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NTU CENTRE FOR
CONTEMPORARY
ART SINGAPORE

SIAH ARMAJANI

Spaces for the Public.
Spaces for Democracy.

EXHIBITION

20 July – 3 November 2019



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SACCO AND VANZETTI
READING ROOM #3

The Sacco and Vanzetti Reading Room #3 is a small, enclosed space designed for reading. It is constructed from green-painted wooden slats and dark green metal brackets. The room features a desk and a chair, both made of the same materials. The floor is made of reddish-brown tiles. The room is located in a gallery space with white walls.

Cover and centre image:
Siah Armajani, *Sacco and Vanzetti Reading Room*
#3, 1988. Installation view of the exhibition *Siah
Armajani: Follow This Line*, Walker Art Center,
9 September – 30 December 2018. Courtesy Walker
Art Center, Minneapolis. Photo by Bobby Rogers.

Siah Armajani, *Tomb for Heidegger*, 2012,
mixed media, 175.2 x 142.2 x 254 cm. Courtesy
the artist and Rossi & Rossi, Hong Kong.



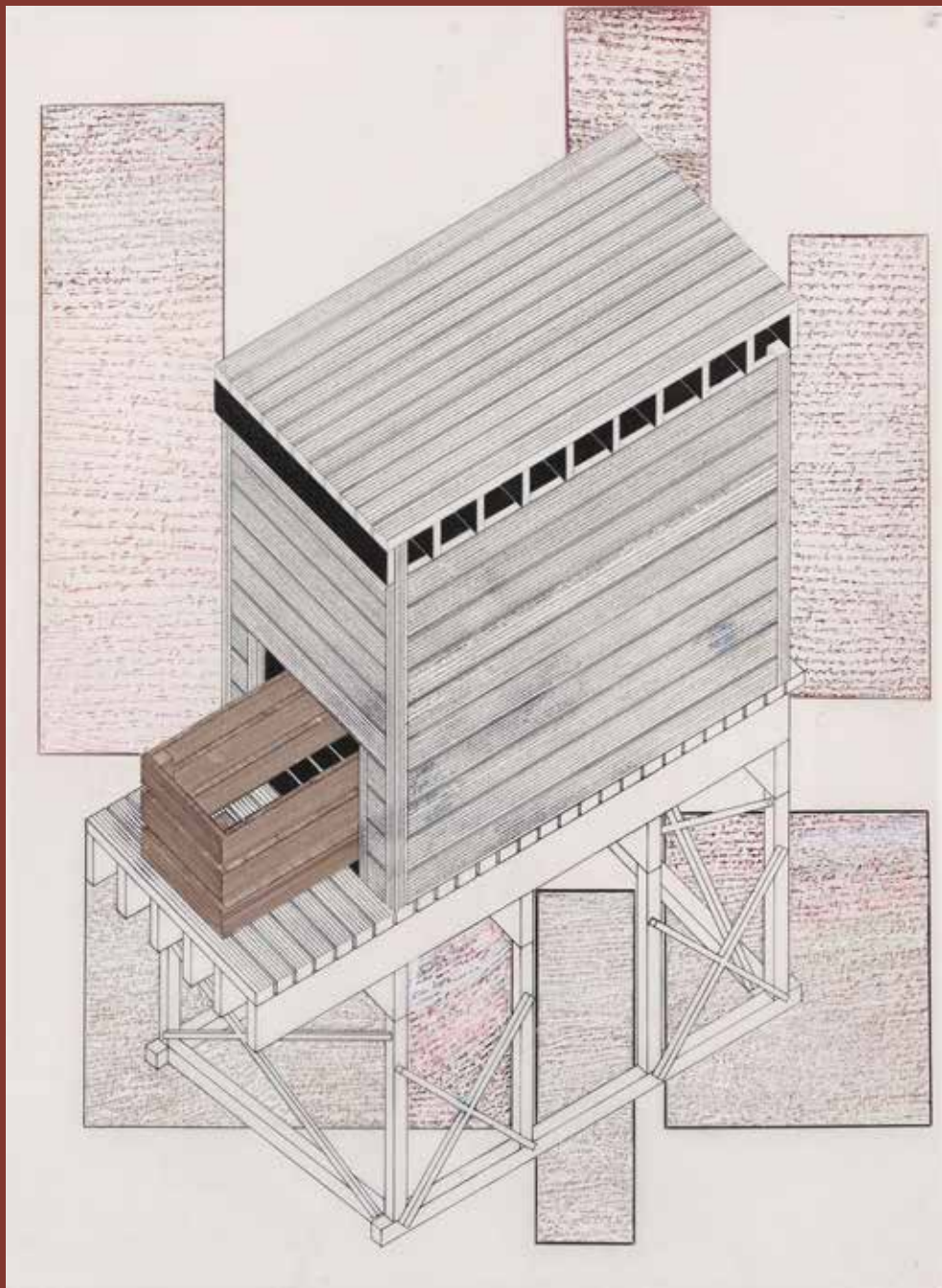
SPACES FOR THE PUBLIC. SPACES FOR DEMOCRACY.

NOTES ON THE EXHIBITION

“I am interested in the nobility of usefulness. My intention is to build open, available, useful, common, public gathering places—gathering places that are neighbourly.” —Siah Armajani

NTU CCA Singapore is privileged to present the first institutional solo exhibition of Iranian-American artist **Siah Armajani** (b. 1939) in Asia. Considered a leading figure in art in public space, Armajani merges architecture and conceptual art in his sculptures, drawings, public installations that range from bridges to gardens, and outdoor structures such as gazebos for public use. His intrinsically interdisciplinary works dwell on political, social, economic, philosophical, and metaphysical considerations, inspired by democratic ideals and values, as well as American vernacular architecture. The invitation for this exhibition goes beyond the mere viewing of works of art. The intention is to ally with Siah Armajani’s advocacy in the understanding that an art institution should provide *Spaces for the Public. Spaces for Democracy*. Hence, we apply Armajani’s guiding principles such as “art on a civic scale” and its “nobility of usefulness,” for instance, by activating the *Reading Room* as such. His entire body of work continuously calls for critical reflection and communality, driven by a deeply humanistic belief. Of equal importance and influence to the artist are poetry and mathematics as systems and counter-systems of logic and order.

Taking centre stage in the exhibition, the large-scale installation *Sacco & Vanzetti Reading Room #3* (1988) unfolds along its several comprising elements, such as two wooden cabins, various tables and chairs made of planks, benches, and racks filled with books, magazines, and stacks of pencils noticeably arranged like spikes. The work’s title refers to the two Italian-born American anarchists Nicola Sacco and Bartolomeo Vanzetti, whose verdict of armed robbery and murder steered global protests. Armajani has dedicated several works to the two, who were executed in 1927 in Boston. In 1977, 50 years later, the then Governor of Massachusetts, Michael Dukakis, declared 23 August as a memorial day in their honour. Several of Armajani’s works explicitly remember the repression embedded in histories of slavery, class struggles, political uprising, and systemic injustice.



Siah Armajani, *Tomb for Richard Rorty*, 2016, ink on mylar, 101.6 x 76.2 cm. Courtesy the artist and Rossi & Rossi, Hong Kong.

The *Sacco and Vanzetti Reading Room #3* is designed as a functional and inviting space to be used by the visiting public, nevertheless provoking a certain uneasiness that echoes the source of inspiration for this work.

Furthermore, Armajani has referenced the post-revolutionary Russian avant-garde artist Alexander Rodchenko as an influence for this work, particularly Rodchenko's design for a workers' club at the International Exhibition, 1925, in Paris. This club, containing racks with magazines and books, served as a reading space. The purpose of this new kind of public spaces, built by and for the workers themselves, was to offer a space for recreation as well as education, with a just and egalitarian society in view. This speaks to Armajani's understanding of the artist as a citizen. However, having experienced a revolution and its aftermath first-hand, his practice manifests the importance of the act of bridging over dividing, stimulates conversations and encourages involvement.

Spaces for the Public. Spaces for Democracy. employs the exhibition format as a civic structure at the threshold of everyday life and artistic engagement. The presentation at the NTU CCA Singapore includes a selection of books by or about the poets, philosophers, and political activists to whom Armajani has dedicated different works over the decades of his practice. These include Theodor Adorno, Hannah Arendt, Walter Benjamin, Dietrich Bonhoeffer, John Dewey, Emma Goldman, Hafez, Frank O'Hara, Sylvia Plath, Ahmad Shamlou, Henry David Thoreau, Alfred North Whitehead, Walt Whitman, and Nima Yooshij, of whom many are part of his *Tomb* series. Drawing from the title of the exhibition, the Centre launched an open call to individuals and groups to engage with the books through reading aloud, convene reading groups, or propose related activities.

The *Tomb* series, to which Armajani returned 30 years later, was initiated in 1972 with the *Tomb for John Berryman*, an American poet and scholar. In the meantime, he has created more than 25 tombs, most of them comprising drawings, maquettes, and models. Each proposal acknowledges the influence that each of these historically significant thinkers and activists had on the artist. In the exhibition, a model and a drawing are devoted to Arthur Rimbaud, while a larger wooden model references Heidegger, whose essay "Building Dwelling Thinking" (1954) inspired Armajani to develop one of his most emblematic concepts—the bridge. In his writings, Heidegger conceives the bridge not only as a maker of place, but also as a creator of neighbourhood, as it unites two separate places with that which divides them. Armajani has used this typology throughout his career to embody multiplicity and question difference and distance, understanding the need and difficulty of connecting between cultures, classes, and generations.

The bridges are a paradigmatic example of sculpture as an embodied, phenomenological experience, and architectural proposition existing in space and time. Armajani's bridges usually employ construction methods or materials used in rural farm houses, created by artisans, carpenters, and joiners, which the artist calls the "common-sense architecture" that has taught him his craft. Armajani does not see architecture and sculpture as a dichotomy, but works within the interstitial space that connects both. Presented in the exhibition are two large bridge models cast in bronze, *Street Corner No. 1* and *No. 2*.

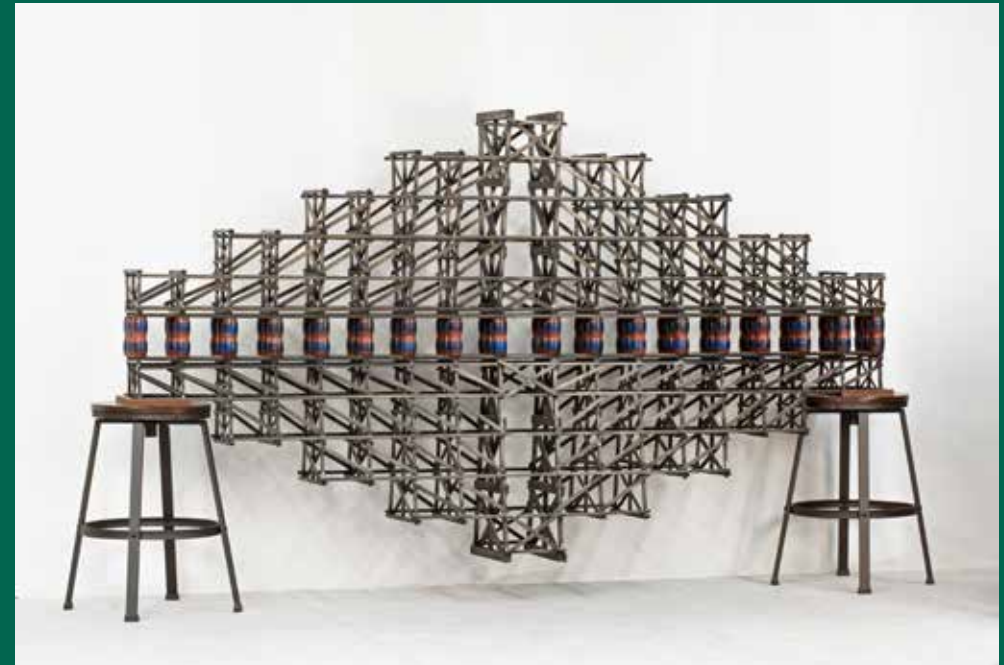
For the first time on public view are twelve small metal objects that Armajani created by transforming generic kitchen utensils. Rarely exhibited, Armajani's computer-generated short films are point-and-line animations of mathematical computations that create an abstract relationship between language and mathematics. The ideas advanced in these already include visual, spatial, and architectural concerns that the artist continued to inquire.

Resonating Structures, a film programme curated by Dr Marc Glöde, takes Armajani's early experimental films from 1970 as points of departure, extending the artist's predilection for working in series of typologies. The diversity of the public programmes attests to Armajani's curiosity and lines of enquiry.

I would like to thank the lenders of the works, MMK Museum for Modern Art, Frankfurt, in particular Susanne Pfeffer, Director, and Mario Kramer, Head of Collection, as well as Rossi & Rossi, Hong Kong. Fabio Rossi and Josie Browne, former Deputy Director at NTU CCA Singapore, strongly supported the idea of a show of Armajani's works in Asia since its inception years back. Thanks also to Victoria Sung, Assistant Curator of Visual Arts, Walker Art Center, for traveling all the way to share her insights, having worked with the artist on his recent retrospective.

I express my sincere gratitude to Siah Armajani for the gift of his work, which spans more than six decades and can be read not only as a mark in the history of art and public space, but also as a commitment to civil disobedience.

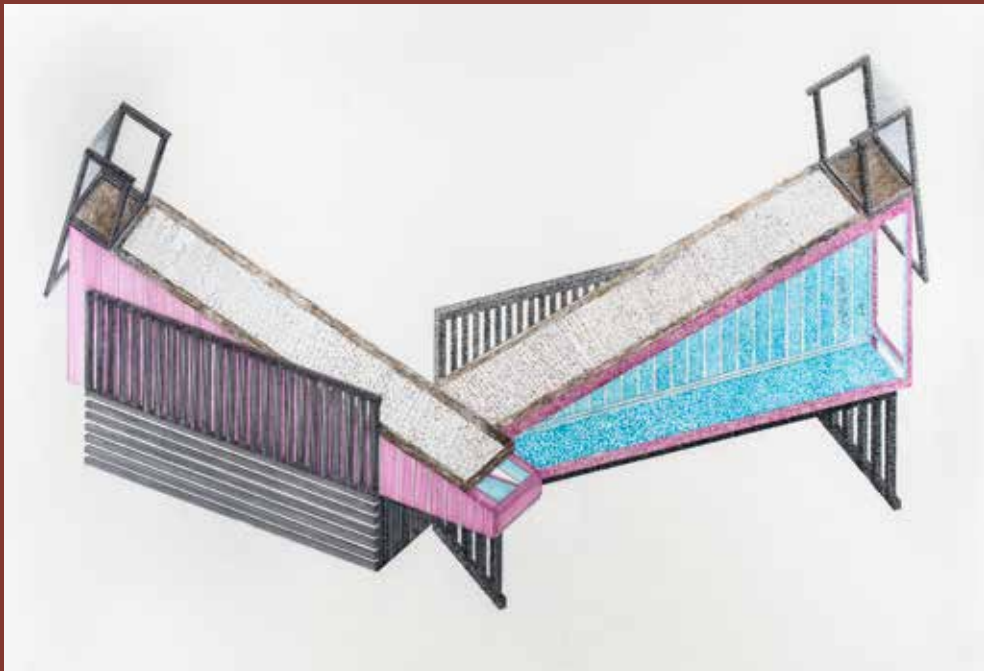
Ute Meta Bauer,
Founding Director, NTU CCA Singapore, and
Professor, School of Art, Design and Media, NTU
with **Ana Sophie Salazar,** Assistant Curator,
Exhibitions, NTU CCA Singapore



Top: Siah Armajani, *Street Corner No. 2*, 1994, bronze, 171.5 x 279.4 x 22.9 cm.

Bottom: Siah Armajani, *Street Corner No. 1*, 1994, bronze and wood, 134.6 x 280.7 x 33 cm.

Both courtesy the artist and Rossi & Rossi, Hong Kong.



Top: Siah Armajani, *Arthur Rimbaud*, 2016, ink on mylar, 101.6 x 152.4 cm.

Bottom: Siah Armajani, *Arthur Rimbaud*, 2016, painted balsa and aluminium, 48.26 x 39.37 x 39.37 cm.

Both courtesy the artist and Rossi & Rossi, Hong Kong.

BIOGRAPHY

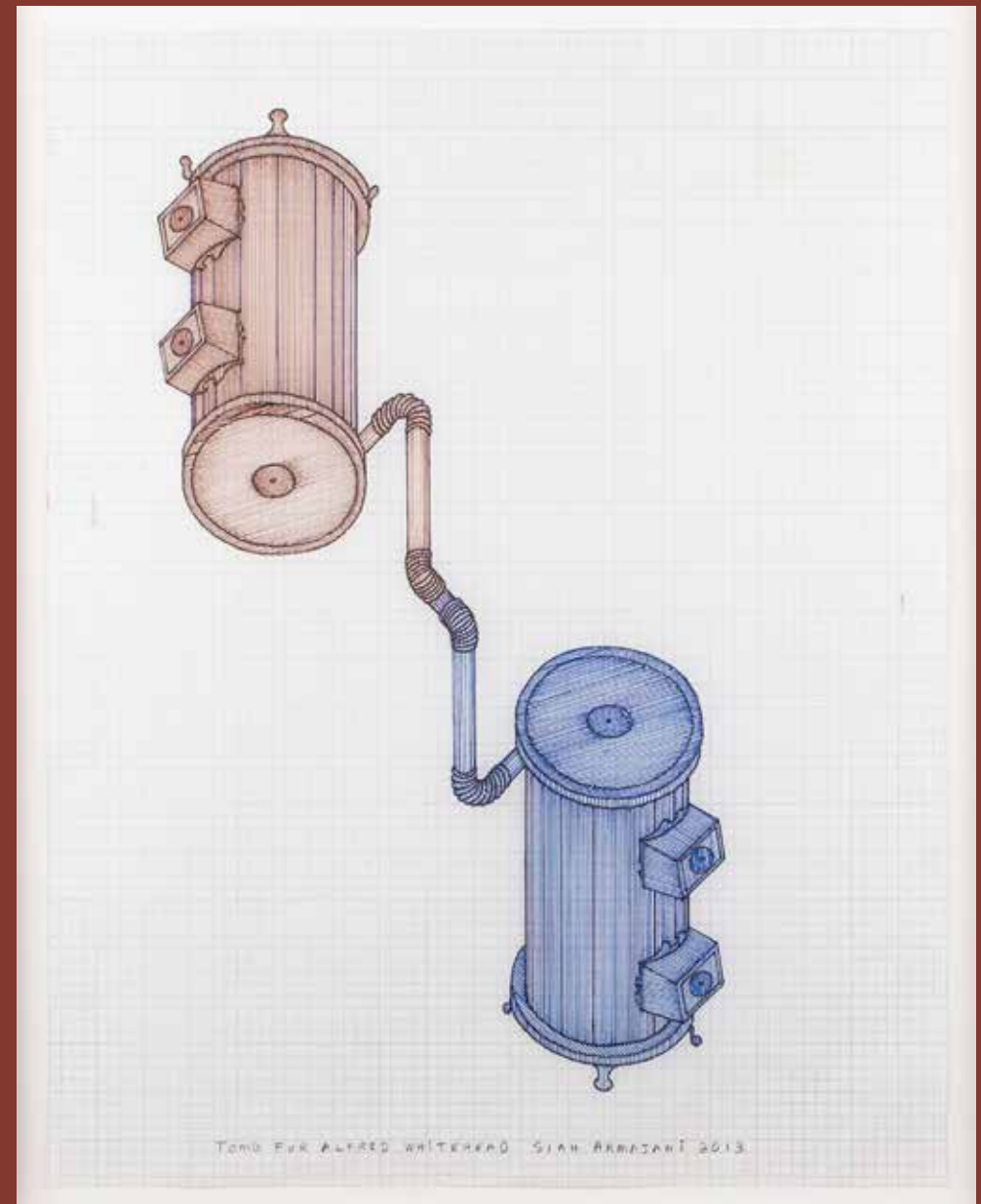
Siah Armajani (b. 1939, Tehran, Iran) moved to the United States from Iran in 1960. He attended Macalester College in Minnesota, where he studied philosophy. He lives and works in Minneapolis. His sculptures, drawings, and public works exist between the boundaries of art and architecture, informed by democratic ideals. He is recognised as a leading figure in the conceptualisation of the role and function of public art, with nearly one hundred projects realised internationally since the 1960s.

Armajani's education in Western thought and philosophy began in Tehran, where he attended a Presbyterian school for Iranian students, and continued through his undergraduate years in the United States. Early theoretical interests influenced his work, taking form in objects and architectural spaces designed in homage to literary, philosophical, and political figures like Theodor Adorno, Ralph Waldo Emerson, Martin Heidegger, Ahmad Shamlou, and Alfred Whitehead.

Armajani's most celebrated public artworks are bridges, walkways, and gardens, including the *Irene Hixon Whitney Bridge* (1988), Minneapolis; the World Financial Center's promenade (in collaboration with Scott Burton and Cesar Pelli), Battery Park City, New York; *Gazebo for Two Anarchists* (1992), Storm King Art Center, New York; *Floating Poetry Room* (2005), Amsterdam; *Bridge for Iowa City* (2000), University of Iowa; and numerous gardens at Villa Arson Museum, Nice. He was commissioned to design the Cauldron for the 1996 Centennial Olympic Games in Atlanta, Georgia.

Armajani's career retrospective, *Follow This Line*, took place at the Walker Art Center, Minneapolis (9 September – 30 December 2018) and the Metropolitan Museum of Art, New York (20 February – 2 June 2019). The artist has been the subject of more than fifty solo exhibitions since 1978, including surveys and retrospectives at Parasol unit, London (2013); the Nelson-Atkins Museum of Art, Kansas City (2008); Musée d'art moderne et contemporain, Geneva (2007, tour); Museo Nacional Centro de Arte Reina Sofia, Madrid (1999, tour); Villa Arson, Nice (1994); Lannan Foundation, Los Angeles (1992); Kunsthalle Basel (1987); Westfälisches Landesmuseum, Münster (1987, tour); and the Institute of Contemporary Art, Philadelphia (1985). His work has also been featured in international group exhibitions, including Skulptur Projekte Münster (1987); Whitney Biennial, Whitney Museum of American Art, New York (1981); 39th Venice Biennale, American Pavilion (1980); *Information*, Museum of Modern Art, New York (1970); and *Documenta 5, 7, and 8*, Kassel (1972, 1982, 1987).

Armajani's work is in various public collections, including Art Institute of Chicago; British Museum, London; Carnegie Museum of Art, Pittsburgh; Hirshhorn Museum and Sculpture Garden, Washington, D.C.; M+, Hong Kong; Metropolitan Museum of Art, New York; Minneapolis Institute of Art; Musée d'art moderne et contemporain, Geneva; MMK Museum for Modern Art, Frankfurt; Museum of Contemporary Art, Chicago; Museum of Contemporary Art, Los Angeles; Museum of Modern Art, New York; National Gallery of Art, Washington, D.C.; Solomon R. Guggenheim Museum, New York; Stedelijk Museum, Amsterdam; and Walker Art Center, Minneapolis.



Siah Armajani, *Tomb for Alfred Whitehead*, 2013, felt pen on graph paper, 61 x 48 cm. Courtesy the artist and Rossi & Rossi, Hong Kong.

**SIAH ARMAJANI:
SPACES FOR THE PUBLIC.
SPACES FOR DEMOCRACY.**

**Works in the Exhibition
20 July – 3 November 2019**

Sacco and Vanzetti Reading Room #3, 1988
Glazed wood, synthetic resin, glass, steel, brick, aluminium,
pencils, dimensions variable.
Courtesy MMK Museum of Modern Art, Frankfurt.

Tomb for Heidegger, 2012
Mixed media, 175.2 x 142.2 x 254 cm

Tomb for Arthur Rimbaud, 2016
Painted balsa and aluminium,
48.26 x 39.37 x 39.37 cm

Tomb for Richard Rorty, 2016
Ink on mylar, 101.6 x 76.2 cm

Tomb for Dietrich Bonhoeffer,
2016
Ink on mylar, 91.44 x 152.4 cm

Tomb for Frank O'Hara, 2016
Ink on mylar, 91.44 x 60.96 cm

Tomb for Arthur Rimbaud, 2016
Ink on mylar, 101.6 x 152.4 cm

Tomb for Alfred Whitehead, 2013
Felt pen on graph paper, 61 x 48 cm

Street Corner No. 1, 1994
Bronze and wood,
134.6 x 280.7 x 33 cm

Street Corner No. 2, 1994
Bronze, 171.5 x 279.4 x 22.9 cm

Utensils, 1975
Aluminium

Grease Protector, 47 x 33 cm¹
Pie Plate, 26.7 x 26.7 cm²
Bread Basket, 30.5 x 30.5 cm³
Pitcher, 25 x 17 cm⁴
Cookie Cutter, 13 x 13 cm⁵
Potato Peeler, 17.8 x 7.6 cm⁶
Slotted Spoon, 23 x 5 cm⁷
Fork, 24 x 6.4 cm⁸
Spoon, 23 x 5 cm⁹
Sieve, 23 x 10 cm¹⁰
Wire Wisk, 32.4 x 7.6 cm¹¹
Cooking Spoon, 36.8 x 11.4 cm¹²

(See page 18)

Models, drawings, and utensils:
courtesy the artist, and Rossi & Rossi,
Hong Kong.

Short Films in the Single Screen

18 July – 17 November 2019
Screening on loop during opening hours.

Event, 1970, 6 min 41 sec

To Perceive 10,000 Different Squares in 6 Minutes and 55 Seconds,
1970, 7 min 37 sec

Before/After, 1970, 1 min 50 sec

Inside/Outside, 1970, 1 min 40 sec

Rotating Line, 1970, 1 min 26 sec

All above: Computer-generated 16mm film transferred to digital file, b&w, silent.
Collection Walker Art Center, Minneapolis, Gift of the artist, 2015.

Line, 1970, 1 min 16 sec

Computer-generated 16mm film transferred to digital file, b&w, silent.
Courtesy the artist and Rossi & Rossi, Hong Kong.

Since the 1960s, Siah Armajani has explored the use of technology as a medium, intersecting art and science. In 1970, he produced a series of experimental films using a computer capable of printing on 16mm celluloid at the Hybrid Computer Laboratory, University of Minnesota. He generated moving lines and shapes using mathematical formulae and computer programming to create the illusion of three-dimensional space and time, pointing to the functionalism of space.

Event brings together the notions of architecture's social space through texts, equations, and diagrams. **To Perceive 10,000 Different Squares in 6 Minutes and 55 Seconds** presents ten thousand squares, each in a single frame in descending order of size, with the illusion of a single hovering square. **Before/After** suggests spatial and temporal ambiguity, depicted by two synchronised animated representations of movements over time. **Inside/Outside** explores the function of boundaries and the concept of closed and open systems in a space. **Rotating Line** illustrates the blurring of dimensional states within a space through the transition of a single point into a line that subsequently appears to rotate in and out of the screen. Armajani reflects upon the inadequacy of painting and sculpture to express ideas such as a **Line**, the most basic aesthetic form.

OPEN CALL

NTU CCA Singapore has selected books by and about the philosophers, poets, and political activists whom Siah Armajani has dedicated works to. During the exhibition, these will be part of the installation *Sacco and Vanzetti Reading Room #3*. Interested individuals or groups may use the installation for reading groups or other events that respond to the displayed books.

The list of authors of the books includes: Theodor Adorno, Hannah Arendt, Walter Benjamin, John Berryman, Dietrich Bonhoeffer, John Dewey, Ralph Waldo Emerson, Luigi Galleani, Emma Goldman, Hafez, Martin Heidegger, Thomas Jefferson, Frank O'Hara, Sylvia Plath, Edgar Allan Poe, Arthur Rimbaud, Richard Rorty, Nicola Sacco and Bartolomeo Vanzetti, Ahmad Shamlou, Henry David Thoreau, Alfred North Whitehead, Walt Whitman, and Nima Yooshij.

Interested individuals or groups are welcome to invite their own audience or to organise events. However, all inhabitations have to happen within the parameters of a public exhibition space.

For schedule, updates, and more information, please visit ntu.ccasingapore.org/events/opencall-siah-armajani

PUBLIC PROGRAMMES

Saturday, 20 July 2019,
3.00 – 3.30pm

Exhibition Tour by **Ute Meta Bauer**, Founding Director, NTU CCA Singapore, and Professor, NTU ADM

3.30 – 5.00pm

Talk: *Siah Armajani: Follow This Line* by **Victoria Sung**, Assistant Curator of Visual Arts, Walker Art Center

Following the major retrospective of Siah Armajani's six-decade-long career held at the Walker Art Center, Minneapolis, and the Met Breuer, New York, co-curator Victoria Sung will expand on Armajani's practice and public art commissions. Sung will focus on the artist's *Reading Rooms*, particularly the one included in the exhibition, *Sacco and Vanzetti Reading Room #3*, and think through the role of museums as public and educational spaces.

Victoria Sung (United States) is Assistant Curator of Visual Arts at Walker Art Center, Minneapolis, where she co-curated *Siah Armajani: Follow This Line* (2018), the artist's first major retrospective in the United States, and co-edited the accompanying catalogue. The exhibition travelled to the Met Breuer, New York. Recent projects include *Theaster Gates: Assembly Line* (2019); *Laure Prouvost: They Are Waiting for You* (2017); and *Katharina Fritsch: Multiples* (2017). She holds a bachelor's degree in history from Harvard College, a master's degree in history of art and visual culture from the University of Oxford, and a master's degree in business administration from Harvard Business School.

Tuesday, 13 August 2019,
7.00 – 8.30pm

Talk: *Resonating Structures – Siah Armajani's Film Works and other Artist Films* by **Dr Marc Glöde**, Assistant Professor, NTU ADM

Siah Armajani's experimental films with computer-based graphics in the early 1970s not only expanded his practice in relation to public space and architecture to new territory, but also paved the way for a new aesthetic field. Using Armajani's experiments on line structures as a point of departure, Dr Glöde will also cover films by preeminent artists/filmmakers presented in the film programme that accompanies the exhibition, as well as those beyond, who produced important films relating to other of Armajani's tropes of interest: bridges, houses, and gardens.

Dr Marc Glöde (Germany/Singapore) is a curator, critic, and film scholar, and currently Assistant Professor at the School of Art, Media and Design, NTU. His work focuses on the relation of images, technology, space, and the body, as well as that between fields of art, architecture, and film. Dr Glöde received his PhD at the Free University in Berlin where he also taught. Additionally he has taught at the Academy of Fine Arts in Dresden, Academy of Fine Arts Berlin, and the ETH Zürich. He was senior curator of Art Basel's film programme (2008–14) and curator/senior advisor of the abc Berlin (2010–12).

Thursday, 12 September 2019,
7.00 – 8.30pm

In Conversation: *Curating the City: Golden Walls and Pink Dots* with **Sophie Goltz**, Deputy Director, Research & Academic Programmes, NTU CCA Singapore, and Assistant Professor, NTU ADM, and **Regina De Rozario** (Singapore), artist and PhD Candidate, NTU ADM

Using best practice examples from Singapore, Hamburg, and beyond, artistic and activist strategies, with which urban spaces have been appropriated as democratic forums, will be examined. In addition, the methodological question will be raised: how can regionally differently situated practices of artists and activists be described more generally as art in the public sphere? Hence, which cultural and political implications do arise for a mutual understanding of urban and public space in theory and practice today?

Sophie Goltz (Germany/Singapore) is Deputy Director, Research & Academic Programmes at NTU CCA Singapore, and Assistant Professor at the NTU School of Art, Design and Media. Goltz was the Artistic Director of Stadkuratorin Hamburg (City curator) from 2013 to 2016, and has worked as Senior Curator and Head of Communication and Public Programmes at Neuer Berliner Kunstverein between 2008 and 2013, becoming Associate Curator in 2014. Goltz worked as freelance curator, as well as art educator for various international exhibitions, including Documenta11 and documenta 12 (2002 and 2007), 3rd berlin biennale for contemporary art (2004), and Project Migration (2004–06).

Regina De Rozario's (Singapore) artistic practice investigates how strategies of walking, mapping, and image-making can enable us to recognise and respond to notions of power and control embedded in the physical and narrative spaces we inhabit. She is also one-half of Perception3, an interdisciplinary art duo established in 2007 working with photography, video, and site-specific text installations, having been recently exhibited at *iLight Singapore: Bicentennial Edition* (2019); 3rd Biennial of Montevideo, (2016); Singapore Biennale 2016; and *Urbanness: Contemplating the City*, Dubai (2015). De Rozario received the National Arts Council Postgraduate Scholarship in 2018, and is currently pursuing her doctoral studies at NTU ADM.

Tuesday, 1 October 2019,
7.00 – 8.30pm

Exhibition (de)Tour: *Landscape Design, Hybridity, and Public Art* by **Dr Colin Okashimo**, landscape architect and sculptor

Over the last two decades, Dr Colin Okashimo has fused art and landscape architecture as well as sculpture and design through a strong research narrative that highlights the unique aspects of each location. Okashimo creates environments that are inspired by the research of the place's culture, history, and society. In this talk, he will reflect on the potentiality of sculpture and public art in transforming a space into a place-specific environment offering meaning and memory.

Dr Colin Okashimo (Canada/Singapore) is a sculptor, landscape architect, and master planner. He graduated in landscape architecture at the University of Guelph. He moved to Singapore and established his own practice in 1996. He has designed intriguing landscapes for hospitality and residential projects across Asia. He holds a PhD from London's University of Arts, and has published the book *Provoking Calm: The Artworks of Colin K. Okashimo*. He was awarded the Singapore President's Designer of the Year Award in 2015.

Thursday, 31 October 2019,
7.00 – 8.30pm

Talk: *The Political Agency of Art* by **Post-Museum**

Post-Museum has worked alongside a wide network of social actors, cultural workers, and institutions to stimulate public engagement with ideas of identity, society, and community. Their projects have bridged art and activism through a diverse oeuvre of events, art exhibitions, and public interventions. In this talk, Post-Museum will discuss how the artistic medium can act as a galvanising agent to foster positive social discourse and encourage collective organisation.

Post-Museum (Singapore) is an independent social and cultural enterprise founded by Jennifer Teo and Woon Tien Wei in 2007. It aims to encourage a thinking and proactive community while serving as a hub for the development of local and international cultures. Currently nomadic, it is an open platform for examining contemporary life, promoting the arts, and connecting people. Post-Museum hosts investigative and experimental projects which respond to their location and community, such as the *Bukit Brown Index* (2014–ongoing) and *Really Really Free Market* (2009–ongoing).

All programmes are admission free and take place at NTU CCA Singapore. For updates, please visit ntu.ccasingapore.org

OUTREACH & EDUCATION WORKSHOPS

Saturday, 24 August 2019,
3.00 – 6.00pm

Workshop: *Why intervene at all?*
by **Lin Shiyun**, Creative Director,
3Pumpkins

Fee: \$12. Registration required via Peatix:
whyintervene.peatix.com
Developed for all ages.

While neighbourhoods in Singapore may appear homogenous, each local community faces a unique set of issues due to its distinct social demographics. There is no fixed formula for creative intervention that conveniently applies to all. In this workshop, Lin Shiyun will share her practice in community engagement and development projects, carried out in public spaces, as a constant search for answers to understand and reorganise social patterns. Through case studies, participants will attempt to unravel the purpose and examine various methods of creative intervention in communities, and question if such intervention is necessary at all.

Lin Shiyun (Singapore) is the Creative Director of 3Pumpkins, an arts company rooted in activating and connecting communities as both creators and audiences of arts. The company's flagship social practice *Let's Go PLayer Outside!* is focused on developing resilience in local communities through long-term engagement with children at neighbourhood playgrounds. Since 2012, Lin has been commissioned by public and private institutions to produce multi-disciplinary participatory programmes. Her most recent works are *Our Time Together*, exploring children's experiences in grief and loss, and outdoor giant puppet show *The Rubbish Prince*. She is currently working with Tzu Chi Foundation (Singapore) on designing a comprehensive arts programme targeted at youth and community participation.

Saturday, 14 September 2019,
3.00 – 6.00pm

**Workshop: “*Bridge*” as a
*Metaphor for Connectivity
and Dis-connectivity***
by artists **Chiew Sien Kuan**
and **Joey.Spl**

Fee: \$12. Registration required via Peatix:
buildingbridges.peatix.com
Developed for all ages.

In this workshop, you will have hands-on experience in making simple light circuits and building small wood assemblage bridges. Through these works, you will create a narrative of bridging a connection and learn simple lighting mechanisms to emphasise the idea of connectivity and dis-connectivity.

Chiew Sien Kuan's (Singapore) work is preoccupied with issues of environmentalism, renewal, loss of urban spaces, economic progress, and technological development that have inevitably influenced and changed people's sense of reality.

Joey.Spl (Singapore) is an artist who creates interactive installations about mindful awareness as an inquiry towards an optimal sense of self. Her works combine whimsical ephemerality with sensibility of electronic mechanisms. She has been preoccupied with and compassed by the research and development of the Mind-Brain-Body interaction throughout her practice.

Saturday, 26 October 2019,
10.30am – 12.30pm

Workshop: *Writing for Change*
by writer and educator
Dr Yeo Wei Wei

Fee: \$12. Registration required via Peatix:
writingforchange.peatix.com
Developed for ages 17 to 22.

Literature and philosophy have been guiding lights for artist Siah Armajani since young. Sharing Armajani's conviction in reading and writing for change to the self and society, this workshop will focus on creative writing as self-communing and engagement with the world.

Dr Yeo Wei Wei (Singapore) is a writer, translator, and educator. She has 20 years of experience in teaching, and has worked with students at primary, secondary, and tertiary levels. Literature and Creative Writing were her areas of specialisation at SOTA, NUS, and NTU. In 2017 she graduated with Distinction in her MA in Creative Writing (Prose Fiction) from the University of East Anglia, for which she was awarded the National Arts Council Postgraduate Scholarship in 2016. She holds a PhD in English from the University of Cambridge. Her collection of short stories *These Foolish Things & Other Stories* was published by Ethos Books in 2015.

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FILM PROGRAMME: *RESONATING STRUCTURES*

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Taking Siah Armajani's film works from the 1970s that explore structures and lines using computer graphics as a point of departure, this film series presents other filmmakers/artists working with similar themes such as "line structures" and three others of Armajani's tropes of interests: bridges, houses, and gardens. Just as Armajani's *Dictionary for Building* (1974–75) deconstructs the typology of domestic architecture, these films explore new meanings of functional, social, and visual concepts of architecture and space.

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Screening on loop
during opening hours.

1. LINE STRUCTURES

**Tuesday, 23 July –
Sunday, 4 August 2019**

Stan VanDerBeek, *Micro-Cosmos 1–4*,
United States, 1983

Colour, sound, 15 min

This is a series of four short computer-animated works, in which the image of an orb is transformed into a pulsating, energetic evocation of life forces.

Stan VanDerBeek (United States) was an American experimental filmmaker at the forefront of technology. He began making films in 1955 and working with computers in 1965, when he produced multimedia pieces and computer animation in collaboration with Bell Labs. In the 1970s, he constructed "Movie-Drome," an immersive audio-visual laboratory for a new kind of cinema-stage. His multimedia experiments in "expanded cinema" included movie murals, projection systems, planetarium events, and explored early computer graphics and image-processing systems, merging art with technology and dance with films. He was a fellow at the Center for Advanced Visual Studies at MIT (1969–72 and 1976–77).

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2. BRIDGES

Tuesday, 6 – Sunday, 18 August 2019

Shirley Clarke, *Bridges-go-round*,
United States, 1958

16mm film transferred to digital file, colour,
sound, 7 min 30 sec

This film explores the architectural idea of metropolitan bridges both visually and acoustically, highlighting their monumentality. Detailed images of abstract patterns and geometrical curves, elevated to eye-level, move in a fast-paced rhythm. As they lead the audience through a suspended, hypnotic, and seamless journey, they sometimes superimpose on one another or against an urban skyline, juxtaposed with a background that ranges from sepia tones to cellophane colours. The film plays twice, first with jazz-like music by Teo Macero, followed by an electronic score by Louis and Bebe Barron that creates an almost eerie atmosphere.

Shirley Clarke (United States) was an esteemed figure in the American avant-garde cinema of the 1950s and 1960s, and a pioneer of video in the 1970s, receiving an Academy Award in 1964. She brought a distinctive aesthetic of "choreography of images" to her work as a trained dancer and manipulated image, time, and space by applying expressive choreographic editing and dramatic technical effects. She co-founded Film-Makers Cooperative and Film-Makers Distribution Center in New York, offering alternative distribution methods for independent filmmakers.

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**Tuesday, 20 – Sunday, 25
August 2019**

Gordon Matta-Clark, *Fire Child*,
United States, 1971

Super 8mm film transferred to HD video,
colour, silent, 9 min 47 sec

Fire Child is not only a performative work of Gordon Matta-Clark, but also a documentary on derelict sites. It begins with an old man and a child rummaging through trash under a bridge, followed by the artist building a small wall made of rubbish, waste paper, and tin cans collected from the area. A boy makes a fire with sticks, but the fire is put out after presumed intervention by the police. The film then ends with the artist covering his wall with printed comics. It was created for *Brooklyn Bridge Event*, a four-day festival held in 1971.

Gordon Matta-Clark (United States), originally trained as an architect, was an influential post-war artist. He is best known for subverting architecture and urban landscape with geometric interventions of "building cuts," converting them into gravity-defying and disorientating walk-through sculptures. His work is seen not only as a rejection of the architectural profession but also as new modes of contemporary artistic expression. "Anarchitecture," the name of an artist group of which he was a member, and the title of a 1974 exhibition from the group's discussion around the dematerialisation of the art object and activation of space and place, was attributed to him.

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**Tuesday, 27 August –
Sunday, 1 September 2019**

Video Earth Tokyo, *Under a Bridge*,
Japan, 1974

B&w, sound, 13 min

In this film, Ko Nakajima and Video Earth Tokyo interview a homeless man. Although the man appears hostile and frustrated initially, he gradually opens up and shares about his life. The film was later broadcast on Japanese cable television.

Video Earth Tokyo (Japan) is a community-oriented video art collective serving as a network for people making video in Japan. It was founded in 1971 by Ko Nakajima, a pioneer of video art and computer animation. He recorded local communities, social activities, interventions, and performance experiments using a portable video recorder—a communication tool employed by the collective to promote communal awareness. The collective broadcast their documentaries and experimental works on cable television and participated in international exhibitions as well as computer graphics conferences.

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**Tuesday, 3 – Sunday, 8
September 2019**

**Richard Serra, *Railroad
Turnbridge*,** United States, 1976

16mm film transferred to digital file, b&w,
silent, 19 min

Railroad Turnbridge is an avant-garde investigation of what “bridgeness” means to Richard Serra. It records the bridge opening, closing, turning, locking, and unlocking, coinciding with movements of the camera.

The film begins with the open end of the railroad acting as a viewfinder, where the landscape captured within it changes like a slow-moving film strip. Scenes of the railroad alternate with close-ups of the bridge’s steel structure, emphasising the details of its components and their materiality.

Richard Serra (United States) is a preeminent and visionary artist. In the 1960s, he and other Minimalist artists employed non-traditional, industrial materials to emphasise the materiality of their work. He subsequently expanded his spatial and temporal approach to sculptures to large-scale, site-specific work, of which his arcs, spirals, and ellipses are most renowned. These monumental works engage their viewers as they are experienced in situ. In 1968, he produced his first short film and experimented with video in the 1970s.

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**Tuesday, 10 – Sunday, 22
September 2019**

Joan Jonas, *Brooklyn Bridge*,
United States, 1988

Colour, sound, 6 min 12 sec

This film investigates the concepts of identity and place using the Brooklyn Bridge, a landmark of New York City, as an object of study. Applying the transformative power of its medium, this work fuses photographs, live video, and superimposed drawings created on a Quantel Paintbox to emphasise the cryptic strength and naturalistic beauty of the bridge. This is intensified by the artist Joan Jonas scripting herself as a performer in the film.

Joan Jonas (United States) is a leading video and performance artist. She pioneered the use of the two genres in visual art and was influential also in other art forms. Incorporating different media, she presents multiple viewpoints and layers of material, texture, and meanings in her work to address current issues. In 1972, she began producing video works that were ground-breaking in emphasising the experience of the medium as a conceptual device and is known for merging various genres in her fragmented video narratives. NTU CCA Singapore presented the solo exhibition *Joan Jonas: They Come to Us Without a Word* in 2016.

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3. HOUSES

**Tuesday, 24 – Sunday, 6
October 2019**

Ant Farm, *Inflatables Illustrated*,
United States, 1971–2003

B&w and colour, sound, 21 min 20 sec

As a critique of consumerism and reaction to Brutalist architecture, Ant Farm created an utopian, inflatable architecture that was participatory and communal, cheap, and easy to transport and assemble. It had been used to host festivals, conferences, or installed as university campuses. Without a fixed structure, these inflatables challenged the notions of a building as well as the reliance on expert knowledge of architects. The film, which brings its audience through the steps of making a small inflatable using basic materials found in a kitchen, is an example of “open source,” in which concepts are made accessible to the public.

Ant Farm (United States) was founded in 1968 in San Francisco by architects Chip Lord and Doug Michels as a countercultural collective intersecting between media art and architecture. Their influential work, which integrated art into everyday life with an ironic humour, highlighted environmental degradation, promoted sustainability, and challenged the ideologies and pervasiveness of American mass media, culture, and consumerism. They disbanded in 1978 after a fire destroyed their studio.

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**Tuesday, 8 – Sunday, 20
October 2019**

Dan Graham, *Pavilions Compilation*,
United States, 2014

Colour, sound, 31 min

This film surveys Dan Graham’s series of sculptures *Pavilions*, created since the late 1970s, with documentary footage of the works in different cities. Created on a human scale out of glass or mirror, they serve as instruments of perception as viewers become both the object of spectacle as well as the subject or spectator of themselves reflected in the glass walls. Representing a hybrid between a quasi-functional space and an installation, art and architecture, public and private realms, the sculptures reflect Graham’s investigation into the social phenomenology and performativity of the viewer with the art object.

Dan Graham (United States) is an influential pioneer of conceptual art and performance-related video art. His multi-disciplinary practice, spanning across curating, writing, performance, installation, video, photography, and architecture, aligns itself with popular culture more than

contemporary art. His work is informed by a social awareness, often working with hybrids that oscillate between quasi-functional spaces and installations to expose processes of perception, of which his freestanding, sculptural structures called *Pavilions* are an example. NTU CCA Singapore collaborated with Mapletree to permanently install *Elliptical Pavillion* (2017) at Mapletree Business City II.

**Tuesday, 22 October –
Sunday, 3 November 2019**

**Carsten Nicolai, *Future Past Perfect Pt. 2 (Cité Radieuse)*,
Germany, 2007**

Digital film, colour, sound, 7 min 43 sec

Shot at Le Corbusier's *Unité d'Habitation* (built in 1952) in Marseille, a classic example of Brutalist architecture, the film focuses first on the exterior of the building followed by its interior before ending at its rooftop. Twice, the film's calm atmosphere is disrupted by a rapid, flashing sequence, achieving a cinematic effect while engineering the elements of time, space, and social relations.

Carsten Nicolai (Germany) is a cross-disciplinary artist whose work intersects art, music, and science. He introduced the dimensions of time and temporality and concepts of ephemerality in his work as well as experiments with sound and light frequencies in the mid-1990s. He is interested in the subject of human consciousness and how the complex phenomena of micro and macrosystems, and abstract concepts of physics, influence someone's behaviour. For his musical outputs, he uses the pseudonym Alva Noto.

4. GARDENS

**Tuesday, 5 – Sunday, 17
November 2019**

Marie Menken, *Glimpse of the Garden*, United States 1957

16mm film transferred to digital file, colour, sound, 5 min

Transporting its audiences to a garden, with the chirping of birds forming its soundtrack, this film gives a glimpse of a vast landscape that includes a lake, while also showing pure visuals of flowers and plants filmed through a powerful magnifying glass. At most times, the pace is fast, with shots appearing to be taken randomly or from a flying insect's perspective. In 1958, the film won an award at the Exposition Universelle et Internationale at Brussels. In 2007, it was nominated for the National Film Registry by the Library of Congress in Washington.

Marie Menken (United States) was an underground experimental filmmaker known as "the mother of the avant-garde," having influenced and worked with internationally renowned artists such as Andy Warhol. She progressed from painting to filmmaking in 1945, when she made her first avant-garde film using a handheld Bolex camera. Since then, she has been celebrated for her intuitive, free-form cinematic style and for taking filmmaking to a new direction with the way she created poetic patterns of light, colour, and texture. Her films are fragmentary encounters with friends, landscapes, and her urban surroundings.

SIAH ARMAJANI SPACES FOR THE PUBLIC. SPACES FOR DEMOCRACY.

**20 July – 3 November 2019
NTU CCA Singapore**

Curator:
Ute Meta Bauer

Curatorial Team:
**Khim Ong
Ana Sophie Salazar
Sng Yi Xian Issa
Ze-Tian Lim**

Public and Education Programmes:
**Magdalena Magiera
Ilya Katrinnada Binte Zubaidi
Amelia Loh**

Film Programme:
**Dr Marc Glöde,
Assistant Professor, NTU ADM**

Exhibition Production:
**Frankie Fang
Isrudy Shaik
Jack Kenneth Tan**

Logistics:
**Agility Fairs & Events Pte Ltd
Global Specialised Services Pte Ltd**

Conservation:
**Ulrich Lang, Senior Conservator,
MMK Museum of Modern Art,
Frankfurt
Global Specialised Services Pte Ltd**

Collaterals:
mono.studio

Acknowledgements:

The exhibition is made possible by generous loans from the **MMK Museum for Modern Art**, Frankfurt, and **Rossi & Rossi**, Hong Kong.

Special thank you to **Susanne Pfeffer**, Director, and **Mario Kramer**, Head of Collection, MMK, as well as **Fabio Rossi** and **Josie Browne**, project liaison.

Thanks to **Walker Art Center**, Minneapolis, and **Metropolitan Museum of Art**, New York.

With gratitude to **Siah Armajani** and **Barbara Armajani**.

CULTURE CITY. CULTURE SCAPE.

This collaboration between NTU CCA Singapore and Mapletree is a first of its kind in Singapore. The underlying intention is to bring the arts closer to the work space, neighbouring communities, and beyond, through a Public Art Trail, a series of permanent installations and art education programmes at Mapletree Business City II.

Curated by **Ute Meta Bauer**, Founding Director, NTU CCA Singapore, and Professor, NTU ADM, and **Khim Ong**, Deputy Director, Curatorial Programmes, NTU CCA Singapore

Tours of Public Art Trail at Mapletree Business City II

**Wednesdays, 31 July, 14 and 28 August, 11 and 25 September,
9 and 23 October 2019**

12.30 – 1.00pm

Led by **Clifford Loh** and **Leon Tan**, Project Managers, External Collaborations

Themed *Culture City. Culture Scape.*, this public art project, commissioned by Mapletree and curated by NTU CCA Singapore, comprises works by internationally renowned artists **Dan Graham** (United States), **Zulkifle Mahmud** (Singapore), **Tomás Saraceno** (Argentina/Germany), and **Yinka Shonibare** (Nigeria/United Kingdom). Inspired by the idea of expanded sculptural environments, the artworks explore the interplay between landscape, architecture, and the broader social and economic environments they are placed in. More than being monumental or site-specific, each work alters or permeates its local context to invite visitors to a broader, richer engagement.

Free signup on Eventbrite: bit.ly/31Ipwil

For more information, please visit www.mapletreearts.sg

Right: Yinka Shonibare, *Wind Sculpture I*, 2013, steel armature with hand-painted fiberglass resin cast, 340 x 80 x 610 cm.

Far right: Dan Graham, *Elliptical Pavillion*, 2017, two-way-mirror glass, stainless steel, 573 x 665 x 240 cm.

Both installation view at Mapletree Business City II.

ART, URBAN CHANGE, AND THE PUBLIC SPHERE

Research Presentation

24 August – 2 November 2019

The Lab

This presentation explores the potential of corporate engagement in presenting and integrating art in publicly accessible space in Singapore.

Public Art Education Summit

17 – 19 October 2019

This 3-day public art education summit will run alongside closed-door capability workshops for practitioners in public space. The conference component features keynote presentations by renowned scholars, artists, and curators, stimulating debate and reflecting upon global and regional discourses of art in public space. With a focus on art-led urbanism, place-making, community building, and social practice, its goal is developmental and educational: to advance discourse about quality in public space among artists and allied professionals, as well as decision-makers in urban planning and design.

Convened by **Sophie Goltz**, Deputy Director, Research & Academic Programmes, NTU CCA Singapore, and Assistant Professor, NTU ADM

In association with the Institute for Public Art and College of Fine Arts Shanghai University

Supported by Mapletree Investments Pte Ltd and Public Art Trust (PAT), an initiative by the National Arts Council.



PHYOE KYI: THE MUSEUM PROJECT

22 JUNE – 18 AUGUST 2019

Developed in ebbs and flows during the last five years of Phyo Kyi's life, *The Museum Project* stands out as one of the artist's most ambitious undertakings—the design of a museum for the display of his works—albeit it remained unfinished at the time of his sudden death in 2018. *Phyo Kyi: The Museum Project* traces the three main stages of development of this project by featuring several mediums the artist experimented with: an interactive installation (2013), renderings and sketches of artworks and installations (2014–15), and an architectural model based on the artist's last design (2018), which was specifically produced for this occasion in light of Phyo Kyi's growing interest in scale models. This presentation in The Lab seeks to highlight the generative feedback between art and architecture, with the artist conceiving new works and environmental installations as the architecture of the museum evolved. It also includes a timeline designed by artists Tun Win Aung and Wah Nu, Phyo Kyi's close friends and creative peers, to illustrate the collaboration which originally sparked *The Museum Project*.

Phyo Kyi (b. 1977 – d. 2018, Myanmar) was a painter, graphic designer, and performance artist based in Taunggyi, Shan State, Myanmar. Working with a variety of mediums, his conceptual and experience-based practice explores existential issues and the complexities of human relationships and existing social systems. His works have been exhibited widely across Myanmar and were included in international shows such as the 3rd Fukuoka Asian Art Triennial, Japan (2005) and the 11th Asian Art Biennale, Bangladesh (2004). His latest solo show, titled *The White Clothes*, took place at Myanm/art Gallery, Yangon, Myanmar (2016). In 2015, he initiated and curated the 1st Mingun Biennale in Myanmar. Phyo Kyi was Artist-in-Residence at NTU CCA Singapore from April to June 2018.

Curated by **Anna Lovecchio**, Curator, Residencies

NTU CCA Singapore wishes to thank **Tun Win Aung** and **Wah Nu, Min Thein Sung**, and **Po Po** for their generosity and support in the realisation of this project.



Phyo Kyi, *Museum Project #7 (extended)*, digital rendering, 2018. Courtesy the artist's estate.

Tuesday, 30 July 2019, 7.00 – 8.30pm
Talk: *On Museums Made by Artists*
 by **Tun Win Aung**

Tun Win Aung will talk about his long-lasting friendship and multiple collaborations with Phyo Kyi. Since the artists first met in Yangon's art school, they established a profound connection which unfolded through continuous conversations, intellectual exchanges, and repeated artistic partnerships. Tun Win Aung will present the collaborative projects developed in Mingun from 2003 and 2013 and *The Art & Museum Project*, the platform he runs together with artist Wah Nu, which originally triggered Phyo Kyi's *The Museum Project*. While conveying the visionary thrust of Phyo Kyi's work, Tun Win Aung will also highlight the challenges related to envisioning a contemporary art institution in the context of Myanmar.

Tun Win Aung (b. 1975, Myanmar) is an artist based in Yangon, who employs a wide range of mediums including photography, video, and installation. His practice focuses on local histories and environments and he often collaborates with artist Wah Nu on large-scale art projects and activities. Their works as a duo have been exhibited in institutional venues such as the Guggenheim Museum, New York (2013); 21st Century Museum of Contemporary Art, Kanazawa (2011); and biennials including Singapore Biennale (2016); 4th Guangzhou Triennial (2011); and the 6th Asia Pacific Triennial, Brisbane (2009).

NTU CCA SINGAPORE STAFF

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

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Seet Yun Teng, Curatorial Assistant, Residencies
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NTU CCA SINGAPORE PUBLICATIONS

Culture City. Culture Scape. (Upcoming)

Edited by Ute Meta Bauer, Sophie Goltz, and Khim Ong.

The Impossibility of Mapping (Urban Asia).

NTU CCA Singapore and World Scientific Publishing, 2019.

Edited by Ute Meta Bauer, Khim Ong, and Roger Nelson.

Voyages de Rhodes, artist's book by Phan Thảo Nguyên.

Commissioned and published by NTU CCA Singapore, 2018.

Place.Labour.Capital. NTU CCA Singapore and Mousse Publishing, 2018.

Edited by Ute Meta Bauer and Anca Rujoiu.

Tomás Saraceno: Arachnid Orchestra. Jam Sessions,

NTU CCA Singapore, 2017. Edited by Ute Meta Bauer and Anca Rujoiu.

Becoming Palm, Simryn Gill and Michael Taussig. NTU CCA Singapore

and Sternberg Press, 2017. Edited by Ute Meta Bauer and Anca Rujoiu.

Theatrical Fields, Critical Strategies in Performance, Film, and Video.

NTU CCA Singapore, König Books, London, and Bildmuseet, Umeå, 2016.

Edited by Ute Meta Bauer and Anca Rujoiu.

SouthEastAsia – Spaces of the Curatorial. Jahresring 63.

Sternberg Press, 2016. Edited by Ute Meta Bauer and Brigitte Oetker.

ARTISTS' LIMITED EDITION EVERYDAY ITEMS

NTU CCA Singapore's line of commissioned Artists' Limited Editions Everyday Items—ranging from scarves, umbrellas, and raincoats, to notebooks, tote bags, and beach towels—is created in collaboration with the Centre's local and international Artists-in-Residence. Participating artists include: **Hamra Abbas** (Kuwait), **Julian 'Togar' Abraham** (Indonesia), **Yason Banal** (Philippines), **Heman Chong** (Singapore), **Duto Hardono** (Indonesia), **Alex Mawimbi** (Kenya/Netherlands), **Alex Murray-Leslie** (Australia/Spain), **Arjuna Neuman** (United States/United Kingdom), **UuDam Nguyen** (Vietnam), **Ana Pravěki** (Serbia/United States), **anGie seah** (Singapore), **SHIMURAbros** (Japan), **Tamara Weber** (United States), and **Jason Wee** (Singapore).

For enquiries, please contact ntuccaevents@ntu.edu.sg

SHARED ACADEMIC PROGRAMMES WITH THE SCHOOL OF ART, DESIGN AND MEDIA, NTU

Master of Arts in Museum Studies and Curatorial Practices

In August 2018, NTU welcomed the first intake of MA students for Museum Studies and Curatorial Practices. The programme prepares graduates for professional positions in the highly complex and diverse museum landscape in Southeast Asia and the ever-expanding field of contemporary curating.

Application period: 1 September 2019 – 1 March 2020

Master of Arts (Research) and Doctor of Philosophy (PhD)

These research-oriented MA and PhD are designed for students who wish to pursue cutting-edge research in specific areas of Art, Design and Media with a focus in *Spaces of the Curatorial* and *Curating the City*, both key academic research areas of NTU CCA Singapore.

Learn more: adm.ntu.edu.sg/programmes

ABOUT THE SCHOOL OF ART, DESIGN AND MEDIA, NTU

With Singapore being a cosmopolitan nation with Asian sensibilities, the School of Art, Design and Media (ADM) seeks to play a weighty role in transforming the island state into a global media city. The interdisciplinary courses are designed to mould creative individuals into outstanding artists, designers, animators, new media performers, and business leaders. The school is equipped with exceptional hands-on studios, digital creation laboratories, media studios, and open spaces. ADM's long-term plan is to focus on nurturing local talents and providing opportunities for international study and education at a world-class standard.

ABOUT NANYANG TECHNOLOGICAL UNIVERSITY

A research-intensive public university, NTU has 33,000 undergraduate and postgraduate students in the colleges of Engineering, Business, Science, and Humanities, Arts and Social Sciences, and its Graduate College. NTU's campus, near Jurong West, 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.

CLIMATES.

CLIMATES. HABITATS. ENVIRONMENTS. is NTU CCA Singapore’s overarching research topic which informs and connects the Centre’s various activities over a period of several years. Changes in the environment influence weather patterns and these climatic shifts impact habitats, and vice versa. Precarious conditions of habitats are forcing the migration of humans and other species at a critical level. The consequences of human intervention are felt on a global scale, affecting geopolitical, social, and cultural systems. The Centre intends to discuss and understand these realities through art and culture in dialogue with other fields of knowledge.



HABITATS.

ENVIRONMENTS.

Birdwing butterfly
Habitat: South Pacific
Conservation Status:
Threatened

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.

SPACES OF THE CURATORIAL

The Centre seeks to engage the potential of “curating,” and its expanded field. What are the infrastructures and modes of presenting and discussing artistic and cultural production in diverse cultural settings and in particular throughout Southeast Asia’s vastly changing societies? NTU CCA Singapore’s exhibition spaces, The Exhibition Hall, The Lab, The Single Screen, and The Vitrine, designed by artist and curator Fareed Armaly, respond to this curatorial framework to unfold different juxtaposed formats.

GIVING

NTU CCA Singapore is a non-profit institution that takes great pride in presenting internationally-acclaimed, research-driven exhibitions, residencies, and extensive educational programmes. Your contribution, regardless of amount, goes a long way in enabling us to play an active role within the local arts scene. Your generous support will also contribute to the development of regional and international arts infrastructures. If you are a taxpayer in Singapore, your contributions are eligible for a 250% tax deduction in 2019!

For enquiries, please contact ntuccacomms@ntu.edu.sg

*MANIFESTO:
PUBLIC SCULPTURE
IN THE CONTEXT OF
AMERICAN DEMOCRACY*

I embrace the common. I explore the familiar, the low.... Give me insight into today, you may have the antique and the future.
—Emerson

.....

1. Public sculpture is a logical continuation of the modern movement and the enlightenment which was tempered and conditioned by the American Revolution.

2. Public sculpture attempts to demystify art.

3. Public sculpture is less about self-expression and the myth of its maker and more about its civicness. Public sculpture is not based upon a philosophy which seeks to separate itself from the everydayness of everyday life.

4. In public sculpture the artist offers his/her expertise, therefore the artist as a maker has a place in the society. The social and cultural need support the artistic practice.

5. Public sculpture is a search for a cultural history which calls for structural unity between the object and its social and spatial setting. It should be open, available, useful and common.

6. Public sculpture opens up a perspective through which we may comprehend the social construction of art.

7. Public sculpture attempts to fill the gap that comes about between art and public to make art public and artists citizens again.

8. Generally speaking, public sculpture is not of a particular style or ideology. It is through action in concrete situations that public sculpture will become of a certain character.

9. Public sculpture has some kind of social function. It has moved from large scale, outdoor, site specific sculpture into sculpture with social content. In the process it has annexed a new territory for sculpture that extends the field for social experience.

10. Public sculpture believes that culture should be detectable geographically. The idea of region must be understood as a term of value. It is in politics. Why not in culture?

11. Public sculpture is not artistic creation alone but rather social and cultural productions based upon concrete needs.

12. Public sculpture is a cooperative production. There are others besides the artist who are responsible for the work. To give all the credit to the individual artist is misleading and untrue.

13. The art in public art is not a genteel art but a missionary art.

14. The ethical dimensions of the arts are mostly gone and only in a newly formed relationship with a non-art audience may the ethical dimensions come back to the arts.

15. We enter public sculpture not as a thing between four walls in a spatial sense but as a tool for activity.

16. There is a value in site in itself but we should keep our preoccupation with site to a minimum.

17. Public sculpture is not here to enhance architecture in or out, nor is architecture here to house public sculpture in or out. They are to be neighborly.

18. Art and architecture have different histories, different methodologies and two different languages.

19. The use of the adjectives architectural in sculpture and sculptural in architecture, for the purpose of establishing analogy, simile, metaphor, contrast or similarity between public sculpture and architecture is no longer descriptive or valid.

20. Public sculpture puts aside the allusion, the illusion and the metaphysical supposition that the human being is only a spiritual being who was misplaced here on earth. We are here because home is here and no other place.

21. The public environment is a notion of reference to the field in which activity takes place. The public environment is a necessary implication of being in the community.

22. Public sculpture depends upon some interplay with the public based upon some shared assumptions.

23. There is a limit to public sculpture. There are also limits in science and in philosophy.

24. Public sculpture should not intimidate, assault or control the public. It should enhance a given place.

25. By emphasizing usefulness public sculpture becomes a tool for activity. Therefore we reject Kantian metaphysics and the idea that art is useless.

26. Public sculpture rejects the idea of the universality of art.

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—Written and compiled by Siah Armajani (1968–78; revised 1993)

VISITOR INFORMATION

Exhibition Hours

Wed – Sun: 12.00 – 7.00pm

Tue: 12.00 – 8.00pm

Open Reading Groups:

Tuesdays, 6.00 – 8.00pm

Closed on Mondays

Open on Public Holidays

Free admission

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Singapore 109443

+65 6339 6503

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