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NTU CENTRE FOR
CONTEMPORARY
ART SINGAPORE

OCTOBER
NOVEMBER
DECEMBER
2019

ARTISTS-IN-RESIDENCE

Irina Botea Bucan
& Jon Dean
Baptist Coelho
Hikaru Fujii
Fyerool Darma
Ho Tzu Nyen
Alecia Neo
Sung Tieu

A

RESIDENCIES PROGRAMME

C

NANYANG TECHNOLOGICAL UNIVERSITY



RESIDENCIES PROGRAMME

Committed to supporting 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 a 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

Seet Yun Teng, Curatorial Assistant

1 Megan Lam, Young Professional Trainee

IRINA BOTEA BUCAN & JON DEAN

RESIDENCY PERIOD: NOVEMBER – DECEMBER 2019

BLOCK 38

#01-07



During the 1950s, in many Eastern Bloc countries, cultural houses and clubs were created to fulfil the utopian dream of providing ‘culture for everybody’ whilst also structuring opportunities for people to participate in the collective production of culture. At the same time, these communal environments often enabled the state to monitor leisure time and socio-cultural activities. In order to expand their long-term comparative research on these institutions, Irina Botea Bucan and Jon Dean will investigate the history and current role of community centres in Singapore. Aiming to produce an experimental documentary, they will conduct archival and sociological research to understand how these centres operate and the criteria by which they were designed and managed to provide a specific range of social, cultural, and educational activities at a foundational moment in the country’s history. In particular, they are interested in the process of community-building, the nature of people’s participation, and the role community centres played in the formation of Singapore’s post-colonial identity.

Irina Botea Bucan (b. 1970, Romania) and **Jon Dean** (b. 1966, United Kingdom) have been working together since 2013. Their artistic collaboration unfolds through filmmaking enquiries premised on the close scrutiny of and active engagement with specific social contexts. Over the years, they developed a methodology based on the symbiotic triangulation of their roles as artists-educators-researchers. Bucan and Dean share an interest in socio-political dynamics, the de-centralisation of discourses, and they are committed to nurturing cultural differentiation outside hegemonic value systems. Their works have been shown internationally at several venues including Centre for Contemporary Art, Torun, Poland (2018); National Museum of Contemporary Art, Bucharest, Romania (2017); The Phillips Museum of Art, Lancaster, United States (2017), and International Film Festival Rotterdam, Netherlands (2015) among others.

BAPTIST COELHO

RESIDENCY PERIOD: OCTOBER – DECEMBER 2019

BLOCK 38

#01-05

During the residency, Baptist Coelho will turn his focus to the history of the Indian National Army (INA) and the Rani of Jhansi Regiment, two military units created in Singapore respectively in 1942 and 1943. During the Japanese occupation of Singapore, almost 20,000 Indian prisoners-of-war were instigated by their Japanese captors to create the INA with the goal to free India from British colonial rule. This short-lived military formation, which was disbanded in 1945, also included the Rani of Jhansi Regiment, one of the very few all-female combat units developed during the Second World War. Coelho aims to trace back patterns of everyday life at a time of war and delve into the reasons that drove INA women, most of who had never set foot in India, to fight for the country’s independence. Continuing his extensive research on the psychological and physical disruptions caused by war and conflict, the artist will critically interweave personal memories, historic accounts, and archival records laying out the groundwork for the production of a new work.

Over the past decade, the practice of **Baptist Coelho** (b. 1977, India) has revolved around the unspoken narratives and intricate trajectories of the Siachen Glacier, a conflict zone between India and Pakistan. His work also often addresses India’s involvement in the two world wars. Through extended archival and ethnographic research, he engages a variety of subjects to probe the physical, psychological, and emotional implications engendered by conflicts, wars, states of conscriptions, and acts of heroism. His works have been exhibited internationally at JSLH Art Gallery, Sonipat, India (2019); Centre Pompidou, Paris, France (2018); and Somerset House, London, United Kingdom (2016) among other venues. Coelho was awarded the Sovereign Asian Art Prize in 2016.



HIKARU FUJII

RESIDENCY PERIOD: OCTOBER – DECEMBER 2019

BLOCK 37

#01-02



In November 2017, an article published by scholars from the Korean Women's Development Institute shed new light on the conditions of "comfort stations" run by the Imperial Japanese Army during the Japanese occupation of Singapore (1942-45). The questionable term "comfort stations" refers to brothels, set up for the use of military personnel, which "employed" women abducted from countries under the Japanese rule (mostly Korea and China). The report estimates that, in Singapore, approximately 600 Korean women were forced into prostitution and it also revealed the existence of 52 records about them in the Oral History Centre at the National Archives of Singapore. Official accounts surrounding this infamous practice are still a matter of controversy and diplomatic friction between Japan and the other countries involved. Continuing his scrutiny of Japanese identity by scavenging the country's past, Hikaru Fujii plans to conduct extensive archival research on the history of the brothels and collaborate with scholars from various disciplines related to the subject.

The artistic practice of artist and filmmaker **Hikaru Fujii** (b. 1976, Japan) reflects his strong belief that art results from an intimate relationship between society and history. His work probes modern education and social systems in Japan and Asia often employing strategies of reenactment to address the contemporary relevance of historical events. He recently received a solo exhibition at KADIST, Paris, France (2019). His work has also been exhibited at Aichi Triennale, Japan (2019); Fast Forward Festival 5, Onassis Cultural Centre, Athens, Greece (2018); Centre George Pompidou Metz, France (2017), and Museum of Contemporary Art Tokyo, Japan (2016) among others. He was awarded the Nissan Art Award 2017 Grand Prix.

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FYEROOL DARMA

RESIDENCY PERIOD: OCTOBER 2019 – MARCH 2020

BLOCK 37

#01-04

In this continuation of Fyerool Darma's research, the area of Telok Blangah becomes a landscape of introspection and the backdrop for a range of artistic exercises. During the residency, the artist will attempt to excavate textual archives and physical artefacts that are found both online (in his web browser caches) and offline. Along the process, he aims to question, reclaim, and speculate upon lesser known histories of the area by figuring forth an imaginary landscape where literary and textual evidence is merged with hearsay and folklore. Through this exercise, Fyerool intends to explore how today's power relations are shaped by the ways in which we navigate the past.

Fyerool Darma (b. 1987, Singapore) interrogates and complicates the cultural consumption of history and myth in relation to contemporary markers of identity and class. His artefacts are based on an extensive visual vocabulary drawn from popular culture, literature, archives, the internet, and his own life. Recent solo exhibitions include *Sunny, your smile ease the pain*, Yeo Workshop, Singapore (2019) and the long-term research project *After Ballads*, NUS Museum, Singapore (2017-18). He has exhibited in group exhibitions such as Asian Film Archive's *State of Motion: A Fear of Monsters* and *Lost and found: imagining new worlds*, Institute of Contemporary Arts, (both Singapore, 2019); *Fantasy Islands*, Objectifs, Singapore (2017); and *An Atlas of Mirrors*, Singapore Biennale (2016).



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HO TZU NYEN

RESIDENCY PERIOD: OCTOBER 2019 – MARCH 2020

BLOCK 37

#01-01

Started in 2012 to destabilise the notion of Southeast Asia—a geopolitical construct devised during the Second World War to define a region that was unified neither by language, religion, nor political powers—*The Critical Dictionary of Southeast Asia* (CDOSEA) is the conceptual echo chamber where most of Ho Tzu Nyen's recent projects have taken shape. In its web version, the project is an infinite film composed in real time by an algorithm that appropriates online materials and generate sequences that illustrate the 26 terms of the Dictionary, one for each letter of the English alphabet. During the residency, Ho will develop *Vol 5: R for Resonance / R for Rafflesia*, a new work that posits the gong, a percussion instrument found in every Southeast Asian country, in relationship with the *Rafflesia*, a parasitic plant which produces the largest bloom on earth named after its putative discoverer, Sir Stamford Raffles.

Premised on complex sets of references, the artistic production of **Ho Tzu Nyen** (b.1976, Singapore) harnesses film, video, performance, and installation. His richly layered and technically challenging works weave together facts and myths to mobilise different understandings of Southeast Asia's history, politics, and belief systems. Recent solo exhibitions were held at Edith-Russ-Haus For Media Art, Oldenburg, Germany (2019); Kunstverein in Hamburg, Germany (2018); Shanghai Ming Contemporary Art Museum, China (2018); Asia Art Archive, Hong Kong (2017) among others. His works have also been included in major group exhibitions such as: Aichi Triennale, Japan (2019); Sharjah Biennial 14, United Arab Emirates (2019); Gwangju Biennale, South Korea (2018); Dhaka Art Summit, Bangladesh (2018) among many others. He is co-curator of the 7th Asian Art Biennial, Taichung, Taipei (2019). Ho represented Singapore at the 54th Venice Biennale (2011).



ALECIA NEO

RESIDENCY PERIOD: OCTOBER 2019 – MARCH 2020

BLOCK 38

#01-06



Intrigued by the fundamental elements of mutual respect and equal status that underlie practices of hospitality, Alecia Neo seeks to experiment with “acts of radical hospitality” to push forward a critical engagement with the culture of our time. Today, hospitality is mostly associated with the tourism industry and private etiquette but it can also be understood as a political practice whereby a community negotiates its identity and its relationship with “the others.” Engaging with diverse rituals of hospitality practiced in the region, the artist aims to understand how communities draw boundaries and connect with outsiders. During the residency, she will reach out to several individuals and groups and she will invite them to perform acts of sharing and exchange as a form of empowerment. Through observing and experimenting with these rituals, Neo aims to gain a better understanding of how hospitality may serve as a resource to establish forms of connectedness across different communities.

Alecia Neo (b. 1986, Singapore) develops long-term projects that involve collaborative partnerships with individuals and communities. Her socially engaged practice unfolds primarily through photography, video, and participatory workshops that address modes of mobility, reciprocity, caregiving, and wellbeing to explore issues of identity and the search for self. Her recent projects include a collaboration with the community engagement platform *Both Sides, Now*, Singapore (2019-2017); *Touch Collection*, Singapore Art Museum, and *Personally Speaking*, Objectifs (both Singapore, 2018-ongoing). She is the co-founder of Brack, a platform for socially engaged art. Neo was the recipient of the Young Artist Award in 2016.

SUNG TIEU

RESIDENCY PERIOD: OCTOBER – DECEMBER 2019

BLOCK 37

#01-03



Tangled with her own experience of migration, cultural collision, and displacement, the works of Sung Tieu often elicit a variety of sensorial engagements. During the residency, the artist plans to explore the sonic environment of Singapore guided by the following questions: What is the soundscape of a financial capital that trades mostly in abstract exchange rather than in material production? Who occupies public space and in what acoustic proportion? How do aural economies affect the multi-species inhabitants of the city on physical, psychological, and emotional levels? How does sound convey different political and environmental climates? Her investigation on the sounds of contemporary Singapore will also encompass instances of oral communication that operate in a multicultural context characterised by a large linguistic diversity. For this long-term project, Tieu intends to explore the acoustic ecology of several urban soundscapes, extending her research in Vietnam and, possibly, other Southeast Asian countries.

The artistic practice of **Sung Tieu** (b. 1987, Vietnam/Germany) spans a variety of mediums including sound installation, video, sculpture, photography, performance, and public interventions. In her work, she contends with notions of history and analyses transnational movements of people and capitals. Forthcoming solo exhibitions will be held at Haus der Kunst, Munich, Germany and Nottingham Contemporary, United Kingdom (both 2020). Other forthcoming projects will be featured at Tate Modern and David Roberts Art Foundation (both London, United Kingdom, 2019), and the Prague Biennale (2020). She has had solo exhibitions at FRAGILE, Berlin, Germany (2019); Royal Academy of Arts, London, United Kingdom (2018); and Nha San Collective, Hanoi, Vietnam (2017).

NTU CENTRE FOR CONTEMPORARY ART SINGAPORE

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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 Tanatchai Bandasak, Residencies OPEN, 29 June 2019.

Page 2—Irina Botea Bucan and Jon Dean, *Eva Molnar, Fészek Artists' Club*, 2016, photograph. Courtesy the artists.

Page 3—Baptist Coelho, *What Have We Done For You?*, 2018, performance still, Centre Pompidou, Paris. Courtesy the artist.

Page 4—Hikaru Fujii, *Memory and Representation of Catastrophe – The Potentiality and Responsibility*, 2017, video installation. Courtesy the artist.

Page 5—Fyerool Darma, *Those Who Linger by the Berth Savour Your Silence*, installation view (detail), 2017-2019. Courtesy the artist.

Page 6–7—Studio of Wei Leng Tay, Residencies OPEN, 29 June 2019.

Page 8—Ho Tzu Nyen, *The Critical Dictionary of Southeast Asia*, 2017, algorithmically composed video, infinite loop. Courtesy the artist.

Page 9—Alecia Neo, *Homeostasis*, 2017, video still. Courtesy the artist.

Page 10—Sung Tieu, *Memory Dispute*, 2017, HD video and sound, projection screen, aluminium structure. Courtesy the artist.

Unless otherwise stated, image courtesy of NTU CCA Singapore.

NTU CENTRE FOR CONTEMPORARY ART SINGAPORE

A leading international art institution, NTU CCA Singapore is a platform, host, and partner creating and driven by dynamic thinking in its three-fold constellation: **EXHIBITIONS**, **RESIDENCIES PROGRAMME**, **RESEARCH AND ACADEMIC EDUCATION**. A national research centre for contemporary art of Nanyang Technological University, the Centre focuses on *Spaces of the Curatorial*. It brings forth innovative and experimental forms of emergent artistic and curatorial practices that intersect the present and histories of contemporary art embedded in social-political spheres with other fields of knowledge.

NTU CENTRE FOR CONTEMPORARY ART SINGAPORE



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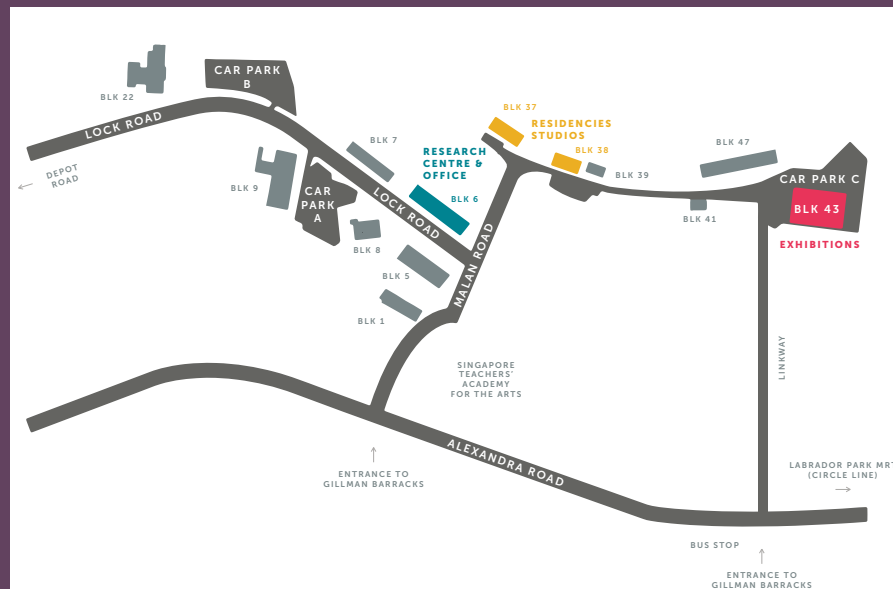
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