

## MEDIA RELEASE

### THREE NEW EXHIBITIONS SHOWCASING PROGRESSIVE AND EXPERIMENTAL ARTISTIC PRACTICES OPEN AT SAM THIS MAY

*Featuring local and international artists whose practices push the boundaries of contemporary art, SAM's latest suite of shows will engage audiences in unexpected and unconventional ways.*



Jane Lee, Detail view of *Lila (The Ultimate Play)*, 2023. Image courtesy of Singapore Art Museum.

**Singapore, 16 May 2023** – From 18 May through September, Singapore Art Museum (SAM) at Tanjong Pagar Distripark will present three new contemporary art exhibitions by local and international artists that will invite unique art encounters for all. Audiences can look forward to ***Lila: Unending Play by Jane Lee***, the well-established Singaporean artist's solo exhibition exploring the nature and limits of painting; the inaugural presentation of a new biennial project, ***SAM Contemporaries: Residues & Remixes***, where emergent practices and generative trends in Singapore's contemporary art landscape are explored through the works of six Singapore-based artists, as well as ***Hito Steyerl: Factory of the Sun***, the internationally-renowned artist's landmark video installation that connects audiences to the virtual world. The three exhibitions will experiment with scale, perception, and presentation formats to offer visceral art experiences that reflect significant topics and practices in contemporary art.

Eugene Tan, Director of SAM, says: “The three new exhibitions showcase the breadth of presentations at SAM as we continue to profile contemporary artists from Singapore and beyond. Through varied exhibitionary formats that appeal to different audiences, SAM invites visitors to reconsider preconceived notions of art while engaging with the multisensorial installations that introduce new perspectives on a range of issues. From the acclaimed video installation by Hito Steyerl that contemplates the role of contemporary media to presentations by Jane Lee and six Singapore-based artists that shine a light on ever-evolving artistic practices, we hope that SAM’s diverse and immersive art experiences will offer new opportunities for audiences to encounter the boundless world of contemporary art.”

***Lila: Unending Play by Jane Lee***

*From 18 May to 24 September 2023 at Gallery 1, SAM at Tanjong Pagar Distripark*



Jane Lee, Detail view of *Hollow and Empty*, 2023. Image courtesy of Singapore Art Museum.

**Jane Lee’s** first solo exhibition in a museum embodies its title *Lila*, a Sanskrit word meaning play and spontaneity, where visitors can expect to immerse themselves in Lee’s world and her playful process of creating and presenting her works. Lee is famed for her material and conceptual explorations of the essence of painting, engaging with ideas of painting beyond its typical gestures and forms to transcend the space of painting into its immediate surrounding. Featuring three new commissions, ***Lila: Unending Play by Jane Lee*** showcases the artist’s long-standing experimentation and expands the possibility of what a painting exhibition can be.

The works in the exhibition encapsulate Lee's search for the nature of what painting is: as surface, as an object, as body, as an interplay of spaces and sensations. New commissions including ***Lila (The Ultimate Play)***, ***Hollow and Empty***, and a new work as part of Lee's well-known *Fetish* series, ***In Praise of Darkness***, experiment with space, light, reflection, and shadows, pushing the boundaries of what a current-day painting practice could be. Alongside the new works, audiences can also experience a selection of earlier works by Lee, including ***Status***, ***The Object I***, ***The Object II*** and ***Fetish - White II***.

More information on *Lila: Unending Play* by Jane Lee can be found in **Annex A**.

### **SAM Contemporaries: Residues & Remixes**

*From 18 May to 29 October 2023 at SAM hoardings along Bras Basah Road and Queen Street*  
*From 18 May to 24 September 2023 at Gallery 1, SAM at Tanjong Pagar Distripark*

Driven by close collaboration and sustained conversations between artists and curators, **SAM Contemporaries** is a biennial project that spotlights emerging practices and generative trends in Singapore contemporary art. A platform for experimentation, collective research and engaged criticality, each edition will feature six to eight artists and art collectives paired with one or more SAM curators, who will co-develop programmes and presentations in various formats. The inaugural edition, titled ***Residues & Remixes*** considers the impact of historical remnants on the present as well as the influence of new technologies on how we see, experience and understand the world. It features six Singapore-based artists, **Yeyoon Avis Ann**, **Anthony Chin**, **Fyerool Darma**, **Priyageetha Dia**, **Khairulddin Wahab** and **Moses Tan**, who have worked closely with SAM curators to review their current interests and present moments in their artistic research.



Yeyoon Avis Ann, *A Collisional Accelerator of Everyday (A.C.A.E.)*, 2023. Image courtesy of Singapore Art Museum.

Visitors can expect artistic experimentations that expand our grasp of the world by revisiting interpretations of the past and reflect on experiences of the present. **Yeyoon Avis Ann's *A Collisional Accelerator of Everyday (A.C.A.E.)*** contemplates everyday experiences as opportunities for random but meaningful encounters through the explosion of objects including cups, toothbrushes, and chairs, resembling collisions in a particle accelerator. ***a caveat, a score*** by **Moses Tan** comprises found objects and furniture, photographic prints, drawings, video and polymer clay sculptures fashioned after botanical and zoological forms. Coming together as an installation reminiscent of a set design, the work explores the complexities of identity through a wide dis-array of allegorical references and symbols.

Two new works by **Anthony Chin** examine the complex history of iron ore mining in British Malaya and its entanglements with Imperial Japan in the early 20<sup>th</sup> century. ***From Silver to Steel*** reflects on the exploitation and weaponisation of this raw material by subverting the image of a *shin guntō* - a modern military sword produced with steel from Malaya, which ironically returns to its place of origin as an invader's weapon. Acknowledging the historical passage of iron ore through Singapore's ports, ***South Sea Ore*** is an augmented reality sequence that visualises the scale of the movement of this resource against the backdrop of the Tanjong Pagar port. **Priyageetha Dia's *LAMENT H.E.A.T*** continues her exploration into the histories of plantations in British Malaya. Composed of rubberwood and latex, the multimedia installation in the form of an enclosed

sanctuary becomes a site for gathering and contemplation, honouring the nonhumans and indentured labourers whose oppression should not be forgotten.



Moses Tan, Detail view of *a caveat, a score*, 2023. Image courtesy of Singapore Art Museum.

*Residues & Remixes* will also feature **Fyerool Darma** and his evolving work, ***Total Output featuring Aleezon, berukera, billyX, Jasim, Lee Khee San, Lé Luhur, and rawanXberdenyut.*** Created in collaboration with a group of artists and designers, the work experiments with patterns as glitches, drawing from archives, visual and material histories in daily life. Finally, examining the historical shifts in our relationship with the land is **Khairulddin Wahab's *Landscape Palimpsest***, an installation of paintings that questions the conception of our land as a total, unified and stable “terra firma”, and proposes an understanding of landscapes as a process of writing and co-creation.

Beyond SAM at Tanjong Pagar Distripark, audiences can also experience two other artworks by **Yeyoon Avis Ann** and **Fyerool Darma** on SAM's hoardings along Bras Basah Road and Queen Street. These two artworks complement the artists' respective presentations at Tanjong Pagar Distripark, renewing perspectives of the sites as they respond to the histories of the area.

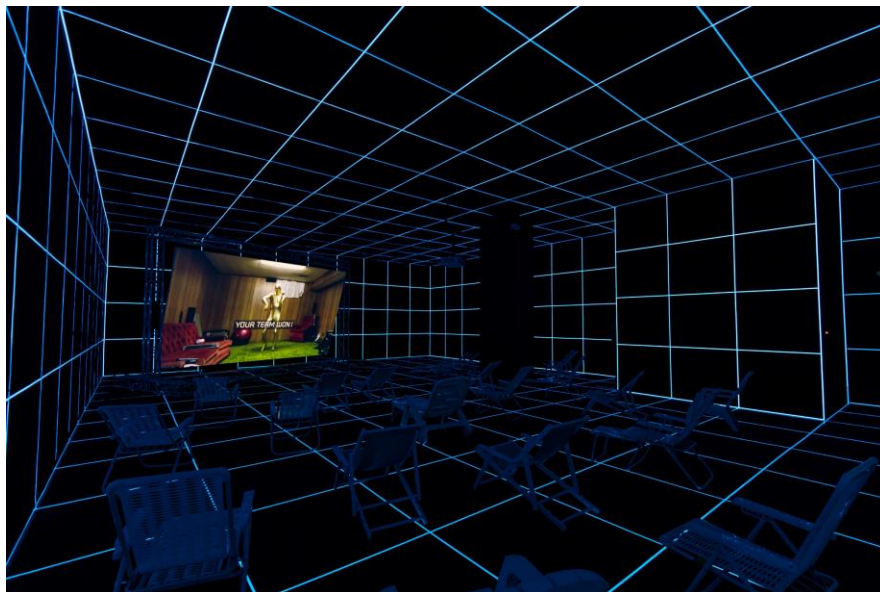
“*SAM Contemporaries* is a platform that supports artists in discovering new modes of artistic creation while further developing their practice. It reflects the museum's commitment of presenting critical practices of our time and connecting such contemporary works with our audiences. *SAM*

*Contemporaries* is also a space for deep curatorial conversation and collaboration to expand upon visual vocabularies and introduce new aesthetic experiences. We hope that visitors will be inspired by this suite of exhibitions at SAM with their thought-provoking art encounters,” says Dr June Yap, Director of Curatorial & Collections at SAM.

More information on *SAM Contemporaries: Residues & Remixes* can be found in **Annex B**.

### ***Hito Steyerl: Factory of the Sun***

*From 18 May to 24 September 2023 at Gallery 2, SAM at Tanjong Pagar Distripark*



Installation view of *Hito Steyerl: Factory of the Sun*, presented at SAM at Tanjong Pagar Distripark.

Image courtesy of Singapore Art Museum.

Exhibited in Southeast Asia for the first time, one of the most influential artists of today—**Hito Steyerl**, whose prolific practice is known to occupy a highly discursive position between the fields of art, philosophy and politics—presents the landmark video installation ***Factory of the Sun***. At the centre of the installation, the titular film dissolves the distinctions between truth and fiction through a montage of YouTube dance videos, drone surveillance footage, video games, fictitious news segments, and actual documentation of student uprisings. First presented at the German Pavilion for the 2015 Venice Biennale, the immersive installation connects the physical space of the gallery to the virtual world of Steyerl’s film, inviting the viewer to question the role of contemporary media in constructing our reality.

More information on *Hito Steyerl: Factory of the Sun* can be found in **Annex C**.

More information on the three exhibitions can be found at [singaporeartmuseum.sg](http://singaporeartmuseum.sg). General Admission (free for Singaporeans and PRs) applies. From June onwards, visitors can also look forward to exhibition publications for *Lila: Jane Lee* and *SAM Contemporaries: Residues & Remixes*, and programmes such as curator and access tours, artist talks and workshops. More details will be shared on SAM's website and social channels. Media assets can be accessed via [bit.ly/SAM-MayShows2023](http://bit.ly/SAM-MayShows2023).

- Annex A: *Lila: Unending Play by Jane Lee*
- Annex B: *SAM Contemporaries: Residues & Remixes*
- Annex C: *Hito Steyerl: Factory of the Sun*

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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](http://www.singaporeartmuseum.sg)

## **Annex A: Exhibition Details for *Lila: Unending Play* by Jane Lee**

### ***Lila: Unending Play* by Jane Lee**

18 May - 24 September 2023 | Gallery 1, SAM at Tanjong Pagar Distripark

Exploring what painting is and its relevance to contemporary art is core to Jane Lee's practice. Trained in the classical style of painting, her exploration of the medium is as much art historical as it is personal. For the artist, the search for the nature of painting is also a seeking of her own identity, which is shaped by her experiences and influences living and working in Southeast Asia.

Lee's works are richly layered, highly tactile canvases, which reflect her experiments with materials and techniques inspired by everyday gestures (cutting, washing, rolling, scooping, etc.), common items (piping bags, scrapers, syringes, etc.) as well as the characteristics and properties of the basic components of painting (canvas, stretcher, paint).

Spontaneity, chance and play underpin Lee's painting process.


Canvases and built-up layers of paint are allowed to fall off, be torn off, droop to the ground or pierce through walls, extending the space of painting to its immediate surroundings.

*Lila: Unending Play* by Jane Lee expands the possibility of what an exhibition of painting could be and embodies playfulness, not just in the works themselves but in the spatial relationship between the viewer and the works. The exhibition continues Lee's exploration of what painting is and could be: as surface, object, body or interplay of spaces and sensations.

### **About Jane Lee**

Jane Lee is best known for her material and conceptual explorations of the practice of painting. Her works are often richly layered and possess physical and visual heft, making them akin to sculpture. Moving beyond the usual painterly gestures and tools, everyday movements and processes are embodied in her works. Many of her paintings seem to be in motion: they fall, unroll, hang or slide. To Lee, painting comprises not only of paint applied on surfaces and within defined edges but also what permeates into the space surrounding it. This interest in the spatiality of painting has led her to experiment with new materials of painting, including clay, cement and stainless steel.



| Artwork  | Description  |
|--|--|
| <p><b><i>Lila (The Ultimate Play)</i></b><br/>2023</p>  <p>Jane Lee, '<i>Lila (The Ultimate Play)</i>', 2023. Image courtesy of Singapore Art Museum.</p> | <p>The artist searches for the essence of life and of “life in painting” in this body of works, testing the limits of what is considered painting and where it may exist. In these works, space, light, reflection and shadows are the mediums and their appearance shifts with the viewers’ moving bodies and wandering gaze. Installed in a series of rooms, the objects on view—what would normally be considered the entirety of the artworks—recede into the shadows. Only the most perceptive viewer would discover the rich, painterly surfaces, characteristic of the artist’s oeuvre. These “paintings” resist reproduction and documentation as they are defined by the immediacy of experience and a corporeal relationship between the artwork and the viewer.</p> |
| <p><b><i>In Praise of Darkness</i></b><br/>2023</p>  |  |




Jane Lee, Detail view of '*In Praise of Darkness*', 2023. Image courtesy of Singapore Art Museum.

***Hollow and Empty***  
2023



Jane Lee, '*Hollow and Empty*', 2023. Image courtesy of Singapore Art Museum.

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| <p><b>Status</b><br/>2009<br/>Collection of Singapore Art Museum</p>  <p>Jane Lee, 'Status', 2009. Image courtesy of Singapore Art Museum.</p> | <p>Made when Lee participated in Singapore Biennale 2008 with her first large-scale painting titled <i>Raw Canvas</i>, <i>Status</i> represents Lee's reflections on contemporary art practices at the time, when major international exhibitions seemed to favour installations and other emerging mediums of art. As the only painter included in Singapore Biennale 2008, Lee questioned the "status" of painting and attempted to locate this longstanding practice within the field of contemporary art with the gesture of pulling off the painting's surface.</p> <p>In <i>Status</i>, Lee meticulously weaves paint into a large, luxurious textile. Challenging the conventional perception of painting as a framed, two-dimensional object, its surface is peeled off the wall and allowed to droop, piling up on the floor as if it is a surplus of representation. Still, the work clings to the wall, refusing to let go of its status as a "painting," as an image. Here, the work symbolises resistance to the fetishisation of a finished picture and liberation from the limitations of painting. Stripped of its centre, what remains of the painting is a void but also a space for boundless signification.</p> |
| <p><b>The Object I</b><br/>2011<br/>Collection of Singapore Art Museum</p>  | <p>The paint in <i>The Object I</i> and <i>The Object II</i> has escaped its canvas to become a physical entity, demanding to be approached from different angles and perspectives. The works explore how painting is commonly perceived as a two-dimensional mode of representation and expression. The act of "tearing off" a</p>   |



Jane Lee, *'The Object I'*, 2011. Image courtesy of Singapore Art Museum.

***The Object II***

2011

Collection of Singapore Art Museum

section of the “canvas” challenges our assumptions of what makes a picture by granting it corporality. It is this “body” of paint that gives the artworks a sensuous quality and adds complexity to the richly built-up, multidimensional surfaces, subtle tones and textural variations.



Jane Lee, *'The Object II'*, 2011. Image courtesy of Singapore Art Museum.

***Fetish - White II***  
2011  
Istana Art Collection



Jane Lee, *'Fetish - White II'*, 2011. Image courtesy of Singapore Art Museum.

“Works in my *Fetish* series were created using dry paint skin, a discovery I made when I was cleaning my palette one day and managed to pull out thick layers of dry paint residue from my palette. I thought that was beautiful and unexpected. I later recreated the residue and rolled them into tiny rosettes, cut and sliced them like onions, and reattached them onto the canvas. This is a process of construction, deconstruction and reconstruction.” —Jane Lee

*Fetish*, one of Lee’s best-known series, features resplendent textures and colours composed of dried paint which is cut, rolled and shaped. Beginning in 2009, these experiments with paint in different states—liquid, solid, congealed—freed her from the boundaries of the frame and prompted her to work more spontaneously with the space in which paintings are situated. This allowed her to develop a sculptural and spatial practice within her painting practice.

## Annex B: Exhibition Details for *SAM Contemporaries: Residues & Remixes*

### *SAM Contemporaries: Residues & Remixes*

18 May - 29 October 2023 | SAM Hoardings along Bras Basah Road and Queen Street

18 May - 24 September 2023 | Gallery 1, SAM at Tanjong Pagar Distripark

SAM Contemporaries is a biennial project focusing on emerging practices and generative trends in Singapore art. Fuelled by collective research, SAM Contemporaries is a platform for experimentation, built upon sustained conversations and close collaboration between artists and curators.

The inaugural edition titled *Residues & Remixes* considers the impact of historical remnants on the present as well as the influence of new technologies on how we see, experience and understand the world. Migration and cultural flows have defined the region's history, its landscape, memories and economies. In this exhibition, artists adopt new methods and approaches rooted in de- and post-colonial perspectives to engage with residues of time and place, excavate hidden histories and uncover forgotten stories. With an eye on the impact of digital technologies on contemporary experiences, the artists unveil intersections between the past and the present.

From everyday experiences to everyday materials, the works presented in *Residues & Remixes* highlight the ways in which the artists are remixing and reimagining these residues of time, creating new narratives and reinterpreting the past and present with a broadened lens.

*Residues & Remixes* features artists Yeyoon Avis Ann, Anthony Chin, Priyageetha Dia, Fyerool Darma, Khairulddin Wahab and Moses Tan, with curators Joella Kiu, Ong Puay Khim, Shabbir Hussain Mustafa, Syaheedah Iskandar, Kenneth Tay and Teng Yen Hui.

| Artwork / Artist  | Description   |
|---|---|
| <b>SAM Hoardings along Bras Basah Road and Queen Street</b>   |   |
| <b>Fyerool Darma</b><br><i>L4NDf33lz featuring Aleezon, Lé Luhur, Manni Wang, mr. jalee, rawanXberdenyut, and Taufiq Rahman</i><br>2023 | <i>L4NDf33lz</i> references patterns designed and manufactured in Singapore from the 1950s to 1970s around the time when the city-state pivoted towards export-led industrialisation. Many of these patterns were produced for textiles and generated by unnamed craftsmen. Fyerool Darma sampled from these patterns and |



Fyerool Darma, 'L4NDf33lz featuring Aleezon, Lé Luhur, Manni Wang, mr. jalee, rawanXberdenyut, and Taufiq Rahman', 2023. Image courtesy of Singapore Art Museum.

modified them digitally, integrating them with archival and stock images of Bras Basah, to produce graphics that pay homage to the site and the original creators of these patterns. The artwork underscores the human labour and knowledges embedded in the industry's materials and processes, which have persisted despite vast changes in industrial technology.

Between June and August, the artist and his collaborators will engage in a visual dialogue with the patterns. Portions of the vinyl will be cut manually and new visual elements will be introduced. Pushing the boundaries of the hoarding as a static display, Fyerool explores its potential as an urban canvas that transforms over time. As the graphics undergo both analogue and digital manipulation, the artwork becomes a visual testimony of its makers, both past and present. *L4NDf33lz* changes continuously, mirroring the progressive nature of the cosmopolitan landscape where the only constant is the passing of time.

This artwork is an extension of Fyerool's *Total Output (2023)*, part of *SAM Contemporaries: Residues & Remixes*, presented at the Singapore Art Museum at Tanjong Pagar Distripark from 19 May–24 Sep 2023.

### **About Fyerool Darma**

Fyerool Darma draws inspiration from popular culture, archival material, literary references, the Internet and his lived experiences. In his work, Fyerool actively experiments with different objects, materials and mediums, including photography, sculpture and digital media. He has exhibited locally and internationally at notable venues, including the National Gallery Singapore, the National University Singapore Museum (NUS Museum), the NTU Centre of Contemporary Art Singapore and the Vargas Museum, Philippines.

**Yeyoon Avis Ann**  
***Trees Upside-down***  
2023



Yeyoon Avis Ann, '*Trees Upside-down*', 2023. Image courtesy of Singapore Art Museum.

*Trees Upside-down* features a simple image of tree shadows, which has been flipped, inverted and enlarged. Harmonising with the environment of Queen Street, the trees planted along the pavement cast their shadows onto the mural. Real, ever-changing shadows blend in with their inanimate graphic counterparts. As the branches and leaves of these trees shift in response to the changing lighting and weather conditions, their shadows shift in tandem, lending movement and ephemerality to the hoardings, which are often approached as a two-dimensional, static format.

By establishing a relationship between *Trees Upside-down* and its surrounding environment here on Queen Street, Yeyoon Avis Ann asserts that the artwork does not exist in an isolated cocoon and, more broadly, that all things are interconnected. The artist turns a common, everyday sight on its head, urging viewers to look at our world differently. Avis calls this new perspective a form of “breeziness.” Much like viewing an image through a pinhole camera, *Trees Upside-down* beckons viewers to rekindle their sensitivity towards our environment and the nonhuman inhabitants with whom we share our spaces.

This artwork may be seen in relation to Avis' *A Collisional Accelerator of Everyday(A.C.A.E.)* (2023), which is part of *SAM Contemporaries: Residues & Remixes*, presented at the Singapore Art Museum at Tanjong Pagar Distripark from 19 May–24 Sep 2023.

**About Yeyoon Avis Ann**

Yeyoon Ann Avis is a multimedia artist exploring the re-contextualizing of art production. Her practice attempts to expand the limits of what encompasses art, including elements of music, design, and branding. In addition, her practice often draws from digital culture and personal experiences as an artist.



Avis has participated in group exhibitions such as Sugar Pills for a bitter world (2022) at Objectifs, Not for Sale (2022), Time Passes (2021) at the National Gallery Singapore, Objects in the Mirror (2019) at Supernormal Space and held a solo exhibition n Entities (2018) in Jeju Island, South Korea. Avis also performed her live video piece Lick (2021), at Esplanade, Singapore.

**Gallery 1, SAM at Tanjong Pagar Distripark**

**Yeyoon Avis Ann**  
***A Collisional Accelerator of Everyday (A.C.A.E.)***  
2023




Yeyoon Avis Ann, '*A Collisional Accelerator of Everyday (A.C.A.E.)*', 2023. Image courtesy of Singapore Art Museum.

*A Collisional Accelerator of Everyday (A.C.A.E.)* is an installation that resembles particles colliding in a large accelerator, with objects such as cups, toothbrushes and chairs exploding from a central core of light. Some of these objects are stretched or compressed to demonstrate the strength of the blast. As viewers walk around the installation, they may also hear snippets of field recordings—sounds that are somewhat familiar but not entirely identifiable.

*A.C.A.E.* may be likened to Quantizer, an initiative that translated the Large Hadron Collider's data into sound. Where Quantizer's sonic reinterpretation of particle collisions unveiled new means of accessing scientific data, *A.C.A.E.* encourages viewers to draw new associations and consider how objects and environments are entangled by making minute adjustments to our presumptive reality.

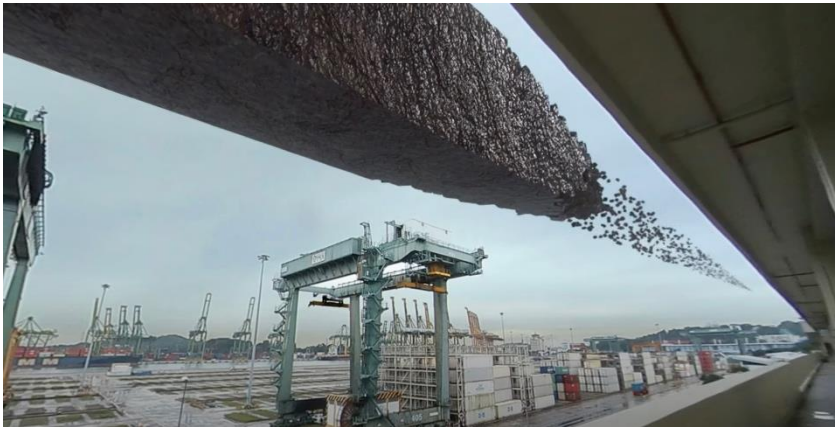
The comics in *A.C.A.E.* depict a person's daily routine and features the items that are represented in *A.C.A.E.*, expanding on the possibilities of each object—how they may be seen, used, arranged or understood. Far from being uneventful or insignificant, *A.C.A.E.* presents everyday experiences as opportunities for random but meaningful encounters with other beings, the environment and our own selves.

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|  | <p>The artist also presents <i>Trees Upside-down</i> on the SAM Hoardings along Queen Street, on view till 29 October 2023. Avis presents graphics of tree shadows in relation to the ever-changing shadows of actual trees on the street.</p>   |
| <p><b>Anthony Chin</b><br/><b><i>From Silver to Steel</i></b><br/>2023</p>  <p>Anthony Chin, <i>'From Silver to Steel'</i>, 2023. Image courtesy of Singapore Art Museum.</p> | <p><i>From Silver to Steel</i> examines the complex history of iron ore mining in British Malaya and its entanglements with Imperial Japan in the early 20th century. Beginning in 1921, Malaya supplied Japan's Imperial Steel Works with iron through 11 iron ore mines located throughout the peninsula. This raw material was crucial for producing steel items that fueled Japan's rapid industrialisation and modernisation. Yet, the same steel that originated from Malaya ironically ended up returning there in the form of an invader's weapon—the <i>shin guntō</i> (or new military sword)—during World War II.</p> <p>The installation features 11 <i>shin guntō</i> replicas that have been altered by the artist: each sword handle has been replaced by a stack of replicated Straits Settlement coins, and each tsuba (or guard) has been substituted with steel plates meticulously shaped to represent the 11 Japanese-owned Malayan mines. By subverting the image of the military sword wielded by the Japanese during the war, <i>From Silver to Steel</i> reflects on the exploitation and weaponisation of this raw material, providing an opportunity for lesser-known histories to be newly considered.</p> <p>The artist's presentation continues at Level 3 of Block 39, along the corridor facing the Tanjong Pagar port. To access the artwork, please use the staircase on the side of the building facing Block 37. Visitors using mobility aids may approach the Front Desk for assistance.</p> <p><b>About Anthony Chin</b><br/>Anthony Chin creates site-specific and responsive artworks that poetically and conceptually respond to a given site's architectural</p> |

presence and history. He is drawn to issues of power that challenge our collective existence, in part as a response to living on a tiny island city state. His works, which emerge from extensive research, transform common materials to draw attention to unacknowledged structures of power in the colonial and post-colonial eras.

Chin has participated in various local and overseas art shows and venues, including Beijing's 798 art district where he held his first solo exhibition, as well as residencies and exhibitions at the Taipei International Artists Village and the Metropolitan Museum of Manila. He has also participated in four programmes by local arts organisation OH! Open House.

**Anthony Chin**  
***South Sea Ore***  
2023




Anthony Chin, Still image of '*South Sea Ore*', 2023. Image courtesy of the artist.

*South Sea Ore* is an augmented reality sequence that depicts a monumental black block, built gradually from a single rock, spinning and bobbing in a disquieting way above the Tanjong Pagar port. Once completed, the block disintegrates into smaller rocks that rain down onto its surroundings and eventually turns the viewer's screen black.

The artwork refers to Japan's exploitation of British Malaya's iron resource during the early 20th century, which was facilitated by the establishment of the mining company Nanyo Kogyo Koshi in Singapore in 1921. The Japanese-owned mining companies and steel mills that subsequently sprouted across Malaya played a pivotal role in fulfilling Imperial Japan's modernisation and military ambitions. Between 1921 and 1945, a total of 19.72 million metric tons of iron were shipped from Malaya to Japan, with the colonial British administration and local Malaya states—including Singapore—indirectly playing a role in this process.

*South Sea Ore* acknowledges the historical passage of iron ore through Singapore's ports. Subverting the ancient Japanese philosophy of *shakkei* (borrowed scenery), Chin offers a

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|  | <p>visualisation of the scale of its exploitation and movement against a backdrop of port operations.</p>   |
| <p><b>Priyageetha Dia</b><br/><b><i>LAMENT H.E.A.T</i></b><br/>2023</p>  <p>Priyageetha Dia, '<i>LAMENT H.E.A.T</i>', 2023. Image courtesy of Singapore Art Museum.</p> | <p><i>LAMENT H.E.A.T</i> is a multimedia installation primarily composed of rubberwood and latex, which showcases the significance of rubber. Rubberwood, also known as parawood, is a type of hardwood that comes from the rubber tree or <i>hevea brasiliensis</i>. The pattern on the exterior of the installation imitates the markings carved onto rubber trees when they are tapped for latex with the herring-bone method. Rubber, a sought-after raw material in various industries, led to the establishment of rubber plantations across British Malaya (today, Singapore and Malaysia) as part of the British colonial regime in the 19th century.</p> <p>The softness and tactility of rubber beckons viewers to enter the enclosed room in <i>LAMENT H.E.A.T</i>. A site for gathering and contemplation, this inner sanctuary features experimental sounds from folkloric rhythmic percussion, a projection of computer-generated imagery augmented with an oppari (lamentation) generated by artificial intelligence. An <i>Oppari</i> is a mourning song sung by Tamil women, who were brought to Malaya as indentured labourers from South India, to grieve and honour their dead. In <i>LAMENT H.E.A.T</i>, the artificial intelligence-generated oppari seeks to establish a bridge into the non-human world while honouring the indentured labourers whose oppression on rubber plantations should not be forgotten.</p> <p>An ongoing research project, <i>LAMENT H.E.A.T</i> asks: Can memories of subjugation in Malaya's colonial past be reconciled with through rituals of listening mediated by technology? Can contemporary art hosted within the museum become that remarkable place for reconciliation?</p> <p><b>About Priyageetha Dia</b></p> |

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|   | <p>Priyageetha Dia works with time-based media and installation. Her artworks offer speculative narratives on Southeast Asian plantations, which she views as sites for recovering stories of resistance. Her research interests also include building nonlinear narratives through digital semiotics, migrant histories and our relationship with the non-human.</p> <p>Her recent exhibitions have been held at the Kochi-Muziris Biennale, Kerala (2022–2023); La Trobe Art Institute, Australia (2022); National Gallery Singapore (2020) and ArtScience Museum, Singapore (2019). She was the recipient of the IMPART award by Art Outreach in 2019. Dia was an Artist-in-Residence at the NTU Centre for Contemporary Art Singapore in 2022 and was selected for the upcoming cycle by SEA AiR—Studio Residencies at the Jan van Eyck Academie in the Netherlands from April to July 2023.</p>  |
| <p><b>Fyerool Darma</b><br/><b><i>Total Output featuring Aleezon, berukera, billyX, Jasim, Lee Khee San, Lé Luhur, and rawanXberdenyut</i></b><br/>2023</p> | <p><i>Total Output</i> is an exercise in remixing visual materials drawn from archives, including patterns and recognised motifs in culture and industry, sourced and collected from archives, the Internet and daily life. Fyerool Darma invites a group of artists and designers to work on the same set of sources. Together, they experiment with these materials, each engaging in their own process of extracting fragments and creating their own reinterpretation of the patterns. Through their collaboration, a new visual vocabulary is produced, one which draws on glitching and repetition as methods for abstracting culture and life.</p> <p>Formally, the work resembles modular LED panels in the process of being composed, alluding to grid technologies as a system of digital organisation and distribution. Within this fixed framework, the visual remixes and glitches foreground discordances between the digital and analogue.</p> |



Fyerool Darma, 'Total Output featuring Aleezon, berukera, billyX, Jasim, Lee Khee San, Lé Luhur, and rawanXberdenyut', 2023. Image courtesy of Singapore Art Museum.

The work's title refers to the measure of productivity in an economy, which quantifies labour output without attribution to individuals. *Total Output* manifests the sum of creative energies amassed in the artist's studio and foregrounds the individual, repetitive manual labour behind its production.

The artist also presents *L4NDf33lzz featuring Aleezon, Lé Luhur, Manni Wang, mr. jalee, rawanXberdenyut and Taufiq Rahman* on the SAM Hoardings along Bras Basah Road, on view till 29 October 2023. Fyerool extends his approach of sampling from archived sources, paying homage to the site and the original creators of the patterns he references.

**Khairulddin Wahab**  
***Landscape Palimpsest***  
2023

*Landscape Palimpsest* points to the historical shifts in our relationship with the land, from a terraqueous surface to the production of territory. Through these layered and suspended paintings, the work questions the conception of our land as a total, unified and stable "terra firma."

Central to these paintings are the topographical backgrounds that the artist creates by layering paint over canvases left on the ground. As the paint dries over time, sedimentation occurs and leaves traces of the ground's topology, which inform the artist's compositions. Through this approach, the work also proposes an understanding of landscapes as a process of writing and co-creation.



Khairulddin Wahab, *'Landscape Palimpsest'*, 2023. Image courtesy of Singapore Art Museum.

### About Khairulddin Wahab

Khairulddin Wahab's paintings weave narratives from cultural geography, environmental history and post-colonialism in Singapore and Southeast Asia. Working with archival materials and found images, Khairulddin creates visual tableaus that allude to our historical and political encounters with the natural world.

He graduated with a BA in Fine Arts from LASALLE College of the Arts in 2014. He has exhibited at local and international events and venues including Cuturi Gallery with two solo exhibitions, *The Shape of Land* (2023) and *The Word for World is Forest* (2021); Biennale Jogja XV—Equator 5 (2019) and *State of Motion: Sejarah-ku* (2018). He was the recipient of the National Library Creative Residency in 2021 and winner of the 2018 UOB Painting of the Year.

### Moses Tan *a caveat, a score* 2023

*a caveat, a score* comprises found objects and furniture, photographic prints, drawings, video and polymer clay sculptures fashioned after botanical and zoological forms, which come together as an installation reminiscent of a set design.

In this artwork, Moses Tan explores the concepts of duality and fluidity by employing words and ideas with multiple meanings as analogies for queerness, failure and affect, including "caveat" and "tidalectics." The word "caveat" is an explanation or cautionary detail meant to prevent misinterpretation and symbolises the challenges queer individuals often face when navigating their identities and visibility in unloving environments. The word "tidalectics" refers to an oceanic worldview and suggests new methods and pathways for existence that are defined by movement and flux. Tan translates the ebb and flow of waves into a dance score for humans, creating performative gestures that



Moses Tan, 'a caveat, a score', 2023. Image courtesy of Singapore Art Museum.

evoke emotional responses such as folding inwards as a protective act or opening up towards gestures of care. These movements and forms are explored by the performers in the video as well as in other components of the work, such as the vinyl graphics and polymer sculptures.

Multi-layered and tongue-in-cheek, *a caveat, a score* invites viewers to explore the complexities of identity and queerness through a wide dis-array of references and symbols.

### **About Moses Tan**

Moses Tan is a Singapore-based artist whose work explores histories that intersect with queer theory and politics while looking at melancholia and shame as points of departure. Working with sculpture, found objects, drawing, video and installation, he employs subtle messaging and codes to form narratives. He graduated from LASALLE College of the Arts with a BA (Hons) in Fine Arts and a BA (Hons) in Chemistry and Biological Chemistry from Nanyang Technological University.

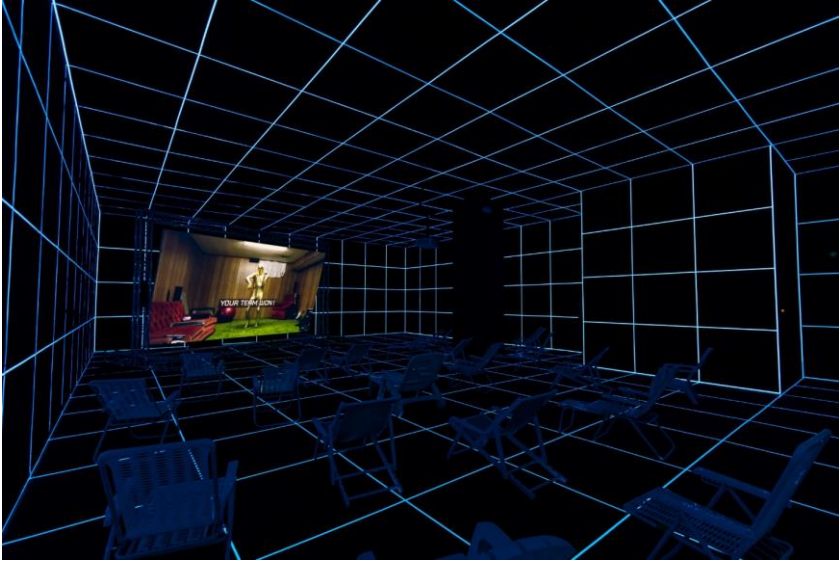
He was awarded the Noise Singapore Award for Art and Design in 2014, Winston Oh Travel Research Grant in 2016 and the LASALLE Award for Academic Excellence in 2016. His works have been exhibited in Yavuz Gallery and Grey Projects, Singapore; Hidden Space and 1A Space, Hong Kong; Indiana University, United States; Sabanci University, Turkey; Kunst im Dialog, Germany and at 4A Centre for Contemporary Asian Art, Australia. He also completed a residency in Santa Fe Art Institute, United States.



**Annex C: Exhibition Details for *Hito Steyerl: Factory of the Sun***

***Hito Steyerl: Factory of the Sun***

18 May - 24 September 2023 | Gallery 2, SAM at Tanjong Pagar Distripark

| Artwork   | Description   |
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| <p><b>Hito Steyerl</b><br/><b><i>Factory of the Sun</i></b><br/>2015<br/>Collection of Singapore Art Museum</p>  <p>Hito Steyerl, '<i>Factory of the Sun</i>', 2015. Image courtesy of Singapore Art Museum.</p> | <p>In the landmark video installation, <i>Factory of the Sun</i>, Hito Steyerl explores how the endless circulation of images in contemporary media influences our reality. On screen, the distinctions between truth and fiction dissolve in a montage of YouTube dance videos, drone surveillance footage, video games, fictitious news segments and documentation of student uprisings. This alternate reality extends beyond the screen, immersing viewers in a glowing grid that connects the physical gallery to the virtual world of the film.</p> <p><i>Factory of the Sun</i> debuted at the German Pavilion for the 2015 Venice Biennale.</p> <p><b>About Hito Steyerl</b><br/>Hito Steyerl is a filmmaker, artist, and writer. Her prolific practice occupies a highly discursive position between the fields of art, philosophy and politics, constituting a deep exploration of late capitalism's social, cultural and financial imaginaries. Her films and lectures have increasingly addressed the presentational context of art, while her writing has circulated widely through publication in both academic and art journals, often online.</p> <p>She studied Documentary Film Directing at the Japan Institute of the Moving Image and at the HFF – University of Television and Film in Munich. She subsequently studied Philosophy at the</p> |

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|  | <p>Academy of the Arts in Vienna, where she received her doctorate.</p> <p>She is Professor for Experimental Film and Video at the UdK – University of the Arts, Berlin, where she founded the Research Center for Proxy Politics together with Vera Tollmann and Boaz Levin.</p> |
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