

C

NTU CENTRE FOR
CONTEMPORARY
ART SINGAPORE

APRIL
MAY
JUNE
2019

ARTISTS-IN-RESIDENCE

Ang Song Nian
Tanatchai Bandasak
Wei Leng Tay
Iris Touliatou
Munem Wasif
Zarina Muhammad

SPECIAL PROJECT

Irwan Ahmett and Tita Salina

RESIDENCIES OPEN

Saturday 29 June

2.00 – 7.00pm

Sunday 30 June

2.00 – 7.00pm

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 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.

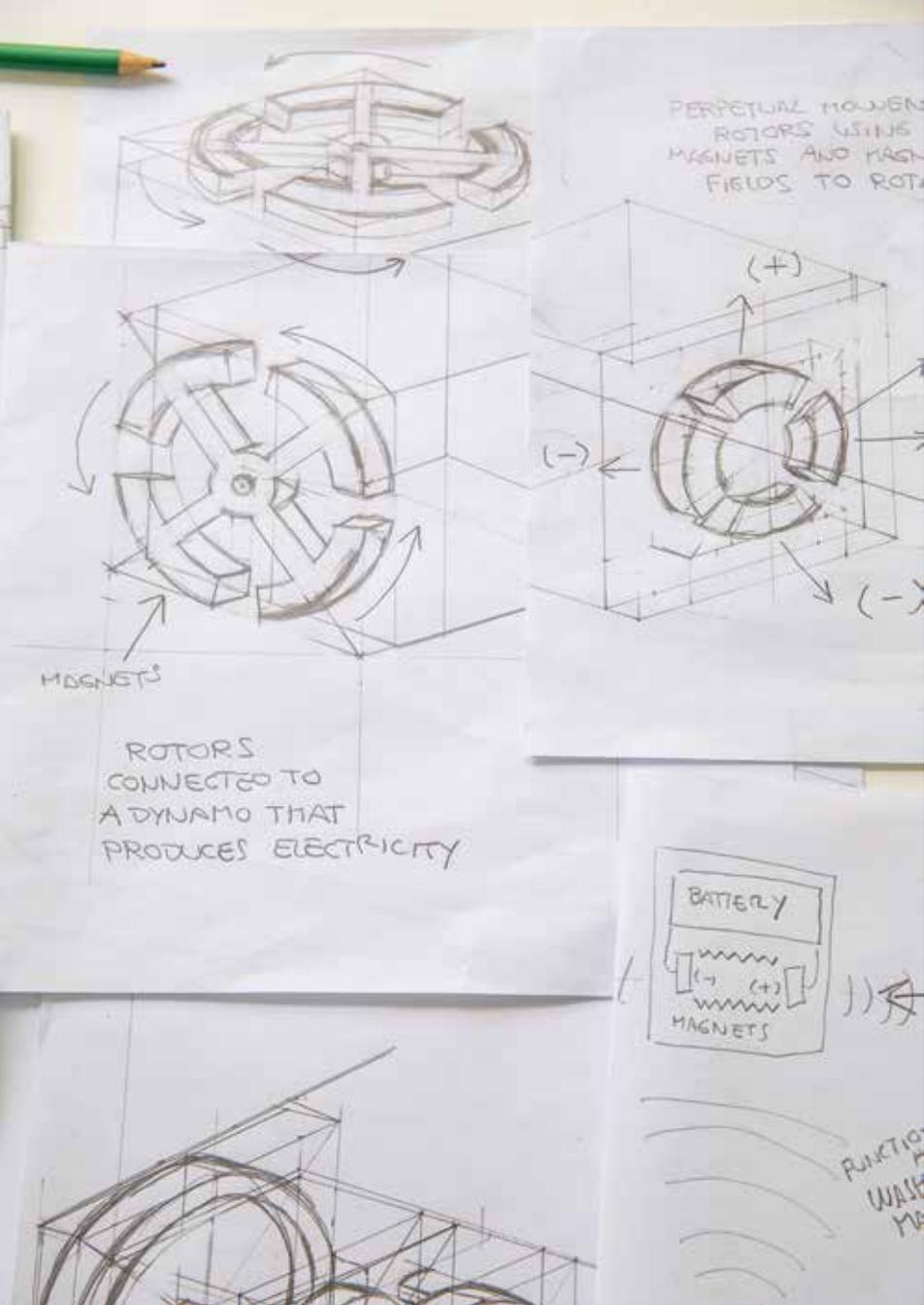
For updates on upcoming events, please visit ntu.cc.singapore.org

RESIDENCIES TEAM

Dr Anna Lovecchio, Curator

Seet Yun Teng, Curatorial Assistant

1 Lee Hon Choo, Young Professional Trainee



ANG SONG NIAN

RESIDENCY PERIOD: MAY – AUGUST 2019

BLOCK 37

#01-03



During the residency, Ang Song Nian will continue his ongoing investigation into human interventions on the urban landscape by focusing on plant nurseries and the potted plants industry in Singapore. This research unfolds in the wake of a residency at Bangkok University Gallery that culminated with the work *As They Grow Older and Wiser* (2016). Ang was fascinated by the legal loopholes that allowed for a massive transplanting of rare and exotic trees from the region of Chiang Mai to the fast-changing city of Bangkok for decorative purposes. Framed against Singapore's nation-building narratives, the artist is interested in the manipulation of nature through state-driven initiatives and policies of environmental control, greening, and city-branding. Such endeavours include the Tree Planting campaign of 1963 and the government's subsequent initiatives directed to fabricate a new understanding of nature and obliterate the country's past of clearing forests to make way for plantation economy.

Through photography and installation, **Ang Song Nian** (b. 1983, Singapore) scrutinises traces of human presence in the landscape. Intrigued by the power of the photographic image to convey complex and layered narratives, he favours a "microscopic approach" that unleashes the imperceptible and ideological potential embedded in small details. His most recent solo exhibitions are *As They Grow Older and Wiser*, *Objectifs*, and *Hanging Heavy On My Eyes*, DECK, both Singapore (2017). He has participated in group exhibitions at Bangkok University Gallery, Thailand (2016) and Photo España Festival, Spain (2012) among others. Ang is currently lecturer in Photography at the School of Art, Design and Media at Nanyang Technological University, Singapore.

TANATCHAI BANDASAK

RESIDENCY PERIOD: APRIL – JUNE 2019

BLOCK 37

#01-02



Throughout the residency, Tanatchai Bandasak will develop a project inspired by a specific trait of the Mekong Delta in southwest Vietnam. In this area, cycles of tides and floods accumulate layers upon layers of sediments turning the river delta into one of the most thriving agricultural land in the region. For the artist, the rich and porous stratification of the territory is reminiscent of the epithelium, the human or animal tissue that covers the outer surfaces of organs and bodies, a thin, protective, and nurturing border between the interior and the exterior where a constant exchange of substances takes place. Resorting to scientific research, onsite fieldwork, and the engagement of his own body, the artist aims to investigate the materiality and spatiality of this particular landscape through the sense of touch and to create a new work that can expand our sensorial and phenomenological understanding of the world.

Tanatchai Bandasak (b. 1984, Thailand) is a visual artist whose practice spans a variety of mediums including video, photography, and installation. Often drawing on his interests in light, living matter, habitat, and geology, his works interrogate the nature of existence and the substance of the world. Recent exhibitions include *Appearing Unannounced*, Rirkrit Tiravanija's studio, Tambon Nam-bo-luang, Chiang Mai, Thailand (2018). Tanatchai has also produced several moving-image works which have been screened at international film festivals such as the "Spectrum Shorts" section of the 41st International Film Festival Rotterdam, Netherlands (2012) and *Rencontres Internationales*, Centre Georges Pompidou, Paris, France (2011).

WEI LENG TAY

RESIDENCY PERIOD: APRIL – SEPTEMBER 2019

BLOCK 38

#01-06

The practice of Wei Leng Tay probes the psychic, systemic, and geopolitical consequences of displacement through personal encounters and intimate conversations captured in photography, videos, and sound recordings. Having lived in Hong Kong for the past 15 years before moving back to Singapore in 2016, Tay plans to devote the time of the residency to re-rooting her artistic practice and transposing *Sightlines*—a collaborative project initiated with researcher Michelle Wong to explore the relationship of art, aesthetics, society, and politics in the aftermath of the 2014 Umbrella Movement in Hong Kong—in the context of her home country. Furthermore, she will initiate a long-term project which extends her preoccupations with forced movements and migrations by addressing notions of “return” through a series of interviews. The studio space will be used to experiment with materials, techniques, and installations to articulate new ways to present her work.

Informed by close interactions with people, the artistic projects of **Wei Leng Tay** (b. 1978, Singapore) address the significance of personal relationships, family histories, societal structures, national narratives, and patterns of migration questioning ingrained modes of perception and representation. Often using a mediated documentary approach to image-making, Tay's intimate works explore intergenerational dialogues as well as the affective and political impact of displacement upon one's cultural identity. *Crossings*, her most recent solo exhibition articulated in four parts, took place at NUS Museum, Singapore (2018-19). She has participated in numerous international group exhibitions.



IRIS TOULIATOU

RESIDENCY PERIOD: APRIL – JUNE 2019

BLOCK 38

#01-07



Following her fascination for the unstable properties of matter and the ungraspable substance of the atmosphere, Iris Touliaou intends to pursue a research that goes under the provisional title of *Animal Storms*. The project approaches Singapore from “a climatic perspective,” it frames the weather as a metaphor of uncertainty, a form of language, and a space of collective resistance that allows us to talk about our futures, bodies, hopes, and fears. Through a combination of fieldwork and studio-based practice, the artist will mobilise diverse methodologies to expand the notion of air and water through physical, symbolic, imaginary, and metaphorical associations as well as through states of movement. During the residency, the studio will become a laboratory to develop an open-ended body of works and activities, artistic interventions, and temporary collective platforms that variously engage the irrational, the ambiguous, the performative, and the hallucinatory.

The artistic practice of **Iris Touliaou** (b. 1981, Greece) composes and decomposes concepts, narratives, objects, and bodies through subtle alchemical operations that probe the enigmatic nature of existence. By experimenting with an ever-growing array of materials and techniques, she seeks moments of slippages, instances of misalignments, chance meetings, and unexpected findings that are out of the experimenter's control. She has received solo exhibitions at Radio Athènes, Athens, Greece (upcoming in June 2019); Palermo Galerie, Stuttgart, Germany (2019); HYLE, Athens, Greece (2017) and has participated in international group exhibitions such as *Hell as Pavilion*, Palais de Tokyo, Paris, France (2013) and *Expanded Ecologies*, National Museum of Contemporary Art, Athens, Greece (2009).



MUNEM WASIF

RESIDENCY PERIOD: APRIL – JUNE 2019

BLOCK 38

#01-05

Prompted by recent shifts in the political climate of his own country, Munem Wasif is currently working on a film project titled *Goom* (forced disappearance, kidnapping in Bangla.) The work revolves around the increasing phenomenon of people gone missing, disappearances that often remain unexplained and unaccounted for. Less interested in excavating factual and political circumstances, the artist rather plans to focus on the human figures of the disappeared, tracing the emotional and psychological repercussions of their violent vanishment as an attempt to ultimately reinstate their visibility. Still at an initial stage of development, *Goom* is conceived as an experimental process which borrows from various techniques and methodologies to capture the affective landscape generated by loss. During the residency, Munem Wasif will try to hone his poetic visual language to convey memory and recollection of these violent losses.

Munem Wasif (b. 1983, Bangladesh) explores complex socio-political issues through photography and video. His artistic practice is marked by close engagement and intimate commitment, both physical and psychological, to his subjects of interest and it usually unfolds through long-term research processes. While interested in the archival and social value of documentary photography, his works often confound the boundaries between fact and fiction. An award-winning photographer, he has participated in international exhibitions such as Sharjah Biennial 14, United Arab Emirates (2019); the 9th Asia Pacific Triennale of Contemporary Art, Brisbane, Australia (2018-19); and *An Atlas of Mirrors*, Singapore Biennale (2016), amongst numerous others.



ZARINA MUHAMMAD

RESIDENCY PERIOD: APRIL – SEPTEMBER 2019

BLOCK 37

#01-04



For the past decade, Zarina Muhammad has embarked on a multidisciplinary research that explores magico-religious belief systems, ritual practices, and sacred sites. The various embodiments of her work, which engage broader contexts of myth-making, ritual magic, gender-based archetypes, and spirits of resistance, frame the cultural biographies of objects and the region's provisional relationship to mysticism and the immaterial against the dynamics of global modernity. Her research project for the residency takes the trans-local figures of the *penunggu* (tutelary spirit) and the *tuan/puan tanah* (Lord of the Land) as points of departure to reconsider notions of territoriality and spectrality against the social production of rationality. During the residency, she will focus on mapping old and new ways to tell stories of unresolved memories, fragmented cosmologies, shapeshifting translations, and haunted histories.

Zarina Muhammad (b. 1982, Singapore) is an artist, educator, and writer whose practice is deeply entwined with a critical re-examination of ethnographic literature and historiographic accounts about Southeast Asia. Recent exhibitions include the President's Young Talents 2018, Singapore Art Museum, and *Stories We Tell to Scare Ourselves With*, MOCA, Taipei, Taiwan (2019). Incarnations of her lecture performances have been presented at Indonesia Contemporary Art Network, Yogyakarta (2018); Objectifs, Singapore (2017); and LASALLE's Institute of Contemporary Arts Singapore (2018, 2016).

IRWAN AHMETT and TITA SALINA THE RING OF FIRE (2014 – ongoing)

13 APRIL – 11 JUNE 2019



Invisible to the human eye, geological kinships flow under the oceans and lay deep into the earth's crust. When they manifest themselves, it is often in apocalyptic forms that disrupt existing ecosystems and the course of human life. In geography, The Ring of Fire denotes the volcanic belt and the collision zone of tectonic plates running around the edges of the Pacific Ocean, a deadly area where the majority of the world's earthquakes and eruptions occur. For Irwan Ahmett and Tita Salina, this geologically unstable territory demarcates a field of artistic inquiry. Since 2014, the Indonesian duo have embarked upon a journey that engages issues of social injustice, political struggles, colonial histories, and environmental crises encountered along erratic routes that stretch from Indonesia to New Zealand, from Taiwan and South Korea to Japan. *The Ring of Fire (2014 – ongoing)* brings together for the first time the most significant works realised by the artists, either together or individually, since the inception of the project.

An artist duo based in Jakarta, Indonesia, **Irwan Ahmett** (b.1975) and **Tita Salina** (b.1973) have been working together since 2010. Their ephemeral interventions articulate sharp social commentaries on urgent issues concerning urban development, ecological catastrophes, political repression, colonial legacies, and the exploitation of human and ecological resources. Spanning from the prankish to the subversive, the duo mobilises playfulness in the public sphere, irony in radioactive sites, and empathy in relation to conditions of human and environmental vulnerability. Their work has been exhibited at Yamaguchi Center for Arts and Media, Japan (2018); Ujazdowski Castle Centre for Contemporary Art, Warsaw, Poland (2017); ST PAUL St Gallery, Auckland, New Zealand (2016); amongst other international venues. Ahmett and Salina were Artists-in-Residence at NTU CCA Singapore in March 2018.

NTU CENTRE FOR CONTEMPORARY ART SINGAPORE

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Professor Ute Meta Bauer, Founding Director, NTU CCA Singapore and Professor, School of Art, Design and Media, NTU

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NTU CENTRE FOR CONTEMPORARY ART SINGAPORE

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ABOUT NANYANG TECHNOLOGICAL UNIVERSITY, SINGAPORE

A research-intensive public university, NTU has 33,000 undergraduate and post-graduate students in the colleges of Engineering, Business, Science, and Humanities, Arts and Social Sciences, and its Graduate College. NTU's campus is frequently listed among the top 15 most beautiful university campuses in the world and has 57 Green Mark-certified (equivalent to LEED-certified) buildings. Besides its 200-ha lush green, residential campus in western Singapore, NTU has a second campus in the heart of Novena, Singapore's medical district.

Image captions:

Inside cover—Studio of Francisco Camacho Herrera (detail), Residencies OPEN, 25 – 26 January 2019.

Page 2—Ang Song Nian, *As They Grow Older and Wiser*, 2016, archival piezographic print. Courtesy the artist.

Page 3—Tanatchai Bendasak, *Left to run to seed*, 2016, film still. Courtesy the artist.

Page 4—Wei Leng Tay, *And this is the lady and her pond*, mixed-media installation, 2015 – 18. Installation view, NUS Museum, Singapore, 2018. Courtesy the artist.

Page 5—Iris Touliatou, *ARCHIVE OF AIRS AND WATERS*, 2014 – ongoing, various glass vials, liquids, extracts, compositions, dimensions variable. Courtesy the artist.

Page 6 & 7—Studio of Soyo Lee, installation view, Residencies OPEN, 25 – 26 January 2019.

Page 8—Munem Wasif, *Land of Undefined Territory*, 2014-16, archival pigment print. Courtesy the artist.

Page 9—Zarina Muhammad, *Pragmatic Prayers for the Kala at the Threshold*, 2018, mixed-media installation. Installation view, 8Q, Singapore Art Museum, 2018. Courtesy the artist.

Page 10—Irwan Ahmett and Tita Salina, *Longevity*, 2018, film still. Photo by Rangga Aditiawan. Courtesy the artists.

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



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

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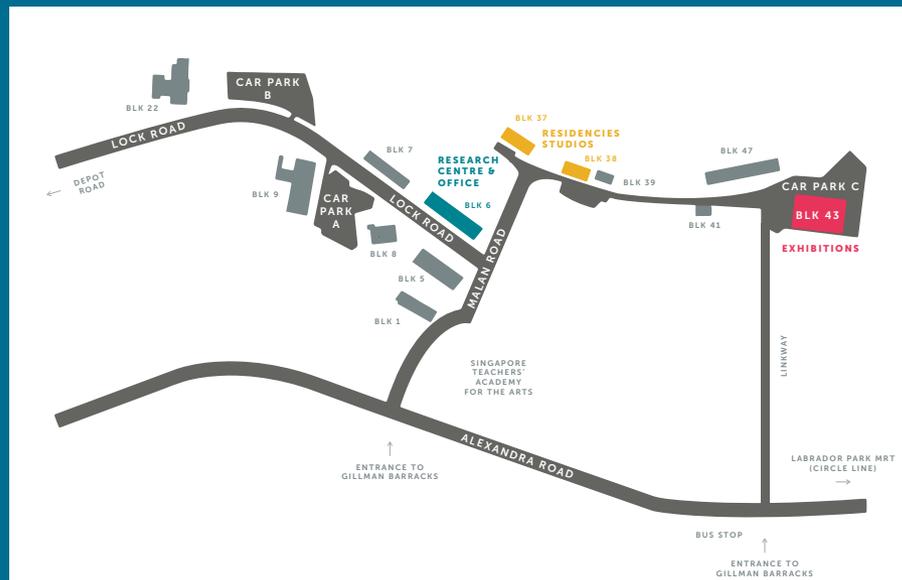
NEW OPENING HOURS

Tue–Sun: 12–7 pm
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Open on Public Holidays
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The Residencies Programme
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