

MEDIA RELEASE

DISCOVER THE TANJONG PAGAR NEIGHBOURHOOD AND THE RAIL CORRIDOR ANEW WITH THE EVERYDAY MUSEUM'S NEW PUBLIC ART TRAILS

*Singapore Art Museum's public art initiative brings artistic interventions into everyday spaces
with a series of newly commissioned artworks and programmes.*



Divaagar, Installation view of *Everfowl Estate* (2023). Image courtesy of Singapore Art Museum

Singapore, 18 April 2023 – This month, Singapore Art Museum (SAM) announces two new public art trails, *Portraits of Tanjong Pagar: Encounters with Art in the Neighbourhood* and *Singapore Deviation: Wander with Art through the Rail Corridor*, which will activate nine different locations around the historic Tanjong Pagar neighbourhood and the iconic Rail Corridor to bring art encounters into the everyday. Inviting perspectives from nine Singaporean and Singapore-based art practitioners, the two art trails consisting of newly commissioned public artworks are part of SAM's long-term public art initiative, The Everyday Museum.

First launched in July 2022, The Everyday Museum presents contemporary art projects and programmes across Singapore in collaboration with art practitioners, partners and communities to weave art into the island's urban landscape and inspire interest and curiosity in art. The Everyday Museum has since seen three commissions rolled out at Tanjong Pagar Distripark,

including Ming Wong's *Wayang Spaceship* and works by Michael Lee, Hazel Lim-Schlegel and Andreas Schlegel, as well as a line-up of public programmes that included performance activations, audio trails and pop-up installations. From April 2023, visitors can also catch a new artwork by Genevieve Chua, *Prove You Are Human*, on the façade of Block 39 Tanjong Pagar Distripark, which is inspired by CAPTCHA codes and presents a rhythmic resonance with the buzzing environment of Tanjong Pagar Distripark and its surrounding traffic. More information on *Prove You Are Human* can be found in **Annex A**.

Familiar spaces made anew with art installations

This year, The Everyday Museum will see works that explore ways of engaging with the community. From 29 April 2023, the public can look forward to two art trails that breathe new life into the Tanjong Pagar neighbourhood and Rail Corridor – inviting renewed experiences of seemingly familiar places and offering an opportunity to reconsider spatial and environmental constructions through art. Both art trails will be on view till 9 March 2025.

“The launch of the two new public art trails in the Tanjong Pagar neighbourhood and along the Rail Corridor is part of SAM’s commitment to expand the possibilities and potential of art in our society by infusing art in the everyday. These site-specific artworks in publicly accessible spaces present new ways for SAM to connect art and artists with the public. We want to engage communities where they live, work and play, so that people from all walks of life can experience art and discover new perspectives about these lived spaces. We hope that The Everyday Museum facilitates not only meaningful art encounters but also inspires reflections and conversations amongst our publics on the evolving relationships of a city constantly in flux, as we set the stage to transform Singapore into an open-air museum in the years to come,” says Eugene Tan, Director of SAM.

Portraits of Tanjong Pagar: Encounters with Art in the Neighbourhood

29 April 2023 to 9 March 2025

Locations: Duxton Plain Park, Everton Park, Tanjong Pagar Plaza and Tanjong Pagar Distripark



Isabella Teng, Installation view of *Little Islands* (2023). Image courtesy of Singapore Art Museum.

Beginning with SAM's immediate neighbourhood, the first of the two public art trails will explore Tanjong Pagar district, an area that has seen dramatic transformation over the decades to become one of the largest seaports in the world. Featuring artistic responses by six contemporary practitioners, *Portraits of Tanjong Pagar* explores the multifaceted histories, identities, development and economic aspirations of the Tanjong Pagar district. The site-specific installations delve into intersecting interests of urban planning, materiality, boundaries, the non-human, and kinship as observed around each site. *Portraits of Tanjong Pagar* is made possible in venue partnerships with Mapletree Investment Pte Ltd, National Parks Board, and Tanjong Pagar Town Council.

As visitors embark on their journey along the trail, they can look forward to works that playfully draw from and interact directly with their respective sites. At Duxton Plain Park, **Aki Hassan** presents ***Grounding Points: Settled*** and ***Grounding Points: Settling In*** – two sculptures that mimic the forms of existing structures within the vicinity from the nearby Indian Rubber trees to the exercising tools found in outdoor park gyms. Inspired particularly by the 'invasive-supportive' parasitic, interdependent nature observed in the Indian Rubber tree, *Grounding Points* reflects on supportive exchange and mutuality between ecological bodies and their surrounding systems. Also sited at Duxton Plain Park is ***{still} life*** by design studio **Space Objekt**, an installation

comprising mirrored surfaces that reflect images from different vantage points, inviting curiosity of one's built environment. When the images are framed by viewers through the mirrors, they allude to the proliferation of the 'selfie' and the performative nature of daily life. The strategic placement of these mirrors encourages audiences to pay greater attention to their surroundings, where they may discover nuanced visual elements that may emerge as they engage with the work.

The trail also explores Tanjong Pagar's ecological landscape and offers new means of encountering and connecting with nature and the non-human. Over at Everton Park, **Divaagar's *Everfowl Estate*** examines placemaking through the evolution of housing developments from the unconventional lens of the estate's free-roaming Junglefowls. The whimsical series of miniature avian-sized homes are modelled after various types of housing one can spot around Tanjong Pagar. Sited in one of Singapore's oldest residential estates, Divaagar's intervention invites viewers to reflect on conditions of living and the relationships we have with our non-human neighbours. In the later half of the year, there will be also a new commission by Zen Teh coming to the neighbourhood. The work, ***Rattan Eco Sprawl: Manifesting the Forest***, will adopt the form of a liminal gateway, providing an intimate space for humans and other species to coexist and commune within its undulating, experimental form. Audiences are invited to enter the installation and be enveloped by the permeable, curved rattan structure, on and within which living plants also settle. The work is intended to be an extension of its surrounding natural landscape and will weather, intersect, and grow with it.

Responding to Tanjong Pagar's history and its rapid evolution over the years, **Isabella Teng's *Little Islands*** is an anamorphic series of murals at Tanjong Pagar Plaza that seeks to reclaim a sense of spaciousness and identity to the topography through visuals that displace time and space while drawing reference to historic island landscapes of Singapore. Engaging the community in the process of creation, one of the murals is co-created with the residents that presents lush views of an island. **Grace Tan's *Sea of flags*** explores the ephemeral nature of cultural ethnoscaples and spatial boundaries that evolve through the decades. Cascading down the side of Block 39 at Tanjong Pagar Distripark is an array of fluttering flags, which are a consolidation of hundreds of material and colour swatches drawn from the landscape and architecture, natural and man-made materials that have defined the vicinity's industries of the past. In this work, Tan examines the present and future of Tanjong Pagar and transformative

impact on the material memories of the precinct. More information on *Portraits of Tanjong Pagar* and the commissioned works can be found in **Annex B**.

Singapore Deviation: Wander with Art through the Rail Corridor

29 April 2023 to 9 March 2025

Locations: Kampung Bahru Bus Terminal and Wessex Estate



Hilmi Johandi, *Stagecraft: Landscaped Grounds*, 2023. Image courtesy of Singapore Art Museum

The series of new public art installations sited at Singapore's iconic Rail Corridor features three artists who each respond to the Rail Corridor's embodied histories. Titled after a revised alignment to the original Singapore-Kranji Railway in 1932, *Singapore Deviation* gestures to the Rail Corridor's history as a colonial railway to explore the diverse and dynamic historical, social and ecological relationships that animate the site's continued relevance to today's communities as an urban and community leisure zone. With the artworks located at sites tangential to the Rail Corridor, the artworks serve as a catalyst for new encounters within spaces of leisure, as visitors are encouraged to 'deviate' from the trail and explore its surroundings. *Singapore Deviation* is made possible with the generous support of Sun Venture and in venue partnership with JTC, Land Transport Authority and SBS Transit.

Known for her critical observations of relationships between everyday rituals, history and memories, film-maker **Tan Pin Pin** presents *walk walk (Singapore Deviation version)*, a work comprising a video and text installations exploring the gesture of walking – a commonplace activity along the Rail Corridor. The work is situated at Kampong Bahru Bus Terminal along Spooner Road, serving as a terminating point for bus routes in the city since 2018. With this location also marking the start of the Rail Corridor at the southern tip, *walk walk (Singapore Deviation version)* dives into the seemingly mundane act of walking in Singapore, where it is carefully shaped by public agencies and private developers, while simultaneously highlighting the act as an expression of the freedom to move.

Staged along an open path at Wessex Estate is a series of billboard-sized prints by **Hilmi Johandi**. Wessex is a precinct located within one-north, a vibrant research hub designed with a work-live-play-learn environment for innovative minds to congregate, collaborate, and create. Titled *Stagecraft: Landscaped Grounds*, the work is constructed from fragments and collages of early 20th century travel advertisements of the Federated Malay States Railways (1901–1948). In doing so, Johandi taps into the collective memory of the Rail Corridor, connecting the historical representations of sophisticated living with the site's adaptation to a recreation space today. Like set pieces in a theatre, the billboard printouts stage an immersive scene that is distant but also strangely familiar. Also at Wessex Estate is **Sookoon Ang's Moonlight**, a sculptural installation that explores the liminal space between the constructed world and unkempt wilderness. As visitors encounter the work, its bronze-cast form appears as a mirage, and invites us into the territory of the sublime and timeless, where Ang makes use of the site's rich and complex ecological backdrop to blur the boundaries between physical phenomena and metaphysical projections. More details on *Singapore Deviation* and the commissioned works can be found in **Annex C**.

Bringing communities together through a series of launch programmes

To celebrate the launch of the new public artworks, SAM will be presenting a series of public programmes from 29 to 30 April, where guided art trails, artist talks, live music performances, an outdoor film screening and other activities await. Nature walks will also be held over two weekends to offer different entry points to the art trails.

Ong Puay Khim, Deputy Director of Collections and Public Art at SAM, adds, “The two new art trails embody The Everyday Museum’s curatorially-driven approach, where great care is placed in our research of the histories and communities of the various sites and in working collaboratively with artists of varied practice to rediscover their significance to life today. As a long-term initiative, the trails demonstrate our commitment to put relationships at the centre of our work, where artists are supported with new platforms for experimentation and the public is encouraged to partake in active dialogue and collaboration. Through exploring lived spaces as spaces of culture for and of our communities, we hope to bring contemporary art closer to all.”

Over the opening weekend, visitors can interact with the artists and residents to celebrate art and culture in everyday spaces. As part of the opening festivities, SAM has also worked with several F&B partners in the neighbourhood to provide exclusive discounts and special menus. For more information on the launch activities and programmes, please refer to **Annex D**.

Portraits of Tanjong Pagar and *Singapore Deviation* are on view from 29 April 2023 to 9 March 2025. Admission is free for all artworks under The Everyday Museum. More information can be found at theeverydaymuseum.sg as well as on The Everyday Museum’s new dedicated social channels on [Facebook](#) and [Instagram](#). Media assets can be accessed via bit.ly/TEM-PublicArtTrails.

- **Annex A:** Artist and artwork information for *Prove You Are Human*
- **Annex B:** Artist and artwork information for *Portraits of Tanjong Pagar: Encounters with Art in the Neighbourhood*
- **Annex C:** Artist and artwork information for *Singapore Deviation: Wander with Art through the Rail Corridor*
- **Annex D:** Weekends with The Everyday Museum: Launch Programmes

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For media queries, please contact:

Shirin Goh
Senior Associate
Tate Anzur
+65 8776 4282

shirin.goh@tateanzur.com

Natalie Sim
Associate
Tate Anzur
+65 9710 6570

natalie.sim@tateanzur.com

About 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: Artist and artwork information for *Prove You Are Human*

Prove You Are Human

From April 2023

Location: Façade of Block 39 Tanjong Pagar Distripark

Artist & Artwork	Description
<p>Genevieve Chua <i>Prove You Are Human</i> 2023</p> <p>Location: Façade of Block 39 Tanjong Pagar Distripark</p>  <p>Genevieve Chua, <i>Prove You Are Human</i>, 2023. Image courtesy of Singapore Art Museum.</p>	<p>In an increasingly algorithmically motivated and automated world, how does one identify a real user among automated users? Are we now automated users ourselves? The CAPTCHA codes plastered across the building may be challenging to read, but when they are eventually verbalised, they ring alongside the humdrum of surrounding traffic – the colliding and skewed letters abuzz with movement of vehicles in and around.</p> <p><i>Prove You Are Human</i> is supported by a donation from Mapletree Investment Pte Ltd and realised by a team of muralists comprising Amanda Ong, Ayid Razak, Charmaine Chen, Fanny Ozda, Has Juf, Laurie Maravilla, Sean Dunston and soph O.</p> <p><u>About the Artist</u> Genevieve Chua (b. 1984, Singapore) is a painter who works primarily through abstraction. Chua employs a method of working that unfurls and reveals the painter's process through diagram, palimpsest, syntax, and the glitch. While notions of nature and wilderness persist across several works, the form taken by her exhibitions – image, text or object – is disrupted through painting. Selected solo exhibitions include <i>grrrraanularrrrrr</i> (Singapore, 2023); <i>Twofold</i> (Singapore, 2020). Chua's work <i>Artificially Intelligent</i> was shown at <i>Asia Pacific Triennial</i> (Brisbane, 2021). She was conferred the Young Artist Award in 2012 by the National Arts Council, Singapore.</p>

Annex B: Artist and artwork information for *Port/raits of Tanjong Pagar: Encounters with Art in the Neighbourhood*

Port/raits of Tanjong Pagar: Encounters with Art in the Neighbourhood

29 April 2023 to 9 March 2025

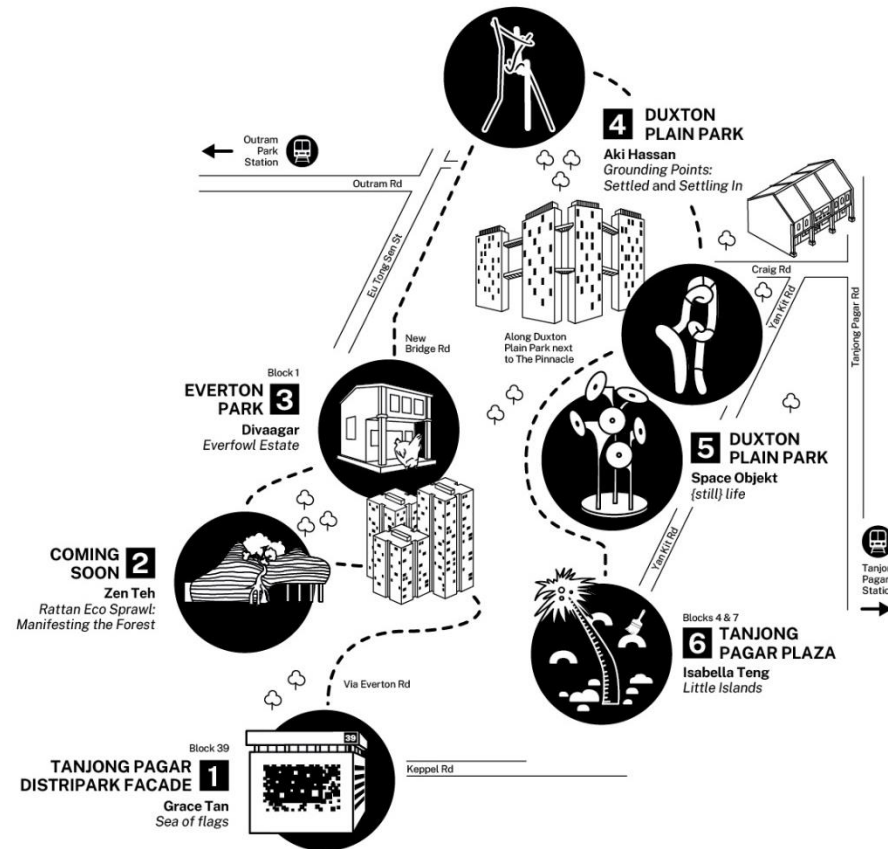
Locations: Duxton Plain Park, Everton Park, Tanjong Pagar Plaza and Tanjong Pagar Distripark

Across the public spaces between Outram Park MRT and Singapore Art Museum's present location at the Tanjong Pagar Distripark, *Port/raits of Tanjong Pagar* showcases the dramatic transformations of the district over the decades, through a series of public artworks by six artists and collectives: Aki Hassan, Divaagar, Space Objekt, Grace Tan, Zen Teh and Isabella Teng.

When the Tanjong Pagar Terminal opened in 1972, it was Southeast Asia's first modern port to accommodate the container belt system and the beating heart of Singapore's economy. The following decades were marked by a surge in global container shipping volume and Singapore developed into one of the world's busiest seaports. These economic pursuits redefined the neighbourhood in various ways, dramatically altering its shoreline, cityscape and social spaces.

The neighbourhood is once again entering another phase of major redevelopment with the ongoing transformation of the former Railway Station and the container port's move to the Tuas Port, signalling the dawn of another profound change. By drawing attention to the complexities of urban life in contrast to the grinding of heavy machinery and humdrum of port operations that had characterised the written history of this district, the commissioned works in *Port/raits of Tanjong Pagar* suggest slowing down and taking in alternative perspectives of the vicinity. Journey across the various locations of Tanjong Pagar Distripark, Everton Park, Duxton Plain Park and Tanjong Pagar Plaza and discover the softer side of the neighbourhood which is a testament to Singapore's transition into a metropolis.

Port/raits of Tanjong Pagar is commissioned by The Everyday Museum, a public art initiative of Singapore Art Museum, in venue partnership with Mapletree Investment Pte Ltd, National Parks Board, and Tanjong Pagar Town Council.



Artist & Artwork	Description
<p>Aki Hassan <i>Grounding Points: Settled</i> and <i>Grounding Points: Settling In</i> 2023</p>	<p>The two sculptural forms situated in the Northern and Southern points of Duxton Plain Park, <i>Grounding Points: Settled</i> and <i>Grounding Points: Settling In</i> accentuate notions of support systems and dependencies reflected in our contemporary landscape. Interlocking two distinct materials in each sculpture, their bodies—although seemingly balanced from afar—can be seen leaning on each other.</p>

Stainless steel, fibreglass
180 x 50 x 280 cm
and
120 x 120 x 270 cm

*Location: Duxton Plain Park,
Entrance at New Bridge Road*



Aki Hassan, *Grounding Points: Settling In*, 2023. Image courtesy of Singapore Art Museum.

Space Objekt
{still} life
2023
Installation: stainless steel, anodised steel, glass, convex mirrors, neon flex LED, EPDM, dichroic film, solar film

Grounding Points: Settled and *Grounding Points: Settling In* take their cue from the familiar materials around us, natural and man-made. Like the park nestled in the bustle of the concrete cityscape, the artwork is inspired by structural elements from these shared spaces. Mirroring species of tree to metal forms found throughout the park, the artwork pays homage to reciprocal connections and kinship between the synthetic and organic, as well as humans and nonhumans.


About the Artist

Aki Hassan (b.1995, Singapore) is a visual artist who works primarily across sculptural installations and print making. Reflecting on systems of social support, they see their practice as a way to locate strength, resistance and solidarity within the vulnerable. They have participated in residencies such as *Cutes / ظراف* with Samandal and Nino Bulling, as part of *documenta 15* (2022), and at Singapore Art Museum (2021/22). Their work was recently exhibited at RSA New Contemporaries 2022, Royal Scottish Academy (2022), *innate*, Yeo Workshop (2021), *An Exercise of Meaning in a Glitch Season*, National Gallery Singapore (2020), *Pig Rock Bothy Residency & Exhibition*, Scottish Gallery of Modern Art (2019) and *Show Me The Difference*, Studio for an Art Lover, Glasgow (2019).

Production Credits:

Project Manager, Design & Fabrication Lead: Sean Gwee, Made Agency
Fabrication Co-lead: Quek Yu Han, Made Agency
Fiberglass Fabrication Lead: Woon YingJie Jenevieve
Fabrication Assistants: Rusydan Norr and Chok Si Xuan

{still} life presents reflective surfaces of varying sizes, encouraging viewers to peer into them. Strategically positioned for the unexpected encounter, the viewer gazes downwards to see the sky, and looks up to see the ground. Certain mirrors function as picture frames highlighting and contrasting specific details in the environment—old vs new, natural vs manmade, public vs private.—drawing closer the lesser-noticed and bringing the past a little closer to the present. This jostling of views that *{still} life* brings forth epitomises Singapore’s urbanity: around something historic or conserved, there is, often, a very modernised step-in.

<p>Approx. 790 x 570 x 400 cm</p> <p><i>Location: Duxton Plain Park, Entrance at Yan Kit Road</i></p>	<p>The work takes inspiration from the environs of Duxton Plain Park and responds to the transitory nature of the site. Drawing on the genre of still life, it offers a snapshot of the park in this moment, inviting viewers to slow down and discover visual elements or perspectives that might not be apparent otherwise.</p>
	<p>About the Artist</p> <p>Space Objekt is a Singapore-based boutique design studio reshaping the understanding of built environments and creating memorable experiences where people interact within. With a shared vision of making art accessible to all, founders Tina Fung and Ash Razaque hope to connect audiences with the physical world through their immersive, large-scale installations.</p>
<p>Space Objekt, <i>{still life}</i>, 2023. Image courtesy of Singapore Art Museum.</p>	<p>Ash Razaque has worked for some of the biggest production houses and venues in Singapore including The Esplanade and Resorts World Singapore, before turning his focus to entrepreneurship.</p> <p>Tina Fung is the principal set designer and artist of Space Objekt. A graduate of Chelsea College of Art & Design, University of the Arts, Fung has more than a decade of experience working in Copenhagen, London, and Singapore.</p>
<p>Isabella Teng <i>Little Islands</i> 2023 Three anamorphic site-specific installations, various dimensions.</p> <p><i>Location: Tanjong Pagar Plaza, Blocks 4 and 7</i></p>	<p>Referencing Singapore’s acknowledged status as a “little island”, <i>Little Islands</i> attempts to subvert the notion of limited space through artistic interventions which offer a visceral experience of spaciousness to the viewer. The artworks across three sites in Tanjong Pagar Plaza offer different experiences of “island life”, revisiting and reinventing our relationship with Singapore as an island-state.</p> <p>At the Residents’ Corner of Block 4 on Level 1, the work considers “island” in its most literal form: a geological landmass surrounded by water. The work at Block 7, Level 3, considers our past, as we gaze back to early 20th century scenes with restored views of historic shophouse architecture, allowing us to visualise the passage of time. The visual intervention at Block 4, Level 3, offers a whimsical take on an incongruous, floating island hidden in the far reaches of Tanjong Pagar</p>



Isabella Teng, *Little Islands*, 2023.
Image courtesy of Singapore Art Museum.

Plaza, reflecting the plaza's reality as an old 1970s public housing estate, standing firm amid newer, taller and shinier buildings.

Amid the bustle, *Little Islands* beckons you to stay a while.

About the Artist

Isabella Teng Yen Lin (b. 1990, Singapore) is an artist working across painting, drawing and public installations. Her practice focuses on anamorphic artwork, or optical illusions, that transform everyday spaces into imaginative realms and prompt a perceptual shift through humour or encounters with the unexpected. Her projects examine the nature of perception through the intersection of line, text, space and illusion. Teng's works have been shown at Esplanade Theatres by the Bay, The Private Museum, National University of Singapore, and ASEAN Culture House, Busan.

Little Islands is supported by HDB Lively Places Programme.

Production Credits:

Production Manager: Pierre Pourville

Mural Art Specialist: Grace Chen


Artist Painters: Peng Ting, Goh Hong, Yunita Rebekah, Iqbal Roslan, Jasmine Yeo Jia Min, Vicky Kok Hui Yi, Kimberly Teo, and Ma Win Sandi Kyaw, with contributions from the residents of Tanjong Pagar Plaza

Work-at-Height Specialists: Meah Anis and Rahman Md Lutfar

Divaagar
Everfowl Estate
2023
Installation: Fibreglass Reinforced Polymer (FRP), Glass Fibre Reinforced Concrete (GFRC), acrylic, plaster, aluminium, steel,

Everfowl Estate is a playful proposition introducing civilised living to the many feathered folks inhabiting the neighbourhood. Modelled after the surrounding neighbourhood for its historical and contemporary architecture—public housing flats, heritage shophouses or high-rise condominiums—, the series of miniature homes is a showroom display fitted with models of fowl families, offering visions of modern living for the junglefowl citizens of Tanjong Pagar.

The backdrop of the work is Everton Park, one of the oldest public housing estates in Singapore.

<p>polyurethane foam, formica, acrylic emulsion paint; various dimensions</p> <p><i>Location: Everton Park, in front of Block 1</i></p>  <p>Divaagar, <i>Everfowl Estate</i>, 2023. Image courtesy of Singapore Art Museum.</p>	<p>Situated at a unique intersection of newer developments, older businesses and ongoing revitalisation projects, Everton Park has remained relatively unchanged. In referencing this eclectic mix of architecture and the local junglefowl population, <i>Everfowl Estate</i> conceives a diorama of the distinctive conditions of the neighbourhood and challenges viewers to consider their surroundings from a macro perspective.</p> <p><i>Everfowl Estate's</i> projection of harmonious living with our nonhuman residents examines the way city habitants engage with public spaces which can serve as a forum, a habitat for various flora and fauna, a place for congregation, recreation and sometimes contention between humans and non-humans, embracing both the tensions and kinship that come with it.</p> <p>About the Artist Divaagar (b.1992, Singapore) is a visual artist who creates installations, performances, and digital media. His practice examines narratives and proposes new models by rethinking how bodies, identities and environments interact. He graduated with a Bachelor of Arts (First Class Honours) in Fine Arts from LASALLE College of the Arts in 2018 and has exhibited both locally and internationally since 2010. He has had two solo presentations thus far: <i>Between a rock and a hard place</i>, part of a summer residency in Untitled Space, Shanghai and The Soul Lounge at soft/WALL/studs, Singapore. Notable group exhibitions include <i>MENTAL: Colours of Wellbeing</i>, ArtScience Museum; <i>State of Motion 2021: [Alternate / Opt] Realities</i>, Marina One, and <i>Time Passes</i>, Singapore Art Museum.</p> <p><u>Production Credits:</u> Fabricators: Chagall 3D Advertising</p>
<p>Zen Teh <i>Rattan Eco Sprawl: Manifesting the Forest</i> 2023</p>	<p><i>Rattan Eco Sprawl: Manifesting the Forest</i> nestles in the lush greenery of a quiet spot in the neighbourhood. Constructed primarily from rattan, its wavy forms weave in elements from the natural world including mountains and mounds where insects dwell. Such formations have also inspired sacred monuments like the Angkor Wat in Cambodia. Mirroring the atmosphere of reverence when entering similar spaces, the lowered ceilings and narrowed passageways of <i>Rattan Eco Sprawl</i> impel visitors to navigate the enclosed space with care. Live plants encroach</p>



Zen Teh, Artist impression of *Rattan Eco Sprawl: Manifesting the Forest*, 2023. Image courtesy of the Artist.

its exterior, furnished with selected species also found in the adjacent forest. Witnessed here is the same jostle between natural and manmade elements in the area: tree roots pushing their way through concrete pavements, destabilising fences and bollards, etc., as if nature is attempting to reclaim its territory.

Rattan Eco Sprawl reflects on this entanglement of nature and urban development against the backdrop of a fast-changing Singapore landscape while extending the ecological function of the existing forest. While the forest remains partially earmarked for the development of a new MRT station, the work serves as a vessel for sonic encounters, embracing both manmade noise and the serenades of nature.

Through engagements with rattan and wood artisans, an ecologist, and nonhuman residents, *Rattan Eco Sprawl* acknowledges the fragile, intertwined relationship that we share with nature, driving a collaborative need to bring old and new knowledges together for a sustainable future.

About the Artist

Zen Teh (b. 1988, Singapore) is an artist and educator interested in the relationship between the human and natural world. Her art practice spans photography, sculpture, and installation art. Over the years, Teh has initiated collaborative and interdisciplinary projects, working closely with biologists, geologists, architects and urban planners. Her collaborative projects include the *After Monument series* (2019) and *A Familiar Forest* (2021-2022). Teh has presented her works in numerous group and solo exhibitions in Singapore and the region, including Thailand, Indonesia, Korea, Taiwan and China. In 2021, she was conferred the Young Artist Award by the National Arts Council, Singapore.

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Production Credits:

Forest Ecologist Collaborator: Dr Chua Siew Chin

Architectural Consultant: Nicole Teh

Art Assistant and Product Designer: Timothy Tang

Ecologist Assistant: Jing Cheng

	<p>Rattan and Wood Artisans: Ploeut Bunnaruon, San Diran and team Project Coordinator in Cambodia: Hann Enong Videography: Hann Enong and team</p>
<p>Grace Tan Sea of flags 2023 Installation: 398 Digital UV prints on PVC hoisted on tension cables with stainless steel fasteners, dimensions variable</p> <p><i>Location: Tanjong Pagar Distripark, Block 39 Side Facade (facing Block 37)</i></p>  <p>Grace Tan, <i>Sea of flags</i>, 2023. Image courtesy of Singapore Art Museum.</p>	<p><i>Sea of flags</i> engages with the history and identity of Tanjong Pagar and is a tribute to the memory of the district's massive development over two centuries. The flags that make up the installation are an assemblage of material swatches colour-matched with physical objects and digital images of the area. Consolidated from over 400 colours, these swatches are derived from the landscape and architecture, natural and man-made materials that have defined the vicinity's industries of the past.</p> <p>The colours of crimson, orange, pale yellow and brown, highlight the fruit plantation history of the land in the 1800s, where gambier, nutmeg and mace, pepper and pineapple were once cultivated. Land reclamation from as early as the 1840s and the construction of wharves and docks substantially transformed Tanjong Pagar's coastal landscape – several hills such as Mount Wallich, Cursetjee Hill, part of Mount Palmer, Keramat Hill, Bain's Hill and Guthrie Hill were levelled to reclaim land from the swamps.</p> <p>Moving like a ripple with the wind, <i>Sea of flags'</i> presence on the reclaimed land where Tanjong Pagar Distripark stands today signifies the fleetingness of the physical world where spatial boundaries are indeterminate. Constantly shifting and blurring, they evoke the capricious movement of the surrounding sea.</p> <p>About the Artist</p> <p>Grace Tan (b. 1979, Malaysia) is a multidisciplinary artist and designer with an interest in geometry, material and construction. From creating wearable fabric artworks under her kwodrent series, she has evolved into sculptural objects and site-specific installations. Tan was awarded the President's Design Award for Building as a Body in 2012 and the Young Artist Award in 2013. In recent years, she has worked on large public art commissions in Singapore such as <i>Woven Field at Downtown Line</i>, Little India Station (2015), <i>PLANES and CURRENTS</i> at Marina One (2017), <i>SYMMETRY</i> at DUO (2017) and <i>n. 333 – State of Equilibrium</i> at Raffles City (2018). Tan has</p>

	<p>shown widely in Singapore, Australia, Japan, and the United Kingdom.</p> <p><u>Production credits:</u> Artist Assistants: Lewis Ten, Li Si Yi, and Mervyn Chen</p>
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Annex C: Artist and artwork information for *Singapore Deviation: Wander with Art through the Rail Corridor*
Singapore Deviation: Wander with Art through the Rail Corridor

29 April 2023 to 9 March 2025

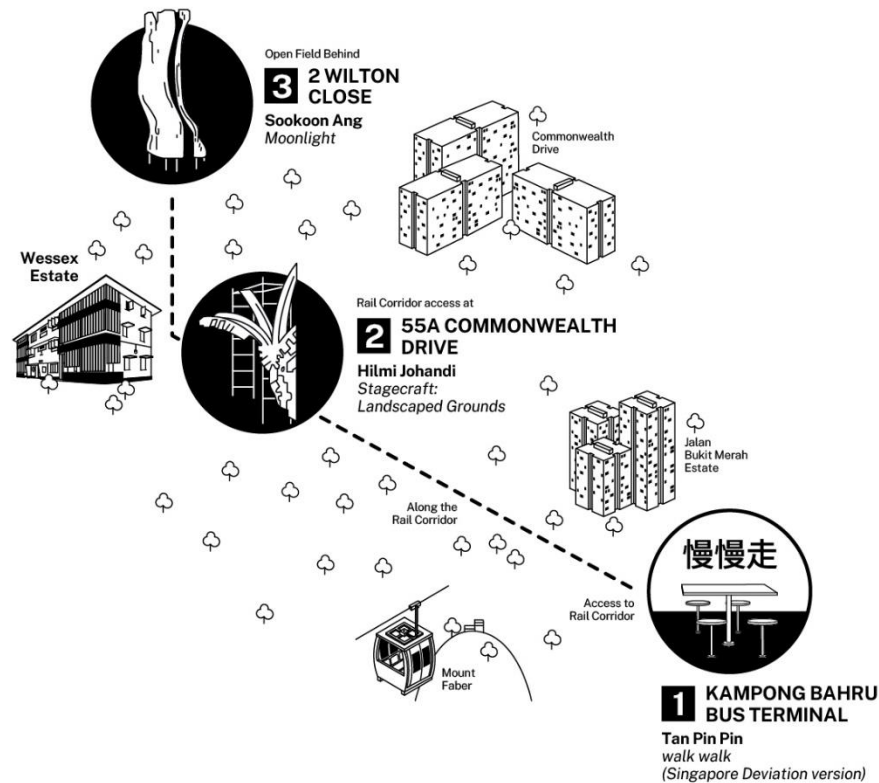
Locations: Kampung Bahru Bus Terminal and Wessex Estate

Singapore Deviation is a series of public art commissions exploring the iconic Rail Corridor in Singapore through the works of three artists: Sookoon Ang, Hilmi Johandi, and Tan Pin Pin. Conceived as site-specific installations, each artist offers a unique entry point into the evolving uses of the site, from colonial railway to wildlife corridor and recreational trail.


Also known as the “Singapore Deviation” named after a revised alignment to the original Singapore-Kranji Railway, the railway line conveyed passengers and goods between Singapore and Peninsular Malaysia. Completed in 1932, the continuous 24 km track runs through Singapore along its north-south axis and embodies histories that are integral to the city-state’s transformation. The railway passage was a significant means of transportation and communications and operated for decades before the last train from Tanjong Pagar departed in 2011. Since then, it has been repurposed as an urban retreat and community leisure zone.


Singapore Deviation calls attention to the shifting publics and uses of the Rail Corridor. The series sets up an encounter with a range of figures, messages and sensations that constitute the multi-faceted experience of the Rail Corridor. Each artist reanimates the physical site, considering the Rail Corridor not just as a space of transit but as a constantly changing space, with an ambiguous status and uncertain future. These works invite new perspectives on the diverse social, historical, and ecological relationships that determine the continued relevance of this historic railway track.

Singapore Deviation is commissioned by The Everyday Museum, a public art initiative of Singapore Art Museum. It is made possible with the generous support of Sun Venture and in venue partnership with JTC, SBS Transit and Land Transport Authority.



Artist & Artwork	Description
<p>Tan Pin Pin <i>walk walk (Singapore Deviation version)</i> 2023 Installation: Screening room, Single-channel video with English and Chinese subtitles, 27 min 13</p>	<p>Inspired by a commonplace activity along the Rail Corridor, <i>walk walk (Singapore Deviation version)</i> is a video and an installation on the theme of walking. While mundane, walking is a carefully managed practice in Singapore, shaped by public agencies and private developers. The island-nation is designed to be very walkable, with air-conditioned shopping malls and well-maintained sidewalks shaded by trees. Siting this work in a bus terminal, artist Tan Pin Pin highlights ideas about freedom of movement, how walking is a basic expression of this freedom, and how public transportation further supports our mobility</p>

<p>sec; vinyl texts, various dimensions and LED backlit sign, 45 x 150 cm</p> <p><i>Location: Kampong Bahru Bus Terminal</i></p>	<p><i>walk walk (Singapore Deviation version)</i> comprises a video and text installations. The video documentary installed at the terminal's Transitlink Office features several individuals discussing the role of walking in their lives. On the ceiling beams above the bus berths, lines of text reveal a poem about walking as commuters pass through the terminal. Read together, the lines create an onomatopoeic effect, mimicking the rhythmic movement of steps.</p>
 <p>Tan Pin Pin, <i>walk walk (Singapore Deviation version)</i>, 2023. Image courtesy of Singapore Art Museum.</p>	<p>In the nearby National Transport Workers Union (NTWU) Cafeteria frequented by bus captains between trips, an LED text installation of the common parting phrase, “慢慢走” (walk slowly) imparts well wishes to the bus captains as they embark on their daily journeys.</p> <p>About the Artist Tan Pin Pin's (b. 1969, Singapore) films question the national identity of Singapore. From documenting Singapore's everyday rituals in <i>IN TIME TO COME</i> (2017), to interviewing exiles in <i>To Singapore, with Love</i> (2013), Tan's films speak to gaps in the city's history, memory, and documentation. According to <i>Moviemaker</i> magazine, “Self-examination—both its necessity and its limits—as well as the intersection between the personal and the public, are the thematic foundations to Tan's work.” Her award-winning films include <i>Singapore GaGa</i> (2005), <i>Invisible City</i> (2007) and <i>Pineapple Town</i> (2015). www.tanpinpin.com</p>
<p>Hilmi Johandi <i>Stagecraft: Landscaped Grounds</i> 2023 Installation: UV print on treated aluminium mounted on galvanised steel scaffolding, various dimensions</p>	<p>In <i>Stagecraft: Landscaped Grounds</i>, Hilmi Johandi collages and re-interprets travel advertisements depicting early 20th century British Malaya. Set in the open landscape near what was once a critical transport passage, this installation uses methods of stagecraft, or theatrical set design, to connect the railway's colonial and migratory past with its present-day function as a recreational trail.</p> <p>Billboard-sized printouts of lithography printed shapes and forms drawn from early advertising posters of the Federated Malay States Railways (1901–1948) are collaged and arranged across the landscape. As visitors move through the entrance of Wessex Estate from the Rail Corridor, they encounter an immersive tableau. Through his act of extracting and recompositing elements</p>

<p><i>Location: Wessex Estate Rail Corridor Access at 55A Commonwealth Drive</i></p>	<p>from early tourism advertisements, Hilmi creates a confrontation with a familiar yet unexpected space.</p>
	<p>About the Artist Hilmi Johandi (b. 1987, Singapore) works primarily with painting as a medium and explores interventions with various media to pursue ideas of image-making. He revises images from film, archival footage and photographs, bringing them together in montages that hint at the social effects of rapid development. Beyond evoking nostalgia, Hilmi's work also encourages a critical reflection on Singapore's historical narratives. Hilmi is the recipient of the Young Artist Award 2018, NAC Arts Scholarship (Postgraduate) 2017, LASALLE Scholarship 2017 and the Goh Chok Tong Youth Promise Award. His work has been exhibited in Singapore, Kuala Lumpur, New York and London.</p>
<p>Hilmi Johandi, <i>Stagecraft: Landscaped Grounds</i>, 2023. Image courtesy of Singapore Art Museum</p>	<p>Referencing the Rail Corridor as a place of passage between the constructed world and unkempt wilderness, <i>Moonlight</i> transports us deep into a sublime and timeless territory.</p> <p>A cast bronze sculpture that embodies the fossilised remains of terrestrial vegetation. During the day, the sculpture is a sublimation of a burnt log, its digitally-modified body appearing as a mirage amidst the landscape of Wessex Estate. At night, the sculpture recedes into the shadowy vegetation surrounds. Encounters with this peculiar object along the clearing is quite like traversing the boundary between imaginative form and objective reality.</p> <p>Dealing in an adventurous vocabulary of matter, Ang's work toes the line between the sublime and transcendental. The delicate balance and the elemental nature of her work echoes the spontaneous, dream-like quality travel undertaken along the lush and uncultivated Rail Corridor.</p> <p>About the Artist</p>
<p>Sookoon Ang <i>Moonlight</i> 2023 Bronze, 112 x 82 x 265 cm <i>Location: Wessex Estate Open Field behind 2 Wilton Close</i></p>	



Sookoon Ang, *Moonlight*, 2023.
Image courtesy of Singapore Art
Museum.

Sookoon Ang (b. 1977, Singapore) lives and works in Singapore and Paris. Her work is underpinned by existential anxiety and addresses the relations between the physical and metaphysical world. Ang's work is inspired by her belief that there is no singular, objective reality and responds to the transient, imperfect nature of things, emotions and ideas. Her work has been exhibited internationally in Palais de Tokyo, Beijing Biennale, Art Basel Hong Kong, International Film Festival Rotterdam, International Short Film Festival, Oberhausen, and Fribourg International Film Festival. She has been awarded several international fellowships including the Freeman Fellowship and Asia-Pacific fellowship, and has participated in residences such as the Rijksakademie, MASS MoCA and ISCP.

Annex D: Weekends with The Everyday Museum: Rediscover everyday spaces over to weekends of artistic encounters and activities

The Everyday Museum celebrates the launch of two new public art commissioning series, *Portraits of Tanjong Pagar: Encounters with Art in the Neighbourhood* and *Singapore Deviation: Wander with Art through the Rail Corridor* with a line-up of activities that invite new ways of experiencing everyday spaces, through encounters with nine newly commissioned artworks.

Join us for guided art trails, artist talks, nature walks, live music performances, an outdoor film screening and other adventure-filled activities for everyone. Meet the artists and members of the community as we gather to celebrate art and culture in our public spaces. For more information on *Weekends with The Everyday Museum*, please refer to their [website](#).

Launch of <i>Portraits of Tanjong Pagar</i> and <i>Singapore Deviation</i>	
29 & 30 April 2023	
<i>Portraits of Tanjong Pagar: Encounters with Art in the Neighbourhood</i>	<p>29 April 2023, Saturday 10am to 3pm Various Locations</p> <p>Inspired by observations and the language of the everyday—familiar sights, sounds, words, gestures, symbols—, <i>Portraits of Tanjong Pagar</i> features works by six artists that respond to the history and present-day experiences of six different sites around Tanjong Pagar.</p> <p>Explore the artworks with friends and family at your own pace. Collect an activity map and meet the artists at the activation booths next to each artwork and redeem discounts to sweet treats and great grub from our local Tanjong Pagar neighbourhood food heroes, Woobbee, DOPA, Folks and Stories and Balestier Market Collective. Return home with your hearts and stomachs full!</p> <p><i>Not sure where to start? Join us at our main activation booth at Block 4 Tanjong Pagar Plaza and learn everything you need to know!</i></p>

<p>Singapore Deviation: Wander with Art through the Rail Corridor</p>	<p>29 April 2023, Saturday 3.30pm to 4pm</p> <p>Tan Pin Pin in Conversation with Amanda Heng Kampong Bahru Bus Terminal, Transitlink Office</p> <p>Join artists Tan Pin Pin and Amanda Heng in a discussion on their creative processes and the notion of “simplicity” in practice. This programme is presented as part of <i>Singapore Deviation</i>, commissioned by The Everyday Museum with the generous support of Sun Venture.</p> <p>30 April 2023, Sunday 3.30pm to 8.30pm</p> <p>Launch of Singapore Deviation: Sundown Picnic at Wessex Estate Wessex Estate (grass field in front of 4 Woking Road)</p> <p>Join us at Wessex Estate as we celebrate the launch of <i>Singapore Deviation</i>, which explores the iconic Rail Corridor through the works of artists Sookoon Ang, Hilmi Johandi and Tan Pin Pin. These works offer new perspectives on the diverse social, historical and ecological aspects of the Rail Corridor, which contribute to its continued relevance in Singapore.</p> <p>Kickstart your afternoon with an artist-led tour, then settle down with your picnic essentials for an evening of live music performances by indie rock band Subsonic Eye followed by an outdoor film screening of Derrick Chew’s feature film debut <i>BOOM</i> (建设繁荣). Guided by the good folks at How To Ink, have a go at silkscreen printing your own unique tote bag throughout the evening.</p> <p>Visit the studios of independent artists and learn about their processes during Artwalk@Wessex, held in conjunction with the launch of <i>Singapore Deviation</i> from 12pm–8.30pm. For more details, please visit their Facebook page.</p>
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	<p>This programme is presented as part of <i>Singapore Deviation</i>, commissioned by The Everyday Museum with the generous support of Sun Venture.</p> <p>Registration for chartered bus as part of the artist-led tour is required, please sign up here.</p>
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Other launch activities and public programmes	
<p><i>Look Up, Slow Down and Pause Here</i></p> <p>A series of nature walks to gain new perspectives</p>	<p>29 & 30 April, 6 & 7 May 2023, Saturday & Sunday</p> <p>Various Timings and Locations</p> <p>What happens when you spend two hours exploring a new place with a wildlife conservationist or a somatic practitioner? Gain new perspectives on the green spaces of our neighbourhoods on this series of nature walks with professionals from different fields who will guide you through the art and process of slow and mindful looking.</p> <p>This series of programmes is free with registration. For more information, please refer to the programme details here.</p>