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NTU CENTRE FOR
CONTEMPORARY
ART SINGAPORE

JANUARY
FEBRUARY
MARCH
2019

A

ARTISTS-IN-RESIDENCE

Francisco Camacho Herrera

Daniel Hui

Susanne Kriemann

Soyo Lee

John Low

Tan Kai Syng

John Torres

SPECIAL PROJECT

Izat Arif

RESIDENCIES OPEN

Friday 25 January 2019

7.00 – 11.00pm

Saturday 26 January 2019

2.00 – 7.00pm

RESIDENCIES PROGRAMME

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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 platform 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

RESIDENCIES TEAM

Dr Anna Lovecchio, Curator

Lynda Tay, Curatorial Assistant

1 Lee Hon Choo, Young Professional Trainee

FRANCISCO CAMACHO HERRERA

RESIDENCY PERIOD: JANUARY – MARCH 2019

BLOCK 37

#01-04



For the past several years, Francisco Camacho Herrera has been speculating on the possibility that Chinese sailors might have reached the Americas by crossing the Pacific Ocean before the arrival of the Spanish in the late 15th century. This inquiry resulted in *Parallel Narratives* (2015-18), a film that follows hidden trajectories and charts unexpected similarities between iconographies, utilitarian items, and ritual objects produced by geographically distant cultures. During the residency, Camacho Herrera will re-orient his research to explore connections between Southeast Asia and South America, especially in light of past and recent instances related to the economic exploitation of tropical nature. Understanding trade, migration, and natural resource economics as main propellers of development and cross-cultural encounters, the artist ultimately seeks to generate alternative narratives that challenge spatial, temporal, and geopolitical categories institutionalised in official accounts.

Francisco Camacho Herrera (b. 1979, Colombia) currently lives and works in Amsterdam, the Netherlands. His projects often experiment with communitarian and participatory approaches to generate social change and trigger the collective imagination of the future of society. Such endeavours include *fulltopia.com* (2015-ongoing), a web platform that articulates a desire to facilitate the exchange of services and ideas within local communities bypassing monetary economy. His works have been presented in several group exhibitions including the 21st Biennale of Sydney, Australia (2018); *The Welfare State*, Museum of Contemporary Art, Antwerp, Netherlands (2015); and *The Museum of Rhythm*, Museum Stucky, Lodz, Poland (2016). Camacho Herrera was a resident at Rijksakademie van Beeldende Kunst in Amsterdam in 2008-9.

DANIEL HUI

RESIDENCY PERIOD: OCTOBER 2018 – MARCH 2019

BLOCK 37

#01-03

Intrigued by the state-control of language and the memorialisation of individuals in Singapore, in the past three months Daniel Hui has been researching the forgotten figure of Tan Chu Boon. He was the older brother of Tan Chay Wa (1948–1983), a Malayan political dissident and official of the Malayan National Liberation Front, a militant organisation linked to the Communist Party of Malaya (CPM). With the exacerbation of the relationship between the CPM and both the Singaporean and the Malaysian governments in the post-independence period, Chay Wa was executed in Kuala Lumpur on the charge of possessing firearms. Shortly after burying his brother in Singapore, Chu Boon was imprisoned because the tombstone inscription, which eulogised Chay Wa as a martyr, was deemed by the government “prejudicial to the security of Singapore.” This research will lead to the production of a new work that intertwines personal testimonies, anecdotes, and official histories.

Addressing contentious historical episodes, the films of **Daniel Hui** (b.1986, Singapore) straddle between documentary and fiction, blurring the boundaries between institutional accounts, mythical narratives, oral testimonies, and personal memories. His films have been screened at various film festivals and museums including the National Museum of Modern and Contemporary Art, Seoul, South Korea (2016); Singapore Art Museum (2015); and International Film Festival Rotterdam, Netherlands (2010). His feature-length film *Snakeskin* (2014) received awards at the 2015 Yamagata International Documentary Film Festival, Japan, and at the Torino Film Festival, Italy in 2014. Hui's latest film, *Demons* (2018) recently premiered at the Busan International Film Festival, South Korea.



SUSANNE KRIEMANN

RESIDENCY PERIOD: MARCH 2019

BLOCK 37

#01-02



Interested in chemical processes caused by human interference in nature, the practice of Susanne Kriemann unfolds slowly across extended periods of time. Splitting her residency into two parts, the first of which took place last August, the artist is conducting field research on the presence of (micro)plastics in the intertidal mangrove habitats of Singapore and the Riau Archipelago. Since the 1950s, plastic has become the chief material of industrial mass production due to its lightweight, durability, and low production costs. With a decomposition time of about 500 years, all plastic items ever produced are still extant on the planet. Through most disposal systems, they enter the oceans where ultraviolet light, heat, wind, and waves progressively reduce them to “mermaid tears,” pellet-shaped particles with a diameter of approximately five millimetres. Kriemann recently participated in a residency in Colombo, Sri Lanka to investigate similar habitats and will spend this final month re-examining and consolidating the gathered materials.

Susanne Kriemann (b. 1972, Germany) is an artist and Professor for Artistic Photography at the University of 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).

SOYO LEE

RESIDENCY PERIOD: DECEMBER 2018 – FEBRUARY 2019

BLOCK 37

#01-02



Fascinated by the inconsistencies in taxonomic nomenclature and natural history illustrations within her own country, since 2017 Soyo Lee has been tracking the lineage of natural history representations and systems of classification in Korea. Unlike Japan and most South and Southeast Asian countries, Korea did not actively engage with Western naturalism during the modern era. Opposed by Neo-Confucian scholars during the 19th century, scientific systems for classifying and illustrating nature were introduced during the Japanese colonial rule (1910-45), with the first illustrated botanical index by a local botanist being published only in 1943. This long-term research project aims to develop a comparative analysis of the history of nature illustrations in Korea, Japan, and tropical Asia. During the residency, Lee will conduct archival research in order to map the trajectory of European naturalist worldviews in Singapore and Southeast Asia and explore colonial subjectivities embodied in this specific form of representation.

Working at the intersection between media arts and biology, **Soyo Lee** (b.1976, South Korea) mobilises archival materials and museological codes of display to critically examine conventions of collecting, manipulating, and displaying life-forms. In 2017, she initiated *Lifeforms in Culture*, an independent publishing platform dedicated to artistic and cultural inquiries about biological organisms. Her work has been included in group exhibitions at venues such as Seoul Museum of Art (2018); Museum of Modern and Contemporary Art, Seoul, South Korea (2015, 2016) and Museum of Contemporary Art, Sydney, Australia (2016). The installation *Wet Specimen Conservation* (2014) is on permanent display at the Mütter Museum of the College of Physicians of Philadelphia, United States. She holds a PhD from the Rensselaer Polytechnic Institute, United States.

JOHN LOW

RESIDENCY PERIOD: OCTOBER 2018 – MARCH 2019

BLOCK 38

#01-06



Throughout the residency, John Low is pursuing an interdisciplinary investigation on the expanding field of contemporary Chinese ink practices in the context of Singapore and Southeast Asia. Extending beyond the technical specificity of the medium, his interests encompass the relationship between place and identity, the patterns of knowledge transmission, and the processes through which a shared diasporic culture becomes localised. Fuelled by conversations with local scholars, practitioners, and other relevant interlocutors, this research also tackles the literature on the subject as the artist scrutinises how language, specifically English and Mandarin, affects the production of knowledge and the circulation of discourse. The studio also provides Low with a space to experiment with different spatial configurations of his own works with Chinese ink. During the second part of the residency, he plans to focus on the production of a new floor piece.

John Low (b.1958, Singapore) is an artist and independent researcher. In the last decade, his practice has shifted its focus from the representation of urban and rural landscape to the tensions between the local and the global. He is especially interested in understanding how cross-cultural and transnational discourses influence the production of art practices and critical writing in Singapore and Southeast Asia. His work has been featured in the 3rd Singapore Biennale (2011). He is a contributor to the publication *Histories, Practices, Interventions: A Reader in Singapore Contemporary Art* (2016).

TAN KAI SYNG

RESIDENCY PERIOD: DECEMBER 2018 – MARCH 2019

BLOCK 38

#01-07

Started in 2009, *RUN! RUN! RUN!* is Tan Kai Syng's ongoing investigation revolving around the relation between place and the body in motion. Traversing geopolitical and disciplinary boundaries, it frames the act of running as a process of inquiry and a way to experience innovative modes of engagement with the self, the others, and the world. During the residency, Tan will collaborate with creative director Philip Tan on *Habitats for Warriors and Worriers*. The project pivots on Pulau Brani, a small island located off Singapore's southern coast the name of which means "Island of the Brave" or "Home of the Warriors" in the Malay language. Previously inhabited by pirates, fishermen, and naval officers, today Pulau Brani is the headquarters of Singapore's Police Coast Guard. The artist aims to run near the island with a mobile electroencephalogram (EEG) device and track the brain activities experienced along the process. The intended outcome of the research is the production of a short video alongside a public sharing session.

Tan Kai Syng (Singapore) is an artist and researcher based in London, United Kingdom. She uses art as a process of interrogation and intervention to energise existing discourses and instigate conversations across disciplinary, cultural, and geopolitical boundaries. Her work is in the collection of several museums and has been exhibited at South London Gallery and Southbank Centre, London (both 2018); Guangzhou Triennale, China (2008); Biennale of Sydney, Australia (2006); Singapore Art Museum (2008, 2003). In 2007, she received the National Arts Council Young Artist Award. She holds a PhD from the Slade School of Fine Art and is currently a Visiting Researcher at the Social, Genetic and Developmental Psychiatry Centre at King's College (both London.)





During the residency, John Torres plans to experiment with “parasitical filmmaking strategies” as the starting point of a series of works he intends to realise throughout Southeast Asia. By positioning himself at the periphery of ongoing film productions, Torres will collect their multiple “excesses:” spillages in light, sound, props, furniture, scenic design, and everything that may linger outside the perimeter of the main set. Tapping onto other directors’ scraps and making use of resources that have already been paid for to create his own separate narrative, the artist aims to test out a playful method for bypassing the financial limitations of independent film productions. In light of his recent role as father, this work will be developed within the framework of *Remote Daddy Project*: a way of structuring the artist’s work schedule around his daughter’s sleep and feeding schedule so as to strike a balance between making art and raising a family.

John Torres (b.1975, the Philippines) is an independent film director, producer, and writer widely acclaimed for his highly personal and poetic style. Weaving together archival clips, found footage, and visually powerful imagery, his films unfold narrative structures, often with strong autobiographical references, that defy conventional tropes and genres. Torres has received solo retrospectives at The Reading Room, Bangkok, Thailand (2015); Vienna International Film Festival (2013), and the 12th Seoul International New Media Festival, South Korea (2012). His most recent feature film *People Power Bombshell: The Diary of Vietnam Rose*, premiered at the International Film Festival Rotterdam, Netherlands, in 2016 and received Special Mention at the 6th Curitiba International Film Festival, Brazil in 2017.

Semangat Kejiranan everybody loves good neighbours

15 DECEMBER 2018 – 24 MARCH 2019

Interested in the contiguities and frictions between the natural and the urban environment, Izat Arif has conducted experiential and erratic fieldwork in various natural environments in Singapore observing plants, soil, insects, and signs of human presence. This investigation, which will eventually result into a guidebook, is presented in The Vitrine as a “cabinet of essential items” containing a selection of the artist’s notes and drawings, research tools, and disparate findings such as the seeds of the big-leaf mahogany, a plant native to South America, but naturalised in Singapore, that is endowed with medicinal properties. *Semangat Kejiranan* is a Malay expression that literally translates as “spirit of the neighbourhood” evoking values of community care and mutual support amongst neighbouring subjects.

The multidisciplinary practice of **Izat Arif** (b.1986, Malaysia) combines videos, drawings, and readymade objects. His work often conveys an ironic commentary on everyday life and the art ecosystem of his hometown, Kuala Lumpur. He has participated in several group exhibitions including *A History of Drawing*, Camberwell College of Arts, London, United Kingdom (2018); *Malaysia Art: A New Perspective*, Richard Koh Fine Art, Singapore (2016); *Young Malaysian Artist: New Object(ion) II*, Galeri Petronas and Young Contemporaries at National Visual Arts Gallery, both Kuala Lumpur, Malaysia (2013). Izat Arif is one of the founding members of the collective Malaysian Artist Intention Experiment (MAIX.) He was Artist-in-Residence at NTU CCA Singapore from September to December 2018.



NTU CENTRE FOR CONTEMPORARY ART SINGAPORE

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Image captions:

Inside cover—Studio of Susie Wong, installation view, Residencies OPEN, 21 September 2018.

Page 2—Francisco Camacho Herrera, *Parallel Narratives*, 2015-18, still from single-channel video. Courtesy the artist.

Page 3—Daniel Hui, *Tan Chay Wa's tombstone*, photograph, 2018. Courtesy the artist.

Page 4—Susanne Kriemann, untitled from *Mermaid Tears* (work in progress), photograph, 2018. Courtesy the artist.

Page 5—Soyo Lee, *An Illustrated Book of Plants: The Flora and its Poetic Evidences*, 2016-17, installation view, Museum of Modern and Contemporary Art Seoul (2016-17). Courtesy the artist.

Page 6—Studio of John Low (detail), NTU CCA Singapore, December 2018.

Page 7—Tan Kai Syng, *I Run and Run, Let Out an Earth Shattering Road, and Turn into a Giant Octopussy* (detail), 2018, mixed-media, installation view, Southbank Centre, London. Part of *#MagicCarpet*, an *Unlimited* commission funded by Arts Council England. Photo by Studio Maba. Courtesy the artist.

Page 8—John Torres, *Lukas the Strange*, 2013, film still. Courtesy the artist.

Page 9—Izat Arif, sketchbook, 2018. Courtesy the artist.

Opposite—Studio of Luca Lum, 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 EDUCATION**, **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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RESIDENCIES STUDIOS

Blocks 37 and 38 Malan Road,
Singapore 109452 and 109441

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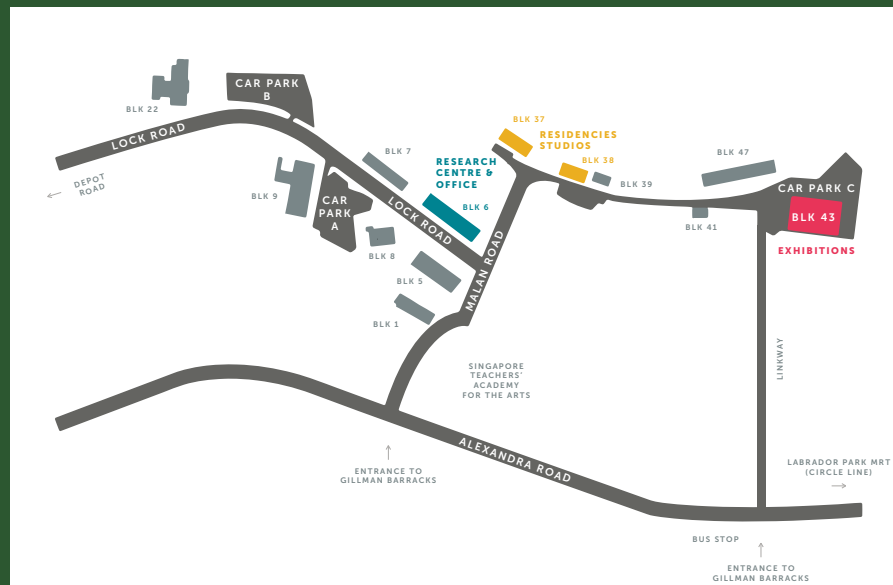
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