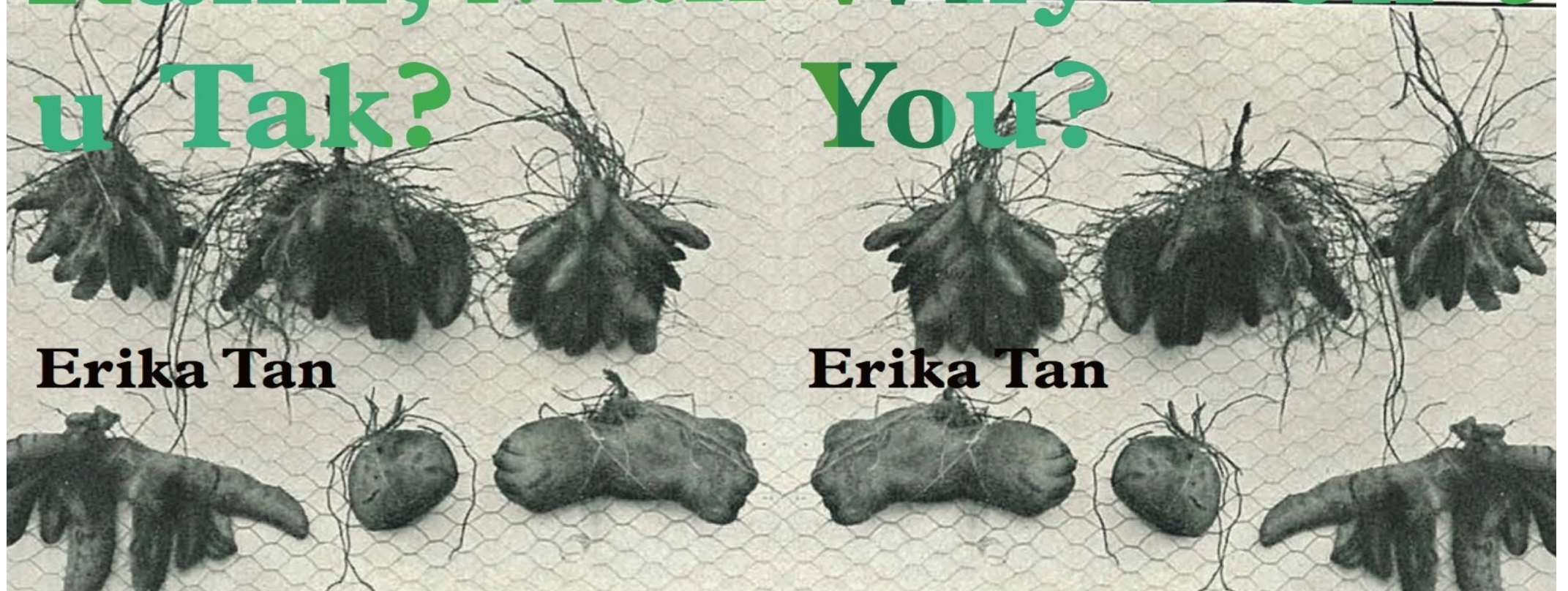


Sila Menga Come Can kanibalkan nibalise Us Kami, Mah Why Don't

u Tak?

You?



MUSEOLOGICAL MEDIUMS AND CANNIBALISTIC METHODS

SYMPOSIUM / 3.15pm

BOOK LAUNCH / 6.45pm

SOUTHEASTASIA+ / 2pm

19 February 2016

Room C303, Central Saint Martins
College of Arts & Design, 1 Granary
Square, London N1C 4AA.

The event is free to students, staff, and
members of the public, but booking is
essential. <https://www.eventbrite.com/e/museological-mediums-and-cannibalistic-methods-symposium-book-launch-tickets-20989452016>

The events are supported by the BA Fine
Art Programme, Central Saint Martins
and hosted by Erika Tan in association
with the 'Exhibitions: Histories,
Practices'.

In conjunction with the UK book launch
of the artist's book *Come Cannibalise Us,
Why Don't You? / Sila Mengkanibalkan
Kami MahuTak?* (Erika Tan, 2014) an
afternoon programme of talks and
discussions will be held which brings
together current projects and research
that expand on ideas in the book.

SYMPOSIUM / 3.15pm

exhibition histories # museology #
indigenous # transnational # collections #
display # knowledge production # minor
histories # postcolonial # rewriting #
repatriation # +Southeast Asia

Oscillating between these various
thematic tags, the invited speakers will be
contributing to and developing a
discursive framework or context for
contemporary art practices which
critically engage with notions of the
historical, museological and exhibitory
practices - within/from/about Southeast
Asia.

Participants include: Pamela N. Corey,
Judy Freya Sibayan, Alison Green, Piers
Masterson, Marian Pastor Roces & Erika
Tan.

BOOK LAUNCH / 6.45pm

Following the symposium, Tan's book
*Come Cannibalise Us, Why Don't You? /
Sila Mengkanibalkan Kami MahuTak?*
(published by NUS Museum, Singapore
and supported by CSM/UAL) will be
available for viewing and purchase. Please
stay and join us for a drink.

SOUTHEASTASIA+ / 2pm

This networking event is an opportunity
for researchers, artists, curators, and
writers whose practices engage with
Southeast Asian contexts to meet and
share their work. Whilst a sense of
regionalism underpins this gathering, the
ambition of the event is to mutually tease
out individual and collective alignments,
research fields, and possible future
collaborations, partnerships and
discursive connections. This first meeting
hosted by CSM/UAL will focus on
contemporary art practices, or historical
collections/work with a contemporary
agenda.

NB: This is an invitation event only and
limited to 20 people. Please contact
e.tan@csm.arts.ac.uk to register an
interest.

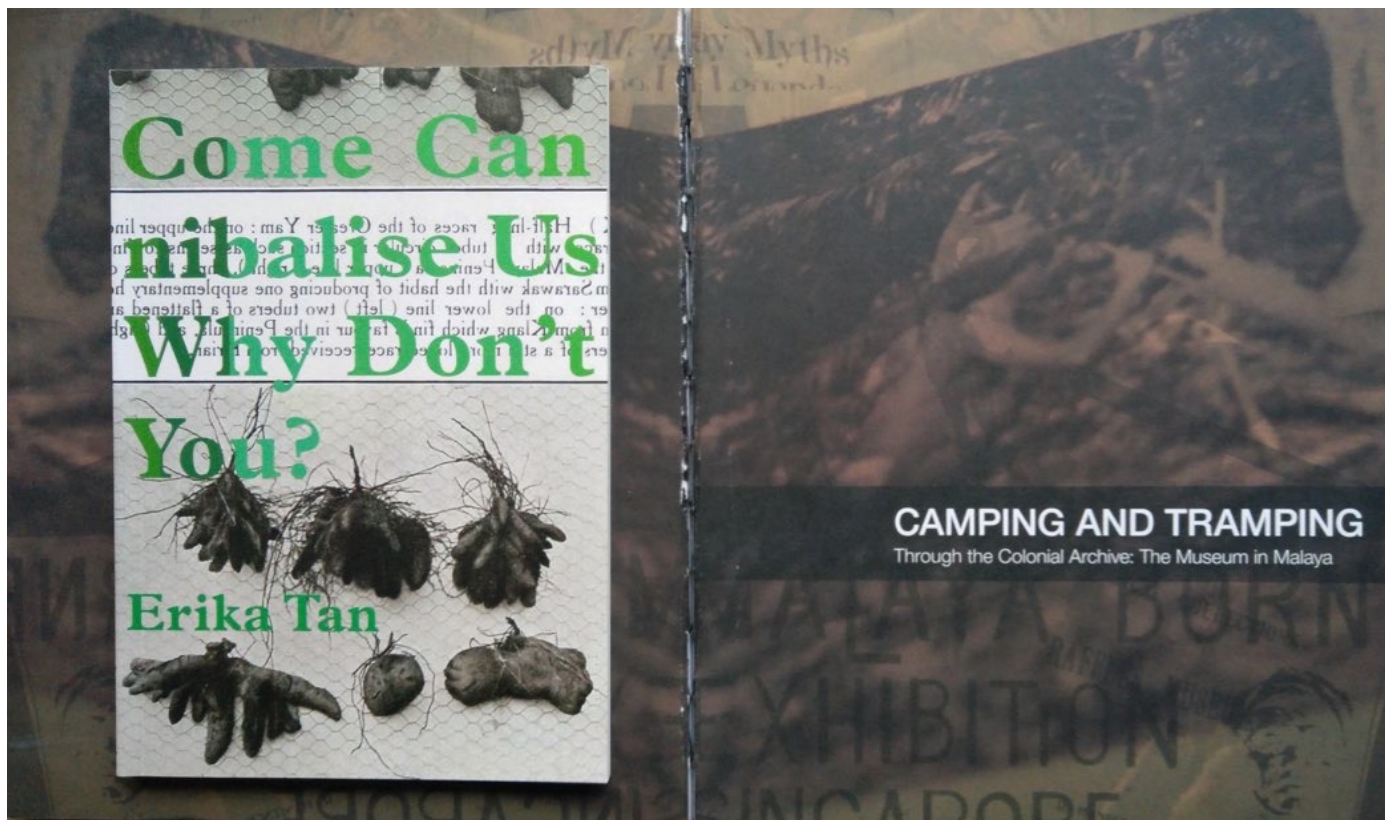


Image of associated publications: *Come Cannibalise Us Why Don't You* and *Camping and Tramping: Through the Colonial Archive*. The Museum in Malaya.

Book details: 180 pp, full colour.
 ISBN: 978-981-07-9128-5 Price: £10
 Design: Natalie Braune, Hyunho Choi, Ying Tong Tan.
 Published by NUS MUSEUM, NUS Centre For the Arts University Cultural Centre, National University of Singapore.

COME CANNIBALISE US WHY DON'T YOU? / SILA MENGGANIBALKAN KAMI, MAHU TAK? / ERIKA TAN

BOOK LAUNCH /

Date: 19 February 2016
 Time: 6.45 - 8.00pm
 Room: C303 Kings Cross Campus
 Venue: Central Saint Martins College
 of Arts and Design, University of the
 Arts London, Granary Building, 1
 Granary Square, London NIC 4AA.

The event is free to students, staff, and members of the public, but booking is essential. <https://www.eventbrite.com/e/museological-mediums-and-cannibalistic-methods-symposium-book-launch-tickets-20989452016>

Come and join us for the UK launch of Erika Tan's artist book project *Come Cannibalise Us, Why Don't You? Sila Mengkanibalkan Kami MahuTak?*

"Emerging from an ongoing discussion between NUS Museum curators and artist Erika Tan since 2009 about the multitudinous potentials of the museumized object, the colloquially titled 'Come Cannibalise Us, Why Don't You?' is an artist's response that revisits through re-use, re-enactment and repatriation, the artefacts and writings from, and referenced in, the exhibition Camping and Tramping Through The Colonial Archive: The Museum in Malaya (2011-2013). In addition, newer artworks developed by the artist include film, objects and works on paper will be shown alongside. The guiding principle being a form of aesthetic cannibalism." - Erika Tan & Shabbir Hussain Mustafa 2014, Exhibition statement.

Produced as an extension to the exhibition 'Come Cannibalise Us, Why Don't You? Sila Mengkanibalkan Kami MahuTak?' (NUS Museum, Singapore, August 2013-May 2014) the book extends the ideas within the exhibition around the possibilities and problematics of aesthetic cannibalism in relation to the historic and displaced object. Digital repatriation as artistic gesture, active readership of historic/received narratives and museological issues around interpretation, performing artefacts, and exhibitionary tropes are encountered through the specificity of the Malayan museum and its post-colonial afterlife. Through the incorporation of multiple voices, locations and positions, the book also speaks across and through these specifics to notions of the copy, the remake, revisiting, re-use and to approaches which seek to re-question the museological and anthropological

notions of 'source community' and 'local informant' through the voice of the artist and audience.

A series of commissioned essays, archival collections, exhibition documentation and 'intertextual dialogues' form the basis of the book alongside the artist's work. Contributors include individuals from a range of disciplines and institutions including curators, artists, art historians, archivists, and librarians working across Singapore, Malaysia, America, Europe and the UK.

The book is published by NUS Museum and supported by Central Saint Martins, University of the Arts London. The work within the exhibition & book is part of Tan's long-term project, *Repatriating The Object With No Shadow*, and is supported by the National Arts Council, Singapore, Arts Creation Fund.

Contributors: Masturah Alatas, Christina Chua, Dr Kevin Chua, Martin Constable, Lucy Davis, Grieve Perspective, Amanda Heng, David A. Henkel, Mulaika Hijjas, Ho Tzu Nyen, Nazrita Ibrahim, Zai Kuning, Charles Lim Yi Yong, Janice Loo, Ahmad Bin Mashadi, Clement Onn, Shubigi Rao, Shabbir Hussain Mustafa, Adele Tan, Fiona Tan, Kenneth Tay, Wenny Teo, W. Patrick Wade, Wen Lee, Lee Min Wong, Ming Wong, Farouk Yahya, Robert Zhao Renhui.

ual: university
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 NATIONAL ARTS COUNCIL
 SINGAPORE

NUS MUSEUM

MUSEOLOGICAL MEDIUMS AND CANNIBALISTIC METHODS

SYMPOSIUM / 3.15 -6.45pm

Date: 19 February 2016
Room: C303 Kings Cross Campus, CSM

SCHEDULE /

- 3.15 **Arrival & Registration**
- 3.30 **Welcome and Introduction:**
Erika Tan / Joining The Dots.
- 3.50 **Piers Masterson**
The Imaginary Museum of Stamford Raffles: Contemporary artists and the lost collections of South East Asia.
- 4.15 **Erika Tan**
Come Cannibalise Us Why Don't You?
- 4.45 **Pamela N. Corey & Alison Green** respond / questions from the floor.
- 5.05 **Break**
- 5.20 **Judy Freya Sibayan**
Institutional Critique as the Work of the Ex-centric.
- 5.45 **Marian Pastor Roces**
Five Architectures: Constructing A Museum Tangentially To Nation
- 6.10 **Pamela N. Corey & Alison Green** respond / questions from the floor.
- 6.30 **Wrapping up**
- 7.00 **Book Launch & Drinks Reception**

Images top to bottom: Donna Ong, installation image of My Forest Has No Name. Erika Tan, installation image from Come Cannibalise Us Why Don't You?. Judy Freya Sibayan, MoMO still. Final image MusKKat designs.

All images © artists and designers.

PRESENTATIONS /

Piers Masterson / The Imaginary Museum of Stamford Raffles: Contemporary artists and the lost collections of South East Asia. The forthcoming bicentenaries of the publication of Stamford Raffles' 'History of Java' (1817) and the founding of Singapore provide a focus to explore from a British perspective the suppressed narratives of the colonial experience in South East Asia. During Raffles' administration in Java he amassed a collection of several thousand documents, drawings and artefacts that he brought to London in 1816. This was put on display in a series of houses the Raffles family owned until it was gifted and broken up between various institutions where it remains largely in storage. For a group of artists based or originating in Singapore including Debbie Ding, Donna Ong, Robert Zhao Renhui, Shubigi Rhao and Sarah Choo the figure of Raffles and the iconography of the early colonial period provides a means to challenge the contemporary signs and brands of the Singapore state. By contrast for contemporary artists from Indonesia the curatorial question over the status of the Raffles collection items provides a means to explore lost cultural heritage and ritual in the works of Sinta Tantra and Christine Ay Tjoe.



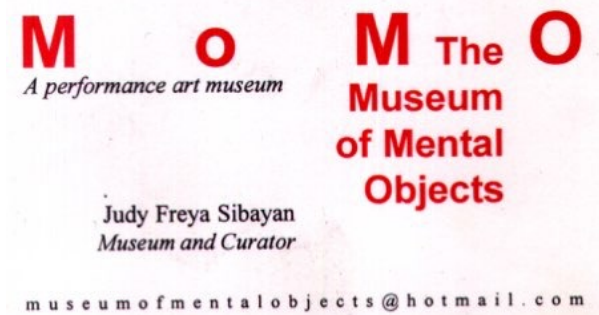
Erika Tan / Come Cannibalise Us Why Don't You? / Sila Mengkanibalkan Kami, Mahu Tak? Taking the exhibition and book *Come Cannibalise Us Why Don't You* as the focus of this presentation, Erika will expand on ideas arising from the work which started initially as a project to explore notions of repatriation (in this case, the object with no shadow), but following an invitation by Ahmad Bin Mashadi (Director of NUS Museum Singapore) to cannibalise their exhibition *Camping and Tramping Through The Colonial Archive: The Museum in Malaya* - the project became an exercise in re-tracing and re-tramping previous routes



Through The Colonial Archive: The Museum in Malaya - the project became an exercise in re-tracing and re-tramping previous routes

in the search for other readings, voices and connections and ends with the 'discovery' of Halima, a Malay weaver who came to London in 1924 to demonstrate her craft in the Empire Exhibition. She never returned.

Judy Freya Sibayan / Institutional Critique as the Work of the Ex-centric. Institutional Critique as the praxis of the "ex-centric" has been embodied in the art of Judy Freya Sibayan for the past two decades. Evolved from Scapular Gallery Nomad, an art gallery performed by Sibayan everyday for five years



(1997-2002), the Museum of Mental Objects (the artist as now the curator and the museum) is a parodic inversion of the art institution. In these two major works, the self-reflexivity of parody guarantees her both the critical and creative dimension of the form. The off-centre therefore performs the critique of the art institution by being "inside yet outside, complicitous yet critical" (Linda Hutcheon). Sibayan continues this critique in her work as Associate Curator and Lead Designer of Exhibitions of the establishment phase of the Museo ng Kaalamang Katutubo (Museum of Indigenous Knowledge/ MusKKat).

Marian Pastor Roces / Five Architectures: Constructing A Museum Tangentially To Nation. Curating the establishment of the Museum of Indigenous Knowledge (MusKKat, 2018) in Manila, Philippines, I contrived the frame of Five Architectures for what I thought would be, and indeed turned out to be, a daunting effort. My own intellectual



investments in the critique of nation makes me an odd and tortured curator for a project whose owners are committed to nation-building. The Five Architectures -- of the building, of the first exhibitions, of the network of indigenous peoples I am building on the basis of old friendships, of the collections management system, and of the conceptual infrastructure of MusKKat - are my approach to the quandary.

MUSEOLOGICAL MEDIUMS AND CANNIBALISTIC METHODS

SYMPOSIUM / 3.15 -6.45pm

Date: 19 February 2016

Room: C303 Kings Cross Campus, CSM

SPEAKERS & RESPONDENTS

Pamela N. Corey is Lecturer in Southeast Asian Art at SOAS, University of London. Her writings have appeared in *Art Journal*, *Yishu: Journal of Contemporary Chinese Art*, *Udaya, Journal of Khmer Studies*, and numerous exhibition catalogs and platforms for art criticism. Her research and teaching focus on contemporary art and visual studies in Southeast Asia, with acute interests in theories of subjectivity, historiography, space, diaspora, transnationalism, intermedia and aesthetics. She is currently working on a book project that examines the development of contemporary art in relation to urban form in Vietnam and Cambodia.

Judy Freya Sibayan is the former director of the erstwhile Contemporary Art Museum of the Philippines, and currently Adjunct Curator of Tao Inc., a museum development and services company where she is Associate Curator and Lead Designer of Exhibitions of the establishment phase of the Museo ng Kaalamang Katutubo (Museum of Indigenous Knowledge). She holds a Doctor of Fine Arts degree from De La Salle University where she taught as Associate Professor up until 2013. She is the author of *The Hypertext of HerMe(s)*, an ebook published in 2014 by KT Press with a grant from The Andy Warhol Foundation. Sibayan lives and works in Manila and has exhibited in major art museums around the world.

Alison Green is an art historian, critic and curator with twin interests in contemporary art and the legacies of Modernism. She has worked in museums and contemporary art galleries and has been writing criticism on contemporary art since the mid-1990s. She teaches history and theory of art at Central Saint Martins where she is Course Leader for MA Culture, Criticism and Curation. Recent writings and talks include: exhibition review, 'What Would You Expect?' (Christopher Williams at Whitechapel Gallery) *Source* (2015), 'Intermedia, Exile and Carolee Schneemann,' in *Across the Great Divide: Intermedia from Futurism to Fluxus* (Cambridge Scholars Press, 2015), and

'Animating the Archive,' conference co-presentation at DCDC15, Manchester (National Archives and Research Libraries UK). She's about to complete a book, *Curating Under the Sign of Art* which will be published by Reaktion in 2017.

Piers Masterson is a curator, lecturer, public art commissioner and writer based in London. His research interest in the legacy of the British Empire and its institutions through the work of contemporary artists has been the basis of essays and reviews in *Art Monthly*, *Creative Camera* and *Art Papers*. He has curated and commissioned exhibitions and projects by Sinta Tantra, Silia Ka Tung, Faisal Abdu'Allah and Isaac Julien.

Marian Pastor Roces is an independent curator and institutional critic. She is also founder and partner of two corporations: TAO INC, a museums and exhibitions development agency; and Brain Trust Inc, a sustainable development think tank. Roces is published internationally, notably, her critique of biennales in relation to 19th C expositions (in "Over Here" [Jean and Gerardo Mosquera, eds.], MIT Press 2000, reprinted in "The Biennale Reader" by Bergen Kunsthalle 2006). She was recipient of a major grant from The Prince Claus Fund to convene an international conference on *The Politics of Beauty*.

Erika Tan is an artist, occasional curator and part-time lecturer in art practice. Her practice is primarily research-led and manifests in multiple formats. Recent research has focussed on the post-colonial and transnational, working with archival artefacts, exhibition histories, received narratives, contested heritage, subjugated voices and the transnational movement of ideas, people and 'things'. Erika's work has been collected, commissioned and exhibited internationally. She was recently the recipient of the He Xiangning Museum of Art, Shenzhen, 'New Art Award'. She is currently making a film commissioned by the National Gallery Singapore and most recently produced performance/debate/film production event at NTU CCA Singapore. Erika is a lecturer on the 4D Pathway, BA Fine Art, Central Saint Martins.