

C

NTU CENTRE FOR
CONTEMPORARY
ART SINGAPORE

JANUARY
FEBRUARY
MARCH
2020

A

ARTISTS-IN-RESIDENCE

Rossella Biscotti
Carolina Caycedo
Fyerool Darma
Ho Tzu Nyen
Prapat Jiwarangsan
Alecia Neo
Trevor Yeung

SPECIAL PROJECT

Fyerool Darma

RESIDENCIES OPEN

Friday 17 January 2020

7.00 – 11.00pm

Saturday 18 January 2020

2.00 – 7.00pm

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 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
- Susan Htoo**, Young Professional Trainee
- Megan Lam**, Young Professional Trainee

ROSSELLA BISCOTTI

RESIDENCY PERIOD: JANUARY – MARCH 2020

BLOCK 38

#01-07



Sourcing oral histories and female accounts, delving into archives, and mapping sites associated with different forms of mining, exploitation, and confinement, Rossella Biscotti will deepen her research interest into colonial structures of power and management at the turn of the 20th century and the way in which these structures are interwoven with contemporary practices of production and distribution. Expanding on a recently produced body of works that explore the physical and aesthetic properties of rubber—notably its resistance and its resemblance to human skin—the artist aims to research its production process on site. She will conduct archival research on colonial trade, botanical imports, and intensive cultivations in preparation for her fieldtrips to rubber and oil palm plantations in the region.

The cross-media practice of **Rossella Biscotti** (b. 1978, Italy/Belgium) cuts across sculpture, performance, sound works, and filmmaking. Stemming from extended research processes, conceptual excavations, personal encounters, interdisciplinary collaborations, and the subtle interrogation of sites and stories, her works encapsulate meticulous stratifications of materials and meanings. She has taken part in major international exhibitions such as the 55th Venice Biennale, Italy (2013); 13th Istanbul Biennale, Turkey (2013); dOCUMENTA 13, Kassel, Germany (2012), and Manifesta 9, Belgium (2012). Recent solo exhibitions were held at Witte de With, Rotterdam, Netherlands (2019); Kunsthaus Baselland, Muttentz, Switzerland (2018), and V-A-C Foundation, Moscow, Russia (2016). Biscotti received several awards including ACACIA Prize for Contemporary Art (2017) and Mies van der Rohe Stipendium (2013).

2

CAROLINA CAYCEDO

RESIDENCY PERIOD: JANUARY – MARCH 2020

BLOCK 37

#01-03

Understanding water as a living entity, a public resource, and a human right, Carolina Caycedo's project *Be Dammed* (2012-ongoing) investigates the environmental and social effects caused by human intervention on water flows. During her residency, the artist will expand her research in a two-pronged direction by inquiring on the current state of traditional fishing practices and communities in Singapore and on the country's integrated water supply strategy known as Four National Taps (FNT). On one hand, she will research the impact of coastal and economic developments on traditional fishermen's lifestyle in the past two decades, taking into consideration related processes of resistance and/or adaptation to change and dispossession. On the other hand, she will probe the history of rivers and reservoirs and the FNT water management plan implemented by the Public Utilities Board in order to question the internationally acclaimed "holistic approach" of this strategy.

Merging studio practice and long-term involvements with local communities, the artistic practice of **Carolina Caycedo** (b. 1978, United Kingdom/United States) shows a deep commitment to movements of resistance, economies of solidarity, and environmental rights. Through her work, she investigates dynamics of assimilation and resistance, representation and control, addressing human and natural environments affected by extractivist modes of development. Recently, she held solo exhibitions at Institute of Contemporary Art, Boston, United States (2020) and Orange County Museum of Art, Santa Ana, United States (2019). Her work has been included in numerous international exhibitions and biennials including 32nd São Paulo Biennial, Brazil (2016); 8th Berlin Biennial, Germany (2014), and X Havana Biennial, Cuba (2009) among others.



3

FYEROOL DARMA

RESIDENCY PERIOD: OCTOBER 2019 – MARCH 2020

BLOCK 27

#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. As part of this process, he aims to question, reclaim, and speculate upon lesser known histories of the area by bringing 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 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 the artist's 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 *As the West Slept*, Silver Art Projects, New York, United States; *900mdpl: Ghosts of a Thousand Conversations*, Kaliurang, Indonesia; *Lost and found: imagining new worlds*, Institute of Contemporary Arts, Singapore (all 2019), and *An Atlas of Mirrors*, Singapore Biennale (2016).

HO TZU NYEN

RESIDENCY PERIOD: OCTOBER 2019 – MARCH 2020

BLOCK 37

#01-01

The time and space of the residency are being used by Ho Tzu Nyen to map out his current and forthcoming projects for the next three years as well as their conceptual and aesthetic kinships. Other than further iterations of his growing multi-part work *The Critical Dictionary of Southeast Asia* (2014-ongoing), the artist is currently engaged in a series of works that probe Asia's political histories and spiritual thought systems. Specifically, he is interested in the histories of revolt and subversion sited at both the 'left' and the 'right' end of the political spectrum, paying attention to figures, moments, and movements that eschew classification under an obsolete scheme of polarized opposition. At the same time, he is also intent on speculating about the relevance these questions will carry in 50 years' time when our existing epistemological frameworks will be drastically altered by accelerated technological transformations, geopolitical shifts, and ecological crises at a planetary level.

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).



PRAPAT JIWARANGSAN

RESIDENCY PERIOD: JANUARY – MARCH 2020

BLOCK 37

#01-02

In 2018, Prapat Jiwangsan was awarded a fellowship from the Japan Foundation Asia Center to develop a project on migrant workers in Singapore. On occasion of a fieldtrip to the country, the artist chanced upon *Koi Glai Ban (Persons Far from Home)*, a compilation of short biographies—edited by the late scholar Pattana Kitiarsa—penned by Thai migrant workers. He took particular interest in the stories of oppression and resistance recounted by Ploy, a woman who was employed as a sex worker in a makeshift “jungle brothel” located in the scant forestry of the island city-state. Inspired by Ploy’s diary entry, the artist’s investigation aims to excavate underground stories of transnational labour and frame them within processes of land appropriation for cultural, economic, and leisure pursuits. During the residency, Jiwangsan will expand his research on migrant workers’ relationship to woodlands with the goal of developing a medium-length documentary film and a new series of works.

The practice of **Prapat Jiwangsan** (b. 1979, Thailand) is rooted in a deep fascination with archival materials which the artist peruses and reconfigures in order to question the relationships between nationalism and history, memory and politics in Thailand. In recent years, he has turned his focus to the experience of migrant workers outside of their home countries. His films and installations have been included in international group exhibitions such as, most recently, Singapore Biennale 2019: *Every Step in the Right Direction*; *DIASPORA: Exit, Exile, Exodus of Southeast Asia*, MAMM Contemporary Art Museum, Chiang Mai, Thailand (2018), and festivals including the 47th International Film Festival Rotterdam, Netherlands (2018) and the 27th Onion City Experimental Film and Video Festival, Chicago, United States (2016).



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 well-being 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 Singapore Youth Award (2019) and Young Artist Award (2016).



TREVOR YEUNG

RESIDENCY PERIOD: JANUARY – MARCH 2020

BLOCK 38

#01-05



Pursuing his sustained interest in natural bodies and biological mechanisms, Trevor Yeung intends to explore Singapore's culture and politics of nature preservation and gardening. More specifically, he will investigate the history of Singapore Botanic Gardens, their role as a laboratory for exploiting natural resources, and the effect of the introduction of foreign plants on local ecosystems. Furthermore, having spent some time working in Singapore in 2011, the artist aims to track down and reconnect with his former colleagues and supervisors, whom he has since lost touch with, in order to gather stories of personal growth and professional development and reflect on the fleeting boundaries that define interpersonal relationships. Ultimately, the artist aims to produce a new series of works that muse on his own relationship with people, plants, and society in Singapore.

The practice of **Trevor Yeung** (b. 1988, China/Hong Kong) consistently excavates the inner logics of closed systems and the way in which such systems contain and create emotional and behavioural conditions. In his mixed-media works, carefully staged objects, animals, and plants function as aesthetic pretexts which delicately and ironically address notions of artificiality and the processes of human relations. His works have been exhibited internationally at Rockbund Art Museum, Shanghai, China (2019); Contemporary Art Centre, Vilnius, Lithuania (2019); 4th Dhaka Art Summit 2018, Bangladesh (2018); Para Site, Hong Kong (2017), and Asia Culture Center, Gwangju, South Korea, (2017) among other venues.

FYEROOL DARMA

THE VITRINE

Vivarium

(wii flōw w/ l4if but t4kē ø f0rms,♥)

7 DECEMBER 2019 – 29 MARCH 2020

Engaging The Vitrine as a site imbricated with complex histories and practices of display, Fyerool Darma complicates our understanding of Telok Blangah, the area where Gillman Barracks is located and where the artist recently moved, through objects found or acquired, deconstructed and reoriented by the artist and his collaborators.

Vivarium (wii flōw w/ l4if but t4kē ø f0rms,♥) is an exercise in four parts. Identified through keywords caches on internet-based community marketplaces and by skimming through nearby shops, the items are representations of the artist's movements and encounters around Telok Blangah and of the possible future of the area: from its literal meaning of "cooking pot" to the forthcoming "Greater Southern Waterfront" development plan. Three items will be placed in The Vitrine, one at a time, with a monthly cadence and each accession will be captured in the Highlights section of the artist's Instagram account (@fdarma).

Asking questions such as: What is Telok Blangah? And, more importantly if objects are to be taken as registers of the site: Where exactly is Telok Blangah?, Fyerool's *Vivarium (wii flōw w/ l4if but t4kē ø f0rms,♥)* encapsulates an object-based index of the area wherein the items slide like cursors along intricate trajectories and the realms of the physical and digital, the archive and the display, are merged.

For the artist's bio, see pg. 4





NTU CENTRE FOR CONTEMPORARY ART SINGAPORE

NTU CCA SINGAPORE STAFF

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

EXHIBITIONS & RESIDENCIES

Dr Karin Oen, Deputy Director, Curatorial Programmes

Dr Anna Lovecchio, Curator, Residencies

Magdalena Magiera, Curator, Outreach & Education

Ana Sophie Salazar, Assistant Curator, Exhibitions

Frankie Fang, Assistant Manager, Production

Isrudy Shaik, Senior Executive, Production

Seet Yun Teng, Curatorial Assistant, Residencies

Ilya Katrinnada Binte Zubaidi, Curatorial Assistant, Outreach & Education

Dyan Hidayat Bin Ismawi, Young Professional Trainee, Outreach & Education

Susan Htoo, Young Professional Trainee, Residencies

Megan Lam, Young Professional Trainee, Residencies

Nigel Tay, Young Professional Trainee, Production

Nurshafiqah Zainudin, Young Professional Trainee, Exhibitions

Arabelle Zhuang, Young Professional Trainee, Exhibitions/Production

RESEARCH & EDUCATION

Sophie Goltz, Deputy Director, Research & Academic Programmes, and Assistant Professor, School of Art, Design and Media, NTU

Soh Kay Min, Executive, Conference, Workshops & Archive

Guineviere Low, Young Professional Trainee, Research & Academic Programmes

OPERATIONS & STRATEGIC DEVELOPMENT

Peter Lin, Deputy Director, Operations & Strategic Development

Jasmine Cheong, Assistant Director, Operations & Human Resources

Jillian Kwan, Assistant Director, Development

Joyce Lee, Manager, Finance

Cheryl Ho, Manager, Communications

Perla Espiel, Special Projects Assistant

Iris Tan, Senior Executive, Administration & Finance

Louis Tan, Executive, Operations

Ong Xue Min, Young Professional Trainee, Communications

Jaclyn Chong, Young Professional Trainee, Communications

NTU CENTRE FOR CONTEMPORARY ART SINGAPORE

NTU CCA SINGAPORE GOVERNING COUNCIL

Co-Chairs

Professor Joseph Liow, Dean, College of Humanities, Arts, and Social Sciences, Nanyang Technological University (NTU)

Paul Tan, Deputy Chief Executive Officer, National Arts Council (NAC)

Members

Linda de Mello, Director, Sector Development, NAC

Professor Kwok Kian Woon, Associate Provost (Student Life), President's Office, NTU

Cindy Koh, Executive Director, Consumer, Economic Development Board

Michael Samson, Managing Director and Regional Head ASEAN Leveraged and Structured Solutions, Standard Chartered Bank

Professor Michael Walsh, Chair, School of Art, Design and Media, NTU

Michael Tay, Group Managing Director, The Hour Glass Limited

Dr June Yap, Director, Curatorial, Programmes and Publications, Singapore Art Museum

NTU CCA SINGAPORE INTERNATIONAL ADVISORY BOARD

Chair

Professor Nikos Papastergiadis, Director, Research Unit in Public Cultures, and Professor, School of Culture and Communication, The University of Melbourne, Australia

Members

Antonia Carver, Director, Jameel Arts Centre, Dubai, United Arab Emirates

Doryun Chong, Deputy Director and Chief Curator, M+, Hong Kong

Catherine David, Deputy Director in charge of Research and Globalisation, MNAM/CCI, Centre Pompidou, Paris, France

Professor Patrick Flores, Department of Art Studies, University of the Philippines and Curator Jorge B. Vargas Museum, Manila, Philippines

Ranjit Hoskote, cultural theorist and independent curator, Mumbai, India

Professor Ashley Thompson, Hiram W. Woodward Chair of Southeast Asian Art, SOAS University of London, United Kingdom

Philip Tinari, Director, UCCA Center for Contemporary Art, Beijing, China

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 Chang Wen-Hsuan (detail), Residencies OPEN, 20 September 2019.

Page 2—Rossella Biscotti, *Seeds* and *Dismembered Rafflesia*, exhibition view of *Rossella Biscotti, new work* (2019), Witte de With Center for Contemporary Art, Rotterdam. Photo by Kristien Daem. Courtesy the artist.

Page 3—Carolina Caycedo, *Rios Vivos (Geochoreographies Series)*, 2014, with Rios Vivos Colombia and Jaguos por el Territorio. Collective action on Las Peñas beach, Magdalena River, La Jagua, Colombia. Courtesy the artist.

Page 4—Fyerool Darma, *A prototype for Samer Heat (After Ballardzz)*, digital print, 2019. Courtesy the artist.

Page 5—Ho Tzu Nyen, *Draft for the 49th Hexagram*, digital image, 2019. Courtesy the artist.

Page 6—Prapat Jiwangsan, *Workers' Picnic on Sunday (Singapore)*, 2018, photograph. Courtesy the artist.

Page 7—Alecia Neo, *Homeostasis*, 2017, video still. Courtesy the artist.

Page 8—Trevor Yeung, *Mr Butterflies*, 2012, butterfly palm, fog machine, LED light, spinner. Courtesy the artist.

Page 9—Fyerool Darma, sketch for *Vivaarium (wii flocow w/ 14if but t4kE o f0rms♥)*, 2019. Courtesy the artist.

Page 10—Studio of Tan Kai Syng (detail), Residencies OPEN, 20 September 2019.

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



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

Block 6 Lock Road, #01-09/10,
Singapore 108934 | Tel +65 6460 0300
Email: ntuccaevents@ntu.edu.sg

Free admission to exhibitions and public programmes unless otherwise stated.

ntu.ccasingapore.org

[ntu.ccasingapore](https://www.facebook.com/ntu.ccasingapore)

[@ntu_ccasingapore](https://www.instagram.com/ntu_ccasingapore)

[@NTUCCASingapore](https://twitter.com/NTUCCASingapore)

A RESEARCH CENTRE OF



**NANYANG
TECHNOLOGICAL
UNIVERSITY**
SINGAPORE

NEW OPENING HOURS

Tue–Sun: 12–7 pm

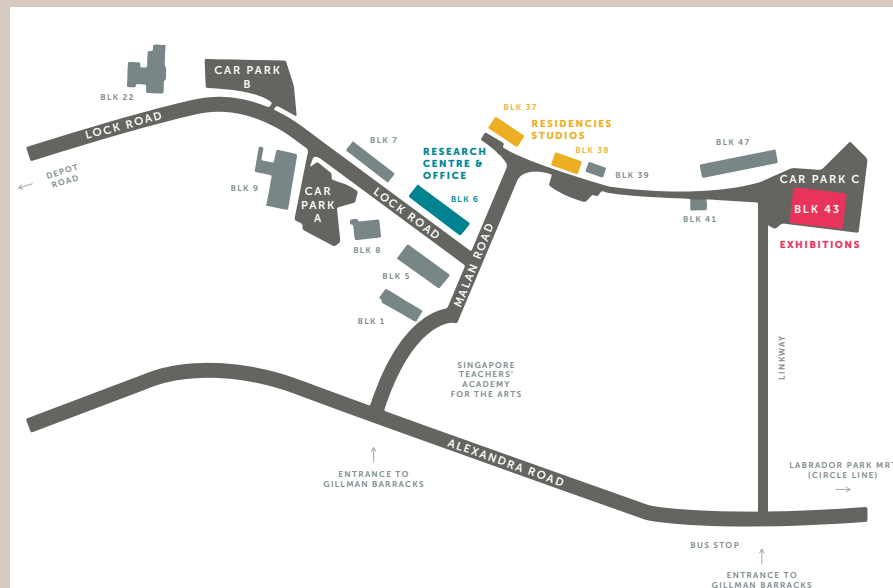
Closed on Mondays

Open on Public Holidays

(except Mondays)

LOCATED AT

GILLMAN BARRACKS



The Residencies Programme
is partially supported by



NATIONAL ARTS COUNCIL
SINGAPORE