



NTU CENTRE FOR
CONTEMPORARY
ART SINGAPORE

ART AFTER DARK

Gillman Barracks

5th Anniversary Celebrations

RESIDENCIES OPEN

OPEN STUDIOS

FEATURING ARTISTS-IN-RESIDENCE

Chun Kaifeng

Sonya Lacey

Kartik Sood

Richard Streitmatter-Tran



DATE & TIME

Friday

22 September 2017

7.00 —

11.00pm



NANYANG TECHNOLOGICAL UNIVERSITY



Residencies OPEN

Residencies OPEN offers a rare insight into the often introverted sphere of the artists' 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.

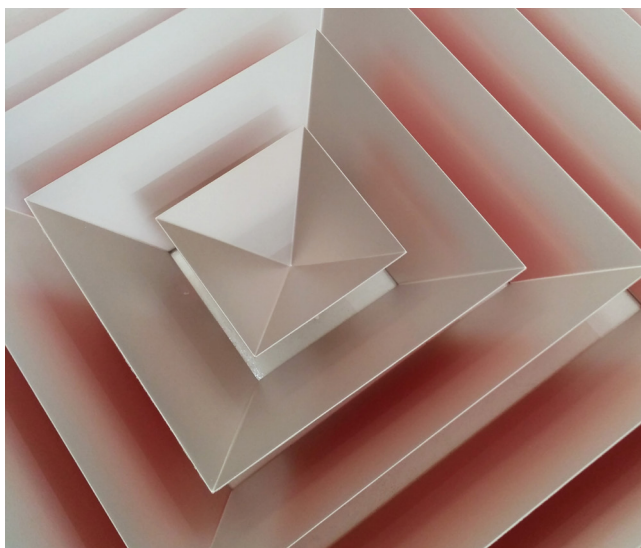
Lucy Davis, detail of *Pekaka Bird People Series 1/8*
(Lim Kim Seng & Lim Kim Chia), 2017, mixed-media.
Currently on view at The Vitrine, Block 43 Malan Road.

Chun Kaifeng

RESIDENCY PERIOD: JULY – NOVEMBER 2017

Zeroing in on things that linger in the background of the city, the sculptural practice of Chun Kaifeng is premised upon a close observation of everyday fixtures and ordinary elements that populate the contemporary urban landscape. Combining the language of abstraction with industrial techniques and materials, his evocative and ironic objects subtly reshape the common understanding of our surrounding. This open studio session provides an insight into Chun's working environment, displaying the industrial tools he is currently using together with recently completed works such as *Nowhere (Ghost)*, and *Something Above and Beyond All This (Slow Burn)*. On display is also Chun's most recent sculpture, created for an upcoming group exhibition at Asia Cultural Center, Gwangju, South Korea, which tackles the conventions of measurement and his current research materials on the aesthetics and phenomenology of playgrounds.

CHUN KAIFENG (b. 1982, Singapore) completed a Master of Fine Arts at Glasgow School of Art, United Kingdom. His works have been exhibited at National Gallery Singapore (2016-ongoing), and included in group shows at Frac des Pays de la Loire, France (2015), and ifa-Galerien, Berlin, Germany (2015). He was conferred the National Arts Council Young Artist Award in 2015.



Chun Kaifeng, *Something Above and Beyond All This (Slow Burn)*, 2017
spray painted stainless steel. Courtesy the artist.



Premised upon the history of graphic design and typography, the artistic practice of Sonya Lacey revolves around physical forms of communication within spoken, printed, and online scenarios and addresses the texture of language and the patterns of circulation of knowledge. Lacey presents two video works *Smooth but coarser than yellow* (2017) and *Newspaper for Vignelli* (2010) which shatter conventional notions of legibility. The former is a two-channel projection that sets into motion fragmented images, texts, and abstract patterns overlapping and bleeding into each. In the latter, the camera follows a newspaper—which features the graphic layout proposed by Italian designer Massimo Vignelli (1931–2014) for the redesign of *The European Journal* in 1978—as it is blown away by the wind. Also showcased are traces of her current experiments with printed texts and light exposure as well as her ongoing research into non-western print histories.

SONYA LACEY (b. 1976, New Zealand) works with a variety of media including performance, video, and installation. Her works have been shown at Govett-Brewster Art Gallery, New Plymouth, New Zealand (2017, 2016), Glasgow Centre for Contemporary Art, United Kingdom (2016), and London International Film Festival, United Kingdom (2015). Also interested in curatorial, publishing, and collaborative methodologies, in 2009 she established the collaborative research project *lightreading* together with artist Sarah Rose.

BLOCK 37
#01-01

Kartik Sood

RESIDENCY PERIOD: SEPTEMBER – OCTOBER 2017

Drawing inspiration from music, dance, literature, and various belief systems as well as his own personal experiences, the multidisciplinary practice of Kartik Sood negotiates the delicate tensions that exist in states of in-between, in particular in the transition between life and death, past and present. Working with a variety of media such as painting, film, sound, and performance, Sood's hypnotic video works often feature shimmering figures in eerie landscapes. His dreamlike imagery and enigmatic scenarios oscillate between reality and fiction, stillness and motion, casting a shadow of mystery and mysticism on the role of human beings in the world. A selection of existing film works is presented together with the ongoing research related to his upcoming performance.

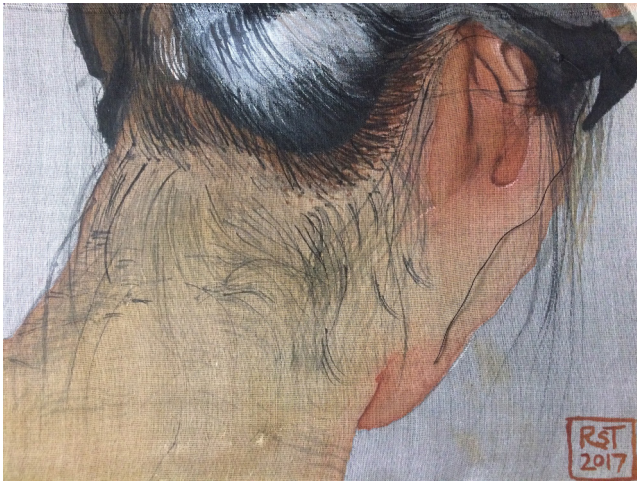
KARTIK SOOD (b. 1986, India) lives and works between Baroda and Delhi, India. His works have been widely exhibited in India and, most recently, he participated in the Yinchuan Biennale, China (2016). In 2014, he was an Artist-in-Residence at Gasworks, London, United Kingdom. In 2013, he received the Emerging Artist of the Year Award by The Foundation for Indian Contemporary Art.



Kartik Sood, *City of wandering spirits*, 2015,
projection on painted hardboard, installation view,
Yinchuan Biennale (2016). Courtesy the artist.

In 2013, the artistic production of Richard Streitmatter-Tran underwent a radical change as it shifted from performance and new media to traditional fine arts in what the artist himself describes as a “material turn,” or “return to craft,” which opposes the primacy of concept over craft in the contemporary art world. The direct and self-taught engagement with techniques and materials such as charcoal drawing, clay sculpture, watercolour, and silk painting are part of the artist’s investigation of the expressive qualities of materials as well as realistic styles of representation. Streitmatter-Tran’s creative process is also framed by a deep-rooted interest into modes of learning and practices of artmaking that used to be passed down through generations but are now disappearing due to the influx of new technologies. During the residency, the artist’s studio becomes a space for free-wheeling experimentation within the realm of plastic and painterly creation.

RICHARD STREITMATTER-TRAN (b. 1972, Vietnam) lives and works in Ho Chi Minh City. His solo and collaborative works have been exhibited internationally including Hong Kong Arts Centre (2017), Singapore Art Museum (2016, 2012, 2009), Palais de Tokyo, Paris, France (2015), among many others. He has also been involved in numerous writing, education, and curatorial projects. In 2010, he established DIA/PROJECTS, an experimental art space in Ho Chi Minh City.





Studio of Hu Yun, Residencies OPEN,
27 April 2017, Residencies Studios.



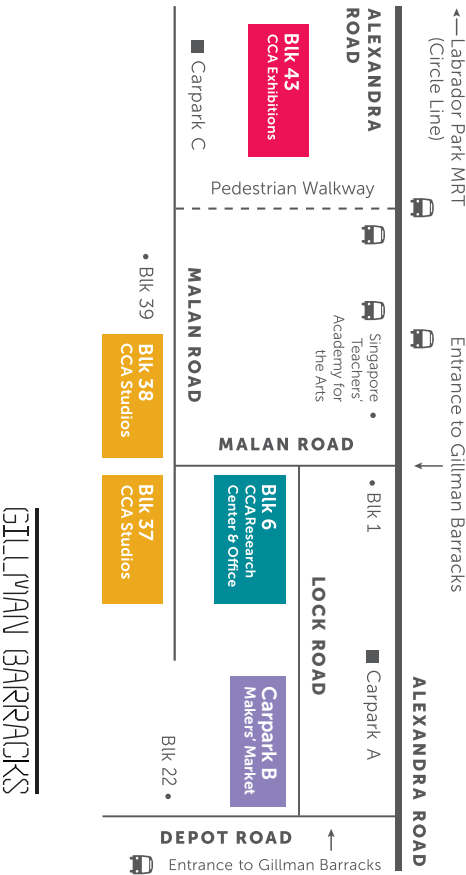
Artists' Limited Edition

For Art After Dark, NTU CCA Singapore's booth at the Makers' Market (Carpark B, Gillman Barracks) features a new line of Artists' Limited Edition of Everyday Items, playful and thought-provoking products designed by our Artists-in-Residence. Items include scarves, beach towels, tote bags, umbrellas, and notebooks. Also on sale at Block 43, Malan Road.



Duto Hardono, *Untitled #53*, edition of 150, heavy canvas tote bag, 36 x 40cm.

LOCATION MAP



GILLMAN BARRACKS

Exhibition (de)Tour

Flowers from our Bloodlines

Lecture performance by artist **ZARINA MUHAMMAD** (Singapore) in collaboration with choreographer **STEFANIA ROSSETTI** (Italy/France/Indonesia), featuring sound designer **TINI ALIMAN** (Singapore), artist **ERIC LEE** (Malaysia), musician **VIVIAN WANG** (Singapore)

THE EXHIBITION HALL, BLOCK 43 MALAN ROAD
FRIDAY, 22 SEPTEMBER 2017, 7.30 – 9.00PM

Therianthropy, the mythological ability of humans to metamorphose into other animals through shapeshifting, has marked myth and folklore across cultures and times, remaining one of the most common tropes in magical and otherworldly narratives. Drawing from concepts of the demonised and desired body, gender-based archetypes, and mythmaking, this lecture performance invokes family histories and revokes the lineages of colonisation in Southeast Asia.

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. The Centre is unique in its threefold constellation of research and academic programmes, international exhibitions, and residencies, positioning itself as a space for critical discourse and diverse forms of knowledge production. The Centre focuses on *Spaces of the Curatorial* in Singapore, Southeast Asia, and beyond, as well as engages in multi-layered research topics.

Since its inauguration in October 2013, NTU CCA Singapore has developed into an influential institution encompassing research-based artistic practices of international scope, curatorial education, and public programmes to delve into the complexities of the contemporary art field.

EXHIBITIONS

Block 43 Malan Road,
Singapore 109443

TEL +65 6339 6503

RESIDENCIES STUDIOS

Blocks 37 and 38 Malan Road,
Singapore 109452 and 109441

RESEARCH CENTRE AND OFFICE

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

TEL +65 6460 0300

EMAIL ntuccaevents@ntu.edu.sg

Free admission.

Public programmes on
Wednesdays and Fridays.

For updates on exhibitions
and programmes, visit

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GILLIMAN BARRACKS

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SINGAPORE