

NTU CENTRE FOR
CONTEMPORARY
ART SINGAPORE

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NON-ALIGNED

EXHIBITION
4 APRIL –
21 JUNE 2020

JOHN AKOMFRAH
NAEEM MOHAIEMEN
THE OTOLITH GROUP

NANYANG TECHNOLOGICAL UNIVERSITY

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THE UNFINISHED CONVERSATION
JOHN AKOMFRAH

TWO MEETINGS AND A FUNERAL
NAEEM MOHAIEMEN

NUCLEUS OF THE GREAT UNION
THE OTOLITH GROUP

NOTES FROM THE CURATOR

Non-Aligned brings together three moving-image works by artists, filmmakers, and writers that inquire into the challenging transition periods from British colonial rule to the independence of nations. The various colonial territories, spanning from Asia to Australia, from Africa to America to the Caribbean, gained their sovereignty and independence at different times. These processes of decolonisation played out in the histories of nations, but also determined the lives of individuals.

Amplifying and celebrating outstanding voices that engage in the inherent struggles that define the post-WWII period, *Non-Aligned* reflects on a period of new departures for progressive movements that paved the way for post-colonial politics. This process of examining the interconnected stories of place, identity, and the conscious assertion of difference from established Western narratives contributes to the still ongoing effort towards complete decolonisation.

The featured artists apply archival material in different ways, presenting documents, photos, and footage collected by individuals, as well as tracing historic events and sites. This includes the personal histories and the work of intellectuals who experienced these unprecedented circumstances first-hand, including Jamaican-born British theorist Stuart Hall (1932-2014) and African American novelist Richard Wright (1908-1960), and the history of political organisation around the Non-Aligned Movement. This process of examining the interconnected stories of place, identity, and the conscious assertion of difference from established Western narratives, is also embedded in the personal histories of the artists.

The Non-Aligned Movement was formally established in 1961 on principles such as world peace and cooperation, human rights, anti-racism, respect, disarmament, non-aggression, and justice. At the height of the Cold War, a large group of African, Asian, and Latin American countries navigating post-colonial constellations attempted a diversion from the two major powers—the United States and the Soviet Union—forming what is to date the largest grouping of states worldwide, after the United Nations. The non-aligned nations, which Singapore joined in 1970, wished to secure independence and territorial sovereignty, and fight against imperialism, domination, and foreign interference.

I would like to thank the artists for the sustained conversations that we have shared over the years, including with the film scholar and curator Mark Nash. I thank him and Vladimir Seput, who put together the screening programme titled *Third Way / After Bandung*. I also thank the contributing filmmakers who generously provided us with access to their works. I would also like to thank colleagues and all the individuals who will contribute to discuss these topics with our audiences.

I also take the opportunity to acknowledge the work of peer institutions that continue to share agency in the effort of critically engaging with the complexities of history and necessary revisions. I'm particularly grateful for the exhibition *Undefined Territories: Perspectives on Colonial Legacies* (2019) at MACBA; *Southern Constellations: The Poetics of the Non-Aligned* at the Museum of Contemporary Art Metelkova, Ljubljana, in 2019; Haus der Kulturen der Welt that presented *Parapolitics: Cultural Freedom and the Cold War* (2017) and *The Black Atlantic* (2004); documenta 14 (2017) and all the institutions that co-commissioned *Two Meetings and a Funeral*; and the 2012 Liverpool Biennale that premiered *The Unfinished Conversation*.

In memory of Stuart Hall, and a year after the untimely passing of our Centre's International Advisory Board member Okwuji Enwezor, it is imperative to keep these efforts alive in order to commemorate the calls for change by so many across time and geographies.

Ute Meta Bauer, Founding Director, NTU CCA Singapore, and Professor, School of Art, Design and Media, NTU and **Ana Sophie Salazar**, Assistant Curator, Exhibitions

THE UNFINISHED CONVERSATION JOHN AKOMFRAH

The Unfinished Conversation (2012) is an in-depth inquiry by filmmaker John Akomfrah into the personal archive of audio interviews and television recordings of the influential theorist, educator, and activist Stuart Hall. The multi-screen film installation unfolds as a layered journey through the paradigm-changing work of the late intellectual, regarded as a key founder of cultural studies, who triangulated gender, race, and class. Hall was particularly invested in black identity linked to the history of colonialism, oppression, and slavery, and became an influential figure of the British New Left—a movement that grew out of Marxism but that featured an expanded focus on civil rights and labour organisation—having been the first editor-in-chief of the political academic journal *New Left Review* from 1960 to 1962.

Produced from hundreds of hours of archival material, Akomfrah's film weaves across documentation of historical events—including the post-World War II migration of nearly half a million Caribbean people to Britain, a group known as the Windrush generation—together with home videos and photographs from personal moments in Hall's life. In doing so, Akomfrah has created a form of storytelling that illustrates Hall's description of identity as a "matter of becoming" or an "ever unfinished conversation." The film's narrative ends in the late 1960s, but includes recent interviews with Hall before he died in 2014, echoing his reflection on identity as belonging "to the future as well as to the past."

The Unfinished Conversation was made over a period of three and a half years, during which Akomfrah worked closely with Hall. The soundtrack is made up of jazz and gospel music, as well as readings from a wide range of authors, including William Blake, Charles Dickens, Virginia Woolf, and Mervyn Peake. The use of different footage and multiple screens portray how identity is formed as part of a collision of history, culture, and politics. Identity is presented as a conjunction of the outside and the inside, where individual subjectivities are formed in both real and fictive spaces.



John Akomfrah, *The Unfinished Conversation*, film stills, 2012.
Copyright Smoking Dogs Films. Courtesy Smoking Dogs Films and Lisson Gallery.



TWO MEETINGS AND A FUNERAL NAEEM MOHAIEMEN

The Non-Aligned Movement's history is at the core of *Two Meetings and a Funeral* (2017), a feature-length three-channel video installation by Naeem Mohaiemen. It explores Bangladesh's historical pivot from the socialist perspective of the 1973 Non-Aligned Movement meeting in Algeria to the emergence of a petrodollar-funded Islamic perspective at the 1974 Organisation of Islamic Countries meeting in Lahore. Mohaiemen's project is centred on Bangladesh's hesitant, contradictory navigation of these two historic meetings and is set against the backdrop of its struggle for United Nations recognition.

Recounted by Algerian publisher Samia Zennadi, Bangladeshi politician Zonayed Saki, and Indian historian Vijay Prashad, Mohaiemen's film considers the erosion of the idea of "Third World" as a political space that was to open the potential for decoloniality and socialism, while articulating the internal contradictions behind its unfortunate failure. "The Third World was not a place, but a project," according to the book *The Darker Nations* (2007). This was meant to be a utopian alliance where the Global South would reconfigure planetary leadership, ending Euro-American dominance. NAM, spanning Asia, Africa, Latin America, and the Middle East, attempted to navigate a "third way."

Travelling through archival film material, the residues of transnational architecture (Niemeyer, Moretti, Le Corbusier) in New York, Algiers, and Dhaka, and footage with key leaders, such as Muammar Gaddafi, Yasser Arafat, Indira Gandhi, Fidel Castro, or Sheikh Mujibur Rahman, the film looks at the limitations of decolonisation movements that neglected to liberate their own leadership.



Naeem Mohaiemen, *Two Meetings and a Funeral*, film stills, 2017.
Courtesy the artist and Experimenter, Kolkata.

NUCLEUS OF THE GREAT UNION THE OTOLITH GROUP

In the video essay *Nucleus of the Great Union* (2017), The Otolith Group traces the African American novelist Richard Wright's first trip to Africa in 1953. Travelling the Gold Coast (present-day Ghana) for 10 weeks, he witnessed political campaigns for independence in West Africa, yet felt alienation at his first encounter with the continent. Living as an expatriate in Paris at the time, Wright had long expressed a wish to travel to Africa, the origin of the Black diaspora and a site of intense political struggle in the early 1950s. In the spring of 1953, his travel plans were set into motion by the success of the African nationalist movement in the Gold Coast led by the charismatic politician Kwame Nkrumah. In spite of his high hopes for this voyage, however, Wright deemed his trip a failure in the end, writing in his journal, "Africa! Where are you! Are you a myth? I seek you and cannot find you. I am in despair."

A selection of over 1,500 of Wright's unpublished photographs from the Gold Coast appear throughout *Nucleus of the Great Union* in various forms: individually, in contact prints, and in a digitally rendered spiral with captions derived from Wright's notes and correspondence with Nkrumah. Collaborating with award-winning writer and historian Saidiya Hartman, whose voice-over quotes from her book, *Lose Your Mother: A Journey Along the Atlantic Slave Route* (2006), The Otolith Group tallies Wright's disappointment at having failed to discover the keys to racial solidarity in Africa with the ongoing need for a politics of Black internationalism.

Wright initially intended his book *Black Power: A Record of Reactions in a Land of Pathos* (1954) to include both text and the photos taken with his professional-grade camera, but this request was rejected by his publisher. The negatives and paper prints of this still unseen photographic archive are now housed in the Special Collections at the Beinecke Library in Yale University, United States; several hundred have recently been digitised. Through this work, The Otolith Group finally honours Wright's initial aim of seeing image and text as one single narration.



The Otolith Group, *Nucleus of the Great Union*, film stills, 2017.
Courtesy the artists and LUX, London.

ARTWORKS AND BIOGRAPHIES

The Unfinished Conversation, 2012 **John Akomfrah**

Three-screen video installation,
7.1 sound, 45 min 48 sec
Courtesy Smoking Dogs Films
and Lisson Gallery.

Commissioned by Autograph ABP, United Kingdom. Produced by Lina Gopaul and David Lawson, Smoking Dogs Films, in collaboration with Professor Stuart Hall. Executive producer Mark Sealy, Director, Autograph ABP. Funded by Grants For Arts, Arts Council England and supported by the Bluecoat, New Art Exchange, Nottingham; the W.E.B. Du Bois Institute for African and African American Research, Harvard University, United States; Royal College Inspire Programme, United Kingdom; and Smoking Dogs Films Production. With kind support from NAXOS Books, The Open University, BBC, Time/Image, and Getty Images.

John Akomfrah (United Kingdom) is a highly respected artist and filmmaker of Ghanaian descent, living and working in London. His works are characterised by their investigations into memory, postcolonialism, temporality, and aesthetics, often exploring the experiences of migrant diasporas globally. He combines text, music, and archival documents to shift debates on politics, media, and conventional historic narratives. Akomfrah was a founding member of the influential Black Audio Film Collective, which started in London in 1982 alongside the artists David Lawson and Lina Gopaul, who he still collaborates with today. He has had numerous solo exhibitions including ICA Boston (2019); New Museum, New York (2018); Nasher Museum of Art, Duke University, Durham (2018); SFMOMA, San Francisco (2018); Barbican, London (2017); Nikolaj Kunsthal, Copenhagen (2016); and Tate Britain, London (2013-14). He has participated in the Ghana Pavilion, 58th and 56th Venice Biennale (2019 and 2015); Prospect 4, New Orleans (2017); La Triennale di Milano (2017); Museum of Modern Art, New York (2017); SeMA, Seoul (2014); Sharjah Biennial 11 (2013);

Liverpool Biennial (2012); and Taipei Biennial (2012). He was awarded the Artes Mundi Prize in 2017.

Two Meetings and a Funeral, 2017 **Naeem Mohaiemen**

Three-channel digital video installation,
5.1 sound, 89 min
Edition 5 of 5. Courtesy the artist and
Experimenter, Kolkata.

Commissioned by documenta 14, Germany. Co-commissioned by Sharjah Art Foundation, United Arab Emirates and Ford Foundation (Just Films), United States. Supported by Bengal Foundation, Bangladesh; Tensta Konstshall, Sweden; and Arts Council, United Kingdom. Additional support by Tate Films, United Kingdom and Experimenter, India.

Naeem Mohaiemen (Bangladesh/United States) was born in London and grew up in Dhaka. In his works, he uses film, installation, and essays to research socialist utopias and incomplete decolonisation. Despite underscoring the left's historic errors, a hope for a future global left is always a basis for the work. Mohaiemen is author of *Midnight's Third Child* (Nokta, 2020) and *Prisoners of Shothik Itihash* (Kunsthalle Basel, 2014); co-editor (with Eszter Szakacs) of *Solidarity Must be Defended* (Tranzit, 2020); and co-editor (with Lorenzo Fusi) of *System Error: War is a Force that Gives us Meaning* (Sylvana, 2007). Solo exhibitions include *Tripoli Banchal*, Bengal Foundation, Dhaka (2020); *There is no Last Man*, Museum of Modern Art (PS1), New York (2017); and *My Mobile Weighs a Ton*, Gallery Chittrak, Dhaka (2008). Group exhibitions include Chobi Mela (2019, 2017, 2009); Lahore Biennial (2018); documenta 14 (2017); Venice Biennale (2015); and Kochi-Muziris Biennale (2014). Mohaiemen has worked in activist collectives in New York (Gulf Labor Coalition, Visible Collective, 3rd i South Asian Film, South Asia Solidarity Network) and Dhaka (Drishtipat,

Alal O Dulal). He was nominated for the 2018 Turner Prize, London, and is a 2020-21 postdoctoral fellow at Columbia University, New York.

Nucleus of the Great Union, 2017 **The Otolith Group**

HD video, colour, sound, 32 min 35 sec
Courtesy the artists and LUX, London.

Commissioned by Haus der Kulturen der Welt, Berlin.

The Otolith Group (United Kingdom) is an award-winning artist-led collective founded by Anjalika Sagar and Kodwo Eshun in 2002. Their moving image, audio works, performances, and installations are characterised by an engagement with the legacies and potentialities of diasporic

futurisms that explore modes of temporal anomalies, anthropic inversions, and synthetic alienation. Their work is driven by extensive research into the histories of science fiction and the legacies of transnationalism. Recent solo exhibitions include *Xenogenesis*, Van Abbe Museum, Eindhoven (2019); *Reconstruction of Story 2*, National Museum of Modern and Contemporary Art, Korea (2018); *In the Year of the Quiet Sun*, CASCO, Utrecht (2014); *Novaya Zemlya*, Museu Serralves, Porto (2014); and *Medium Earth*, REDCAT, Los Angeles (2013). They have participated in exhibitions at Haus der Kulturen der Welt, Berlin (2019); Carnegie International, 57th Edition (2018); Kochi-Muziris Biennale, (2018); Rubin Museum of Art, New York (2018); Villa Empain - Fondation Boghossian, Brussels (2017); Sharjah Biennial 13, (2017); Gwangju Biennale (2016); and Institute of Contemporary Art, Philadelphia (2015).

FILM PROGRAMME

THIRD WAY / AFTER BANDUNG

The Single Screen
7 April – 21 June 2020
Screening on loop during opening hours.

This programme features films that engage postcolonial processes covering different moments and geopolitical contexts. The Asian-African Conference in 1955, known as the Bandung Conference, amidst the complex processes of decolonisation, established self-determination, non-aggression, and equality as part of the core values that then formed the Non-Aligned Movement. This history is unpacked and contextualised through this series of screenings.

Co-curated by writer and curator **Mark Nash** and film researcher **Vladimir Seput**

7 – 12 April 2020
Indonesia Calling, Joris Ivens, 1946
35mm transferred to digital file, b&w, sound, 22 min

The film gives a glimpse of the immediate post-World War II Sydney, where trade union seamen and waterside workers refused to service Dutch ships which contained arms and ammunition, destined for Indonesia, utilising them to bring the Indonesian National Revolution to a halt. The film seeks to distil aspects of the historical context of the events depicted in the film and gives insight to the major realignments in the relationship between Australia and Indonesia.

14 – 19 April 2020
First conference of Non-Aligned Movement, 1961

Archive footage, colour, sound,
10 min 51 sec

Archive footage from the first conference of the 1961 Non-Aligned Movement, otherwise known as the Belgrade Conference, presenting historical events from the meeting. The inaugural conference was initiated by three key figures: Josip Broz Tito, President of Yugoslavia; Gamal Abdel Nasser, President of Egypt; and Jawaharlal Nehru, First Prime Minister of India. Attended by 25 countries from Asia, Africa, and Latin America, the conference is a direct response to the division of spheres of influence settled between the major world forces after World War II and the Cold War, enabling members to independently formulate their own position in international politics.

21 – 26 April 2020
Borom Sarret, Ousmane Sembène, 1963

35mm transferred to digital file, b&w, sound, 18 min

Borom Sarret is often considered the first film ever made in Africa by a black African. The stark masterpiece chronicles a day in the life of a Dakar cart driver. The frustrating day of this “borom sarret” (a Wolof expression for cart driver), where he encounters an unfortunate array of characters, leaves him cheated out of his wages and deprived of his cart. In this powerful evocative film with urban details and a socially critical voice, Sembène conveys the toll of natural loss, poverty, and the stain of the European colonisation of Africa.

28 April – 3 May 2020
I am Cuba (Soy Cuba), Mikhail Kalatozov, 1964

35mm transferred to digital file, b&w, sound, 141 min

I am Cuba follows four short stories outlining the sufferings of Cubans during the Cuban Revolution. Maria, a young woman working at a Havana night club catering to rich Americans who is forced to entertain and sleep with tourists for money; Pedro, a tenant farmer whose sugarcane fields are taken from him after the landowner decides to sell the plot to an American company; Enrique, a young revolutionary and university student who is part of the intellectual resistance; and Mariano, a peasant who is moved to take up arms and join the rebel army after a government bomb kills his son. The film is narrated by Raquel Revuelta, carrying the story to its conclusion: the triumph of the revolution.

5 – 10 May 2020
Black Girl (La noire de...), Ousmane Sembène, 1966

35mm transferred to digital file, b&w, sound, 60 min

The film follows Senegal’s first years of independence through a young ambitious woman, Diouana. She secures a job as a maid with a French couple working in Dakar. Seduced by the apparent kindness of her employers, she accepts their offer to follow the family to the French Cote d’Azur. In France, she finds herself imprisoned, being denied any time off and treated like an object. A harrowing human drama as well as a radical political statement, critiquing the colonial mindset of a supposedly postcolonial world. *Black Girl* is the first black African feature film which screened at Cannes and won the Prix Jean Vigo and top prize at the Carthage Film Festival.

12 – 17 May 2020

Memories of Underdevelopment,
Tomás Gutiérrez Alea, 1968

35mm transferred to digital file,
b&w, sound, 97 min

The film's narrative is presented through the lens of Sergio, a wealthy bourgeois aspiring writer, during the aftermath of the Bay of Pigs Invasion. His family decides to retreat to Miami during the turmoil of social changes. The film is interspersed with real-life documentary footage of protest and political events in which Sergio's life and personal relationship unfolds. As the threat of foreign invasion looms over Sergio, his desire for companionship also intensifies.

19 – 31 May 2020

Early Works (Rani Radovi),
Želimir Žilnik, 1969

35mm transferred to digital file,
b&w, sound, 58 min

Winner of the Golden Berlin Bear Award at the 19th Berlin International Film Festival, *Early Works (Rani Radovi)* recounts a story of youths who took part in the student demonstrations of June 1968 in Belgrade. Three young men and a girl, Jugoslava, set out to defy the petit-bourgeois routine of everyday life. Wanting to change the world and inspired by the writings of the young Karl Marx, they go to the country to persuade the peasants to fight for emancipation. They eventually get arrested. Frustrated at the failed revolution, the three young men decide to kill Jugoslava. They shoot her, cover her with the party flag and burn her body. The smoke rising up into the sky is the only thing that remains of the intended revolution.

19 – 31 May 2020

Black Film (Cri Film),
Želimir Žilnik, 1971

16mm transferred to digital file, b&w,
sound, 14 min

The film chronicles Žilnik picking up a group of homeless men from the streets of Novi Sad and taking them to his home. Žilnik carries along a film camera to witness his efforts to “solve the problem of the homeless,” while the group of homeless men enjoy themselves in his house. He speaks to social workers, members of the general public, and even engages with the policemen. However, they turn a blind eye to the “problem” at hand.

2 – 7 June 2020

Litany of Happy People (Zdravi ljudi za razonodu), Karpo Godina, 1971

35mm transferred to digital file, colour,
sound, 15 min

The Litany of Happy People is a song-film about the diverse group of people living harmoniously in rural Vojvodina, an autonomous province of Serbia known for its multicultural and multi-ethnic identity. The film presents families with multi-ethnic backgrounds, standing in front of their seemingly similar but colourful rural houses. The film won numerous awards at short film festivals.

9 – 14 June 2020

About Art of Love or a Film with 14441 Frames (O ljubavnim veštinama ili film sa 14441 kvadratom), Karpo Godina, 1972

Colour, sound, 10 min

This film presents an almost journalistic report of the female textile workers and male military soldiers in the Macedonian village of Stip. Interwoven with military footage and shots of the village, the alternating scenes present the two groups in proximity, while being completely isolated. The film went through a thorough restoration process in 2016 and was shown at the 30th edition of Il Cinema Ritrovato in Bologna, Italy.

16 – 21 June 2020

Frantz Fanon: Black Skin White Mask,
Isaac Julien, 1995

35mm transferred to digital file,
colour, sound, 70 min

This film interrogates the life and work of Frantz Fanon, a highly influential anti-colonial writer, civil rights activist, and psychoanalytic theorist from Martinique. The docudrama is interspersed with archival footage of Fanon as well as interviews with family members and colleagues. Reflecting on the black body and its representations, the film is rooted in the black arts movement in Britain and North America.

Admission is free.

A selection of films will be streamed on [vimeo.com/ntuccasingapore](https://www.vimeo.com/ntuccasingapore). For more information and updates, please visit [ntu.ccasingapore.org](https://www.ntu.ccasingapore.org)

BIOGRAPHIES

Filmmakers

Karpo Godina (Slovenia) is a prominent filmmaker and cinematographer. He is an essential figure and a pioneering member of the Yugoslav Black Wave film movement of the 1960s and 1970s. His film career was launched in the 1960s when he independently produced 8mm experimental shorts and numerous socio-critical films. His film *Artificial Paradise* was screened at the 1990 Cannes Film Festival.

Tomás Gutiérrez Alea (Cuba) is a prominent and highly celebrated Cuban film director. He is an influential figure in shaping Cuba's film industry. Originally trained in law, he went on to study filmmaking in Italy. His socially-driven works expose the plight of the working class and the Cuban revolution. He explored various genres such as Neorealism, comedy, and historical film to reflect on the lives and people of Cuba.

Joris Ivens (Netherlands) was a documentary filmmaker whose career spanned over 60 years. He filmed more than 50 international documentaries that explored leftist social and political concerns during the 20th century. Named film commissioner in 1944 for the Dutch East Indies, he later resigned in protest over the Dutch's resistance to decolonisation. Among the notable films he has directed or co-directed, there are *A Tale of the Wind* (1988), *The Spanish Earth* (1937), and *Far from Vietnam* (1967). In 1988, Ivens received the Golden Lion Honorary Award at the Venice Film Festival and in 1989, he was knighted in the Order of the Dutch Lion.

Isaac Julien, CBE RA (United Kingdom) is a distinguished filmmaker and installation artist, and Professor, UC Santa Cruz. His multiscreen film installations and photographs incorporate different artistic disciplines to create a poetic and unique visual language. Julien's notable documentary-drama, *Looking for Langston* (1989), garnered him a cult following. His works have shown in solo shows internationally, and he has participated in various biennales. Most recently, he received the Charles Wollaston Award (2017) for most distinguished work at the Royal Academy Summer Exhibition, and in 2018 he was made a Royal Academician. Julien was awarded the title Commander of the Most Excellent Order of the British Empire (CBE) in the Queen's birthday honours, 2017.

Mikhail Kalatozov (Russia) was a prominent film director who largely contributed to both Georgian and Russian cinema. He studied economics before starting his extensive filmmaking career in 1923. He had his solo directorial debut in 1930 with the documentary *Salt for Svanetia* and directed several propaganda films during World War II. He also worked as a cultural attaché at the Soviet Embassy in the United States, and was later appointed Deputy Film Minister of the Soviet Union. He is best known for his World War II drama, *The Cranes Are Flying* (1958), which won the Palm d'Or at the 1958 Cannes Film Festival.

Ousmane Sembène (Senegal) was a preeminent Senegalese film director and writer. His writings observed the political scene in Senegal where he wrote several volumes on the developing national consciousness. In the early 1960s, he turned to film and went to study in Moscow. He is often called the "Father of African Cinema," a title befitting the first African to make a film distributed outside of Africa. His works examine the multiplicities of a continent emerging from the colonial era, at grips with the tensions of independence and modernity, historicising Africa's political and social transformation throughout the 20th century.

Želimir Žilnik (Serbia) is best known as one of the major figures of the Yugoslav Black Wave film movement of the 1960s and 1970s. He is noted for his socially engaging style of filmmaking and focus on contemporary issues—social, political and economic assessments of everyday life. His feature film *Early Works (Rani Radovi)* won him a Golden Berlin Bear Award at the 19th Berlin International Film Festival. Not only has his work been included in programmes of art galleries and museums worldwide, he is also a mentor and executive producer in many international workshops for students in South-Eastern Europe. He is also a visiting lecturer at film schools.

Film programme guest curators

Mark Nash (United Kingdom/United States) is a curator and writer, and Professor, University of California Santa Cruz. He was Head of Department Curating Contemporary Art at the Royal College of Art London, and prior Director of Fine Art Research at Central St Martins. He was a senior lecturer in Film History and Theory at the University of East London, visiting lecturer at the Whitney Museum Independent Study Program, and visiting research fellow at the NTU CCA Singapore (2015). He holds a PhD from Middlesex University. Nash has written extensively on artists' work with the moving image, having curated *One Sixth of the Earth, ecologies of image* at ZKM, Karlsruhe and MUSAC, Leon (2012-13) and *Experiments with Truth*, Fabric Workshop and Museum, Philadelphia (2004-5).

Vladimir Seput (Croatia/United Kingdom) is a curator and researcher based in London. He studied film in Zagreb and did postgraduate research in film/video studies at University Paris 8 (2013-14), where he wrote about Mediterranean iconography in film and moving image, and researched the cinematic aspects of the sea as a place where politics, history, and mythology intersect. He holds a Masters in Film Curation from Birkbeck, University of London (2017). For the last 10 years, he has published on film and moving image art, and translated and edited books on philosophy, literary criticism, and contemporary art for various publications in Croatia and the United Kingdom.

EXHIBITION (DE)TOUR

Thursday, 18 June 2020, 7.00 – 8.30pm
Exhibition (de)Tour: Nonlinear Trajectories with Dr Itty Abraham, Professor and Head, Department of Southeast Asian Studies, NUS

Taking the dis-connections between the three cinematic projects in the exhibition as points of departure, Professor Abraham will engage in a critical conversation about the multiple pasts of what is today called the Global South. A historical overview of the Bandung Conference and its links to the Non-Aligned Movement, real and imagined, will help contextualise different Cold War trajectories as structure and as possibility.

Dr Itty Abraham (United States/Singapore) is Professor and Head of the Department of Southeast Asian Studies at the National University of Singapore (NUS). Earlier, he

was director of the South Asia Institute at the University of Texas at Austin and program director at the Social Science Research Council (SSRC), New York. He was a Fulbright-Nehru senior fellow in 2011 and has received research grants from the US National Science Foundation, Ford, Rockefeller, and MacArthur foundations, among others. He has written about nuclear power, criminal borderlands, foreign policy, digital cultures, and postcolonial technoscience. He is currently working on a book on refugees and forced migration in Asia.

WORKSHOPS

Saturday, 16 May 2020, 2.00 – 4.00pm
Workshop: Personalising the Political with writer Balli Kaur Jaswal

Registration: personalisethepolitical.peatix.com

How can we personalise the political? What is the role of storytelling in our understanding of current events?

Narrative writing can distil headlines and issues to individual experience, and remind us of our personal stake in a world of multitudes. In this creative writing workshop, participants will draw from the global sociocultural landscape to create fictions that illuminate the stories of individuals in the context of wider events. Activities will include guided writing exercises and critical feedback sessions to deepen our understanding of character, form, tension, and resolution.

Balli Kaur Jaswal (Singapore) is the author of four novels, including Singapore Literature Prize finalist *Sugarbread*, and the bestselling *Erotic Stories for Punjabi Widows*, which was a selection of Reese Witherspoon's book club. Her debut novel *Inheritance* won the *Sydney Morning Herald's* Best Young Australian Novelist award. A former writing fellow at the University of East Anglia, she teaches creative writing at Yale-NUS College. Jaswal's non-fiction has appeared in the *New York Times*, *Cosmopolitan.com*, *Harper's Bazaar India* and *Salon.com*, among other publications. Her latest novel *The Unlikely Adventures of the Shergill Sisters* was released internationally in 2019.

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Saturday, 13 June 2020, 2.00 – 5.00pm
Workshop: Discovering Histories, Designing Stories with artist Robert Zhao and filmmaker Andre Quek

Registration: historiesandstories.peatix.com

How can physical traces of the past help us visualise new narratives? This workshop begins with a nature trail by artist Robert Zhao through the secondary forest surrounding Gillman Barracks. Unearth the history of the Queen's Own Hill from a plantation to military barracks, and to its current status as a visual arts precinct. Be inspired to create visual narratives about the area under the guidance of filmmaker Andre Quek. Learn basic principles of film language and visual storytelling, composition, and production design, and bring home your very own beatboard.

Andre Quek (Singapore) is a filmmaker who specialises in 2D hand-drawn animation. Graduated with honours from the School of Art, Design and Media, Nanyang Technological University (2014), he co-founded Finding

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Pictures in 2018, an animation studio in Singapore. He draws inspiration from all walks of life, believing that abstracting the details of reality enlivens his animations. Quek's film *Princess* has been screened at over 50 international film festivals, winning multiple awards for best animation short film, including Best Animation Award at the National Youth Film Awards (NYFA) 2015, and Gold award in the Crowbar Awards 2015. He has since focused on directing commercial shorts and produced *Automatonomy* (2017) that won Best Animation at NYFA 2019.

Robert Zhao Renhui (Singapore) is a multi-disciplinary artist and the founder of the Institute of Critical Zoologists. Persistently twisting reality and fiction, his artistic practice addresses the human relationship with nature, challenging accepted parameters of objectivity and scientific modes of classifications. Zhao received his Bachelor's and Master's degree in Photography from Camberwell College of Arts and London College of Communication respectively. He has exhibited in solo shows and biennales internationally. He was awarded the Young Artist Award by the National Arts Council in 2010. He was named as a finalist for the Benesse Prize 2019 and the Hugo Boss Asia Art Award 2017.

Workshop Fees: \$12

READING CORNER

The exhibition is accompanied by a library with over 50 books on postcolonialism, decoloniality, the history of the Cold War, the Non-Aligned Movement, archiving, as well as theory of the moving image and publications on and by John Akomfrah, Naeem Mohaiemen, and members of The Otolith Group. Authors include Stuart Hall, Richard Wright, Frantz Fanon, Aimé Césaire, as well as Leela Gandhi, Paul Gilroy, Walter Mignolo, Rosalind Morris, Stephen Morton, Edward Said, and Gayatri Chakravorty Spivak, among many others.

If you wish to organise reading groups (capped at 8 pax) in the reading corner during opening hours, please contact us at ntuccaexhibition@ntu.edu.sg

NON-ALIGNED

4 April – 21 June 2020
NTU CCA Singapore

Curator:
Ute Meta Bauer

Film Programme:
Mark Nash
Vladimir Seput

Deputy Director, Curatorial
Programmes:
Karin Oen

Assistant Curator:
Ana Sophie Salazar

Exhibition Design Consultancy:
Laura Miotto, Associate Professor,
NTU ADM

Education Programmes:
Magdalena Magiera
Ilya Katrinnada Binte Zubaidi

Exhibition Production:
Frankie Fang
Isrudy Shaik

Construction and Technical Installation:
SPACElogic

Collaterals:
mono.studio

Acknowledgements:
The exhibition is made possible
by generous loans from the artists;
Lisson Gallery; and LUX, London.
Special thank you to David Lawson,
Smoking Dogs Films.

The film programme is made possible
through the kindness of Cineteca di
Bologna; Filmske Novosti, Belgrade;
Isaac Julien Studio, London; Karpo
Godina, Ljubljana; Mr Bongo, London;
and Želimir Žilnik, Novi Sad.

Right: NTU CCA Singapore,
Block 43 Malan Road, Gillman Barracks, Singapore.



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

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Dr Anna Lovecchio, Curator, Residencies

Magdalena Magiera, Curator, Outreach & Education

Ana Sophie Salazar, Assistant Curator, Exhibitions

Frankie Fang, Assistant Manager, Production

Isrudy Shaik, Senior Executive, Production

Ilya Katrinnada Binte Zubaidi, Curatorial Assistant, Outreach & Education

Seet Yun Teng, Curatorial Assistant, Residencies

Susan Htoo, Young Professional Trainee, Residencies

Nurshafiqah Zainudin, Young Professional Trainee, Exhibitions

Arabelle Zhuang, Young Professional Trainee, Exhibitions

Jolene Lau, Intern, Production

RESEARCH & ACADEMIC PROGRAMMES

Soh Kay Min, Executive, Conference, Workshops & Archive

Kong Yin Ying, Young Professional Trainee, Research

OPERATIONS & STRATEGIC DEVELOPMENT

Peter Lin, Deputy Director, Operations & Strategic Development

Jasmaine Cheong, Assistant Director, Operations & Human Resource

Jillian Kwan, Assistant Director, Development

Joyce Lee, Manager, Finance

Cheryl Ho, Manager, Communications

Perla Espiel, Special Project Assistant

Iris Tan, Senior Executive, Administration & Finance

Louis Tan, Executive, Operations

Ong Xue Min, Young Professional Trainee, Communications

Annette DeSouza, Young Professional Trainee, Communications & Development

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ABOUT NANYANG TECHNOLOGICAL UNIVERSITY, SINGAPORE

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



NTU CCA SINGAPORE PUBLICATIONS

Culture City. Culture Space.

(Forthcoming 2020)

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

The Impossibility of Mapping (Urban Asia).

NTU CCA Singapore and World Scientific Publishing, 2020. Edited by Ute Meta Bauer, Khim Ong, and Roger Nelson.

Voyages de Rhodes.

Artist's book by Phan Thảo Nguyên. Commissioned and published by NTU CCA Singapore, 2018.

Place.Labour.Capital.

NTU CCA Singapore and Mousse Publishing, distributed by NUS Press, 2018. Edited by Ute Meta Bauer and Anca Rujoiu.

Tomás Saraceno: Arachnid Orchestra.

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

Becoming Palm.

Simryn Gill and Michael Taussig. NTU CCA Singapore and Sternberg Press, 2017. Edited by Ute Meta Bauer and Anca Rujoiu. (Out of print)

Theatrical Fields: Critical Strategies in Performance, Film, and Video.

NTU CCA Singapore, König Books, London, and Bildmuseet, Umeå, 2016. Edited by Ute Meta Bauer and Anca Rujoiu.

SouthEastAsia: Spaces of the Curatorial.

Jahresring 63. Sternberg Press, 2016. Edited by Ute Meta Bauer and Brigitte Oetker.

Publications are available for purchase at our store at Blk 43, Malan Road, S109443. If you wish to have copies delivered to you please contact us at ntuccaresearch@ntu.edu.sg

NTU CENTRE FOR CONTEMPORARY ART SINGAPORE

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

SPACES OF THE CURATORIAL

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

WE NEED YOU!

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

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

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

For enquiries, please contact ntuccacomms@ntu.edu.sg or scan here to donate




VISITOR INFORMATION


Exhibition Hours

Tue – Sun: 12.00 – 7.00pm
Closed on Mondays
Open on Public Holidays

Free admission

ntu.ccasingapore.org

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

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Enquiries:

ntuccaevents@ntu.edu.sg

School/ Group Tours

To schedule a tour, please email
ntuccaeducation@ntu.edu.sg

Gillman Barracks Tours

For a tour, please register at
www.gillmanbarracks.com
or Friends of the Museums
at www.fom.sg

Exhibitions

Block 43 Malan Road,
Singapore 109443
+65 6339 6503

Residencies Studios

Blocks 37 and 38 Malan Road,
Singapore 109452 and 109441

Research Centre and Office

Block 6 Lock Road, #01-09/10,
Singapore 108934
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A RESEARCH CENTRE OF



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SINGAPORE

LOCATED AT

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In light of Covid-19, we are following the advisories of the Ministry of Health and implementing contact tracing, social distancing, and other measures to ensure the safety of our staff and visitors. For more information please visit www.moh.gov.sg