



TRAIL OF THOUGHT

About this trail:

- Features selected artworks and guiding questions
- May be completed in 20 – 30min
- Suitable for ages 13 and above



Installation view of Heman Chong's 'Everything (Wikipedia)', (foreground); and Debbie Ding's 'Rules for the Expression of Architectural Desires' and 'Here the River Lies'; Image courtesy of Singapore Art Museum

How does the museum engage artists in discussions about what it means to collect their works?

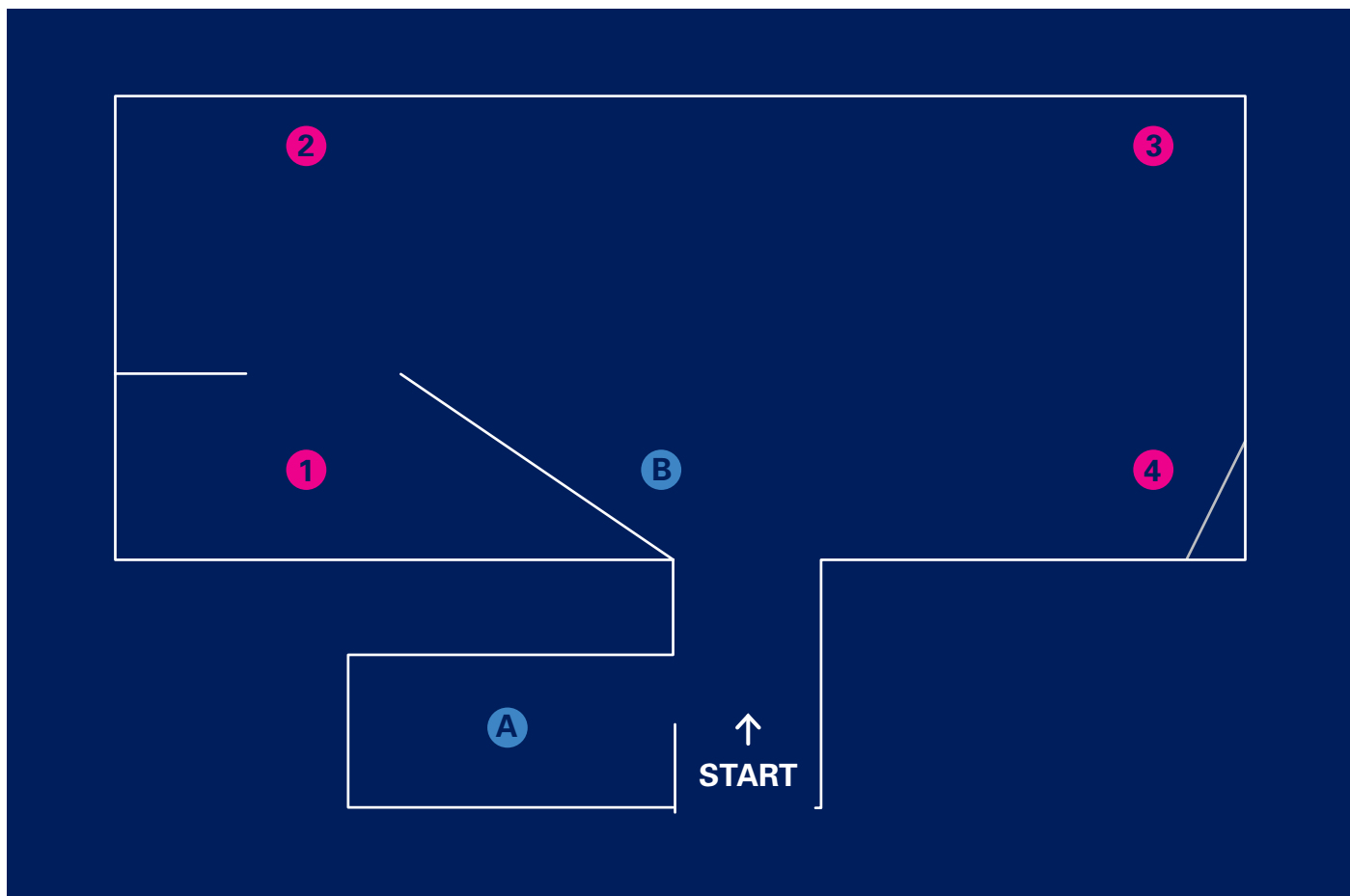
The artists in this exhibition provide interrelated entry points into a range of issues occurring today.

Before beginning the exploration into this exhibition:

THINK ABOUT:

- The **HABITS** you have formed
- The **EXPERIENCES** that shaped you
- The **MEMORIES** that you hold on to, and
- The **PLACES** that you remember

ARTWORKS ON THE TRAIL OF THOUGHT



1 bani haykal
momok elektrik

2 Chua Chye Teck
Paradise
Nothing

3 Debbie Ding
Here the River Lies
Rules for the Expression of
Architectural Desires

4 Charles Lim Yi Yong
SEA STATE 8: The Grid
SEA STATE 9: PROCLAMATION
(drag), (drop), (pour)

We encourage you to also view the rest of the works not highlighted in the Trail of Thought.

A Amanda Heng, *Singirl Online Project*
This artwork contains mature content. Parental guidance and viewer discretion is advised.

B Heman Chong, *Everything (Wikipedia)*

In a time when use
of digital devices is
increasing, what does it
mean for us to have trust
and belief in machines
and computers?

LOOK FOR

bani haykal's
momok elektrik

bani haykal

momok elektrik



bani haykal, 'momok elektrik', 2021; Image courtesy of Singapore Art Museum

About the Artist

bani haykal (b. 1985) is an artist and musician who considers music his primary material.

His fascination with mechanical interfaces as mediums of interactivity and intimacy tests the interfaces that occur in human-machine kinships.

About the Artwork

momok elektrik is a nine-channel sound installation, which consists of steel frames covered by gunny sacks.

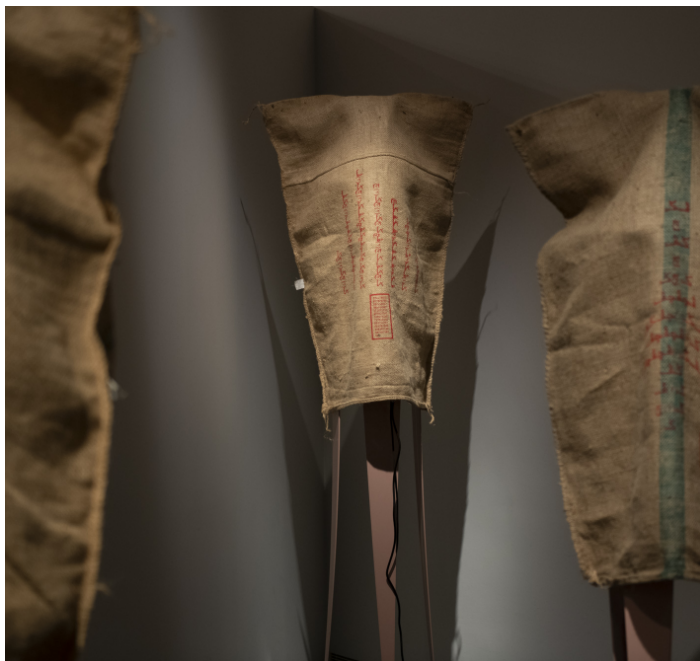
The work explores our relationship with machines, computers and algorithms.

Sound is the main artform in this work.

In *momok elektronik*, you hear a choral performance and chants by vocalists. The sounds were made by running the recordings through an algorithm. Vocalists were asked to improvise incantations using the syllables *cha*, *pa*, and *ga*, which correspond to three unique phonemes in Jawi not found in classical Arabic.

LEAVE A TRAIL OF THOUGHT

bani haykal, *momok elektrik*



**momok = phantom
and elektrik = electric**

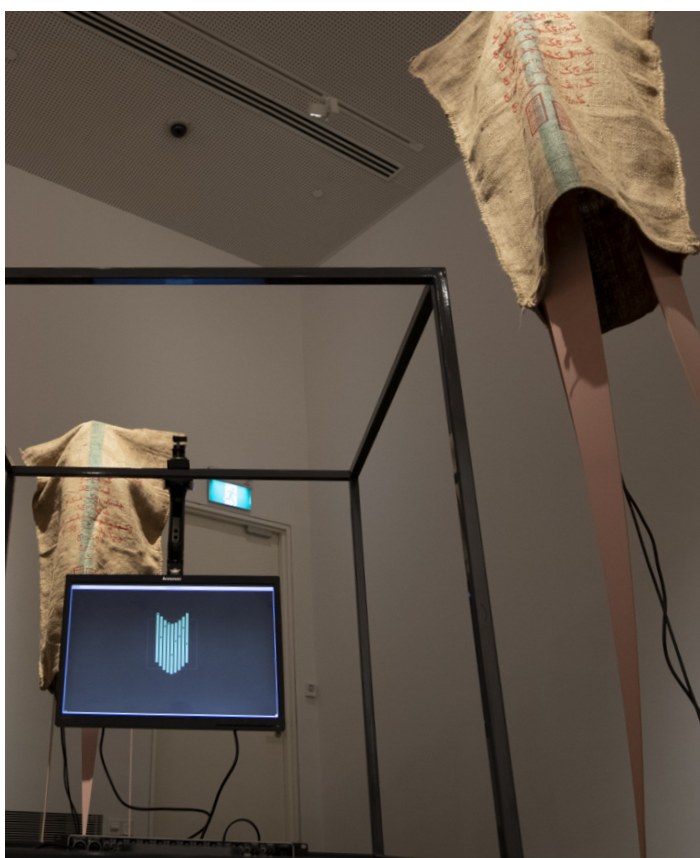
Why do you think it is titled this way?

What other soundtracks or atmospheres would you envision creating or including in this artwork?


What are three words you would use to describe this sound installation?

Share them with a friend.

How often are you connected to the digital world in your daily life?



Detail; bani haykal, 'momok elektrik', 2021;
Image courtesy of Singapore Art Museum



What is
your idea
of paradise?

LOOK FOR
Chua Chye Teck's
Paradise

Chua Chye Teck

Paradise



Installation view of Chua Chye Teck's 'Paradise' and 'Nothing'; Image courtesy of Singapore Art Museum

About the Artist

Chua Chye Teck (b. 1974) works across the mediums of photography and sculpture. His works seek to re-frame the act of looking by re-introducing active contemplation of photographic images in relation to space.

About the Artwork

Paradise is a series of 40 photographs that were taken by the artist, Chua Chye Teck, along the shores of Punggol leading up to Pulau Serangoon from 2006 to 2014.

It is now known as Coney Island.

This location was a familiar one to the artist during his childhood. However it has since undergone several rounds of urban development between the 1980s and the 2000s.

When Chua revisited the location, he found temporary shelters there. Over the course of eight years, different shelters emerged and disappeared at that location.

Chua took a series of photographs of these temporary shelters. These photographs act as a record of the shelters at the specific time Chua photographed them, and traces their changes over time.

LEAVE A TRAIL OF THOUGHT

Chua Chye Teck, *Paradise*



What are the similarities or differences between your perception of paradise and this artwork?

How do the temporary states of these shelters compare to the rapid development of Singapore's landscape?

Think about the ways in which the meaning of a place could change frequently in a city like Singapore.

What does it mean for someone to have to constantly adapt to a new environment?



Chua Chye Teck, 'Paradise'; Image courtesy of Chua Chye Teck

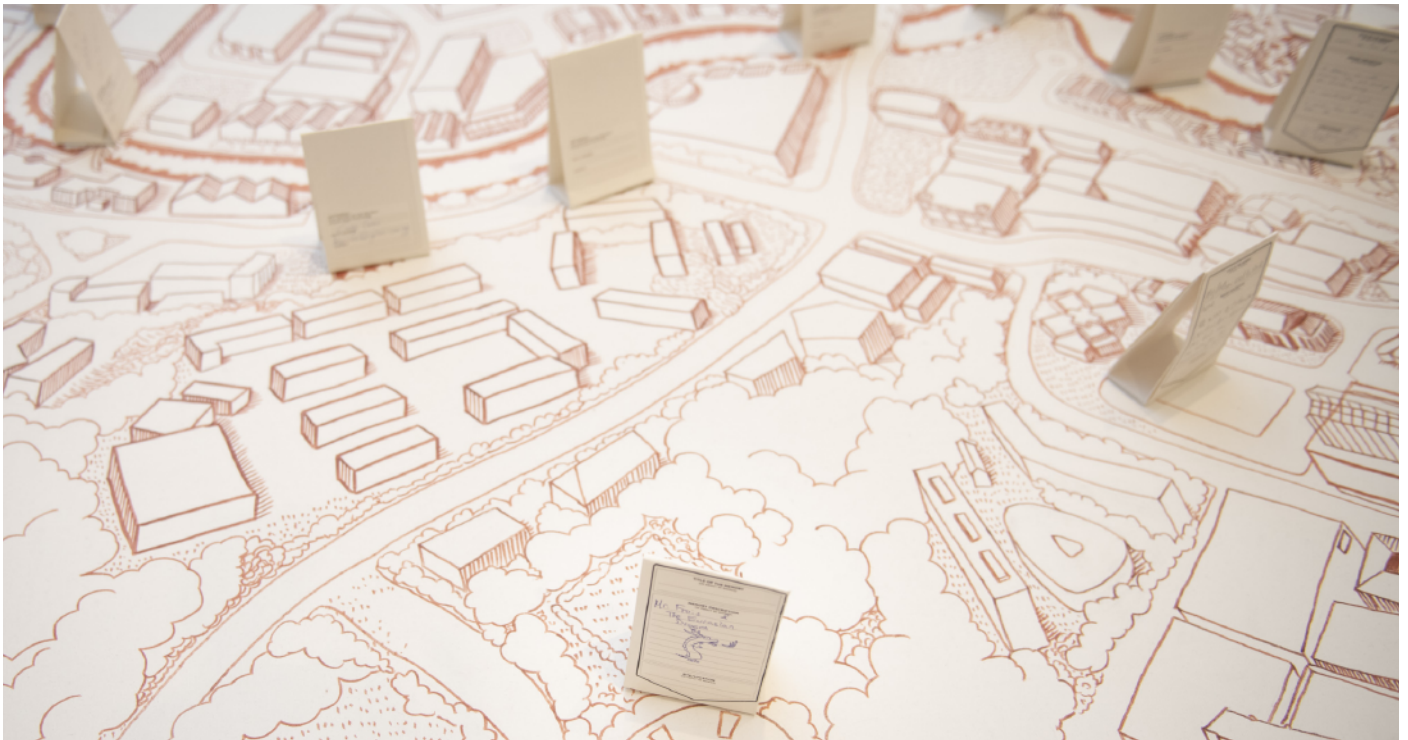


What experiences
of the city, lie deep
in our memory?

LOOK FOR
Debbie Ding's
Here The River Lies

Debbie Ding

Here The River Lies



Debbie Ding, 'Here the River Lies'; Image courtesy of Singapore Art Museum

About the Artist

Debbie Ding (b. 1984) is a visual artist and technologist who reworks and reappropriates formal, qualitative approaches to collecting, labelling, organising, and interpreting assemblages of information.

Through these explorations, Ding opens up possibilities for alternative constructions of knowledge.

About the Artwork

Here the River Lies is an interactive map installation of the Singapore River. The interactive map required the participation of the visitor to complete the work.

Visitors were invited to contribute their memories — real or fictitious — of the Singapore River to a large hand-drawn map of the River. The memories were later documented on an online archive.

In this work, the Singapore River is a site of significant historical, economic, and social importance.

Memories were categorised into the following:

a beautiful day / calm and relaxation / childhood excursion / creatures by the river / creatures in the river / death in the waters / eating, drinking / family memories / friendzoned / growing up

Some mature content included in the artwork.

LEAVE A TRAIL OF THOUGHT

Debbie Ding, *Here The River Lies*



Detail; Debbie Ding, 'Here the River Lies'; 2010-2015; Image courtesy of Singapore Art Museum

What are your own personal memories attached to the Singapore River?

Share them with a friend.

If you could imagine or create your own stories related to the Singapore River, what would it be?



Detail; Debbie Ding, 'Here the River Lies'; 2010-2015; Image courtesy of Singapore Art Museum



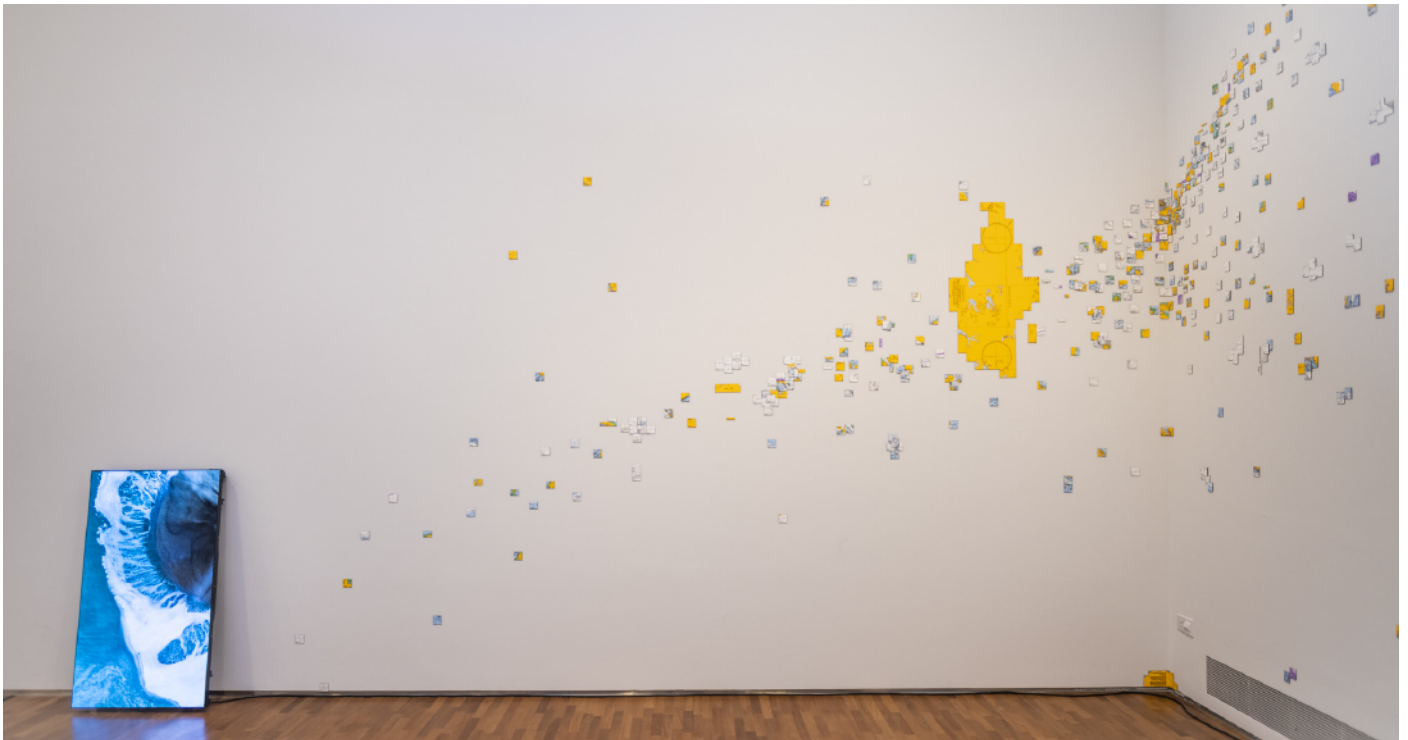
How are new spaces built in Singapore?

LOOK FOR

Charles Lim Yi Yong's
SEA STATE 8: The Grid

Charles Lim Yi Yong

SEA STATE 8: The Grid



Installation view of Charles Lim Yi Yong's 'SEA STATE 8: The Grid' and 'SEA STATE 9: PROCLAMATION (drag) (drop) (pour)'; Image courtesy of Singapore Art Museum

About the Artist

Charles Lim Yi Yong (b. 1973) explores Singapore's political, biophysical and psychic contours through the visible and invisible lens of the sea. His practice stems from his engagements with the natural world, mediated and informed by field research and experimentations with various media.

About the Artwork

In *SEA STATE 8: The Grid*, Charles Lim Yi Yong revisits the GSP1 chart. This nautical chart is published annually by the Maritime and Port Authority of Singapore and serves as an important navigational aid for mariners.

Lim has engaged with the Grid in his art as a means to explore how Singapore's territorial waters are managed by the government.

Here, Lim used a 2014 edition of the GSP1 chart, and transferred it onto a magnetic surface. He used it to track Singapore's ongoing land reclamation efforts on the eve of the 50th anniversary of its nationhood. Scattered across the wall, each magnetic unit is scaled to represent 1 km² of sea.

During the exhibition period, the artist will periodically reconfigure the artwork as a means to highlight the fluid nature of Singapore's territory and its changing contours.

LEAVE A TRAIL OF THOUGHT

Charles Lim Yi Yong, *SEA STATE 8: The Grid*

Have you ever looked across the seas surrounding Singapore and wondered how near or far we are from our neighbouring countries?



Detail; Charles Lim Yi Yong's 'SEA STATE 8: The Grid', 2018; Image courtesy of Singapore Art Museum

This maritime chart changes in form each time it is exhibited. The pieces are dynamic and evolving. How does its constant reconfiguration make you rethink how a map or chart can be read?



***WIKICLIKI: COLLECTING HABITS ON
AN EARTH FILLED WITH SMARTPHONES***

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