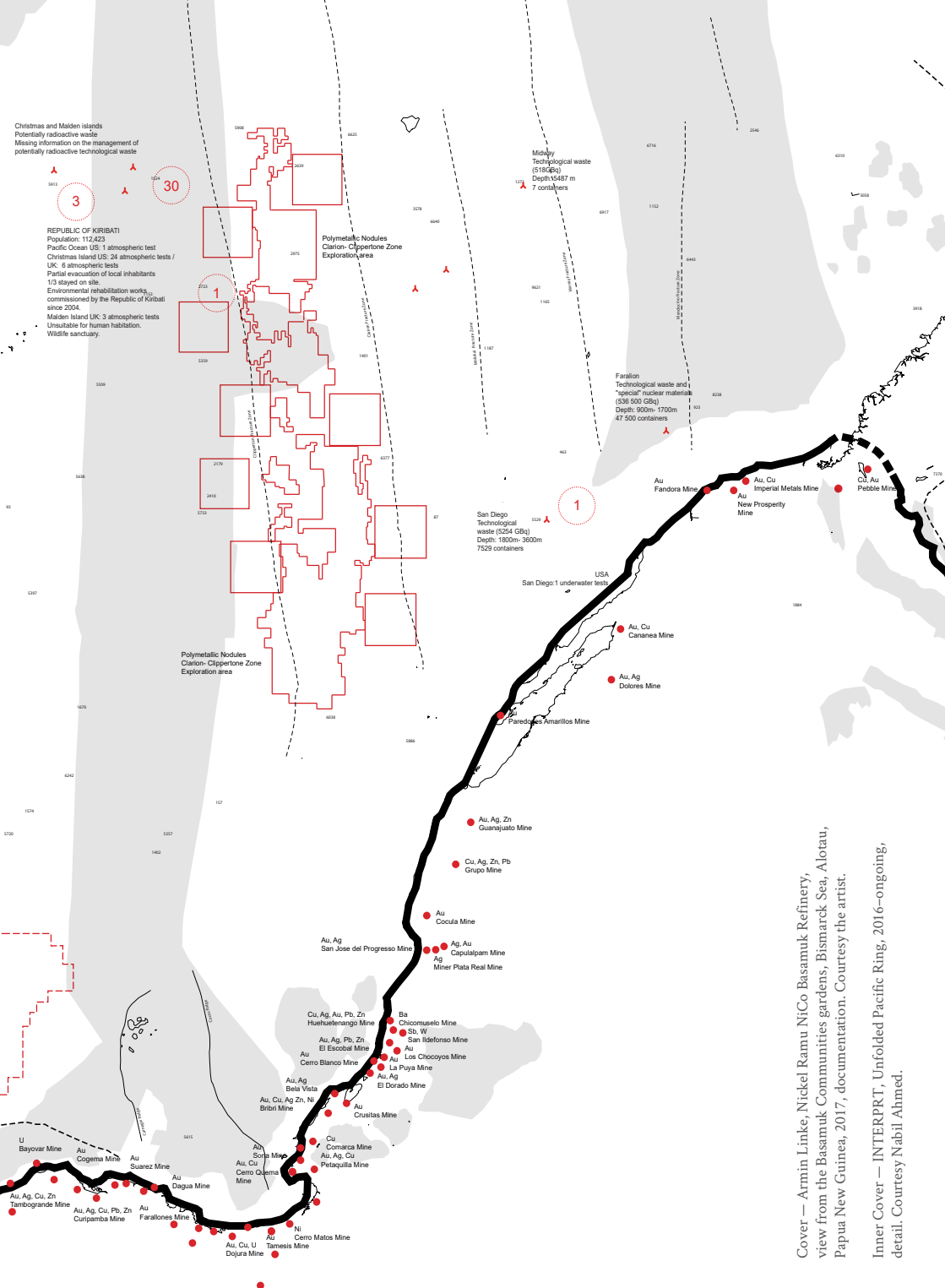
NTU **C** **CENTRE FOR
CONTEMPORARY
ART SINGAPORE**

**THE CURRENT
CONVENING #3**

—
**TABU / TAPU
WHO OWNS THE OCEAN?**

25 – 27 January 2018

A



Cover — Armin Linke, Nickel Ramu NiCo Basamuk Refinery, view from the Basamuk Communities gardens, Bismarck Sea, Alotau, Papua New Guinea, 2017, documentation. Courtesy the artist.

Inner Cover — INTERPRT, Unfolded Pacific Ring, 2016—ongoing, detail. Courtesy Nabil Ahmed.

**THE CURRENT
CONVENING #3**

—

**TABU / TAPU
WHO OWNS THE OCEAN?**

25 – 27 January 2018

**A collaboration between NTU CCA Singapore
and TBA21–Academy**

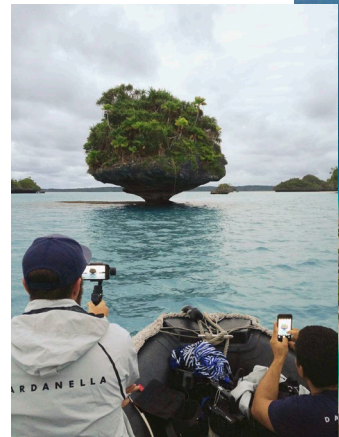
Conceived by **Ute Meta Bauer**, Founding Director, NTU CCA
Singapore; **Markus Reymann**, Director, TBA21–Academy;
and **Stefanie Hessler**, Curator, TBA21–Academy

**On the occasion of *The Oceanic*,
9 December 2017 – 4 March 2018, NTU CCA Singapore**

A VOYAGE INTO THE GEOPOLITICAL AND BIOPHYSICAL OF THE PACIFIC

Initiated by TBA21–Academy, The Current is an ongoing research initiative focusing on pressing environmental, economic, and socio-political concerns. Its first cycle, on board of the research vessel *Dardanella*, brought us to remote archipelagos in Papua New Guinea (2015), French Polynesia (2016), and Fiji (2017). Each of these journeys into the complex waters of the South Pacific was guided by a theme informing the activities of the two-week long trips. The first expedition to Milne Bay Province (PNG) followed *The Kula Ring*, a ceremonial exchange system practised in the Trobriand Islands, with *Convening #1* in Kingston, Jamaica. The second was titled *Tuamotus – Distant Islands*, tracing the consequences of 193 nuclear tests in French Polynesia, which informed *Convening #2* in Kochi, India, joined by The Current Fellows as well as Cesar Garcia, who led a second expedition team to the Trobriand Islands. Lastly, the third expedition focused on the tradition of the *tabu / tapu*, practised for centuries in Fiji, where a community chief demarcates something as “sacred” or “forbidden.”

After three years of collectively researching, while meandering through vast bodies of waters, transgressing the surface and exploring their depths, passing limestone formations, low-lying atolls, and volcanic islands, the first cycle is coming to a close with *Convening #3* that explores the potentials and challenges of *tabu*. In Fijian communities, the concept of *tabu* extends to social, cultural, and environmental traditions. Throughout the Pacific, the creation of *tabu* areas has existed for a long period of time, including temporarily closing off areas to fishing as a mark of respect for the death of an important community member, to protect sacred sites, to affirm a village’s rights to a fishing ground, or as part of traditional ceremonies. While *tabu* has not always been motivated solely by environmental reasons, in the current global climate situation, it has become highly significant in marine conservation and resource management. The traditional concepts of *rāhui* and *tabu* have the potential of protecting oceanic habitats as an effective, contemporary alternative to existing legal frameworks. In this custom, a “resource,” such as the sea, is not understood in terms of rights of property, but based on rights of use in which an entire community partakes—both in the present and with a view to the future.





The expeditions engaged with large-scale human interventions in oceanic ecospheres, such as nuclear tests and mining, and, more recently, seabed mining. They not only created a connection to the histories of the diverse and rich cultures of Pacific Ocean archipelagos and their astonishing biodiversity, but also prompted exposure to the alarming environmental and economic threats. The issues around ecological urgencies, which affect the ocean and its littorals as a habitat for humans and a myriad of other species, raise crucial questions regarding sea governance and ownership. In which way can humanity create for itself a set of rules and societal agreements that respects the ocean as a shared habitat and resource? The Current allowed a diverse group of artists, filmmakers, composers, and researchers to embark on these inspiring journeys and engage with local communities. Pacific Island societies have an intimate relationship with the environment—land and ocean are inseparable for them—as marine habitats provide irreplaceable resources for their societies.

From the outset, the aim of The Current has been to foster exchange between disciplines, bringing together thinkers and practitioners, whose work was not necessarily engaged with the oceans before, to imagine new ways





to communicate, or even tackle, some of the pressing ecological issues of our time. On all three expeditions, we were graciously welcomed by diverse communities and met many individuals who have become close dialogue partners, collaborators, critics, and friends. This encountered generosity allowed us to gather a wealth of information, both physical and conceptual, as a result of this

first cycle. Now that we are back on land, an unsettling sense of urgency is still resonating with us. But where do we go from here? What are we doing with this overwhelming amount of material? What are the ethical implications? And what about ownership? *Convening #3* is an attempt to share and address these challenges and questions. To situate this gathering at the NTU CCA Singapore was a natural choice, not only is it the base of the expedition leader, but also because its geographical, political, and cultural history is closely linked to the sea. Its container port is the second busiest in the world, connecting the country to over 600 harbours in 123 other nations. Land use, coastal territories, and the design of “natural” habitats within a densely populated city-state give rise to important issues concerning our relationship to the environment.

During this multi-day gathering, *The Current Convening #3* applies various formats of exchange. Policy makers and educators from Oceania will present case studies that will be followed by short provocations pointing to the fluidity of fact and myth, resistance to climate migration, food security, the difficulty of an exchange without exploitation, or the curse of natural resources. Another case study will refer to the customs of the Orang Suku Laut, who continued their traditional ways of living, adjacent to high-tech Singapore. Talanoa is a traditional system of communal conversations. For a full day, *The Current* Fellows and collaborators from the Pacific will apply this format to discuss and exchange questions of ownership of cultures, images, and sound production, the oceans as resource, human interference in natural habitats, and the potential of traditional knowledge.



Convening #3 focuses on modalities of exchange, addresses environmental urgencies, raises questions regarding responsibilities and ownership, and discusses whether rights of nature can equal human rights. While travelling in Fiji, we discussed issues of marine protection, self-determination, community, and ownership with diverse communities, organisations, scholars, and activists. Before sailing to the Lau Islands, we spent a day at the Oceania Centre for Arts, Culture and Pacific Studies of the University of the South Pacific (USP)—one of two regional universities of the world, which is supported by 12 Pacific Island Countries—in Suva, Fiji, where we participated in a talanoa roundtable discussion sharing our research and were introduced to the practices and concerns of local artists, cultural workers, and activists. The Pacific Network on Globalisation (PANG), for instance, key in the resistance against deep-sea mining, generously shared information with us. The artist and poet Peter Sipeli and the educator for

sustainable development Dr Cresantia Frances Koya Vaka'uta introduced us to contemporary Fijian arts and contemporary poetry, and the artist and curator Lingikoni Vaka'uta presented his work towards an indigenous art theory to us. Roko Josefa Cinavilkeba, High Chief of the Yasayasamoala Island Group, joined us for 10 days on the vessel *Dardanella*, and included us in the creation of a marine protected area on a reef between 2 islands in the Lau region, one of the first tapus established in the open ocean. In Fiji, we were also challenged with critical questions regarding our role, entering the local community as foreigners. We discussed what it means to partake in issues that affect Oceanian communities, the potential and responsibilities to research and gather information, and how to reciprocate and give back after being on the receiving end of generous gestures of sharing.

Convening #3 coincides with the exhibition *The Oceanic* at the NTU CCA Singapore (9 December 2017 – 4 March 2018), in which artworks, films, and research of 12 The Current Fellows manifest. This gathering comes with the hope to share the questions that have arisen during the past three years with a wider audience, and envision the next steps that are necessary to develop a suitable response. Such a response can only come from a shared effort and a close dialogue between regions facing immediate threats and those involved in causing them. We have to address the existing barriers between “worlds.”

Ute Meta Bauer, Founding Director, NTU CCA Singapore;
Stefanie Hessler, Curator, TBA21–Academy;
Markus Reymann, Director, TBA21–Academy



CONTRIBUTORS

Atif Akin
Laura Anderson Barbata
Dr Guigone Camus
Newell Harry
Dr Kristy H. A. Kang
Dr PerMagnus Lindborg
Armin Linke
Filipa Ramos
Lisa Rave
Jegan Vincent de Paul

Markus Reymann
Stefanie Hessler
Professor Ute Meta Bauer

Tarek Atoui
Barney Broomfield
Dr Cynthia Chou
SUPERFLEX
Andrew Foran
Roko Josefa Cinavilkeba
Taholo Kami
Dr Cresantia Frances Koya Vaka'uta
Dr Hervé Raimana Lallemand-Moe
Tuan Andrew Nguyen
Lucy + Jorge Orta
Maureen Penjueli
Valérie Portefaix
Joey Tau



**TBA21–ACADEMY THE CURRENT
TIMELINE OF THE FIRST CYCLE
OF THREE EXPEDITIONS
LED BY UTE META BAUER**

Expedition I
*The Kula Ring: Collective Body,
Exchange, and Knowledge*

Milne Bay Province,
Papua New Guinea
30 September – 9 October 2015

The Current Fellows 2015–16
Laura Anderson Barbata
Tue Greenfort
Newell Harry
Armin Linke
Jegan Vincent de Paul

Convening #1: The Kula Ring

Kingston, Jamaica

16 – 17 March 2016

Convened by **Ute Meta Bauer, Francesca
von Habsburg, and Markus Reymann**



The Kula Ring

A complex system of ritual exchange, the Kula Ring links hundreds of Massim clans and tribes, with their unique customs and cultures, as it is practised throughout the Louisiades, Trobriand, Amphett, Woodlark, and the d'Entrecasteaux Islands in the South Pacific. This historical ceremonial exchange structure, from a Western perspective first identified and studied by the Polish-British ethnographer Bronislaw Malinowski between 1915 and 1918, involves annual inter-island visits between trading partners who exchange treasured shell ornaments like necklaces (*soulava*) and armbands (*mwali*), or other artefacts like tapa cloths. Hereditary objects passing from generation to generation, the items acquire value through their provenance, and the acts of exchange can serve as means of acknowledgement, agreement, or peacekeeping amongst the different groups. The Current expedition to Papua New Guinea (2015) looked into the possibilities of gift economies between communities and cultures, exploring modalities of exchange.





Tuamotus – Distant Islands

The Tuamotus, an island group in Tahiti, French Polynesia, was originally denominated Paumotus, meaning “Subservient Islands.” The name was later changed to Tuamotus, the Tahitian term for “Distant Islands.” The Current expedition from Tahiti and Moorea to atolls of the Tuamotus group (2016) considered the idea of remoteness from different angles, particularly in respect to the French government’s decision of executing nuclear weapons tests in these islands. Between 1966 and 1996, the atolls Moruroa and Fangataufa were the sites of 193 nuclear tests, despite being declared a biosphere reserve by UNESCO in 1977. The expedition coincided with the 50th anniversary of the first atomic weapons test on Moruroa, then a French colony in Polynesia, and discussed the neglected long-term and devastating impact of nuclear experiments in the Pacific on the population and the environment.



Expedition II

Tuamotus – Distant Islands

Tuamotu Archipelago,

French Polynesia

28 June – 14 July 2016

The Current Fellows 2016

Dr Nabil Ahmed

Atif Akin

Dr PerMagnus Lindborg

Armin Linke

Filipa Ramos

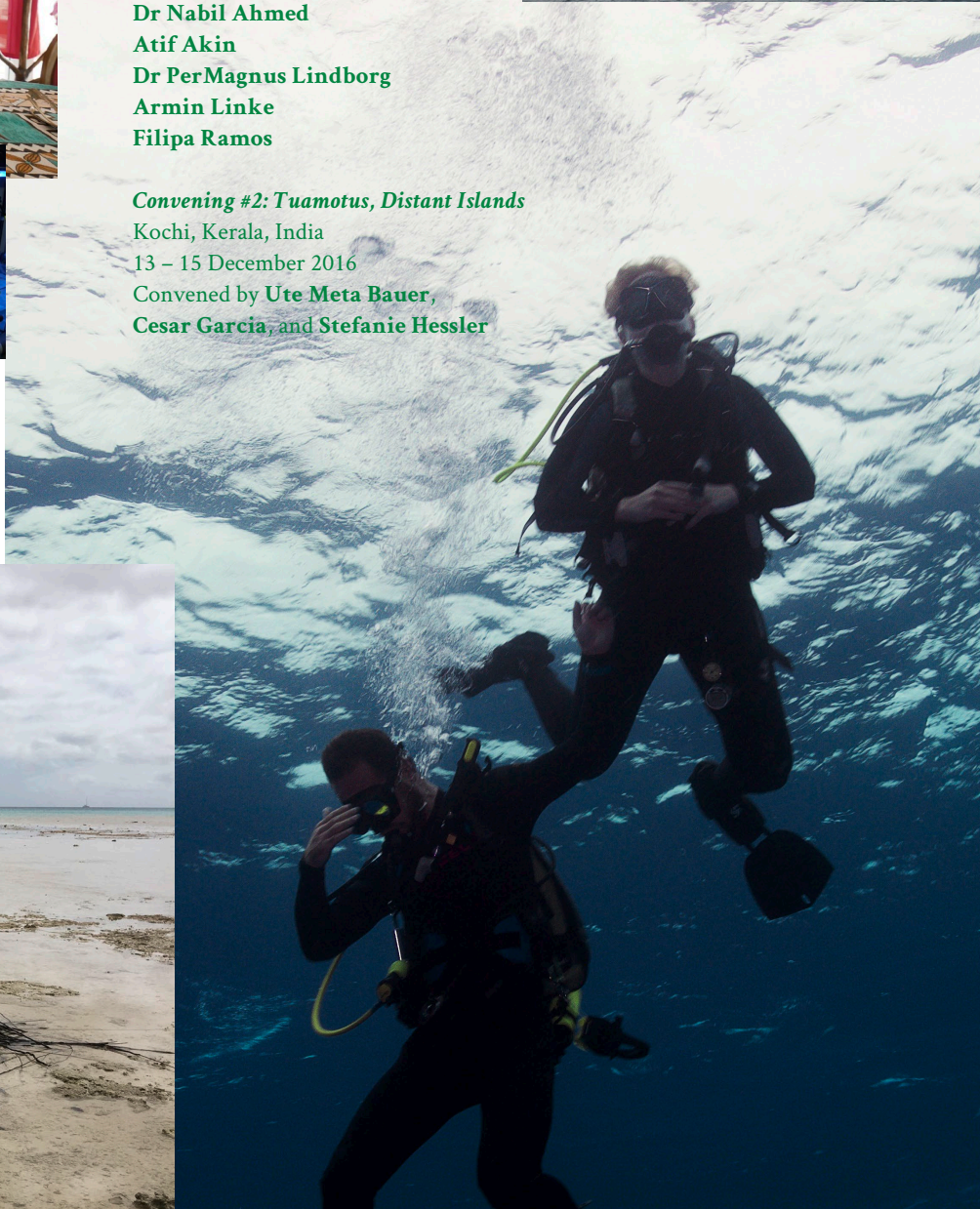
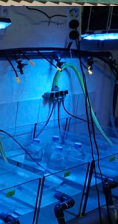
Convening #2: Tuamotus, Distant Islands

Kochi, Kerala, India

13 – 15 December 2016

Convened by **Ute Meta Bauer**,

Cesar Garcia, and **Stefanie Hessler**



Tabu / Tapu

The third expedition (2017) of The Current's first cycle focused on the tradition of the *tabu / tapu*, practised for centuries in Fiji, where a community chief delimits a place or an object as "sacred," "forbidden," or "demanding of respect," detaching it from the "common." In Fijian communities, the concept of *tabu* extends to social, cultural, and environmental traditions, as it can be applied to demonstrate respect for the death of an important community member, protect sacred sites, affirm the rights of a village, or as part of a ceremony. Throughout the Pacific, the creation of *tabu* areas has been a long-time practice, including temporarily closing off areas to fishing, even though not always motivated by environmental reasons. In today's global climate situation, the potential of *tabu* for marine conservation and resource management has become highly significant.





Expedition III

Tabu / Tapu

Fiji and the Lau Island Group

9 – 23 July 2017

The Current Fellows 2017–18

Dr Guigone Camus

Lisa Rave

Dr Kristy H. A. Kang

Armin Linke

Roko Josefa Cinavilkeba

Convening #3: Tabu / Tapu

Singapore

25 – 27 January 2018

Convened by **Ute Meta Bauer, Stefanie Hessler, and Markus Reymann**



PROGRAMME
—
**THE CURRENT
CONVENING #3**
—
**TABU / TAPU
WHO OWNS THE OCEAN?**

Tapu and *rāhui* are related ancient Polynesian concepts.

In a first sense, *tapu* is the state of a person, a thing, a place where *mana* (divine power) is present. In a second meaning, it signifies “forbidden to certain categories of persons in certain contexts.”

Rāhui generally refers to the ability of a chief to order a *tapu* on a specific place or a particular resource, for a limited period of time.

— Dr Tamatoa Bambridge, 2014

Wednesday, 24 January 2018

2.30 – 4.30pm | The Seminar Room

Workshop:***Fish Tales and Fish Tails***

by **Filipa Ramos** (Portugal/United Kingdom), art writer, curator, and Editor-in-Chief, art-agenda

How do images lead to stories? And how do stories convey images? In this workshop, we will explore the stories that pictures of oceanic life and sites of environmental transformation tell, and the images that stories summon.

Together, we will write and enact one and many stories, thinking about how tales are told, inventing new ways of combining memory with discovery and imagination, and discussing the ways in which we share experiences, visions, and emotions with others.

Workshop for children aged 7 to 12

By registration only

Thursday, 25 January 2018

9.30am – 5.00pm

Closed Talanoa Sessions***Ownership of Cultures, Images, and Sound Production***

Led by **Dr Cresantia Frances Koya Vaka'uta**, **Armin Linke**, and **Ute Meta Bauer**

The Oceans as Commons

Led by **Andrew Foran**, **Taholo Kami**, **Dr Kristy H. A. Kang**, and **Markus Reymann**

Human Interferences in Natural and Traditional Habitats

Led by **Maureen Penjueli**, **Lisa Rave**, and **Joey Tau**

Traditional Knowledge and its Potential

Led by **Dr Guigone Camus**, **Roko Josefa Cinavilkeba**, and **Dr Hervé Raimana Lallemand-Moe**

“Talanoa is a generic term referring to a conversation, chat, sharing of ideas, and talking with someone. It is a term that is shared by Tongans, Samoans, and Fijians. Talanoa can be formal, as between chiefs and his or her people, and it can be informal, as between friends in a kava circle. Talanoa is also used for different purposes; to teach a skill, to share ideas, to preach, to resolve problems, to build and maintain relationships, and to gather information.”

— *The Kakala Research Framework* by Seu'ula Johansson Fua, cited by Arieta Tegeilolo Talanoa Tora Rika (talanoa.com.au)

ENVIRONMENTAL GOVERNANCE AND POLICY-MAKING

Friday, 26 January 2018

1.30 – 10.00pm

1.30pm | The Single Screen

Introduction by **Markus Reymann**,
Ute Meta Bauer, and **Stefanie Hessler**

1.45pm **Case Study** by
Taholo Kami (Tonga/Fiji), Special
Advisor, Pacific Partnerships and Inter-
national Civil Society, COP23 Presidency
Secretariat of the Fijian government

2.15pm **Case Study** by
Dr Hervé Raimana Lallemand-Moe
(French Polynesia), Law Department,
University of French Polynesia

2.45pm **Short Provocations** by
Atif Akin (Turkey/United States),
artist, designer, and Associate Professor,
Mason Gross School of the Arts, Rutgers
University, United States

Roko Josefa Cinavilkeba (Fiji), High
Chief of the Yasayasamoala Island Group
Andrew Foran (Australia/Fiji), Head,
Pacific Centre for Environmental
Governance, IUCN

Armin Linke (Italy/Germany),
photographer and filmmaker

Maureen Penjueli (Fiji), Coordinator,
Pacific Network on Globalisation (PANG)

Valérie Portefaix (France/Hong Kong),
Director, MAP Office

Joey Tau (Papua New Guinea/Fiji), media
and campaign officer, PANG

Jegan Vincent de Paul (Sri Lanka/
Canada), architect and artist, NTU ADM/
CCA Singapore PhD candidate

6.30pm | Outside Block 43 Malan Road

Welcome Addresses by
Ute Meta Bauer, **Markus Reymann**,
Professor Alan Chan, Dean, College of
Humanities, Arts, & Social Sciences, NTU,
and **Minister Masagos Zulkifli**, Minister
for the Environment and Water Resources
of Singapore

7.00pm **Public Reception**

8.00pm | The Single Screen

**Place.Labour.Capital. Publication
Launch and Reception**

Published by NTU CCA Singapore
and Mousse Publishing

9.00pm | Outside Block 43 Malan Road

Sound Performance

I/E – The Solo Sessions by **Tarek Atoui**
(Lebanon/France), musician, composer,
and sound artist

RIGHTS OF CULTURES, RIGHTS OF NATURE

Saturday, 27 January 2018

11.00am – 6.00pm

11.00am | Outside Block 43 Malan Road

Discursive Brunch

70 x 7 The Meal Act XLI (41)

by **Lucy + Jorge Orta**, Studio Orta (United Kingdom/France, Argentina/France) and restaurateur **Ken Loon** (Singapore), The Naked Finn
By registration only

2.00pm | The Single Screen

Introduction

2.15pm **Case Study** by **Dr Cresantia Frances Koya Vaka'uta** (Fiji), Director, Oceania Centre for Arts, Culture and Pacific Studies & Pacific Heritage Hub, UNESCO Faculty of Arts, Law and Education, The University of the South Pacific, Fiji

2.45pm **Case Study** by **Dr Cynthia Chou** (Singapore/United States), Professor, Department of Anthropology, College of Liberal Arts & Sciences, University of Iowa, United States

3.15pm **Short Provocations** by **Laura Anderson Barbata** (Mexico/United States), artist
Barney Broomfield (United Kingdom/United States), filmmaker
Dr Guigone Camus (France), anthropologist
Newell Harry (Australia), artist
Dr Kristy H. A. Kang (United States/Singapore), media artist, and Assistant Professor, School of Art, Design and Media, Nanyang Technological University, Singapore
Dr PerMagnus Lindborg (Sweden/Singapore), composer, sound artist, and researcher
Tuan Andrew Nguyen (Vietnam), artist
Filipa Ramos (Portugal/United Kingdom), art writer, curator, and Editor-in-Chief, art-agenda
Lisa Rave (United Kingdom/Germany), artist and filmmaker
SUPERFLEX (Denmark), artists

5.15pm *Tidalectics: Imagining an Oceanic Worldview through Art and Science*
Publication Launch and Reception
Published by MIT Press and TBA21–Academy

ENVIRONMENTAL GOVERNANCE AND POLICY-MAKING ABSTRACTS

The Reconciliation of Law and Traditions in French Polynesia: The Case of Rāhui Case Study by Dr Hervé Raimana Lallemant-Moe

On 5 October 2017, the law in French Polynesia, as per the new environment code, article LP. 2122-1, defines the the rāhui as “a land or marine space on which unwritten rules triggered by a resource management imperative, are applied in a traditional way.” Polynesian people always used rāhui in our islands, but it is the first time that local law explicitly recognises this mechanism as an official means to protect the environment. For many years, the principle was only to copy what was applied in more economically developed states, like France for example. This return of traditional ways into the French Polynesian legal system is surprising and we must ask ourselves if this is a new beginning for a more inclusive way of thinking local and international law to protect our environment.

Morph, Mutant, Myth by Atif Akin

“This is to state once again that the essence of the deserted island is imaginary and not actual, mythological and not geographical. At the same time, its destiny is subject to those human conditions that make mythology possible.”

—Gilles Deleuze, *Desert Island*, 1953–1974

The modern world perceives a hard distinction between the supernatural and reality. In fact, in the case of Moruroa and Fangataufa, humanity mimicked nature, blurring this distinction. Myths build on events. They formulate answers to unknowns. The taboo in my work is scientific certainty. One should never lean into the comfort of scientific certainty, but instead move fluidly between the fact and the myth.

Climate Migration: Fight and Flight by Andrew Foran

The discussion about climate migration is a challenging one for Pacific Islanders, given their connection to the sea and the land, but they also understand it is a discussion that inevitably needs to be had. In 2013, Tuvalu’s Prime Minister Enele Sopoaga told the Warsaw climate summit: “We do not want to move. Such suggestions are offensive to the people of Tuvalu. Our lives and culture are based on our continued existence on the islands of Tuvalu. We will survive.” This tension between fight and flight will grow as the impacts of climate change grow.

Situating and Affirming Indigenous Peoples’ Struggles within the Complex Power Dynamics of Nation States, Multinational Corporations, and International Banks over the Dominion of Oceanic Resources by Maureen Penjueli

Regional and international policy documents relating to the overall governance of the Pacific Ocean recognise and celebrate the rich cultural heritage of the Pacific people and their custodianship of the ocean. Indigenous knowledge, *kastom* practices, or transport means such as *vaka*, *waka*, and canoes, are admired as innovative, ingenious, and sustainable in their use of resources. This celebration of all things “indigenous” contrasts sharply with the response to indigenous peoples’ assert dominion over oceanic territory that contains seabed minerals. These guardians then become the subjects of human rights violations, as powerful outside forces gain interest in their territories. How can Papua New Guinea’s economic development be understood in relation to its costs on peoples and environments?

Famous are the Flowers

by **Valérie Portefaix**

MAP Office's ongoing research in Hawaii resulted in the complex filming of the film *Famous are the Flowers*. Documenting a transect of Kauai Island through an assemblage of drawings, texts and a video, the project reflects on the possibility of landscape as both artifact and artifice. It draws upon the achievement of Queen Emma and the experimental landscape she developed in Lawai Bay, the traditional land division from mountain to ocean, the weight of memory and colonial history in Hawaii, the impact of Monsanto and other genetic farming industries on the land and water, etc.

The Ancient Nautilus vs Nautilus Inc.

by **Joey Tau**

The Nautilus is the only living fossil that has great significance to ancient practices. The main feature of the Nautilus is the large snail-like shell that is coiled upwards and lined with mother-of-pearl, with the shell growing larger on each spiral following the Golden Mean. This ratio is represented by the Greek letter phi, (with the decimal representation of 1.6180...), one of those mysterious natural numbers that seems to arise out of the basic structure of our cosmos. The Nautilus Minerals Inc., a Canadian company with the highest number of exploration licenses over vast amounts of ocean floor in the Pacific has taken a sacred symbol of ancient cultures and made it their public trade mark.

The Belt, the Road, and the Curse

by **Jegan Vincent de Paul**

Papua New Guinea being both a large island and heavily resource-oriented, has become the central node of The Belt and Road Initiative's South Pacific Line. Large-scale developments by Chinese firms are underway to transform both the country's internal and coastal regions. A 1600 km road network worth US\$3.5 billion by the China Railway Group and the Frieda River Project for mining copper and gold worth US\$1.7 billion by PanAust, are but two of numerous major projects that are determining the economic and physical landscape of a twenty-first century Papua New Guinea. At the same time, a UN report has declared the country to be "cursed" with its own resources. How can PNG's economic development be understood in relation to its costs on peoples and environments?

RIGHTS OF CULTURES, RIGHTS OF NATURE ABSTRACTS

IS ANYTHING SACRED ANYMORE? Unpacking the Significance of Tapu/Tabu in Contemporary Oceania Case Study by Dr Cresantia Frances Koya Vaka'uta

What is tapu or tabu in contemporary contexts of Oceania? This paper unpacks our understandings of tapu/tabu as sanctity or sacred vessels and spaces including the human body, objects, and physical places or sites. Related concepts of *mana* (spiritual forces, energy, power), and relational spaces will also be examined. Cultural and contemporary examples of sacred spaces will be provided to enable a deeper understanding of how these indigenous ideas may be used to enhance participatory research undertakings and provide a deeper understanding of indigenous communities in context.

The Orang Suku Laut of Riau, Indonesia: The Spirit that Resides in Things and People Case Study by Dr Cynthia Chou

Living afloat the oceans of Southeast Asia are various groups of sea nomads. One such group comprises the Orang Suku Laut, literally “Tribal People of the Sea” who are well-known in the region’s history as the “*orang asli*” (indigenous people) of a vast maritime world known as the “Alam Melayu.” Complex items exists in their communities exits within their communities. They range from items with inherent meanings and the spirit of the person, to those whose meanings and values undergo redefinition as they circulate through different domains of exchange within and beyond their communities. Boundaries have been set up to determine the ways in which these different types of things may circulate as they bear and impact upon one’s identity and well-being.

Must We See to Believe? by **Laura Anderson Barbata**

How do we lobby for an ethical treatment of our ocean and for the communities that live in close relationship with it when they are out of the immediate line of sight of dominant cultures and, therefore, ignored? How do we convince governments and individuals to defend what they cannot see, and yet is so closely tied to global safety and health? As an artist, my work has focused on finding ways to visually communicate what, being in front of us, remains nonetheless unseen. My aim is to build reciprocal relationships to promote awareness that can benefit all parties.

Means of Exchange

by **Guigone Camus** and **Lisa Rave**

When researching, writing or working on, or even getting directly involved with traditional and locally-rooted concepts like the *tapu* as an artist, anthropologist, or as an international non-profit organisation or NGO, many questions arise. A concept widely understood as sacred, areas made taboo become places prohibited to any form of interference or exploitation. How can the *tapu* and areas prohibited to—nevertheless ongoing—interferences from the “outside” be understood in view of a continuation of colonial practices in the Pacific? In which way can interventions in the social economic structures and cultural practices of communities be read and consequences dealt with beyond the immediately visible? Could the communities that practise these traditions and sometimes choose to share them with visitors actually benefit from this exchange? Would an international adaptation of such traditional concepts be beneficial and what means of exchange can we develop together?

Vernacular Mapping and Critical Cartography

by **Dr Kristy H. A. Kang**

What assumptions, cultural and otherwise, do we make in the process of mapping? Who and what do we overlook? How can we understand mapping from culturally specific and vernacular registers? Cartography can be critical when we imagine alternatives to mapmaking as an expression of power and privilege. By engaging in this process of critique, what new conceptual metaphors and models could be imagined to enrich our spatial understanding beyond the territorial and into the oceanic?

Soundscape and Environmental Activism: Canaries in the Coalmine, Larvae on the Coral Reef

by **Dr PerMagnus Lindborg**

Research in the perception of the sonic environment, or “soundscape” as defined by R. Murray Schafer, has three historic roots: music composition, psychoacoustics, and activism. They often combine, as in the work of Bernie Krause. Sound can inform us about the general health of an environment. This applies to aquatic ecosystems, where fish and mammal vocalisations, in particular, are negatively influenced by human-introduced noise.

PERFORMATIVE INTERVENTIONS ABSTRACTS

Discursive Brunch

70 x 7 The Meal Act XLI (41)

by **Lucy + Jorge Orta**

This discursive brunch draws from the tradition of communal eating to create a platform to discuss issues related to the ocean, such as the entitlements of resources, food security, and ownership of Oceanic practices, materials, and images. Guided by the specially designed tablecloth, the guests will continue to examine the questions raised during the Convening's talanoa sessions. This meal is developed in collaboration with restaurateur Ken Loon of Singapore's The Naked Finn, who has locally sourced the ingredients, each of which will be related back to the wider conversation of Singapore's food sources, its environment, and infrastructure. Since their first *70 x 7 The Meal* in 2000, Lucy + Jorge Orta have presented over 40 variations of the project, having brought together tens of thousands of people from all walks of life.

Sound Performance

I/E – The Solo Sessions

by **Tarek Atoui**

The *I/E Project* is an ongoing work consisting of recordings at major ports and harbours in the world. Since 2015, Atoui has recorded the activities, waters, and surroundings at Elefsina in Greece and the Mina Zayed port in Abu Dhabi. For this performance, each of these recordings will serve as a sound capsule functioning like a multi-channel playback machine as well as a small modular synthesiser. Using specific custom-built instruments, the artist will be playing with the sounds of these locations and morphing them with other electro-acoustic devices. The project will be augmented with recordings from Singapore's waterfront and added to Atoui's solo presentation at NTU CCA Singapore in March 2018 to create one of the main layers of the exhibition.

BIOGRAPHIES

Ute Meta Bauer (Germany/Singapore) is the Founding Director of the NTU CCA Singapore, and Professor of NTU ADM. Previously she was Associate Professor in the Department of Architecture at MIT (Massachusetts Institute of Technology), Cambridge, where she also served as Founding Director of the MIT Program in Art, Culture, and Technology (2005-13). For more than three decades, she has worked as curator of exhibitions and presentations, connecting contemporary art, film, video, and sound through transdisciplinary formats. She publishes regularly on artistic and curatorial practice. Bauer is an expedition leader of TBA21 The Current since 2015 exploring the Pacific Archipelago and littorals that are most impacted by climate change and human interventions in their environments.

Markus Reymann (Germany/United Kingdom) is the Director of TBA21–Academy. He joined TBA21 in 2011 and subsequently cofounded TBA21–Academy with TBA21 Foundation Chairwoman and Founder Francesca von Habsburg. As a central programming unit of TBA21, the Academy provides a moving platform of cultural production and interdisciplinary exchange. Since 2011, Reymann initiated and conducted numerous expeditions, each trip designed as a collaboration with invited artists, scientists, and thinkers eager to embark on oceanic explorations. The Academy commissions ambitious projects inspired by these unusual encounters.

Stefanie Hessler (Germany/United Kingdom) is the curator of TBA21–Academy. Recent projects for TBA21–Academy include *Tidalectics* at TBA21–Augarten, Vienna; and *Fishing for Islands* co-curated with Chus Martínez and Markus Reymann at Hamburger Bahnhof, Berlin (2017). Hessler is the

co-founder of the art space Andquestionmark in Stockholm (with Carsten Höller). Other recent curated projects include *Sugar and Speed* at the Museum of Modern Art in Recife, Brazil (2017); *Winter Event – antifreeze* at the Museum of Contemporary Art in Santiago, Chile and Flora in Bogotá, Colombia (2015/16); and the 8th Momentum Biennial in Moss, Norway (2015). Hessler regularly writes for art publications, such as *ArtReview* and *Mousse Magazine*, and edits books, such as *Life Itself* for the Moderna Museet. She edited the compendium *Tidalectics: Imagining an Oceanic Worldview through Art and Science* (published by MIT Press in February 2018).

Atif Akin (Turkey/United States) is an artist and designer, and Associate Professor at Mason Gross School of the Arts at Rutgers University in New Jersey. Akin's work examines science, nature, mobility, and politics through an (a)historical and contemporary lens. Through a series of activities made up of research, documentation, and design, his work considers transdisciplinary issues through a techno-scientific lens, in aesthetic and political contexts. In 2015, Akin received the apexart Franchise Program award in New York, organising the zine project and exhibition *Apricots from Damascus*, hosted by SALT, Istanbul. His ongoing long-term research-driven project on nuclear mobility and archaeology, *Mutant Space*, was presented at the 3rd Istanbul Design Biennial (2016). *Tepoto Sud morph* Moruroa was exhibited in *Tidalectics*, curated by Stefanie Hessler, at TBA21–Augarten in Vienna.

Tarek Atoui (Lebanon/France) is an artist and electroacoustic composer working within the realm of sound performance. He studied contemporary and electronic music at the French National Conservatory of Reims. He

engineers complex and inventive instruments as well as arranges and curates interventions, concerts, performances, and workshops. His practice often develops from extensive research into music history and instrumentation, revolving around large-scale, collaborative performances that explore new methods of production. Atoui was co-artistic director of the 2016 Bergen Assembly, and his work has been presented worldwide, including at the Tate Modern, London (2016); Marrakech Biennale (2016); Fondation Louis Vuitton, Bois de Boulogne (2015); Fondazione Prada, Ca' Corner della Regina, Venice (2014); 8th Berlin Biennial (2014); *Within*, Sharjah Biennial 11 (2013); 9th Mercosul Biennial, Porto Alegre (2013); Bonniers Konsthall, Stockholm (2013); Serpentine Gallery, London (2012); documenta 13, Kassel (2012); Salzburg Sommerszene Festival (2011); New Museum, New York (2010), and Manarat Saadiyat, Abu Dhabi (2009).

Laura Anderson Barbata (Mexico/United States) is an artist who has since 1992 worked primarily in the social realm, initiating projects in the Amazon of Venezuela, Trinidad and Tobago, Mexico, Norway, and the United States. From 2010–15, she was a Professor at the Insituto Nacional de Bellas Artes. Her project *The Repatriation of Julia Pastrana*, initiated in 2004, resulted in the successful removal of the body of Julia Pastrana from the Schreiner Collection in Oslo to be repatriated and buried in Sinaloa, Mexico, Pastrana's birth state. She is also known for her project *Transcommunality* (2001–ongoing) working with stilt walkers and artisans from Mexico, New York, and the Caribbean. This project has been presented at various venues, among them The Museum of Modern Art, New York; The Modern Museum Fort Worth Texas; BRIC Art House Brooklyn; Rutgers University, New Jersey; and the Museum of the City of

Mexico. She was recipient of the Anonymous Was A Woman 2016 Award. In 2017, Anderson Barbata, together with The Brooklyn Jumbies, presented *Ocean Blue(s)* at NTU CCA Singapore, as part of *CITIES FOR PEOPLE*, the inaugural NTU CCA Ideas Fest.

Barney Broomfield (United Kingdom/United States) is a Sundance award-winning and Oscar-Shortlisted filmmaker and cinematographer. As a graduate of the London School of Economics, Broomfield's career began with National Geographic in the United Kingdom which funded his first documentary film after university, *Welcome to the Real World*, a 12,000 mile motorbike journey from Kolkata, India to London, England undergone to raise money for an orphanage in India. Since then Broomfield has travelled extensively around the globe directing and shooting films for the industry's top broadcasters including HBO, CNN, BBC, National Geographic, Discovery Channel, MTV, Sundance, Channel Four (UK), ITV, SKY, and PBS.

Dr Guigone Camus (France) holds a PhD in Social Anthropology and Ethnology (EHESS), and since 2002 has lectured at l'Ecole du Louvre in Paris, l'Institut Catholique de Paris (IRCP), and the University of French Polynesia in Tahiti. Camus has worked on the social organisation of Kiribati, which is a small atoll country covering a large part of the Central Pacific. During two missions (2015 and 2017), she observed the I-Kiribati symbolic representations of Nature, their social organisation, and the kin ties between their cosmology and genealogies. In 2014, she published *Tabiteuea Kiribati*, a book dedicated to Tabiteuea Island (Hazan). As a Scientific Advisor of the Ocean and Climate Platform, she is committed to putting light on issues related to the consequences of global warming

on the preservation of biodiversity, and the livelihoods of the human societies living in small island countries, addressing physical and psychological security, food security, and migration. She also works on the pragmatic and emotional perception of climate change and on the political and social parameters influencing the protection of natural resources.

Dr Cynthia Chou (Singapore/United States) is C. Maxwell and Elizabeth M. Stanley Family Chair Professor of Asian Studies and Professor of Anthropology at the University of Iowa, United States. She received her PhD in Social Anthropology at the University of Cambridge, United Kingdom in 1994. Dr Chou is internationally known for her pioneering study of the life and lifestyles, as well as identity and change, of the indigenous Malays in Southeast Asia. She was awarded in 2011 the highest Danish academic degree of *dr phil* by the University of Copenhagen, Denmark, in recognition of her work on the Orang Suku Laut (sea nomads). Her publications include *The Orang Suku Laut of Riau, Indonesia: The Inalienable Gift of Territory* (2010) and *Indonesian Sea Nomads: Money, Magic, and Fear of the Orang Suku Laut of Riau* (2003).

Roko Josefa Cinavilakeba (Fiji) was the son of the then Roko Sau, or the paramount chief of Totoya in Lau. Roko Rusiate Sogotubu grew up in Totoya before moving to the city for further studies. After completing his tertiary studies at the Fiji Institute of Technology, now the Fiji National University, he worked as architectural draftsman before joining the Pacific Blue foundation team. Towards the end of the same year, he was formally installed to his traditional role as the paramount chief of Totoya, one of the acknowledged traditional leaders in the Lau Group. He is also an executive member and trustee of the

Fiji Locally Managed Marine Area (FLMMA) and the vice chairman of the Lau Provincial Council.

Andrew Foran (Australia/Fiji) is Head of the International Union for Conservation of Nature (IUCN) Pacific Centre for Environmental Governance, and is also the IUCN Regional Programme Coordinator (acting) for Oceania. He has worked in the sustainability field for over 15 years. Previously, Foran was the Chief Executive Officer of the Centre for Sustainability Leadership in Australia, and has also worked on sustainable supply chains and green product development and marketing with companies including BP, National Australia Bank, Qantas, Boeing, and Toyota. Before entering the environment sector, he was the founder and general manager of a successful aquaculture business supplying markets in Australia and Asia, and has a Master of Business Administration and a Graduate Diploma in Environmental Management and Planning. Foran currently volunteers as treasurer for the Fiji Surf Association, and as strategic advisor for the Pacific Environment and Climate Exchange.

Newell Harry (Australia), of South African and Mauritian descent, has for over a decade drawn from an intimate web of recurring travels and connections across Oceania and the wider Asia-Pacific, to South Africa's Western Cape Province, where the artist's extended family continues to reside. From Pidgin and Creole languages to modes of exchange in the "gift economies" of the South Pacific, Harry's interests often culminate in culturally "entangled" installations. Selected exhibitions include *Tidalectics*, Thyssen-Bornemisza Art Contemporary, Vienna (2017); *Endless Circulation*: Tarrawarra Biennial, Victoria (2016); the 56th Venice Biennale: *All the*

Worlds Futures (2015); *Suspended Histories*, Museum Van Loon, Amsterdam (2013); *Rendez Vous 11 & 12*, Institut d'Art Contemporain, Villebanne (2011), and South African National Gallery, Cape Town (2012); *Untitled (12th Istanbul Biennial)* (2011); the 17th Biennale of Sydney: *The Beauty of Distance, Songs of Survival in a Precarious Age* (2010); and the Adelaide Biennial of Australian Art: *Before and After Science* (2010). Harry was Artist-in-Residence at NTU CCA Singapore in 2015.

Tuan Andrew Nguyen (Vietnam) graduated in Fine Arts from the University of California, Irvine (1999) and received his MFA from The California Institute of the Arts (2004). His work investigates the body as site and as moment of resistance in public space, exploring the impact of mass media. Nguyen has exhibited at international exhibitions and film festivals, having works in the collection of the Queensland Art Gallery; Carre d'Art; the Museum of Modern Art; and the Solomon R. Guggenheim Museum. He is co-founder and board member of *Sàn Art*, an artist-initiated exhibition and educational space in Ho Chi Minh City. In 2006, he founded the art collective *The Propeller Group*, which has participated in numerous exhibitions including the New Museum Triennial (2012); Los Angeles Biennial (2012), New Orleans Triennial (2014), and the Venice Biennale (2015).

Taholo Kami (Fiji) is serving the COP23 Presidency Secretariat as the Special Adviser for Pacific Partnerships and International Civil Society, where he is responsible for the creation of effective Pacific partnerships and the engagement of civil society. Previously, he has completed 10 years as head of the International Union for Conservation of Nature (IUCN) Oceania office, where he

established a strong regional programme in conservation, sustainable development, and high-level policy frameworks.

Dr Kristy H. A. Kang (United States/Singapore) is a media artist and scholar whose work explores narratives of place and geographies of cultural memory. She holds a PhD in Media Arts and Practice from the University of Southern California (USC). She is Assistant Professor at NTU ADM, Singapore, and was previously Associate Director of the Spatial Analysis Laboratory at USC's Sol Price School of Public Policy in Los Angeles. Her research interests combine urban and ethnic studies, mapping, animation, and digital media arts to visualise cultural histories of cities and communities. Kang was a founding member of the Labyrinth Project research initiative at USC, serving as researcher, project director, and designer on a range of collaborative projects since 1997. These works have been published and presented internationally at conferences and institutions including the Getty Research Institute, Los Angeles; the Center for Art and Media Karlsruhe; the Museum of Art at Seoul National University; and the Jewish Museum, Berlin.

Dr Cresantia Frances Koya Vaka'uta (Fiji) is the Director of the Oceania Centre for Arts, Culture and Pacific Studies & Pacific Heritage Hub, UNESCO Faculty of Arts, Law and Education at The University of the South Pacific, Fiji. She was previously a senior lecturer in Education at The University of the South Pacific. Her doctoral thesis explored Pacific understandings of ESD through an examination of Samoan and Tongan Heritage Arts. Koya Vaka'uta's research interests include Pacific island education, Pacific Island Arts, art as a social learning tool, Protest Poetry, Pacific

Research and Evaluation, Pacific indigenous research methodologies, and Education for Sustainability in the islands. A poet and artist, she is interested in the potential role that the arts can play in formal and non-formal education with reference to issues of resilience, sustainability, and crisis in the Pacific islands.

Dr Hervé Raimana Lallemand-Moe (French Polynesia) is a member of the Governance and Insular Development Research Team (GDI - University of French Polynesia) and the Center of International Law (CDI - University of Lyon III). His research interests include environmental law, international law, and oversea communities' legal issues, particularly for French Polynesia, and his specialty is climate change legal issues. Lallemand-Moe is teaching law at the University of French Polynesia, where he is an alumnus. He also graduated from the University of Western Brittany (France) and the University of South Pacific (Fiji). Lallemand-Moe is the assistant of Maina Sage, Member of the French National Assembly (French Parliament). He previously worked several years for the Polynesian Government and was a member of the High Council of French Polynesia, a group of legal experts who served as advisors to the President of the country.

Dr PerMagnus Lindborg (Sweden/Singapore) is a composer, sound artist, and researcher. Lindborg studied piano and composition at the Norwegian Music Academy in Oslo, music computing at IRCAM in Paris, contemporary musicology at Université de Paris Sorbonne, and holds a PhD in sound perception and design in multimodal environments from the KTH Royal Institute of Technology in Stockholm (2015). Since 2005, Lindborg has taught at institutions in France and

Singapore, most recently at NTU ADM. He has authored more than 100 media artworks and compositions presented worldwide, notably at Xuhui Art Museum, Shanghai (2017); Tonspur, Vienna (2016); National Gallery Singapore (2015); Onassis Centre, Athens (2014); World Stage Design, Cardiff (2013); Moderna Museet, Stockholm (2008); and Centre Pompidou, Paris (2003). He has published 33 peer-reviewed articles and papers in *PLoS One*, *Leonardo*, *Applied Acoustics*, and *Applied Sciences*, and book chapters for *IRCAM-Delatour* and *Springer-LNCS*, as well as numerous conference proceedings. He created the biannual Sound-islands Festival (2013, 2015, and 2017).

Armin Linke (Italy/Germany) is a photographer and filmmaker who combines a range of contemporary image-processing technologies in order to blur the borders between fiction and reality. He was Research Affiliate at MIT Visual Arts Program Cambridge, guest professor at the IUAV Arts and Design University in Venice, and professor for photography at the University for Arts and Design Karlsruhe. Linke analyses the formation, the gestaltung of our natural, technological, and urban environment, perceived as a diverse space of continuous interaction. His photographs and films function as tools to become aware of the different design strategies. Concerned with different possibilities of dealing with image archives and their respective manifestations, Linke works with his own archive, as well as with other media archives, challenging conventional practices, whereby the questions of how photography and film are installed and displayed become increasingly important. In a collective approach with artists, designers, architects, historians, and curators, narratives are procured on the level of multiple discourses.

Lucy + Jorge Orta's (United Kingdom/France, Argentina/France) collaborative practice focuses on social and ecological issues, employing a diversity of media to activate long-term bodies of work, structured in series: *Refuge Wear / Body Architecture*, portable minimum habitats bridging architecture and dress; *HortiRecycling / 70 x 7 The Meal* interrogate the local and global food chain and the ritual of community dining; *OrtaWater / Clouds* reflect on water scarcity and the problems arising from pollution and corporate control; *Antarctica* considers the effects of climate change on migration; and *Amazonia* explores interwoven ecosystems and their value to our natural environment.

Maureen Penjueli (Fiji) is the Coordinator of the Pacific Network on Globalisation (PANG) based in Suva, Fiji. She has a vast experience working with a number of key regional organisations in the Pacific, including Greenpeace and the Foundation of the Peoples of the South Pacific International (FSPi). PANG is the region's alternative voice in defending and promoting Pacific people's right to economic self-determination, mobilising and advocating based on substantive research and analysis to challenge neoliberal development agendas in the region.

Valérie Portefaix (France/Hong Kong) is Director of **MAP Office**, a multidisciplinary platform based in Hong Kong since 1996, co-founded with **Laurent Gutierrez**. The relation between bodies and territories is at the centre of its research-based artistic production. With 20 years of multifaceted navigations, publications, and exhibitions, MAP Office's practice has evolved across multiple fields and disciplines, having recently developed a specific focus on islands and other liquid territories as

a subject and object of study. Through these investigations, and after more than a decade of exploring the effects of globalisation and urbanisation in Hong Kong and China, MAP Office is investigating a new geography of archipelagos that characterise the transient and globalised environment of the Anthropocene age. MAP Office's last cross-disciplinary research *Our Ocean Guide* was published in 2017 by Lightbox.

Filipa Ramos (Portugal/United Kingdom) is a writer and editor, currently Editor-in-Chief of art-agenda, commissioning and publishing experimental and rigorous writing on art. She is a lecturer in art and moving image at the Experimental Film MA Programme of Kingston University, and at the MRes Art: Moving Image of Central Saint Martins/ University of the Arts, both in London, and works with the Master Programme of the Institut Kunst, Basel. She is co-founder and co-curator of Vdrome, and was previously Associate Editor of *Manifesta Journal*; contributed to *documenta 13* (2012) and *14* (2017). Interested in the way art, and particularly time-based work, provides a site of encounter for humans and nonhumans, Ramos has written, lectured, and curated exhibitions and film programmes on the topic, having edited *Animals* (Whitechapel Gallery/MIT Press, 2016). Ramos was a Writer-in-Residence at NTU CCA Singapore in 2016. She has been a guest curator at several institutions and her writing has been published in several magazines and catalogues.

Lisa Rave (United Kingdom/Germany) is an artist, filmmaker, and photographer. In her work, she often explores issues surrounding postcolonialism, and history's repeating patterns in the complex interplay of culture,

economy, and ecology, as well as natural phenomena. Rave studied experimental film at the University of the Arts Berlin and photography at Bard College, New York. She was a fellow artist at the Akademie Schloss Solitude in Stuttgart in 2014. Some of her recent exhibitions and screenings include Lofoten International Art Festival (2017); Arsenal Kino Berlin (2017); Glasmooog Cologne (2017); Thyssen-Bornemisza Art Contemporary–Auggarten (2017); Württembergischer Kunstverein (2016); 3rd Istanbul Design Biennial (2016); FLORA ars+natura, Bogota (2015), Meulensteen Gallery, New York (2014); Kunstverein Wiesbaden (2013); Chisenhale Gallery, London (2012); Neuer Berliner Kunstverein (2011); and Haus der Kulturen der Welt, Berlin (2011).

SUPERFLEX (Denmark) was founded in 1993 by **Jakob Fenger**, **Bjørnstjerne Christiansen**, and **Rasmus Nielsen**. With a diverse and complex practice, SUPERFLEX challenges the role of the artist in contemporary society and explores the nature of globalisation and systems of power. SUPERFLEX has gained international recognition for projects and solo exhibitions around the world, including Kunsthalle Basel; the Mori Museum, Tokyo; Van Abbe Museum, Eindhoven; South London Gallery; and the 21st Century Museum of Contemporary Art, Kanazawa. The group has participated in international biennials such as the Gwangju Biennale; Istanbul Biennial; São Paulo Biennial; Shanghai Biennial; and in the Utopia Station at the Venice Biennale. SUPERFLEX is represented in several art institutions, such as MoMA, New York; Hirshhorn Museum, Washington; Louisiana Museum of Modern Art, Copenhagen; The Hammer, Los Angeles; Kunsthaus Zurich; Museum Boijmans Van

Beuningen, Rotterdam; and Colección Jumex, Mexico City.

Joey Tau (Papua New Guinea/Fiji) is the Media and Extractives Campaigner with the Pacific Network on Globalisation (PANG) based in Suva, Fiji. Tau has a background in media, having worked in mainstream media in Papua New Guinea and the Pacific. PANG is the region's alternative voice in defending and promoting Pacific people's right to economic self-determination, mobilising and advocating based on substantive research and analysis to challenge neoliberal development agendas in the region.

Jegan Vincent de Paul (Sri Lanka, Canada/Singapore) is a PhD candidate at the NTU ADM and NTU CCA Singapore. His dissertation considers the role of research-based artistic production in creating new understandings of contemporary geopolitical events; his thesis critically examines China's Belt and Road Initiative and its impact on the ethnic conflicts of Burma, Pakistan, and Sri Lanka. Vincent de Paul has a Master of Architecture from the University of Toronto (2007) and completed his Master of Science in Visual Studies at the MIT Visual Arts Program (2009). He has worked as a researcher and designer with artists and cultural organisations, including Ai Weiwei (Beijing), LOT-EK (New York), and the MIT Museum (Boston). He was a research fellow and lecturer at the MIT Program in Art, Culture and Technology (2011–12), where he researched the intersection of energy and society, and taught courses on creative responses to conflict and crises.

**Saturday and Sunday,
3 and 4 February 2018**

Film Programme: *Liquid Traces—Visions*

selected by writer **Filipa Ramos** together with **The Current Fellows**

What do we look at when we look at the sea? What shapes the visions of the oceans? What are the sources of our personal and collective marine imaginaries, the references for our impressions, desires, and fears?

During the past two years, a dispersed community of artists, thinkers, writers, and researchers was summoned, assembled, and brought together by curator Ute Meta Bauer on a set of three expeditions on board of the *Dardanella*, TBA21-Academy's research vessel, which was travelling across the Pacific Ocean.

These expeditions were deeply cinematic experiences. In itself the boat was simultaneously a real and figurative site of projection: at once a privileged place from where to observe the ocean, the life forms, transactions, and cultural expressions it hosted, and also a vessel that embodied the tropes of the expedition, voyage, and exploration that were being lived and performed within it.

Further pursuing the production and sourcing of images of the ocean and all that surrounds it—its cultures, its infrastructures, the politics and cultures of extraction and management, the observation of its social and natural landscapes—the selection of films of *Liquid Traces—Visions* (a title borrowed from Charles Heller and Lorenzo Pezzani's film *Liquid Traces: The Left-to-Die Boat Case*) followed the collective agency of Ute Meta Bauer's *Dardanella* expeditions. The films presented were chosen by the 12 participants of the expeditions.

The selection of films has been arranged around two distinct programmes. The first focuses on poetic, dreamlike experiments and approaches, and the second on documentarist portraits of more concrete scenarios and realities. Together, they interrogate the cinematic references that inform the common gazes of the expeditions participants, their discourses, points of view, and encounters.

Selection made by participants to Ute Meta Bauer's three expeditions to the South Pacific: Nabil Ahmed, Atif Akin, Laura Anderson Barbata, Newell Harry, Stefanie Hessler, Dr Kristy H. A. Kang, Dr PerMagnus Lindborg, Armin Linke, Filipa Ramos, Lisa Rave, and Jegan Vincent de Paul.

Saturday, 3 February 2018

12.00 – 4.00pm | The Single Screen

Programme 1

Proteus, David Lebrun, video, 2004, 60 min

Proteus is an animated documentary film that depicts a 19th-century understanding of the sea with a particular emphasis on the life and work of German biologist and naturalist Ernst Haeckel (1834–1919). Haeckel was a promoter of Darwinism in Germany who discovered, described, drew, and named thousands of new species, namely an extensive number of underwater creatures.

The key to Haeckel's vision was a tiny undersea organism called the *radiolaria*, one of the earliest forms of life. Haeckel discovered, described, classified, and painted four thousand species of these one-celled creatures. In their intricate geometric skeletons, Haeckel saw all the future possibilities of organic and created form. *Proteus* explores the metamorphoses of the *radiolarian* and celebrates their beauty and seemingly infinite variety in animation sequences based on Haeckel's graphic work. *Proteus* weaves a tapestry of poetry and myth, biology and oceanography, scientific history and spiritual biography.

Marsa Abu Galawa (Careless Reef Part 4), Gerard Holthuis, 35mm film transferred to digital file, 2004, 13 min

Marsa Abu Galawa (Careless Reef Part 4) is a psychedelic, mind-altering, rhythmic sequence of images of the underwater world shot in the Red Sea and paced at the soundtrack of Egyptian shaabi singer Abdel Basset Hamouda. The structure of the film is based on flicker films, in which the whole unconscious experience of the flux of images is more important than the single shots. *Marsa Abu Galawa* is the fourth part of the "Careless Reef" series, four short films made by Gerard Holthuis, which deal with the underwater world.

Million Dollars Point, Camille Henrot, video, 2011, 5 min 35 sec
Courtesy the artist and kamel mennour, Paris.

Million Dollars Point is the name of a dive site on Santo Island, Vanuatu—a lagoon that became an underwater cemetery for hundreds of tanks and canons abandoned by the North American army after the Second World War. The site was named after the amount offered by the local islanders to buy out this war debris. *Million Dollars Point* juxtaposes the images of this submarine battlefield with footage of a local music video showing a French moustached man dancing and singing on a Pacific beach, flanked by Polynesian girls wearing typical costumes. The choreography of the young women seems to respond the images of engulfed weapons, they hide their faces as a refusal to see, and they mimic waves, which recall the borderline between the surface and the sea bottom.

Limits to Growth, Nicholas Mangan, HD video, 2017, 8 min 55 sec

Limits to Growth begins by staging a comparison of two virtual monetary currencies: the cryptocurrency Bitcoin, and the Yapese currency Rai. While bitcoins are virtual and in a sense immaterial, Rai are made of stone and are often very large and heavy. Bitcoins are mined by computers solving complex algorithms, often collectively, working in a blockchain. In order to "mine" Bitcoins, vast quantities of energy are consumed by the computers processing the algorithms as they labour to verify and record transactions. Processor farms must labour continuously to keep the network alive. Although Bitcoin's medium of exchange is virtual, it remains, like Rai, bound to the physical world. (...) My interest in Bitcoin was piqued by the

use of terminology such as “mining” and “workers.” Trawling through various online forums, I found someone in Australia who was actually mining bitcoin, despite the fact that the country’s high electricity costs render it unprofitable. I came across a discussion taking place within a remote community in Western Australia that was established by a mining company to service an actual mine. As is common practice, the company provided free housing and electricity to workers, as well as much needed air-conditioning in the hot climate. In the online thread, a worker from the mine suggested that a Bitcoin rig could be set up at his company-funded housing in order to take advantage of this free electricity and cooling. This physical mine could indirectly provide the climate for profitable virtual mining in Australia. This situation of a parasitical economy and how the potential overlay of the physical and the dematerialised might function in relation to resource extraction was of particular interest. *Limits to Growth* includes an underwater video of a Rai stone lying on the bottom of the Miil Channel off the northwest coast of Yap. The sound of a human breathing through a scuba apparatus is taken directly from the video.”

—Nicholas Mangan

***Nauru – Notes from a Cretaceous World*,**

Nicholas Mangan, HD Video, 2010, 14 min 50 sec
 Courtesy the artist; Sutton Gallery, Melbourne;
 Hopkinson Mossman, Auckland; and LABOR,
 Mexico City.

“I wanted to look at this moment in human history within a much longer period of time. I wanted to place human agency within the contours of a deeper time frame and an evolving ecosystem that doesn’t place humans as the primary organism.”

—Nicholas Mangan

Nauru – Notes from a Cretaceous World is a video essay that contrasts the ancient geological history of the Pacific nation of Nauru with the country’s more recent political and economic situation. Historically, Nauru’s coral limestone

rocky landscape has been rich in phosphate—a valuable mineral which, in Nauru, is the product of a mixture of decomposed marine life and guano deposits compressed over millions of years. In the 1920s, the British Phosphate Commission initiated industrial strip-mining of Nauru’s ancient coral landscape, selling the phosphate mineral off to Australia, the United Kingdom, and New Zealand, where it was processed into a superphosphate fertiliser used to enrich agricultural soil. Over the coming decades, the Nauruan government allowed mining to occur at such intensity that, by 1977, the tiny island nation of Nauru had become the second-richest nation per capita after Saudi Arabia. That year, as a sign of its wealth, Nauru built the then-tallest sky scraper in Melbourne. Called Nauru House, it was crudely dubbed “Bird Shit Tower” by many Australians.

By the turn of the millennium, as phosphate levels became depleted, the Nauruan government began to default on numerous major international loans and declared bankruptcy. At this time, the Australian government initiated its so-called *Pacific Solution* (2001–07) policy, and later *Operation Sovereign Borders* (2013–ongoing), in which it paid the financially desperate Nauru to house asylum seekers attempting to arrive in Australia by boat.

Drawing Restraint 9, Matthew Barney, video, 2005, 135 min

Drawing Restraint 9 comprises the presented feature-length film, alongside large-scale sculptures, photographs, drawings, and books. The “Drawing Restraint” series consists of 19 numbered components and related materials. Some episodes are videos, others sculptural installations or drawings.

Drawing Restraint 9 is a love story set in Nisshin Maru, a Japanese whaling vessel making its annual journey to Antarctica. The histories and traditions of Shinto religion, Japanese tea ceremony, whaling, and global forms of fuel extraction are intertwined in this

non-narrative, monumental epic. Two actions unfold simultaneously on the vessel: one on deck and one beneath it. The narrative on deck involves the process of casting a 25-ton petroleum jelly sculpture that rivals the scale of a whale. Below deck, the two characters participate as guests in a tea ceremony, where they are formally engaged after arriving on the ship as strangers. As the film progresses, the guests go through an emotional and physical transformation slowly transfiguring from land mammals into sea mammals, as they fall in love. The petroleum jelly sculpture simultaneously passes through changing states, from warm to cool, and from the architectural back to the primordial. The dual narratives, the sculptural and the romantic, come to reflect one another until they merge into one.

AXIS – Anatomy of Space, Good Company Arts / Daniel Belton, video, 2017, 6 min

“With the same evolutionary effect as was followed by the ancient Greeks in their search for beauty, *AXIS* offers a resonating, lyrical space. Dancers are seen travelling through apertures tensioned with the happening of projected light. Their choreography establishes a circuitry of luminosity. Like a great celestial dynamo, the screen environment transmits oscillating shafts of digital dance and sound—illuminating song cycles in a cosmic choreography of light. We are each made up of photons. Photons are particles of light. Light is inspiration. Every space has an “anatomy.” *AXIS* creates a new search with the human figure in space, as projected film and processed sound performance combine. Nothing is in stasis.”

—Good Company Arts

Note: This single-channel version of *AXIS* was created from parts of the original full-length work of 38 minutes made for 360° full-dome cinema.

Sunday, 4 February 2018

12.00 – 6.30pm | The Single Screen

Programme 2

Trobriand Cricket: An Indigenous Response to Colonialism, Gary Kildea and Jerry Leach, 16mm film transferred to digital video, 1976, 54 min

Anthropologist and filmmaker Jean Rouch described *Trobriand Cricket* as “a wonderful film, perhaps one of the greatest anthropological films of recent time.” (*Film Quarterly*, 1978).

A key reference of ethnographic cinema, *Trobriand Cricket* depicts the transformations introduced by the inhabitants of the Trobriand Islands in Papua New Guinea to the British version of cricket, a game that was introduced to Trobriand by a British Methodist missionary in the early 20th century as a way to replace violent tribal warfare with Western sportsmanship. The film shows how the islanders responded to a British colonial imposition by appropriating and transforming the game into an expression of tribal rivalry, mock warfare, community interchange, eroticised dancing and chanting, and unruly fun.

The Shark Callers of Kontu, Dennis O'Rourke, 16mm transferred to video, 1982, 54 min

From 1974 to 1979, Dennis O'Rourke lived in Papua New Guinea, where he taught documentary filmmaking. *The Shark Callers of Kontu* depicts the ancient tradition of ‘sharkcalling’ in the village of Kontu, on the west coast of New Ireland. The documentation of Kontu inhabitants’ traditional way of shark hunting, in which sharks are called and killed by hand, is combined with a portrait of their lives and environment, presented both from still images commented by O'Rourke and interviews with the local population. The film explores the changes to cultural values and traditional customs wrought by colonisation, alcohol, commerce, and Christianity.

The People's Elect – Pouvanaa te Metua, Marie-Hélène Villierme, HDCam PAL, 2012, 90 min

In the late 1940s, the French Establishments of Oceania (now French Polynesia), saw the dawn of a local political era. In 1949, Pouvanaa a Oopa (1895–1977) became the first Tahitian to serve in the French Chamber of Deputies. Pouvanaa was also the charismatic leader of the country's first political party, the RDPT (Democratic Rally of the Tahitian People). A supporter of the independence of Tahiti, he strongly opposed the French colonial administration and the French nuclear testing in the Tuamotu Archipelago during the 1960s. Sentenced to prison and exile in metropolitan France, Pouvanaa only returned to French Polynesia in 1968. Combining archival materials, found footage, newsreels, and interviews, *The People's Elect* offers a vivid portrait of this important figure of French Polynesian political life.

Liquid Traces: The Left-to-Die Boat Case, Forensic Oceanography (Charles Heller and Lorenzo Pezzani), video, 2014, 17 min

Liquid Traces offers a synthesis of our reconstruction of the events of what is known as the “left-to-die boat” case, in which 72 passengers who left the Libyan coast heading in the direction of the island of Lampedusa on board a small rubber boat were left to drift for 14 days in NATO's maritime surveillance area, despite several distress signals relaying their location, as well as repeated interactions, including at least one military helicopter visit and an encounter with a military ship. As a result, only nine people survived.

In producing this reconstruction, our research has used against the grain the “sensorium of the sea”—the multiple remote sensing devices used to record and read the sea's depth and surface. Contrary to the vision of the sea as a non-signifying space in which any event immediately dissolves into moving currents, with our investigation we demonstrated that traces are indeed left in water, and that by

reading them carefully the sea itself can be turned into a witness for interrogation.”
—Charles Heller and Lorenzo Pezzani

Neytal Diary, Ravi Agarwal, HD video, 2016, 38 min

Neytal Diary was shot over one year off the coast of Tamilnadu in South India. It derives from artist and environmental activist Ravi Agarwal's ongoing work with a fishing community near the town of Pondicherry, which seeks to examine the ecological understandings and conflicts from the perspective of its inhabitants. The texts of the film are extracts from a diary (*Ambient Seas*, published in 2016) kept by Agarwal over the years, and contain his reflections on the complex ecological, cultural, and political underpinnings of the fishermen's lives and their absence from the dominant global debates on the Anthropocene and climate change.

One Belt, One Road: Documentary – Episode One: Common Fate, video, 2016, 55 min

One Belt, One Road: Documentary – Episode One: Common Fate focuses on “One Belt, One Road” or the “Belt and Road Initiative,” a development strategy and framework proposed by Chinese paramount leader Xi Jinping. This strategy focuses on connectivity and cooperation among countries and primarily between the People's Republic of China and the rest of Eurasia, consisting of two main components: the land-based “Silk Road Economic Belt” and oceangoing “Maritime Silk Road.” The strategy underlines China's push to take a bigger role in global affairs, and its need for priority capacity cooperation in areas such as steel manufacturing.

Matthew Barney: No Restraint, Alison Chernick, video, 2006, 72 min

Matthew Barney: No Restraint documents artist Matthew Barney and his then partner, collaborator, and singer-songwriter Björk, as they film *Drawing Restraint 9*.

Thursday, 1 March 2018

7.30 – 9.00pm | The Single Screen

Talk: *INTERPRT: Spatial Investigation of Environmental Crimes*by artist **Dr Nabil Ahmed**

INTERPRT is an interdisciplinary project on environmental justice in Oceania at the intersection of spatial practice, international law, and artistic research. The Pacific ring—a geological force field rising from the ocean floor—reorganises a fluid, geological imaginary of the region as a global commons. At this mineral frontier, environmental violence is spatially diffused and temporally protracted, requiring new methods of detection and reconstruction. This talk will present investigations on environmental crimes and new forums for ecocide law.

Friday, 2 March 2018

10.00am – 5.00pm | The Seminar Room

Workshop: *Confronting Ecocide*by artist **Dr Nabil Ahmed**

Participants of the workshop are encouraged to attend the public talk by Nabil Ahmed on Thursday, 1 March 2018.

Current international laws are inadequate to protect the oceans and the planet. A law against ecocide and the principle of universal jurisdiction are the missing factors that can address this problem. Criminal accountability for environmental and climate-related crimes also addresses wider issues of climate justice beyond economic remedies. The workshop, convened by INTERPRT, brings together leading practitioners from the field to examine emerging legal concepts and cases around ecocide, universal jurisdiction, and nature as a legal subject in a Pacific region context.

Further Programmes**on the occasion of *The Oceanic***

9 December 2017 – 4 March 2018

The Oceanic focuses on large-scale human interventions in the oceanic ecospheres. The 12 contributors to the exhibition are the fellows who participated in the first expedition cycle of TBA21–Academy The Current. Engaging with the long cultural histories of Pacific Ocean archipelagos and the environmental conditions they face today, the featured works and projects range from multi-screen projections with deep-ocean footage to an aquarium with live jellyfish, and from costumes inspired by local dances in Papua New Guinea to 3D animations of mutating atolls.

ACKNOWLEDGEMENTS

TBA21–Academy would like to acknowledge and thank the many individuals who have generously lent their expertise and guidance throughout the past three years of the first cycle of *The Current*.

Expedition Leader Ute Meta Bauer as well as Leong Min Yu Samantha, Magdalena Magiera, and the rest of the team at NTU CCA Singapore. Thanks are also due to Damian Christinger and Cesar Garcia for their contributions.

Bruno Barrillot; Mamie Blue; Marc Collins; Neil Davies and Hinano Teavai-Murphy at the UC Berkeley Gump South Pacific Research Station in Moorea; Pascal Erhel Hatuuku; Maimiti Hunter; Hervé Raimana Lallemand-Moe; Bran Quinquis; Roland Oldham; Léonne Tauhiro; Sarah Vaki; Romain Vivier; and particularly Marie-Hélène Villierme in French Polynesia.

Andrew Foran; Cresantia Frances Koya Vaka'uta; Soli Middleby; Katy, Lynda, and Rob Miller of the Vatuvara Foundation; Charlotte Ramasima; Peter Sipeli; Lagi Tuibaba; Joey Tau and Maureen Penjueli of PANG; Elisapeci Tamanisau of the Ministry of iTaukei Affairs; and Josefa Cinavilakeba (Roko Sau) in Fiji.

The crew of the *Dardanella*: Alejandro Aburto, Carol Ballinas, Yann Fuetren, Gilles Herant, Ryan Lombard, Brady MacDonald, Nicole Marshall, Pippa Palmer, Terry Pickard, Piot Rachalewski, and Therese Satherly. Barney Broomfield, Lauren Matic, and Clemens Prankl for the documentation of the journeys. Nigel Douglas, Christelle and Rodolphe Holler, Craig De Witt, Miano Huukena, Bona Kaimuko, and Humu Kaimuko for their guidance during our voyages.

Kalani English, David Gruber, Patrick Heimbach, Carol Ivory, Taholo Kami, Susana Lei'ataua, Lelei Tui Samoa LeLaulu, Sandor Mulsow, Josef Penninger, Davor Vidas, and Linz Wilbur for the continuous support and stimulation.

Laura Creed, Georg Eder, Jens Radke, and Marlene Rigler, who supported the Academy during its foundational phase.

And last but not least to all of those who organised, contributed to, and supported the Convenings in Kingston, Jamaica; Kochi, India; and Singapore.

THE CURRENT CONVENING #3

A collaboration between NTU CCA Singapore
and TBA21-Academy

NTU CCA SINGAPORE

Professor Ute Meta Bauer
Khim Ong
Magdalena Magiera
Samantha Leong
Cheong Kah Kit
Ana Sophie Salazar
Syahedah Iskandar

TBA21-ACADEMY

Markus Reymann
Stefanie Hessler
Kat Davis
Paul Feigelfeld
Barbara Hörhan
James White
Allegra Shorto

DESIGN COLLATERALS mono.studio

PROJECT MANAGEMENT Magdalen Chua

The images used throughout this brochure were taken from the first cycle of The Current expeditions. The designer was given the freedom to select from pool of images collectively compiled during the expeditions. He made a selection based on content and visuality rather than the context and significance of the images. It is with the hope that such a collection of collective images and its presentation invites reflection on the questions and challenges surrounding image production, representation, context, and ownership.

In support of



Performative Interventions
70 x 7 The Meal Act XLI (41)
I/E - The Solo Sessions

With the additional support of

GILLMAN BARRACKS

THYSSEN-BORNEMISZA ART CONTEMPORARY

Founded in 2002 by Francesca von Habsburg in Vienna, Thyssen-Bornemisza Art Contemporary (TBA21) represents the fourth generation of the Thyssen family's commitment to the arts. TBA21's unique collection is the result of its ongoing commitment to commissioning and disseminating multidisciplinary art projects that defy traditional categorisation, including large-scale installations, sound compositions, endurance performances, and contemporary architecture. Since the foundation believes that art has the capacity to be a transformational force, it explores new modes of presentation that are intended to provoke and inspire change.

TBA21-ACADEMY

TBA21-Academy is the exploratory soul of Thyssen-Bornemisza Art Contemporary, and an itinerant site of cultural production and transdisciplinary research. Conceived by Markus Reymann as a moving platform on the oceans, it brings together artists, researchers, and other thinkers and practitioners from various fields concerned with today's most urgent ecological, social, and economic issues. Through its expeditions on sea and land, the Academy seeks to reinvent the culture of exploration in the 21st century, while inciting knowledge creation, new modes of collaboration, and the co-production of solutions for the pressing environmental challenges of today.

TBA21-Academy

Second Home
68-80 Hanbury Street
London E1 5JL
United Kingdom

tba21.org/academy
Email: office@tba21.org

TBA21 STAFF

Francesca von Habsburg, Founder and Chairwoman

TBA21–Academy

Markus Reymann, Director
Stefanie Hessler, Curator
Kat Davis, Assistant Director
Paul Feigelfeld, Data & Research Architect
Maria Montero Sierra, Production Manager
James White, Executive Assistant
Allegra Shorto, Curatorial Assistant

TBA21 Programming

Daniela Zyman, Chief Curator
Boris Ondreička, Curator
Frederike Sperling, Assistant Curator
Beatrice Forchini, Curatorial Assistant
Simone Sentall, Head of Collection
Corina Korab, Registrar
 Collection & Exhibitions
Andrea Hofinger, Registrar
 Collection & Loans
Ulrike Janetzki, Archive
Eva Ebersberger, Head of Publications
Resnicow and Associates,
 International Press

NTU CCA SINGAPORE STAFF

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

Exhibition & Residencies

Khim Ong, Deputy Director,
 Curatorial Programmes
Dr Anna Lovecchio, Curator, Residencies
Magdalena Magiera, Curator,
 Outreach & Education
Ana Sophie Salazar, Assistant Curator,
 Exhibitions
Syaheedah Iskandar, Curatorial Assistant,
 Outreach & Education
Lynda Tay, Curatorial Assistant, Residencies
Ng Soon Kiat, Assistant Manager, Production
Isrudy Shaik, Executive, Production
Chua Yong Kee, Trainee, Production
Jamie Koh, Trainee, Exhibitions
Joey Sim, Trainee, Residencies
Prunella Ong, Trainee, Outreach & Education

Research & Education

Sophie Goltz, Deputy Director,
 Research & Academic Programmes,
 and Assistant Professor, NTU ADM
Cheong Kah Kit, Manager, Research
Anca Rujoiu, Manager, Publications
Samantha Leong, Executive, Conference,
 Workshops & Archive
Ho Mun Yee, Trainee, Research

Operations & Strategic Development

Philip Francis, Deputy Director,
 Operations & Strategic Development
Jasmine Cheong, Assistant Director,
 Operations & HR
Shirley Low, Head, Development
Yao Jing Wei, Manager, Finance
Sylvia Tsai, Manager, Communications
Angie Ang, Special Projects Assistant
Louis Tan, Executive, Operations
Samuel Lee, Trainee, Communications

NTU CENTRE FOR CONTEMPORARY ART SINGAPORE

Located in Gillman Barracks, the NTU CCA Singapore is a national research centre of Nanyang Technological University, supported by a grant from the Economic Development Board. The Centre is unique in its threefold constellation of research & academic programmes, international exhibitions, and residencies, positioning itself as a space for critical discourse and diverse forms of knowledge production. The Centre focuses on Spaces of the Curatorial in Singapore, Southeast Asia, and beyond, as well as engaging in multi-layered research topics. Since its inauguration in October 2013, the NTU CCA Singapore has developed into an influential platform encompassing research-based artistic practices of international scope, curatorial education, and public programmes to delve into the complexities of the contemporary art field.

CLIMATES. HABITATS. ENVIRONMENTS.

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

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

ntu.ccasingapore.org
 facebook.com/ntu.ccasingapore
 Instagram: @ntu_ccasingapore
 Twitter: @ntuccasingapore
 Email: ntuccaevents@ntu.edu.sg

Exhibitions

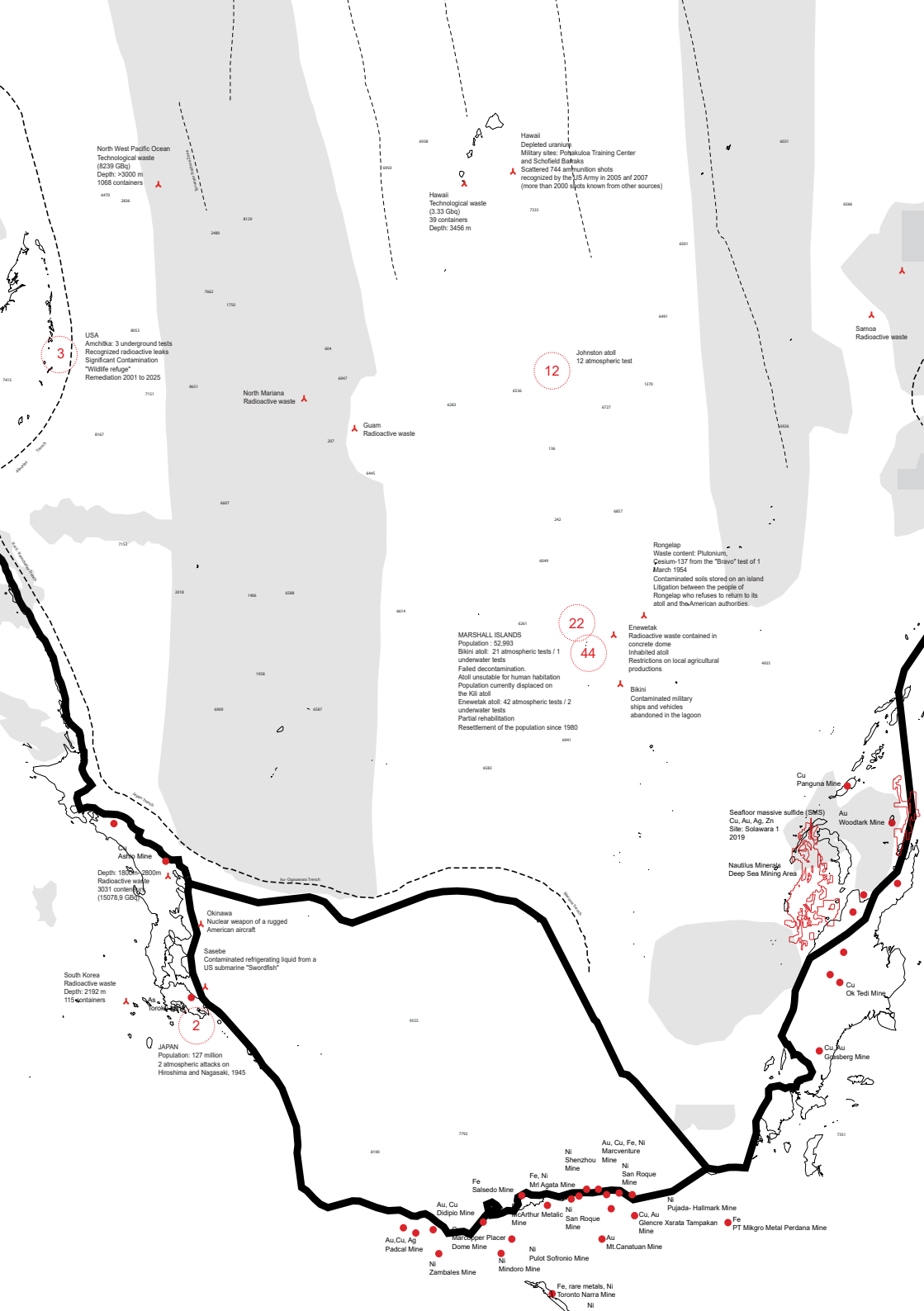
Block 43 Malan Road,
 Gillman Barracks,
 Singapore 109443
 +65 6339 6503

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



North West Pacific Ocean
 Technological waste
 (8239 GBq)
 Depth: >3000 m
 1088 containers

Hawaii
 Technological waste
 (3.33 GBq)
 39 containers
 Depth: 3456 m

Hawaii
 Depleted uranium
 Military sites: Pohukua Training Center
 and Schofield Barracks
 Scattered 744 ammunition shots
 recognized by the US Army in 2005 and 2007
 (more than 2000 shots known from other sources)

Samoa
 Radioactive waste

USA
 Amchitka: 3 underground tests
 Recognized radioactive leaks
 Significant Contamination
 "Wildlife refuge"
 Remediation 2001 to 2025

North Mariana
 Radioactive waste

Guam
 Radioactive waste

Johnston atoll
 12 atmospheric test

Rongelap
 Waste content: Plutonium,
 Cesium-137 from the "Bravo" test of 1
 March 1954
 Contaminated soils stored on an island
 Litigation between the people of
 Rongelap who refuses to return to its
 atoll and the American authorities.

MARSHALL ISLANDS
 Population: 52,993
 Bikini atoll: 21 atmospheric tests / 1
 underwater tests
 Failed decontamination
 Atoll unusable for human habitation
 Population currently displaced on
 the Kili atoll
 Enewetak atoll: 42 atmospheric tests / 2
 underwater tests
 Partial rehabilitation
 Resettlement of the population since 1980

Enewetak
 Radioactive waste contained in
 concrete dome
 Inhabited atoll
 Restrictions on local agricultural
 productions

Bikini
 Contaminated military
 ships and vehicles
 abandoned in the lagoon

Cu
 Panguna Mine

Seafloor massive sulfide (SMS)
 Cu, Au, Ag, Zn
 Site: Solawara 1
 2019

Nautilus Minerals
 Deep Sea Mining Area

Cu, Au
 Ok Tedi Mine

Cu, Au
 Grasberg Mine

Ashio Mine
 Depth: 1800m - 2800m
 Radioactive waste
 3021 containers
 (15078.9 GBq)

Okinawa
 Nuclear weapon of a rugged
 American aircraft

Sasebe
 Contaminated refrigerating liquid from a
 US submarine "Seawolf"

South Korea
 Radioactive waste
 Depth: 2192 m
 115 containers

JAPAN
 Population: 127 million
 2 atmospheric attacks on
 Hiroshima and Nagasaki, 1945

Fe
 Salsedo Mine

Au, Cu
 Didiplo Mine

Au, Cu, Ag
 Padcal Mine

Ni
 Zambales Mine

Ni
 Mindoro Mine

Fe, Ni
 Mt Agata Mine

Au, Cu, Fe, Ni
 Marcventre Mine

Ni
 San Roque Mine

Ni
 San Roque Mine

Fe, Ni
 Mt Agata Mine

Ni
 San Roque Mine

Cu, Au
 Glencore Xstrata Tampakan Mine

Fe
 PT Mingo Metal Perdana Mine

Ni
 Pulut Sofronio Mine

Ni
 Mt Caratuan Mine

Ni
 Pujada-Hallmark Mine

Fe, rare metals, Ni
 Toronto Narra Mine



Part of Singapore
Art Week 2018

SAW
SINGAPOREARTWEEK

Block 43 Malan Road
Singapore 109443

GILLMAN BARRACKS