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NTU CENTRE FOR
CONTEMPORARY
ART SINGAPORE

JULY
AUGUST
SEPTEMBER
2018

ARTISTS-IN-RESIDENCE

Takuji Kogo
Susanne Kriemann
Luca Lum
Falke Pisano
Zai Tang
Susie Wong
Wu Mali

SPECIAL PROJECT

Michael Lee

RESIDENCIES OPEN

Friday 21 September 2018
7.00 – 11.00pm

A

RESIDENCIES PROGRAMME

C

NANYANG TECHNOLOGICAL UNIVERSITY



RESIDENCIES PROGRAMME

Committed to support artists, curators, and researchers by offering them time and space to pursue their research without the pressure of deadlines and production commitments, the Residencies Programme values the open-ended nature of artistic research and embraces multiform expressions of creative enquiry. Aiming to facilitate the production of knowledge, this studio-based programme is dedicated to established and emerging artists and serves as forum for critical exchange in Southeast Asia.

The Residencies Programme offers a wide spectrum of programmes aimed at sharing the process of artistic research with the public. Residencies OPEN provides a rare insight into the often introverted sphere of artist studios by profiling the diversity of contemporary art practices from around the globe and the divergent ways artists conceive an artwork with the studio as a space for experimentation and research. Residencies Studio Sessions and Residencies Insights are flexible formats that can range from artists' talks to conversations, performances, and screenings.

For updates on upcoming events, please visit ntu.ccasingapore.org

TAKUJI KOGO

RESIDENCY PERIOD: JULY – SEPTEMBER 2018

BLOCK 37

#01-01

Established in 1998 out of a former candy factory in Yokohama, Japan, *CANDY FACTORY PROJECTS is an international platform for collaborative art projects. Since 2001, it has taken on a nomadic existence nestling itself in different institutions around the world to generate exhibitions, publications, and web projects. During the residency, Kogo will set up a local office of *CANDY FACTORY PROJECTS that will function as a research laboratory for site-specific explorations. Relying on several collaborators, either physically or via digital platforms, he plans to delve into the geopolitical relationship between Singapore and its bordering countries by engaging with vernacular materials such as local newspapers, posters, and media archives. With similar working methodologies, he also intends to observe the manifestations of Singapore's multilingual society in everyday life. The possible outcomes of this research can range from music videos to animated clips, multimedia installations, and special screenings.

Takuji Kogo (b. 1965, Japan) is the director of the Kitakyushu Biennial and founder of *CANDY FACTORY PROJECTS. Working mainly in digital and web-based media, he has produced a large body of works both as a solo artist and in various collaborative configurations. Together with American artist John Miller, he founded a virtual band whose videos have been shown in venues such as Neuer Berliner Kunstverein, Berlin, Germany (2015) and New Museum, New York, United States (2013). *CANDY FACTORY PROJECTS has been presented at The Private Museum, Singapore (2017); Kalmar Konstmuseum, Sweden (2015); Künstlerhaus Stuttgart, Germany (2010), among other venues.



SUSANNE KRIEMANN

RESIDENCY PERIOD: JULY – AUGUST 2018

BLOCK 37

#01-02



Interested in chemical processes caused by human interference with nature like radio-activity and the afterlife of microplastic particles, the practice of Susanne Kriemann is premised on archival investigation, field research, and interdisciplinary collaborations. During her residency, Kriemann plans to conduct research on the maritime ecosystem of Singapore and Southeast Asia, focusing on the increasing presence of microplastics in intertidal mangrove habitats. Since the 1950s, plastic has become the chief material of industrial mass production by virtue of its light weight, durability, and low production costs. With a decomposition time of about 500 years, all plastic items ever produced are still on the planet. Through most disposal systems, they ultimately enter the oceans where ultraviolet light, heat, and the physical force of wind and waves progressively reduce them to “mermaid tears,” pellet-shaped particles with a diameter of approximately five millimetres. The artist plans to collaborate with non-governmental organisations, activists, and scholars to investigate the temporal and material dimensions of this phenomenon.

Susanne Kriemann (b. 1972, Germany) is an artist and Professor for Artistic Photography at the University of Art and Design in Karlsruhe, Germany. Kriemann's research-based work investigates the medium of photography in the context of social history and archival practice. Recent solo exhibitions include *Canopy, canopy* at The Wattis Institute, San Francisco, United States (2018) and *dyeing until the water runs clean*, at the Kunstforum Baloise, Basel, Switzerland (2017). Her works have also been included in numerous international group shows such as the 11th Shanghai Biennale, China (2016), and the 5th Berlin Biennale, Germany (2008).

LUCA LUM

RESIDENCY PERIOD: APRIL – SEPTEMBER 2018

BLOCK 37

#01-03



Launched in 2014 by the Singapore government, the Smart Nation initiative aims to enhance economic productivity and urban efficiency through technological streamlining and the boundary-marking of both territories and bodies. Since the onset of her residency, Luca Lum has turned to the “soft architectures” and “non-events” of the city, those loose and ungraspable entanglements of sentiment and decoration, behaviours and bodies that define urban life. Her research focuses on the diffractive relationship between two specific sites: Geylang, a little-known testbed for many Smart Nation initiatives, and Marina Bay, Singapore’s anchoring “global” image. Understanding the optical phenomena of diffraction and iridescence as relational geometries that connect positions of proximity and distance, generate states of affection, and undergo multiple interferences, the artist is conducting repeated visits to both areas. Through her open-ended explorations, she is in the process of mapping and morphing the distinct attitudes and streaks of desires that inform the two sites. Her eclectic approach spans various media and materialises in the form of photographs, objects, drawings, recordings, scores, and texts.

Interested in ideas of language, (anti)literature, vulnerability, vampirism, intimacy, double-agency, mourning, metaphor, genre, and the phenomenology of the event, **Luca Lum** (b. 1991, Singapore) works at the intersection of art, performance, poetry, and fiction. She is a co-founder of the artist-run space *soft/WALL/studs* and co-editor of the reader *CONCRETE ISLAND*. Her projects have been presented at Cemeti Institute of Art and Society, Yogyakarta, Indonesia (with *soft/WALL/studs*, 2018); Yeo Workshop, Ikkan Art Gallery, NUS Museum, Singapore (2016), and LUMA Westbau, Zurich, Switzerland (2015).

FALKE PISANO

RESIDENCY PERIOD: JULY – SEPTEMBER 2018

BLOCK 38

#01-06

Falke Pisano’s current research addresses the development of modern science and its process of institutionalisation. Started in 2015, *The Value of Mathematics* explores the cultural implications of Western paradigms that posit mathematics as the objective language of the natural world. The notions of progress, rationality, and universality embedded in official discourses are destabilised as the artist negotiates different modes of thinking and opens up the possibility for diversity, pluralism, and heterogeneity in the realm of empirical sciences. During the residency she plans to broaden her understanding of colonial history and practices of decolonisation by exploring the context of Southeast Asia. Conjunctly, she also intends to focus on biomedicine—the enduring paradigm of 20th century medicine that has shaped a normative idea of the body—exploring the influence of different cultural conditions on the creation of a multiplicity of bodies.

The artistic practice of **Falke Pisano** (b. 1978, Netherlands) scrutinizes the ways in which systems of thought are structured, formalised, and ultimately naturalised. Her series of works stem from long-term research cycles that delve deep into specific subject matters and undermine conventional frameworks of knowledge by triggering a continuous exchange between language, ideas, materials, and forms. Her work has been widely exhibited internationally. Recent solo shows were held at Centro de Creación Contemporánea de Andalucía, Córdoba, Spain (2016); REDCAT, Los Angeles, United States (2015); Praxes Center for Contemporary Art, Berlin, Germany (2014), and The Showroom, London, United Kingdom (2013). She was the recipient of the Prix de Rome in 2013.



ZAI TANG

RESIDENCY PERIOD: APRIL – SEPTEMBER 2018

BLOCK 37

#01-04

Object-orientated ontology (OOO) is a 21st-century school of thought that rejects the primacy of humans over non-human objects, thus generating different perspectives on ecological thinking. Combining an ongoing interest in natural environments threatened by urban development with his practice of capturing sonic emanations of the non-human inhabitants of the earth, Tang aims to pursue his research into OOO and sharpen the theoretical tools that challenge our anthropocentric relationship to nature. The space of the studio also provides him with the opportunity to test immersive multisensorial installations that visualise field recordings taken in various natural environments across Singapore. During the residency, the artist is working on sound compositions that prompt alternative modes of listening and forge new connections between humans and non-humans. By experimenting with drawing, he also creates “visual scores” in response to his soundscapes.

Zai Tang (b. 1984, United Kingdom) is an artist, composer, and sound designer based in Singapore. Employing a wide range of analogue and digital technologies, his practice experiments with different ways to translate the audible in visual phenomena. Recent exhibitions and collaborations include 2nd Yinchuan Biennale, China (2018); *Resident Frequencies*, National Gallery Singapore (2017); *Railtrack Songmaps*, Gillman Barracks, Singapore (2016); *SOUND: Latitudes & Attitudes*, Institute of Contemporary Arts Singapore, LASALLE College of the Arts (2014). Tang participated as a guest musician in Tarek Atoui's exhibition *The Ground: From the Land to the Sea*, NTU CCA Singapore (2018).



SUSIE WONG

RESIDENCY PERIOD: JUNE – NOVEMBER 2018

BLOCK 38

#01-07



In the last decade, the artistic practice of Susie Wong has unfurled as a prolonged reflection on the nature of memory and the symbolic layers embedded in different modes of representation. During her six-month residency, she is intent on examining the iconic status of certain typologies of images in order to understand how their meaning is affected by the circulation on the web and other modes of consumption. The artist engages with the tropes of romance through the lens of pop productions ranging from the cult film *The World of Suzie Wong* (1960) to contemporary East Asian dramas. The fabrication of feelings and the normalisation of romance in the mass media is the subject of a series of works which, through subtle gestures of over-layering, inscription, and re-imagining, reflect on the universal currency of romantic clichés, the subtle traps of translation, and the entanglement of desire and exoticism in the representation of “the East.”

Susie Wong (b. 1956, Singapore) began her artistic practice in the late 1980s as a painter and art writer, later developing curatorial projects focused on collaboration and women's issues. In recent years, her work has engaged with memory and loss, documentation and nostalgia, through a variety of mediums such as painting, drawing, and time-based installation. She participated in group exhibitions at The Substation, Singapore (2016, 2010, 2008), The Esplanade, Singapore (2015, 2013); and Institute of Contemporary Arts Singapore, LASALLE College of the Arts (2012).

WU MALI

RESIDENCY PERIOD: JULY – SEPTEMBER 2018

BLOCK 38

#01-05



Since 2016, Wu Mali has embarked on a long-term project titled *Cijin's Tongue*. Set up with the support of the National Sun Yat-sen University in the kitchen of a former military dormitory in Cijin District, Taiwan, *Cijin's Tongue* is a multicultural lab for social innovation. Focusing on the quotidian act of food consumption, Wu utilises cooking, eating, tasting, and sharing as heuristic tools to examine processes of social change brought about by colonialism, the Cold War, and globalisation since, over the last century, what used to be a fishermen's village turned into a container port and tourist destination gathering a diverse community of inhabitants hailing from China and Southeast Asia. During the residency, she plans to broaden the scope of her research by exploring analogous patterns of change in the specific context of Singapore through the lens of food economies and consumption.

Wu Mali (b. 1957, Taipei) is an artist and Associate Professor at the Graduate Institute of Interdisciplinary Art, National Kaohsiung Normal University, Taiwan. As Taiwan's leading artist and theorist on community-based public art for more than thirty years, Wu has developed numerous collaborative projects in which the artist assumes the mediatory role of a "cultural agent." Her most recent solo show, *Wu Mali. Working in Public 2006-2011*, took place in 2011 at the former Suo-Ren Elementary School in Taipei, Taiwan. Wu's work has been exhibited in numerous international venues and included in biennials such as 9th Shanghai Biennial, China (2012); 3rd Fukuoka Asian Art Triennale, Japan, (2005), and 46. Venice Biennial, Italy (1995). Wu was the recipient of the Taiwan's National Award for Arts in 2016 and the Taishin Arts Award in 2013. She is the co-curator of the upcoming 11th Taipei Biennale.

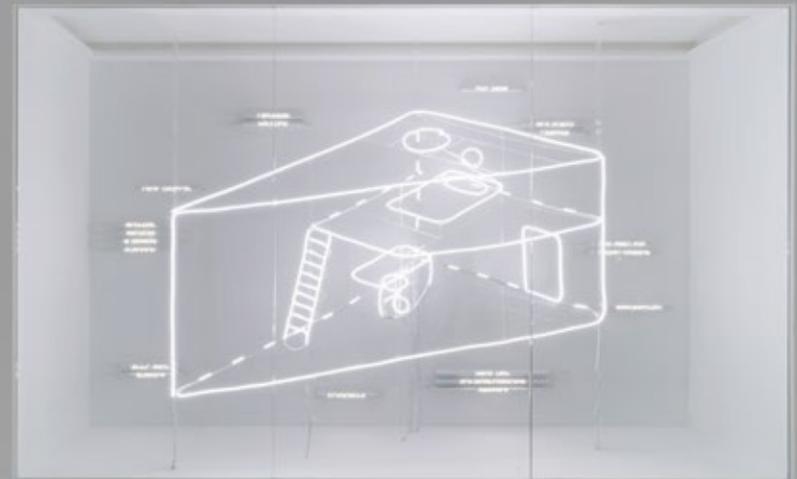
MICHAEL LEE CREATIF COMPLEXS

THE VITRINE

17 MARCH – 9 SEPTEMBER 2018

Over the course of his residency, Michael Lee furthered his interrogations of the physical, social, and psychological functions of the artist's studio. *Creatif Complexs* stems from the artist's preoccupations with the spiking hype over the visual arts development in Singapore as well as from his broader reflections on the role of the artist's studio within the arts ecology of the city. With a speculative leap into the utopian and the absurd, the work takes the form of a spatial diagram of a hypothetical property development made up of units that combine living and working spaces for artists. Several catchwords condense the project's major "selling points," whimsically turning real estate amenities into features relevant to the artists' welfare such as, among others, round-the-clock technical support, legal advice, and reproductive services.

Michael Lee (b. 1972, Singapore) researches urban memory and the contexts and implications of loss often merging personal and collective narratives. He has received solo exhibitions at Yavuz Fine Art, Singapore (2014) and Künstlerhaus Bethanien, Berlin, Germany (2013), and participated in several group exhibitions in Asia and Europe. He is the founder of Studio Bibliothèque, a platform to facilitate experiments in art making, curating, and publishing and was a co-curator of the Singapore Biennale (2016). Lee was Artist-in-Residence at NTU CCA Singapore from October 2017 to March 2018.



NTU CENTRE FOR CONTEMPORARY ART SINGAPORE

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Image captions:

- Inside cover—Studio of Zai Tang, detail, Residencies OPEN, 23 June 2018.
Page 2—Takuji Kogo and John Miller, *Open to All Ages and Ethnicities*, exhibition view, Neuer Berliner Kunstverein (2015). Courtesy the artist.
Page 3—Susanne Kriemann, *Duskdust*, 2015-2016, exhibition view, Malmö Konstmuseum (2016-2017). Courtesy the artist.
Page 4—Studio of Luca Lum, installation view, Residencies OPEN, 23 June 2018.
Page 5—Falke Pisano, *The value in Mathematics – How do we learn?*, 2015, installation view, Ellen de Bruijne Projects (2015). Courtesy the artist.
Page 6—Studio of Zai Tang, installation view, Residencies OPEN, 23 June 2018.
Page 7—Studio of Susie Wong, installation view, Residencies OPEN, 23 June 2018.
Page 8—Wu Mali, *New Butterfly Dream*, 2012, photograph. Courtesy the artist.
Page 9—Michael Lee, *Creatif Kompleks*, 2018. The Vitrine, NTU CCA Singapore.
Left—Studio of Phyo Kyi, installation view, Residencies OPEN, 23 June 2018.

Unless otherwise stated, image courtesy of NTU CCA Singapore.

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 **RESEARCH AND ACADEMIC PROGRAMMES**, **EXHIBITIONS**, and **RESIDENCIES**, 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. The Centre's dynamic public programmes serve to engage with various audiences through lectures, workshops, open studios, film screenings, Exhibition (de)Tours, and Stagings. 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.

NTU CENTRE FOR CONTEMPORARY ART SINGAPORE



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