

MEDIA RELEASE

**SINGAPORE ART MUSEUM LAUNCHES NEW ART DESTINATION
AT TANJONG PAGAR DISTRI PARK**

The space will open with multiple art presentations by Southeast Asian artists, programmes for the public, and a coffee bookshop by Epigram Bookshop and Balestier Market Collective.



The Observatory, 'REFUSE', 2021. Image courtesy of the artist.

Singapore, 11 January 2022 – An exciting line-up of exhibitions and art experiences by local artists including experimental band **The Observatory**, art collective **vertical submarine** and SAM's pilot Residents, alongside international artists like **Korakrit Arunanondchai** and **Gan Siong King** await visitors as SAM opens its new space in Tanjong Pagar Distripark from 14 January onwards. The exhibitions and art experiences will be complemented by free and ticketed on-site activities for a wide range of audiences.

Spanning two floors with over 3,000 square metres, SAM at Tanjong Pagar Distripark was first announced alongside SAM's new strategic direction in 2021, signaling its shift away from the four walls of a museum as part of its plans to diffuse art into various parts of Singapore.

"The opening of SAM's new space in Tanjong Pagar Distripark marks a key milestone for us as SAM brings the experience of art to unexpected and everyday spaces," says Dr Eugene Tan, Director of SAM. "This expansive space allows us to showcase large-scale works and installations – from experimental, multidisciplinary art, to multi-sensorial family-friendly exhibitions. The space is purposefully designed to spark collaborations between our partners,

artists and audiences, and will be a key site for talks, workshops and programmes. With its unique location in a historic port and near heritage neighbourhoods, we hope that SAM at Tanjong Pagar Distripark will be a new art destination for people of all ages and backgrounds to discover contemporary art, create new memories and connections, and be inspired by different perspectives about our world today as well as our possible futures.”

Expansive galleries for experimental art-making and immersive installations

SAM’s new space on Level 1 in Tanjong Pagar Distripark features two climate-controlled galleries that will host large-scale exhibitions by Singapore-based band The Observatory, and Thai-born and US-based artist Korakrit Arunanondchai respectively.



The Observatory; image courtesy of the artist. Photo credit: The Idealiste.

In Gallery 1, the larger of the two galleries, The Observatory presents **REFUSE**, an immersive world inspired by the bifold meaning of “refuse” as waste and detritus, and as defiant gestures and resistance. Comprising an inter-media exhibition about music, mushrooms and decomposition, this presentation brings together the band’s interest in fungi and mycelial networks to explore decomposition and composition from biological and musical perspectives. Working with a close-knit network of collaborators, **REFUSE** decks the gallery out with towering stacks of recycled wooden pallets that hold glass jars of live mushrooms. The biorhythms from these mushrooms are then converted into sounds.

The Observatory shares, “*REFUSE* is an effort between us and a network of collaborators – encompassing mycology design (Bewilder), scenography installation (Sai aka Chen Sai Hua Kuan), archival advice (Ujikaji), moving image (Yeo Siew Hua), and guest curation (Tang Fu Kuen). Making work that is complex or difficult has always excited us, and *REFUSE* is no different. Our collaborators pushed us as much as we pushed them, creating a presentation that far exceeded what we initially thought possible. Delving into themes of rot, regeneration, and de-composition through fungi, *REFUSE* marks both a bio-turn in our practice by engaging with the nonhuman, and furthering explorations into the multimodal forms of communicating sound.”



Korakrit Arunanondchai, ‘*Painting with history in a room filled with people with funny names 3*’, 2015–16.
Installation view (detail). Image courtesy of the artist and BANGKOK CITYCITY GALLERY.

Korakrit Arunanondchai’s ***A Machine Boosting Energy into the Universe*** transforms Gallery 2 into a post-apocalyptic environment with used electronics, auto parts, and clothing that have been refashioned into cyborgian figures. A site-specific manifestation of the artist’s 2015-16 video installation, *Painting with history in a room filled with people with funny names 3*, will unfold in the space. As the inaugural presentation of SAM’s long-term curatorial agenda titled *Material Intelligence*, this exhibition explores the coming together of craft and industrial modes of production, advanced technologies, and spiritual beliefs, inviting visitors to be in communion not just with each other, but also with machines and ghosts.

Versatile spaces for art encounters, collaborative exchanges and programming

SAM at Tanjong Pagar Distripark also aims to be a key platform for enabling connections between the museum’s visitors through public programmes, as well as active collaboration and co-creation.

“Our programming at Tanjong Pagar Distripark reflects our interest in creating an expanded space of representation and understanding, where both our artists and publics are deeply engaged. With these new, flexible spaces, we hope to provide artists with more opportunities to experiment, collaborate and interact with wider and different communities. Visitors can also expect to encounter innovative and interdisciplinary artistic practices that speak to contemporary issues,” says Dr June Yap, Director of Curatorial & Collections at SAM.



Gan Siong King, 'My Video Making Practice', 2021. Video still. Image courtesy of the artist.

On Level 1, the multi-purpose space The Engine Room will host ***Gan Siong King: My Video Making Practice***, featuring the Malaysian artist’s engagements with the medium of video. The exhibition features two of his works, *Kecek Amplifier Bersama Nik Shazwan* (2019) and *My Video Making Practice* (2021). The installation also features specially designed benches made in collaboration with researchers at Singapore Institute of Technology, which make use of low-frequency vibration to accompany high-frequency audio from the video works, resulting in a richer viewing experience for visitors. From March 2022, screenings of *My Video Making Practice* will take place on selected weekends, alongside dialogue sessions with the artist and a series of different moderators.



vertical submarine, 'Flirting Point', 2009. Image courtesy of Singapore Art Museum.

Common areas in SAM at Tanjong Pagar Distripark are also spaces for art encounters for visitors upon arrival. At the Level 1 reception foyer, cross-disciplinary art collective vertical submarine presents an updated version of *Flirting Point*. An interactive installation, *Flirting Point* invites visitor reflect on social interactions, which takes on renewed meaning in the current time of social distancing. Two new artwork commissions by Singapore-based artists Hazel Lim-Schlegel and Andreas Schlegel in collaboration with newwave, as well as Michael Lee will also enliven the common areas outside SAM's space on Level 1, and the side gate entrance at Tanjong Pagar Distripark. Please refer to Annex A for more details.



Johann Yamin, 'eSports, Angels and Other Tomodachi', 2020-21. Image courtesy of the artist.

Photo credit: Godwin Koay.

In the spirit of engaging visitors as active collaborators, SAM's pilot Residents Chu Hao Pei, Salty Xi Jie Ng, and Johann Yamin, will be presenting their continued explorations into diverse topics of interest such as rice, rituals and gaming in ***Present Realms*** at the Level 3 residency spaces. Marking the conclusion of the pilot SAM Residencies programme, *Present Realms* reflects the shared and interactive working environment that defines SAM Residencies, extending these exchanges to visitors, who are invited to participate in the further development of their research.

To complete the visitor's art experience at SAM in Tanjong Pagar Distripark, a 20-seater coffee bookshop operated by Epigram Bookshop and Balestier Market Collective will overlook the port and offer visitors a space to relax, refresh themselves and pick up local book titles. A pop-up experience is planned for Singapore Art Week, with the coffee bookshop slated to open by mid-2022.

Explore and connect with SAM during Singapore Art Week 2022

As a key partner for Singapore Art Week (SAW) 2022, SAM will also be presenting a series of live performances, talks and family-friendly activities at Tanjong Pagar Distripark in January, tying in with SAM's opening programmes. These include a ticketed performance titled *Wanderlust@SAM*, free family weekend activities on *SAMily Fundays*, free workshops for children such as *101 Ways to Make Music* with Playeum, as well as SAW Dialogues with artists including Korakrit Arunanondchai. In addition, there will be a photobooth at the reception foyer for visitors to capture photos with their friends and family from 1 to 7pm on the weekends during SAW. More details on SAM's SAW 2022 programmes may be found in Annex B.

SAM at Tanjong Pagar Distripark is located at 39 Keppel Road, #01-02 Tanjong Pagar Distripark, Singapore 089065. Open from 10am to 7pm daily, admission is free for all visitors from 14 January to 14 February 2022 to celebrate the first month of its opening. Thereafter, standard admission rates apply. Please refer to Annex C for details.

More information on SAM at Tanjong Pagar Distripark and its opening programmes may be found at singaporeartmuseum.sg/sam-at-tpd. Media assets can be accessed via bit.ly/SAMatTPD.

- Annex A: SAM at Tanjong Pagar Distripark Opening Programmes

- Annex B: SAM's Singapore Art Week 2022 Programmes
- Annex C: Admission Rates for SAM at Tanjong Pagar Distripark
- Annex C: Directions to SAM at Tanjong Pagar Distripark

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About the Singapore Art Museum

Singapore Art Museum opened in 1996 as the first art museum in Singapore. Known as SAM, the museum presents contemporary art from a Southeast Asian perspective for artists, art lovers and the art curious.



SAM's mandate as a non-profit arts institution is to build one of the world's most important public collections of Southeast Asian contemporary art, to preserve, research, exhibit and connect the art and the artists to the public and future generations through thought-provoking exhibitions and meaningful programmes.

SAM is redefining the idea of the museum by presenting art in multiple spaces including Tanjong Pagar Distripark, and two heritage buildings along Bras Basah Road and Queen Street that are slated to re-open by 2026.

As Singapore's national contemporary art museum, SAM is proud to be the organiser of the Singapore Biennale – a festival that celebrates contemporary art from all over the world across the island-city of Singapore. To find out more, visit www.singaporeartmuseum.sg.

Annex A: SAM at Tanjong Pagar Distripark Opening Programmes

For full programme details, please visit singaporeartmuseum.sg/art-events

Exhibition / Installation	Description
 <p data-bbox="204 734 620 786"><i>The Observatory; image courtesy of the artist. Photo by The Idealiste.</i></p> <p data-bbox="204 819 620 853">REFUSE by The Observatory</p> <p data-bbox="204 887 620 987">14 January - 17 April 2022 10am - 7pm daily Free for Singaporeans and PRs</p> <p data-bbox="204 1021 620 1122">Gallery 1, L1 SAM at Tanjong Pagar Distripark</p>	<p data-bbox="643 454 1390 987">Singapore-based experimental band The Observatory presents <i>REFUSE</i>, an inter-media exhibition about music, mushrooms and de-composition. The exhibition combines mycology design (Bewilder), scenography installation (Sai aka Chen Sai Hua Kuan), archive arrangement (Ujikaji), moving image (Yeo Siew Hua) and guest curation (Tang Fu Kuen). <i>REFUSE</i> draws on the band's past and present influences, bringing together their interests in fungi and mycelial networks to explore the twin ideas of decomposition and composition from biological and musical perspectives. The presentation comprises a time-based installation space and archive, and speaks to The Observatory's constantly evolving methodologies, the communities that surround them, as well as their important place in the Singapore music scene.</p> <p data-bbox="643 1021 1390 1055">About The Observatory</p> <p data-bbox="643 1055 1390 1391">The Observatory - far from silent and objective as its name suggests - is a band whose music and cultural ethos is to respond and speak back to the contemporary afflictions in Singapore and the global milieu. Its current constellation comprises multi-instrumentalists Cheryl Ong, Dharma and Yuen Chee Wai who tread on improvisation, inter-media experimentation and noise-adjacent territories. In confronting new forms of disorders, The Observatory restlessly turns upon itself to agitate, to comfort and to resist.</p> <p data-bbox="643 1424 1390 1592">Drawing on old and new lexicons, The Observatory seeks to bridge artists and expressions. Two decades on, the band's polymath practice encompasses music and performance; in-person festivals and online radio shows; touring gigs and interdisciplinary exhibitions.</p>
 <p data-bbox="204 1899 620 2018"><i>Korakrit Arunanondchai, 'Painting with history in a room filled with people with funny names 3', 2015-16. Installation view (detail). Image courtesy of the artist and BANGKOK CITYCITY GALLERY.</i></p>	<p data-bbox="643 1630 1390 1794">“HD helps us come closer to the spiritual beings we long to meet,” Korakrit Arunanondchai observes. Spirits live through our videos and machines: phone cameras that capture sightings of mythical creatures, drones that act as ghostly eyes in the sky.</p> <p data-bbox="643 1827 1390 1995"><i>Korakrit Arunanondchai's A Machine Boosting Energy into the Universe</i> explores the togetherness of human, machine, and spirit in 21st century Bangkok, a city where animistic energies and advanced technologies co-exist in everyday life. The exhibition centres around the artist's</p>

<p>Korakrit Arunanondchai: A Machine Boosting Energy into the Universe</p> <p>14 January - 3 May 2022 10am - 7pm daily Free for Singaporeans and PRs</p> <p>Gallery 2, L1 SAM at Tanjong Pagar Distripark</p>	<p>iconic large-scale video installation, <i>Painting with history in a room filled with people with funny names 3</i> (2015–16) from the Singapore Art Museum Collection. Visitors will enter an environment resembling a post-apocalyptic wasteland, with used electronics, auto parts, mannequins and clothing refashioned into cyborgian figures. A Naga sculpture—an assemblage of electronic waste, discarded clothing, and artificial plants—snakes through the exhibition space, connecting the human, creaturely, and digital worlds. Korakrit invites us to be together, not only among humans, but also in communion with machines and ghosts.</p> <p>The exhibition kickstarts a long-term curatorial agenda titled, <i>Material Intelligence</i>, comprising exhibitions and digital programmes. It explores how artists today connect longstanding modes of making associated with craft and industry, to speculations about our ecological and technological futures. This inaugural presentation is part of the first investigation cycle of <i>Material Intelligence: Waste to Energy</i>.</p> <p>About Korakrit Arunanondchai</p> <p>A visual artist, filmmaker and storyteller, Korakrit Arunanondchai employs his versatile practice to tell stories embedded in cultural transplantation and hybridity. His body of work merges fiction with poetry and offers synesthetic experiences engaged in a multitude of subjects primarily based on lives of family, friends, and colleagues as much as local myths. Surpassing a solitary artist, Arunanondchai is an avid collaborator who has worked on videos, performances and music together with an extensive list of people. Arunanondchai's first video in a series of work, <i>2012–2555</i> (2012), arose from the ideas of death, rebirth and the fictionalization of time and was shown at MoMA PS1 in New York (2014). Together with Arunanondchai's twin brother Korapat Arunanondchai, the performance artist, boychild and artist Alex Gvojcic, they produce a live performance to accompany the video installation as part of the Sunday Sessions at MoMA PS1. In 2015, He exhibited <i>Painting with history in a room filled with people with funny names 3</i> at Palais de Tokyo, Paris and in 2016 exhibited as Arunanondchai's first solo show at BANGKOK CITYCITY GALLERY. In early 2018, Arunanondchai co-founded Ghost Foundation, a non-profit organization aimed to support a video and performance art series in Thailand entitled <i>Ghost</i>. He curated its inaugural series, <i>Ghost:2561</i>, during October 11–28, 2018 in Bangkok.</p>
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Gan Siong King, 'My Video Making Practice', 2021. Video still. Image courtesy of the artist.

Gan Siong King: My Video Making Practice

14 January - 17 April 2022
10am - 7pm daily
Free for Singaporeans and PRs

The Engine Room, L1
SAM at Tanjong Pagar
Distripark

Gan Siong King: My Video Making Practice presents recent video essays by Malaysian artist Gan Siong King.

Made in 2019, *Kecek Amplifier Bersama Nik Shazwan* is a video installation that begins by looking at the production of bespoke electric guitar amplifiers in Malaysia, before meandering into the unruly territories of pre-millennial pop culture, internet memes and culture in Malaysia.

My Video Making Practice is a new work. This humorous reflection on Gan's video practice is told through the form of the video essay itself. Screenings of *My Video Making Practice* will take place on selected weekends, with accompanying dialogue sessions with the artist and a series of different moderators.

Although Gan was trained formally as a painter, he spent years working on commercial videos and film sets before delving into his own video experimentations in 2010. Gan's video works often draw on the aesthetics and sensibilities of music videos, images and memes from internet video culture, as well as humour found in Malaysian culture.

About Gan Siong King

Gan Siong King (b. 1975, Malaysia) trained as an oil painter in the early 1990s. For the past decade, his evolving practice has explored painting and video-based works, as well as the use of multi-disciplinary forms. His works revolve around unpacking conventions in art and social structures as a way to question, reflect and imagine different ways of seeing and being. Gan has exhibited at the 6th Asian Art Biennale (Taichung, 2021), Koganecho Bazaar Vol. 2 (Yokohama, 2020), Biennale Jogja XV—Equator #5 (Yogyakarta, 2019), Ilham Gallery (Kuala Lumpur, 2017), and ARCUS Project (Moriya, 2016). He lives and works in Kuala Lumpur, Malaysia.



vertical submarine, 'Flirting Point', 2009;
image courtesy of Singapore Art Museum

**Flirting Point (2009/2022) by
vertical submarine**

14 January onwards
10am - 7pm daily
Free

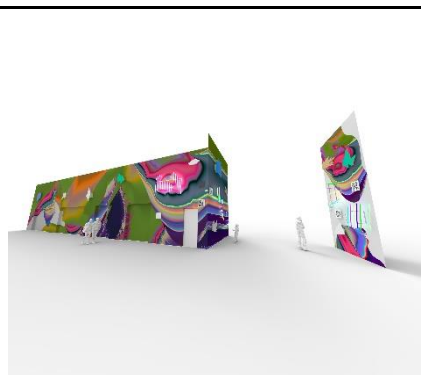
Reception foyer, L1
SAM at Tanjong Pagar
Distripark

An interactive installation, *Flirting Point* consists of a lit signpost and four benches. It is a satire on the perceived behaviour of Singaporeans, commenting on how something as impromptu as flirting will happen only at a designated spot, under instruction. First commissioned by Zouk for Zoukout 2009, in collaboration with SAM, the work was subsequently collected by SAM and installed on the front lawn of the museum's building along Bras Basah Road in 2010.

With the opening of SAM at Tanjong Pagar Distripark, a 2022 version of *Flirting Point* is presented at the entrance foyer of this new premise, inviting visitors to consider how social interactions reflect the underlying conditions that govern our behaviours. Installed more than a decade after it was first shown, the satirical underpinning of the work takes on renewed meaning in the current time when interactions are guided by Safe Management Measures and influence how social connections can be mooted or circumvented with some humour and creativity.

About vertical submarine

vertical submarine (VS) is an art collective from Singapore. Their cross-disciplinary projects, which incorporate theatre and curating, explore methods of storytelling and narrative via words and images. The group has received accolades such as The President's Young Talents Award (Singapore, 2009), The Celeste Prize (New York, 2011), and Finalist for Sovereign Asian Art Prize (Hong Kong, 2015). VS was Associate Director of TheatreWorks (Singapore, 2010–13), and part of the Associate Artist Research Programme at The Substation (Singapore, 2011–13). Apart from the routine international art fairs and commercial shows, they have participated in projects such as Kuandu Biennale (2010), *Roundtable: Gwangju Biennale* (2012) and *The Roving Eye: Contemporary Art from Southeast Asia*, ARTER (Istanbul, 2014) and *CCC: Jogjakarta* organised by Bangkok Arts and Cultural Centre (2016). To date, their widely acclaimed art installations, which includes *The Garden of Forking Paths / Mirror Room* (2010) and *John Martin: Butcher or Surgeon* (2015) have travelled to Barcelona, Beijing, Hong Kong, London, Mexico City and Taipei.



Hazel Lim-Schlegel and Andreas Schlegel in collaboration with newwave, 'The Oort Cloud and the Blue Mountain: Edition Tanjong Pagar Distripark', 2022, artists' impression. Image courtesy of the artists.

The Oort Cloud and the Blue Mountain: Edition Tanjong Pagar Distripark (2022) by Hazel Lim-Schlegel and Andreas Schlegel in collaboration with newwave

14 January onwards
Accessible at all times
Free

Block 39, Level 1, Cargo Lift Lobby B, next to SAM at Tanjong Pagar Distripark

The Oort Cloud and the Blue Mountain: Edition Tanjong Pagar Distripark (2022) is an installation work by Hazel Lim-Schlegel and Andreas Schlegel, in collaboration with newwave. It refers both to *Blue Mountain*, an early 20th century painting by Wassily Kandinsky and the Oort Cloud, an astronomical phenomenon described as an extended shell of icy objects that exist on the outer reaches of our solar system. The distant Oort Cloud, out of reach to our capacity to experience, is the opposite of tangibility and perceptibility which the *Blue Mountain* represents. The work thus refers to the broader idea of senses and/or the limit of sensing, that some things can be tangible and sensed but remain distant from our comprehension.

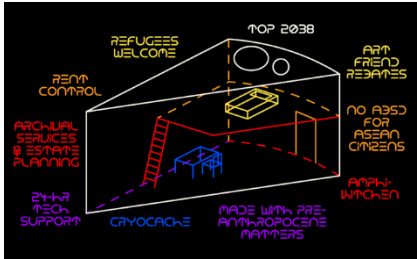
The installation is also a reflection of the increasingly digitalised world where technology has become a key mediator of human experiences – the large-scale vinyl print of an abstract image of the *Blue Mountain* is generated by a computer program, animated by a series of light fixtures; a set of QR codes further extend the physical experience of the work into a virtual space. Visitors are invited to scan the QR codes for 3D micro-experiences through which they can explore and interact with the relief objects as well as capture and share their experience through the use of selfies. The digital content will be refreshed quarterly by other local artists invited by the Schlegels. This, and other potential activations, not only offer viewers new encounters with the work but also open it up to an organic and evolving process of improvisation and adaptations.

The Oort Cloud and the Blue Mountain: Edition Tanjong Pagar Distripark was commissioned by Singapore Art Museum with the support of Mapletree. The first edition of the work was commissioned by National Gallery Singapore for Gallery Children's Biennale 2019.

About the artists

Hazel Lim-Schlegel (b. 1975) is a visual artist with a background in painting and employs text, crafting methods and drawings to articulate her interests in the production of narratives, notions of displacement, construction of histories and imaginary landscapes. The artist's research inquiries delve into aspects of painting and utilises text, paper folding and participation with audiences. In Lim-Schlegel's current research on the

	<p>Aesthetics of Care and through involvement in the Craft Council of Singapore, the artist is employing crafting techniques such as needlework and paper craft to investigate the utility of diagrams, image making and colour theory, at the same time, interrogating the relationship of craft to the domestic and feminine.</p> <p>Andreas Schlegel (b.1975) works across disciplines and creates objects, tools and interfaces where art and technology meet in a curious way. Many of the artist's works are collaborative and have been presented on screen, in code, as installation, workshop or performance. Schlegel's practice focuses on contemporary and open-source technologies, where outcomes are informed by computation, interaction and networked processes.</p> <p>Schlegel's individual and collaborative works are diverse in nature and presentation. They have been shown in contemporary art spaces such as the ArtScience Museum, National Gallery and the Institute of Contemporary Arts, LASALLE in Singapore, Museum of Contemporary Art Belgrade, Groninger Museum in the Netherlands, Tainan Art Museum in Taiwan or the Total Museum of Contemporary Art in Seoul. The artist has presented works at conferences including ISEA, SIGGRAPH Asia and Resonate. Currently, Schlegel is a Senior Lecturer in the School of Design Communication at LASALLE College of the Arts where the artist teaches across disciplines. Schlegel's work at the college's Media Lab is practice-based, collaborative and interdisciplinary and aims to blur the boundaries between art and technology.</p> <p>neuewave is a design studio driven by research and collaborations run by Singaporean artist, designer, educator, maker and surfboard shaper Muhammad Dhiya Rahman, also known as MDRN. neuewave concerns itself in the intersections of art, design, science, and technology, conceiving projects in varied outputs ranging from products to custom artwork and installations for artists, galleries, organisations, events and festivals. An inquiry on materials, form, function, and narrative in entanglement has been the constant swell that pushes the studio's unique strategies and solutions to new</p>
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 <p>Michael Lee, 'Creatif Complexes', 2018/2022; production image courtesy of the artist.</p> <p>Creatif Complexes (2018/2022) by Michael Lee</p> <p>14 January onwards Accessible at all times Free</p> <p>Side gate entrance of Tanjong Pagar Distripark, along Keppel Road</p>	<p><i>Creatif Complexes</i> (2018/2022) is the culmination of Michael Lee's reflection on the function of the artist's studio within the arts ecology of a city. The work takes the form of a diagram about a hypothetical property development consisting of various configurations of the artist's home/studio. The use of LED rope lights, a popular fixture in advertising and interior design, alludes to latent apprehensions about the development and promotion of the arts in Singapore which today are, arguably, at a feverish pitch. Informed by myths and fantasies of artists in their studios, the work takes a speculative leap into the utopian and the absurd.</p> <p>The work's first iteration, developed during the artist's residency at NTU CCA Singapore in 2018, is in the Singapore Art Museum Collection. This 2022 version was commissioned by Singapore Art Museum with the support of Mapletree.</p> <p>About Michael Lee Michael Lee (b. 1972) is an artist, curator and publisher based in Berlin and Singapore who researches urban memory and fiction, especially the contexts and implications of loss. Lee transforms observations into objects, diagrams, situations, curations or texts. The artist has staged solo exhibitions at Künstlerhaus Bethanien (Berlin), Hanart TZ Gallery (Hong Kong), Baba House (Singapore) and Alliance Francaise de Singapour (Singapore). Lee's group exhibition participations include Kuandu Biennale 2012, Asia Triennial Manchester 2011, Singapore Biennale 2011, 8th Shanghai Biennale 2010, Guangzhou Triennial 2011 and 2008, the 2005 World Exposition (Singapore Pavilion) and International Film & Video Association Film Award & Festival 1997 (co-winner, Experimental category). Lee was recipient of the People's Choice Award at the APBF Signature Art Prize 2011 and Young Artist Award (Visual Arts) in 2005, conferred by the National Arts Council, Singapore.</p>



Johann Yamin, 'eSports, Angels and Other Tomodachi', 2020-21; image courtesy of the artist; Photo by Godwin Koay

Present Realms

7 January - 23 January 2022

10am - 7pm daily

Free

SAM residency space, L3,
SAM at Tanjong Pagar
Distripark

The Singapore Art Museum launched its pilot residency programme in January 2021, featuring Chu Hao Pei, Salty Xi Jie Ng and Johann Yamin. *Present Realms* is a fluid project space, which has emerged from their explorations and conversations. Presenting ongoing inquiries into the intimacies that emerge through everyday life rituals, their practices offer a glimpse into both familiar and lesser-known methods, visualities and beliefs in contemporary worlds.

Chu investigates seed sovereignty and cultural loss across Southeast Asia as they came to be shaped by infrastructural and social factors. Ng explores the intersections of grief, rituals, ancestor worship and Chinese religions, as well as the complex relationship between museum acquisition processes in relation to social forms of art. Yamin focuses on histories of eSports and its ecosystem(s) from a Southeast Asian vantage point to consider nationalism, capitalist logics and queer games communities.

Present Realms reflects the shared and interactive working environment that defines SAM Residencies. By inviting participation from visitors, it intends to extend the dialogue on critical questions raised by the artists through their works.

About the Pilot Residents

Chu Hao Pei (b.1990, Singapore) is a visual artist who works primarily with installation and lens-based media. Inspired by his long-standing interest in the interrelations between culture and the environment, Hao Pei's practice explores the shifting physical, sociological and emotional connections with our natural and urban landscapes. His works shed light on the overlooked and accidental by interweaving the processes of engagement, documentation and research to examine the complexities of environmental and cultural loss (or resurgence) shaped by political, economic and social factors.

Ng Xi Jie, Salty (b.1987, Singapore) plays with the aesthetics of social relations and structures. Her interdisciplinary work proposes a collective re-imagining through humour, care, subversion, discomfort, a celebration of the eccentric, and a commitment to the deeply personal. Her projects explore themes of aging, intimacy, food, lineage, identity, ritual and power, while questioning who artists are and what gets to be called art. Xi Jie was an artist-in-residence 2019-20 at University of Massachusetts Dartmouth, artist fellow at New Bedford Whaling National Historical Park, and artist-in-residence at Buangkok Square, Singapore. Her work has been

	<p>supported by diverse platforms from Singapore Art Week, Elsewhere Museum, and Kaman Art Foundation, to King School Museum of Contemporary Art, Singapore International Film Festival, and Hollywood Senior Center. She is the editor of <i>Conversations On Everything</i>, an interview-based Portland publication on social forms of art.</p> <p>Johann Yamin (b. 1994, Singapore) works across video, internet, and installation. He is also involved with curatorial work, acts of support, and writing. His topics of interest include new media technology, optics, affect, cinema, video games, and media histories, particularly that of early Singapore internet art in relation to Singapore's attempt to build and consolidate internet infrastructures. He has written for National Gallery Singapore, co-organised and moderated talks for the Singapore Biennale 2019 and has presented his projects and short films in Singapore and New York. In 2020, he was a Rapid Response for a Better Digital Future Fellow at Eyebeam, New York.</p>
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Annex B: SAM's Singapore Art Week 2022 Programmes

For full programme details and updates, please visit singaporeartmuseum.sg/art-events

Programme	Details
<p>THEATRE PERFORMANCE WANDERLUST@SAM</p> <p>Step into a fantastical world where art meets curious sounds and images with a promise to enliven your senses. This theatrical experience* will feature actors, dancers, musicians, and writers drawing inspiration from SAM's exhibitions at our new space in Tanjong Pagar Distripark. Slide down the rabbit hole and let us take you on an after-hours magical experience through art.</p> <p><small>*Wanderlust@SAM takes place in the galleries of the following exhibitions: <i>REFUSE by The Observatory</i>; <i>Korakrit Arunanondchai: A Machine Boosting Energy Into the Universe</i>; and <i>Gan Siong King: My Video Making Practice</i>. For the full experience of these exhibitions, please return to visit during regular opening hours. SAM reserves the right to cancel or reschedule the programme.</small></p>	<p>Fridays & Saturdays, 14 & 15, 21 & 22 January 8–9pm SAM at Tanjong Pagar Distripark \$25 per ticket</p> <p><small>*Limited slots are available on a first-come, first-served basis. Purchase your ticket here: https://ticketmaster.sg/activity/detail/22_wanderlust</small></p>
<p>SAMiLY FUNDAY</p> <p>CREATE FUN-GI-GAMI</p> <p>Have fun with FUN-GI in our origami workshop! Learn the art of paper folding while being introduced to mycology, the study of fungi, in a playful and accessible way.</p> <p>ACCESS TOUR WITH SIGN LANGUAGE INTERPRETATION</p> <p>Join us for a Singapore Sign Language (SgSL) interpreted tour of <i>Present Realms</i> by SAM's assistant curator Andrea Fam with an interpreter from equal dreams. This programme at Tanjong Pagar Distripark is organised for Deaf and Hard of hearing individuals.</p>	<p>Sundays, 16 & 23 January SAM at Tanjong Pagar Distripark</p> <p>(Also on 14,15, 21, 22 Jan) 1–5pm Foyer, L1 Free</p> <p><small>*Limited slots are available on a first-come, first-served basis.</small></p> <p>(23 January only) 1:30–2:15pm 3:30–4:15pm Meet at Info Counter, L1 Free with registration*</p> <p><small>*Limited slots are available on a first-come, first-served basis. Register for your ticket here: https://accesstourwithsgsl1.peatix.com https://accesstourwithsgsl2.peatix.com</small></p>

<p>KIDS WORKSHOP 101 WAYS TO MAKE MUSIC Get creative and make your own musical instrument! Find new ways to make music with everyday objects and recycled materials with Playeum. This fun STEAM workshop takes inspiration from The Observatory’s exhibition, <i>REFUSE</i>, in which technology is used to translate the biorhythms of mushrooms into sound.</p> <p>ART HUNT THE SAM BAM ART SCRAM Uncover clues and solve mysteries on a quest around Tanjong Pagar Distripark! Team up with family and friends to discover and explore the hidden gems in and around SAM.</p> <p>KIDS RESOURCE CAN YOU HEAR THE MUSHROOMS? Learn more about mycology and the wonderful world of fungi with this fun-filled resource made specially for kids!</p>	<p>2–3pm and 4–5pm The Engine Room, L1 Free with registration* *Limited slots are available on a first-come, first-served basis. Register for your ticket here: https://www.singaporeartmuseum.sg/art-events/events/101-ways-to-make-music</p> <p>3–5pm Meet at Info Counter, L1 Free</p> <p>Available at Info Counter</p>
<p>SAW DIALOGUES TALK CONVERSATION WITH KORAKRIT ARUNANONDCHAI: THE MEMBRANE CONNECTING ALL THINGS VISIBLE Centred on Korakrit Arunanondchai’s immersive video installation, <i>Painting with history in a room filled with people with funny names 3</i> (2015–16) from the Singapore Art Museum collection, <i>A Machine Boosting Energy into the Universe</i> exhibition invites us to be in communion with machines and ghosts. Join Korakrit Arunanondchai and Professor May Adadol Ingawanij in a discussion on rituals and their relationship with “media” and “cinema” in Southeast Asia. This talk is moderated by SAM curator Chanon Kenji Praepipatmongkol. .</p>	<p>Wednesday, 19 January 8–9pm (12pm GMT) Online on Zoom Free with registration* *Register for your ticket here: https://www.eventbrite.sg/e/19-jan-conversation-with-korakrit-arunanondchai-tickets-237354893877?aff=ebdsoporgprofile</p>
<p>SAW DIALOGUES TALK RETHINKING CULTURAL PROGRAMMING AS A TOOL TO ACTIVATE COMMUNITY AND BELONGING The pandemic has forced our physical isolation and, in turn, mass migration onto virtual media, leaving us with much to process about humanity in the digital age. In this moment of The Great Pivot, which calls for a quantum leap in technological transformation, we have the opportunity to re-design culture and the community to serve human beings holistically. As we are social animals whose emotional</p>	<p>Thursday, 20 January 8–9pm (8am EST) Online on Zoom Free with registration* *Register for your ticket here: https://www.eventbrite.sg/e/20-jan-rethinking-cultural-programming-as-</p>

<p>needs are met as we communicate, how can we rethink cultural programming as a primary tool to activate a sense of community, trust and belonging? Join Itamar Kubovy, Dr Khoo Eng Tat and Dr Lim Chye Hong as they share their experiences in navigating the digital realm to optimise live, multi-sensory and in-person experiences.</p>	<p>a-tool-tickets-237352215867?aff=ebdsoporgprofile</p>
<p>PERFORMANCE-LECTURE DEAR SINGAPORE ART MUSEUM ACQUISITIONS COMMITTEE A PERFORMANCE-LECTURE BY SALTY XI JIE NG Do relational and social forms of art inherently resist collection by institutions? How are these process-oriented and ephemeral works defined, conserved and valued within the contemporary art institution?" Salty Xi Jie Ng presents her ongoing research, based on interviews with Singapore Art Museum's directors and curators, as well as fellow artists, in the form of a template museum acquisitions agreement. In her lecture, she will propose that SAM collects artist Zarina Muhammad's recently formalised work on the spiritual and energetic lives of art spaces, titled <i>Pragmatic Prayers for Peculiar Habitats</i>. Zarina's work presents insights on non-monetary modes of exchange and living, which may also be initiated into a museum collection.</p> <p>'Dear Singapore Art Museum Acquisition Committee' is a public programme in support of <i>Present Realms</i>, on view from 7 to 23 January 2022 at Tanjong Pagar Distripark.</p>	<p>Sunday, 16 January 2pm The Main Deck, SAM at Tanjong Pagar Distripark Level 3 Free with registration: https://bit.ly/SAMacq</p> <p>The event will be recorded and screened as part of SAW Dialogues on Wednesday, 19 January 4pm at Gillman Barracks, 47 Malan Road and streamed on https://www.artweek.sg/saw-digital/dialogues</p> <p>Registration for streaming on 19 January: https://www.eventbrite.sg/e/19-jan-performance-lecture-by-salty-xi-jie-ng-playback-tickets-237356288047?aff=ebdsoporgprofile</p>

<p>SHE BECAME MY ANCESTOR BY SALTY XI JIE NG <i>She Became My Ancestor</i> by Equatorial Research Centre for Ritual & Ancestor Worship is a transdisciplinary and dimension-crossing constellation exploring relationships between living and deceased loved ones. The Centre maps relationships, investigates cultural identity and pursues self-invention through its experimental and collaborative research. It was founded by Salty Xi Jie Ng following her grandma's retirement from physical form.</p> <p>AN ORNATE TUNNEL TO THE OTHER SIDE Performance This performance explores ancestor worship as a means of continuing relationships between the living and the dead, wish-fulfilment on behalf of the deceased and rituals as everyday acts of self-invention.</p> <p>EVERYDAY DEVOTION Workshop/gathering While discussing collected responses about Chinese ancestor worship and rituals, you are invited to reflect on lived experience and cultural identity, and imagine new ways of making rituals.</p> <p>SHE BECAME MY ANCESTOR Zoom discussion Ng discusses her work on Chinese ancestor worship and rituals with writer, artist and anthropologist Jill J. Tan, who researches death and funeral professions. The conversation will also revolve around socially-acquired knowledge in artistic research, recruiting non-human collaborators in artmaking, and engaging unknown domains such as grieving in public.</p>	<p>Saturday, 22 Jan 3–3.30pm The Main Deck, SAM at Tanjong Pagar Distripark Level 3</p> <p>Saturday, 22 Jan 3.45–5pm The Main Deck, SAM at Tanjong Pagar Distripark Level 3</p> <p>Sunday, 23 Jan 4pm Online Event</p> <p>All events free with registration: https://bit.ly/ancestorevents</p>
<p>RICE TEA CEREMONY Artwork activation</p> <p>To activate his presentation in <i>Present Realms</i>, Chu Hao Pei will be hosting a Rice Tea Ceremony – a reinterpretation of the traditional tea ceremony that involves the ceremonial preparation and presentation of tea. Chu's Rice Tea Ceremony invites audiences to take a moment to share their knowledge and memories of rice. Audiences are invited to bring a handful of rice to take part in the ceremony.</p>	<p>Weekends from 8 – 23 January 2022 2–5pm The Main Deck, SAM at Tanjong Pagar Distripark Level 3 Register at: https://peatix.com/event/3124753.</p>

Annex C: Admission Rates for SAM at Tanjong Pagar Distripark

To celebrate the opening of SAM's new space at Tanjong Pagar Distripark, admission is free for all from 14 January to 14 February 2022. Normal admission fees apply from 15 February 2022 onwards, as follows:

	Standard (SGD)	Singaporean/Permanent Resident* (SGD)
Adult	\$10	Free
<u>Concession</u> Overseas student^ Senior aged 60 and above*	\$5	
Child aged 6 and below Local/locally-based students* Person with disabilities (PWD) and their caregiver	Free	

^from qualifying institutions only

*with valid verification

Annex D: Getting to SAM at Tanjong Pagar Distripark

Address: 39 Keppel Road, #01-02 Tanjong Pagar Distripark, Singapore 089065

By bus: Alight at bus stop no. 14069 (Former Railway Stn) or 14061 (Opp Former Railway Stn), which are accessible by public bus no. 3, 10, 57, 80, 97, 97e, 100, 131 or 145. Then enter via a side gate along Keppel Road.

By car: Enter by the main entrance along Keppel Road. Hourly parking is available but limited.

