

FOR IMMEDIATE RELEASE

NTU Centre for Contemporary Art Singapore
Gillman Barracks
43 Malan Road
Singapore 109443
Hours: Tuesday–Sunday 12–7pm

MEDIA RELEASE

NTU Centre for Contemporary Art Singapore
Blk 6 Lock Rd, #01-09/10, Gillman Barracks
Singapore 108934

OFFICES +65 6460 0300
EXHIBITIONS +65 6339 6503

ntu.ccasingapore.org

Exhibition (see page 2)

Trinh T. Minh-ha. Films.

17 October 2020 – 28 February 2021

The Exhibition Hall and The Single Screen

Curated by **Ute Meta Bauer**, Founding
Director, NTU CCA Singapore, and
Professor, NTU School of Art, Design and
Media (ADM)

Research presentation (see page 6)

Why are they so afraid of a lotus?

24 October 2020 – 10 January 2021

The Lab

Conceived by **Kim Nguyen**, Curator and
Head of Programs, CCA Wattis Institute for
Contemporary Arts (Wattis), San Francisco

Convening (see page 6)

Mother Always Has a Mother

12 December 2020

Online

Presented by NTU CCA Singapore in
collaboration with the Wattis and
Rockbund Art Museum (RAM), Shanghai

Online Film Programme (see page 7)

Speaking / Thinking Nearby

1 November 2020 – 28 February 2021

Online

Co-curated by Assistant Professors **Dr Marc
Glöde**, NTU ADM, and **Dr Ella Raidel**, NTU
ADM and Wee Kim Wee School of
Communications and Information
(WKWSCI)

Conference (see page 12)

“There is no such thing as documentary”

26 – 27 February 2021

Presented by NTU CCA Singapore in
collaboration with King’s College London
(KCL)

Please refer to **ANNEX C** for information on other programmes relating to this exhibition.



LOCATED AT
GILLMAN BARRACKS

Trinh T. Minh-ha. Films.**What about China?** (Part I of II, 2020–21)**Forgetting Vietnam** (2015)**Night Passage** (2004)**The Fourth Dimension** (2001)**A Tale of Love** (1995)**Shoot for the Contents** (1991)

“The making of each film transforms the way I see myself and the world. Once I start engaging in the process of making a film or in any artistic excursion, I am also embarking upon a journey whose point of arrival is unknown to me.”—Trinh T. Minh-ha

Trinh T. Minh-ha. Films. is the first institutional exhibition of filmmaker, music composer, writer, anthropologist, feminist and postcolonial theorist Trinh T. Minh-ha in Asia, presented in an exhibition format. Five of her films—**Forgetting Vietnam** (2015), **Night Passage** (2004), **The Fourth Dimension** (2001), **A Tale of Love** (1995) and **Shoot for the Contents** (1991), filmed over a quarter of a century, in different parts of Asia—are simultaneously on view in five small-scale movie theatres in The Exhibition Hall. As the viewer wanders from one theatre to the next, the proximity of the films enables their narratives to interrelate. This spatial configuration took its point of departure from Trinh’s exhibition at the Secession, Vienna, in 2001.

Forgetting Vietnam, framed by two ancient Vietnamese myths, was made in commemoration of the 40th anniversary of the end of the Vietnam war, touching on the memory of trauma. **Night Passage**, inspired by Miyazawa Kenji’s novel *Milky Way Railroad* (1927), narrates the spiritual journey of a young female immigrant and her two companions, into a world of in-between realities. Shot in Japan, **The Fourth Dimension** is Trinh’s first digital film. Using special video effects to composite images and sound in multiple layers, this film is an exploration of time through rituals of religion and culture, new technology and everyday reality. **A Tale of Love** is a retelling of 19th-century Vietnamese poem *The Tale of Kiều* (1820), through a modern-day Vietnamese immigrant in the United States. In this film, Trinh experiments with various cinematic techniques and elements. **Shoot for the Contents**, an excursion into allegories, explores cultural and political shifts in China, as refracted by the June Fourth incident in Beijing.

Presented in the Centre’s Single Screen is Trinh’s newest cinematic work, **What about China?** (Part I of II, 2020–21). Initiated by NTU CCA Singapore, and co-commissioned with Rockbund Art Museum (RAM), Shanghai, the film takes the notion of harmony in China as a site of creative manifestation, and draws from footage shot in 1993 and 1994, in Eastern and Southern China, specifically from provinces Anhui, Hubei, Zhejiang, Fujian and Guangxi—linked to the remote origins of Chinese civilisation.

Through **Trinh T. Minh-ha. Writings.**, a display of Trinh’s books on reading platforms along the passageway connecting the five theatres in The Exhibition Hall, as well as **Why are they so afraid of a lotus?**, presented in The Lab by CCA Wattis Institute for Contemporary Arts (Wattis), San Francisco, that showcases its year-long research season on her multifaceted practice, viewers are able to encounter her extensive writing that is core to her practice. Trinh’s early films, **Surname Viet Given Name Nam** (1989), **Naked Spaces—Living is Round** (1985), and **Reassemblage** (1982), are part of an online film programme, **Speaking / Thinking Nearby**. Other films selected echo strands of discussions in Trinh’s layered

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practice, ranging from ethics of representation, to aspects of migration, global socio-politics, and feminism.

Besides the film programme *Speaking / Thinking Nearby*, other public programmes include *Mother Always Has a Mother*, an online convening presented by the Centre, Wattis, and RAM, and “*There is no such thing as documentary*”, a conference that brings together filmmakers, film historians, and curators to question the politics embedded in presentation and representation, perception, context, and the spatial.

This is NTU CCA Singapore’s final presentation in its current exhibition space, its opening coinciding with the Centre’s seventh anniversary. By the end of this exhibition, the Centre would have hosted 55 exhibitions since its inception in 2013, inaugurated by the show *Paradise Lost* (2014), featuring works by Trinh T. Minh-ha alongside those of Zarina Bhimji and Fiona Tan.

Trinh T. Minh-ha (Vietnam/United States) is Professor of Gender & Women's Studies and of Rhetoric at the University of California, Berkeley, and an award-winning artist and filmmaker. She grew up in South Vietnam during the Vietnam War and pursued her education at the National Conservatory of Music and Theater in Ho Chi Minh City. In 1970, she migrated to the United States where she continued her studies in music composition, ethnomusicology, and French literature at the University of Illinois, Urbana-Champaign. She embarked on a career as an educator and has taught in diverse disciplines which brought her to the National Conservatory of Music in Dakar, Senegal, where she shot her first film, *Reassemblage*. Trinh’s cinematic oeuvre has been featured in numerous exhibitions and film festivals. She has participated in biennales across the globe including Documenta11, Kassel (2002), and most recently at Manifesta 13, Marseille (2020). A prolific writer, she has authored nine books.

Trinh T. Minh-ha. Films. is curated by **Ute Meta Bauer** (Germany/Singapore), Founding Director, NTU CCA Singapore, and Professor, NTU ADM.

This project focuses on the multi-layered practice of Trinh T. Minh-ha as a filmmaker, writer, music composer and educator, generating a multi-year (2019–2022) research and programme partnership between NTU CCA Singapore, RAM, Wattis, and the Württembergischer Kunstverein Stuttgart.

NTU CENTRE FOR
CONTEMPORARY
ART SINGAPORE

A RESEARCH CENTRE OF
NANYANG
TECHNOLOGICAL
UNIVERSITY
SINGAPORE

LOCATED AT
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For more information about *Trinh T. Minh-ha. Films*, please visit the [exhibition page](#), and refer to:

ANNEX A – Artist’s Biography
ANNEX B – Research Presentation
ANNEX C – Public Programmes
ANNEX D – Images and Captions
ANNEX E – Upcoming Programmes
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ANNEX H – Notes to Editors

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ANNEX A – Artist's Biography

Trinh T. Minh-ha (b. 1952, Hanoi, Vietnam) is a filmmaker, music composer, writer, anthropologist, feminist and postcolonial theorist. She grew up in South Vietnam during the Vietnam War and had pursued her education in piano and music composition at the National Conservatory of Music and Theater in Ho Chi Minh City. In 1970, she migrated to the United States where she continued her studies in music composition, ethnomusicology, and French literature. She obtained a Master of Arts in French Literature, a Master of Music, and a doctorate in French and Francophone Literatures at the University of Illinois, Urbana-Champaign. She subsequently became involved in studies of cinema and cultural theory in Dakar, Senegal, where she taught at the National Conservatory of Music (1977–1980). She has also taught at numerous other universities around the globe; lecturing extensively on film, art, feminism, and cultural politics. She is currently Professor of Gender & Women's Studies and of Rhetoric at the University of California, Berkeley.

Spanning nearly four decades, Trinh's work includes eight feature-length films that have been honoured in over sixty retrospectives and surveys at film festivals around the world. She has also participated in biennales across the globe including Manifesta 13, Marseille (2020), and Documenta11, Kassel (2002). Her cinematic oeuvre includes large-scale installations such as *Forgetting Vietnam*, The Asia Culture Center, Gwangju for its inauguration (2015–2018), *Old Land New Waters*, commissioned for the opening of the Okinawa Prefectural Museum and Art Museum, Okinawa (2007) and exhibited anew in 2009, *L'Autre marche (The Other Walk)* in collaboration with photographer Jean-Paul Bourdier for the inauguration of musée du quai Branly - Jacques Chirac (2006–2009), and *Nothing But Ways*, in collaboration with American artist Lynn Kirby, and commissioned by Yerba Buena Center for the Arts, San Francisco (1999).

Trinh has authored nine books to date, with an additional seven in collaboration with others, and over 160 articles and book chapters on cinema, cultural politics, feminism and the art. Her books include *Lovecidal: Walking with The Disappeared* (2016), *D-Passage: The Digital Way* (2013), *Elsewhere, Within Here: Immigration, Refugeeism and the Boundary Event* (2011), *Cinema Interval* (1999), *Framer Framed* (1992), *When the Moon Waxes Red: Representation, Gender & Cultural Politics* (Routledge, 1991), and *Woman, Native, Other: Writing Postcoloniality and Feminism* (1989).

She is the recipient of numerous awards, including a three-year Toban Faculty Fellowship, funded by UC Berkeley Arts & Humanities, Andrew W. Mellon Foundation and Toban Family, United States (2016–2019); Wild Dreamer Lifetime Achievement Award, Subversive Festival, Croatia (2014); Women's Caucus for Art Lifetime Achievement Award, United States (2012); Trailblazers Award, MIPDoc, Cannes International Documentary Film Event, France (2006); Annual Achievement Award, Committee on Women in the Arts, College Art Association, United States (2006); and Maya Deren National Independent Filmmaker Award, American Film Institute, United States (1999); She received an Honorary Doctor of Fine Arts from California College of the Arts, California, in 2007; and Oberlin College, Ohio, in 1990.

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ANNEX B – Research Presentation***Why are they so afraid of a lotus?*****24 October 2020 – 10 January 2021****The Lab**

“Speaking nearby” to the exhibition *Trinh T. Minh-ha. Films.*, this research presentation showcases the Wattis’ year-long research season on Trinh’s multifaceted practice as a filmmaker, writer and theorist. What does the promise of “speaking nearby” rather than “speaking about” look like today? What are the politics of hospitality? What are the problematics of “post-feminism,” and how do we challenge the West as the authoritative subject of feminist knowledge? Expanding the discursive orbit of these questions, the presentation features projects by artists **Hồng-Ân Trương** and **Genevieve Quick**, and is accompanied by the programme series ***Mother Always Has a Mother***, a result of the ongoing research collaboration between NTU CCA Singapore, Rockbund Art Museum (RAM), Shanghai and the CCA Wattis Institute for Contemporary Arts (Wattis), San Francisco.

Conceived by **Kim Nguyen** (Canada/United States), Curator and Head of Programs, Wattis.

Hồng-Ân Trương (United States) is an artist and Associate Professor of Art, and Director of Graduate Studies in the MFA Program at the University of North Carolina at Chapel Hill, North Carolina.

Genevieve Quick (United States) is an artist and arts writer.

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ANNEX C – Public Programmes**ONLINE FILM PROGRAMME*****Speaking / Thinking Nearby*****1 November 2020 – 28 February 2021**

Trinh T. Minh-ha's approach to film has addressed a wide field of discussions—reaching from the ethics of representation in ethnographic film, to aspects of migration, debates on global socio-political developments, and different layers of feminist discourse. Her films are investigations into the question of the voice as well as the relationship between the visible and audible. This programme will present a selection of films that echo some of these discussions negotiated by Trinh in her filmic works as well as her writings, and create a dialogue with other filmmakers and scholars.

Co-curated by Assistant Professors **Dr Marc Glöde**, NTU ADM, and **Dr Ella Raidel**, NTU ADM, and WKWSCl.

1 – 14 November 2020***the time is now. (I+II)*, Heidrun Holzfeind, 2019**

Colour, sound, 48 min

Holzfeind is interested in architectural and social utopias that create an alternative living. She documents the shamanistic rituals of the Japanese improvisation/noise duo IRO, Toshio and Shizuko Orimo, in what they call "Punk Kagura"—in reference to Kagura, a ritual dance tradition and music for the gods. Holzfeind uses a visual language that adapts their mystical rituals: breaks in image; the colour and narrative corresponding with the soundscape; the modernist architecture of Takamasa Yosizaka; and the surrounding nature in which the duo performs a choreography for healing our damaged planet. The urgency is underlined in the title *the time is now*.

Heidrun Holzfeind (Austria/Germany), an artist and filmmaker, explores the interrelations between history and identity, individual histories and political narratives of the present.

15 – 28 November 2020***Heaven's Crossroad*, Kimi Takesue, 2002**

Video, colour, sound, 35 min

What does it mean to "look" cross-culturally? This film follows up on this question by creating a visual journey through Vietnam. Instead of following the established patterns of the classic documentary, Takesue creates an experimental experience that challenges the audience and invites us to reflect on what it means to "truly see another culture". Within this beautiful visual travelogue, questions of desire, projection, and communication begin to appear, that are embedded in this idea of the cross-cultural encounter.

Kimi Takesue (United States) is an award-winning filmmaker and recipient of the Guggenheim and Rockefeller Fellowships in Film. www.kimitakesue.com

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29 November – 10 December 2020***Naked Spaces—Living is Round*, Trinh T. Minh-ha, 1985**

16mm transferred to digital file, colour, sound, 135 min

Six West African countries (Mauritania, Mali, Burkina Faso, Togo, Benin and Senegal) stand in the centre of this film. The work explores the life in the rural environments of these countries by taking a closer look at the everyday. With its nonlinear structure, the film steps away from the classical traditions of the documentary/ethnography tradition and offers a sensuous approach. It is a poetic journey to the African continent in which the interaction of the encountered people or the spaces in which they are living becomes relevant.

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11 – 24 December 2020***A Song of Ceylon*, Laleen Jayamanne, 1985**

16mm film, colour, sound, 51 min

This film is an intense study of the body, gender and the multiple aspects of colonialism. It addresses theatrical conventions by recreating classic film stills and presenting the body in striking tableaux. A remarkable film on which Trinh T Minh-Ha, in *Discourse* (1989), commented: "The anthropological text is performed both like a musical score and a theatrical ritual....The film engages the viewer in the cinematic body as spectacle...".

Laleen Jayamanne (Sri Lanka/Australia) is a filmmaker and Professor of Cinema Studies at the Power Department of Fine Arts at the University of Sydney, Australia.

25 December 2020 – 5 January 2021***Surname Viet Given Name Nam*, Trinh T. Minh-ha, 1989**

16mm film transferred to digital, colour, sound, 108 min

This film is Trinh's complex deep dive into the difficulties of translation, as well as themes of exile or dislocation. By using historic material, dance, printed texts, folk poetry and combining it with anecdotal narratives, she examines the status of Vietnamese women since the Vietnam War, as well as the status of images as evidence. It is a complex approach that invites the audience to reflect on the modes of perception and encourages a profound critique of audio-visual strategies.

6 – 19 January 2021***Nervous Translation*, Shireen Seno, 2018**

Colour, sound, 90 min

This film follows the inner voice and play of an eight-year-old girl who cooks perfect miniature dishes, mimicking the world of adults. The perception of the child is translated through fragmentation and sounds that are written into words, such as the ring of the telephone, and the sound of the aircon, all forming together, an orchestra of the everyday. Waiting, boredom, and dead time pave the temporality of her imagination, while she is listening to cassette tapes recorded by her father, a migrant worker in Saudi Arabia. The personal phantasmagoric vision encounters the political dimension echoing the times of the People Power Revolution in the Philippines.



Shireen Seno (Japan/Philippines) studied architecture and cinema at the University of Toronto before relocating to Manila. Her work addresses memory, history and image-making, often in relation to the idea of home.

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20 – 31 January 2021

***Reassemblage*, Trinh T. Minh-ha, 1982**

16mm film transferred to digital, colour, sound, 40 min

With her remarkable and widely discussed first film, Trinh brings the conventions of the documentary to our attention and asks how films in the field of documentary and ethnographic tradition have consecutively established a power to manipulate the way in which we perceive different cultures. By gathering filmic means and techniques that reject the traditional narrative forms, Trinh constantly alerts us to our own process of perception, furthermore reminding us that watching a movie is not a passive, but an active process.

1 – 14 February 2021

***The Human Pyramid*, Jean Rouch, 1961**

DCP, colour, sound, 93 min

At the Lycée Français of Abidjan, Ivory Coast, Rouch worked with students there who willingly enacted a story about the arrival of a new white girl, Nadine, and her effect on the interactions of and interracial relationships between the white colonial French and Black African classmates, all non-actors. Fomenting a dramatic situation instead of repeating one, Rouch extended the experiments he had undertaken in *Chronicle of a Summer*, including having on-camera student participants view rushes of the film midway through the story. The docu-drama shows how working together to make the film changes their attitude towards each other.—Icarus Film

Jean Rouch (France), ethnographer-turned-filmmaker, was the father of modern cinéma vérité together with his collaborator, Edgar Morin. Their work has had great influence on French New Wave filmmakers.

15 – 28 February 2021

***95 and 6 to go*, Kimi Takesue, 2016**

Digital, colour, sound, 85 min

While visiting her grandfather, a recent widower in his 90s in Hawai'i, Takesue begins to follow his everyday routines. When he shows interest in his granddaughter's stalled romantic screenplay, an interesting discussion about her work, family, memories, and identity unfolds. Shot over six years, this film shows how personal aspects intertwine with a critical reflection of the documentary genre.





OTHER PUBLIC PROGRAMMES

Online unless otherwise stated

Saturday, 17 October 2020, 10.00 – 11:30am

In Conversation: *Trinh T. Minh-ha. Films.*

with **Trinh T. Minh Ha**, and **Ute Meta Bauer**

Following an excerpt of *What about China?* (Part I of II, 2020–21), her newest film, Trinh will read from her film script. This point of departure will bring Trinh's multivocal practice in conversation with the curatorial and spatial concept of this exhibition.

Trinh T. Minh-ha (Vietnam/United States), a filmmaker, music composer, and writer, is Professor of Gender & Women's Studies and of Rhetoric at the University of California, Berkeley.

Ute Meta Bauer (Germany/Singapore) is Founding Director, NTU CCA Singapore, and Professor, NTU ADM.

Tuesday, 27 October, 5:30 – 7.00pm

Reading Group: *Good Immigrant, Bad Immigrant* with Billy Tang

Presented in collaboration with RAM

Inspired by the commentary and writings of novelist Viet Thanh Nguyen, this reading group explores the overlapping concepts related to immigration and transnationalism. Moving between reportage, criticism and fiction, it will explore how the framing of good or bad immigrants is intimately tied to questions of belonging, otherness, identity, and empathy. It draws on the archetypal literary figure of the antihero to challenge underlying prejudices, and locate counter-images embodying a more fluid way of identifying with transnational experiences around the world.

Billy Tang (United Kingdom/China) is Senior Curator, RAM.

Thursday, 29 October 2020, 7.00 – 8.30pm

In Conversation: *Speaking/Thinking Nearby* with Dr Marc Glöde, and Dr Ella Raidel

Special attention in the accompanying film programme has been given to Trinh's approach of the withdrawal from the usual pattern of the documentary with regard to authenticity, representation, observation, or the creation of sentiments in favor of non-linear storytelling in which the documentary appears as a performance. This conversation will focus on key aspects in Trinh's work, and their correlation to the films selected for the programme.

Dr Marc Glöde (Germany/Singapore) is Assistant Professor, NTU ADM

Dr Ella Raidel (Austria/Singapore) is Assistant Professor, NTU ADM and WKWSC

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**Tuesdays, 10 and 24 November 2020, 8 and 22 December 2020, 2 and 16 February 2021,
5:30 – 7.00pm**

**Reading Group: *Dislocating/Locating Southeast Asia*/Trinh T. Minh-ha
with Nurul Huda Rashid, and Phoebe Pua**

This reading group takes ideas central to Trinh T. Minh-Ha's writing as points of access to raise questions about the imagined histories, geographies, and communities of Southeast Asia. Over six sessions, the group will discuss themes of storytelling, feminism, and identities, and explore terms such as "third world," "nusantara," "woman," and "native" with an eye towards interpreting them as acts and articulations of counter-narrative.

Nurul Huda Rashid (Singapore) is a visual artist and writer.

Phoebe Pua (Singapore) is a film scholar.

Sunday, 21 November 2020, 2.00 – 5.00pm

Workshop: *The Filmic Soundtrack* with Lim Ting Li

Workshop fee: \$12

Registration: thefilmicsoundtrack.peatix.com

The Seminar Room, NTU CCA Singapore

Explore the art of movie soundtracks with Lim as she breaks down the layers of audio behind film sequences, showing you how dialogue, foley, ambience and sound effects add to the action. Then, get hands-on and create your own soundscape for a film scene.

Lim Ting Li (Singapore) is a multi award winning sound designer. She was conferred the National Arts Council's Young Artist Award in 2018 and is currently the Director of Sound at Mocha Chai Laboratories.

Convening: *Mother Always Has a Mother*

Saturday, 12 December 2020, 10.00am – 1.00pm

Presented in collaboration with the Wattis and RAM

In "Grandma's Story," the last chapter of *Woman, Native, Other* (1989), Trinh T. Minh-ha writes that, "The story depends upon every one of us to come into being. It needs us all, needs our remembering, understanding, and creating what we have heard together to keep on coming into being." This convening builds upon this idea of a multiplicity of storytellers and intergenerational, intercultural linkages in art, activism, stories, and histories.

Session 1: 10:00 – 11:15am

In Conversation with Hồng-Ân Trương and Ranu Mukherjee, moderated by Kim Nguyen

Screenings by Genevieve Quick and Ranu Mukherjee

Hồng-Ân Trương (United States) is an artist and Associate Professor of Art, and Director of Graduate Studies in the MFA Program at the University of North Carolina at Chapel Hill, North Carolina.

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Ranu Mukherjee (United States) is an artist and Associate Professor in Fine Art and Film at the California College of the Arts, San Francisco.

Kim Nguyen (Canada/United States), is Curator and Head of Programs, Wattis.

Genevieve Quick (United States) is an artist and arts writer based in San Francisco.

Session 2: 11:15am – 1.00pm

Panel: *The Welling Up and the Very Coursing of Water: On the Transnational, the Transgenerational, and the Diasporic*

Panelists: **Eunsong Kim, Jungmin Choi, Green Zeng**

Respondent: **Billy Tang**

Moderators: **Kim Nguyen and Dr Karin Oen**

Eunsong Kim (United States) is Assistant Professor Assistant Professor of English and Cultures, Societies and Global Studies at Northeastern University, Boston.

Jungmin Choi (Korea) is a campaigner and nonviolence trainer at World Without War, Seoul.

Green Zeng (Singapore) is an artist and filmmaker. He is currently Artist-in-Residence at NTU CCA Singapore.

Dr Karin Oen (United States/Singapore) is Deputy Director, Curatorial Programmes, NTU CCA Singapore.

Tuesday, 12 January 2021, 7.00 – 8.30pm

Exhibition (de)Tour: *The Life of Memory: Xiaolu Guo on her writing and filmmaking* by Xiaolu Guo

Co-presented with NTU School of Humanities and the Asia Creative Writing Programme

In *What About China?* (Part I of II), Guo reads from her memoir *Nine Continents: A Memoir In and Out of China* (2017) as a voice-over. Reflecting on her childhood, Beijing artist days, and European life, which are chronicled in most of her films and novels, and especially in her memoir, this (de)Tour focuses on the relationship between memories and art practice.

Xiaolu Guo (China/United Kingdom) is a novelist, essayist and filmmaker. She is currently a Visiting Professor at Columbia University in New York. Her most recent novel is *A Lover's Discourse* (2020).

Conference: "There is no such thing as *documentary*"

Friday and Saturday, 26 – 27 February 2021

Presented in collaboration with Kings' College London (KCL)

This four-part conference brings together scholars and practitioners across filmic, anthropological and curatorial disciplines, addressing notions of multivocality,

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performativity, and truth in fiction, through Trinh T. Minh-ha's practice as a filmmaker and theorist.

As Trinh wrote: "There is no such thing as *documentary*...The words will not ring true." Both a response and homage to Trinh's provocation, and at once a close but also an opening, the conference extends multiple threads of inquiry beyond the ontological frames presented in Trinh's films, to further explore the theoretical parallels and proximities between arrangement and composition, territorialisation and deterritorialisation, that underscore Trinh's cinematic works.

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Friday, 26 February 2021, 4.00 – 8.00pm

Session 1: *Speaking Nearby*

chaired by **Dr Erika Balsom** (United Kingdom), Senior Lecturer, Film Studies, KCL

Keynote Lecture by **Dr Erika Balsom**

Saturday, 27 February 2021, 1:30 – 8.00pm

Session 2: *Reverberations — Spatialising the Temporal, the Sonic, and the Pictorial*

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

Session 3: *Performing the Documents*

chaired by **Dr Ella Raidel**, Assistant Professor, NTU ADM, and WKWSCl

Session 4: *Filmic Interferences*

chaired by **Dr Marc Glöde**, Professor, NTU ADM

Speakers include:

Professor Chris Berry (United Kingdom), Professor of Film Studies, KCL

Iris Dressler (Germany), Director, WKV

Rosalia Namsai Engchuan (Germany/Thailand), social anthropologist and filmmaker

Larys Frogier (France/China), Director, RAM

Dr Nicholas Helm-Grovas (United Kingdom), Lecturer in Film Studies Education, KCL

Dr Philippa Lovatt (United Kingdom), Lecturer in Film Studies, University of St Andrews

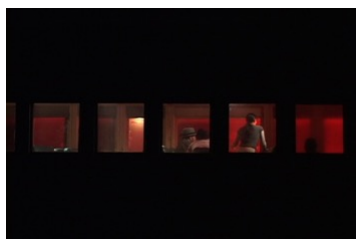
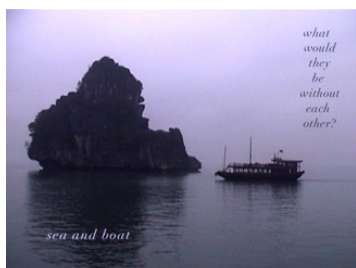
Dr Karin Oen (United States/Singapore), Deputy Director, Curatorial Programmes, NTU CCA Singapore

Tan Pin Pin (Singapore), award-winning film director



ANNEX D – Images and Captions

Images



Captions

Trinh T. Minh-ha, *Forgetting Vietnam*, 2015, film still. Courtesy the artist.

Trinh T. Minh-ha, *Night Passage*, 2004, film still. Courtesy the artist.

Trinh T. Minh-ha, *The Fourth Dimension*, 2001, film stills. Courtesy the artist.

Trinh T. Minh-ha, *A Tale of Love*, 1995, film still. Courtesy the artist.

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Trinh T. Minh-ha, *A Tale of Love*, 1995, film still. Courtesy the artist.



Trinh T. Minh-ha, *Shoot for the Contents*, 1991, film still. Courtesy the artist.



Trinh T. Minh-ha, *What about China?* (Part I of II), 2020–21, film still. Courtesy Moongift Films.



Top:

Trinh T. Minh-ha on set of *A Tale of Love*, 1995. Courtesy the artist.

Bottom:

Trinh T. Minh-ha. Courtesy the artist.



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ANNEX E – Upcoming Exhibition***Free Jazz III. Sound. Walks*****October 2020 – March 2021**

Collaborative and experimental by nature, *Free Jazz III* will build upon its past iterations—activating and challenging our common understandings of exhibition-making and the use of space. The loss of physicality through increased virtual interactions during the Covid-19 pandemic has invited us to (re)claim space with the body in mind to avoid its disappearance. By reflecting on a different kind of body awareness, *Free Jazz III. Sound. Walks.* will address common life and communality in times of social distancing. Focusing on topics and artworks that engage the public through sound and performance, *Free Jazz III* will span several months, encompassing real and virtual modes of witnessing and participating in real-time and asynchronous experiences. Celebrating practices of mastery and improvisation, envisioning new ways of coming together to transcend distance, and advocating for the free use of space through collective and performative approaches, this project engages artists and collaborators from near and far: performative explorations of sound, music, and community building; a series of soundwalks and other aural experiences by local and international artists; and a trio of new performative works by Singapore-based artists George Chua, Nina Djekić, and Noor Effendy Ibrahim, orchestrated by artist Cheong Kah Kit and cinematically translated into the medium of video by Russell Morton as part of Proposals for Novel Ways of Being, a series of new projects staged at twelve institutions across Singapore, initiated by the National Gallery of Singapore and the Singapore Art Museum. *Free Jazz III: Sound. Walks.* kicks off in early October with virtual sessions, open to the public, part of a new online open-source curriculum project that explores the concept of machine listening by NTU CCA Singapore's collaborating partner, Melbourne-based Liquid Architecture, organised for the experimental music festival *Unsound 2020: Intermission*, Krakow.

Learn more: <http://ntu.ccasingapore.org/exhibitions/free-jazz-iii/>

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**ANNEX F – Research and Education****About *Climates. Habitats. Environments.***

Climates. Habitats. Environments. is NTU CCA Singapore's overarching research topic, which informs and connects the Centre's various activities over the next three years. Changes in the environment influence weather patterns and these climatic shifts impact habitats, and vice-versa. Precarious conditions of habitats are forcing 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.

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PUBLICATIONS

NTU CCA Singapore's publications range from thematic readers related to the Centre's overarching research frameworks, to collections of critical writing on curatorial practice and art from Southeast Asia, as well as visual and textual manifestations of artistic research.

Recent Publication***The Impossibility of Mapping (Urban Asia)***

NTU CCA Singapore and World Scientific Publishing, 2020.

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

Upcoming Publications***Culture City. Culture Scape.***

A milestone in Mapletree Investments and NTU CCA Singapore's shared efforts to highlight art in public space, this volume features interviews with four internationally renowned artists—Dan Graham, Zulkifli Mahmod, Tomás Saraceno, and Yinka Shonibare CBE—and their commissioned artworks for Mapletree Business City II. Inspired by the idea of expanded sculptural environments, the works explore the interplay between landscape, architecture, and the broader social and economic environments they are placed in.

Forthcoming 2021

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

Climates. Habitats. Environments.

Forthcoming 2021

Edited by Ute Meta Bauer



ANNEX G – Artists-in-Residence**KIN CHUI** (Singapore)

April 2020 – January 2021

Originally trained in film, Chui explores the imprints of the colonial past on the present through a socially-oriented and collaborative approach in his artworks.

His work, *along waves of gravity – a solidarity of holes*, is on view in The Vitrine until 25 October 2020.

ila (Singapore)

September 2020 – February 2021

Often engaging her own body as the locus of multiple tensions and negotiations, the works of ila combine video, photography, text, and performance to generate alternative points of entry into the peripheries of experience and unspoken narratives.

SIM CHI YIN (Singapore/United Kingdom)

December 2020 – March 2021

Sim's photographic practice and archival interventions combine rigorous research with intimate storytelling to render visible both personal and societal trajectories of neglected histories focusing on issues of memory, conflict, and migration.

MARVIN TANG (Singapore)

April 2020 – January 2021

Using photography, moving image, and object-based installations, Tang draws from the history of botanical institutions and imagery to visualise the dynamics of systems of control.

BOEDI WIDJAJA (Indonesia/Singapore)

September 2020 – February 2021

With an underlying emphasis on process and form, Widjaja poetically speculates in his works on experiences of diaspora, displacement, and travel engaging concepts of home, belonging, and cultural identities.

GREEN ZENG (Singapore)

April 2020 – January 2021

Examining different structures of power and the writing of history, Zeng's practice involves a constant questioning of his own role as a filmmaker and an artist in relation to the 'truth'.

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**ANNEX H – Notes to Editors****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 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. For more information, visit <https://www.ntu.edu.sg>

About 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. For more information, visit <http://ntu.ccasingapore.org/>

The Exhibition Hall:

Block 43 Malan Road, Gillman Barracks, Singapore 109443

Hours:

Tuesdays to Sundays, 12.00–7.00pm

Closed on Mondays.

Open on Public Holidays including Christmas Day, New Year's Day, and Chinese New Year

T: +65 6339 6503

Residencies Studios:

Blocks 37 and 38 Malan Road, Gillman Barracks, Singapore 109452 and 109441

Research Centre & Office:

Block 6 Lock Road, #01-09/10, Gillman Barracks, Singapore 108934

T: +65 6460 0300

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