



La Biennale di Venezia

59. Esposizione  
Internazionale  
d'Arte

Partecipazioni Nazionali

PULP III:  
A SHORT BIOGRAPHY  
OF THE BANISHED BOOK

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Shubigi Rao

SINGAPORE PAVILION

*Curated by*  
Ute Meta Bauer



Entrance to Centro Studi e Documentazione della Cultura Armena (Armenian Culture Studies and Documentation Center), Venice.

## Commissioner's Foreword

Rosa Daniel  
Chief Executive Officer  
National Arts Council, Singapore

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The 59th edition of the International Art Exhibition — La Biennale di Venezia (Biennale Arte) comes at an unprecedented time where COVID-19 has reshaped the way we communicate and connect with one another, challenging us to rethink the context which we live in. During these uncertain times, art plays an ever-important role in providing solace, feeding our souls, fostering connections and reminding us of our shared humanity.

Singapore's continued participation at the Biennale Arte is representative of the resilient spirit of our artists and communities during tumultuous times. Marking our 10th edition in Venice, the Singapore Pavilion traces the interconnected threads of our shared humanity through the exploration of the history of book destruction and its impact on futures of knowledge with artist Shubigi Rao's epic presentation, *Pulp III: A Short Biography of the Banished Book (Pulp III)*.

Presenting the book as an enduring symbol and container of knowledge that connects individuals across disparate regions, *Pulp III* is the most ambitious realisation of Rao's decade-long endeavour to date. Rooted in the literary movements raised and rewritten by humankind through forgotten libraries, lost languages and contested narratives, the Singapore Pavilion gives form to a lyrical manuscript in a threefold multidisciplinary installation comprising a book, a film and a paper maze.

At the core of Rao's practice is the intricacy of people and their communities, particularly the stories they hold and the histories they carry. Since 2014, Rao has been visiting public and private collections, libraries and archives globally, collecting human narratives for her long-term project titled *Pulp: A Short Biography of the Banished Book (Pulp)*. Rao has sought out a

vast array of stories told by individuals. From a Singaporean print historian who retraces the cosmopolitanism of Malay print through lithography to an antiquarian bookstore owner rooted in Venice, Rao gathers vital histories and threads together in a densely layered work that is both a glorious tribute and a haunting elegy to shared stories of humanity and communities of print.

Her critically insightful, extensive and poetic work across *Pulp* follows the trajectories of books and libraries, from their creation to destruction, delving into the dichotomies of human stories and erasure. *Pulp III* continues to unpack the layered perspectives on inclusion and exclusion, the multitudinous philosophical natures of text, story and archive, while examining the collisions between violent human impulse, survival and resistance.

The National Arts Council, Singapore has supported Rao and her work since 2013 through its Creation Grant which supported the initial research and development of the work, eventually leading to the first *Pulp* publication released in 2016. Subsequently, Rao also participated in an artist residency programme at the Künstlerhaus Bethanien in Berlin offered by the Council, to further expand the critical research and international connections needed for the development of *Pulp*.

Rao once shared that her career as an artist was born of and rooted in Singapore. As a young adult, she enrolled at the LASALLE College of the Arts, where she obtained her Bachelor and Master of Fine Arts. Singapore as a multicultural city, coupled with the many accessible public libraries, fuelled her love for knowledge, languages, books and histories, which laid the foundations that inspired her work today.

It has been heartening to see the growth of Rao's practice and her *Pulp* project over the years, gaining recognition and accolades across the visual art and literary fields in Singapore and abroad, including the AIGA (New York)'s 50 best books of 2016 and 2018 and the Singapore Literature Prize (creative non-fiction) in 2020. The first exhibition of the project, *Written in the Margins*, also won the APB Signature Prize Jurors' Choice Award in 2018.

Curating the Singapore Pavilion is Ute Meta Bauer, Founding Director of the NTU

Centre for Contemporary Art Singapore, a national research centre of the Nanyang Technological University, Singapore, with a three-decade career leading numerous exhibitions, programmes and residencies in contemporary art, film, video and sound. She has played a crucial role in the development of Singapore's contemporary arts scene over the years — her continuous research on artistic practices in Southeast Asia as well as thought-provoking initiatives have helped to further the visual arts discourse in Singapore and the region.

This edition marks the first solo presentation by a female artist for the Singapore Pavilion, and it is our first-ever all-female artist-curator team. We believe that this collaboration will continue to encourage the representation of diverse voices and communities in Singapore and internationally. It is a testament to the rich diversity of Singapore's visual arts scene which has continued to grow and mature, encompassing new forms of digital expression, collaboration and commerce as we have seen in the recent years.

As Singapore continues to build on its understanding of Southeast Asian modern and contemporary art, the Council remains committed to developing the capabilities of our artists beyond our shores and providing them with opportunities to grow their practice, engage in global discourse and build meaningful connections with their international peers. Platforms such as the Singapore Pavilion at the Biennale Arte in Venice provide an important meeting point and cultural intersection between Singapore and the rest of the world which we endeavour to sustain.

Against the backdrop of an evolving pandemic, the universal connections offered by art are invaluable. As *Pulp III* continues to connect individuals and communities across disparate regions in a visceral way, we hope this presentation serves as a timely reminder of our shared humanity which brings us together in the face of adversity.

Finally, this edition of the Singapore Pavilion would not have been possible without the generous support and hard work of the numerous individuals involved. The Council acknowledges with deep appreciation the contributions of the Commissioning Panel, the office of La Biennale di Venezia, production and artistic collaborators, and many others who have devoted their time and effort to make the Singapore Pavilion a reality despite the odds.



## *Pulp III: A Short Biography of the Banished Book* —The Singapore Pavilion 2022

Ute Meta Bauer  
Curator

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*“Every character in every tale is displaced, a mis-shelved book, a mistranslated text. We are, like the characters we read, restless bodies obsessed with our misapprehensions and mistaken identities, elliptical and misaligned, spinning on axes of our own grinding. We lurk in our murk, we are miasma.”<sup>1</sup>*

— Shubigi Rao, Artist and Writer

The exhibition *Pulp III: A Short Biography of the Banished Book (Pulp III)* is the third instalment and the midpoint of *Pulp* — artist and writer Shubigi Rao’s ongoing decade-long project about the history of book and library destruction, its impact on humanity, and the futures of knowledge. Commissioned by the National Arts Council, Singapore, this latest edition presented at the Singapore Pavilion for the Biennale Arte 2022 takes the form of a book, *Pulp III: An Intimate Inventory of the Banished Book, Volume III of V (Pulp Vol. III)*, a film, *Talking Leaves*, and a paper maze. In bringing together Rao’s research, film and writing, the exhibition explores the precarity and persistence of endangered languages, the futures of public and alternative libraries, the complex issues around repression and marginalisation, and the cosmopolitanism of regional print communities that have bloomed or waned in historic centres of print such as Venice and Singapore.

At the heart of this project and Rao’s practice are mediums of storytelling and seeds of connection. Through her study of the histories of individuals and communities across the world who have protected printed matter, Rao has woven together a tapestry of their stories that testifies to the breadth and persistence of human cultural endeavour. Mobilising the formats of the book and film, she sheds light on communities and networks of solidarity. Reading can be an act of resistance, while listening can be an act of witnessing. *Pulp III* celebrates these possibilities.

Designed by architect Laura Miotto, the space of the pavilion unfolds as a paper maze, taking on the architecture of a book. As we meander through a hanging paper structure, our eyes follow a line of text that draws us to a stack of books created out of *Pulp Vol. III*. Five thousand copies, its first print run, are presented as a monument to the book as medium and symbol. To Rao, a book is a literal knowledge vault, “a foundational brick [of] ... the long and colourful relationship of humanity and the written word”.<sup>2</sup>

Over the course of the Biennale, this monument will gradually deplete as copies of *Pulp Vol. III* are carried away by visitors. Each book could potentially germinate small libraries and circumvent geopolitical and cultural divides. This conceptual gesture makes evident how books are objects that travel and initiate genuine connections between people across the globe — reiterating the importance of the Biennale as a truly international event and as a catalyst for drawing new maps of connectivities.

Commissioned for the pavilion, the film *Talking Leaves* serves as the book’s counterpart. New material was filmed in Venice, a city that embodies a vital history of printing, and in Singapore, a historic print centre of the Malay World. The film comprises existing research and recent footage, weaving together interviews, conversations, poetic reflections, documentary and mytho-poetic languages. To Rao, filming is both process and material. A lyrical manuscript and a visual manifestation of her research process and her particular ethos, *Talking Leaves* is an assemblage of her journeys through sites of conflict, libraries, homes and archives, as well as her encounters with individuals who persist in defending books and the histories of cultures at the margins. The film is a document of these stories — half-truths, hearsay, contested narratives and secrets — all vital histories that have survived in spite of the attempts to erase them.

Relating accounts of book smugglers trying to safeguard books, the preservation of disappearing languages and vanishing cultures, and the sorrow of the loss of personal and collective pasts, *Talking Leaves* spans multiple storylines. Occasionally, these contradict one another; at times, they form a polyphonic chorus, with manifold voices rising and falling with the narrative rhythms of the film. These testimonies collected by Rao entangle across image and sound; text and image are layered over each other, while a plentitude of voices

<sup>1</sup> Shubigi Rao, *Pulp: A Short Biography of the Banished Book, Volume I of V*, Singapore: Rock Paper Fire, 2016, 156.

<sup>2</sup> Conversation with Shubigi Rao, 2021.

bleed into one another — the coexistence of diverse perspectives. Rao’s film is poetic rather than didactic. It is more document than documentary, facilitating an abundance of accounts, allegories and meanings. Libraries — books stacked upon books — push against the borders of the image, accumulating across frames. Rao notes how her films are akin to, and an extension of, books:

*I’m not sure if this is the book of the film, or if the film is a mere essay, but open where this book is closed. Why have both? Which is the annotated version? Which needs it? Who does it need? What is the point of point and shoot (such militarised terms!), the frame (frozen or flux), the mechanical re/production? And why would we need another filmic document? ... What are we saying in these images? What are we saying about our compulsion to take so many, to record everything? Perhaps it’s because [still and moving images] are more than document or record. They are the ultimate unreliable narrators, and from that unreliability come a swell of textual, subtextual and counter-narratives. [Such film] is a provocation, and it gathers about it our readings, our homage, our dissent.<sup>3</sup>*

For Rao, film is an eloquent document bringing together different subjectivities, a break from hegemonic structures and the linear ordering of knowledge. It also brings the viewer’s subjectivity to the fore: we become aware of how we listen, see and read, and how these participatory actions are a form of sociability, one that Rao has consistently analysed in her writing. Across her oeuvre, the book has been a cipher and a lens through which we view historical patterns of power. *Pulp* is a project about survival and the strategies of resistance against a litany of harsh realities and logics that she describes as “ecocide, war, oppression, genocide and libricide”.<sup>4</sup> *Pulp III* is a reflection of her research undertaken for the Singapore Pavilion, an articulation of the politics at the heart of these preoccupations.

*Perhaps one method is to create new bodies of knowledge from the margins, and foster them within the margins. This does not mean to work in a narrow liminality, but rather to understand the vastness of the absent, the immense gaps that point to an immeasurable wealth of information beyond our libraries... Missing are ways of speaking and thinking, unique philosophies, ethics, and the means to describe and apprehend experience, ideas, knowledge and structures of thought. When amputations and eradications of a community’s culture occur, whether through colonialism, forced religious conversion, diverse forms of cultural destruction, and language suppression, these violent breaks also*

<sup>3</sup> Shubigi Rao, *Pulp: A Short Biography of the Banished Book, Volume I of V*, Singapore: Rock Paper Fire, 2016, 144.

<sup>4</sup> Conversation with Shubigi Rao, 2022.

*destroy continuity and context... To repair this continuity after trauma and violence means to rebuild the bedrock upon which marginalised societies can define their continued existence on their own terms.<sup>5</sup>*

A banner at the entrance of the pavilion features a detail of *Confetti: Ashes at a Fascist Parade* (2013), a painting by Rao. It depicts remains of the book burnings in 1933 by the Nazi regime as confetti, recalling the horror of fascism that celebrated the destruction of books as the victory of a single ideology over the plurality of free thought. It is a poignant reminder of the use of mass media in Nazi propaganda that empowered the regime and enabled the Holocaust.

### A Practice of Expanded Kinship and the Rewilding of Knowledge

Rao is attentive to her sources and is acutely aware of the trust that has been bestowed on her, and the responsibility that comes with being entrusted with accounts and events that require great discretion. This is one of the reasons why she prefers to work alone, travelling solo and filming without a crew. The book, *Pulp Vol. III*, is an invitation to explore Rao’s research and to partake in the responsibility of care for the stories held within. Presented as a gift to visitors, it embarks on a journey into the wider world. For Rao, shared humanity is not an abstract concept but an actual ecology and a way of living, as her process of collecting stories is always mutually productive. Just as the stories she collects find their way into the world, forming new alliances through their exchanges, her research has also spawned deeply personal relationships.

Her artistic oeuvre including *Pulp III* can be seen as an act of reworlding through “ecolog[ies] and infrastructure[s] of existence”.<sup>6</sup> In the book, film and scenography, Rao articulates what it means to be a human in this world. In this sense, she is a worldmaker, in addition to being a publisher, editor, documentarian, collector, archivist, bibliographer and caretaker of stories.

Making herself and the tools of her labour visible to us, Rao’s presence and her life are deliberately registered in her films and writing. All her books are dedicated to Raoul, her young son, inscribed with a message for him to read one day: “From one Raoul to another. This is why.” It is an inside joke between mother and son, and an endearing explanation for her absences during her filming trips. It demonstrates her refusal to compartmentalise the

<sup>5</sup> Emphasis in original. Shubigi Rao, *Pulp III: An Intimate Inventory of the Banished Book, Volume III of V*, 2022, 30.

<sup>6</sup> May Adadol Ingawanij, ‘Art and Communication: A Regional Genealogy’, in *Climates. Habitats. Environments*, ed. Ute Meta Bauer, Cambridge: MIT Press, 2022, 173.



personal, choosing instead to point out the natural interconnectedness of her work and life. Her books and films are full of mythologies, family secrets and inside jokes — a practice of expanded kinship.

The artist speaks of a childhood in the hills of the Himalaya, and the jungle of the foothills, learning to interpret the calls of animals and co-existing with local wildlife. Beyond anecdotes of the erosion of her family’s library, there are motifs that are not overt in her work, but linger like spectres in her poetics, seeping into the page and hovering just out of sight in a film’s frame. The ‘jungle’ here is also metaphorical, alluding to the wisdom she gained through living socially and holistically with plants and animals in the ‘wild’ during her formative years with her environmental activist family. More than just childhood memories, growing up amidst nature has provided Rao with a way of thinking beyond domestication and the overly regimented and surveilled protocols of living in hyper-modern cities. It means coming to terms with the symmetries of the natural world, through a post-human notion of ecology.

Literary critic Karatani Kojin argues that the foundation of Western thought was based on a “will to architecture”<sup>7</sup> that is fundamentally also a desire to frame the ‘uncontrolled’ encounter with the other that is inherent to all human exchange. For Karatani, exchange springs up when different families, tribes of diverse communities come into contact and have different forms of production and subsistence in relation to their natural environment. This “spontaneously developed difference” then produces exchange. There is a systematic conversion of these products into commodities based on a value ascribed to human labour.<sup>8</sup> While Karatani approaches this from an analysis of Marx’s *Kapital*, one can easily see how this can apply to the evaluation and commodification of communities of knowledge as part of a global Western system of contemporary capitalism. We see this in the continued patenting of crops or medicinal properties of plant species by international pharmaceutical companies, and the paywalling of scholarship by the few dominant publishing platforms that control the flows of knowledge today. Rao’s practice is to be understood as a deliberate act of reappropriating, of ‘rewilding’<sup>9</sup> what has been captured behind such paywalls in the commodification of knowledge commons. It is this complexity of existence — of adapting — that informs the generosity and connections that shape Rao’s work.

<sup>7</sup> Kojin Karatani, *Architecture As Metaphor: Language, Number, Money*, Cambridge: MIT Press, 2001, xxxv.

<sup>8</sup> Karatani, *Architecture As Metaphor*, 143.

<sup>9</sup> ‘Rewilding’ as used here borrows from a progressive concept of ecological conservation that allows nature to tend to itself and encourages humans to step back, enabling natural processes to reshape the environment and repair damaged ecosystems.

It is also in this way that her practice has always sought vestiges of agency. The art objects and interventions of her work make space for alternative kinships and narratives. Satirical publications written and produced while she was in the BA programme of LASALLE College of the Arts in Singapore are a good example. Written under the pseudonym ‘S. Raoul’, she authored a series of alternative art history books that consisted of bibliographies, lists and catalogue entries. *The Art of the United Kingdom: The Burden of British Art*<sup>10</sup> (2006), for instance, features a list of all the objects in the British Museum’s collection that are not British. An artist who is equally proficient in image and text, Rao’s process is fundamentally performative. For a decade, Rao worked under the persona of ‘S. Raoul’, “an erstwhile scientist, theorist, archaeologist and scapegoat”,<sup>11</sup> as a response to the regimes of power that erase women from historical discourse. Masquerading as a male academic, Rao presents a postcolonial critique suffused with wry, tongue-in-cheek humour. Her performance and ‘his’ works are evidence of a practice that has actively sought out interstitial spaces and conceptual strategies to speak truth to what public opinion obscures.

### **Pulp: A Decade-long Encyclopaedic Project**

In 2014, when Rao initiated *Pulp*, she began by visiting public and private collections, libraries and archives, institutions and individuals alike, to collect ephemera and anecdotes from around the world. Published in 2016, *Pulp: A Short Biography of the Banished Book (Pulp Vol. I)* was a tour de force that served as an expansive, incisive and in-depth introduction to the project, and a declaration of how Rao would spend the next 10 years. As the first of a five-volume series dedicated to the critical analysis and poetic illuminations of human knowledge, Rao’s book examines an abundance of case studies, spanning the ancient world to the contemporary, what she calls “the flashpoints of human history”.<sup>12</sup> The bibliographic section of the first volume was only available online — disappearing with the publication of the second volume — an allusion to the fragility of the book, to missing narratives, and to the extinction of format and content. Already at this point in her project, Rao warned her reader of the limitations of this medium and that her book, like all books, is “a fraction of the project, but worse, it shrinks in relation to the field. It is barely a sliver of a fraction, as all books invariably are, especially books that wrestle with impoverished historical records”.<sup>13</sup> Designed in collaboration with Singapore-based design studio, SWELL, *Pulp Vol. I* is a

towering study of historical and contemporary issues in print, censorship, repression and resistance, using the marginalia of the book, for example, to inscribe plural perspectives.

In 2017, Rao held her first solo exhibition, *Written in the Margins*, which presented her material research and the work she made while in residency at the Künstlerhaus Bethanien in Berlin.<sup>14</sup> The exhibition functioned as a “documentation of material-in-progress”,<sup>15</sup> and included ink drawings, browsable video clips, photographs and a book. The core of the exhibition was a series of interviews with people in Croatia and Bosnia. They included anecdotes of “fire-fighters who tried to save the burning national library in Sarajevo to a lector employed to preserve the purity of the Croatian language by expunging all Serbian and Russian words from Croatian television”.<sup>16</sup> Rao remembers watching televised accounts of the Balkan Wars as a teen, and recalls the horror of the realisation that the genocides of peoples and cultures were coldly deliberate forms of military and political strategy.

*Written in the Margins* and her research in the Balkans reinforced Rao’s conviction in her research methods, a vital part of which was the development of relationships, wherein she would immerse herself in specific communities and earn the trust of her sources through repeated visits over time. Another key part of her process is the way she locates her sources, having confidence in intuitive connections, word-of-mouth recommendations, and having a knack for unearthing hidden or overlooked perspectives. This methodology comes from her constant examination of the subjectivity of her position as artist and solo recorder, her experience uncovering histories as well as her consideration and care towards the communities with whom she works.

*Pulp II: A Visual Bibliography of the Banished Book (Pulp Vol. II)* was published in 2018. In many ways, *Written in the Margins* was a consolidation of her motivations behind the long-term project of *Pulp*, which were further developed in this new volume. *Pulp Vol. II* was, among other things, a condensation of her work in the Balkans, now contextualised within an examination of trauma, the fragility of the archive, and powerful acts of survival and resistance. Partly focusing on the destruction of public libraries in the Balkans, Croatia and Bosnia in the 1990s, particularly the destruction of the National and University Library of Bosnia and Herzegovina, in Sarajevo by Serbian forces in 1992, the book also investigates the contemporary neoliberal takeover of the rebuilt library.

<sup>10</sup> S. Raoul, *The Art of the United Kingdom: The Burden of British Art*, Singapore: Octopus Classics, 2006.

<sup>11</sup> ‘Recent Exhibition: The Retrospectacle of S. Raoul’, Shubigi Rao (website), accessed 31 March 2022, <https://www.shubigi.com/2013-the-retrospectacle-of-s-raoul.html>.

<sup>12</sup> ‘Pulp: A Short Biography of the Banished Book Vol. I of V’, Shubigi Rao (website), accessed 31 March 2022, <https://www.shubigi.com/pulp-vol-i-2016.html>.

<sup>13</sup> Shubigi Rao, *Pulp: A Short Biography of the Banished Book, Volume I of V*, Singapore: Rock Paper Fire, 2016, v.

<sup>14</sup> Rao’s participation in the residency was supported by the National Arts Council, Singapore as part of a programme to develop Singapore artists for the international art stage.

<sup>15</sup> Shubigi Rao, *Written in the Margins: A Documentation of Material in Progress*, Berlin: Künstlerhaus Bethanien, 2017.

<sup>16</sup> Shubigi Rao, ‘Pulp: A Short Biography of the Banished Book. Vol I: Written in the Margins’ (video), Google Arts and Culture (website), 2014–2016, <https://artsandculture.google.com/asset/pulp-a-short-biography-of-the-banished-book-vol-i-written-in-the-margins-shubigi-rao/TwEGdJUTxKH-vw?hl=en>.





*Pulp Vol. II* was also an extension of her strategies to find equity between spoken testimonies and canonised resources. A literal and visual bibliography of primary and other sources, this book and the accompanying film *The Wood for the Trees* (2018) were a recognition of oral accounts and film as critical primary documents. Through *Written in the Margins*, Rao demonstrated that film was a less mediated way to amplify people's voices. *Pulp Vol. II* was an exercise in holding space for those resisting cultural erasure. For Rao, books are more than a document: they are literal spaces for witnessing.

### **Persisting through Discourse: Rao's Singapore Pavilion in an Expanded Context**

*Pulp III* expands on the preceding iterations of *Pulp* to examine the roles and futures of libraries and communal repositories. While Venice is known for book production during the Renaissance for its craftspeople who worked in leather, pigments and gold leaf, it was also instrumental in making books accessible. The precursor to the modern portable paperback was developed in Serenissima (the Venetian Republic) by famed printer Aldus Manutius. Venice and Singapore share this history of print, and incidentally both cities were also freeports.<sup>17</sup> Singapore, an important trading hub, was one of the print centres in the Malay World in the 19th century. Rao, with her perennially curious mind, follows the lines and tangents embedded in the multivocality of these port cities, homes to diverse cultures, as are all large harbour cities. The occasion of the Singapore Pavilion has afforded Rao the opportunity to articulate their particularities into more universally recognisable contexts and confrontations, comprehending how regional specificities resonate elsewhere.

Spanning a decade, her multilayered odyssey *Pulp* reclaims the potentialities embedded in human relations and in different exchanges of trust. *Pulp* in its manifold forms pays attention to, describes ways of staying alert to, and serves as a receiver of, otherwise unheard stories. Each volume of *Pulp* provides a space in which emerging confidences can break silences, finding a language and a way to articulate the 'unspeakable'.

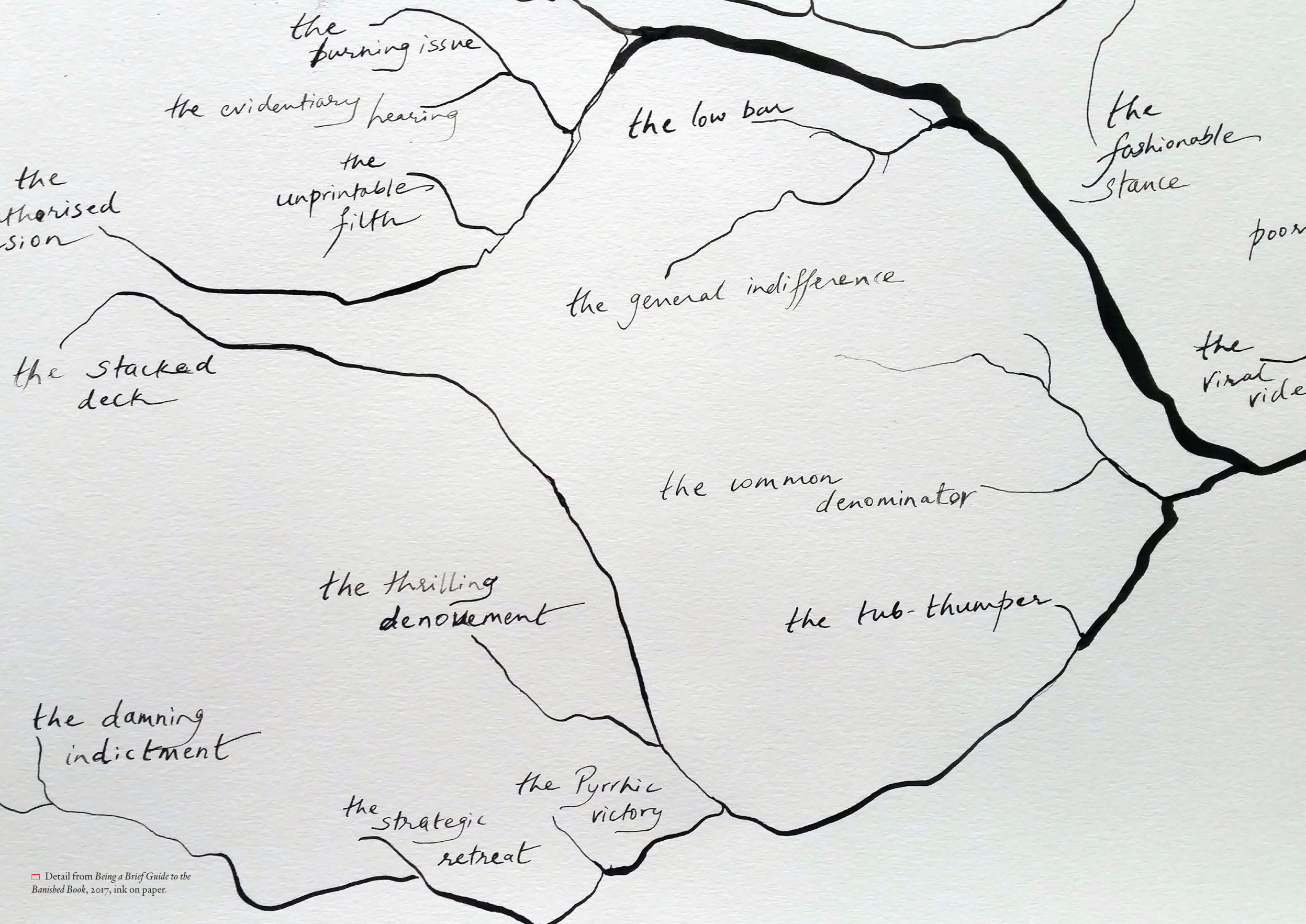
*Histories and narratives are not all that is missing, absent too are ways of speaking and thinking, the forms of construction used to recreate experience.*<sup>18</sup>

Mobilising personal relationships across geographical and political divides in her books and films, Rao deliberately proposes an alternative imagination of the individual and the biographical. The meaning of *humanity* is an important aspect of Rao's presentation for the Singapore Pavilion. Her risk-taking work makes apparent the conditions of resistance within communities, while establishing new alliances that in turn generate alternative strategies to prevail. In a world where information is siloed for profit and in the face of ecological extinction, what is required is planetary collaboration and personal accountability. Rao's pavilion argues for the sociability of reading and the need to listen. It is a plea and a provocation for paying attention to the margins.

For the first time since Singapore joined the Biennale Arte with a national pavilion in 2001, a female artist has been selected for a solo presentation. This landmark moment coincides with the unprecedented representation of women and gender non-conforming artists in this year's Biennale, including in *The Milk of Dreams* curated by Cecilia Alemani, the artistic director of the Biennale Arte 2022. It seems that Rao's ideas in *Written in the Margins* have moved closer to the centre — in the art world, at least.

<sup>17</sup> David Laven, *Venice and Venetia under the Habsburgs, 1815–1835*, Oxford: Oxford University Press, 2002.

<sup>18</sup> Shubigi Rao, *Pulp II: A Visual Bibliography of the Banished Book*, Singapore: Rock Paper Fire, 2018, xl.



## Artist Biography

**Shubigi Rao** is an artist and writer whose fields of study include libraries, archival systems, histories and lies, literature and violence, ecologies and natural history. Her art, texts, films and photographs look at current and historical flashpoints as perspectival shifts to examining contemporary crises of displacement, whether of people, languages, cultures, or knowledge bodies. Rao's works have critically, poetically and wittily examined the systems of knowledge that structure our world. In 2008, she received her MA in Fine Arts from the LASALLE College of the Arts in Singapore. Since 2014, she has been visiting public and private collections, libraries and archives globally for her 10-year project titled *Pulp: A Short Biography of the Banished Book*. As an artist-in-residence at NTU Centre for Contemporary Art Singapore, she released her first, eponymous book from the project in January 2016. It was shortlisted for the biennial Singapore Literature Prize 2018 (creative nonfiction). The second book, *Pulp II: A Visual Bibliography of the Banished Book* (2018), won the Singapore Literature Prize (creative nonfiction) in 2020. Both publications have clinched numerous awards including AIGA (New York)'s 50 best books of 2016 and 2018, and D&AD Pencil for design (2016, 2018). The first exhibition of the project, *Written in the Margins*, won the APB Signature Prize 2018 Jurors' Choice Award. Rao has also been featured in the 10th Asia-Pacific Triennial (2021), March Meets (2019), 4th Kochi-Muziris Biennale (2018), 10th Taipei Biennial, (2016), 3rd Pune Biennale (2017) and 2nd Singapore Biennale (2008). She is currently the curator for the upcoming Kochi-Muziris Biennale in 2022.



□ Shubigi Rao filming at Ca' Zenobio degli Armeni, Venice, 2021.

## Curator Biography

**Ute Meta Bauer** is a curator of exhibitions and presentations that connect contemporary art, film, video and sound through transdisciplinary formats. Since October 2013 she has been Founding Director of NTU Centre for Contemporary Art Singapore, a research centre of Nanyang Technological University (NTU) where she is a full professor in the School of Art, Design and Media. At the Centre, she has curated and co-curated numerous exhibitions, most recently *Non-Aligned* (2020), featuring artists John Akomfrah, Naeem Mohaiemen and the Otolith Group, and *Trinb T. Minb-ba. Films* (2020/2021). From 2012 to 2013, she served as Dean of Fine Art at the Royal College of Art, London. Prior to that, she was Associate Professor at the School of Architecture and Planning, Massachusetts Institute of Technology (MIT), where she was Founding Director of the Program in Art, Culture, and Technology (2009–2012) and Director of the MIT Visual Arts Program (2005–2009). In 2015, she co-curated with Paul Ha, Director of MIT List Visual Arts Center, the US Pavilion at the 56th International Art Exhibition of La Biennale di Venezia, presenting eminent artist Joan Jonas. Bauer's current research focus is on the climate crisis and cultural loss. She was an expedition leader of TBA21–Academy's *The Current* (2015–2018), which explored the Pacific Archipelago and littorals most impacted by climate change and human interventions, and is the editor of *Climates. Habitats. Environments.*, co-published by NTU Centre for Contemporary Art Singapore and MIT Press (2022). She is currently the curator for the 17th Istanbul Biennial (2022), together with David Teh and Amar Kanwar.



Traditional print workshop of Antica Stamperia Armena, printer of the Armenian diaspora, Ca' Zenobio degli Armeni, Venice.

## *Pulp III: An Intimate Inventory of the Banished Book, Volume III of V*

Shubigi Rao

2022

16.5 × 23.3 × 3.0 cm

First edition, 5,000 copies, printed and bound in Venice

Written specifically for the Singapore Pavilion, Shubigi Rao's new book, *Pulp III: An Intimate Inventory of the Banished Book (Pulp Vol. III)*, is the third in a series of books that emerge from *Pulp* as an ongoing 10-year project. The book is an artwork that chronicles the vast array of issues surrounding books, libraries and communities, demonstrating Rao's artistic process. This volume brings together new inquiries on Singapore and Venice as historic centres of print along with material that Rao has collected over the first five years of the project.

From presenting a series of propositions and provocations on the futures of libraries, to a poetic inventory of their meaning to humanity, *Pulp Vol. III* centres stories of vanishing languages, and archives of resistance, protest and community. Chapters like 'The Oral Testimony' highlight the vital work of Venetian archives such as IVESER<sup>†</sup> which collect the disappearing records of partisans, particularly the stories of women who resisted 20th-century fascism. Books as resistance appear in 'Labour and the Unbound Book' through the defiance of a persecuted founder of an online shadow library dedicated to the workers' rights movement in South Korea, while 'Dangerous Books' touches on texts used to justify oppression, discrimination and genocide.

Housed within the paper maze and arranged in a way that speaks of the monumentality of the book's format as a knowledge container, copies of *Pulp Vol. III* can be taken by the visitors. Over the course of the Biennale, this installation constantly changes in form as books are taken and replaced. For Rao, each book is a messenger, a time-traveller, the embodiment of our need to communicate, and a rallying call to action.

<sup>†</sup> Istituto Veneziano per la Storia della Resistenza e della Società Contemporanea, or the Venetian Institute of the History of the Resistance and Contemporary Society.

## *Talking Leaves*

Shubigi Rao

2022

An unabridged journey into the banished book

Single channel, colour, 4+1 sound

As a companion to the book, *Talking Leaves* is also presented within the paper maze, drawing on footage shot in Venice and Singapore, and from five years of filming across the world. The film weaves together the mytho-poetics of legendary libraries, half-truths, hearsay and contested narratives, forming a lyrical manuscript that is a lush celebration of the unquenchable human need to tell and share stories, and a haunting elegy to waning communities of print.

Partially filmed in Venice, a city that embodies a vital history of print and open access, the film depicts, among other stories, how books from a now-defunct archive of women partisans and genocide survivors are rescued. Those at the frontlines of saving books and libraries speak of smuggling volumes out of danger, preserving endangered languages and vanishing cultures, while sharing the sorrow of losing access to personal and collective pasts and histories.

Discussions about the historical connections of access to knowledge and political power with Italian professor of book history Mario Infelise are interwoven with conversations about the strategies of tyranny to silence and censor. Venetian librarian Ilenia Maschietto shares stories of banned books and her favourite books of resistance, while academic Marco Borghi explains how alternative archives can act as safeguards of democracy. The poet Bianca Tarozzi invites us into her library sharing the books that survived the devastating 2019 floods in Venice. Singaporean writer Melissa De Silva reads aloud from a book of idioms in Kristang, an endangered language of Melaka's and Singapore's Eurasian communities. Retired librarian Saralee Turner recites passages from *Not Out of Hate* by Myanmarese writer Ma Ma Lay, while another, who chooses anonymity, describes the threats to contemporary libraries and free knowledge. Through these stories, we see the book as an embodiment of collective thought, labour and readership, and we recognise the book as an intimate holder of humanity and community.

## Participants

Ahmed Zildžić, University of Sarajevo,  
Bosnia-Herzegovina

Aida Smailbegović, Oriental Institute,  
Sarajevo, Bosnia-Herzegovina

Andre D'Rozario and Gerald Choa

Dr Anitha Devi Pillai, National Institute  
of Education, Singapore

Anna Toscano

Ante Lešaja

Antonia Stringher, Curatorium Cimbricum  
Veronese

Atlante linguistico del Mediterraneo  
(Mediterranean Linguistic Atlas)

Bedita Islamović, National and University  
Library, Sarajevo, Bosnia-Herzegovina

Bianca Tarozzi

Books Kinokuniya and BooksActually  
Singapore

Cheong Kah Kit, formerly of National  
Library Board, Singapore

Dana Haddad and Muhannad Qaiconie,  
Baynatna: Arabic Library, Berlin

Daniel Tham and Iskander Mydin,  
National Museum of Singapore

Drazen Lapić

Egidio Ivertic, Istituto per la Storia della  
società e dello Stato Veneziano  
(Institute for the History of the  
Venetian State and Society)

Elena Maratola

Elena D'Este, Studi Veneziani (Scientific  
Editorial Office Venetian Studies)

Elvir Turčilo, Vatrogasno, Sarajevo,  
Bosnia-Herzegovina

Fabio Santin, Rino De Michele and  
Fabrizia Scaramuzza of ApArte  
anarchist magazine, *FUORIPOSTO*

Faris Joraimi

Federico Bucci, Segni nel tempo, Venice  
Garrelt Verhoeven, formerly of Special  
Collections, University of Amsterdam

Giancarlo Bortoli, L'Istituto di Cultura  
Cimbra di Roana (The Institute of  
Cimbrian Culture, Roana)

Gianni Filippi, Libreria Editrice Filippi  
(Filippi Publishing House)

Gianni Pitacco, Gianni Pitacco Rilegatore  
HANNAE Workers' History Archive,  
Seoul

Hans Mulder, Artis Library, Amsterdam

Ilenia Maschietto, Fondazione Giorgio  
Cini (Giorgio Cini Foundation)

Jane Wildgoose, Wildgoose Memorial  
Library, London

Kasper van Ommen, Scaliger Institute,  
Leiden University

Kate Sutton and Mark Radenović

Kevin Kenjar

Klaas van der Hoek, Special Collections,  
University of Amsterdam

Kristina Despot

Lee Jin-Young

Luke Chua and Gracie Lee, National  
Library Board, Singapore

Massimo Mazzone

Marco Borghi, formerly of IVESER –  
Istituto Veneziano per la Storia della  
Resistenza e della Società  
Contemporanea (Venetian Institute  
of the History of the Resistance and  
Contemporary Society)

Maria Teresa Segà, rEsistenze, an  
association for the memory and history  
of women in Veneto

Marieke van Delft, Royal Library,  
the Hague

Mario Infelise, Università Ca' Foscari,  
Venice

Matteo Casentini

Maurizio Guerri, Istituto Nazionale  
Ferruccio Parri, Casa della Memoria  
di Milano

Maurizio 'Mao' Valpiana and Caterina  
Del Torto, Movimento Nonviolento  
(Nonviolent Movement)

Melissa De Silva

Dr Minas Lourian, Centro Studi e  
Documentazione della Cultura Armena  
(Armenian Culture Studies and  
Documentation Center)

Neda Furlan and Chiara Bertola,  
Fondazione Querini Stampalia  
(Querini Stampalia Foundation)

Nermina Zildžić

Nicolò Boniolo, Curatorium Cimbricum  
Veronese

Nurraihan Abdul Hamid, Changi Chapel  
and Museum, Singapore

Paolo Olbi, Antica Stamperia Armena  
(Antique Armenian Printing House)

Rama Ramachandran

Sandro Berra, Tipoteca Museo della  
Stampa e del Design Tipografico

Saralee Turner

Sarover Zaidi

SingLit Station, especially Daryl Qilin Yam

Sergio Bonato, L'Istituto di Cultura  
Cimbra di Roana (The Institute of  
Cimbrian Culture, Roana)

Silvana Tamiozzo Goldmann, Archivio  
Carte del Contemporaneo  
(Archive of Contemporary Papers)  
at CISVe

Stefania Bertelli, formerly of IVESER –  
Istituto Veneziano per la Storia della  
Resistenza e della Società  
Contemporanea (Venetian Institute of  
the History of the Resistance and  
Contemporary Society)

Dr Stefanie Pillai, Faculty of Languages  
and Linguistics, Universiti Malaya,  
Malaysia

Steven Van Impe, Ehndrik Conscience  
Library, Antwerp

Syeda Saiyidain Hameed

Tiziano Zanato, Centro Interuniversitario  
di Studi Veneti (Inter-University Centre  
for Venetian Studies)

Tomasso Spazzali and Paolo Petro, Primo  
Moroni Archive at C.S.O.A. COXt8

Tomislav Medak and Marcell Mars  
Vidhi and Muhammad Sayeed

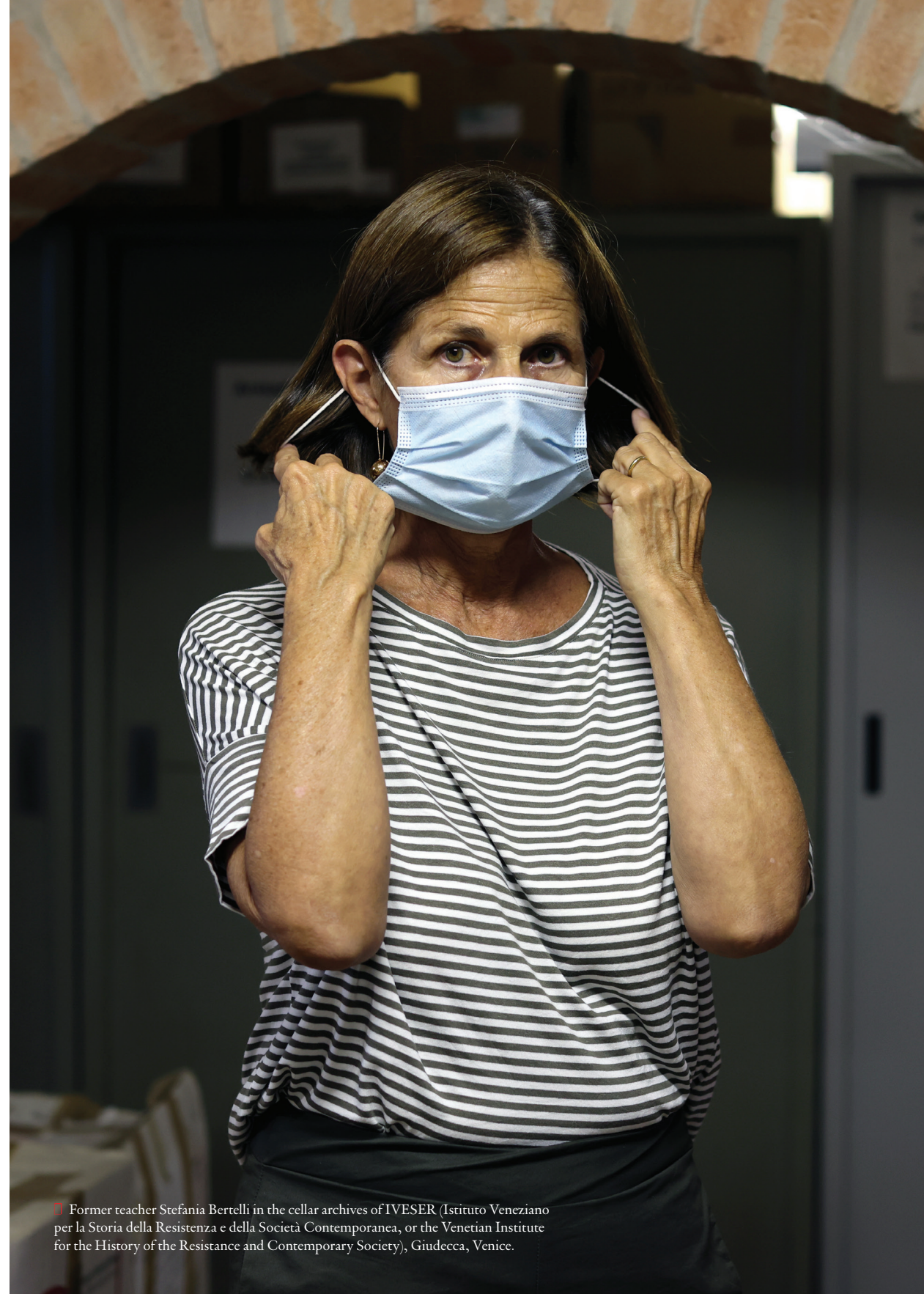
Wei Jin Darryl Lim

Won Young-su

William Phuan and the Singapore  
Book Council

Zoran Ivančić

And many who choose to remain anonymous.



1) Former teacher Stefania Bertelli in the cellar archives of IVER (Istituto Veneziano per la Storia della Resistenza e della Società Contemporanea, or the Venetian Institute for the History of the Resistance and Contemporary Society), Giudecca, Venice.



## Team and Collaborators

**Laura Miotto** is an award-winning exhibition designer and educator. With 20 years of experience in the design field, both as creative director and architectural designer, Miotto has worked on permanent and temporary exhibitions, focusing on heritage interpretation and sensorial design strategies in the context of museums, thematic galleries and public spaces. Among her recent projects are the exhibitions *The Posthuman City. Climates. Habitats. Environments.* (2019) at NTU Centre for Contemporary Art Singapore, and *Guo Pei: Chinese Art and Couture* (2019) at Singapore's Asian Civilisations Museum; the new Sarawak Museum in Malaysia; and the Lee Kong Chian Natural History Museum, Singapore completed in 2015.

**Tian Lim** has an MA in Museum Studies and Curatorial Practice from the Nanyang Technological University in Singapore and was Assistant Curator at NTU Centre for Contemporary Art Singapore (2020–21). Prior to these, she was managing an art gallery in Hong Kong for over a decade.

**Mary Ann Ng** is a researcher and designer with a Master of Architecture from the National University of Singapore. Her interests stem from observations of the contemporary individual, their subsequent emergent lifestyles, online and offline social practices and new cognitive behaviours within the spatial context. She was most recently Curatorial Assistant for the Singapore Pavilion at the 17th International Architecture Exhibition, La Biennale di Venezia.

**SWELL** is a Singapore-based design practice that creates printed matter, analogue, digital and experiential concepts. Design functions both as means and ends to them, a medium of expression as well as a platform. They are fluent in the fields of branding, design, advertising and photography, with a strong focus on art direction. Their works have been published in design blogs and publications, and have received recognition at D&AD, Type Directors Club, AIGA, Cannes Lions Festival and Singapore Creative Circle Awards.

**Kathleen Ditzig** is a Singaporean researcher and curator. Ditzig's art historical research on Southeast Asia has been published in journals such as *Southeast of Now*, as well as presented at international academic conferences and platforms. She is currently pursuing a PhD, with her dissertation, *Southeast Asia as Exhibition: The Emergence of Southeast Asia in the Cultural Cold War (1943-1980)*, at Nanyang Technological University's School of Art, Design and Media, supervised by Ute Meta Bauer and Patrick Flores.

**Davide Tolfo** graduated with a master's degree in philosophy at the University of Padua specialising in contemporary French philosophy. He worked as a cultural mediator at the Biennale Arte in 2019 and 2020 for the exhibitions *May You Live in Interesting Times* and *The Disquieted Muses*. His research interests focus on the connections between Deleuze and Guattari's philosophy of contemporary art and political ecology. He is Shubigi Rao's artist assistant for the Singapore Pavilion 2022.

**Leena Taneja Rao** is a biodiversity conservationist who has been working in wildlife conservation and animal welfare since the 1960s, and more recently as a landscape consultant for the regeneration of native flora. She is also a freelance editor for numerous academic presses and institutions, and was the editor for all three volumes of the ongoing *Pulp* series of books.

**Dan Koh** is a copyeditor, producer and writer from Singapore. An alumnus of the Southeast Asia Fiction Film Lab x Produire au Sud 2016–2017 and Talents Tokyo 2018, he was the associate producer and script consultant for Yeo Siew Hua's thriller, *A Land Imagined* (2018), winner of the Locarno Film Festival's Golden Leopard. Koh also produced Yeo's experimental music documentary, *The Obs: A Singapore Story* (2014) and Lei Yuan Bin's observational documentary *I Dream of Singapore* (2019); and associate-produced Daniel Hui's experimental horror film, *Demons* (2018), all of which have been screened at various film festivals.

**Daniel Hui** is an artist and filmmaker. A graduate of the California Institute of the Arts' film programme, he is one of the founding members of 13 Little Pictures, a critically acclaimed independent film collective in Singapore. He has directed three feature-length films: *Eclipses* (2011), *Snakeskin* (2014) and *Demons* (2018).

**Zai Tang** is a multidisciplinary artist based in Singapore. His practice is influenced by acoustic ecology, phenomenology, and electronic and experimental music. Tang has worked with local and international visual artists, filmmakers, choreographers, theatre practitioners and other musicians. His works were most recently presented at the National Gallery Singapore (2021); International Short Film Festival Oberhausen (2021) and Reykjavík International Film Festival (2021) with The Migrant Ecologies Project; NTTICC, Tokyo (2020); Busan Biennale (2020) with Rei Hayama; ROHM Theatre Kyoto (2022) and TPAM, Yokohama (2020) with Pichet Klunchun.

**Jan Kroeze** is a lighting designer and director of photography. He conceived and created custom lighting for *They Come to Us without a Word* at the 56th Biennale Arte. Kroeze has worked with Joan Jonas for *Volcano Saga* (1989), and designed the lighting for Philippe Parreno's *Anywhere, Anywhere Out of the World* (2013) and Merce Cunningham's *Locale* (1978), as well as numerous theatre productions on and off Broadway. Other artists with whom Kroeze has collaborated include Laurie Anderson, Philip Glass, Red Grooms, Marc Jacobs, Christian Lacroix, Karl Lagerfeld, Nam June Paik, Judy Pfaff, Kanye West and Robert Wilson.

**Grafiche Veneziane** is a cooperative printing house in the city centre of Venice. They produce books, catalogues, posters, flyers, brochures, luxury packaging, commercial and promotional materials, and much more. Since their establishment in 1952, they have become the printing company for the most important publishers, museums and cultural institutions of Venice and have collaborated with designers and artists from around the world.

**Attitudine Forma s.c.r.l.** was established in Turin in 1996 by four technicians: Roberto Dipasquale, Filippo Di Giovanni, Roberto Fioccardi and Leo Quartucci. They focus on collaborations with artists and cultural institutions. Prior to the 59th Biennale Arte, Attitudine Forma was also engaged by the Portuguese and Iraqi pavilions in 2019, the German and Iraq pavilions in 2017, the US Pavilion in 2015, and the Japanese Pavilion in 2011.

**Eidotech GmbH** has specialised as a full-service provider worldwide in supporting artists, galleries, museums and large art events in the presentation of time-based media works for over 15 years. They provide the know-how, equipment and technical support for the installation of ambitious artworks.



## About the Singapore Pavilion in Venice

The Singapore Pavilion occupies 250 sqm in a complex of buildings called the Sale d'Armi, which is centrally located and easily accessible within the Arsenale, a key site in Venice. The Sale d'Armi complex is a cluster of four 16th-century barracks built with brick and stone, each with a wooden roof. It lies opposite the intersection between the long Corderie and Artiglierie buildings, where the main central square of the Arsenale is situated.

## About the National Arts Council, Singapore

The National Arts Council champions the arts in Singapore. By nurturing creative excellence and supporting broad audience engagement, our diverse and distinctive arts inspire our people, connect communities and profile Singapore internationally. We preserve our rich, cultural traditions as we cultivate accomplished artists and vibrant companies for the future. Our support for the arts is comprehensive — from grants and partnerships to industry facilitation and arts housing. The Council welcomes greater private and corporate giving to and through the arts so that together we can make the arts an integral part of everyone's lives. For more information on the Council's mission and plans, please visit [www.nac.gov.sg](http://www.nac.gov.sg).

## Acknowledgements

As the first woman chosen to present a solo work for the Singapore Pavilion in the Biennale Arte, this is an honour that the artist feels in its totality, given the diverse richness of women artists in Singapore, and she hopes that she will be but one of many more to come. The artist expresses her deepest gratitude to her family, Samir and Raoul Sahay, and Leena Taneja Rao, Pratap Rao and Shipra Singh, Shalmali Rao Paterson and Johnny Paterson. This work exists because of the unsung but crucial work of teachers, librarians, parents and all who listen to children, raising us with compassion and books. In comparison to the forces of wilful ignorance and greed, your numbers are few but your influence is outsize, and your legacies have been immeasurable.

A project like this is the culmination of the unstinting support, labour and commitment of so many individuals, and this pavilion would not have been possible without them. The artist and curator collectively want to thank the following:

First and foremost to architect Laura Miotto, whose vision made the pavilion architecture come alive, project managers Tian Lim and Mary Ann Ng, assistant to the curator Kathleen Ditzig, and the artist's long-time collaborators Benson Chong and Felix Sng of Studio SWELL for their book design and pavilion identity. Special thanks to artist assistant Davide Tolfo for his invaluable contributions, and to our host Marinella Venanzi. This project has involved teams of truly remarkable professionals, from Roberto Dipasquale and his team at Attitudine Forma (Cristina Hong Sang Hee and Federico Dalla Pozza); Eidotech (Piotr Komarnicki, Agnieszka Koziol, Robert Gabriel, Robert Górski and Jan Gryczan); lighting designer Jan Kroeze; photographer Alessandro Brasile; Dr Filippo Ranchio from Grafiche Veneziane; translators Alessia Finelli, Alessia Ghiani, Choi Seong Sook, Selma Asotić, Milana Zivković, Marina Zuccarelli and Dr Anna Lovecchio; transcriber Sneha Chaudhury; and press agencies Tate Anzur and Pickles PR. We are deeply grateful to Rosa Daniel, Low Eng Teong, Lynette Pang, Tay Tong, Yeoh Phee Suan and the team at the National Arts Council, Singapore who have worked hard behind the scenes to make this pavilion a reality. We furthermore would like to express our gratitude to the Commissioning Panel, NTU Centre for Contemporary Art Singapore and Nanyang Technological University, Singapore. Finally, our thanks to the Singapore Pavilion Ambassadors for their time and care of the pavilion.

We thank all participants in *Pulp III: A Short Biography of the Banished Book* for the generosity of sharing their stories and their trust in the project.



### Exhibition

CURATOR Ute Meta Bauer  
ARCHITECT Laura Miotto  
GRAPHIC DESIGNERS SWELL  
PROJECT MANAGERS Tian Lim and Mary Ann Ng  
CURATOR ASSISTANT Kathleen Ditzig  
ARTIST ASSISTANT Davide Tolfo  
FABRICATOR Attitudine Forma s.c.r.l.  
LIGHTING DESIGNER Jan Kroeze  
AUDIOVISUAL CONSULTANT Eidotech GmbH  
EXHIBITION DESIGN ASSISTANT Esther Parn  
PHOTOGRAPHER Alessandro Brasile  
LOCAL PR AGENCY Tate Anzur  
INTERNATIONAL PR AGENCY Pickles PR

### Book

DESIGN SWELL  
CREATIVE CONCEPT Shubigi Rao  
DESIGN DIRECTORS Benson Chong and Felix Sng  
EDITORS Leena Taneja Rao and Dan Koh  
BIBLIOGRAPHER Fiona Lim  
PUBLISHER Rock Paper Fire Singapore  
PRINTER Grafiche Veneziane

### Film

PRODUCTION AND CINEMATOGRAPHY Shubigi Rao  
EDITOR Daniel Hui  
SOUND DESIGN Zai Tang  
ARTIST ASSISTANT Davide Tolfo

### Website

[www.pulp-iii.com](http://www.pulp-iii.com)

### Public Programme

Join Shubigi Rao and Ute Meta Bauer in a roundtable discussion with artists whose works engage in overlooked histories and untold stories.

Date: Sunday, 24 April 2022

Time: 2.30–4.30PM

Venue: Giannina Piemonte Auditorium  
Fondazione Querini Stampalia  
Santa Maria Formosa  
Castello 5252, 30122 Venice

Please scan here for more information:



### *Pulp III: A Short Biography of the Banished Book*

Shubigi Rao

Published on the occasion of the 59<sup>th</sup> International Art Exhibition of La Biennale di Venezia for the Singapore Pavilion, 2022

23 April – 27 November 2022

EDITORS Ute Meta Bauer, Kathleen Ditzig, Shubigi Rao  
COPYEDITOR Fiona Lim  
DESIGN SWELL and Vita Nikolaieva  
PRINTER Grafiche Veneziane

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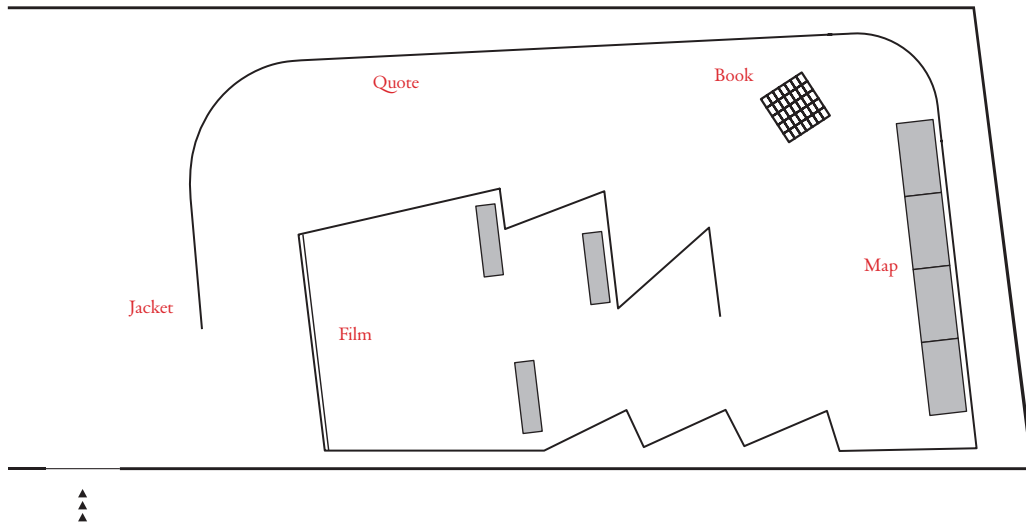
ISBN: 978-981-18-3664-0

All images courtesy of Shubigi Rao, except for architectural visuals by Laura Miotto.

□ Front and back covers: Shubigi Rao, *Order and Method: An Intimate Inventory*, mixed media on paper, 2022.



# Exhibition Floorplan



**Book**  
*Pulp III: An Intimate Inventory of the Banished Book, Volume III of V*, 2022  
 16.5 × 23.3 × 3.0 cm  
 First edition, 5,000 copies, printed and bound in Venice

**Film**  
*Talking Leaves*, 2022  
 An unabridged journey into the banished book  
 Single channel, colour, 4+1 sound

**Jacket**  
*Confetti: Asbes from a Fascist Parade* (detail), 2013  
 Mixed media on paper  
 100 × 70 cm

**Map**  
*Being a Brief Guide to the Banished Book*, 2017  
 Ink on paper  
 150 × 300 cm

**Quote**  
*Pulp: A Short Biography of the Banished Book, Volume I of V*  
 Singapore: Rock Paper Fire, 2016

All works by Shubigi Rao.





Singapore Pavilion  
Arsenale – Sale d’Armi, Campo della Tana 2169/F, 30122 Venice, Italy  
23 April – 27 November 2022

Commissioned by



Supported by

