

MEDIA RELEASE

**BROADEN YOUR SENSES AND ENTER JOO CHOON LIN'S
MULTISENSORY WORLD WITH *DANCE IN THE DESTRUCTION DANCE***

The latest art experience at SAM at Tanjong Pagar Distripark challenges audiences to reconsider their perceptions of the world, where nothing is as it seems.



Singapore, 4 January 2023 – Singapore Art Museum (SAM) will officially open *Joo Choon Lin: Dance in the Destruction Dance* at Tanjong Pagar Distripark this month, inviting audiences into a sensorially rich landscape that reimagines perceptions of form, reality, and human consciousness through everyday objects. Open to the public from 13 January to 16 April 2023, the exhibition by Singaporean artist Joo Choon Lin is the second solo exhibition under the museum's *Material Intelligence* series. This follows Thai artist Korakrit Arunanondchai's *A Machine Boosting Energy into the Universe*, which opened in January 2022.

Transforming Gallery 2 of SAM at Tanjong Pagar Distripark into an atmospheric environment that is both a performance space and art installation, *Dance in the Destruction Dance* is an exploration of how the present is an illusion, and things are not what they seem. The installation features several artworks: *Glue Your Eyelids Together* (2017), *I Only Make Friends With Money* (2012), and *Beatific Perfume* (2020-present), assembling sculpture, video and drawings to inquisitively ask if there is a distinction between reality and appearance. The artworks will be activated through a two-part theatrical performance, *pEARs ' --- --- ' in \$pring* (2018). Scripted

by Joo and with original compositions by sound designer and composer, Joe Ng, the performance highlights the migration of forms and shapes the narrative of the exhibition. Through the exhibition, Joo raises thoughts about how the thresholds of consciousness can be animated through objects around us, and highlights how perception is just an appearance of what we imagine the world to be.

“*Dance in the Destruction Dance* draws from Joo’s experimentation with post-industrial materials such as plastics and metals, and how they constantly shapeshift and come to be adapted for myriad functions. It also exemplifies her ongoing explorations into how imagination can become a vehicle to make the invisible world visible through a play of the objects she creates and the performances she stages in her large installations”, said Shabbir Hussain Mustafa, Senior Curator at SAM. “This exhibition extends SAM’s curatorial agenda to present experimental, object-based and materially-oriented artistic practices to facilitate new forms of presentation that make meaning of our everyday experiences. We invite visitors to stretch the limits of their imagination as they examine the way Joo presents and activates materials through different modes of presentation, from installation, to animation and performance.”

Joo Choon Lin’s material practice and experimentation



Joo Choon Lin, *Come Out And Play!*, 2009. Image courtesy of the artist.

Joo first exhibited with SAM over a decade ago in 2009 with her stop-motion animation installation, *Come Out And Play!*, and again with *STOP in here and get into the MOTION* in 2010. Her mixed media installation, *Your Eyes Are Stupid*, was also showcased at the Singapore Biennale 2013. *Dance in the Destruction Dance* is commissioned by SAM, as it looks to continually encourage artistic practices in Singapore that explore newer ways of exhibition-making, and it will also mark the first critical contextualisation of Joo's practice, with connections drawn across bodies of work developed over the past fifteen years.

Joo's practice engages with the transfiguration of materials through technology and other modes of making to challenge the conventions of human perception, turning objects into new tools and cybernetic assemblages or activating them in videos and performances. *Dance in the Destruction Dance* also builds on her interest in scenographic design and theatrical performance, as SAM's gallery space will shift from stage set to installation when elements are modified during performances. Through the experimental use of sculpture, video and performance, audiences will be invited into a world that offers a boundlessness of form and a multiplicity of interpretations.

Pushing the limits of perception and reality through shape-shifting objects



Joo Choon Lin, *pEARs ' --- --- ' in \$pring*. 2018. Image courtesy of FOGSTAND Gallery & Studio.

Returning visitors to the exhibition can witness the installation's constant evolution, accompanied by immersive soundscapes and video projections. From January to March 2023, live theatrical performances to activate the installation and its various elements will be held within the gallery space. Scripted and performed by Joo alongside other performers, these activations will see the manipulation of installation sculptures, as they undergo transformations into unrecognisable shapes and configurations.

With each new performance, the installation becomes a site of new encounters while simultaneously archiving its prior iterations. Video projections interweaving physical activations and digital animations of the sculptures will be screened as part of the exhibition. There will also be complementary public programmes such as curator tours, artist-collaborator performances and talks. Further details about the theatrical performance and other programmes can be found in **Annex A**.

The exhibition is part of SAM's *Material Intelligence* exhibition series, which investigates how artists connect modes of making associated with materials to speculations about our ecological and technological futures, and reflects the museum's vision to push the boundaries of experimental ideas and practice.

Joo Choon Lin: Dance in the Destruction Dance runs from 13 January to 16 April 2023 at SAM at Tanjong Pagar Distripark, Gallery 2. Admission is free for all visitors throughout the exhibition period. During Singapore Art Week 2023, visitors can enjoy extended museum hours on Fridays and Saturdays, alongside a variety of programmes, such as performances, tours, workshops, activities for families. From 6 to 15 January 2023, SAM will also be offering free admission to the Singapore Biennale 2022. Programme details for SAW 2023 can be found at bit.ly/SAM-SAW2023.

More information on *Joo Choon Lin: Dance in the Destruction Dance* can be found at bit.ly/SAM-DITDD. Media assets can be accessed via bit.ly/SAM-JooChoonLin.

- Annex A: Details and programmes for *Joo Choon Lin: Dance in the Destruction Dance*

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About the Singapore Art Museum

Singapore Art Museum opened in 1996 as the first art museum in Singapore located in the cultural district of Singapore. Known as SAM, the museum presents contemporary art from a Southeast Asian perspective for artists, art lovers and the art curious in multiple venues across the island, including a new venue in the historic port area of Tanjong Pagar.

The museum is building one of the world's most important public collections of Southeast Asian contemporary art, with the aim of connecting the art and the artists to the public and future generations through exhibitions and programmes. SAM is working towards a humane and sustainable future by committing to responsible practices within its processes.

To find out more, visit www.singaporeartmuseum.sg

Annex A: Details on Joo Choon Lin: *Dance in the Destruction Dance*

Exhibition Writeup

“Our experience of the world is an interpretation of our senses and a projection of our mind.”
Joo Choon Lin

For artist Joo Choon Lin, a combination of the senses—sight, sound, hearing and touch—is necessary to complete our experience of the physical world. The artist’s immersive performance installations challenges the conventions of human perception: where the world around us is pictured as activity, event, and movement.

Dance in the Destruction Dance is an atmospheric environment designed by Joo. It is a performance space and art installation that features several artworks: *Glue Your Eyelids Together* (2017/2023), *I Only Make Friends With Money* (2012/2023) and *Beatific Perfume* (2020/2023). Joo’s multisensory environment is also an instrument for storytelling, drawing attention to how industrial materials such as plastic, wood and metal continuously change their shape, appearance and meaning in our contemporary world.

The installation assembles experimental use of object sculptures, video and performance to explore the distinctions between reality and appearance; the former is what is known, while the latter is what can be sensed. The artworks will be activated through a two-part theatrical performance titled *pEARs ' --- --- ' in Spring* (2018/2023). During this performance, the gallery space will shift between stage set and installation, where elements are modified and adapted for myriad functions. Scripted by the artist, the performance highlights the migration of forms and shapes the narrative of the exhibition. Joo is driven by a curiosity: how can we stretch the thresholds of our consciousness through everyday objects and contemporary technology?

Joo Choon Lin (b.1984) is a visual artist and poet based in Singapore who explores the relationship between consciousness and the technologies of representation. This exhibition is part of SAM’s *Material Intelligence* exhibition series that investigates how artists today connect modes of making associated with craft and industry to speculations about our ecological and technological futures.

About Joo Choon Lin

Joo Choon Lin (b.1984) is a visual artist and poet based in Singapore who explores the relationship between consciousness and the technologies of representation. Joo has exhibited work locally and internationally, and has participated in the 4th Fukuoka Asian Art Triennale, Japan (2009), 1st Aichi Triennale, Japan (2010), *Roving Eye* at Sorlandets Kunstmuseum, Norway (2011), *Resolution of Reality* at Third Floor Hermes gallery, Singapore (2012), *Your Eyes Are Stupid* at Singapore Biennale (2013), *Be Mysterious*, Walter Phillips Gallery, The Banff

Centre, Canada (2014), *Paradise Sans Promesse*, *Frac de Pays de la Loire*, Nantes, France (2015) and *The Blinking Organism X You SPLEEN Me' Round X Operation 2*, Esplanade Concourse, Singapore (2017).

Programmes for Joo Choon Lin: *Dance in the Destruction Dance*

Date, Time, Venue	Programme Title	Synopsis
13 Jan 2023 8.30–9.30pm Gallery 2, SAM at Tanjong Pagar Distripark	<i>pEARs ' --- --- --- ' in \$pring</i>	Witness the activation of <i>pEARs ' --- --- --- ' in \$pring</i> , a theatrical performance scripted and choreographed by artist Joo Choon Lin, which is part of the exhibition, <i>Dance in The Destruction Dance</i> . In this performance, the artist plays with the texture and tonality of language, and the visceral effects of sound through the act of reading. “Film-objects” composed of industrial materials and assembly hardware like latches, hinges, collapsible legs and casters are reconstituted and moved around the exhibition space, highlighting how all meaning is generated through interdependence and constant renewal.
14 Jan 2023 5pm–5.45pm Gallery 2, SAM at Tanjong Pagar Distripark	Curator Tour of Joo Choon Lin: <i>Dance in the Destruction Dance</i>	Join SAM curator Selene Yap as she shares insights on the making of <i>Joo Choon Lin: Dance in the Destruction Dance</i> and trace the evolution of Joo’s artistic practice.
11 Feb 2023 3–4.30pm The Engine Room, SAM at Tanjong Pagar Distripark	Making and Unmaking Meaning in Materiality: Conversation with Vineeta Sinha	Join Joo Choon Lin and Professor Vineeta Sinha in a discussion on ontological traditions and their relationship with the “making and unmaking” of objects. This talk is moderated by SAM curator Selene Yap.
11 Mar 2023 3–4.30pm The Engine Room, SAM at Tanjong Pagar Distripark	<i>The Sound of Sound: Over-Under-In-Out-Hea d Projection</i>	This performative talk by Joo Choon Lin and artists Magdalen Chua and Colin Justin Wan explores the overhead projector as a metaphor for consciousness. The prevailing discussions on the representation of memories and dreams in the trio’s collaborative work often address the question of “mind’s eye” – or the mental faculty of conceiving the imaginary or recollected scenes. Using media technologies of representation, <i>The Sound of Sound</i> builds a shared repository of

		<p>images, sounds, emotions, and sensations to summon a shared existence.</p> <p>Audiences are invited to submit drawings, prints, and photographic contributions for inclusion in the performative talk to curatorial@singaporeartmuseum.sg by 3 March 2023.</p>
<p>25 Mar 2023 6–7pm Gallery 2, SAM at Tanjong Pagar Distripark</p>	<p><i>pEARs ' --- --- --- ' in \$pring</i></p>	<p>Witness the activation of <i>pEARs ' --- --- --- ' in \$pring</i>, a theatrical performance scripted and choreographed by artist Joo Choon Lin, which is part of the exhibition, <i>Dance in The Destruction Dance</i>. In this performance, the artist plays with the texture and tonality of language, and the visceral effects of sound through the act of reading. “Film-objects” composed of industrial materials and assembly hardware like latches, hinges, collapsible legs and casters are reconstituted and moved around the exhibition space, highlighting how all meaning is generated through interdependence and constant renewal.</p>