

EXHIBITION  
CHARLES LIM YI YONG

SEA  
STATE

30 APRIL – 10 JULY 2016



— FOREWORD BY COMMISSIONER

Kathy Lai

CEO, NATIONAL ARTS COUNCIL, SINGAPORE

Following its successful run at the Venice Biennale last year, I am delighted to see SEA STATE by Charles Lim Yi Yong return to Singapore with the NTU Centre for Contemporary Art Singapore (NTU CCA Singapore) as its host institution. Singapore's return to the Venice Biennale last year was a resounding success, with some 130,000 visitors over the entire duration of the Biennale, marking Singapore's highest visitor count to its Pavilion in Venice to date. Singapore also secured its highest international media coverage for Venice, receiving good reviews from art critics, international art media, and curators.

Singapore's presentation has not only helped to advance the artistic careers of Charles Lim Yi Yong and Shabbir Hussain Mustafa through the international exposure afforded by Venice but also reinforced Singapore's image in the eyes of the world, as a serious contender in the field of contemporary art and the issues of the day.

Public engagement is key to the sustainability of any arts endeavour and both Lim and Mustafa, in conceiving SEA STATE, have made efforts to do so in the lead-up to the Venice Biennale showcase. SEA STATE at NTU CCA Singapore is the culminating outreach effort to bring the show back to Singapore for our population to enjoy. What is heartening is that Lim and Mustafa have invited the interns who worked with them, and who were stationed in Venice last year to host the pavilion, back as guests for the opening of this return exhibition. It is a gracious gesture of thanks to these young people for playing a critical role in representing Singapore in Venice and contributing to the development of art in our society.

I would like to extend my congratulations to Lim, Mustafa, Professor Ute Meta Bauer and her team at the NTU CCA Singapore for this return exhibition and I look forward to its positive reception on home ground.

SEA STATE 2: as evil disappears (Sajabat Buoy) (2014). SEA STATE, detail of installation, Singapore Pavilion, 56<sup>th</sup> Venice Biennale, 2015. Courtesy of the artist.

— INTRODUCTION

The NTU Centre for Contemporary Art Singapore is pleased to host the exhibition SEA STATE by Singapore artist Charles Lim Yi Yong, commissioned by the National Arts Council (NAC) for the Singapore Pavilion at the 56<sup>th</sup> Venice Biennale 2015, that also marked its return as a presenting nation. Lim's exhibition will not only show the works of the Singapore Pavilion, but will also expand SEA STATE by *inside\outside* (2005), *it's not that i forgot, but rather i chose not to mention* (2008), and the award-winning short film, *all the lines flow out* (2011), making this presentation the first gathering of the various critical components of the

project in Singapore since it started in 2005.

The presentation at the NTU CCA Singapore will allow local audiences to engage with the complex work of an outstanding artist. SEA STATE is curated by an equally talented curator, Shabbir Hussain Mustafa, Senior Curator at the National Gallery Singapore, who collaborated with Lim over the last few years discussing this multi-chapter project. SEA STATE, encompassing critical investigations by the artist and spanning more than a decade, is an exploration of the heteromorphical nature of the sea and its relationship

to the notion of an island state. Delving into the fragmented nature of written stories, SEA STATE employs the use of various research formats, revealing hidden histories, demanding multiple readings into their portrayal, and asking how one can relate to these stories of the past today. In many ways, the sea is a metaphor for Lim's examination of Singapore's geopolitical anxieties as a city state. But most of all, SEA STATE in its complexity is a contemplation of an artist's profound and cerebral relationship with his environment.

Lim's works and displays ought to be read differently by viewers from

different disciplines and backgrounds—they resist to be contained by one linear history, never stilled by one conclusion. Multiple readings, layers and textures demand closer looks. Lim presents his findings in their fragmented states, leaving it to his viewers to put the pieces together. An endless stream of images, where neither the sea nor the flow of goods ever stands still, is juxtaposed with charts and photographic evidence of colourful buoys that have long disappeared. A series of public programmes during the exhibition, including *Exhibition (de) Tours* and a film programme, will offer further approaches to engage with issues relevant to the works on view.

SEA STATE, installation view, Singapore Pavilion, 56<sup>th</sup> Venice Biennale, 2015. Courtesy of the artist.





To accompany the presentation of SEA STATE in Venice, NTU CCA Singapore was invited by NAC and Singapore Tourism Board (STB) to organise a symposium. Titled *The Geopolitical and the Biophysical: a structured conversation on Art and Southeast Asia in context*, the symposium took place during the opening days at the Palazzo Franchetti, Venice. On the occasion of SEA STATE's return to Singapore, a second part of the symposium will be held to continue and deepen the discussions, featuring eminent speakers including Professor Aihwa Ong, Robert H. Lowie Distinguished Chair in Anthropology, University of California, Berkeley, who presents her keynote at the recently inaugurated National Gallery Singapore. A presentation by Professor Michael M.J. Fischer, Andrew W. Mellon Professor in the Humanities, and Professor of Anthropology and Science and Technology Studies, Massachusetts Institute of Technology, will kick off the second day of the symposium, joined by an array of speakers and respondents.

With Lim's SEA STATE, Singapore made a successful return to the Venice Biennale. We congratulate the NAC and the Commissioning Panel of the Singapore Pavilion for the 56<sup>th</sup> Venice Biennale for their bold choice of a project. We would like to thank both Co-chairs, Kathy Lai, CEO of NAC;

Dr Eugene Tan, Director, National Gallery Singapore; and panel members Ahmad Mashadi, Head, NUS Museum; Dr Charles Merewether, then Visiting Professor, School of Art, Design and Media, Nanyang Technological University; Emi Eu, Director, Singapore Tyler Print Institute; June Yap, independent curator; Randy Chan, Principal Architect, Zarch Collaboratives; and Dr Susie Lingham, then Director, Singapore Art Museum. We are grateful to the NAC to entrust and support us in presenting Lim's project SEA STATE, and to STB for funding the accompanying symposium, *The Geopolitical and the Biophysical: a structured conversation on Art and Southeast Asia in context*, in Venice and now in Singapore. We would like to also thank all speakers who are contributing to the symposium and public programmes, as well as the National Gallery Singapore, and the U.S. Embassy Singapore for additional support.

Last but not least, we would like to express our heartfelt gratitude to the artist, Charles Lim Yi Yong for collaborating with us for the presentation of this amazing project; and Shabbir Hussain Mustafa for his curatorial intelligence, and whose steadfast relationship with Lim has been most crucial to the realisation of SEA STATE.



— SEA STATE,  
some measurements

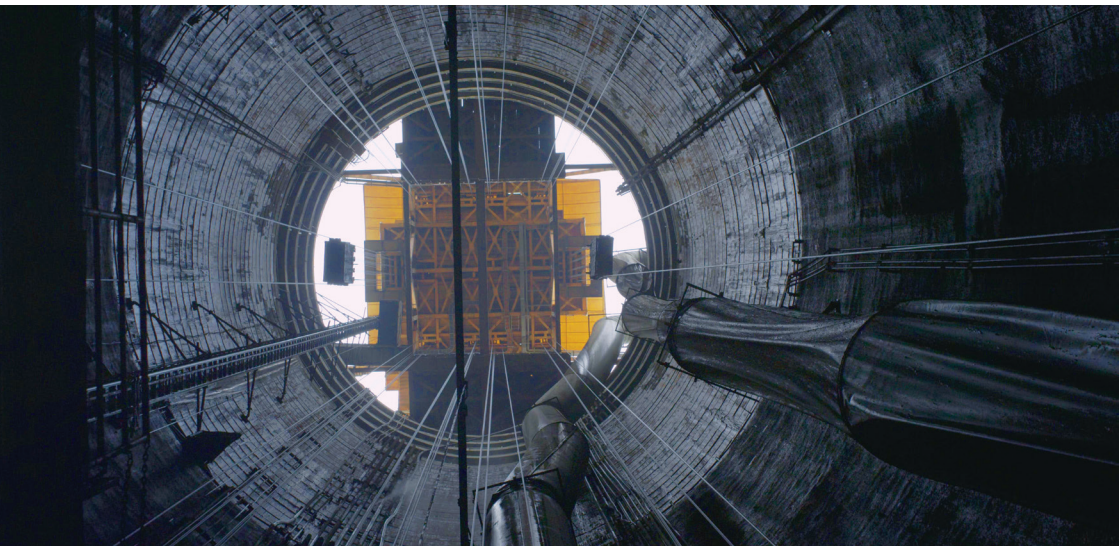
Since 1965, Singapore has grown from 224.5 to 276.5 square miles through the movement of sand from various Southeast Asian origins to its outlying islands and coasts through land reclamation. Amongst its busy seaport traffic, one observes the ever-present sand barges—as they tug along a super highway for sand, the very sand that claims not to have a history, bear ghosts and or tell stories. This sand moves under the assumption that an inherently finite resource can be made to appear limitless. There is something else, too. This newly reclaimed land that forms the SEA STATE is not inherited, but proclaimed; it is said to be a fearless land, where the present meets the imagination.

The current exhibition at the NTU Centre for Contemporary Art Singapore (NTU CCA Singapore) is the second manifestation of the installation that was created for the Singapore Pavilion at the 56<sup>th</sup> Venice Biennale in 2015. It sums up, a decade long project for Charles Lim Yi Yong, as SEA STATE, a series of 10 projects initiated in 2005, which has attempted to invert perceptions of sea and land in the island city-state of Singapore. Its structure is inspired by the World Meteorological

Organization’s code for measuring sea conditions, which numbers the varying states ranging from calm, to moderate, to the phenomenal. Presenting selected works, many developed specifically for the installation in Venice, the exhibition is evoked as a tracking of the biophysical, aspirational and cerebral contours of an equatorial city-state that is constantly altering its coastline.

Lim has observed this process of land reclamation since the 1990s, but it was in 2005, after a residency in Chiang Mai, Thailand, that he began to deliberate about how “Southeast Asia” may be considered as being made up of two water-based ecologies that eventually meet in the sea. There is a riverine Southeast Asia, composed of Laos, Thailand, Myanmar, and Cambodia, connected partly by the Mekong River; and island Southeast Asia, composed primarily of Indonesia, Malaysia, Singapore, Philippines, and now Timor-Leste. Whilst the division is something that historians of the region have grappled with since the 1960s, especially in light of the formation of the Association of Southeast Asian Nations (ASEAN), Lim’s observation hints that Singapore’s newly reclaimed lands have a cross border implication,





as sand moves, is secured, stored, and compacted. Singapore island is then a constantly evolving object, while the sea border is near static, set by treaty with neighbouring nations.

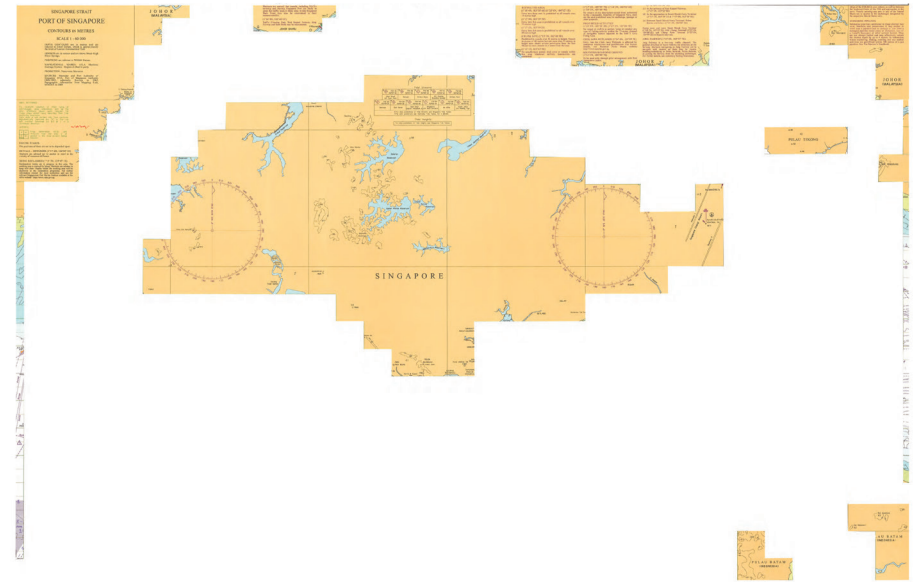
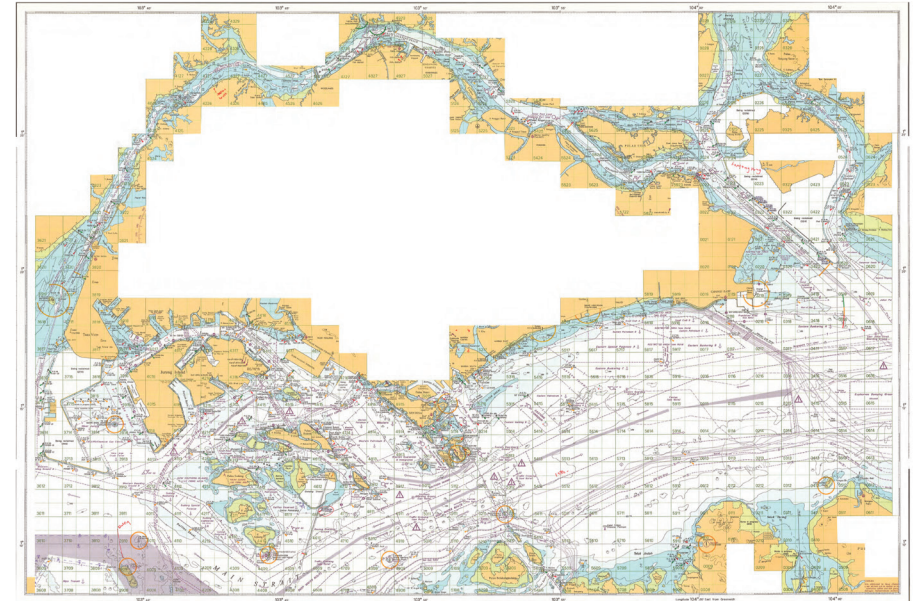
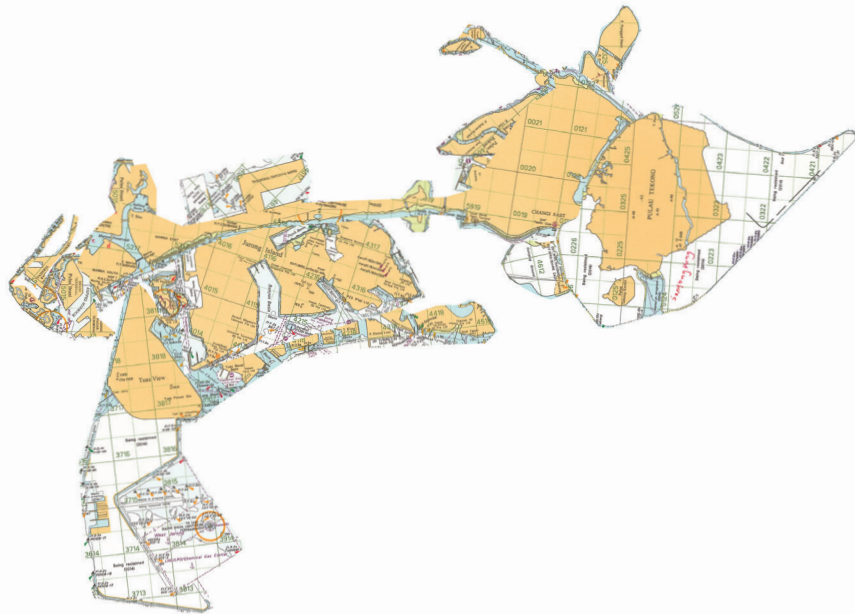
Singapore's land reclamations may be seen as symptom, relief and cure. Although not included in the current exposition, *SEA STATE 4: line in the chart* (2008) is based on a photograph taken by the artist when he encountered a sheet pile wall along the northeastern sea borders of Singapore. The encounter, to this day, remains familiar but perplexing, a sign in the middle of the sea put up by the Housing and Development Board (HDB) of Singapore of things to come, but not yet. The sea is amidst barricade, composed into a line on the chart that marks an anthropogenic gesture in waiting, as it draws attention to Singapore's relation with the sea as an almost-extant presence; the state itself is sea. In the *SEA STATE*, the distinction between sea and land is always on the boundary dividing one from the other, as it is, at their points of intersection. It is in this yet-to-be zone that we meet its heteromorphia forcefully; here, with this sea and yet-to-be land, the future is to be prospected, it is wholly present, it does not concern predecessors. The *SEA STATE* exposes a type of

consciousness that simultaneously conceals a counterintuitive recognition of pre-history and a willing embrace of non-history. Perhaps, this is also suggestive of a geo-logic that leads one towards the burgeoning issues surrounding anthropogenic climate change. Lim measures this, he evokes it as a gesture—"bodies in water"—as the temperature of the seawater here nears blood heat.

As an ongoing process, the *SEA STATE* is never finished, never completed; it is continuously built, created, and builds and creates. It swallows the sea, and is itself swallowed by the sea. What we would like to think of as *terra firma* is actually a perennial alteration—a self-making, the creation of a landscape and a situation—a non-mythical landing driven by anthropogenic desires. For Lim, the dialectic between the possible and speculative, and identifying the potentials of such a science within a broader history of materialism and a declaration of the sea leads one to wonder about the sorts of morphologies that stimulate the processes of post-industrial physical transformation. He asserts that if we are to re-establish a cultural relationship with the sea, we need to begin by recognising it as a highly territorialised, industrialised and contested space. In 2013, Lim

*SEA STATE 6: phase 1* (2015), film still.  
Courtesy of the artist.

discovered *THE GRID*, a system developed in 1972 by the former Chief Hydrographer of Singapore, Captain Wilson Chua. This system transformed how Singapore's territorial waters could be read, approached and rendered. Initiated by the Port of Singapore Authority (PSA), *THE GRID* is a system that rests within Singapore's GSP1 hydrographic chart, and works by dividing the sea into one-square-mile units. These grids are further subdivided into quadrants A, B, C, and D with each numbered using longitude and latitude coordinates. One notable feature of *THE GRID* is its sprawl as it extends into parts of Malaysia and Indonesia thus reifying the difficulty







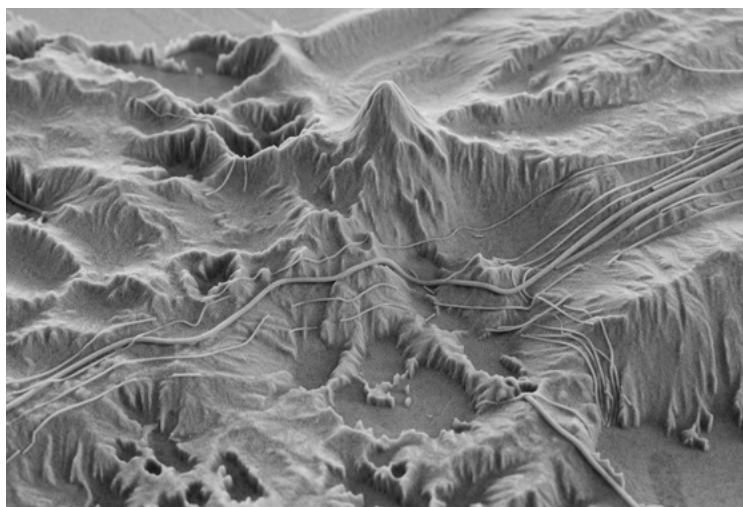
of territorialising a state that is an island. With the intensification of land reclamation since the 1970s, *THE GRID* has left residual traces on what was formerly the sea but is today land. This near mythical conversion of sea into land and its proclamation by the state—a technoshamanistic gesture (an expression I borrow from Apinan Poshyananda)—after the sand has rested and sufficiently compacted reveals that there is no empirical reality that can simply be encountered in a manner that alludes to the climatic forces of the tropics that seek to compel and overwhelm Singapore island. In other words, Singapore, with its impressive urban edifice ironically serves to heighten this consciousness. In the *SEA STATE*, the effects of erasure and residue are then a simultaneous resistance to and acceptance of the tropics that demands constant renewal and replacement.

Nowhere is this more apparent than in the case of Pulau Sajahat, which disappeared in 2002 from the GSP1 hydrographic charts of Singapore together with its smaller companion Pulau Sajahat Kechil. Both islands became subsumed by Pulau Tekong as the land reclamation works on its southern and northwestern coasts intensified during the late 1990s.

Lim suggests this sensation “as evil disappears”, as he evokes, “It is as if after observing the process of land reclamation for a long time, I sort of knew that it would happen.” After the first exhibition of *SEA STATE 2: as evil disappears* (2008-2015) at manifesta7, the artist discovered that the Sajahat Buoy, a navigational marker, also disappeared from the charts. To fully unravel the gravitas of the ‘disappearance’, Lim undertook the rebuilding of the Sajahat Buoy in 2014 as part of the Singapore Pavilion at the 56<sup>th</sup> Venice Biennale. The assumption being that the “old” buoy is somewhere under the sea and is now encrusted with barnacles, for it sunk as the sea itself ceased to exist around it. Many queries remain: Is the supposition even sound to assume that the old buoy made its way to the bottom of the sea because the reclamation sand had burdened it so much that it had condemned itself to disappear? Could this theory be presented as a form of calculated uncertainty and deliberate conscious incompleteness to put forward a claim that the limits of this disappearance is the absolute end, but could be made to meet with the absolute beginning? If indeed the body of the old buoy has disappeared without a sign, could its newer reincarnation be self-sufficient and speak in its name alone?

SEA STATE 3: *inversion* (2014), 3D sand print of the inverted seabed of Singapore based on various GPS1 charts published by the Maritime and Port Authority of Singapore. Courtesy of the artist.

NEXT PAGE SEA STATE 6: *capsize* (2015), film still. Courtesy of the artist.



What made Sajahat even more peculiar was its name. In Malay, “jahat” means “evil”, but may also be colloquially referred to as “naughty”. What is it, then, that has returned through Lim’s preparation? And if this re-emergence was to be seen through and presented within an exhibitionary context, what would we be left with? What are we looking at? What demands can we make of it? At the time of writing, one thing remains certain—this re-emergence of the Sajahat Buoy offers it birth, but also evokes its death. The buoy, old and less-old, is merged in a

two-bodied image—what comes back was what died.

Perhaps, this is where we ought to begin, at an end. Singapore is now a human island.



— BIOGRAPHIES

Charles Lim Yi Yong  
Shabbir Hussain Mustafa

**Charles Lim Yi Yong** (Singapore) studied Fine Art at Central Saint Martins School of Art and Design, London, graduating in 2001. In 2002, he participated in Documenta11 in Kassel, Germany as a member of the net-art collective tsunamii.net. A former professional and Olympic sailor, Lim's practice stems from an intimate, bodily engagement with the natural world, mediated and informed by field research and experimentation, performance, drawing, photography, and video.

Lim's moving image works have been screened in international film festivals at Rotterdam, Tribeca and Edinburgh. His short film *all the lines flow out* premiered at the 68<sup>th</sup> Venice Film Festival in 2011 and received a Special Mention, making him the first Singaporean to be honoured at the festival. Recent iterations of SEA STATE have been exhibited at manifesta7 (2008), the Institut d'Art Contemporain Villeurbanne, France (2013), and at biennales in Shanghai (2008), Singapore (2011), Osaka (2013),

and Sydney (2016). Various stages of SEA STATE, an ongoing project that spans more than a decade, have been presented at all of Singapore's major exhibiting institutions, including the National Museum, National Library, Singapore Art Museum, and National University of Singapore Museum (NUS Museum).

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**Shabbir Hussain Mustafa** (Singapore) curated SEA STATE for the Singapore Pavilion at the 56<sup>th</sup> Venice Biennale. He is Senior Curator at the National Gallery Singapore, where he currently heads the curatorial team overseeing *Between Declarations and Dreams*, a long-term exhibition that surveys art about the region from the 19<sup>th</sup> century to present day. From 2013-2015, he was lead curator of *Siapa Nama Kamu?* (in Malay, What is Your Name?), the Gallery's other long-term exhibition that focuses on art in Singapore from the late 19<sup>th</sup> century onwards. He was formerly Curator (South-Southeast Asia) at the National University of Singapore Museum (NUS Museum),

from 2007-2013, where his approach centred on deploying archival texts as ploys in engaging different modes of thinking and writing. It was at NUS Museum that he initiated the critically acclaimed accumulative projects *Camping and Tramping through The Colonial Archive: The Museum in Malaya* (2011), *The Sufi and The Bearded Man: Remembering a Keramat in Contemporary Singapore* (2010), and co-conceived the experimental space *prep room | things that may or may not happen* (2012-ongoing). In 2013, he curated *In Search of Raffles' Light | An Art Project with Charles Lim* (2013), a three-year collaboration with the artist that tracked the immaterial, mundane and irreconcilable traces surrounding Singapore's fractured relationship with the sea. Mustafa has written extensively about methodological considerations for the rethinking of curatorial practice in Singapore and is a member of the International Association of Art Critics, Singapore Section.

— ABOUT VENICE BIENNALE  
AND THE SINGAPORE  
PAVILION

The Venice Biennale dates back to 1895, when the first International Art Exhibition was organised, and is one of the most important international biennales and cultural institutions in the world. In 2015, the 56<sup>th</sup> Venice Biennale attracted more than 500,000 visitors.

Singapore joined the Venice Biennale with its first national pavilion in 2001 and has, since then, participated in every edition, except in 2013 when the National Arts Council (NAC) conducted a review of its participation, returning for the 2015 edition with Charles Lim Yi Yong's project, SEA STATE. Singapore's return to the Venice Biennale also marked the new location for the national pavilion at the Sale d'Armi in the Arsenale, and leased for the next nine editions, putting it in closer proximity to the other national pavilions.

The Singapore Pavilion at the 56<sup>th</sup> Venice Biennale was commissioned by the NAC. NTU CCA Singapore was commissioned by NAC and Singapore Tourism Board (STB) to organise the symposium, *The Geopolitical and the Biophysical: a structured conversation on Art and Southeast Asia in context*, Part I which was held during the opening days in Venice.

## — PUBLIC PROGRAMMES

The public programmes of NTU Centre for Contemporary Art Singapore are conceived as an extension of each exhibition, developing themes that will resonate in different fields. Comprising of *Behind the Scenes*, *Conversations*, *Exhibition (de)Tours*, and *Screenings*, the public programmes bring together different approaches to, and points of view on the artist's work. *Behind the Scenes* provide a rare insight into the complexities of exhibition-making, and presents the chance to learn about various aspects of a show through invited professionals. *Exhibition (de)Tours* are structured as a series of presentations, conceived as opportunities to engage with practitioners from different fields and with different perspectives on the works on view. *Screenings* and *Conversations* offer points of entry for the public to engage with the topics of a show, revealing thematic correspondence with exhibited artists through a diversity of media.

Free admission to all programmes.

All programmes take place at NTU CCA Singapore, Block 43 Malan Road, Gillman Barracks, unless otherwise stated.

For updates on public programmes, visit:  
ntu.ccasingapore.org  
facebook.com/ntu.ccasingapore

WEDNESDAY, 27 APRIL, 7:30 – 9:00PM

### *Behind the Scenes of SEA STATE*

**Charles Lim Yi Yong**, artist;  
**Shabbir Hussain Mustafa**, curator;  
and **Yap Seok Hui**, technical manager  
(Singapore)

*The Single Screen* and *The Exhibition Hall*

Charles Lim Yi Yong and Shabbir Hussain Mustafa, together with the team who worked on the realisation of SEA STATE for the Singapore Pavilion at the 56th Venice Biennale 2015, will discuss various aspects of the project, from development of the work to the exhibition, from the technical and logistical aspects to the presentation in Venice. Lim and Mustafa will also address how the presentation of SEA STATE at the NTU CCA Singapore differs to the Venice presentation.

FRIDAY, 6 MAY, 7:30 – 9:00PM

### *Exhibition (de)Tour*

**One Belt, One Road: Critical Accounts**  
**Jegan Vincent de Paul** (Canada/Singapore),  
researcher and PhD candidate, NTU CCA  
Singapore, and School of Art, Design and  
Media, Nanyang Technological University  
(NTU)

*The Single Screen*

Jegan Vincent de Paul presents his ongoing doctoral research on the People's Republic of China's *One Belt, One Road* infrastructure development project. Questioning the role of art in

creating new understandings of today's geopolitical events, his project brings together critical analysis and aesthetic accounts of the *One Belt, One Road* project. Attention is paid to countries where construction and conflict overlap, particularly Burma, Sri Lanka, and Pakistan.

WEDNESDAY, 1 JUNE, 7:30 – 10:00PM

FRIDAY, 3 JUNE, 7:30 – 10:00PM

### Screening

Films by **Apichatpong Weerasethakul**  
(Thailand), artist and filmmaker  
Selected and introduced by  
**Dr David Teh** (Australia/Singapore),  
Assistant Professor, Department of English  
Language and Literature, National  
University of Singapore (NUS)  
*The Single Screen*

As a prelude to the symposium *The Geopolitical and the Biophysical: a structured conversation on Art and Southeast Asia in context*, Part II, this selection of films of Apichatpong Weerasethakul, attempts to set up a "conversation" between two artist-filmmakers, Apichatpong and Charles Lim Yi Yong. Both have explored ideas of the "entropic" in the Southeast Asian context. Lim's film, *all the lines flow out* (2011) is showing at *The Single Screen* as part of the SEA STATE exhibition. Dr David Teh's research on the region's visual cultures puts special emphasis

on the moving image and other non-traditional media.

WEDNESDAY, 8 JUNE, 7:30PM – 9:00PM

### *Exhibition (de)Tour*

**Charles Darwin's Sexy Barnacles**  
**Dr John van Wyhe** (United Kingdom/  
Singapore), Senior Lecturer, Department of  
Biological Sciences, Department of History,  
and Fellow of Tembusu College, NUS  
*The Single Screen*

Dr John van Wyhe, historian of science and the Founder and Director of *Darwin Online* will speak about Charles Darwin's study and obsession with barnacles. His study of these dull, unsung encrustations of rocks reveal secrets: from the extinction of giant animals in South America, to the build up of earthquakes in the Andes. His research uncovers the true diversity of the living world and even suggests the historical evolution of sexuality.

FRIDAY, 17 JUNE – SATURDAY, 18 JUNE

### Symposium

**The Geopolitical and the Biophysical:  
a structured conversation on Art and  
Southeast Asia in context, Part II**  
National Gallery Singapore, Auditorium,  
1 St. Andrew's Road  
NTU CCA Singapore, *The Single Screen*,  
Block 43 Malan Road

Please refer to Page 25-27 for details.

FRIDAY, 24 JUNE, 7:30 – 9:00PM

*Exhibition (de)Tour*

**Toh Hun Ping**, artist, film researcher, and writer; and **Robert Zhao Renhui**, artist

Moderator, **Khim Ong**, Curator, Exhibitions, NTU CCA Singapore (Singapore)

*The Single Screen*

Conversations revolving around ideas of Singapore's landscape as conjured from various sources and viewpoints. The speakers will offer their perspectives of Singapore's landscapes, and anecdotes uncovered from various archives and researches, as well as recollect expunged and forgotten places and their inhabitants.

FRIDAY, 8 JULY, 7:30PM – 9:00PM

*Exhibition (de)Tour*

**Professor Lui Pao Chuen** (Singapore), Adviser, National Research Foundation, Prime Minister's Office

*The Single Screen*

The former Chief Defence Scientist with the Ministry of Defence, Professor Lui will talk about Singapore's water development, its borders and coastline. Speaking on a more personal note on his relationship to the sea, Professor Lui will also talk about his experiences and challenges while working on the Jurong Rock Caverns.

— SYMPOSIUM

*The Geopolitical and the Biophysical: a structured conversation on Art and Southeast Asia in context, Part II*

Southeast Asia, as a geographical region and conceptual category, is a contested entity. The possibilities and uncertainties in this region continue to pose unique social and political challenges. Conceived as an expansion on the ideas explored in SEA STATE by Charles Lim Yi Yong, *The Geopolitical and the Biophysical: a structured conversation on Art and Southeast Asia in context, Part II* will attempt to address the multiple notions of "Southeast Asia" and the various issues surrounding its border, territories, dilemmas and anxieties. Part I of the symposium was held on the occasion of the Singapore Pavilion at the 56th Venice Biennale, during the opening days, and was also organised by NTU CCA Singapore.

Free admission.

For updates, visit:

[ntu.ccasingapore.org](http://ntu.ccasingapore.org)

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

DAY 1: FRIDAY, 17 JUNE

7:00 – 9:00PM

National Gallery Singapore, *Auditorium*,  
1 St. Andrew's Road

7:00PM

Registration

7:30 – 7:45PM

Welcome addresses by Paul Tan,  
Deputy CEO, National Arts  
Council, Singapore; and Ute Meta  
Bauer, Founding Director, NTU  
CCA Singapore, and Professor,  
School of Art, Design and Media,  
Nanyang Technological University  
(NTU), Singapore

7:45 – 9:00PM

**Keynote Lecture by Professor Aihwa  
Ong**, Robert H. Lowie Distinguished  
Chair in Anthropology, University of  
California, Berkeley, United States  
**Respondent, Professor C.J. Wee  
Wan-ling**, Division of English, School  
of Humanities and Social Sciences,  
College of Humanities, Arts and  
Social Sciences, NTU, Singapore

DAY 2: SATURDAY, 18 JUNE

9:30AM – 6:00PM

NTU CCA Singapore, *The Single Screen*,  
Block 43 Malan Road

9:30AM

Registration

10:00 – 10:10AM

Opening address by Chair of morning  
session, Professor Ute Meta Bauer

10:10 – 11:20AM

**Keynote Lecture by Professor Michael  
M.J. Fischer**, Andrew W. Mellon  
Professor in the Humanities, and  
Professor of Anthropology and  
Science and Technology Studies,  
Massachusetts Institute of Technology  
(MIT), United States

11:20 – 12:30PM

**Session 1**

**Lecture by Gridthiya Gawewong**,  
Artistic Director and Curator,  
Jim Thomson Art Center,  
Bangkok, Thailand  
**Respondent, Russell Storer**, Senior  
Curator, National Gallery Singapore

12:30 – 1:30PM

Lunch

1:30 – 1:40PM

Address by Chair of afternoon session,  
Dr David Teh, Assistant Professor,  
Department of English Language and  
Literature, National University of  
Singapore (NUS)

1:40 – 2:50PM

**Session 2**

**Lecture by Seth Denizen**, graduate  
student, Department of Geography,  
University of California, Berkeley,  
United States  
**Respondent, Shabbir Hussain Mustafa**,  
curator, SEA STATE, and Senior  
Curator, National Gallery Singapore

2:50 – 4:10PM

**Session 3**

**Lecture by Dr Vivienne Wee**,  
independent anthropologist and  
researcher, Singapore  
**Respondent, Dr Imran Tajudeen**,  
Assistant Professor, Department of  
Architecture, School of Design and  
Environment, NUS, Singapore

4:10 – 4:30PM

Tea

4:30 – 6:00PM

**Session 4: Roundtable Discussion**  
Panellists include **Charles Lim Yi  
Yong**, **Shabbir Hussain Mustafa**,  
and **Professor Aihwa Ong**  
Moderated by **Professor Ute Meta  
Bauer**, and **Dr David Teh**

## — EDUCATION & OUTREACH

The education and outreach programmes of NTU Centre for Contemporary Art Singapore are conceived to offer various ways to approach, engage and interpret ideas of art and artists introduced by the Centre. Often offered as *Workshops*, these programmes allow intimate encounters with art, artists, and curators.

All programmes take place at NTU CCA Singapore, Block 43 Malan Road, Gillman Barracks, unless otherwise stated.

Free admission to all programmes.

For updates on education and outreach programmes, visit:  
[ntu.ccasingapore.org](http://ntu.ccasingapore.org)  
[facebook.com/ntu.ccasingapore](https://facebook.com/ntu.ccasingapore)

For enquiries and registration of education programmes and school tours, email:  
[NTUCCAeducation@ntu.edu.sg](mailto:NTUCCAeducation@ntu.edu.sg)

SATURDAY, 7 MAY, 10.00AM – 12.00PM  
**Workshop for Teachers and Educators**  
led by **Kelly Reedy** (United States/  
Singapore), artist and educator  
*The Seminar Room*

This workshop was developed in collaboration with Kelly Reedy, a former lecturer at the National Institute of Education, who specialises in teaching how museums and galleries can be used to enhance student learning through visual arts. The workshop is created to engage educators in contemporary art and artistic practices. Highlighting the educational aspects of the various works presented in SEA STATE, it will allow the teachers to prepare for visits with their school classes.

SATURDAY, 14 MAY, 1.00PM – 4.00PM  
**The Making of Singapore Pavilion at Venice Biennale**  
**Sophia Loke**, Assistant Director, Sector Development, Visual Arts, National Arts Council; and **June Yap**, independent curator and curator of the Singapore Pavilion (artist Ho Tzu Nyen) at the 54<sup>th</sup> Venice Biennale, 2011 (Singapore)  
*The Seminar Room*

This workshop will give an insight to Singapore's participation in the Venice Biennale, and the process of selecting and commissioning the projects. The speakers will highlight purpose and opportunity, as well as the challenges inherent in such an undertaking. SEA STATE, the most recent commission for Singapore Pavilion in 2015, took place at the new location, Sale d'Armi situated at the Arsenale. Leased for the next nine editions, it will put Singapore's artists in closer proximity to the other national presentations.

SATURDAY, 25 JUNE, 2.00PM – 7.00PM  
**Workshop for Children**  
Part of **Gillman Barracks Art Day Out! x Children's Season**  
Gillman Barracks

Discover contemporary art through the lens of an artist and engage all of your senses in playful ways. Take with us a journey through the current exhibition by playing games, sharing stories and exchanging ideas along the way! Get messy with fun hands-on art making activities!

For information about *Art Day Out!*, visit [www.gillmanbarracks.com](http://www.gillmanbarracks.com)

### ***Gillman Barracks Art & History Tours***

These free docent-led tours by Friends of the Museum will uncover Gillman Barracks' rich history and introduce its galleries, including a visit to NTU CCA Singapore.

Tours are offered on Fridays to Sundays at varied timings. Please register in advance at [www.gillmanbarracks.com/tours](http://www.gillmanbarracks.com/tours).

## — PUBLIC PROGRAMME CONTRIBUTORS

**Ute Meta Bauer** (Germany/Singapore) is the Founding Director of the NTU Centre for Contemporary Art Singapore (NTU CCA Singapore) and a Professor at the School of Art, Design and Media, Nanyang Technological University. Prior to this, she was Dean of Fine Art at the Royal College of Art, London; Associate Professor and Founding Director of MIT's Program in Art, Culture, and Technology (ACT) at MIT, Cambridge. She also served as Founding Director of the Office for Contemporary Art (OCA), Oslo; was Artistic Director of the 3<sup>rd</sup> Berlin Biennale for Contemporary Art; and was a co-curator of Documenta11, Kassel, Germany.

**Jegan Vincent de Paul** (Canada/Singapore) is a researcher with a background in architecture (University of Toronto) and visual studies (MIT). He is the co-founder of Counter, where he produced projects for a number of artists and organisations such as Voices Beyond Walls, Nakba Archive, the MIT Museum, and the MIT School of Engineering. He is currently a PhD candidate at the School of Art, Design and Media, Nanyang Technological University, and NTU Centre for Contemporary Art Singapore.

**Sophia Loke** (Singapore) is an art administrator at the National Arts Council. She has been involved in the project management of the Singapore Pavilion at the Venice Biennale as part of her sector development work for the visual arts. This includes reviews of grants, capability development, and cultural policy. She has experience working in theatre and corporate communications, and was responsible for the publicity of the Singapore Arts Festival (2008).

**Professor Lui Pao Chuen** (Singapore) retired in 2008 after serving 41 years in the Ministry of Defence Singapore in different appointments and as Chief Defence Scientist in his last 22 years' service. He was appointed Advisor, National Research Foundation, Prime Minister's Office. Professor Lui is Adjunct Professor of the Faculty of Engineering at National University of Singapore since 1990, and the College of Engineering at Nanyang Technological University since 2007. He is the Senior Advisor of the Ministry of Foreign Affairs, and was appointed Chairman, Project Evaluation Panel, Environment & Water Industry Development Council in 2006, and Chairman, Technical Board, Environment Technology

Research Programme of NEA in 2009. In 2011, Professor Lui was conferred an Honorary Fellow of the ASEAN Federation of Engineering Organizations for his contributions to the engineering fields. He was elected by the Institute of Physics of Singapore as the winner of the 2011 IPS President Medal for his contributions to the Physics community, and in October 2014, received the Institution of Engineers Singapore's Lifetime Engineering Achievements Award. In 2015, he received the inaugural Defence Technology Medal (Outstanding Service) from the Minister for Defence.

**Magdalena Magiera** (Germany/Singapore) is Curator, Outreach & Education at NTU Centre for Contemporary Art Singapore (NTU CCA Singapore). She was an independent curator, Managing Editor of *frieze d/e* and currently editor of *mono.kultur*, a quarterly interview magazine. She co-curated *Based in Berlin* (2011) as well as exhibitions for The Building and SPLACE in Berlin. Magiera was also project manager of *The Maybe Education and Public Programs* of dOCUMENTA(13) (2012) and *unitednationaplaza* (2006-2008) in Berlin. Prior to joining NTU

CCA Singapore, she worked for e-flux exhibitions and public programmes in New York City.

**Khim Ong** (Singapore) is Curator, Exhibitions at NTU Centre for Contemporary Art (NTU CCA Singapore). Her involvement in visual arts spans more than a decade, including independent work as curator as well as being Curatorial Assistant at the Institute of Contemporary Arts Singapore, LASALLE; Assistant Curator at Osage Gallery, Hong Kong; and Manager for Sector Development (Visual Arts) at the National Arts Council (NAC). She curated *Biographies* (co-curated with Biljana Ciric) at Osage Gallery, Hong Kong (2010); *Landscape Memories* at Louis Vuitton Espace, Singapore (2013); was co-curator of *Yang Fudong: Incidental Scripts* (2014) at NTU CCA Singapore; and curated the Southeast Asia Platform at Art Stage Singapore (2015).

**Kelly Reedy** (United States/Singapore) has worked in Singapore for over 18 years as an artist and educator. Her mixed media paintings, prints and installations reflect her keen interest in the ancient techniques still used in Asian traditional arts as well as the rich symbolism embedded in its



mythologies. She has exhibited her artworks internationally in Paris, Chicago, and Berlin, as well as locally at the Jendela Visual Arts Space, Esplanade, the Singapore Tyler Print Institute, and Alliance Française. Engaged in museum education for more than a decade, 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.

**Dr David Teh** (Australia/Singapore) is Assistant Professor, Department of English Language and Literature at National University of Singapore. He is also a writer, curator, art advisor, and researcher specialising in Southeast Asian contemporary art. Before moving to Singapore, he worked as an independent curator and critic in Bangkok (2005-2009), and has since realised projects in Germany, Malaysia, Indonesia, and Singapore. His writings have appeared in *Third Text*, *Afterall*, *LEAP Magazine*, *Art Asia Pacific*, *artforum.com* and *The Bangkok Post*. His new book on Thai contemporary art will be published in 2017 by MIT Press.

**Toh Hun Ping** (Singapore) is a video artist, film researcher, and writer. His video works have screened at

international experimental film festivals such as the Bangkok Experimental Film Festival, and Paris Festival of Different and Experimental Cinemas; and were presented in art venues including Sculpture Square, and The Substation (both in Singapore), as video installations and live-performance projections. In preparation for his next video work, Toh is researching into the history of film production in the early to mid-20<sup>th</sup> century Singapore. He also runs the Singapore Film Locations Archive, a private video collection of films made in Singapore, and maintains a website about Singapore film locations ([sgfilmlocations.com](http://sgfilmlocations.com)). He has worked on a freelance basis as a researcher for film programmes at the National Museum of Singapore Cinémathèque for *Foundation of Run Run Shaw's Cinema Empire*, *Gems of Amoy Cinema* (2015); and the Asian Film Archive for *State of Motion*, *Celluloid Void 2: The Lost Films of South East Asia* (2016).

**Dr John van Wyhe** (United Kingdom/Singapore) is a historian of science at the Department of Biological Sciences and Tembusu College, National University of Singapore. He is the Founder and Director of *Darwin Online*. He curated the restoration of Charles Darwin's College rooms and the Alfred Russel Wallace exhibition

at the Science Centre Singapore. He has published ten books, including *Dispelling the Darkness: Voyage in the Malay Archipelago and the Discovery of Evolution by Wallace and Darwin* (World Scientific Publishing, 2013), *Alfred Russel Wallace: Letters from the Malay Archipelago* (Oxford University Press, 2013), *The Annotated Malay Archipelago by Alfred Russel Wallace* (NUS Press, 2014) and *Charles Darwin in Cambridge* (World Scientific Publishing, 2014).

**Apichatpong Weerasethakul** (Thailand) is an artist and filmmaker. Recognised as one of the most original voices in contemporary cinema, his feature films, short films and installations have won him widespread international recognition and numerous awards, including the Cannes Palme d'Or in 2010 with *Uncle Boonmee Who Can Recall His Past Lives*; the Cannes Competition Jury Prize in 2004 with *Tropical Malady*; and the Cannes Un Certain Regard Award in 2002 with *Blissfully Yours*. His latest feature *Cemetery of Splendour* was released to critical acclaim at the 68<sup>th</sup> Cannes Film Festival in 2015. Apichatpong began making films and video shorts in 1994 and completed his first feature, *Mysterious Object at Noon* in 2000. He has also mounted exhibitions and installations in many countries since

1998. Lyrical and often mysterious, his film works are non-linear, dealing with memory in subtle ways, invoking personal politics and social issues. Working independently of the Thai commercial film industry, Apichatpong devotes himself to promoting experimental and independent filmmaking through his company Kick the Machine Films, founded in 1999, which also produces all his films. Major installations have been presented at dOCUMENTA(13) (2012) and in solo exhibitions in Oslo, London, Mexico City, Kyoto, and New York.

**June Yap** (Singapore) is an independent curator and was previously Deputy Director and Curator at the Institute of Contemporary Arts Singapore, LASALLE, and Curator at the Singapore Art Museum. Selected curatorial projects include *Bound for Glory* with artist Wong Hoy Cheong at the National University of Singapore Museum (2008); *Das Paradies ist Anderswo / Paradise is Elsewhere* at Institut für Auslandsbeziehungen (ifa), Germany (2009); *The Future of Exhibition: It Feels Like I've Been Here Before* at the Institute of Contemporary Arts Singapore, LASALLE (2011); *The Cloud of Unknowing* at the Singapore Pavilion at 54<sup>th</sup> Venice Biennale with artist Ho Tzu Nyen (2011); the video programme *You and I, We've Never*

*Been So Far Apart: Works from Asia* for VideoZone5 at the Center for Contemporary Art in Tel Aviv (2010); *No Country: Contemporary Art for South and Southeast Asia* as part of the Guggenheim UBS MAP Global Art Initiative (2014); and *Dear Painter* at Sundaram Tagore Gallery, Singapore (2015).

**Yap Seok Hui** (Singapore) has toured with theatre and dance productions to Asia and Europe, undertaking various production, technical and stage management roles. Selected credits include *Ten Thousand Tigers* (Ho Tzu Nyen); *Macho Dancer* (Eisa Jocson); *The Gay Romeo* (Daniel Kok); and *SoftMachine* (Choy Ka Fai). A co-founding member of Singapore-based art installation company ARTFACTORY which collaborates with local artists, art institutions and curators in the creation of media art works, she has also worked on the technical installations for several

exhibitions at the NTU Centre for Contemporary Art Singapore, Singapore Art Museum, the 2<sup>nd</sup> Kochi-Muziris Biennale, India, Singapore Pavilion at the 56<sup>th</sup> Venice Biennale, Italy, and Sharjah Arts Space, United Arab Emirates.

**Robert Zhao Renhui** (Singapore) is a multidisciplinary artist. His work addresses man's relationship with nature and presents different modes of the human gaze on nature, frequently highlighting how truth is constructed through a false naturalisation and manipulation of beliefs. Zhao works mainly with photography but often adopts a multidisciplinary approach by presenting images together with documents and objects. His works include textual and media analysis, video, photography and book projects.

— CHARLES LIM YI YONG: SEA STATE

**NTU Centre for Contemporary Art  
Singapore**  
30 April – 10 July 2016

**Singapore Pavillion**  
56<sup>th</sup> Venice Biennale, Italy.  
9 May – 22 November 2015

Commissioned by the National Arts Council, Singapore

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**PROJECT MANAGEMENT**  
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Special thanks to all the interns who helped out and hosted the Singapore Pavilion; and to Viviana Mejia for providing support in the production process.

The presentation of SEA STATE and the symposium *The Geopolitical and the Biophysical: a structured conversation on Art and Southeast Asia in context*, Part II held at NTU CCA Singapore are generously supported by the Ministry of Culture, Community & Youth, National Arts Council Singapore and Singapore Tourism Board, with additional support for the symposium by the U.S Embassy Singapore and the National Gallery Singapore.

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— NTU CENTRE FOR CONTEMPORARY ART SINGAPORE

Located in Gillman Barracks, the NTU Centre for Contemporary Art Singapore (NTU CCA Singapore) is a national research centre of Nanyang Technological University and is supported by a grant from the Economic Development Board, Singapore. The Centre is unique in its threefold constellation of exhibitions, residencies, and academic research and education. The NTU CCA Singapore positions itself as a space for critical discourse and encourages new ways of thinking about *Spaces of the Curatorial* in Southeast Asia and beyond. As a research centre, it aims to provide visiting researchers and curators a comprehensive study on the contemporary art ecosystem in Singapore and the region. The Centre's dynamic public programmes serve to engage with various audiences through lectures, workshops, open studios, film screenings and *Exhibition (de)Tours*.

Since the Centre's inauguration in October 2013, the NTU CCA Singapore has presented several high-profile, first-to-launch exhibitions of leading artists, making it one of the first spaces in the region to present international exhibitions of such a scale. The Centre's residencies programme is dedicated to facilitate the production of knowledge and research, engaging and connecting artists, curators and researchers from Singapore, Southeast Asia and beyond, and across various disciplines. The Centre's seven studios support the artistic process in the most direct way—by giving the time and locale to be fully engaged, and the access to an interesting and immersive context to further the space for developing ideas.

— GIVING TO NTU CENTRE FOR CONTEMPORARY ART SINGAPORE

Your generous contributions support NTU Centre for Contemporary Art Singapore's (NTU CCA Singapore) internationally-acclaimed, research driven exhibitions, residencies and extensive educational programmes that benefit the community and the region. As a non-profit institution, your support is crucial in the continuation of our unique programming that enables NTU CCA Singapore to contribute to the local art scene and the development of regional and international art infrastructures. Your contribution to the NTU CCA Singapore matters, and if you are a taxpayer to Singapore, your donation will enjoy a 250% deduction in 2016.

We believe that what we do here at the NTU CCA Singapore makes a positive and tangible difference through art and we hope that you will support us in achieving our aspirations.

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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## EXHIBITION

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## EXHIBITION HOURS

Tue – Sun 12 – 7pm, Fri 12 – 9pm.

Closed on Mondays.

Open on Public Holidays.

Free admission to exhibitions,  
public programmes and tours.

Updates on exhibitions and programmes:

[ntu.ccasingapore.org](http://ntu.ccasingapore.org)

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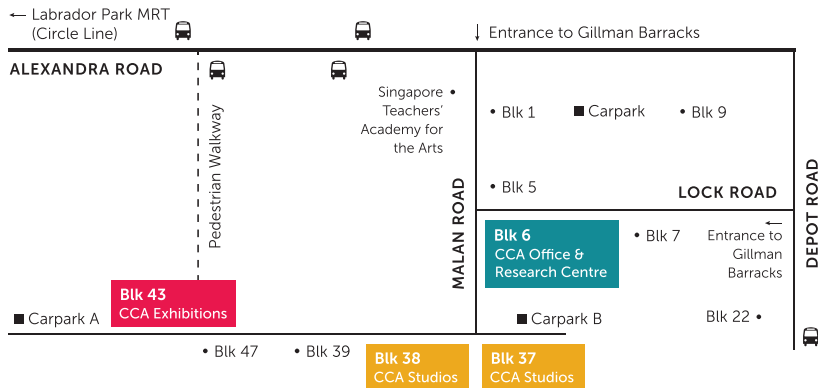
Free return shuttle bus from NTU School of Art, Design and Media (ADM) to  
NTU CCA Singapore on Wednesdays and Fridays.

6.30PM: 6.40PM:

NTU ADM » NTU Admin Building (Fridays only) » NTU CCA Singapore

9.30PM:

NTU CCA Singapore » NTU ADM



LOCATED AT

# GILLMAN BARRACKS

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