

17

VOL

C A

NOES

K A W I

G E D E

K E L U D

M E R A P I

B R O M O

G U N T U R

S E M E R U

S I N D O R O

U N G A R A N

M E R B A B U

K A W A H I J E N

G A L U N G G U N G

K A W A H P U T I H

T E L A G A W A R N A

K A W A H S I K I D A N G

S I D O A R J O M U D F L O W

T A N G K U B A N P E R A H U

N U S M U S E U M

5 OCTOBER 2017 - 15 FEBRUARY 2018



Gallery impression photographed by Tobias Wootton.

Future Cities Laboratory in collaboration with NUS Museum presents 17 Volcanoes as part of the research project “Tourism and Cultural Heritage: A Case Study on the Explorer Franz Junghuhn”. The contour of this project is shaped around a series of expeditions from Singapore to Java that track the itinerary of Junghuhn to seventeen of his favorite volcanoes. It aims at developing new methods and narratives of research and contemporary exploration. The expeditions are made by a small group of artists, scholars and professionals operating within the fields of humanities, science, urbanism and architecture. The expeditions lead through densely populated areas and rural areas, questioning the traditional opposition between the urban and the land. 17 Volcanoes performs this multi-disciplinary lens that confronts and reconfigures methods of knowledge exchange and research experience.

What this exhibition at the NUS Museum draws from the Future Cities Laboratory project are the inspirations and speculations about the role of history and heritage around the scholarly and artistic oeuvre of Junghuhn. Junghuhn (1809-1864) trained as a doctor in Germany and spent almost his entire

life in the service of the Dutch colonial authorities on the island of Java. His legacy in the realm of cartography, botany, geology and writing can only be compared to the role of Thomas Stamford Raffles, Alfred Russel Wallace or Alexander von Humboldt. In fact, he was often called the “Humboldt of Java” but remains in the shadow of his famous peers. He was one of the first explorers to climb and document Java’s volcanoes.

The peripatetic nature of the project reconstitutes fieldwork through a visual archive of the expeditions framed by artistic and academic subjectivities. Perceived foremost as territorial markers, the volcanoes offer entry points to the dimensions of space, temporality and culture. These volcanoes are neither urban nor rural, neither alive nor dead, neither past nor present. By this virtue, the proximity of encounter allows the interweaving of the historic and the contemporary narratives of these politically, economically and culturally charged subjects that behave in periodic cycles. It is the volcanoes’ ambiguity that makes them particularly interesting for architectural scrutiny in the project.

Sidd Perez

Clive Oppenheimer has wide-ranging interests in magmatic and volcanic processes, the long-range impacts of eruptions, and volcanic hazards. His research integrates field, laboratory, analytical and computational approaches. He has spent 13 field seasons investigating Mount Erebus, Antarctica, and is currently involved in studies of volcanoes in Chad, DPR (North) Korea, Ethiopia, Eritrea, Indonesia, Nicaragua and the USA. In addition to



Clive Oppenheimer at the Merapi summit (1983)

his work on active volcanoes, Clive researches large eruptions of the past and their impacts on climate and society using multi-proxy evidence. Some of his work is relevant to volcanic hazard assessment – he collaborates closely with several volcanological institutes worldwide. He made the film *Into the Inferno* (2016) with Werner Herzog, and maintains his interests in documentary filmmaking and collaborations at the nexus between volcanology and the arts and humanities.

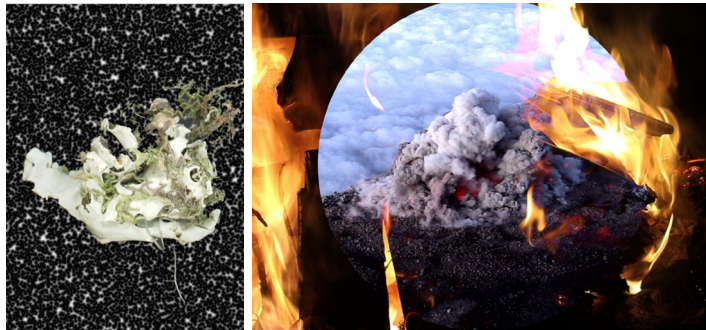
Deni Sugandi completed his undergraduate studies in Sundanese literature and started the expedition of history and philology at several places in Java. Since 1999, he has guided the World Challenge (in English) and the *National Geographic* expedition for cultural exchange through areas of Sumatra and eastern Indonesia. Since 2009, he has been a guest lecturer in Documentary Photography at several Indonesia universities. In 2012, he became a field photographer and photography editor for various magazines and books published by the Geological Agency, Ministry of Energy and Mineral Resources.



Deni Sugandi, “Kawah Gunung Bromo” (2015)

U5 is a Zürich-based artist collective founded in 2007. The members of the collective began working together at Zürich University of the Arts before graduating as a group in 2011. U5 has had several solo shows in Switzerland and Singapore and taken part in numerous group exhibitions in Switzerland, Germany, Italy, Singapore and the United Arab Emirates. Since 2015, U5 has also worked part of the year in Singapore.

U5 works in various media with an agenda to challenge traditional notions of individual authorship. The method depends on the collective’s mutually-agreed founding principles: All members have equal rights, but unanimous agreement is not necessary; presence and absence influence the work; all rules can be revised at any time. No member works on an individual basis; all works are produced through collaboration.



U5, *Collection of A Tourist and The Human Crater*, film stills. (2017)

In Conversation: Sidd Perez and Adrianne Joergensen

Sidd, I’m happy to talk with you today about the ‘17 Volcanoes’ exhibition, which we have been working on together for a year now. In a way, you and I have been curating the project from two ends—I was coordinating the intersection between the group and the volcanoes on Java, and you curate the intersection between the Museum audience and the volcano environment in the museum gallery. Since we are working from opposite ends of a spectrum of knowledge and experience, we were really negotiating how to meet in the middle. While the exhibition encountered itself in the end as a multimedia show, this whole collaboration has always been a working document. I thought we could reflect on our development process, from the past year of working together and working on our propositions through the prep-room and finally to the exhibition.

Let’s begin with the research project’s honorary member and tour guide, Franz Wilhelm Junghuhn. What does it mean to follow in a historic figure’s footsteps, literally? Following Junghuhn has two meanings for me. First, as the group’s other guide, I think a lot about how he traveled. We know that he faced some of the same issues we do, because his accounts are so detailed. For example, sometimes his guides were reluctant to climb to the summit, because they didn’t want to carry all of his equipment, or because it was cold, or because they thought he was out of his mind. Once, after climbing for a long time, he reached a high plateau where he thought he would be alone, but instead met a whole village having a festival. Secondly, his descriptions of the landscape were so vivid, that we knew we had to go and see it for ourselves.

I find this exercise of following the footsteps of someone historic but presently imaginary quite complex. How did he guide you when you were first

constructing your actual itineraries? It was through his drawings that we first experienced the volcanoes on Java, and we have used them and his texts as signposts to show us where to look when we travel there. On two occasions, we tried to find his exact viewpoint by cross referencing the lithographs with his written description and coordinates. It wasn’t so straightforward, because he used different units of measurement than we do today. In the case of the Dieng Plateau, we recognized some of the same elements in the landscape, but they were arranged differently. This led us to speculate about how he composed them: did he collage elements together, or have things changed in the last 150 years? In another instance, we couldn’t find any contemporary resources on ‘Gunung Gamping’, but when we showed the lithograph to someone on the street, he pointed out exactly where it was. Some of Junghuhn’s clues are more interpretive. For example, he wrote that on Gunung Guntur there is a large crack



Elisabeth Bronfen, *Footnotes from West Java*, film still (2017)
Film credit: U5.

Elisabeth Bronfen is Professor of English and American Studies at the University of Zürich and, since 2007, Global Distinguished Professor at New York University. In 2013 she co-curated the exhibition “Cleopatra. The Eternal Diva” at the Bundestkunst und Ausstellungshalle Bonn. She did her PhD at the University of Munich, as well as her habilitation, five years later.

A specialist in 19th and 20th century literature she has also written articles in the areas of gender studies, psychoanalysis, film, cultural theory and visual culture. Her book publications are *Over Her Dead Body. Death, Femininity and the Aesthetic* (Manchester University Press), *The Knotted Subject. Hysteria and its Discontents* (Princeton, 1998).

A book version of her dissertation has appeared in English, under the title *Dorothy Richardson's Art of Memory. Space, Identity, Text* (Manchester University Press). The book *Home in Hollywood. The Imaginary Geography of Cinema* was published by Columbia University Press in fall 2004. A cultural history of the night, *Night Passages. Literature, Philosophy, Film* was published with Columbia University Press in 2013. An introduction to the writings of Stanley Cavell, *Stanley Cavell zur Einführung*, as well as a collection of essays on visual culture, *Crossmapping. Essays zur Visuellen Kultur*, both appeared in German in 2009. Her most recent publications are *Specters of War. Hollywood's Engagement with Military Conflict* (Rutgers U.P. 2012) and *Mad Men, Death and the American Dream* (Diaphanes 2016).

Armin Linke was born in 1966 and lives in Milan and Berlin. As a photographer and filmmaker he combines a range of contemporary image-processing technologies in order to blur the borders between fiction and reality. His artistic practice is concerned with different possibilities of dealing with photographic archives and their respective manifestations, as well as with the interrelations and transformative powers between urban, architectural or spatial functions and the human being's interacting with these environments. Through work with his own archive, as well as with other historical archives, Linke challenges the conventions of photographic practice, whereby the questions of how photography is installed and displayed become increasingly important. When the artist takes over the role of an exhibition maker in a collective approach, together with artists, designers, architects, historians and curators, narratives are procured on the level of multiple discourses. He was Research Affiliate at MIT Visual Arts Program Cambridge, Guest Professor at the IUAV Arts and Design University in Venice, and Professor at the HfG Karlsruhe.

Giulia Bruno (*1978) is an artist working with film and photography who lives in Berlin, Germany. After graduating in Biology at the Università degli Studi in Milan, she studied photography at the CFP Bauer (Milan) and cinema at the



Armin Linke, “Kawah Ijen Volcano, Biau (Jawa Timur) Indonesia” (2016)

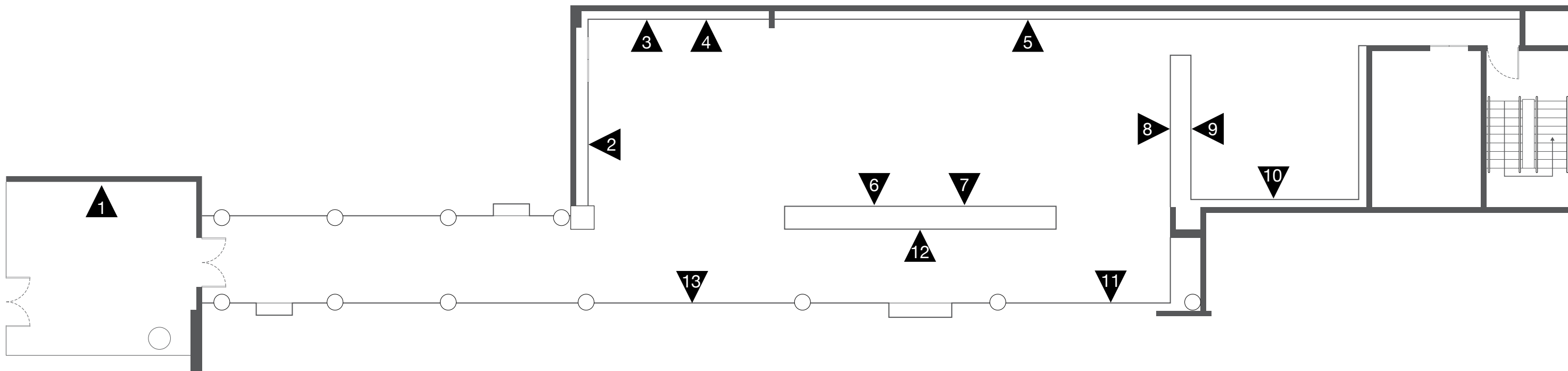
in the ground, and that gave us something to look for as we were climbing.

I have to articulate that the FCL project shares many affinities with the curatorial direction of the Museum. I would attribute the success of ‘17 Volcanoes’ to my impression of Philip’s methods of education and research, and the fact that he and the Museum share similar values of authenticity, and curiosity towards working beyond illustrative and descriptive academic frames. In a way, science and art are not bridged in this collaboration, rather, they are unburdened by the exclusivity of their fields. In no way is this “multi-disciplinary”. The collaboration is about very fundamental values of science and art to create meaning through authenticity of experience and respect to research. Being in an architectural space is necessary to read its sensory inputs—the atmosphere that the architect has imbued into the structure. We approached the volcanoes with the mindset of reading them like architectural spaces. We were not only interested in their material conditions, changing climate, or activity, but the specific sensations that came from experiencing all of these things at once.

Once you got the itineraries settled, how then was it like to be on the volcanoes? Were they easy to climb? It’s funny you ask that, because we spent far less time climbing the volcano than getting to it. The group convened in Singapore to fly to the closest airport on Java, then ride in a bus down a long highway, then climb into a jeep to take a smaller road up the mountain... all the while waiting in lots of traffic. No matter how much we planned,

the traffic was one thing we could never estimate. We might stand still for hours, but couldn’t sleep because the roads were too bumpy, and couldn’t occupy ourselves with our phones because we didn’t have wifi. We learned to make this downtime productive by turning the bus into a mobile conference room, where we engaged in a five-day-long conversation. The bus became a mobile camera—what was happening outside infiltrated the discussion—and yielded some interesting moments that I never could have planned for. On our way to climb Merbabu in the middle of the night, we got stuck for hours behind a convoy of trucks carrying sand and ash that had been mined on Merapi... a phenomenon of questionable legitimacy that we’d heard about, but by coincidence got to see firsthand.

You’ve planned the expeditions as a serial programme, seventeen volcanoes spread out into two years for team members that worked half the time in Europe, and half the time in Singapore. The expeditions took on a rhythm: three volcanoes in five days; one and a half days of travel to get there; so that averages out to one volcano per day. Each trip came to have an energy arc to it: the exuberance of the first day and a half; the fatigue and soreness after the first climb, coupled with the onset of jet lag, and have to brave the second climb; and dragging our tired bodies up the third and usually most difficult volcano. The last expedition was different—we made the 38 kilometer Semeru climb over the first two days (normally a three-day hike), saw Kelud through half-open eyes, and slid our way up and down a very muddy



▲1 Seismograph monitors near Gunung Gede, Java, Indonesia.
Live feed courtesy of Earth Observatory Singapore (NTU)
under a collaborative program with CVGHM (Center for
Volcanology and Geological Hazard Mitigation Indonesia).

▲2 Clive Oppenheimer

▲3 Deni Sugandi

▲4 U5

▲5 Elisabeth Bronfen

▲6 Armin Linke and Giulia Bruno

▲7 Armin Linke and Giulia Bruno

▲8 Bas Princen

▲9 Nadia Wagner with



▲10 U5. Sound by The Observatory, Li Tavor and Nicolas Buzzi

▲11 Wermke/Leinkauf

▲12 Franz Junghuhn

▲13 Adrianne Joergensen

Film compilations (except for 6) by U5.

Film commentary by Alex Lehnerer and Philip Ursprung.

Scuola Civica in Milan. The main aim of her artistic research is to explore both the interaction and the contemporary conflicts and contradictions between spaces of identity and technology. For the past four years, she has worked through films, photography, observations, documentations and interviews on an artistic research that aims to investigate the connections between language, the concept of nation, identity, globalization, meaning and the role of artificiality in language and in contemporary society. Filmed (among others) in Europe, Brazil, Indonesia, and China, the film is concerned with the role of the “lingua franca”, the artificial language, the technological act of language and our society in its geographical, territorial, economic and architectural, superstructural and conceptual strata. She works in Berlin with Armin Linke, and has collaborated with, among others, Bruno Latour in the SPEAP Project, with the Karlsruhe University of Arts and Design, and with the ETH Zürich.

Bas Princen (b. 1975) is an artist who lives and works in Rotterdam and Zürich. He studied Design for Public Space at the Design Academy in Eindhoven, and Architecture at the postgraduate Berlage Institute in Rotterdam.



Bas Princen, “Volcano Walk, Kawah Putih (White Crater)” (2015)

Nadia Wagner is writing her PhD dissertation on spatial atmosphere and smell in architecture at the University of Sydney. She has worked in fragrance evaluation for Drom Fragrances, Sydney, and is currently lecturer of Interior Design at The Glasgow School of Art, Singapore. She has presented work internationally, in cities including New York, Seoul and Berlin.

The Berlin-based artist duo **Wermke/Leinkauf** works on actions, performances and installations dealing with the hidden possibilities of a city. Using artistic strategies, they create temporary irritations that allow new perspectives on



Wermke/Leinkauf, “Line to Jawa” (2016)
Image credit: Tobias Wootton.

everyday situations. They explore the boundaries of the public sphere to question common standards and constraints. They “open” the city by using not only their bodies but the material and the tools of urban spaces. Moreover, their works often relate to the Genius Loci and the history of a space.

Sebastian Linsin is a PhD Researcher in “Tourism and Cultural Heritage: A Case Study on the Explorer Franz Junghuhn”. Born in Zürich, Switzerland, he studied German literature, art history and political science at the University of Zürich. From 2009 to 2015, he studied architecture at the ETH Zürich and the Accademia di architettura in Mendrisio. Since 2014, he has worked on several archaeological excavations such as the “tempio A” in Rome (AAR) and the letas campaign in San Cipirello (Palermo, Sicily). In 2016, he was awarded a fellowship at the KITLV (Royal Netherlands Institute of Southeast Asian and Caribbean Studies) in Leiden.

Franz Wilhelm Junghuhn (1809-1864) was a German botanist, geologist, and explorer who later became known as the “Humboldt of Java.” In 1835, after service in the French Foreign Legion, he travelled to Batavia (now Jakarta). He was among the first European scientists to climb and document Java’s volcanoes; he is credited with discovering Kawah Putih

Kawi. In the meantime, we are all concentrating on documenting what we are experiencing, and many of us are carrying very heavy equipment. We are not professional mountaineers, so it was challenging.

As someone who is listening to the team’s empirical experiences, I have slowly come to understand that this project is about treading subjectivities. Will you tell me again how it was like for a group of people to be stuck together, through traffic, through the climb, and finally on location. What were they fixated on? On the volcano walks, everyone’s interests emerged, but even in the stretches before and after, the traffic and lunch stops, everyone was reading the landscape through his or her own lens: Bas set up his tripod for the ‘slow’ shot; Armin and Giulia were rushing around, making many images; Clive was describing the volcanic activity; U5 was collecting samples; I was writing my travelogue. Because we were practicing our various methods in the field together, we have gotten to know each other and our work much better than we would have if we just met in the office or at a conference.

I would like to be honest and say that it was a challenge to confront the vagaries of the project. How does one move when the land shifts about your feet, whether minute or combusive? As with the way you’ve organised itineraries to different towns in Java, being with the project for me is grounded on preparations that demanded adaptive frames of execution. I wanted to be true to the project and how artistic and curatorial integrity lie in being together, negotiating and creating a third space that is a product of contradictions and affinities. I think this

third space is created in collaboration. Our experiences as individuals and as a whole were shaped by our travel companions as much as the sites themselves. This mode of collaborative discovery is evident in the exhibition. We are each bringing our findings and showing them in our own languages or media, and yet we continue to have that conversation. How it is projected allows us to break down the boundaries between artist or scientist and visitor, much in the way it did for us when we went to the volcanoes. Depending on who the visitor chooses to engage with, and when (s)he visits, (s)he might experience a different collaging of images and conversations. I imagine it as a reenactment of Junghuhn or Humboldt presenting their findings to their scientific colleagues back in Europe—there was a dialogue—it wasn’t a one-sided presentation. Since we are a diverse group, the most interesting part is how the different members meet by proximity in the gallery space. Bas meets Armin, I get to rub shoulders with Junghuhn, and so on. In the museum, the visitor can also participate. The exhibition was an extension of the expeditions—Java was transported to Singapore.

Seeing views of the volcanoes from this project excited me, in ways wherein this natural entity was familiar but also essentially different and specific. It is no exotic object; this familiarity lies in an experience with a complex god – infallible and more human than we are. I respected the project in the methodology it employs, particularly with the pilgrimage-type of research. We come to such pilgrimages with projections of ourselves, and always come



F.W. Junghuhn, “Gunung Merapi” from *Java Album*, Leipzig, (1856).

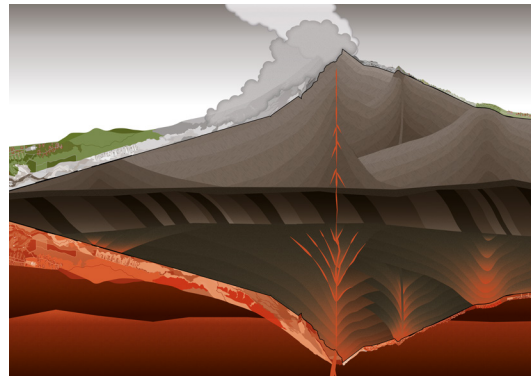
in 1837, and with introducing the Cinchona plant to Java in 1855. He published several drawings and treatises during his lifetime, including *Bijdragen tot de geschiedenis der vulkanen in den Indischen Archipel* (1843), *Die Topographischen und Naturwissenschaftlichen Reisen durch Java* in 1845, and the four-volume treatise, *Java, seine Gestalt, Pflanzendecke, und sein innerer Bau*.

Adrianne Joergensen is an architectural designer and Research Coordinator for “Tourism and Cultural Heritage: A Case Study on the Explorer Franz Junghuhn.” Her *Volcanarium* series projectively researches volcanoes as architectural works through a series of multi-planar portraits. It builds on her ongoing interest in the architectural mediation of tourist views and has been published in *Drawing Futures* (The Bartlett, London, UK) and exhibited at the NUS Museum prep room and the 2017 Chicago Architecture Biennial. She holds a Master of Architecture from the University of Illinois at Chicago (UIC) and a Bachelor of Graphic Design from North Carolina State University.

Alex Lehnerer, an architect and urban designer, currently holds a position as Assistant Professor at ETH Zürich in Switzerland. Prior to that he was based in Chicago, where he was a professor at the University of Illinois School of Architecture. He received his PhD from ETH Zürich, his MArch

from the University of California in Los Angeles (UCLA). He is partner of the architectural practice CIRIACIDISLEHNERER ARCHITEKTEN and the author of *Grand Urban Rules* (2009/14) and *The Western Town—A Theory of Aggregation* (2013). In 2014, Alex and his office were the commissioners of the German Pavilion at the 14th Int. Architectural Biennial in Venice.

Philip Ursprung is Professor of the History of Art and Architecture at ETH Zürich and Dean of the Department of Architecture. He earned his PhD in Art History at Freie Universität Berlin after studying in Geneva, Vienna and Berlin, and taught at the University of Geneva, the Hochschule der Künste Berlin, the GSAPP of Columbia University, the Barcelona Institute of Architecture and the University of Zürich. At CCA in Montréal he curated ‘Herzog & de Meuron: Archeology of the Mind’ and edited the catalogue *Herzog & de Meuron: Natural History* (2002). He wrote the introduction and conducted the interviews of *Studio Olafur Eliasson: An Encyclopedia* (2008) and edited *Caruso St John: Almost Everything* (2008). His most recent books are *Allan Kaprow, Robert Smithson, and the Limits to Art* (University of California Press, 2013), *Brexas y conexiones* (Puente Editores Barcelona, 2016, in Spanish) and *Der Wert der Oberfläche* (gta Verlag Zürich, 2017, in German). He is Principal Investigator of the research module “Tourism and Cultural Heritage: A Case Study on the Explorer Franz Junghuhn” at the Future Cities Laboratory.



A. Joergensen, “The Two Faces of Merapi” (2017)

out a different person after that direct encounter. You see, I spent some years growing up at the foot of the Mayon Volcano and I would like to think that shaped a predisposition that it was a summit not needed to be surmounted. In the course of our expeditions, I realized that we are not so interested in the volcanoes themselves; rather, we are drawn to them as centralizing figures for urbanization and agriculture, leisure and mining. The summit became kind of an anti-climax in contrast with all the activity surrounding the volcanoes. Hearing other people’s impressions of them, whether based in fact or myth, shaped our own impressions. As such they became projection devices for scrutinizing other things, such as science and animism, and reverence and ambivalence towards the powerful forces of nature.

I was attempting to follow the team’s expedition through the images they’ve found meaningful in their encounter. There was no need to locate the curatorial markers based on the individualities of seventeen volcanoes, which were unpacked in the seminars held in Singapore before and after each expedition. I wanted to treat this exhibition of seventeen volcanoes as a cartographic exercise of mapping each person’s subjectivities. But how did those expeditions and the itineraries influence how you see all seventeen volcanoes now? What we found is that each volcano has its own character; like a radius of centrality. The local people sometimes describe it as a ‘he,’ as a character with its own personality. So when we brought those large characters in contact with the characters in our group, and gave them a loose framework, we got the serious silliness

of a Christopher Guest film. It’s a different way of doing research, and requires that everyone buy into the spirit of the project, but it allows for unexpected moments that together make up the script. It is clear in the exhibition, the dynamism created between the characters.

We’ve spoken about the expeditions more on the spatial aspect – particularly in regards to the form of the volcano and the experience faced by it. However, the research group also propositioned the temporality that shapes tourism. Travel has a lot to do with space, but even more so with time—just compare the long span of geologic time with the impatience of the tourist. Tourists are in a hurry to be impressed. They want to claim the highest, tallest, strangest, etc. I guess that’s why superlatives are so important in the touristic experience. The volcanoes on Java contain wrap up all of those expectations in one package.

These expeditions also hints at how Singapore influences the project more than it being the team’s work base. We often get asked what this has to do with Singapore. Singapore is concerned with land scarcity, and how it takes serious measures such as land reclamation in to compensate. After visiting the volcanoes and seeing the sand and ash being excavated for export (to urbanizing places like Singapore) I realized geologically concerned these two islands both are. The way that the ground matter in Singapore is shaped is active like the volcanoes on Java, but with a different agency.

Expeditions to Java (2015-17)

1. 28-30 January 2015: Bandung
Kawah Putih (2434 m), Tangkuban Perahu (2,084 m)
Philip Ursprung, Alex Lehnerer, Kees Christiaanse, Bas Princen, Anna Gasco, Evelyne Gordon, Adrienne Joergensen, Matthew vander Ploeg.
2. 23-26 June, 2015: Yogyakarta-Dieng-Semarang
Dieng Plateau: Kawah Sikidang (2565 m), Telaga Warna (2565 m), Gunung Merapi (2968 m)
Philip, Alex, Bas, Adrienne, Hartono
3. 4-8 September 2015: Footnotes from Bandung
Kawah Putih, Tangkuban Perahu
Philip, Alex, Clive Oppenheimer, Armin Linke, Giulia Bruno, Adrienne, Sandra Oehy, U5 (Martin Kunz, Stefanie Rubner, Berit Seidel), Vanguards Rafaella Endrizzi and David Moser.
4. 19-24 October 2015: ETH Seminar week: Footnotes from Central Java
Dieng Plateau: Kawah Sikidang, Telaga Warna, Gunung Merapi
30 Students, professors and assistants from the ETH Zurich, Hartono, Adam Bobbette.
5. 23-27 January, 2016: Footnotes from East Java
Sidoarjo Mudflow (60km²), Gunung Bromo (2329 m, erupting), Kawah Ijen (2799 m)
Philip, Alex, Bas, Armin, Giulia, Alessandro Bosshard, U5, Adrienne, Hartono, Vanguards Sarah Rohr and Michael Thoma.
6. 24-28 June, 2016: Footnotes from West Java II
Gunung Gede-Pangrango (3008 m), Gunung Galunggung (2168 m), Gunung Guntur (2249 m)
Philip, Alex, Bas, Clive, Elisabeth Bronfen, Igan Sutawijaya, Deni Sugandi, Adrienne, Sebastian Linsin, U5, Vanguards Lian Staehelin and Meike Stender.
7. 5-9 September 2016: Footnotes from Central Java II
Gunung Ungaran (2050 m), Gunung Sindoro (3136 m), Gunung Merbabu (3145 m)
Philip, Alex, Bas, Stephen Cairns, Ting Chen, Devisari Tunas, Deni, Adrienne, Sebastian, U5
8. 14-15 January 2017: Footnotes from Kawah Ijen (diverted to Gunung Bromo, Sidarjo Mudflow)
Philip, Detlef Günther, Kathrin Ringger, Adam Jasper, U5, Sebastian, Adrienne
9. 23-28 June 2017: Footnotes from Java’s Summit
Sidoarjo Mudflow, Gunung Semeru (3676 m), Gunung Kelud (1731 m), Gunung Kawi (2651 m), Gunung Bromo. Philip, Alex, Bas, Clive, Armin, Deni, Adrienne, Sebastian, U5

Exhibitions in NUS Museum (2016-18)

CRATER STUDIOS, a prep-room programme
with the artist collective U5 and Adrienne Joergensen

1. Thursday, 2 February, 7-8pm
[Performance] Kawah Putih
2. Thursday, 15 March, 4-8pm
[Public Seminar] Franz Wilhelm Junghuhn meets Thomas Stamford Raffles: Footnotes for an Exhibition
[Performance] Gunung Merapi
3. Thursday, 20 April, 7-9pm
[Opening] Galunggung: The Drum Mountain
4. Thursday, 25 May, 7-9pm
[Installation-Performance] Gede: Dengue Sling & Psy Trance
5. Thursday, 1 June, 7-9pm
[Opening] Bromo
6. Thursday 22 June 4-8PM
[Public Seminar] Holes in the Future City: A Singapore Statement
[Installation] Crater Walks

Thursday 5 October 7pm
[Opening] 17 Volcanoes

Friday, 19 January, 7-9pm
[Film Screening] Into The Inferno
Opening remarks by Associate Professor Timothy P. Barnard, Department of History, NUS.
Screening courtesy of Netflix and Clive Oppenheimer



Published on the occasion of the exhibition "17 Volcanoes"
Official opening: 5 October 2017
Exhibition duration: 6 October 2017 - 15 February 2018

NUS MUSEUM (FCL) **FUTURE** 未来
CITIES 城市
LABORATORY 实验室

Organised by NUS Museum and Future Cities Laboratory

University Cultural Centre
50 Kent Ridge Crescent
National University of Singapore
Singapore 119279

(65) 6516 8817
museum@nus.edu.sg
museum.nus.edu.sg

Typeset in Helvetica Neue
Publication © 2018 NUS Museum,
National University of Singapore

All rights reserved. No part of this publication may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopy, recording or any information storage and retrieval system, without prior permission in writing from the publisher.

NUS CENTRE FOR THE **ARTS**