

EDUCATION RESOURCE
GUIDE

The Oceanic

9 December 2017
— 4 March 2018

About Us

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. The Centre is unique in its three-fold 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.

Notes to Teachers and Educators

This Education Resource Guide is developed to supplement the Workshop for Teachers and Educators with a focus on the exhibitions at NTU CCA Singapore. It provides an opportunity for educators to learn how contemporary artists address issues and concerns of our times, as well as to explore new teaching strategies.

Here, you will find resources specifically designed for teachers and students. The proposed activities are conceived to be used in a flexible manner: educators can select suitable activities and combine them to meet the needs of their students. Before bringing your class to the NTU CCA Singapore, it is recommended that you visit the exhibition, consult the Exhibition Guide and the Education Resource Guide, and decide which aspects of the exhibition are most relevant to your students. Customised guided tours for student group led by NTU CCA Singapore curators are also available upon request.

CLIMATES. HABITATS. ENVIRONMENTS.

This topical research cluster for 2017 to 2019 connects the Centre's research & academic programmes, exhibitions, and residencies. Climate change has become an urgent issue around the globe in its impact on urban environments and other habitats. As weather patterns change causing droughts, large storms, and severe flooding, humans and animals are forced to migrate on a critical scale, requiring communication across disciplines and beyond national borders. Reflecting its geo-political, cultural, and ecological conditions and interrelations, the Centre intends to discuss these precarious realities through art and culture, in dialogue with other fields of knowledge. CLIMATES. HABITATS. ENVIRONMENTS. follows the overarching topic of PLACE. LABOUR. CAPITAL. (2015-2017), continuing to address the complexities and the dynamics that entangle the local with the global and vice-versa.

About the Education Programmes

The Centre's education programmes promote contemporary art as a form of creative learning through exhibition tours, talks, and workshops developed by our education team. These accessible and inclusive learning experiences connect students and teachers with contemporary art and artists to encourage new ways of looking, thinking, and creating.

Crucial to our programme is the approach "bring your own story," which encourages students to connect the exhibitions with their personal experiences, generating new meanings through playful strategies, peer collaborations, and group discussions.

Who would benefit from working with/consulting the Education Resource Guide?

The Education Resource Guide is conceived for teachers and educators working in primary, secondary, and tertiary educational settings. It can also be a useful resource for general exhibition visitors as a tool to understand and enjoy contemporary art. Following the guided questions and activities, visitors are encouraged to enter the world of the artist(s) and reflect on what they experience in the gallery space.

How can the Education Resource Guide be used by educators and general visitors?

These educational activities can be used as pre-gallery, in-gallery, or as post-gallery lessons. Teachers can choose which activities are valuable for their educational objectives and are free to add on other related materials of their own choosing. General visitors can also decide on which ideas and content inspire them to further learn from and enhance their exhibition visit.

What is the goal of the Education Resource Guide?

We want to encourage people to discover and trust their own responses to contemporary art. We think contemporary art can be meaningful and relevant for everyone, but we also acknowledge that sometimes an exhibition can be perceived as intimidating and confusing. Hence the resources we produce are conceptualised to build confidence in individual thinking to engage creatively with contemporary art.

Educator, Artist
Kelly Reedy*

Curator Outreach & Education
Magdalena Magiera

Curatorial Assistant
Outreach & Education
Syaheedah Iskandar

Young Professional Trainees
Jevon Chandra
Prunella Ong

For more information
and enquiries, email:
ntucaeducation@ntu.edu.sg

* KELLY REEDY
(United States/Singapore)

Kelly Reedy has worked in Singapore for over 18 years as an artist and educator. 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. She holds a BFA in Fine Art from the University of Wisconsin, Madison, United States; an MA in Education from Hunter College, New York, United States; and an MA in Art Therapy from LASALLE College of the Arts, Singapore.

This Resource Guide is developed in collaboration with Kelly Reedy.

Using a Gallery as a Site of Research

A fieldtrip to NTU CCA Singapore

The Oceanic

This exhibition explores the impact of humans' interactions with the Pacific Ocean and its archipelagos. Featuring the artistic and research investigations of [Nabil Ahmed](#) (Bangladesh/United Kingdom) and [Inter-Pacific Ring Tribunal \(INTERPRT\)](#), [Atif Akin](#) (Turkey/United States), [Laura Anderson Barbata](#) (Mexico/United States), [Guigone Camus](#) (France), [Tue Greenfort](#) (Denmark/Germany), [Newell Harry](#) (Australia), [Kristy H. A. Kang](#) (United States/Singapore), [PerMagnus Lindborg](#) (Sweden/Singapore), [Armin Linke](#) (Italy/Germany), [Filipa Ramos](#) (Portugal/United Kingdom), [Lisa Rave](#) (United Kingdom/Germany), and [Jegan Vincent de Paul](#) (Sri Lanka/Canada), it examines the impact of social, cultural, and environmental changes at sea and in remote island locations.

A brief introduction to the Exhibition*

The Oceanic is an exhibition organised by NTU CCA Singapore presenting the research and artistic productions derived from expeditions in collaboration with Thyssen-Bornemisza Art Contemporary–Academy (TBA21–Academy) The Current (first cycle, 2015–17), a research initiative focusing on the Pacific region involving Fellows who are artists, filmmakers, composers, and researchers. The research vessel, the *Dardanella*, hosted Fellows and other experts who sought to explore the questions of climate change as well as social, economic, and environmental impact on the ocean and island cultures of Papua New Guinea, French Polynesia,

Themes

- THE ANTHROPOCENE
- CLIMATE CHANGE
- ECOLOGY
- TRADITIONAL KNOWLEDGE

Cross-disciplinary subjects

- MARINE BIOLOGY
- GEOGRAPHY
- ORAL HISTORIES
- SOCIAL STUDIES
- ANTHROPOLOGY
- ETHNOGRAPHY

* Refer to the Exhibition Guide for additional information on the show and its participants.

and Fiji, relating to the Anthropocene. By travelling to specific sites to study the regional ecosystems and exchanging ideas with other researchers and local residents, the participants created artworks and projects engaging with important issues pertaining to ownership rights of nature and cultures, traditional ways of exchange, and problem solving, as well as shared responsibility for the environment.

Pre-gallery visit activities

The Ocean and Me

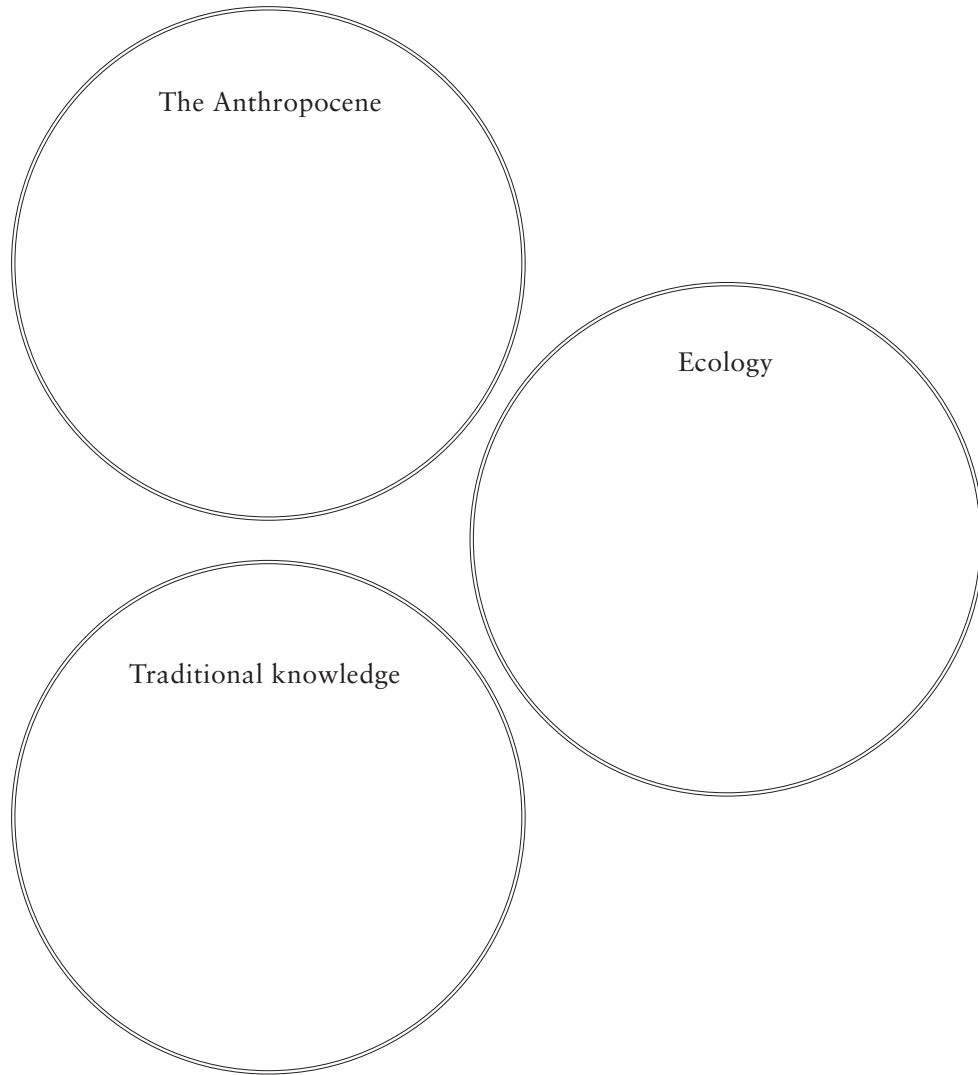
1. What is the first image that comes into your mind when you hear the word “ocean”? Draw it below.



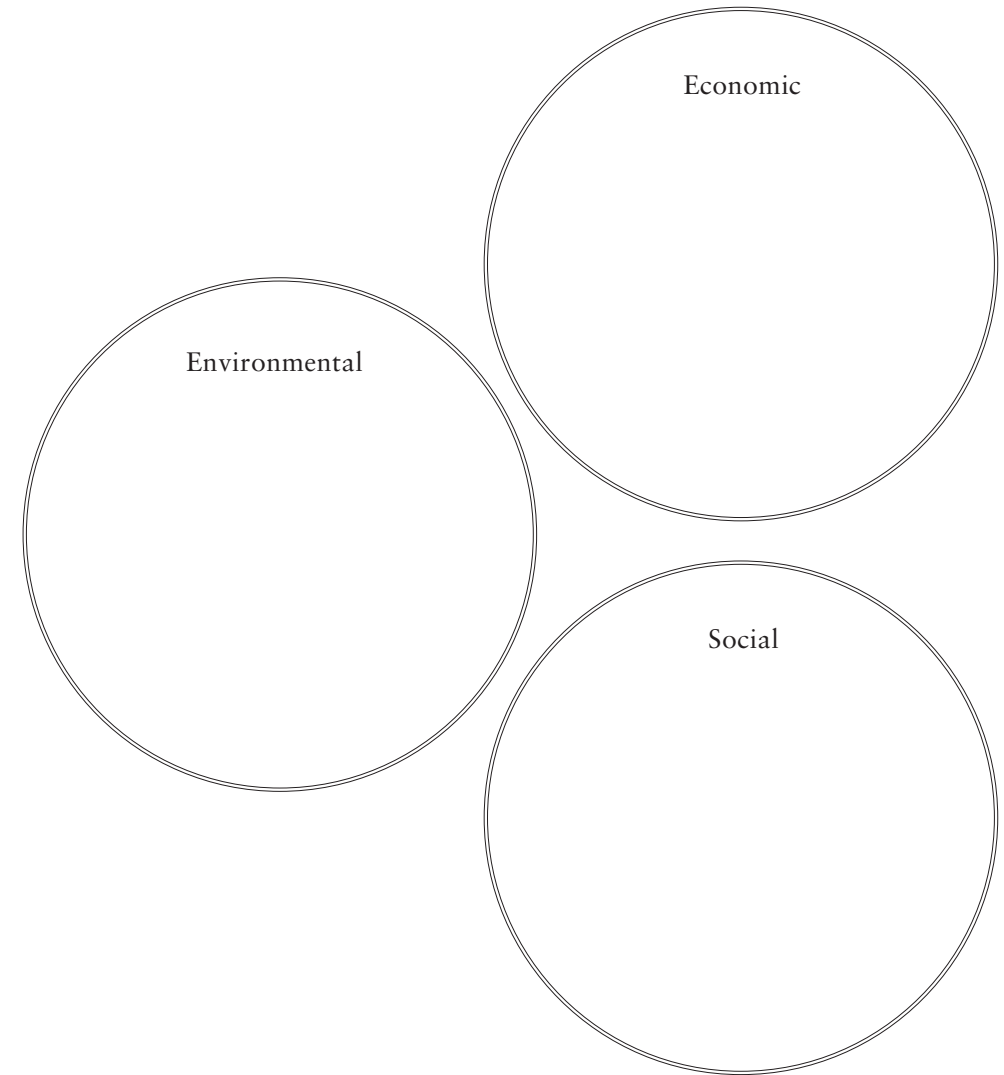
2. Compare your drawing to your classmates' and discuss what the similarities and differences are.
3. How much contact do you have with the ocean, directly or indirectly?

The Ocean and Us

1. How do the oceans provide for human life?
2. Research and define the concepts of:



3. How does human activity impact the oceans and the communities dependent on the sea? In a small group, list possible economic, environmental, and social examples in the circles below. Discuss how each item is related to the Anthropocene, ecology, and/or traditional knowledge.



NTU CCA Singapore Gallery Activity #1

The Oceanic, Exploration through Artistic Investigations

You are to form a group of six people in order to simulate the experiences of the artists and researchers who took the sea voyages on the *Dardanella* to various sites in the Pacific Ocean. Each participant will document their personal voyage by taking photographs of the art works and make notes on the issues that strike them as the most in need of urgent attention. Just as Armin Linke did in his video installation, *OCEANS. Dialogues between ocean floor and water column* (2017), you will act as a witness to the impact of humans on their environment and reflect upon how it may affect the future of our planet.

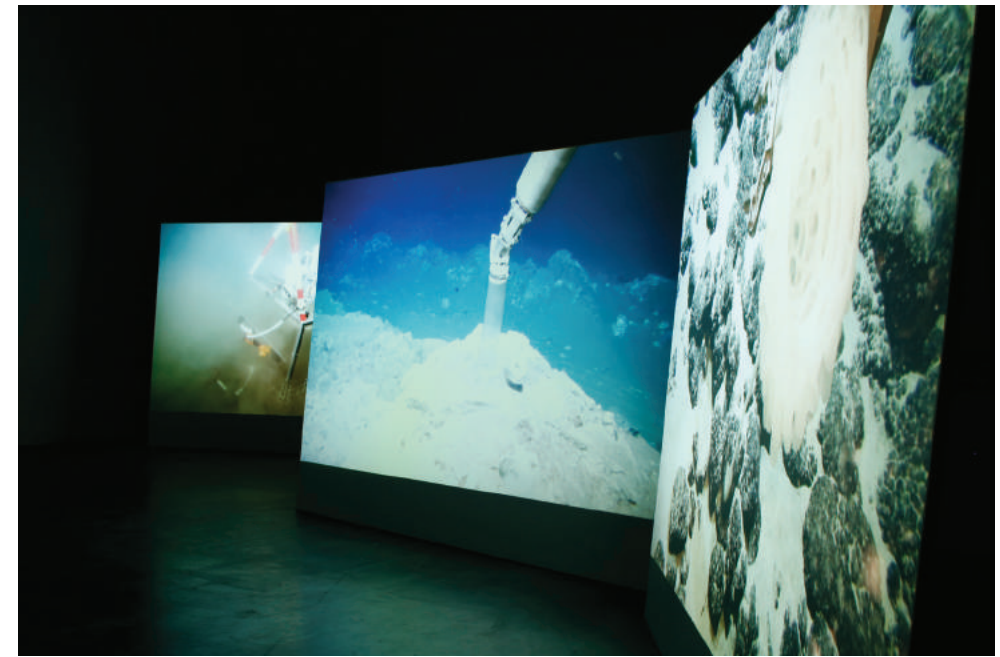
Use your smartphone camera to make videos or take photographs documenting the artistic investigations of the featured artists and researchers in the gallery. As you travel through the gallery, discuss and answer the questions in the Education Resource Guide with your group. Do you think experiencing something within a group is very different from experiencing it on your own? Take this into consideration as you answer and debate the questions, forming a type of collective knowledge from your experiences together.

Reflect upon how each project relates to the concepts of 1. the Anthropocene 2. ecology 3. traditional knowledge. As you visit the exhibition, plot and label each artist's project with the number of the related concept(s) on the map provided on page 20.

*An important note: The activity sheets will not be graded, nor is there only one correct answer. They are to provide a platform for creative dialogue, debate, and continued research into the suggested topics.

Required materials

- NOTEBOOK
- PENCIL
- CAMERA / SMART PHONE



Armin Linke, *OCEANS. Dialogues between ocean floor and water column*, 2017, installation view at Edith-Russ-Haus for Media Art, Oldenburg 2017. Courtesy the artist.

ARMIN LINKE (b. 1966)

Armin Linke looks at the relationships between human beings and their environments, especially with our power to transform cities and nature for our needs. As a photographer and filmmaker, he combines a range of image-processing technologies. For example, *OCEANS. Dialogues between ocean floor and water column* was recorded using remotely operated vehicles, giving the camera access to otherwise unreachable environments. As a display of moving image, the work documents ecologies

underwater but also stirs the imagination, blurring the boundaries between reality and fiction. Relatedly, the artist thinks about the dynamics between the camera, its subjects, and the circulation of images. How does archival work relate to the subject of its documentation, and how does its presentation, in exhibitions or other formats, shape the discussions that follow? Simply put: what are the repercussions of capturing and presenting images, and how do they suggest new layers of meaning?

Newell Harry

(Untitled) *Nimoa and Me: Kiriwina Notes*
(2015–2016), (Untitled) *Anagrams and Objects*
for RU & RU (2015)

Harry is interested in the gift exchange culture of the Kula Ring involving 18 islands spread throughout the Solomon Sea near Papua New Guinea. The purpose of the ceremonial exchange system, using bracelets and necklaces made of shells, and other materials, was to enhance the social status of individuals and political power of communities in the region. These gift exchanges were considered *intangible currencies*, meaning they could buy or procure desired outcomes without employing standard currency used for ordinary economic transactions, such as the use of paper money in our culture.

Newell Harry, Mawali Kula shell of elder, Hon. Camillus Mlabwema, Kotovila Village, Yalumwa, Kiriwina Island, Papua New Guinea, 2015, documentation. Courtesy the artist.



NEWELL HARRY (b. 1972)

Newell Harry studies modes of communication and community building, as exemplified by the languages and gift exchange practices in the Pacific. In particular, he is interested in the creation and usage of creole and pidgin languages, both of which borrow elements from other cultures. An example of a creole is Singlish, which draws influences from English, Malay, Hokkien, Teochew, Cantonese, and Tamil. Harry also examines the Kula Ring, a ceremonial gift exchange practiced by tribal societies throughout the Trobriand Islands. In this tradition, precious items that have amassed value from their origin and lineage are traded for social status, recognition, and trust. In sum, issues of exchange, value, and currency in the Pacific pervade Harry's works. Through the interplay of objects, images, and texts, he reveals the extensive webs of influence embedded in material culture and language, thus presenting the fluidity of traditional knowledge in its propagation and interpretation.

Reflect upon the following questions as a group:

- With whom do you exchange gifts?
- Does gift giving bond people together?
- Does gift giving in your culture also bring status? Explain why.
- Does gift giving ever come with strings attached?
- What kinds of gifts cannot be measured with monetary value?

Individual task:

- Draw an object or write a concept taken from your everyday life that you think could be offered in a Kula Ring gift giving exchange system in the context of Singaporean society. Make sure this object or concept can promote your status and power in relationship to others and the community through the exchange.



- What do your friends think of your choice?
- Create a new group of six people who would all be willing to use their objects/concepts as exchange items in a Kula Ring circle.

Laura Anderson Barbata
Ocean Calling (2017)

Anderson Barbata is interested in traditional knowledge and ritual practices. During her voyage to the coast of Papua New Guinea, she researched the use of textiles, rituals, and dance. This experience inspired her to create elaborate costumes for a performance art piece, which linked human communities and other life forms that live in close contact with the ocean. Her work, *Ocean Calling*, was performed with stilt-dancers, music, improvisation, and the spoken word in front of the United Nations Headquarters in New York City for World Ocean Day 2017. It called for an attitude of collective transformation in our society, underscoring the fact that we need to protect our environment wherever we live.



LAURA ANDERSON BARBATA
(b. 1958)

Laura Anderson Barbata is a transdisciplinary artist known for collaborative social art projects. Since 1992, she has worked on long-term, participatory art initiatives in many parts of the world. Her works integrate art and social action, taking on the form of public presentations for carnivals and performance “interventions” that combine social commentary, dance, music, sculpture, and costuming. Moko jumbie, a stilt-walking tradition from West Africa, is a common motif in her works, used as an expression of social performance, group participation, and protest. Working across artistic mediums and traditions, she keeps the spirit of collaboration at the core of her practice — even her public events take on a participatory nature, thus allowing for her messages to spread through ripple effects. For her, collaborations can give rise to new possibilities that inspire society, thus provoking new perspectives for looking at problems.

Laura Anderson Barbata,
“Bird Fish Prince” costume from
performance *Ocean Calling*,
2017. Courtesy the artist.

Look closely at the materials the artist used to make her costumes. If you were to design a costume that could transform a human being into an endangered sea creature or marine life form, what materials and colours would you choose? Sketch and indicate the materials and colours of your creature below.



Now pass your sketch to a friend and have them embody your creature and sound to bring your creature to life. Are your other classmates able to guess the sea creature that inspired you?

Tue Greenfort
Tamoya Ohboya (2017)

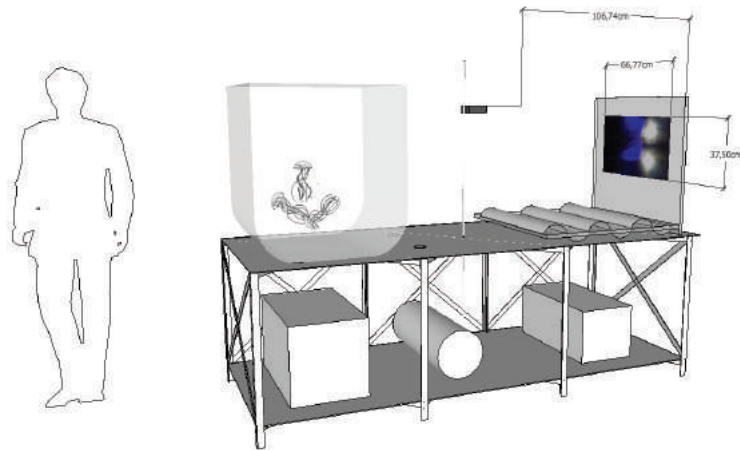
Due to global warming trends, researchers as well as fishermen have remarked that sea creatures and fish have recently been migrating to cooler northern waters. If this pattern continues, it will change the location of the world's seafood sources, creating a catastrophic impact on the economies and food availability of people living near warmer waters. Greenfort's installation of live jellyfish investigates how we can replicate specific conditions in nature to sustain life forms.

- How does Greenfort's work relate to the concept of the Anthropocene and ecology?
- If human activity can change the environment for the worse, is it always possible to manipulate it again for the better?
- Is the protection of the environment in the first place more economical than having to restore a damaged ecosystem? Discuss your answers with your group. Use examples from this exhibition to debate your ideas.

TUE GREENFORT (b. 1973)

Tue Greenfort's practice deals with issues relating to the public and private realm, as well as nature and culture. In light of the sheer diversity of experiences that populate the world, Greenfort is interested in notions of "alterity." "Alterity" means "otherness," and refers to the quality of being very different. For example, we might experience alterity when encountering a jellyfish, because it looks so unlike us. How do the non-human inhabitants of the planet differ in their own perceptions of the world? Through thinking about alterity, he challenges our anthropocentric biases—that the human perspective is the only or central way of seeing the world. When human beings act to control or influence the environment, should we not also consider the impact we have on other creatures? By framing nature within artificial contraptions, Greenfort poses these challenges to curious onlookers, questioning the technological interventions that sustain their very gaze.

Tue Greenfort, *Study for Tamoya Ohboya*, 2017, drawing. Courtesy the artist.



Lisa Rave
Europium (2014)

By exploring the potential impact of deep-sea mining off the coast of Papua New Guinea, Rave searches for links between past colonisation, cultural spiritualism, and ecological identity in the region. Her film *Europium* juxtaposes these concerns with today's growing international need for rare earth minerals used for everyday consumer goods such as flat screen monitors and smartphone displays, as well as new green technologies. While private companies and countries rush to areas of the South Seas to procure deep-sea mining rights for marine metals, the question of responsible exploitation of the ocean's mineral wealth at the expense of destroying its ecosystems is being debated.

LISA RAVE (b. 1979)

Lisa Rave's essay films advance an idea or a theme instead of a plot. Her works cover issues like "postcolonialism," the field of study that looks at colonialism's cultural legacies, such as its effects on perceptions, politics, and power hierarchies that endure between former colonies and their colonisers. For example, in *Europium*, Rave examines a rare element of the same name, termed after the continent of Europe. She looks at its application in both Tabu shell money, Papua New Guinea's traditional currency, and the Euro, thus revealing uncanny links that ex-colonies and former rulers might still share today. Interweaving layers of imagery and text, Rave presents history in cultural, economic, and ecological contexts. She suggests that history does repeat itself in surprising ways, the past creeping into the present, as manifest in our modern technologies and practices.

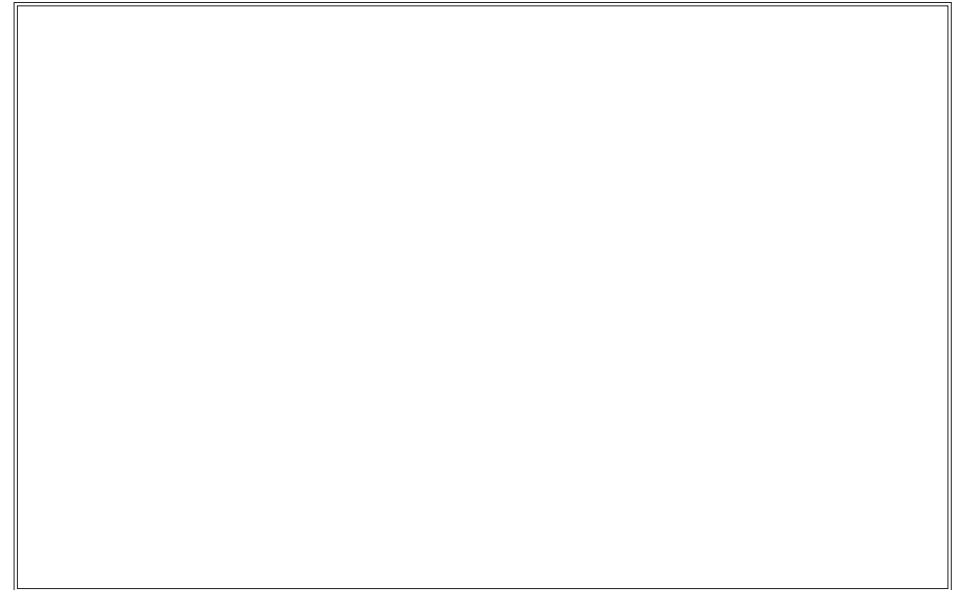
Lisa Rave, *Europium*, 2014. Film still. Courtesy the artist.



Discuss the following questions. Does everyone in your group feel the same way about these issues?

- Europium is a rare earth element used for its bright colours and luminescent properties. It gives our smartphone screens their brilliant colours. No other material can produce these kinds of effect. Would you be willing to give up a coloured screen on your TV and phone to reduce the consumption of Europium and protect this rare resource? Defend your answer.
- What kinds of environmental damage might happen to the ocean floor and marine life if heavy machinery is used to first crush and then suction out the seabed up to the surface for the mining of rare minerals?
- In your opinion, who owns the ocean floor? How can this part of the planet be divided up?
- Do you think the oceans are just physical places or do they have any relationship to the culture and the spirituality of people?

Visit the rest of the exhibition and draw or write about your impression of two artists' works that you find especially interesting in the boxes below. Explain why you resonate with them.



NTU CCA Singapore Gallery Activity #2

Collaborative Studio Art & Talanoa Project: Creating a Sustainable Island and Ocean Home for All

This exhibition exposes cultural and environmental issues of loss and destruction in the Pacific Ocean and its archipelagos as related to the Anthropocene. Participants should work in their original group of six people. In the tradition of *talanoa*, the group should freely discuss and share ideas about the collective knowledge they acquired in the exhibition, using it to brainstorm on the theme of “Creating a Sustainable Island and Ocean Home for All.” The group project will be to create a poster addressing the examples of environmental and cultural destruction as depicted by the artworks and research projects presented in *The Oceanic*. Taking inspiration from Atif Atkin’s project, *Tepoto Sud* morph *Moruroa* (2017) after Moruroa the group should, through visual imagery and text, represent a plan to create a healthy and sustainable island and ocean environment for all as depicted from the viewpoint of the island itself. Remember to give credit on your poster to any artist’s work you were influenced by. Keep in mind the concepts of the Anthropocene, ecology, and traditional knowledge.

ATIF AKIN (b. 1979)

Atif Akin looks at issues relating to “technoscience,” a term that refers to the relationships between technology and science: technology as used in modern science, and science as existing within technological contexts. Technoscientific practices shape our environment, the life forms in it, and even our perceptions of them. Therefore, our understanding of the world—the physical and conceptual boundaries drawn between us and nature, and our presumed mastery of the environment through technology, equations, and statistics—should not be taken for granted. In relation to technoscience, Akin also examines questions of ethics, political borders, and inequality. How do they all commingle to affect our notions of progress, power, or objective truth? For Akin, contemporary art provides an effective way of presenting his research: as a space that allows for nuance and layeredness.

Some possible points of discussion and references to help you think of a slogan and short text for your poster could be:

- Debate the concept of *talanoa* or how communities make collective decisions.
- What kind of customs for gift giving and exchanges for social status and community power should be used? (Newell Harry)
- How can we protect sea life and our food sources as related to the concepts of ecology and the Anthropocene? (Tue Greenfort)
- What are the pros and cons of nuclear testing and other environmental interventions in relationship to our quality of life? (Nabil Ahmed, Atif Akin)
- How does deep-sea mining affect our environment as we seek the resources needed to maintain our comfortable lifestyle? (Armin Linke, Lisa Rave)
- How do we pass on traditional knowledge and balance power relations? (Laura Anderson Barbata, Newell Harry)
- Think about visiting an exhibition as a form of collective experience. Were the sea-faring expeditions a form of collective knowledge production?

Required materials

- LARGE SHEETS OF WHITE PAPER
- TRANSPARENT PAPER
- COLOURED PAPERS
- MAGAZINE CLIPPINGS
- ALTERNATIVE OR FOUND MATERIALS
- MARKERS
- WATERCOLOURS
- COLOURED PENCILS
- ACRYLIC PAINT
- GLUE
- BRUSHES
- SCISSORS

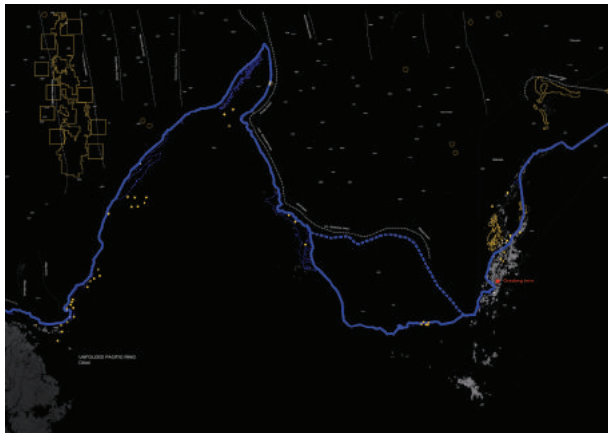
NTU CCA Singapore Gallery Activity #3

Mapping the Scene of a Crime

Nabil Ahmed, INTERPRT

Unfolded Pacific Ring (2016–ongoing)

Ahmed's project, which is also the name of his collaboration with other researchers, The Inter-Pacific Ring Tribunal (INTERPRT) has contributed research in the form of a map. It charts the environmental violence on the ocean and the humans and sea creatures that depend on this environment for survival. This research, documents human intervention in the ocean with charting a scene of a crime, yet also searches for new methods for environmental justice. Use the map on the next page to label the key words and concepts, found below Nabil Ahmed's biography, in the appropriate places.



INTERPRT, *Unfolded Pacific Ring*, 2016–ongoing, detail.
Courtesy Nabil Ahmed

NABIL AHMED (b. 1978)

Nabil Ahmed is an artist, writer, and researcher. His research explores the conjunctions between human conflict, environmental destruction, and law. An example of such interrelations is found in West Papua, a province affected by industrial mining and military repression, both of which bear human and ecological costs. Nabil examines the ripple effects of regional unrest and poses the question: when human conflicts occur, what is the true extent of collateral damage? By extension, he raises issues of environmental justice and legal frameworks: how do we outline and protect the rights of nature, and how can we hold transgressors accountable? Previously trained as an architect, Nabil pays attention to spatial relationships between human beings and their habitats; for therein lie webs of dependencies, violence against one tantamount to violence against the other.

Key Words & Concepts

- CONFLICT SITE
- EUROPIUM MINING
- KULA RING
- VULNERABLE MARINE ECOSYSTEM
- NUCLEAR TEST SITE
- SEABED MINING SITE



Post-visit Ideas

Each teacher must decide how to best continue to use the enriching and thought-provoking gallery visits to enhance their students' cross-disciplinary learning experience. The following are a few ideas that could be developed with the students in post-visit lessons or projects.

- Research the history of Singapore's surrounding waters and coastline over the last 200 years. They could then make a comparative study of how these natural resources (waters and coastlines) were used in the past, compared to how they are used today, taking into consideration the concepts of the Anthropocene, ecology, and traditional knowledge.
- Investigate the international and regional laws pertaining to the ownership of the Straits of Johor and the Straits of Singapore.
- Explore ways an individual and community can take care of and protect precious resources for future generations. For example, what volunteer organisations work in this domain in Singapore?
- Use the drawings of the human/sea creatures made on page 12 as the basis to create a performance art piece to promote greater awareness of the need to protect our oceans.
- Make a map charting the sites of deep-sea mining in our region, as well as delineating the pros and cons of this practice.
- A brochure about the mining of Europium for digital screens could be designed to create public awareness of how our everyday technologies effect the environment.

Suggested definitions

The Anthropocene
freedictionary.com

The period of time during which human activities are thought to have had a significant impact on the global environment, regarded as having begun sometime between 8000 years ago with the spread of agriculture, and 200 years ago, with the advent of industrialisation. The Anthropocene has been proposed as a new epoch of geologic time, following the Holocene.

Ecology
freedictionary.com

The relationship between organisms and their environment.

To Embody
freedictionary.com

To give a bodily form to; incarnate.

Talanoa
talanoa.com.au

A Fijian word meaning 'to tell stories'. It also represents a tradition where people from the Pacific islands of Tonga, Samoa, and Fiji talk, teach, build relationships, negotiate, as well as solve community issues and problems in a circle through conversation.

Traditional Knowledge
nativescience.org

The Director General of United Nations Educational, Scientific and Cultural Organization (Mayor, 1994) defines traditional knowledge:

The indigenous people of the world possess an immense knowledge of their environments, based on centuries of living close to nature. Living in and from the richness and variety of complex ecosystems, they have an understanding of the properties of plants and animals, the functioning of ecosystems and the techniques for using and managing them that is particular and often detailed. In rural communities in developing countries, locally occurring species are relied on for many — sometimes all — foods, medicines, fuel, building materials and other products. Equally, people's knowledge and perceptions of the environment, and their relationships with it, are often important elements of cultural identity.

Sign up for NTU CCA Singapore's guided school tours

These guided school tours provide opportunities for discussions on art, honing observation skills and interpretive thinking for both students and teachers. The tours are led by NTU CCA Singapore's curators who will provide insights into the exhibition and share their experience of working with the artists.

All tours are free of charge.

To arrange a day and time for school tours suited to your schedule, email ntuccaeducation@ntu.edu.sg

Visitor Info

Exhibition Hours

Tuesday – Sunday,
12.00 – 7.00pm
Friday, 12.00 – 9.00pm
Closed on Mondays
Open on Public Holidays

Public Programmes

Wednesday and Friday evenings

FREE ADMISSION TO
ALL PROGRAMMES

For updates, please visit:

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Exhibitions

Block 43 Malan Road,
Gillman Barracks,
Singapore 109443
+65 6339 6503

Residencies Studios

Blocks 37 & 38, Malan Road
Singapore 109452 & 109441

Office & Research Centre

Block 6 Lock Road, #01-09/10,
Singapore 108934
+65 6460 0300

Gillman Barracks Tours

For a tour please register at
gillmanbarracks.com/tours

Cover — Guigone Camus, View of traditional meeting house (*bure*),
Vanua Vatu, Fiji, 2017, documentation. Courtesy the author.

This architecture welcomes gatherings of the village community in order to debate and express ideas under the leadership and guidance of a chief. As a microcosm of a village, this majestic architecture embodies its social cohesion and the link between the Chief, the People, and the Land, materialised through the ceremony of *yaqona* (or *kava*).

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