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NTU CENTRE FOR
CONTEMPORARY
ART SINGAPORE

OCTOBER
NOVEMBER
DECEMBER
2018

ARTISTS-IN-RESIDENCE

Sean Connelly

Daniel Hui

Izat Arif

Soyo Lee

Claudia Losi

John Low

Taiki Sakpisit

Tan Kai Syng

Susie Wong

SPECIAL PROJECT

Luca Lum

A

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 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

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Lynda Tay, Curatorial Assistant
Lee Hon Chu, Young Professional Trainee
Sara Ng, Young Professional Trainee

SEAN CONNELLY

RESIDENCY PERIOD: OCTOBER – DECEMBER 2018

BLOCK 37

#01-04



In Hawaiian, the native word “au” combines notions of space, time, and flow into a single term suggesting the existence of an ecologically fluid worldview. Challenging the supremacy of Western science as well as the entrenched perception of the Pacific Islands and their people as fatefully “scattered” and remote, Sean Connelly has embarked on a long-term project titled *Hydraulic Islands*, comprising a multi-part anthology and a new-media atlas, that revolves around the pivotal role Hawai’i plays in the history and future of human settlements across Oceania and beyond. During the residency, the artist will work on the graphic atlas which results from a combination of geographic information system (GIS) technologies, counter-mapping techniques, and fieldwork across Hawai’i. By delving deep into aboriginal ecologies, planetary systems, and network economies, he aims to recover indigenous knowledge and practices that can advance sustainable systems of urban development, economic growth, and time management more attuned to “oceanic” cities and their natural resources.

Sean Connelly (b.1984, United States) is an artist, urban ecologist, and architect. His research addresses the role of innovative design in recovering *ahupua’a*, a traditional Hawaiian spatial configuration. Connelly operates both independently and collaboratively out of his studio practice *After Oceanic* which pursues projects in the realms of architecture, landscape, and infrastructure. He is also the author and producer of *Hawai’i Futures*, a virtual intervention and educational tool for island urbanism. His work has been shown across the United States at the Honolulu Biennale (2017); Honolulu Museum of Art (2015); and Santa Fe Art Institute (2016).

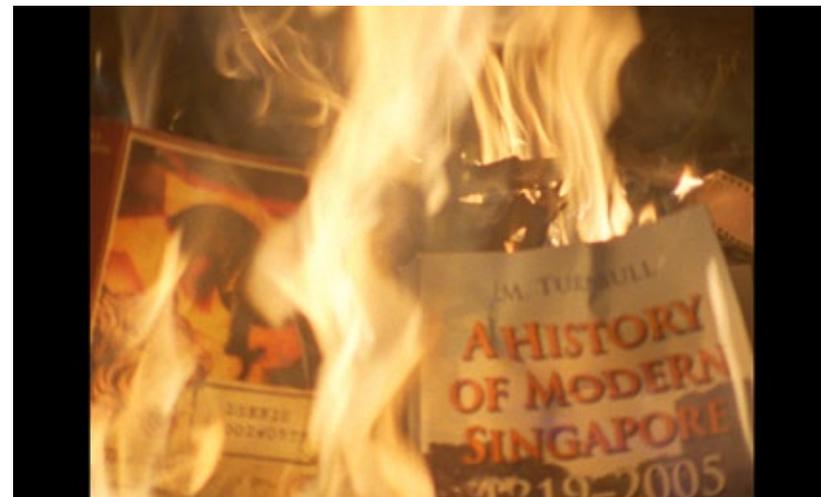
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DANIEL HUI

RESIDENCY PERIOD: OCTOBER 2018 – MARCH 2019

BLOCK 37

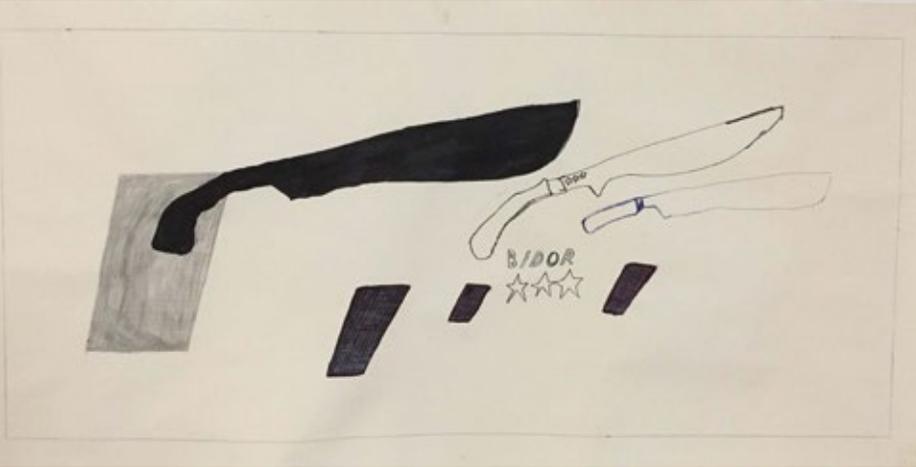
#01-03



During the residency, Daniel Hui plans to research the forgotten figure of Tan Chu Boon. Chu Boon 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.” Hui will set out to research official records and locate the Tan brothers’ surviving family members to create a new work that intertwines personal testimonies and official histories, anecdotes and memories.

Addressing contentious historical episodes, the films of **Daniel Hui** (b.1986, Singapore) straddle between documentary and fiction, blurring the boundaries between narratives, myths, 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 is also a founding member of the independent film collective 13 Little Pictures.

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Building on the unique opportunity to explore wilderness within the urban context, Izat Arif's research project aims to survey the topography, history, social memory, and natural environment of the patch of jungle located within the compound of Gillman Barracks. Provisionally titled *Living Methods in City Jungle*, this investigation is a continuation of an earlier project initiated in 2016 by the artist collective Malaysian Artists' Intention Experiment (MAIX), of which Izat is a member. The group engaged in manifold activities including planting trees, collecting samples, and gathering information from the locals about traditional beliefs and practices in a tract of forest reserve situated in Perak, Northern Malaysia. Employing similar methodologies, he aims to conduct extensive fieldwork during the residency. The findings will materialise as drawings, photocollages, sound and video recordings, a tool cabinet, and they might potentially coalesce into a guidebook illustrating both the familiar and the unfamiliar aspects of the area.

In the multidisciplinary practice of **Izat Arif** (b.1986, Malaysia) videos, drawings, and readymade objects are combined into intricately layered installations. His work often conveys an ironic commentary on everyday life and the art ecosystem in 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).



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 (1910-1945), 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, Troy, United States.

CLAUDIA LOSI

RESIDENCY PERIOD: OCTOBER – NOVEMBER 2018

BLOCK 37

#01-02



In recent years, Claudia Losi's artistic research has journeyed around the perception of places creating erratic configurations of language, memory, and imagination that unfold multiple layers of our subjective relationship to the world. For the artist, "being there" denotes a state of being located in the mind of the subject, in the memories and imagination related to a physical environment. These series of investigations coalesced into the publication *How do I imagine being there?*, realised in 2016 alongside an eponymous exhibition. Following the same train of thought, the research project for the residency is titled *Being There or Life is a State of Mind*, after the 1979 film by American director Hal Ashby. Losi intends to conduct a series of interviews with people from diverse disciplines, generations, and socioeconomic backgrounds asking them to describe a certain typology of place. Texts, drawings, and possibly a video will be created on the basis of the gathered materials.

The artistic practice of **Claudia Losi** (b.1971, Italy) explores social interactions, the entanglements of human sensibilities, and the complexities of natural phenomena through scientific, ethnographic, and anthropological research methodologies. Spanning participatory projects and performances as well as drawings, photography, and sculpture, her work has recently been presented in the solo exhibition *How do I imagine being there?*, Collezione Maramotti, Reggio Emilia, Italy (2016) and in numerous international group shows including the Hangzhou Triennial of Fiber Art, China (2016); MAGASIN, Grenoble, France (2010); Sharjah Biennale 8, United Arab Emirates (2007).

JOHN LOW

RESIDENCY PERIOD: OCTOBER 2018 – MARCH 2019

BLOCK 38

#01-06



Since he first presented it at the Singapore Biennale in 2011, John Low has continued to develop *I have been Skying*, a research project that delves in the representations of the Singapore River. Fuelled by an archival impulse, *I have been Skying* is a constantly growing accumulation of artworks in various mediums that have the Singapore River as their subject. During the residency, Low will apply his research methodology to pursue his current interests in the expanding field of contemporary Chinese ink practices in Singapore and East Asia. The artist will engage in conversations with relevant scholars and practitioners to excavate the relationship between place and identity, the patterns of knowledge transmission, and the processes by which a shared diasporic culture becomes localised. He also plans to tackle the often-neglected Mandarin-language discourse on the subject and experiment with several spatial re-configurations of the studio.

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).

TAIKI SAKPISIT

RESIDENCY PERIOD: OCTOBER – DECEMBER 2018

BLOCK 37

#01-01



Over the course of the residency, Taiki Sakpisit plans to develop *A Certain Illness Difficult to Name*, an installation that addresses instances of trauma and violence embedded in the process of nation building in Singapore and Thailand through the lens of an individual. Looking at historical events through the eyes of a single character is an intentional strategy aimed to personalise and humanise history while, at the same time, composing an allegory of collective torment. Having so far mostly produced experimental short films, Taiki aims to use the space of the studio to test a more complex visual and aural installation that can elicit the sensorium of the viewer and trigger out-of-body experiences.

Taiki Sakpisit (b.1975, Japan) is a Thai artist and filmmaker based in Bangkok. He applies his cinematic skills to create haunting evocations of memory through the repetition and imperceptible manipulation of images that interweave found footage and archival material. Featuring rich soundscapes produced in collaboration with a sound designer, his films produce heightened and uneasy modes of spectatorship that often relate to the tumultuous sociopolitical climate in Thailand. Taiki's most recent solo exhibition *Until the Morning Comes* took place at S.A.C. Subhashok The Arts Centre, Bangkok, Thailand (2018) and his work has been presented in numerous exhibitions, screenings, and film festivals.

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 works are in the collection of several museums and have been exhibited at South London Gallery and Southbank Centre, London (both 2018); Guangzhou Triennale, China (2008); Biennale of Sydney, Australia (2006); and 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.)



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 the residency, she is intent on examining the tropes of romance and commonplace representations of women through the lens of classic films and East Asian dramas. Ideals of femininity and the fabrication of feelings within the cultural sphere of the mass media are the subject of Wong's artistic inquiries which, through subtle gestures of overlaying, inscription, and re-imagining, reflect on the universal currency of romantic clichés, the traps of translation, and the entanglement between desire and exoticism in the representation of “the East.” The artist is currently exploring the liberatory potential of dance as a form of self-expression. Working across different styles of dance, such as cha-cha and *joget* (a traditional Malay dance), she is in the process of creating a series of silent videos featuring women dancing by themselves.

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 been tackling issues of memory and loss, documentation and nostalgia through a variety of mediums such as painting, drawing, and time-based installation. She participated to group exhibitions at The Substation, Singapore (2016, 2010, 2008); The Esplanade, Singapore (2015, 2013); and Institute of Contemporary Arts, Singapore (2012).

LUCA LUM *impasse to verbal*

THE VITRINE

21 SEPTEMBER – 9 DECEMBER 2018

Interested in the “semiotic thickness” of Geylang, an area located on the east-central side of Singapore where bustling street life, covert activities, information technologies, and data mining protocols are increasingly intertwined, Luca Lum has been observing the diffuse entanglements of bodies and surfaces, behaviours and networks that define contemporary urban life. *impasse to verbal* comes out from her continued engagement with the neighbourhood and from her speculations on the slippage between what things are, how they look, and what they do—which the artist defines as the play between description and disposition. The work is a visual assemblage that merges wall notices, official zoning maps, personal routes, and various extracts sampled from the urban landscape. Through an intricate interplay of stratifications and transparencies, it creates an imploded visual environment where information is simultaneously displayed and withdrawn, revealed and cloaked. Steeped in a pervasive blue glow reminiscent of the light of electronic devices, the signs are left to float and clash into leaky configurations that shatter conventional patterns of readability.

Luca Lum (b.1991, Singapore) works at the intersection of art, performance, poetry, and fiction exploring ideas of language, (anti)literature, vulnerability, vampirism, genre, intimacy, double-agency, mourning, and metaphor. 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). Lum was Artist-in-Residence at NTU CCA Singapore from April to September 2018.



NTU CENTRE FOR CONTEMPORARY ART SINGAPORE

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Image captions:

Inside cover—Studio of Falke Pisano, installation view, Residencies OPEN, 21 September 2018.
Page 2—Sean Connelly, Ala Wai Centennial Workshop, installation view, Honolulu Biennial Educational
Programming, Hawai'i (2017). Courtesy the artist.
Page 3—Daniel Hui, *Snakeskin*, 2014, film still. Courtesy the artist.
Page 4—Izat Arif, *Bidor 3 Bintang (Three Star Bidor)*, 2017, pencil, ink, marker pen, and acrylic on paper.
Courtesy the artist.
Page 5—Soyo Lee, *An Illustrated Book of Plants : The Flora and its Poetic Evidences*, 2016-2017,
installation view, Museum of Modern and Contemporary Art Seoul (2016-2017). Courtesy the artist.
Page 6—Claudia Losi, *Lead*, 2016, thread, lead, pencil and watercolours. Courtesy the artist.
Page 7—John Low, *I have been Skying*, 2011, installation view, Singapore Biennale 2011.
Courtesy the artist.
Page 8—Taiki Sakpisit, *Looking into God's Eye*, 2010, still from single-channel video. Courtesy the artist.
Page 9—Tan Kai Syng, *Certainly the Toughest Ultramarathon of Your Life*, 2015, C. type Fuji gloss.
Courtesy the artist.
Page 10—Studio of Susie Wong, installation view, Residencies OPEN, 23 June 2018.
Page 11—Luca Lum, *impassé to verbal* (detail), The Vitrine, NTU CCA Singapore, 2018.
Courtesy the artist.

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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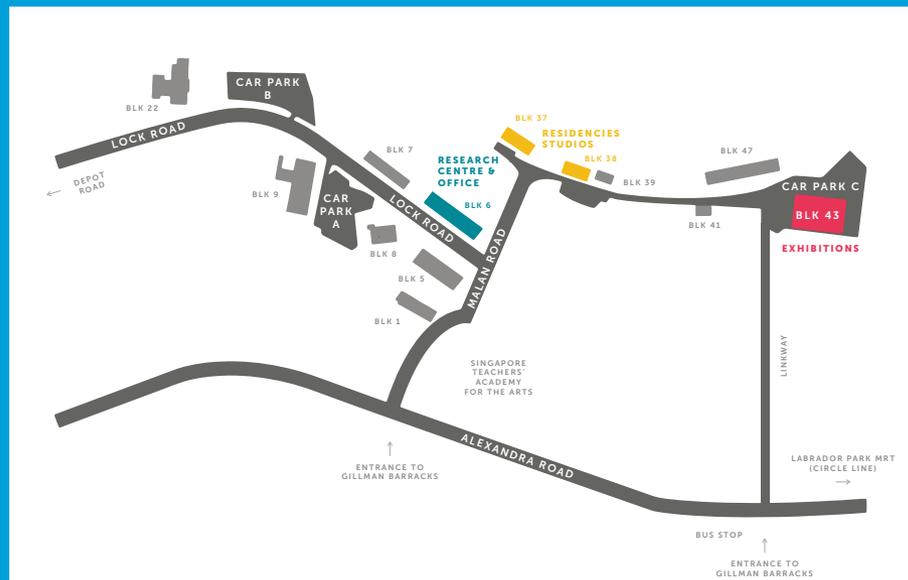
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