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Exhibition  
24 March–24 June 2018

NANYANG TECHNOLOGICAL UNIVERSITY

# Tarek Atoui

## THE GROUND: FROM THE LAND TO THE SEA

### NOTES FROM THE CURATORS

NTU CCA Singapore is pleased to present the first solo exhibition in Southeast Asia by sound artist and composer Tarek Atoui, conceived as a composition that unfolds in space with its unique sound library and instruments. It is the first large-scale exhibition that Atoui has created through interweaving objects, instruments, and recordings, some borrowed from pre-existing projects, others newly collected and produced.

*The Ground: From the Land to the Sea* comprises two layers of auditory experiences that interact with the spatial and sonic qualities of NTU CCA Singapore's exhibition hall, as well as with each other, merging into a single composition. Enveloping the main exhibition space are 12 speakers that play the sounds of underwater environments as well as human and industrial activities in harbours such as Athens and Abu Dhabi, recorded for the project *I/E* (2015–ongoing). As part of the presentation in Singapore, Atoui recorded, together with composer and sound artist Éric La Casa, different situations at local harbours and waterfronts, extending the existing collection. The origin of music can be argued to have stemmed from sounds and rhythms that occur in nature. For millions of years, different species have communicated as well as navigated their environment through sound and vibrations, including some early human species who are believed to have used sound and voice (pre-language) as a tool for social interaction and as community identifier.

The recording process in Singapore took Atoui and La Casa to a range of waterfront sites and islands, including the Jurong Fishery Port, Pulau Sebarok (an oil storage facility and refuelling port off the Southern coastline), on an oil tanker, and along the Singapore shores. During these trips, the duo picked out acoustic features of these environs, both underwater and above land, and captured them in their diverse forms—as vibrations, audible noise, and inaudible audio waves, etc.—using devices such as a recorder, a hydrophone, contact microphones, and self-made omnidirectional microphones. Drawing reference to the emergence of acoustic ecology, which attempts to understand and analyse characteristics of sonic environments such as geological formations, organisms, and humans, Atoui's auditory library is an artistic interpretation of the ecology of our times. Set within a "white cube," the audience is transposed into an immersive audio-visual topography, becoming part of the installation.

At the centre of the exhibition space is the second layer of his composition played by an orchestra of musical/sound devices developed from Atoui's past projects including *The Ground* (2013–ongoing), *The Reverse Collection* (2014–16), and *WITHIN* (2012–13). *The Reverse Collection* took the sounds of ethnic musical instruments from the Dahlem Museum in Berlin as a starting point for investigating the instrumentality of musical devices and the performing body by reversing the order in which instruments are usually created. The project comprises of three chapters: *The Dablem Sessions*, *The Reverse Sessions*, and *The Reverse Collection*. For the first chapter, Atoui invited musicians trained in improvisation to play and record the sounds of the historical musical instruments at the Dahlem Museum's ethnomusicology department. He then composed scores for these same instruments and subsequently performed

them live as his contribution to the 8th Berlin biennale for contemporary art (2014). The recordings from these live performances were then used in *The Reverse Sessions*, where, without providing any context or information of the original instruments, instrument makers were invited to design and build musical devices that replicated these sounds. The final chapter brought together these newly created musical instruments stemming from *The Reverse Sessions* in a spatial installation. In various iterations of their display, musicians from all over the world were invited by Atoui to improvise with this new set of instruments, and audio recordings of these sessions were gathered and shared amongst participating musicians for further experimentation. *The Motorised Bow 2* (2016), created with Leo Maurel, and *The Spin* (2015), created with Wang Ping and Wu Lou, both part of *The Reverse Sessions*, are presented in the current exhibition.

Another musical device featured here is *The Trichord*, which was produced for *WITHIN*. With this instrument, the artist “tackles the ways in which deafness can influence our understanding of sound performance, its space, and instrumentation.” Together with acoustic instrument makers, speaker designers, software engineers, composers, and deaf and hearing-impaired people, Atoui designed and crafted new instruments, which expand the notion of hearing, beyond aural. Continuing with his explorations, Atoui embarked on *The Ground* project, from which most of the instruments displayed in the current exhibition are part of. Resulting from the artist’s five-year-long observation of nature in the Pearl River Delta in China, instruments developed for *The Ground* were first presented at Mirrored Gardens, a project space in Guangzhou, in 2017. Made in collaboration with innovative luthiers, craftsmen, and electronic engineers, these instruments, both analogue and electronic,

are conceptually grounded with and inspired by agricultural and human processes. In *Healing Soil / Compost* (2017), created with Daniel Arraya, electronic sound input is transformed through degradation and decomposition by the “Sun” knob, and feedback (delayed time) is controlled by the “Clock” knob. Similarly, in *The Wooden Drone* (2017), created with Arraya, a sequencer and rhythm generator is inspired by techniques of building traditional brick walls, which requires the skilful alignment of bricks of different dimensions. Other instruments like *The Noise Print* (2017), created with Arraya, draw from perception of sonic phenomena such as noise, or are derived from the tactile quality of organic materials as in *The Spin Library* (2017), created with Wu Lou, which is a collection of ceramic records (or discs) with textures and surfaces inspired by patterns found in nature. Each record calls upon a listening experience of their sonic quality that can be extracted either through playing them on a turntable or manually with contact microphones and other objects. For *The Ground: From the Land to the Sea*, this ensemble of instruments is enriched with new additions, such as a set of 19 porcelain and ceramic discs, on which traditional Arab rhythms are engraved, and a customised record player that rotates at irregular speeds, never reading a disc the same way twice.

Core to Atoui’s practice is his strong interest in collective and collaborative processes of exploring instrumentation and methods of production and improvisation. As a key process that will take place over the course of the exhibition, *The Ground: From the Land to the Sea* will host an exchange programme (refer to p.5) that continues this collaborative approach. For this, Atoui engaged local and international sound artists and composers who are invited to appropriate his composition, intervening in its space. Atoui worked with acclaimed

sound artists and musicians Vivian Wang and Yuen Chee Wai, as well as music curator Mark Wong, who will each, in their function as hosts, invite other sound practitioners to inhabit the installation. This fluid and open way of working, integral to Atoui’s ever-evolving practice, expands and injects other influences into his body of works, in search of new ideas, gestures, and experiences across his diverse projects. Through his unique practice, Atoui creates what has been referred to as “auditory scenes” where conceptual constructions of sounds and their perception, improvisation, and performance, as well as the technology of sound can be collectively explored, revealing unexpected results. A resource room at the back of the exhibition space will show documentation of past performances and processes providing a glimpse into how these instruments were made and performed on.

*The Ground: From the Land to the Sea* by Tarek Atoui follows Tomás Saraceno’s *Arachnid Orchestra. Jam Sessions* (2015), which also dealt with sonic interactions. Both exhibitions of Saraceno and Atoui are part of NTU CCA Singapore’s continuing investigation into the conditions of CLIMATES. HABITATS. ENVIRONMENTS., exploring, in these projects, the soundscape of our environment, in what can be understood as an attempt to communicate between nature, culture, materials, and beings of all species.

Curated by UTE META BAUER, Founding Director, NTU CCA Singapore, and Professor, School of Art, Design and Media, Nanyang Technological University, and KHIM ONG, Deputy Director, Curatorial Programmes.

## ABOUT THE ARTIST

TAREK ATOUI (Lebanon/France) is an artist and electroacoustic composer who navigates between the vocabularies and aesthetics of the visual arts, performing arts, and music, redefining contemporary composition and sound production. Atoui 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's performances, which are mostly improvised, are grounded in a meticulous investigation of sound archives and collections. Education and social connection are also integral aspects of Atoui's projects as seen, for instance, in his sustained exploration of the ways in which hearing-impaired people experience and perceive sound. Using custom-built electronic instruments and computers, Atoui references current social and political realities, revealing music and new technologies as powerful components of expression and identity.

In 2012, Atoui launched Serpentine Gallery's *Memory Marathon* event in London with a five-hour performance that blended influences of traditional Arabic music with contemporary genres including electronic and hip-hop. He was co-artistic director of the Bergen Assembly 2016, a triennial in Norway. Recent projects have taken place at the Tate Modern, London (2016); Fondation Louis Vuitton, Bois de Boulogne (2015); Bonniers Konsthall, Stockholm (2013); and Norbergenfestival (2013). Selected exhibitions include *Art or Sound*, Fondazione Prada, Ca' Corner della Regina, Venice (2014); *WITHIN*, 11th Sharjah Biennial (2013); *Metastable Circuit, la Lutherie*

and *Dimis Reconnected*, dOCUMENTA 13, Kassel (2012). His work has been part of biennials including the Marrakech Biennale (2016); 8th Berlin Biennial for Contemporary Art (2014); 9th Mercosul Biennial, Porto Alegre (2013); and the 9th Sharjah Biennial (2009). As co-artistic director of the STEIM Studios, Amsterdam (2008), Atoui released his first solo album in the *Mort Aux Vaches* series for the label Staalplaat (Amsterdam/Berlin; 2006–07). His pioneering youth workshop, *Empty Cans*, has been presented in Egypt, France, Holland, Lebanon, and the United States, as part of his Museum as Hub residency at the New Museum in New York.

## ABOUT THE COLLABORATOR

ÉRIC LA CASA (France) has worked in the field of sound creation since the early 1990s through recording, record production, installation, radio, and various types of written publications. Through his aesthetic of capturing sound, his work fits equally into the fields of sound art and music, offering an interesting critical approach to the practice of sound landscape, and questioning our listening methods and schemes. He has recently examined the sound dimension of public spaces and the places in which we spend our private and domestic lives in the context of the project entitled *Habiter*, and the relation between waiting and listening in *Lattente*. La Casa collaborated with Tarek Atoui on recording the harbour of Abu Dhabi in 2017 and of Singapore in 2018 for the *I/E* project.

## HOST AND GUEST MUSICIANS

will host three other musicians and sound artists. The guests will inhabit the exhibition and freely experiment with Atoui's instruments throughout the course of the exhibition.

TAREK ATOUI has invited local and international musicians to engage with his exhibition and appropriate the installation for given periods of time. He worked with acclaimed sound artists and musicians Vivian Wang and Yuen Chee Wai, as well as music curator Mark Wong, who each

SCHEDULE	24 March– 24 June 2018	
26–30 March VIVIAN WANG	2–5 April YUEN CHEE WAI	7–10 April DARREN NG
13–17 April URIEL BARTHÉLÉMI	28 April–1 May TINI ALIMAN	2–5 May WU JUN HAN
10–13 May THE ANALOG GIRL	19–22 May CHERYL ONG	31 May–3 June ZAI TANG
4–7 June BANI HAYKAL	13–16 June DHARMA	19–22 June SUDARSHAN CHANDRA KUMAR

# PUBLIC AND EDUCATION PROGRAMMES

## ACTIVATIONS

FRI, 23 MARCH 2018  
8.00—9.00PM

Opening Performance by artist  
TAREK ATOUI

Atoui will launch his presentation at NTU CCA Singapore with a performance using the instruments and sounds of the exhibition. A multifaceted and dynamic process, Atoui's improvisations draw from his extensive experimentation with innovative devices as well as long-term investigation into specific sound archives.

TAREK ATOUI (Lebanon/France), p.4

TUE, 17 APRIL 2018  
7.30—9.00PM

Performance: *In Resonance With...* by  
drummer and electroacoustic composer  
URIEL BARTHÉLÉMI

Part of the *Voilab! French Festival Singapore*  
by Institut Français Singapore

Invited to create a music performance with Atoui's instrument collection, Barthélemi will use the acoustic possibilities of the room to explore different resonating frequencies. Taking the shape of a deambulation, the performance will have a particular breathing rhythm, which will be defined in the days preceding the concert. Space and soundscapes will be intimately linked to the performer's gestures and intentions,

developing as a haunted percussion solo, but not exclusively using percussion instruments. This process engages in a discussion between the instruments, the venue, and the audience, creating a situation that questions the performer's choices as well as the exhibition itself.

URIEL BARTHÉLÉMI (France), p.12

FRI, 4 MAY 2018  
7.30—9.00PM

Carte Blanche #1  
Featuring musicians Bani Haykal,  
Wu Jun Han, Dharma

FRI, 1 JUNE 2018  
7.30—9.00PM

Carte Blanche #2  
Featuring musicians Tini Aliman, Cheryl  
Ong, The Analog Girl, Vivian Wang

SAT, 23 JUNE 2018  
6.00—8.00PM

Carte Blanche #3  
Featuring musicians Tini Aliman, Dharma,  
Sudarshan Chandra Kumar, Cheryl Ong,  
Zai Tang, Wu Jun Han, Yuen Chee Wai

Part of *Art Day Out! x The School Holidays*  
at Gillman Barracks

Derived from the sonic exchanges that will take place throughout the course of the exhibition between the hosts Vivian Wang, Mark Wong, and Yuen Chee Wai and their guests, this series of performative situations are conceptualised as an open invitation for the performers to use the exhibition space as an experimental platform.

Refer to p.5 for information of the exchange periods and guests, and to p.12–13 for biographies.

## TALKS & LECTURES

SAT, 24 MARCH 2018  
3.00—4.30PM

Behind the Scenes: Artist TAREK ATOUI in conversation with HU FANG, Co-Founder and Artistic Director of Vitamin Creative Space, Guangzhou

Atoui and Hu Fang will elaborate on *The Ground* project and their long-term observations and research into agricultural practices and the history of music and instrumentation in the Pearl River Delta. They will also discuss how a new narrative is created with Atoui's piece at NTU CCA Singapore, when instruments created from their research meet with recordings the artist has been collecting from harbours around the world.

TAREK ATOUI (Lebanon/France), p.4

HU FANG (China) is a fiction writer and co-founder of Vitamin Creative Space in Guangzhou, China. His recent books include *Towards a Non-intentional Space* (Koenig Books, 2016) and *Dear Navigator* (Sternberg Press, 2014). *Towards a Non-intentional Space* reflects upon the research and thinking process of developing *Mirrored Gardens*, a project space that seeks to merge its rural environment to contemporary art practices. He contributes regularly to international art magazines including *ArtReview Asia* and *e-flux journal*.

WED, 25 APRIL 2018  
7.30—9.00PM

*Ever since sound entered the space of art, it has been plotting its escape* by JOEL STERN, Artistic Director of Liquid Architecture

Materially, sound is difficult to contain. It leaks through walls, resounds in unruly ways, is audible where it should be not. This excessiveness, or "noisiness," is a fundamental quality of sound. Conceptually, sound is

equally slippery. Attempts to define it always seem delimited and constraining, insufficient when set against the infinite horizon of the sonic imaginary. Sound is materially and conceptually resistant—it always contains too much. So, against this sense of "too much sound," what specialist modes of listening could be deployed? In response to sonic abundance, how can we learn to hear "more," to "over-hear?" This talk departs from these questions, addressing recent works by artists and theorists working with sound to propose a series of strategies for listening experimentally—to sound in itself, but also, and more importantly, to the complex and profuse relations it engenders.

JOEL STERN (Australia) is a curator, researcher, and sound artist, concerned with theories and practices of sound and listening. He is the Artistic Co-Director of Liquid Architecture, a leading Australian organisation that stages encounters and creates spaces for sonic experience and critical reflection on systems of sonic affect, at the intersection of contemporary art and experimental music. Stern is part of OtherFilm, an artist collective driven by a central curiosity about the limits of the moving image. He has initiated the experimental residency Instrument Builders Project in 2013. Stern is a PhD candidate in Curatorial Practice at Monash Art, Design and Architecture, where he teaches Sound (in the Space of Art).

WED, 9 MAY 2018  
7.30—9.00PM

*Voicing the Other* by VIBEKE SØRENSEN, Professor and Chair, School of Art, Design and Media, NTU

Today, with malleable digital media, sound can be translated into and across a wide range of sense-based media forms, blending boundaries. Sound can be visualised and images become sounds, temperature becomes colour, and more. The electromagnetic spectrum contains waves and data that our perceptual system did not evolve to perceive, but we can now

listen to. New technologies give us access to realities we did not know existed, and more than that, the ability to perceive in new ways other realities so as to gain deeper understanding of, and empathy, for others. In this talk, Professor Sørensen gives insight into these new technologies and what they mean for human auditory perception.

Professor VIBEKE SØRENSEN (Denmark/United States/Singapore) is a professor, artist, and composer working in digital multimedia and computer animation, interactive architectural installation, and visual-music performance. Spanning four decades, her work in experimental new media has been published and exhibited worldwide. Sørensen has collaborated with scientists and engineers in developing new technologies, including at the San Diego Supercomputer Center, the California Institute of Technology, the University of Southern California, and Princeton University. She is a 2001 Rockefeller Foundation Fellow in Film/Video/Multimedia, and was a consultant for Disney and the Jet Propulsion Laboratory/NASA. Her research has been supported by the United States National Science Foundation, the USC Annenberg Center for Communication, the USC Zumberge Fund for Innovation in Research, and Intel Corporation.

**MON, 21 MAY 2018  
7.30—9.00PM**

*To Listen is To Play—how sound technology has shaped experimental practices of music* by musician and curator DJ SNIFF (Takuro Mizuta Lippit)

This lecture looks at the practice of noise and experimental music through the act of listening with and by technology. A historical account of how technology has introduced ideas of resonance, amplification, and noise into the practice of music, as well as how contemporary practices of experimentalism in Asia have allowed to break away from institutionalised Western notions of music, leading towards an inclusiveness of listening and community building.

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 large-scale 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.

## WORKSHOPS

**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), p.8

YUEN CHEE WAI (Singapore), p.12

**SAT, 23 JUNE 2018  
2.00—6.00PM**

*Making Sense* by artist and illustrator TAN ZI XI

Part 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. She 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 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.

# CALENDAR

24 MARCH—

24 JUNE 2018

ACTIVATIONS	Fri 23 March 8.00—9.00pm	Opening Performance by artist Tarek Atoui (Lebanon/France)
TALKS & LECTURES	Sat 24 March 3.00—4.30pm	Behind the Scenes: Artist Tarek Atoui (Lebanon/France) in conversation with Hu Fang (China), Co-founder and Artistic Director of Vitamin Creative Space, Guangzhou
GUEST MUSICIANS	26—30 March	Vivian Wang (Singapore)
GUEST MUSICIANS	2—5 April	Yuen Chee Wai (Singapore)
GUEST MUSICIANS	7—10 April	Darren Ng (Singapore)
GUEST MUSICIANS	13—17 April	Uriel Barthélemy (France)
ACTIVATIONS	Tue 17 April 7.30—9.00pm	Performance <i>In Resonance With...</i> by drummer and electroacoustic composer Uriel Barthélemy
TALKS & LECTURES	Wed 25 April 7.30—9.00pm	<i>Ever since sound entered the space of art, it has been plotting its escape</i> by Joel Stern (Australia), Artistic Director of Liquid Architecture
GUEST MUSICIANS	28 April—1 May	Tini Aliman (Singapore)
GUEST MUSICIANS	2—5 May	Wu Jun Han (Singapore)
ACTIVATIONS	Fri 4 May 7.30—9.00pm	Carte Blanche #1 Bani Haykal, Wu Jun Han, Dharma

TALKS & LECTURES	Wed 9 May 7.30—9.00pm	<i>Voicing the Other</i> by Professor Vibeke Sørensen (Denmark/United States/Singapore), Chair, NTU ADM
GUEST MUSICIANS	10—13 May	The Analog Girl (Singapore)
WORKSHOPS	Sat / Sun 19 and 20 May 10.00am—5.00pm	<i>DIY Contact Mic and Amplifier</i> with DJ Sniff (Takuro Mizuta Lippit) and Yuen Chee Wai
TALKS & LECTURES	Mon 21 May 7.30—9.00pm	<i>To Listen is To Play—how sound technology has shaped experimental practices of music</i> by musician and curator DJ Sniff (Takuro Mizuta Lippit) (United States/Japan)
GUEST MUSICIANS	19—22 May	Cheryl Ong (Singapore)
GUEST MUSICIANS	31 May—3 June	Zai Tang (Singapore)
ACTIVATIONS	Fri 1 June 7.30—9.00pm	Carte Blanche #2 Tini Aliman, Cheryl Ong, The Analog Girl, Vivian Wang
GUEST MUSICIANS	4—7 June	Bani Haykal (Singapore)
GUEST MUSICIANS	13—16 June	Dharma (Singapore)
GUEST MUSICIANS	19—22 June	Sudarshan Chandra Kumar (Malaysia)
WORKSHOPS	Sat 23 June 2.00—6.00pm	<i>Making Sense</i> by artist and illustrator Tan Zi Xi (Singapore) On the occasion of Gillman Barracks <i>Art Day Out!</i> x <i>The School Holidays</i>
ACTIVATIONS	Sat 23 June 6.00—8.00pm	Carte Blanche #3 Tini Aliman, Dharma, Sudarshan Chandra Kumar, Cheryl Ong, Zai Tang, Wu Jun Han, Yuen Chee Wai

## BIOGRAPHIES

### HOSTS

VIVIAN WANG (Singapore) diverged from formal training as a classical pianist when she started avant-rock outfit The Observatory, a group with more than 10 major releases and the name behind experimental music festival *Playfreely*. A former TV writer-presenter and a film producer, Wang has focused solely on sound and performance since 2008. Her main instruments are synth, keyboard, voice, and percussion. Wang has toured extensively in Europe, United States, China, Southeast Asia, and Japan. She was active in musical outfits ARCN TEMPL, Meddle and Snake Blood Union, and composes and performs for theatre and film. Past works include *Drift* (Drama Box, 2008), *The Spirits Play* (TETC 2009), *Herstory* (Drama Box, 2011), and *A True Calling* (EX Theatre, 2011). Recent works include composition and voice narration for fiction documentary *The Human Crater* by Swiss collective U5, presented at National University Singapore Museum. Wang also performed with poet Cyril Wong in response to the work of Danh Vo at the National Gallery Singapore.

MARK WONG (Singapore) has been active in experimental music, sonic arts and independent music practice in the last decade, playing multiple roles as organiser, programmer, artist, curator, writer, and label producer. Wong works in and with sound to devise listening strategies for new and intense possibilities of being. His sound compositions, site-specific works, sound walks, sound objects, and multi-channel installations have been exhibited at Singapore Art Museum, 8Q@SAM, Institute of Contemporary Arts Singapore, Jendela (Visual Arts Space), and Yavuz Gallery. In 2010, Wong conceived Ujikaji as a music label and event organiser with a focus

on experimental music in Singapore and Southeast Asia. Since then, Ujikaji has been a key driver of the experimental music scene in Singapore, releasing albums by artists such as Awk Wah, Pan Gu, Yuen Chee Wai, Yan Jun, and Marco Fusinato, organising regular nights of improvised and experimental music, as well as programming large-scale gigs at Singapore: Inside Out, ArtScience Late, and Singapore Night Festival.

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 (Japan), Ryu Hankil (South Korea), and Yan Jun (China), 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.

### GUESTS

TINI ALIMAN (Singapore) is a sound designer, artist, audio editor, and field recordist. She was the sound designer for *Geng Rebut Cabinet* by Alfian Sa'at, part of Wild Rice (2016), and *Charged* by Chong Tze Chien, Singapore Theatre Festival (2011). Most recently, she designed the sound

for *Angkat*, a production from Teater Ekamatra's Artist Residency Programme, which was nominated Best Sound Design for Life! Theatre Awards 2018. Aliman has also designed sound for short films and collaborative lecture-performances. Apart from being the head honcho of the music collective The Diarists, she is interested in bio-music, botanical histories, and the sonic life of plants.

THE ANALOG GIRL (Singapore) started out as a lo-fi bedroom project using portable synthesisers and cassette tape recorders, having evolved into a universe of dreamlike technicolour pop. She creates and performs using a myriad of illuminating electronic instruments including the Tenori-On, Monome, and Percussa AudioCubes. Named by *TIME* magazine as one of "5 Music Acts To Watch" in 2008, The Analog Girl has had audiences worldwide plugged into her sound at a spectrum of venues and festivals including Nick Knight's *SHOWstudio Revue* in London; *Worldtronics Festival* at the Haus der Kulturen der Welt in Berlin; and *Mosaic Music Weekend* at Esplanade – Theatres on the Bay in Singapore.

URIEL BARTHÉLÉMI (France) is a drummer, composer, and electro-acoustic musician. He studied at the conservatoires of Reims, La Courneuve, Montreuil, and Ircam. Since 2002, he has worked across various fields such as dance, marionettes, theatre, and visual arts. Recent commissions include Lafayette Anticipation; Césaré – CNCM; Sacem/CDMC; and Al Mamal Art Foundation. He has performed at Biennale NEMO, Paris (2017); Maerzmusik, Berlin (2017); Serendipity arts festival, Goa (2016); FIAC, Paris (2016); Akademie der Künste der Welt, Cologne (2016); Sharjah Biennial 12 and 11 (2015 and 2013); Festival Croisements, Beijing (2014); Ruhr Triennale, Essen (2013); Memory

Marathon, Serpentine Gallery, London (2012); and Performa, New York (2011). Barthélémi has been nominated Shape Artist 2018. DHARMA (Singapore) experiments with electric guitar, incorporating effects and objects together with various extended techniques. After seven albums with avant-rock band The Observatory, Dharma's solo debut in 2013, *Intergranular Space*, opened up new vistas for his guitar work. He has been involved in various experimental and improvised music performances most notably at the Asian Meeting Festival 2016, which featured notable Asian improvisers like Otomo Yoshihide and Jojo Hiroshige. His latest release is the soundtrack to between *pudukkottai & singapore – poems by n rengarajan*, recorded in 2016.

BANI HAYKAL (Singapore) is an artist, composer, and musician. Haykal considers music (making/process) as a metaphor for cybernetics. His projects revolve around interfacing and interaction in feedback/feedforward mechanisms. An artist-in-residence at NTU CCA Singapore (2015), he is a member of b-quartet and Soundpainting ensemble Erik Satay & The Kampong Arkestra. Manifestations of his research culminate into works of various forms encompassing installation, poetry, and performance. In his capacity as a collaborator and a soloist, Haykal has participated in festivals including Wiener Festwochen (Austria); Media/Art Kitchen (Indonesia, Malaysia, Philippines, and Japan); Liquid Architecture; and Singapore International Festival of Arts (both Singapore); among others.

DARREN NG (Singapore) is a sound artist and music composer. For the past two decades, he has sound designed and composed music for over 250 arts productions, receiving multiple Straits Times Life! Theatre Awards. Ng signed to record label *Kitchen. Label*, going

by the pseudonym sonicbrat, and was invited to perform in numerous prestigious international festivals across Europe and Asia. He has been Associate Sound Artist and Music Composer for The Finger Players since 2004, is a co-founder of the design collective INDEX, and is currently an Associate Artist of Emergency Stairs. Ng was conferred the Young Artist Award (music; multi-disciplinary practice) in 2012 by the National Arts Council.

CHERYL ONG (Singapore) is a percussionist active in music performance and education, regularly performing with avant-rock group The Observatory and SA, a trio that uses traditional Chinese instruments with modern sensibilities. A recipient of the National Arts Council Arts Bursary (Overseas), Ong graduated from the Central Conservatory of Music, Beijing, with a degree in Chinese Percussion. Though classically trained, Ong consistently struggles with the division of classical and traditional music and the limits of their roles. Tired of being a mere technician, Ong has gone on to explore improvisational and experimental practices in recent years, hunting down new ideas and sounds.

SUDARSHAN CHANDRA KUMAR (Malaysia) has performed for the Asian Meeting Festival (Singapore); CHOPPA Music Fest (Singapore); Playfreely (Singapore); KLEX Festival (Malaysia); and Switch On Festival (Malaysia). He participates regularly in Serious Play Improv Lab (SPIL), a monthly experimental music series in Kuala Lumpur. Working with music for theatre, he is the music facilitator for Sekolah Main Wayang (2015–18), a children's theatre workshop. Sudarshan also directed and scored music for his musical *The Propitiation of Fundamentals* (2015). Together with Yong Yandsen and Tey Beng Tze, he established LaoBan Records in 2017, which released its first

album *clinamina* for His Hubris, a duo by Sudarshan and Yong.

ZAI TANG (Singapore) experiments with the abstraction and visualisation of field recordings from natural environments, combining these sonorities with drawing, animation, projection, and performance to create immersive and reflexive experiences. Tang works collaboratively within contemporary dance, film, architecture, and visual art installations. He presented solo and collaborative work at Singapore International Festival of the Arts (2017); National Gallery Singapore (2017); Esplanade's da:ns Festival (2016/2013); IFA Gallery Berlin/ Stuttgart (2015); the 56th and 52nd Venice Biennale (2015 and 2007), in collaboration Charles Lim and Tang Da Wu respectively; Archifest Singapore (2014); Saatchi Gallery, London (2013); Institute of Contemporary Arts Singapore (2014).

WU JUN HAN (Singapore) creates and performs in the audio-visual, and has a background in video art. Through an interdisciplinary approach to performance, he explores the visceral, materiality, vernacular practices, and the future. For State of Motion 2018, he presented a sound work in response to Shaw Brothers films 1950–70s from Singapore. In 2017, he presented *Smokescreen* at ArtScience Museum, in collaboration with George Chua. He participated in the group show *Fantasy Islands* (2017) at Objectifs with a sound work featuring cassette tape loops and field recordings. He was an artist-in-residence in Pulau Ubin, organised by The Artists Village, where he installed a makeshift photography lab (2012).



Tarek Atoui  
THE GROUND: FROM THE LAND  
TO THE SEA  
24 March–24 June 2018  
NTU CCA Singapore

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Professor Ute Meta Bauer  
Khim Ong

ASSISTANT CURATOR  
Ana Sophie Salazar

OUTREACH & EDUCATION  
Magdalena Magiera  
Syaheedah Iskandar

EXHIBITION PRODUCTION  
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EXHIBITION DESIGN CONSULTANT  
Associate Professor  
Laura Miotto, NTU ADM

LOGISTICS  
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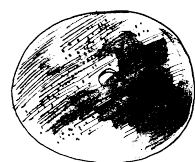
DESIGN OF VISUAL IDENTITY  
Goda Budvytytė

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Desmond Chong  
PerMagnus Lindborg  
Jevan Tan  
Mapletree  
Metazone.org  
School of Art, Design and Media, NTU  
Vopak Terminals Singapore

WITH THE ADDITIONAL SUPPORT OF



#### PROJECT IN THE LAB

SUBJECTING THE ARCHIVE  
5 MAY–17 JUNE 2018

The NTU CCA Singapore Artist Files, part of the Centre's Public Resource Platform, are compiled to provide local and visiting curators, scholars, and writers, as well as an interested public, a point of entry to the field of contemporary art. Conceived as an evolving multimedia archive, the Platform is not to be understood as exhaustive or exclusive, but as a support for a more comprehensive study on the contemporary art ecosystem in Singapore and the region. The Artist Files contain material from Singapore-based artists as well as from NTU CCA Singapore's local and international Artists-in-Residence. With over 100 recorded public talks and conducted interviews and innumerable videos, books, and other materials, the Platform demands to be regularly reinterpreted in the form of a public presentation. For this iteration, NTU CCA Singapore's Young Professional Trainees will conceptualise a presentation in the Centre's research space The Lab.

PROJECT COORDINATOR  
Cheong Kah Kit

YOUNG PROFESSIONAL TRAINEES  
Ho Mun Yee, Research  
Joey Sim, Residencies  
Priscilla Toh, Communications  
Olivia Wong, Exhibitions  
Zhang Jing Chao, Outreach & Education

The Artist Resource Platform is available by appointment throughout the year. For enquiries, please contact [ntuccaresearch@ntu.edu.sg](mailto:ntuccaresearch@ntu.edu.sg)

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. Since its inauguration in October 2013, the Centre links the complexities of the contemporary art field to other forms of knowledge production. NTU CCA Singapore is unique in its threefold constellation of research & academic programmes, international exhibitions and research-based residencies, positioning itself as a space for critical discourse. The Centre focuses on *Spaces of the Curatorial* in Singapore, Southeast Asia, and beyond, and engages in multi-layered research topics, such as PLACE.LABOUR.CAPITAL. (2014–17).

CLIMATES. HABITATS.  
ENVIRONMENTS.

NTU CCA Singapore's overarching research topic CLIMATES. HABITATS. ENVIRONMENTS. informs and connects the Centre's various activities activities for the next three years (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.

NTU CCA SINGAPORE  
PUBLICATIONS

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

*PLACE.LABOUR.CAPITAL.* (Mousse Publishing, distributed by NUS Press, 2018)

*SouthEastAsia: Spaces of the Curatorial. Jabresring 63* (Sternberg Press, 2017)

*Becoming Palm*, Simryn Gill and Michael Taussig (Sternberg Press, 2017)

*Tomás Saraceno: Arachnid Orchestra. Jam Sessions* (2017)

*Theatrical Fields: Critical Strategies in Performance, Film, and Video*, in collaboration with Bildmuseet Umeå (König Books, 2016)

ARTISTS' LIMITED EDITION  
EVERYDAY ITEMS

NTU CCA Singapore launched a line of artist editions designed by the Centre's previous Artists-in-Residence. Ranging from scarves, beach towels, and tote bags to umbrellas, raincoats, and notebooks, these numbered editions are sometimes witty, always thoughtful, and beautiful to behold. Proceeds from sales go towards the sustainability of the Centre's residencies programme. Participating artists include: Hamra Abbas (Kuwait), Julian 'Togar' Abraham (Indonesia), Yason Banal (Philippines), Heman Chong (Singapore), Duto Hardono (Indonesia), Alex Mawimbi (Kenya/Netherlands), Alex Murray-Leslie (Australia/Spain), Arjuna Neuman (United States), UuDam Nguyen (Vietnam), Ana Pravčki (Serbia/United States), anGie seah (Singapore), SHIMURAbros (Japan), Tamara Weber (United States), and Jason Wee (Singapore).

GIVING TO  
NTU CCA SINGAPORE

Your contribution regardless of amount will go a long way in supporting us to maintain a significant role within the art ecosystem of Singapore and the region. Taxpayers to Singapore enjoy a 250% tax deduction. For more information on how to donate to NTU CCA Singapore, visit [ntu.ccasingapore.org/support](http://ntu.ccasingapore.org/support).

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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)

PUBLIC PROGRAMMES

Wednesday and Friday evenings

FREE ADMISSION TO  
ALL PROGRAMMES

[ntu.ccasingapore.org](http://ntu.ccasingapore.org)  
[facebook.com/ntu.ccasingapore](https://facebook.com/ntu.ccasingapore)  
Instagram: @ntu\_ccasingapore  
Twitter: @ntuccasingapore

EXHIBITIONS

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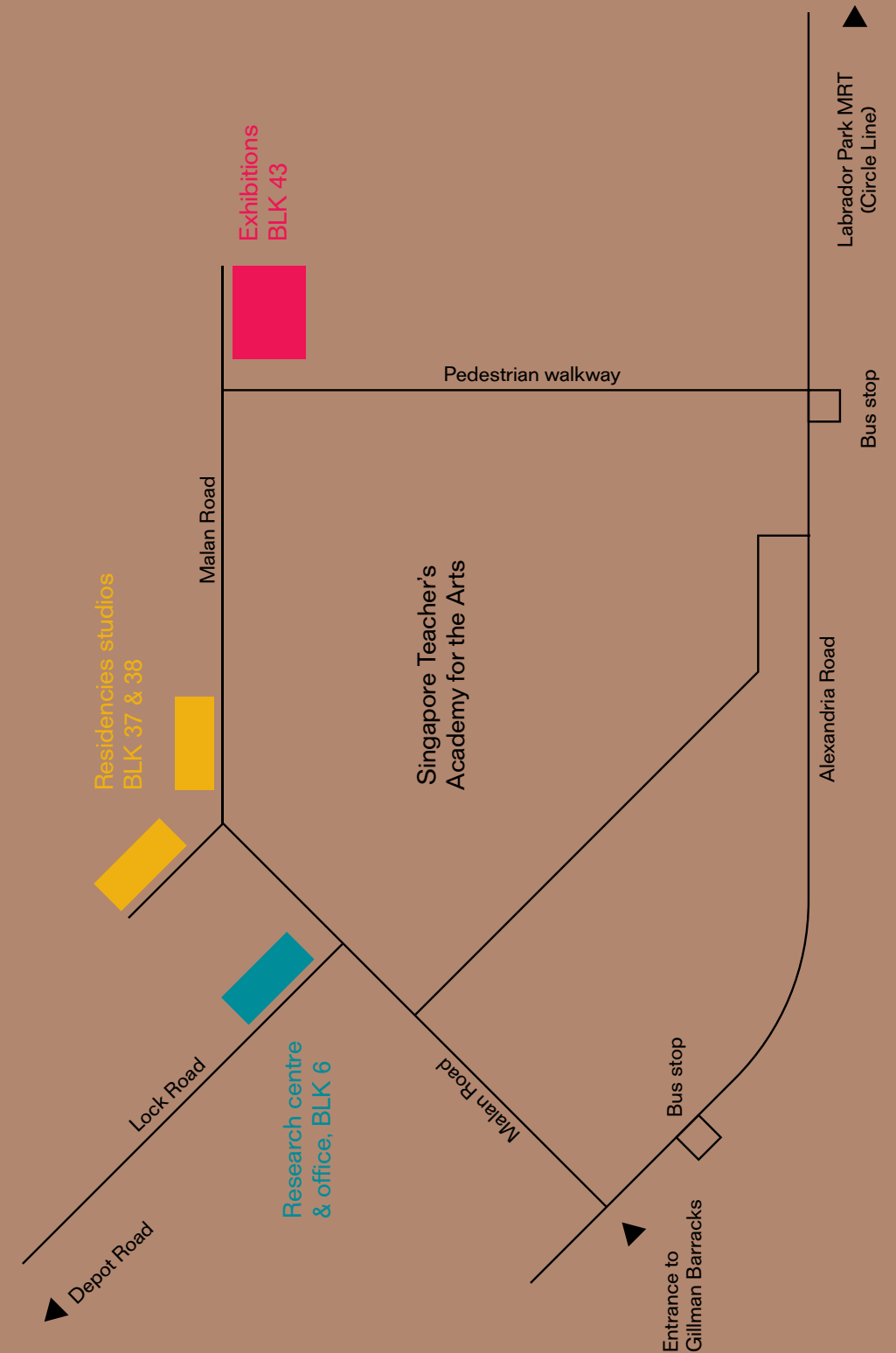
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