

EXHIBITION
24 MARCH—24 JUNE 2018

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NTU CENTRE FOR
CONTEMPORARY
ART SINGAPORE

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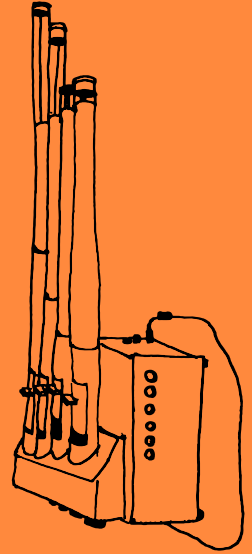
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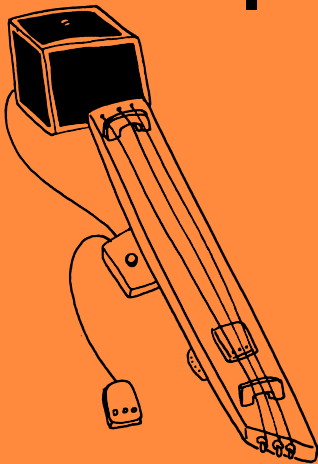
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Education Resource Guide

NANYANG TECHNOLOGICAL UNIVERSITY

ABOUT US

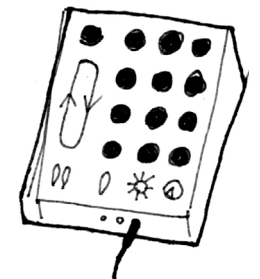
NTU CENTRE FOR CONTEMPORARY ART SINGAPORE

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, Singapore. The Centre is unique in its threefold constellation of research and academic education, 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 engages in multi-layered research topics.

CLIMATES. HABITATS. ENVIRONMENTS. is NTU CCA Singapore's overarching research topic which informs and connects the Centre's various activities over a longer period of time (2017–19). 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 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.

NOTES TO TEACHERS AND EDUCATORS

This Education Resource Guide is developed to supplement the Workshop for Teachers and Educators with a focus on the exhibitions at NTU CCA Singapore. It provides an opportunity for educators to learn how contemporary artists address issues and concerns of our times, as well as to explore new teaching strategies. Here, you will find resources specifically designed for teachers and students. The proposed activities are conceived to be used in a flexible manner: educators can select suitable activities and combine them to meet the needs of their students. Before bringing your class to the NTU CCA Singapore, it is recommended that you visit the exhibition, consult the Exhibition Guide and the Education Resource Guide, and decide which aspects of the exhibition are most relevant to your students. Customised guided tours for student group led by NTU CCA Singapore curators are also available upon request.



ABOUT THE EDUCATION PROGRAMMES

The Centre's education programmes promote contemporary art as a form of creative learning through exhibition tours, talks, and workshops developed by our education team. These accessible and inclusive learning experiences connect students and teachers with contemporary art and artists to encourage new ways of looking, thinking, and creating. Crucial to our programme is the approach "bring your own story," which encourages students to connect the exhibitions with their personal experiences, generating new meanings through playful strategies, peer collaborations, and group discussions.

Who would benefit from working with/ consulting the Education Resource Guide?

The Education Resource Guide is conceived for teachers and educators working in primary, secondary, and tertiary educational settings. It can also be a useful resource for general exhibition visitors as a tool to understand and enjoy contemporary art. Following the guided questions and activities, visitors are encouraged to enter the world of the artist(s) and reflect on what they experience in the gallery space.

How can the Education Resource Guide be used by educators and general visitors?

These educational activities can be used as pre-gallery, in-gallery, or as post-gallery lessons. Teachers can choose which activities are valuable for their educational objectives and are free to add on other related materials of their own choosing. General visitors can also decide on which ideas and content inspire them to further learn from and enhance their exhibition visit.

What is the goal of the Education Resource Guide?

We want to encourage people to discover and trust their own responses to contemporary art. We think contemporary art can be meaningful and relevant for everyone, but we also acknowledge that sometimes an exhibition can be perceived as intimidating and confusing. Hence, the resources we produce are conceptualised to build confidence in individual thinking to creatively engage with contemporary art.

EDUCATOR, ARTIST
Kelly Reedy

CURATOR, OUTREACH & EDUCATION
Magdalena Magiera

CURATORIAL ASSISTANT, OUTREACH & EDUCATION
Syaheedah Iskandar

YOUNG PROFESSIONAL TRAINEE
Zhang Jing Chao

FOR MORE INFORMATION AND ENQUIRIES, EMAIL
ntuccaeducation@ntu.edu.sg

USING THE GALLERY AS A SITE OF RESEARCH: FIELDTRIP TO NTU CCA SINGAPORE

THEME

SOUND. EMBODIMENT. ACTIVE LISTENING. BODY SENSES

CROSS-DISCIPLINARY SUBJECTS

Environmental studies, music, performance, social studies

ABOUT THE ARTIST

TAREK ATOUI (b. Lebanon, 1980) moved to France to study contemporary and electronic music in 1998 at the French National Conservatory of Reims. There, he developed a strong interest in electroacoustic composition and sound performance as a means of connecting people through the relationship of sound and body. His curiosity led him to create his own autonomous instruments, exploring sound and vibration as physical matter. This focus also inspired him to research the history of music and instrumentation, as well as sound archives. Over the last decade he has expanded his solo performances into *collaborations*, or as he prefers to describe them *cooperations*, with other musicians and audience participants on numerous projects.

ABOUT THE EXHIBITION

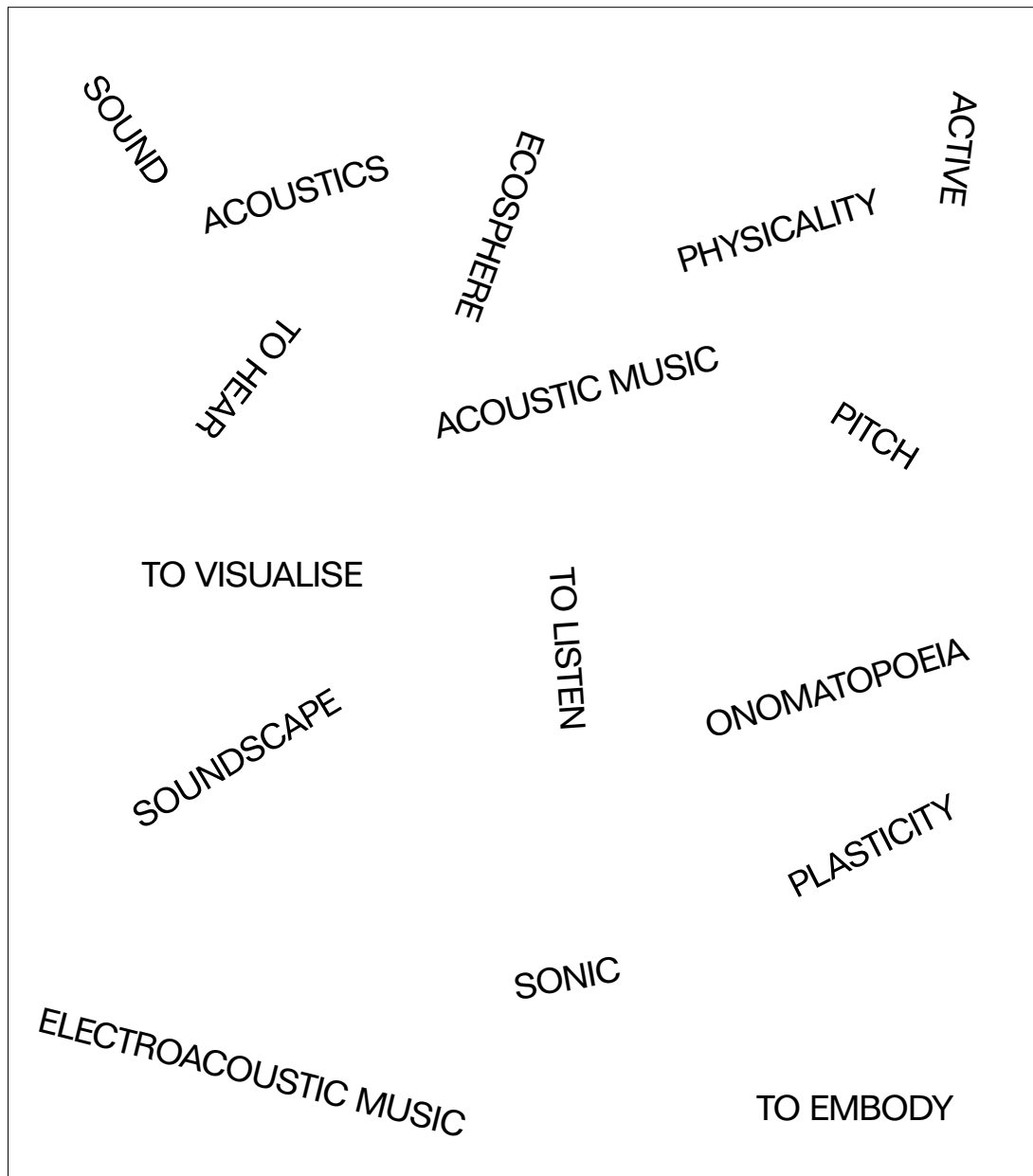
TAREK ATOUI THE GROUND: FROM THE LAND TO THE SEA

The main focus of Tarek Atoui's work is in the exploration of exhibiting sound art and to challenge the framework of composition, performance, and improvisation. For him, the ideal platform for presenting his works would be one that includes the possibility of hosting an open structure for encounters and experimentations, to set new parameters and rules for improvisation. He has created sound installations in art galleries as well as in public spaces.

The exhibition *The Ground: From the Land to the Sea* expands on his sound research surrounding industrial areas, harbours, and underwater environments in Abu Dhabi, Athens, and Singapore. In this show, Atoui produced two layers of soundscape—one composed of sounds from the environment, consisting of recordings from underwater harbours, and their surrounding activities, and another generated from an ensemble of instruments he created across various projects. Many of the instruments are designed and produced from found and natural materials, and are also created by using analogue and electronic sources. Playing with the objects, textures, and their technical properties, Atoui improvises and creates sounds that combine the organic and the mechanical, analogue and digital. When not played on, the instruments become autonomous performers, much like an embodiment of the artist in his absence. Visitors to the exhibition will get to experience a unique soundscape, compelling them to reflect upon their own perception of embodied sound and their surrounding environment through active listening.

#1

Prior to the gallery visit, discuss the definitions and concepts expressed in the vocabulary list below as related to sound.



#2

What is your favorite sound? Describe its qualities, e.g. high/low pitch, acoustic, electroacoustic, etc.?

#3

What types of music do you like to listen to?

#4

How would you describe their sense of physicality, plasticity, and embodiment?

#5

What kind of sounds do you hear before you get out of bed each morning? While travelling to school? In the classroom?

#6

Do you notice and consciously think about these familiar sounds everyday when you hear them?

#7

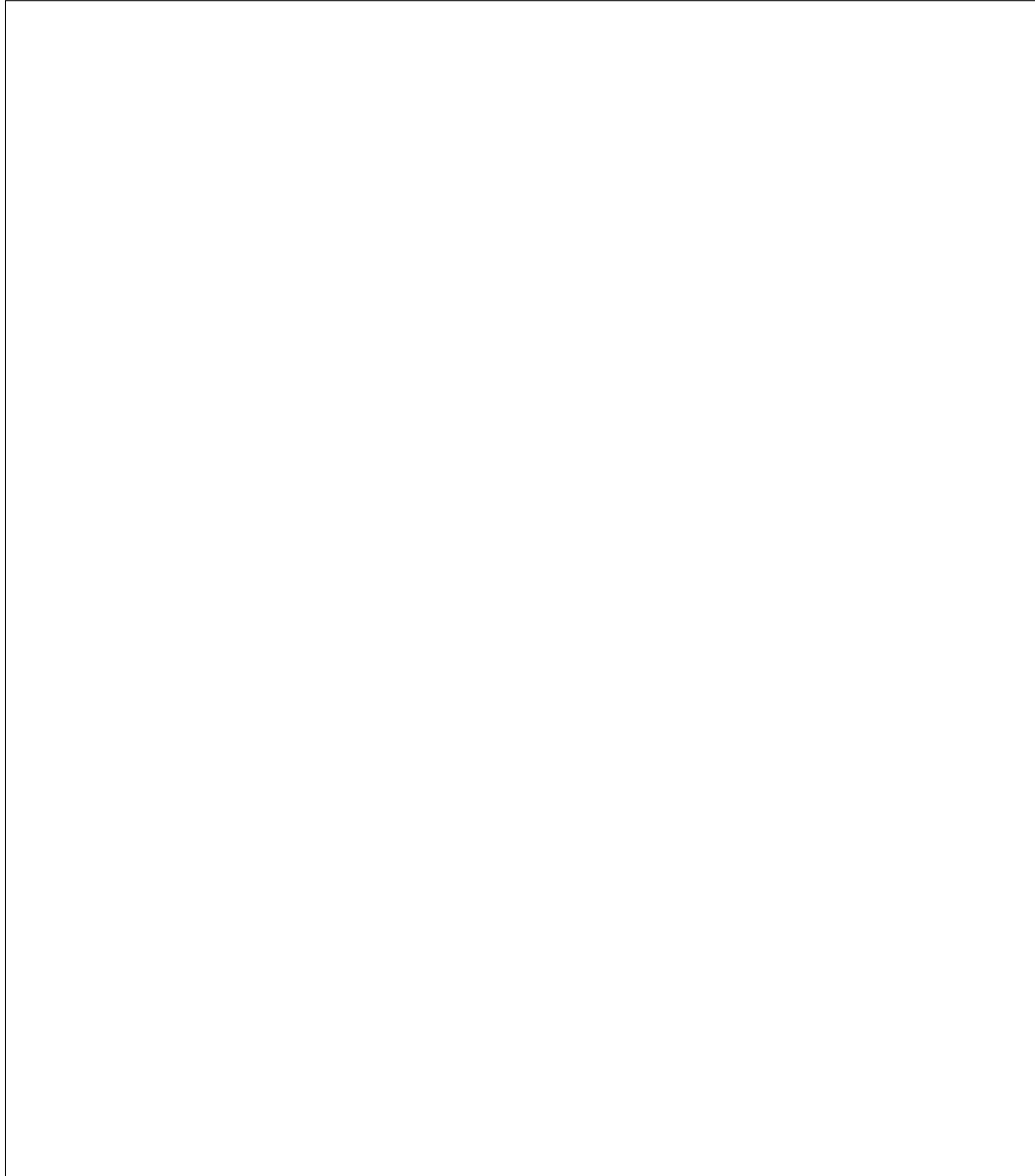
What is the difference between listening and hearing?

#8

Would you describe yourself as an active listener?

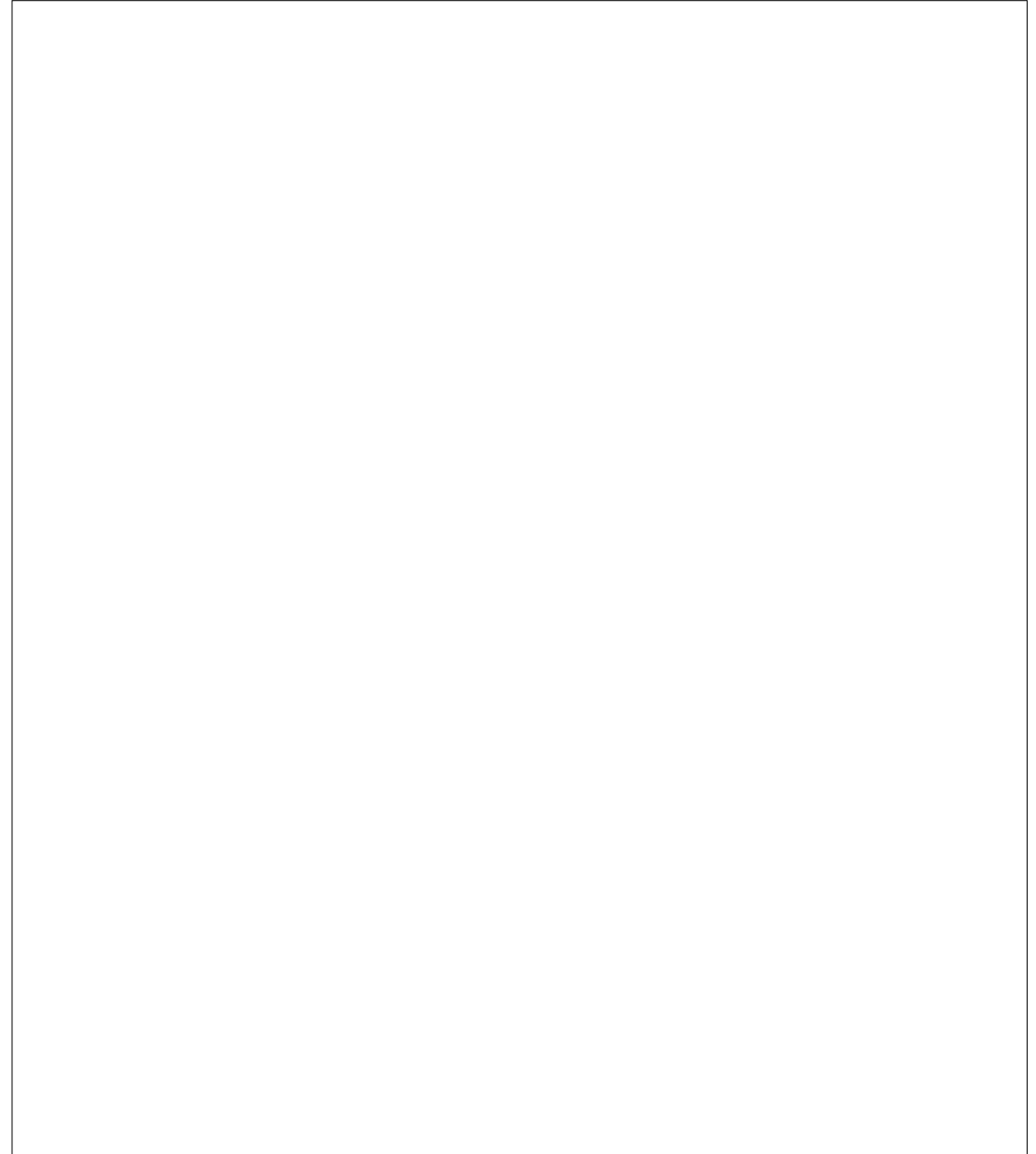
#9

Draw a cartoon representing yourself as a listener. Share it with your friends. Do they agree with your interpretation?



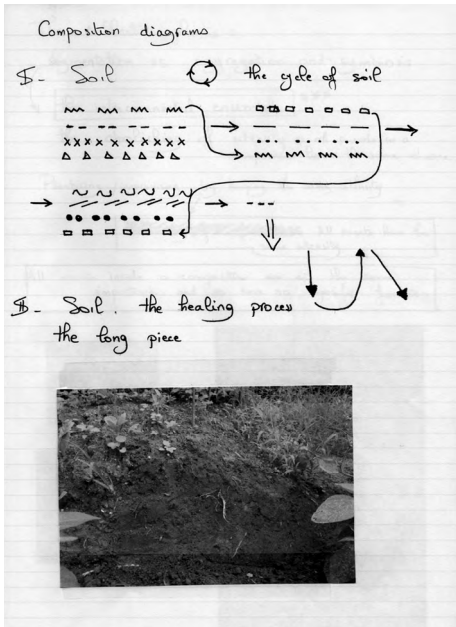
#10

Draw a cartoon representing your favourite instrument or musical device. Share the drawing with your friends and discuss how the sound feels. Do they agree with your interpretation?



#1 ACTIVITY

CREATING YOUR OWN SOUND NOTEBOOK



Tarek Atoui, sketchbook page of observations in the Pearl River Delta, 2014-17. Courtesy the artist and Vitamin Creative Space, Guangzhou, China.

Before entering the exhibition space, take a moment to prepare yourself for an *active listening* experience. Close or lower your eyes and listen deeply to all of the sounds in your immediate surroundings. When you feel calm and relaxed, enter Atoui's sonic world.

In Activity #1 explore the exhibition individually, spending time listening to each sound installation. Use the Sound Notebook in this education guide to make marks, sketch images, or note down the thoughts that come into your mind as you *listen actively* to each installation.

1

Share your Sound Notebook with your group members. Discuss within your group what you've *heard* at each installation.

2

Did everyone *hear* the same sounds?

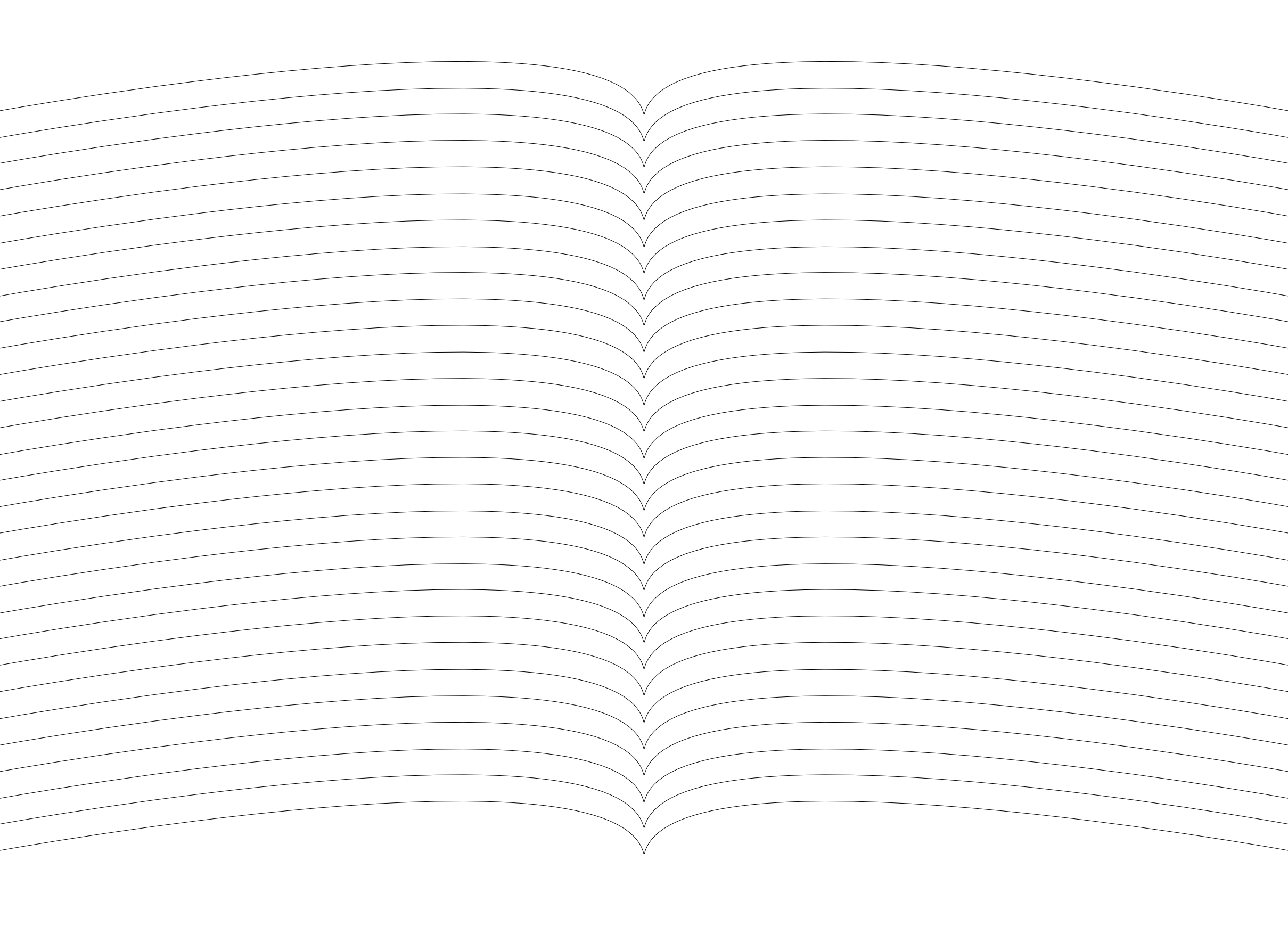
3

Reflect on Atoui's question, "What do we need to discuss if we talk about sound today?" Relate your answers to his work.

Required materials: Sound Notebook included in this education guide, coloured pencils, a Smartphone with recording device and camera.

** An important note: The activity sheets will not be graded, nor is there only one correct answer. They are to provide a platform for creative dialogue, debate, and continued research into the suggested topics.*

A large vertical area on the right side of the page, consisting of numerous horizontal, slightly curved lines, intended for students to write their responses to the activity questions.



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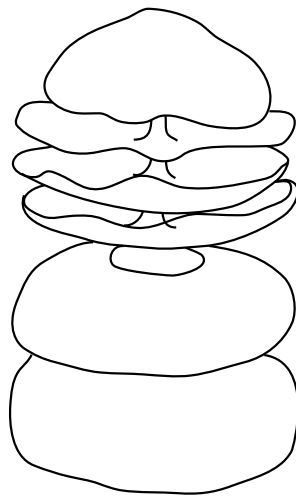
#3 ACTIVITY

ART STUDIO GROUP WORK

SOUND, EMBODIMENT, AND VISUALISATION

Required materials: Smartphone with recording device and camera, paper, coloured paper, acrylic paint, watercolours, paint brushes, thumbtacks, string, old plastic containers, buckets, cardboard, newspapers, bric-a-brac.

After these *active listening* exercises, it is now time to use your Sound Notebook, Smartphone recordings, and photos as a starting point to *cooperate* with three other people in order to construct a collaborative impression of what you heard in the ecosphere outside of NTU CCA Singapore's gallery. You are free to use any of the mixed-media materials available to improvise your group's collective experience of sounds through embodied movements, visualisation of sounds, or by recreating the sounds through self-made instruments. At the end of this session, each group will perform or exhibit their artworks.



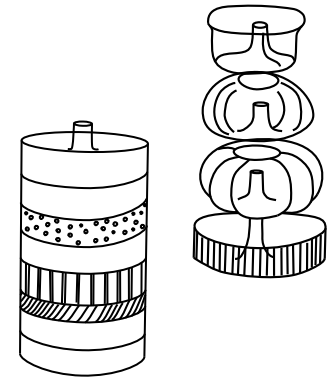
Each teacher must decide how to best continue to use the enriching and thought-provoking gallery visit to enhance their students' cross-disciplinary learning experience. The following are a few ideas that could be developed by the students in post-visit lessons or projects.

•
Keep a *Sound Diary* in a special notebook. Write down or make sketches or marks representing what you hear as you go through the day while at home, school, etc.

•
Have your friends, siblings, and parents keep a *Sound Diary* too. After one week, make a chart comparing the sounds recorded by each listener related to the different environments. Are there more similarities or differences?

•
Write a sound poem using *onomatopoeia* to describe your home, school, or favourite place in Singapore.

•
Do a survey in your neighborhood or school about people's feelings concerning *good sound vs. noise pollution* where they live and work. Create a poster using your findings; include any suggestions on how we can enhance the auditory quality of our urban sound environments.



EDUCATION PROGRAMMES

SAT, 24 MARCH 2018
10.00AM—1.00PM *

&

FRI, 11 MAY 2018
3.00—5.00PM

WORKSHOP FOR TEACHERS AND EDUCATORS by educator and artist KELLY REEDY

Focusing on the artworks in the solo exhibition by Tarek Atoui, *The Ground: From the Land to the Sea*, the workshop engages with artistic practices and prepares educators for visits with their students by providing educational tools as entry points to the exhibition, and assisting in identifying aspects of the exhibition that might be relevant to their classes. It suggests techniques for exploring both the visual arts and other areas of daily encounters.

* With the presence of artist Tarek Atoui.

KELLY REEDY (United States/Singapore) has worked in Singapore for over 18 years as an artist and educator. She holds a BFA in Fine Art (University of Wisconsin, 1985), and MA in Education (Hunter College, 1991), MA in Art Therapy (LASALLE College of the Arts, 2017). She has exhibited her artworks internationally in Paris, Chicago, and Berlin, as well as locally at Jendela Visual Arts Space, Esplanade, Singapore Tyler Print Institute, and Alliance Francaise. Reedy has developed educational resources for the National Gallery Singapore and trained teachers at the National Institute of Education, specialising in visual arts education in museums and galleries.

SAT AND SUN,
19 AND 20 MAY
10.00AM—5.00PM

DIY Contact Mic and Amplifier with DJ SNIFF (Takuro Mizuta Lippit) and YUEN CHEE WAI

Developed for participants aged 13 and above.

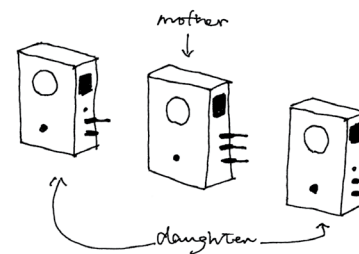
A two-day workshop to build personalised noise instruments using op-amps and contact microphones. On the first day, participants will learn the basics about experimental noise and improvisational music through building an amplifier circuit and contact microphone, followed by building custom-made acoustic noise boxes on the second day. The workshop will conclude with an acoustic experiment by performing on one's self-made noise boxes.

Participants will be asked to cover the material cost for this workshop.

DJ SNIFF (Takuro Mizuta Lippit) (United States/Japan) is Co-Director of Ensembles Asia/Asian Music Network, musician, and curator in the field of experimental electronic arts and improvised music. He builds upon a distinct practice that combines DJing, instrument design, and free improvisation. He has performed internationally at various venues and festivals, having released 12 DJ mixes and 4 albums, which include collaborations with Evan Parker, Otomo Yoshihide, Martin Tetreault, and Paul Hubweber. As Artistic Director of STEIM (2007–12) in Amsterdam, he curated and produced largescale international festivals and award-winning art works. From 2012 to 2017, he was Visiting Assistant Professor at the School of Creative Media—City University of Hong Kong. Lippit was also one of the invited musicians hosted at the Mirrored Gardens in Guangzhou during the presentation of Tarek Atoui's *The Ground* project in 2017.

YUEN CHEE WAI (Singapore) is a musician, artist, designer, and curator. Often inspired by ideas drawn from philosophical and literary texts as well as the filmic eye and photographic lens, Yuen's work in improvised music reflects on memory and loss,

invisibility and indeterminacy. In 2008, together with Otomo Yoshihide, Ryu Hankil, and Yan Jun, he formed FEN (Far East Network), a music unit focusing on the multifaceted networks and collaborations between musicians and artists in Asian countries. Since its inception in 2014, Yuen is part of Ensembles Asia as Project Director for Asian Music Network, to which he co-curates the annual Asian Meeting Festival (AMF). He is also a member of the avant-rock band The Observatory, with whom he plays guitar, synth, and electronics. Both FEN and The Observatory tour extensively, regularly performing in Europe, North America, and Asia, including at in MIMI Festival, Lausanne Underground Music and Film Festival, All Ears Festival, and Ftarrri Festival.



SAT, 23 JUNE 2018
2.00—6.00PM

Making Sense by artist and illustrator TAN ZI XI

On the occasion of *Art Day Out... X*
The School Holidays at Gillman Barracks

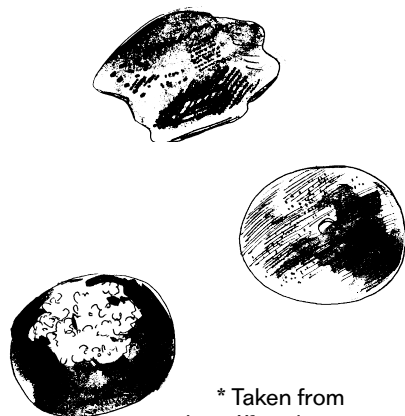
Developed for participants aged 13 and above.

Participants are invited to meditate on the sounds from the exhibition *The Ground: From the Land to the Sea* composed by artist and musician Tarek Atoui. The workshop will explore several aspects of image making, from abstract to narrative, engaging closely with the idea of developing stories that sounds could tell. The participants will visually translate these sonorities through the question "What does something intangible like a sound look like?"

TAN ZI XI (Singapore) is an artist and illustrator who has worked on numerous projects with graphic designers, fashion labels, and museums. Her most recent achievement is a prestigious Gold from the Singapore Creative Circle Awards 2015 for her animation piece *dododo*, commissioned by UNTITLED Japan. She was also awarded the "New Talent of the Year 2010" at the London International Creative Competition for her seminal series *Ten Years of Work for Every Minute on Stage*. Tan has been exhibited in the Singapore Art Museum in 2016, where she created *Plastic Ocean*, a work that challenges the public to reflect on the sheer enormity of waste we generate excessively.

SUGGESTED DEFINITIONS*

- **ACOUSTICS**—a branch of physics that studies sound
- **ACOUSTIC MUSIC**—music that solely or primarily uses acoustic instruments
- **ACTIVE**—marked by or involving direct participation
- **ECOSPHERE**—the planetary ecosystem, consisting of all living organisms and their environment
- **ELECTROACOUSTIC MUSIC**—a variety of experimental music made with electronic technology
- **PHYSICALITY**—the physical characteristics of a person, object, etc.
- **PITCH**—the distinctive quality of a sound, dependent primarily on the frequency of the sound waves produced by its source
- **PLASTICITY**—the quality of being plastic or able to be moulded
- **ONOMATOPOEIA**—the formation of words in imitation of sounds; a figure of speech in which the sound of a word is imitative of the sound of the thing which the word represents; as, the buzz of bees; the hiss of a goose; the crackle of fire
- **SONIC**—of or pertaining to sound
- **SOUND**—transmitted vibrations of any frequency
- **SOUNDSCAPE**—the component sounds of an environment
- **TO EMBODY**—to give a tangible, bodily, or concrete form to (an abstract concept)
- **TO HEAR**—to perceive (sound) by the ear
- **TO LISTEN**—to make an effort to hear something
- **TO VISUALISE**—to render visible, as in an image or representation



* Taken from
<http://freedictionary.com>

SIGN UP FOR NTU CCA SINGAPORE'S GUIDED SCHOOL TOURS!

These guided school tours provide opportunities for discussions on art, honing observation skills and interpretive thinking for both students and teachers. The tours are led by NTU CCA Singapore's curators who will provide insights into the exhibition and share their experience of working with the artists.

All tours are free of charge. To arrange a day and time for school tours suited to your schedule, email ntuccaeducation@ntu.edu.sg

VISITOR INFO

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

PUBLIC PROGRAMMES
Wednesday and Friday evenings

**FREE ADMISSION TO
ALL PROGRAMMES**

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[facebook.com/ntu.ccasingapore](https://www.facebook.com/ntu.ccasingapore)
Instagram: @ntu_ccasingapore
Twitter: @ntuccasingapore

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