



NTU CENTRE FOR
CONTEMPORARY
ART SINGAPORE

RESIDENCIES OPEN

OPEN STUDIOS

FEATURING ARTISTS-IN-RESIDENCE

Chris Chong Chan Fui
Choy Ka Fai
Lucy Davis
Hu Yun
Geraldine Kang
Souliya Phoumivong
Matthias Sohr

A

DATE & TIME

Thursday
27 April 2017
6.00 —
10.00pm



NANYANG TECHNOLOGICAL UNIVERSITY



Residencies Open

Residencies OPEN offers a rare insight into the often introverted sphere of the artist studios. Through showcasing discussions, performances, installations, and works-in-progress, Residencies OPEN profiles the diversity of contemporary art practice from around the globe and the divergent ways artists conceive an artwork with the studio as a constant space for experimentation and research.

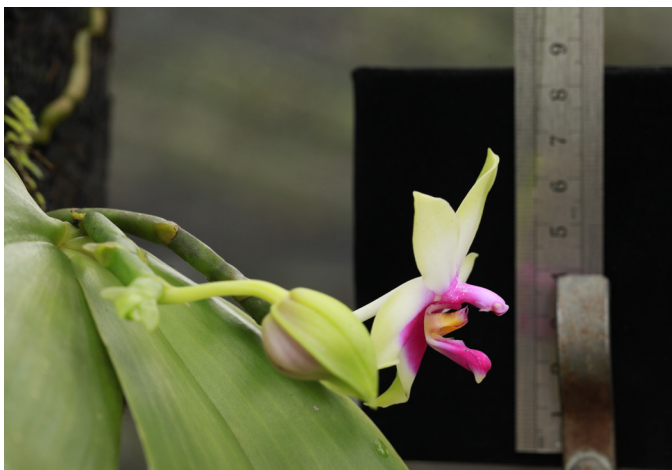
BLOCK 38
#01-05

Chris Chong Chan Fui

RESIDENCY PERIOD: MARCH – APRIL 2017

During his residency, Chris Chong Chan Fui is developing *The Economy of Birds (and Maximum Standard of Living)*, a research-based project that looks at how contemporary societies in Southeast Asia determine the minimum standards of living. The artist investigates the notion of “human dwelling” through a comparison between the human and the animal world, drawing a parallel between the practice of farming swiftlet birdhouses for sale and the typology of the metropolitan apartment block. Research materials related to the artist’s most current projects are laid out across the studio space to visualise possible connections and generate new ideas about the relationship between nature and artificiality, reality and representation. The studio presentation also showcases the first experiments resulting from the artist’s research on the Linus garden in Mount Kinabalu, Borneo, Malaysia and a work in progress inspired by *The Birth of a Flower* (1910) a stop-motion short film realised by British botanist Frank Percy Smith (1880–1945) who pioneered the use of time lapse in nature documentary.

CHRIS CHONG CHAN FUI (b. 1972, Malaysia) works across multiple media including film, photography, and printmaking. His works have been exhibited at the Hirshhorn Museum and Sculpture Garden, Washington, United States; Palais de Tokyo, Paris, France; EYE Film Museum, Amsterdam, Netherlands, among others. His films have been screened at international festivals such as The Directors’ Fortnight in Cannes, France; BFI London Film Festival, United Kingdom; and Wavelengths in Toronto, Canada.

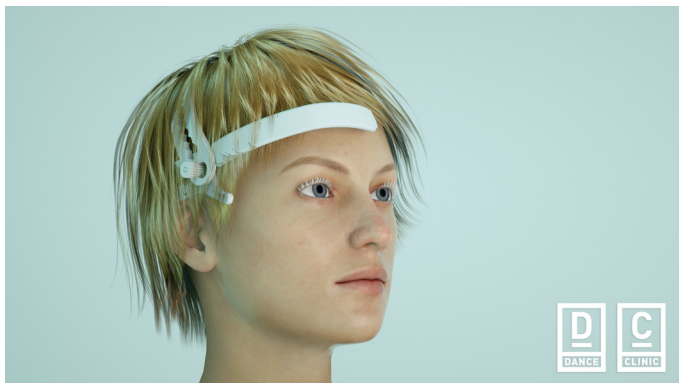


Chris Chong Chan Fui, *Linus' Garden* (work in progress), 2017, photograph. Courtesy the artist.

BLOCK 37
#01-03

Choy Ka Fai

RESIDENCY PERIOD: FEBRUARY – MAY 2017



Choy Ka Fai's open studio provides a rare insight into the artist's ongoing project, *Dance Clinic*, which experiments with Artificial Intelligence and motion capture technology. Blurring the boundaries between visual arts, dance, design, and technology, Choy's work employs video, interactive installation, sound, as well as choreography to explore the multiple forces that condition the human body, focusing on the intersection between technology, memory, and movement. *Dance Clinic* is a collaborative research initiative dedicated to the study of dance whose mission is to empower choreographers with science and technology, support creative processes, accelerate discovery, and enable productive rehabilitations. The *Dance Clinic* team will embark on its first public engagement program in collaboration with TanzHaus NRW Düsseldorf, Germany, in the summer of 2017. On view, are several videos and other research materials gathered by the self-appointed Dance Doctor – the artist himself – that demonstrate the integration of body movements and neuro-sensing technology.

CHOY KA FAI (b. 1979, Singapore/Germany) is a former stipendiary at the Berlin Künstlerhaus Bethanien and previously served as Associate Artistic Director of TheatreWorks, Singapore (2007–2009). His projects have been presented in major festivals worldwide, including Sadler's Wells, London, United Kingdom (2016); ImPulsTanz Festival, Vienna, Austria (2015); and Tanz im August, Berlin, Germany (2013, 2015).

BLOCK 37
#01-04

Lucy Davis

RESIDENCY PERIOD: APRIL – JUNE 2017

The most recent development of *The Migrant Ecologies Project*, Lucy Davis' *Railtrack Songmaps* is presented in the artist's studio after its launch in January 2016. A three-year research project developed together with multiple collaborators in Singapore, *Railtrack Songmaps* revolves around bird songs recorded along the former Malaysian railway tracks at Tanglin Halt. One of the first public housing development estates in Singapore, several Tanglin Halt blocks alongside the old railway line are in the process of being demolished, endangering the survival of the incredibly rich biodiversity of the area as well as of its informal tree shrines, *kampung* garden initiatives, and songbird clubs. Featuring the fleeting voices and appearances of nature, this multimedia installation explores interspecies communication and the entanglements of animal life and urban development. Initiated by Davis, the project has a distinct interdisciplinary scope. Her core collaborators for this presentation are Zai Tang, composer; Kee Ya Ting, photographer; and Hera, book designer.

LUCY DAVIS (b. 1970, Uganda/France) is an artist and writer whose practice encircles nature and visual culture, science and indigenous knowledge, natural histories and urban memory. She is the founder of *The Migrant Ecologies Project* and founding editor of the publication series *focas: Forum on Contemporary Art & Society* (2000-2007). Amongst her recent solo shows is *When you get closer to the heart you may find cracks*, NUS Museum, Singapore (2014-2015).



Lucy Davis and Kee Ya Ting, *A desire path recalls a Ruak-ruak* (White-breasted Waterhen), 2016

Sun-shadow puppet of found internet bird photographed where the bird was last heard, along the rail tracks at Tanglin Halt. Courtesy the artist.

Hu Yun

RESIDENCY PERIOD: MARCH – MAY 2017

Grounded on research, surveys, travels, oral histories, and archives, Hu Yun's practice often reconfigures historical narratives to produce works that subtly merge the factual and the imaginary. In line with the methodology of his previous investigations and with his ongoing interest in the ways in which modernities are mobilised and reinterpreted in different contexts, Hu is now delving into personal and official narratives related to the waves of Chinese emigration that took place in the 20th century. Examining Chinese cemeteries in Singapore as spaces that silently preserve the traces of historical encounters, he is focusing on the symbolism of early 20th century tombstone epitaphs to understand how they reflect the Chinese political landscape. In collaboration with Singaporean artist Koh Nguang How, Hu is also studying the migration routes that led artists from China to Singapore in the mid-20th century prompting the development of the Nanyang style. His studio presentation will include a selection of relevant materials from Koh's *Singapore Art Archive Project*.

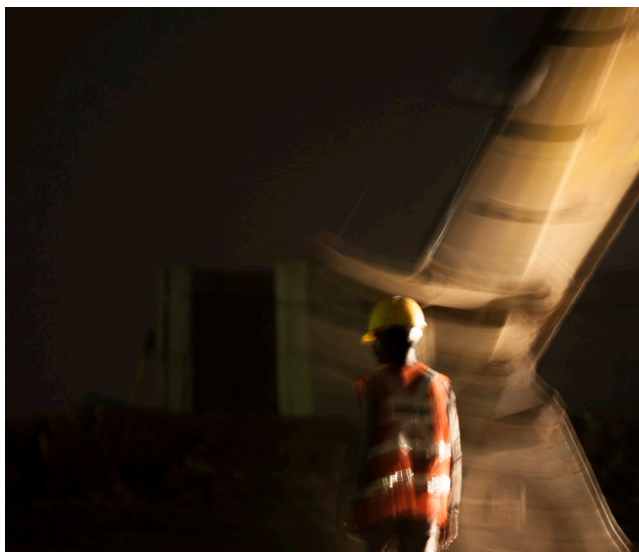
HU YUN (b. 1986, China) engages with a wide variety of media, from graphite and watercolour to performance, video, and installation. His work has been exhibited at the 11th Gwangju Biennale, *The Eight Climate (What Does Art Do?)*, South Korea (2016); Power Station of Art, Shanghai, China (2015), the 7th Shenzhen Sculpture Biennale, China (2012), and National History Museum, London, United Kingdom, (2010). He is the co-founder of *PDF*, an independent e-journal.



BLOCK 38
#01-07

Geraldine Kang

RESIDENCY PERIOD: MARCH – JUNE 2017



8.00–9.00PM

Poetry Recital by Migrant Bengali Literature of Singapore

Geraldine Kang uses photography as a tool to negotiate identities, challenge the politics of visibility, and problematise our position of proximity to certain subjects. She is currently developing a new series of works that address the condition of migrant workers in Singapore and expand her long-standing interest in the social impacts of labour policies. Works on view include a series of portraits of Special Pass workers realised for the forthcoming Labour Court Research Project Report. Workers on Special Passes are workers who have a legitimate reason (for instance, to resolve a dispute with the employer) to temporarily stay in Singapore after their Work Permit is cancelled and who live through a period of deep uncertainty. The presentation also includes preliminary studies of her research about bin centres and an installation featuring an interview with a Bangladeshi worker alongside a map of the construction sites he has worked on.

GERALDINE KANG (b. 1988, Singapore) holds a Bachelor of Fine Art from Nanyang Technological University. She has exhibited her work both locally and internationally and received a solo exhibition at the Institute of Contemporary Arts, LaSalle, Singapore (2015). She was awarded the 2011 Kwek Leng Joo Prize of Excellence in Still Photography. Images from her series *As quietly as rhythms go* (2014) are currently on view at Ota Fine Arts, Gillman Barracks, Singapore.

Geraldine Kang, image from the series
As quietly as rhythms go, 2014, photograph. Courtesy the artist.



Souliya Phoumivong presents the footage of the new claymation film he has been shooting during the residency. This stop-motion film portrays several on-the-road adventures of a clay puppet and his loyal buffalo companion around Singapore. While the puppet is an alter ego for the artist himself, the buffalo ironically references the Laotian stereotype that associates the animal with dumbness and stupidity. This work conveys the artist's most intimate perspective about his encounters with a different culture and high-tech modernity outside of Laos. It also stands as a direct continuation of Phoumivong's first claymation film, *Big World* (2010), realised on occasion of a residency at Youkobo Art Space in Tokyo, Japan, which marked a pivotal moment in the artist's practice defining a radical shift from painting to new media.

SOULIYA PHOUMIVONG (b. 1983, Laos) is a media artist working with film, photography, and clay animation and a lecturer at National Institute of Fine Arts, Vientiane, Laos. In 2012 he established Clay House Studio, the first stop-motion animation studio in Laos. Most recently he participated in the exhibition *Missing Links*, Jim Thompson Art Center, Bangkok, Thailand (2015). He is currently a member of *ESCAPE from the SEA* (2016), a curatorial development programme initiated by the Japan Foundation Asia Centre.

Matthias Sohr

RESIDENCY PERIOD: APRIL – JUNE 2017

Premised upon the methodologies of ethnographic fieldwork, the artistic practice of Matthias Sohr results in sculptures and installations that draw from technology and social sciences to reflect a wide range of research interests. During his three-month residency, Sohr will gradually transform his studio into a temporary space for the production of sculptures and installations that refine existing strands of research and explore new possible developments. Having recently produced a series of works related to the accessibility of art spaces for people with disabilities, the artist is currently broadening his investigation of the cultural, political, and aesthetic issues related to the accessibility of art and educational programmes experimenting with easy-to-read texts and other formats that convey the meaning of artistic practices and foster the circulation of knowledge.

MATTHIAS SOHR (b. 1980, Germany/Switzerland) obtained a Master of Visual Arts from the University of Art and Design Lausanne, Switzerland in 2013. He has been a visiting lecturer at the University of Arts and Industrial Design Linz, Austria (2011–2012); Berlin University of the Arts, Institute of Spatial Experiments, Germany (2010). His work has been exhibited at Museum of Contemporary Art Tokyo (MOT), Japan (2011) and Neue Nationalgalerie, Berlin, Germany (2014), among others.



Matthias Sohr, detail from *untitled (Bilateral Relations)*, 2016, wheelchair.
Courtesy the artist.



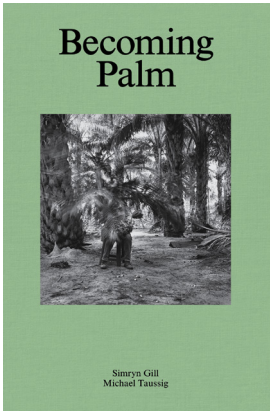
Heman Chong and Renée Staal, *The Library of Unread Books*, 2016 (ongoing).
Residencies OPEN: Art After Dark, 13 January 2017, Residencies Studios.
Currently on view at The Lab as part of *The Making of an Institution*.



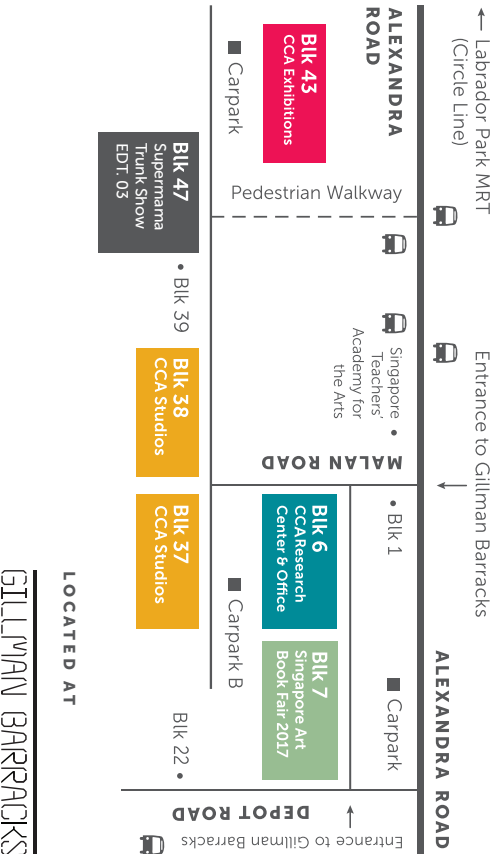


NEW RELEASES

Simryn Gill and
Michael Taussig,
Becoming Palm, 2017.
Published by NTU
CCA Singapore and
Sternberg Press.



LOCATION MAP



Singapore Art Book Fair 2017

GILLMAN BARRACKS, BLOCK 7 LOCK ROAD

27 – 30 APRIL 2017

NTU CCA Singapore is pleased to participate in the Singapore Art Book Fair 2017 organised by Books Actually with the launch of a series of limited editions of everyday objects designed by former and current Artists-in-Residence and the release of our new publication *Becoming Palm*. Published by NTU CCA Singapore and Sternberg Press, *Becoming Palm* is the outcome of a conversation between artist Simryn Gill and anthropologist Michael Taussig tracing the complexities of oil palm plantations in two remote geographical locations, Southeast Asia and South America.

NTU CENTRE FOR CONTEMPORARY ART SINGAPORE

Located in Gillman Barracks, 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, research and academic education, engaging in knowledge production and dissemination. 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.

EXHIBITIONS

Block 43 Malan Road, Singapore 109443

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RESIDENCIES STUDIOS

Blocks 37 and 38 Malan Road, Singapore 109452 and 109441

RESEARCH CENTRE AND OFFICE

Block 6 Lock Road, #01-09/10, Singapore 108934

TEL +65 6460 0300

EMAIL ntuccaevents@ntu.edu.sg

Free admission. Public programmes on Wednesdays and Fridays.
Curator-led exhibition tours every first Friday of the month.

For updates on exhibitions and programmes, visit

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