

MEDIA RELEASE

SINGAPORE ART MUSEUM PRESENTS COMPELLING SOLO EXHIBITIONS OF RENOWNED SOUTHEAST ASIAN ARTISTS YEE I-LANN AND PRATCHAYA PHINTHONG

The exhibitions invite audiences to uncover perspectives on different Southeast Asian narratives through the two artists' practices.



Installation view of 'Yee I-Lann: Mansau-Ansau'. Image courtesy of Singapore Art Museum.



Installation view of Pratchaya Phinthong's 'Untitled (Singapore)' (2014). Image courtesy of Singapore Art Museum.

Singapore, 3 December 2024 – Singapore Art Museum (SAM) proudly presents two compelling solo exhibitions of mid-career Southeast Asian artists Yee I-Lann and Pratchaya Phinthong, opening in Gallery 1 at SAM at Tanjong Pagar Distripark. Titled *Yee I-Lann: Mansau-Ansau* and *Pratchaya Phinthong: No Patents on Ideas*, these exhibitions showcase the practices of two leading artists from the same generation. Together, they reaffirm SAM's commitment to profile key Southeast Asian artistic practices and voices, driving global critical discourse on contemporary art by serving as a key platform for meaningful conversations within and around art.

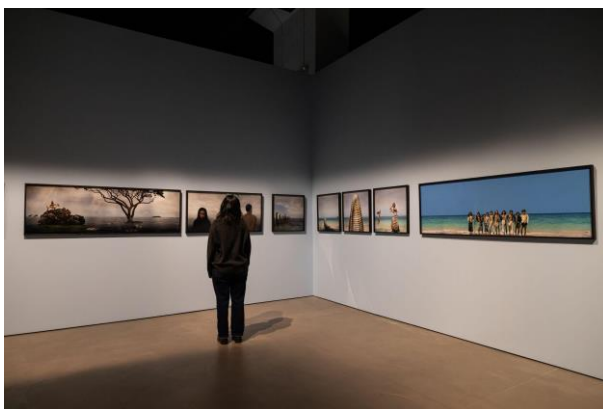
Featuring new commissions, loans, and works from the National Collection, each exhibition provides a comprehensive view of the artist's multidisciplinary practices up till now. They are each shaped by their artistic journeys and collaborations driven by their distinct research and methodologies.

"Yee I-Lann and Pratchaya Phinthong are important voices in Southeast Asian contemporary art, each offering nuanced insights into the region's evolving socio-political, environmental and cultural

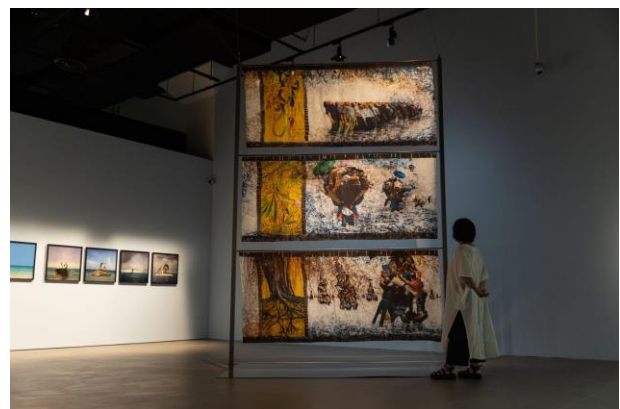
landscapes”, said Eugene Tan, CEO and Director of SAM. He added, “Their practices challenge and enrich our understanding of contemporary issues. Yee, for example, addresses historical and contemporary narratives that navigate power, while Phinthong examines cultural and economic systems that structure modern life, inviting audiences to engage deeply with art that resonates with universal themes yet remains deeply rooted in Southeast Asia. These exhibitions continue our efforts to profile regional artists internationally, with *Yee I-Lann: Mansau-Ansau* curated with the intent to travel beyond and reach new audiences, further contributing to the global dialogue on contemporary art and its role in society, but from the perspective of Southeast Asia.”

Yee I-Lann: Mansau-Ansau

Yee I-Lann: Mansau-Ansau presents recent and seminal works by Sabah contemporary artist Yee I-Lann, including two new commissions that reflect current aesthetic and material trajectories. The exhibition’s title, ***Mansau-Ansau*** – a phrase meaning “to walk and walk” in the Dusun and Kadazan languages – symbolises an open-ended journey that encourages discovery for deeper cultural insights. The exhibition traverses two decades of Yee’s creation, addressing historical and contemporary narratives and knowledge with a focus on power, identity, and community. Through these themes, Yee invites audiences to consider the forces that shape Malaysia and, extending beyond Southeast Asia, global cultural and aesthetic landscapes.



Installation view of Yee I-Lann’s ‘Sulu Stories’ (2005).
Image courtesy of Singapore Art Museum.



Installation view of ‘Yee I-Lann: Mansau-Ansau’. Image
courtesy of Singapore Art Museum.

Yee considers herself a “reader” rather than a “maker” of photographs, often working with found images and collages to highlight embedded and underlying histories and narratives, thus providing an aesthetic space of observation and critique of visual representation and their alternatives. In

Sulu Stories, the shared seascape between Sabah and the southern Philippines unfolds in photo-media dioramas reflecting the histories of the community as much as the conflict. Yee's multi-layered visual vocabulary is further demonstrated in the **The Orang Besar Series: Kain Panjang with Parasitic Kepala, Kain Panjang with Petulant Kepala, Kain Panjang with Carnivorous Kepala**. "Orang besar" (big person) refers to those with economic wealth and sociopolitical influence. Applying the traditional batik technique to the familiar clothing of the *kain panjang* (long cloth), the work explores the complex relationship between the powerful and powerless in society.



Installation view of Yee I-Lann's 'Picturing Power' (2013).
Image courtesy of Singapore Art Museum.



Installation view of Yee I-Lann's 'Measuring Project: Chapters One to Seven' (2021-2022). Image courtesy of Singapore Art Museum.

Drawing on archives from Amsterdam's Tropenmuseum, **Picturing Power** confronts colonial pasts in Malaya through the mechanics of governance, education, and hierarchy. Created a decade later, **Measuring Project: Chapters One to Seven** offers an anti-colonial perspective using the egalitarian form of the woven mat. The grounded orientation of the mat invites viewers to re-examine value systems and reconnect with ancestral knowledge and their lineages.



Installation view of 'Yee I-Lann: Mansau-Ansau'. Image courtesy of Singapore Art Museum.

Yee's collaborations with sea and land-based communities bridge cultures, allowing audiences to discover and understand their particular circumstances and, by extension, speak to the human condition at large. **PANGKIS**, a video work titled after the unique warrior cry of the Murut in Sabah, captures the performance of the Tagaps Dance Theatre whilst wearing a customised and conjoined Murut *lalandau* jungle hat for an uncanny and powerful performance of new possibilities.

Extending the sonic experience to cultural transmission and finding community, Yee's "**hello from the outside**" highlights karaoke's propensity for shared memory and friendship. Presenting the song list of the weavers, the work illustrates the borderlessness of song and invites audiences to join in this lyrical community.

As part of SAM's aim to profile Southeast Asian artists in and beyond the region, *Mansau-Ansau* will be travelling to Kunstmuseum Thun, Switzerland, in May 2025 for Yee's first solo exhibition in Europe.

Pratchaya Phinthong: No Patents on Ideas

No Patents on Ideas, the first solo exhibition of Bangkok-based artist Pratchaya Phinthong in Singapore, explores the relational processes, fleeting gestures, and global transactions that shape the cultural and economic systems that underlie everyday interactions. Drawing references from his observations of the city-state, the exhibition weaves local context into Phinthong's broader conceptual framework, offering a dynamic exploration of critical themes central to Phinthong's two-decade multidisciplinary practice. His conceptual process translates elements such as research,

scientific findings, economic theories, and rumours into form, reflecting a practice grounded in subtle yet incisive engagement with global systems of value, labour, and exchange.



Detail view of Pratchaya Phinthong's 'Untitled (Singapore)' (2014). Image courtesy of the artist.



Installation view of Pratchaya Phinthong's 'Undrift' (2024). Image courtesy of Singapore Art Museum.

No Patents on Ideas challenges the way we understand the world's systems—both seen and unseen—through a constellation of elements that reference airspace and aeronautics as an expression of freedom. Through his merging of found objects, relational significance and institutional negotiations, Phinthong underscores the idea that a trace or remnant may become shape-shifting epistemological conduits to an array of interconnected political and cultural notions. This moment is captured in the installations ***Undrift*** and ***Untitled (Singapore)***, which occupy a central place within the exhibition. In ***Untitled (Singapore)***, a photograph taken from Udon Thani in northeastern Thailand, captures the sky above the city with an F-16 fighter jet flying overhead as part of a military training exercise. The recurring presence of these jets is linked to a 15-year agreement between the Singapore and Thai governments to exchange resources and provide training facilities. Engaging the help of friends living in Udon Thani, Phinthong captures the aircraft as they appear, creating not only a record of military aviation but also a kind of map—encouraging audiences to rethink airspace, navigation, and control.

Undrift, a newly commissioned work, functions as an agent of subtle iconoclasm to the material and psychic terrain of Singapore's currency system. For this, Phinthong recreates a stock screensaver downloaded by a Bangkok repair shop into his computer, animating banknotes from his collection of foreign currencies as they drift across the screen. Details like handwritten notes and folds on the banknotes reflect Phinthong's personal touch, while their movement is synced to

real-time wind speed data from meteorological stations across Singapore. This reinterpretation of a commonplace digital object illustrates Phinthong's use of generic, readymade goods to highlight global systems of value, labour, and exchange.



Installation view of Pratchaya Phinthong's 'Suasana' (2015). Image courtesy of Singapore Art Museum.

Phinthong's preoccupation with social, cultural and symbolic universes that drive economic activity can be traced to his early works, which are often oriented towards the actual practices of economic actors that are culturally inflected, exposing the situated intersections of economic practices and cultural logics in the process. ***Suasana***, a series of photographic film strips, captures Phinthong's connection with Zauquna, a community of widows in Pattani, southern Thailand, whose lives are marked by conflict. In this region where the impact of differences in cultural identity, nation state, and faith on life are keenly felt, Phinthong invited the widows to unravel rolls of film, exposing them to light. The resulting strips of darkened film, devoid of images, bear imprints of the presence and absence of the women, highlighting the contradictions and uncertainty of life under insurgent violence.

During his visit, Phinthong also engaged with Zauquna's home-based food business centred around the production of *nam prik*, a type of chilli paste, from local ingredients as a means to achieve financial independence. In support of their community, Phinthong continues to place orders for their chilli paste and shares their stories through his exhibitions. *Suasana* will continue with a second phase, where the *nam prik* will be distributed through the Singapore non-governmental organisation

(NGO) Transient Workers Count Too (TWC2) as part of their food programme, The Cuff Road Food Project.

Audiences can participate in free programmes such as curator-led tours and artist talks, designed to foster a deeper connection with the exhibitions' themes and offer insight into the distinctive practices of both artists. Both exhibitions will be on show at SAM at Tanjong Pagar Distripark from 4 December 2024 to 23 March 2025. General Admission (free for Singaporeans and PRs) applies, with limited-edition exhibition merchandise available for purchase at SAM. More information can be found on SAM's website: <https://bit.ly/SAM-MansauAnsau> and <https://bit.ly/SAM-NoPatentsOnIdeas>. Media assets can be accessed via <https://bit.ly/SAMDecemberExhibitions>.

- [Annex A: Exhibition and Artwork Details for Yee I-Lann: Mansau-Ansau](#)
- [Annex B: Exhibition and Artwork Details for Pratchaya Phinthong: No Patents on Ideas](#)
- [Annex C: Programmes for Yee I-Lann: Mansau-Ansau and Pratchaya Phinthong: No Patents on Ideas](#)

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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: Exhibition and Artwork Details for *Yee I-Lann: Mansau-Ansau*

Yee I-Lann: Mansau-Ansau

4 December 2024 - 23 March 2025 | Level 1, Gallery 1, Singapore Art Museum, 39 Tanjong Pagar Distripark

Mansau-Ansau in the language of the Dusun and Kadazan of Sabah means “to walk and walk” or to journey without predefined destination. It refers to an act of wandering with the chance of getting lost, thereby discovering new destinations in its course. It is also the name given to a woven pattern created by Sabah artist Yee I-Lann and her collaborators Julitah Kulinting, Lili Naming and Shahrizan Bin Juin of Keningau. By convention, a weave is a repetition of interleaved material; but this new mansau-ansau pattern confronts and escapes the formulaic limitations of this definition. As the exhibition title, *Mansau-Ansau* extends to a reorientation of frame, route and border in a call to attend to the moment with curiosity and an embrace of one’s path and rhythm.

About the artist



Image courtesy of Wee Seng

Yee I-Lann

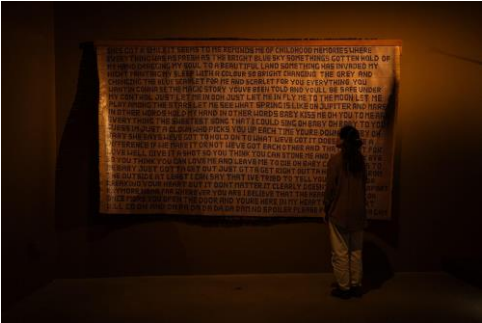
B. 1971, Kota Kinabalu, Sabah, Malaysia. Lives and works in Kota Kinabalu, Malaysia

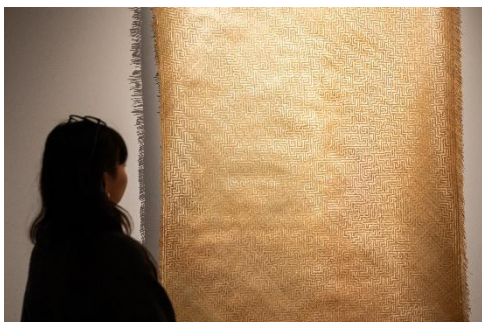
Yee I-Lann is a leading contemporary artist recognised for her predominantly photomedia-based practice. With acuity and wit, her digital photo collages delve into the evolving intersection of power, colonialism, and neo-colonialism in Southeast Asia, shedding light on the influence of historical memory in social experiences. Often centering on counter-narratives or ‘histories from below,’ she has recently begun collaborative work with sea-based and land-based communities, as well as indigenous mediums in Sabah, Malaysia.

Yee has exhibited widely in museums in Asia, Europe, Australia, and the United States, with notable retrospectives including *Fluid World*, a 2011 survey of her major works at Adelaide’s Contemporary Art Centre of South Australia; and *Yee I-Lann: 2005-2016* in 2016 at the Ayala Museum in Manila, the Philippines.

Selected recent solo exhibitions include: *ZIGAZIG ah!*, Silverlens, Manila, Philippines (2019); *Yee I-Lann & Collaborators: Borneo Heart*, Sabah International Convention Centre, Kota Kinabalu, Malaysia (2021) and *Yee I-Lann: Until We Hug Again*, CHAT (Centre for Heritage, Arts & Textile), Hong Kong (2021), and *At the Roof of the Mouth*, Silverlens New York (2022). In 2023, she worked with RogueArt and six spaces in the city to mount the project *Borneo Heart* in Kuala Lumpur, with support from Silverlens.

Among her selected group exhibitions are the Asia Pacific Triennial of Contemporary Art, Queensland Art Gallery/Gallery of Modern Art, Brisbane, Australia (1999, 2021); Jakarta Biennale, Jakarta, Indonesia (2015); Yinchuan Biennale, Yinchuan, China (2016); SUNSHOWER: Contemporary Art from Southeast Asia 1980s to Now, The National Art Center and Mori Art Museum, Tokyo, Japan (2017); Asian Art Biennial, National Taiwan Museum of Fine Arts, Taichung City, Taiwan (2019); STILL ALIVE: Aichi Triennale, Aichi, Japan (2022); the 17th Istanbul Biennial, Istanbul, Turkey (2022); *Soft and Weak Like Water: The 14th Gwangju Biennale*, Gwangju, South Korea (2023); NGV Triennial, Victoria, Australia (2023); and *The Spirits of Maritime Crossing*, Venice, Italy (2024).

Artwork	Description
<p>“hello from the outside” Weaving by Lili Naming, Siat Yanau, Shahrizan Bin Juin, Juraen Bin Sapirin and S. Narty Raitom. 2019 Split bamboo pus weave with kayu obol natural dye, matt sealant Collection of Singapore Art Museum</p>  <p>Installation view of Yee I-Lann's “hello from the outside” (2019). Image courtesy of Singapore Art Museum.</p>	<p>Voices and memories also conjoin in karaoke’s embrace. “hello from the outside” weaves together songs that have become popular across communities and peoples, their lyrics inevitably causing one to sing along when read.</p>
<p>A map of Mansau-ansau Weaving by Lili Naming, Shahrizan Bin Juin. 2024 Split bamboo pus (Schizostachyum pilosum S.Dransf.) weave, Multifilla Matt Sealant 291 cm x 170 cm Collection of the artist Commissioned by Singapore Art Museum</p>	<p><i>Mansau-Ansau</i> is the name of a weave created by Yee and her collaborators Julitah Kulinting, Lili Naming and Shahrizan Bin Juin of Keningau in 2018. Produced during an exploration of motifs, they attempted to create a challenging new style that would constantly change its course, finally succeeding once intention was surrendered and the pattern was simply allowed to emerge. The word mansau-ansau in the Dusun and Kadazan language means to wander almost nomadically, and its movement, as realised in this weave, can only be observed after it has found its path.</p>



Detail view of Yee I-Lann's 'A map of Mansau-ansau' (2024). Image courtesy of Singapore Art Museum.

Flatten The Box

Weaving by members of Pertubuhan Wanita Kampung Song-Song (WANIS), Kota Belud led by Salinah binti Bakri; Dyg. Hamidah binti Abdul Ghani, Fauzi@Fauzimah binti Stoh, Noraini binti Ati, Nurhakimi bin Haiman, Nuriani binti Seri, Salbiah binti Lokman, Serbiah binti Preeh, with field coordination by Tressie Yap.

2024

Found cardboard boxes, aluminium drink cans, aluminium ribbon strips

Collection of the artist

Commissioned by Singapore Art Museum

While definitions and representations of identity have their purpose in characterising our experiences and providing us with our sense of being, they 'box' us into categories that segregate and divide us. Flattened into mats, these rewoven boxes open up as shared spaces for knowledge, storytelling and communing, where differences can still exist but in exchanges that value mutual benefit. Just as a rice farmer goes to the *Tamu* (market) in search of salt from the sea, the person from the sea goes to the *Tamu* in search of rice - we seek out and have need for the other.



Installation view of Yee I-Lann's 'Flatten The Box' (2024). Image courtesy of Singapore Art Museum.

Fluid World

2010

Direct digital Mimaki inkjet print with acid dye batik crackle, Japanese Ai natural indigo on 100% silk twill

142 x 303 cm.

Collection of Singapore Art Museum



Installation view of Yee I-Lann's 'Fluid World' (2010). Image courtesy of Singapore Art Museum.

Fluid World is a maritime map with Southeast Asia as its centre, produced using satellite images archived by Google Maps. It presents the historical and international reach of the peoples of the region travelling across and around the world. This watery territory has witnessed many attempts at definition and division—voyages to expand empire, colonial claim, and the sovereignty of national borders and seas of our present time. Paradoxically, this space of contest and struggle is in pursuit of a sense of belonging and home. The batik effect is derived from a method of wax resist that prevents dye absorption, routing and rerouting dye between its fissures and cracks. In its reimaging for a reimagination, *Fluid World* is a reminder of the intrinsically unfixed assignment of geography that can change like the random cracks in batik wax through which dye flows.

Kerbau

2007

Collection of the artist



Installation view of Yee I-Lann's 'Kerbau' (2007). Image courtesy of Singapore Art Museum.

Within Southeast Asia, the water buffalo recalls agrarian pasts and livelihoods. As urbanisation increases the rarity of its sighting, the historical “beast of burden” has come to be associated with passive sentimentality and nostalgic idyll. However, the contemporary water buffalo in Yee’s *Kerbau* are recalcitrant and active in their claim of space and street—their “grassroots”—depicted by the artist in a collective gathering to celebrate their great strength and will.

Horizon series: Horizon

2003


Archival pigment inkjet on Epson Premium Photo Luster

91cm x 183cm

Collection of the artist



A horizon is a shifting line of sight. It encircles and stretches as far as the eye can see, yet recedes when approached. It fascinates in its unwavering bisection of sky, sea and land, even as it pins you to where you stand. In 2003, Yee had a three-month residency in South Australia, during which she created the *Horizon series* exploring the enchantment of this slippery line as visual reference, in finding perspective and in its dislocation of space and time.

<p>Installation view of Yee I-Lann's 'Horizon series: Horizon' (2003). Image courtesy of Singapore Art Museum.</p>	
<p>Measuring Project: Chapters One to Seven 2021 - 2022 Digital inkjet pigment print (Giclée) on Hahnemühle Photo, Rag paper. Collection of Singapore Art Museum</p>  <p>Installation view of Yee I-Lann's 'Measuring Project: Chapters One to Seven' (2021 - 2022). Image courtesy of Singapore Art Museum.</p>	<p>Produced a decade after <i>Picturing Power</i>, <i>Measuring Project</i> provides an anti-colonial antidote in the woven mat, with its fundamentally egalitarian and literally grounded form. In prompting a re-seeing and re-learning of value systems, <i>Measuring Project</i> invokes and connects with ancestral knowledge and their communities to suggest new futures easily found in the realignment of the body from chair to mat.</p>
<p>PANGKIS Weaving by Lili Naming, Siat Yanau, Shahrizan Bin Juin. Choreography by Mohd Azizan Danial Bin Abdullah; Dancers Jay Adner James, Carey Didier Chin, Mohd Hairul Azman Peter, Addam Jesley, Shahhijaz Khan, Mohd Nazri Adam, Earl Steiner (Tagaps Dance Theatre). Cinematography by Al Hanafi Juhar; Lighting by Candy Yik (Huntwo Studios). Location: The Factory @ Inanam 2021</p>	<p>The <i>tukad kad</i> stepped weave is named after the ridges on the roof of one's mouth that become pronounced under conditions of heat or acidity. This trigger site and the mouth as a gateway into our bodies are focused on in the video work <i>PANGKIS</i>. The word "pangkis" refers to the warrior cry of the Murut in Sabah, which is used to call the community together, signal victory, and even protect one from harm. <i>PANGKIS</i> captures the performance of Sabah's Tagaps Dance Theatre that combines traditional and contemporary movements with the sounds of this war cry while wearing the Murut lalandau jungle hat. Conventionally, the hat has spires representing trees of the jungle, adorned with feathers of the lalandau or argus bird. Instead, they are connected as if a canopy conjoining the</p>

Video, Single-channel (video still)
Collection of Singapore Art Museum



Installation view of Yee I-Lann's 'PANGKIS' (2021). Image courtesy of Singapore Art Museum.

warriors as their war cry is heard in reverse, its hypnotic sound returning into the body.

Picturing Power


2013

Giclée print on Hahnemühle Photo Rag Ultra Smooth Fine Art, 310 gsm 100% cotton rag paper

Collection of Singapore Art Museum



Picturing Power capitalises on the archives of the Tropenmuseum in Amsterdam (Museum of the Tropics) to reveal the history of colonial violence in Malaya through the banality and ubiquity of administration, governance and education. What one wears, how one sits or squats, and the instruments one can wield all subtly, but incontrovertibly, mould the person, their outlook and therefore their world.

<p>Installation view of Yee I-Lann's 'Picturing Power' (2013). Image courtesy of Singapore Art Museum.</p>	
<p><i>Sulu Stories</i> 2005 Archival pigment inkjet on Epson Premium Photo Luster Collection of Singapore Art Museum</p>  <p>Installation view of Yee I-Lann's 'Sulu Stories' (2005). Image courtesy of Singapore Art Museum.</p>	<p>Geographical proximity that enables travel, along with the tides of politics and history, form the visible and invisible lines that intimately connect Sabah with southern Philippines. This shared seascape is a storied space from which the artist's visual dioramas emerge, produced using digital collage to combine her photographs of seas and skies with images and information collected from archives and libraries. Layered upon their expanse are the myths and imaginaries of sea nomads and natives, the conflicts and alliances of colonial conquest and contemporary political manoeuvres, as well as the symbol and nature of wildlife, all held in place by a horizon that reveals, as much as it conceals, that which is above and below this common waterline.</p>
<p><i>TIKAR/MEJA/PLASTIK</i> Weaving by Aisyah Binti Ebrahim, Alini Binti Aniratih, Alisyah Binti Ebrahim, Ardih Binti Belasani, Darwisa Binti Omar, Dayang Binti Tularan, Dela Binti Aniratih, Endik Binti Arpid, Erna Binti Tekki, Fazlan Bin Tularan, Kinnuhong Gundasali, Kuoh Binti Enjahali, Luisa Binti Ebrahim, Makcik Lukkop Belatan, Makcik Siti Aturdaya, Malaya Binti Anggah, Ninna Binti Mursid, Noraidah Jabarah (Kak Budi), Roziah Binti Jalalid, Sabiyana Binti Belasani, Sanah</p>	<p>The colonial imprint of the table is found in its name—meja in Malay, derived from mesa in Portuguese—registering its foreign arrival in the sixteenth century. On the other hand, the tikar or woven mat has had its place across the Nusantara archipelago, with its vernacular names and historically familiar domestic and social functions. Used for sitting, sleeping, dining and in burial, the tikar challenges the table in a transposition that “consumes” and flattens its form into mere silhouette and shadow. Woven by the Bajau Sama DiLaut community, these mats combine heritage with contemporary patterns and incorporate present-day materials such as collected consumer plastic waste washed up on the coast of Sabah. Woven by the womenfolk and their daughters, these mats embody the transmission of heritage as much as contemporary innovation. Their inheritance</p>

Belasani, Tasya Binti Tularan, and Venice Foo Chau Xhien.

2023

Pulau Omadal Bajau Sama Dilaut heritage pandanus weave, commercial chemical dye, collected plastic waste.

Collection of the artist



Detail view of Yee I-Lann's 'TIKAR/MEJA/PLASTIK' (2023). Image courtesy of Singapore Art Museum.

also highlights the precarity of the craft and the indigenous knowledge belonging to the stateless coastal community, who are administratively rendered invisible even in post-colonial times.

The Orang Besar Series: Kain Panjang with Parasitic Kepala, Kain Panjang with Petulant Kepala, Kain Panjang with Carnivorous Kepala

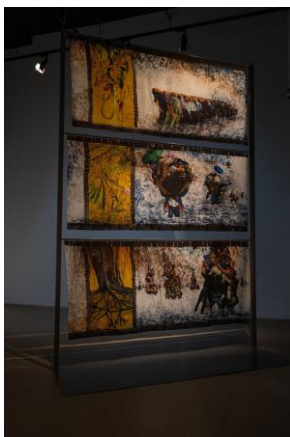
2010

Direct digital Mimaki inkjet print with acid dye, batik canting, Remazol Fast Salt dyes on 100% silk twill.

Collection of Singapore Art Museum

In Southeast Asia, the orang besar (big person) refers to someone with economic wealth and social-political influence. Their elevated standing is often by virtue of others giving up labour and power in return for security and well-being, with this dynamic replicated to higher and higher levels.

The *kain panjang* (long cloth) is worn with more formality than the kain sarong (long sheath), as it is wrapped tightly from waist to ankle, with this restrictive style rendering it less practical for the working-class body. It also differs from the *kain sarong* which may feature a *kepala* (head) design and is generally shorter in length.



Installation view of Yee I-Lann's 'The Orang Besar Series: Kain Panjang with Parasitic Kepala, Kain Panjang with Petulant Kepala, Kain Panjang with Carnivorous Kepala' (2010). Image courtesy of Singapore Art Museum.

Combining features of the two, the artwork comments on past and present relationships between the powerful and powerless in society, further illustrated by flora familiar to the region: the “parasitic” hemiepiphyte banyan that relies on a host tree whilst providing shelter to others; the “petulant” mimosa (*pokok semalu*, shy plant), with its sensitive leaves that fold and close when triggered; and the “carnivorous” pitcher plant, which attracts with its nectar only to consume its guests.

The Tukad Kad Sequence #01

Weaving by Dusun Minokok weavers Julitah Kulinting, S Narty Raitom, Julia Ginasius and Zaitun Raitom at Batu Lunguan, Keningau 2021

Split bamboo pus, kayu obol black natural dye, matt sealant

210cm x 303cm

Collection of the artist

Tukad kad describes a basic stepped pattern in the language of the Dusun and Murut. It also refers to the ridges on the roof of the mouth that become pronounced in conditions of heat or acidity when it can be felt by the tongue. By varying this tessellated pattern, geometric images and motifs can be derived, such as to produce the image of louvre windows found in this work with a lenticular effect. This architectural feature recalls for the artist her childhood bedroom and the memory of home while simultaneously registering in its function the regulation of air and heat between the exterior and interior of a building. The desk depicted is the artist’s own table seen tossed and restless like the *guik* which is Kadazan for “worms”, recalling the warnings of her grandmother against playing barefoot outdoors, and by extension a mining of ancestral and hidden knowledge in the *guik*’s literal meaning of the act of digging. This work is the first of the Tukad kad series of experiments where the weave becomes pixels for new forms and spaces, both pictorial and conceptual.



Installation view of Yee I-Lann's 'The Tukad Kad Sequence #01' (2021). Image courtesy of Singapore Art Museum.

Annex B: Exhibition and Artwork Details for *Pratchaya Phinthong: No Patents on Ideas*

Pratchaya Phinthong: No Patents on Ideas

4 December 2024 - 23 March 2025 | Level 1, Gallery 1, Singapore Art Museum, 39 Tanjong Pagar Distripark

Pratchaya Phinthong: No Patents on Ideas is the first solo exhibition of Bangkok-based artist Pratchaya Phinthong in Singapore that presents major explorations underpinning two decades of the artist's practice. Through video, installation and objects, the exhibition examines the cultural and economic systems that structure modern life. Phinthong's art carry layers of significance drawn from their journey through production, use, and exchange. These items are shaped by their cultural roots, shifting ownership, and connections to historical events. The exhibition also features a new commission, *Undrift*, a video installation that reflects on the implications between cultural circuits of vernacular knowledge and everyday material cultures.

About the artist



Image courtesy of the artist and Tanatchai Bandasak

Pratchaya Phinthong

b. 1974 Ubon Ratchathani, Thailand. Lives and works in Bangkok, Thailand

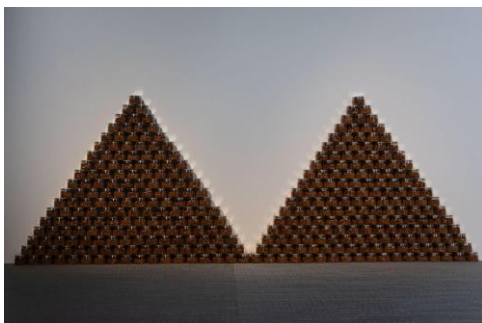
Born in 1974 in Ubon Ratchathani, Thailand, Pratchaya Phinthong pursued fine arts at the Silpakorn University, Bangkok before studying at the Hochschule für Bildende Künste–Städelschule in Frankfurt. His artistic practice began more than two decades ago, marking a critical strand of conceptual practices in Thai contemporary art.

Phinthong's art is a quiet intervention into the everyday, offering a subtle yet incisive engagement with global systems of value, labour, and exchange. Central to his practice is the examination of systems that underlie everyday interactions, underscoring the complex and dialogic relationships between materiality, culture, and economics. Phinthong's works often uses research, scientific findings, economic theories, and rumours to suggest cracks in these systems, while remaining centred on the interconnectedness of global and personal histories. This is particularly evident in his projects that tap on existing circuits of vernacular knowledge and informal economies such as his ongoing engagement with the villagers of Ban Napia in Xieng Khouang, northeastern Laos, to melt and recast scrap metal from unexploded ordnances. This endeavour juxtaposes the local and the global, making visible the often hidden flows of goods, labour, and value that structure modern life.

Openness of form is important in Phinthong's approach. Rather than being fixed in meaning, the objects in his art carry layers of significance drawn from their journey through production, use, and exchange. These items are shaped by their cultural roots, shifting ownership, and connections to historical events. This approach informs the significance of Phinthong's involvement in the Thai

	<p>contemporary art scene, beginning with his role as gallery director of Gallery VER in the early 2000s. Phinthong went on to start 'Messy Sky', a project platform that took on different forms from 2011-2016, and in 2020, co-founded 'expensive to be poor', an e-commerce site that has been expanded, reshaped, and reformatted into a physical and conceptual dilation.</p> <p>Phinthong held his first solo exhibition at The Art Center, Chulalongkorn University in 2008, and has since exhibited widely. He has participated in numerous international biennale presentations, including Sharjah Biennial 16 (2025); Busan Biennale (2024); Singapore Biennale (2022); 17th Istanbul Biennial (2022); Dhaka Art Summit (2020); Art Encounters Biennale, Timisoara (2017); 14th Biennale de Lyon (2017); Taipei Biennial (2012); and Documenta 13 (2012).</p> <p>His works have been collected by major institutions and collections around the world, including Musée National d'Art Moderne; Centre Pompidou; San Francisco Museum of Modern Art; Kadist Art Foundation; Collection FRAC Lorraine; and Singapore Art Museum (SAM), which currently holds the largest collection of his works.</p>
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Artwork	Description
<p><i>Nam Prik Zauquna</i> 2024 Chilli paste produced by women of 'Zauquna' Collection of the artist</p>	<p>In <i>Nam Prik Zauquna</i> (2024), the work comprises bottles of homemade <i>nam prik</i>, a type of chilli paste, prepared by a community of widows from the insurgent-ridden province of Pattani in southern Thailand. Widowed due to insurgent violence, the women began producing <i>nam prik</i> from their home kitchens in order to rebuild their livelihoods. For this work, Phinthong commissioned the production of 1,000 bottles of <i>nam prik</i> to be distributed to migrant workers in Singapore as part of the food distribution programme by non-profit organisation Transient Workers Count Too (TWC2). Through the medium of homemade goods, the work</p>



Installation view of Pratchaya Phinthong's 'Nam Prik Zauquna' (2024). Image courtesy of Singapore Art Museum.

exemplifies the very conditions of the informal economy—its semiotics, socioeconomic implications and cultural mythologies. By inviting the public to share and consume the work, the artist opens up a communal space in which a dialogue between the artist and audience becomes possible, and in which the various meanings of the work can begin to coalesce.

A version of this work was previously exhibited at the Yerba Buena Center for the Arts, San Francisco in 2015. It has been specially adapted for this exhibition and will be distributed via Singapore NGO Transient Workers Count Too (TWC2)'s food programme, The Cuff Road Food Project.

Sacrifice depth for breadth

2023


Handmade paper and hornets' nest;
Series of single-channel videos uploaded onto
YouTube, between 47 sec to 4 min 10 sec
Collection of the artist



Installation view of Pratchaya Phinthong's 'Sacrifice depth for breadth' (2023). Image courtesy of Singapore Art Museum.

Sacrifice depth for breadth is an installation of handmade paper and YouTube videos. Working with Chiang Mai-based papermakers specializing in the recycling of agricultural waste and animal manure into paper products, Phinthong deconstructs an abandoned hornets' nest and recasts it into a single sheet of handmade paper. Traces of dried-up faecal matter, pupa shells, wing membranes and other fragments are embedded onto the surface of the paper pulp, presenting a literal record of nesting habits and activity. Next to the handmade paper is a QR code that directs viewers to a series of videos, hosted on YouTube, of the nest's interior cells and chambers. To record these videos, Phinthong inserted an endoscope, an inspection instrument with an optical lens, into the nest cavity to view and record its insides. The footage captures Phinthong's attempts at manoeuvring the device through the recesses of the wasp nest, revealing the depth and complexity of its construction. The title of this work references the material transfiguration of the nest, as the three-dimensional form is reconstituted into a wholly different entity.

This work was first exhibited at STORAGE in Bangkok in 2023.

<p>Spoon 2024 Melted lead and tin Collection of the artist</p>  <p>View of Pratchaya Phinthong's 'Spoon' (2024). Image courtesy of the artist.</p>	<p><i>Spoon</i> (2024) is an ongoing series by Phinthong that has been made in collaboration with the villagers of Ban Napia in Xieng Khouang, northeastern Laos. In a decade-long Secret War that began in 1964, the US unleashed millions of cluster munitions in that area, making Laos the most bombed nation on earth. Nearly a third of the munitions failed to explode and remain buried across the country. Faced with a surplus of war remnants retrieved from clearance operations, Napia villagers began melting and recasting the scrap metal from unexploded ordnances, turning them into silverware to sell as souvenirs. The villagers' process of turning a once lethal munition into functional and tradeable objects is further evolved by Phinthong, who turns the material into palm-sized, mirror-finished shapes that resemble modern design objects. The surfaces of these shapes bear traces of the earth from when they were buried, as well as the sanding and polishing required to achieve their smoothness and shine. dispersed around Singapore and free for people to take, this work reduces the public and monumental nature of unexploded ordnances into that which can be enveloped by the body, such that it can be appropriated individually.</p> <p>A version of this work was previously made for sale on 'expensive to be poor' (expensivetobepoor.net) an e-commerce website project co-founded by Phinthong. It has been specially adapted for this exhibition and will be distributed around Singapore by the artist.</p>
<p>Suasana 2015 Set of 16 films exposed to light between two plates of plexiglass Collection of the artist</p>	<p>In 2015, Phinthong travelled to Pattani in southern Thailand to meet with a community of widows whose lives were affected by ongoing insurgency in their villages. In the predominantly Muslim province where the impact of differences in cultural identity, nation state and faith on life are keenly felt, Phinthong depicts the uncertainty and tension of everyday life for the widows through a series of photographic film strips. Originally intending to photograph them, Phinthong instead invited the widows to unravel the rolls of film from their canisters, exposing them to light. The strips of darkened film with no negative images register both</p>



Installation view of Pratchaya Phinthong's 'Suasana' (2015). Image courtesy of Singapore Art Museum.

the presence and absence of the women as a means to underscore the contradictions of life under insurgent violence.

This work was first exhibited at the Yerba Buena Center for the Arts, San Francisco in 2015.

A second part to this work, *Nam Prik Zauquna*, will be distributed via Singapore NGO Transient Workers Count Too (TWC2)'s food programme, The Cuff Road Food Project.

Undrift

2024

Screensaver of falling banknotes, projection screen composed of aluminium frame and ripstop nylon used for industrial kite-making


Collection of the artist

Commissioned by Singapore Art Museum



Installation view of Pratchaya Phinthong's 'Undrift' (2024). Image courtesy of Singapore Art Museum.

In *Undrift*, Phinthong recreates a stock screensaver previously downloaded onto his personal computer by a Bangkok-based computer repair shop. Banknotes from hundreds of foreign currencies have been animated to soar and fall across the screen, their rate of movement reflecting wind speed readings gathered from meteorological stations across Singapore. These notes are from Phinthong's personal collection, and traces of his ownership can be seen in the folds and handwriting that appear on them. Phinthong's subtle intervention into a generic, ready-made good recalls his use of commonplace materials, processes, and symbols to highlight global systems of value, labour, and exchange.

<p><i>Untitled (Singapore)</i> 2014 Digital image Collection of the artist</p>  <p>Installation view of Pratchaya Phinthong's 'Untitled (Singapore)' (2014). Image courtesy of Singapore Art Museum.</p>	<p>This photograph, taken from Udon Thani in northeastern Thailand, depicts the skies above the city, where an F-16 jet fighter can be seen crossing the sky as part of a military training exercise. The presence of these jets is part of a 15-year agreement between the Singapore and Thai governments for the provision of F-16 jet fighters in exchange for access to Thailand's air force training facilities. Departing daily from Udon Thani's Royal Thai Air Force base, these jets have become a recurrent feature in the city's skyline. Engaging the help of friends living in Udon Thani, Phinthong captures the aircrafts as they appear, building a record of ongoing aviation activity and a document of air spaces as sites of navigation and ownership.</p> <p>A version of this work was first exhibited at the NTU Centre for Contemporary Art Singapore Residencies Programme open studios in 2014. It has been specially adapted for this exhibition.</p>
<p>Artefact</p>	<p>Description</p>
<p>Artefacts on-loan</p>	
<p><i>Parachute cloth and shrapnel</i> Circa 1942-1945 Rayon and metal (2014-01481) Collection of National Museum of Singapore</p>	<p>On loan from the Changi Chapel and Museum, Singapore, this historical artefact belonged to Private Edward Charles Hardey, a prisoner-of-war interned at Changi after the fall of Singapore. During his first visit to Singapore to prepare for the exhibition, Phinthong spent time visiting the museum, and was taken by the material qualities of the cloth. The old parachute cloth in this display is made of rayon and has a delicate, semi-sheer appearance with a soft, flowing drape. Parachute cloths made from rayon tend to have a subtle sheen, giving it a lustrous quality that catches light gently. The fabric is smooth and refined, reflecting its natural fibre base, making it prone to fraying or showing signs of wear over time.</p>



Installation view of 'Parachute cloth and shrapnel' (Circa 1942-1945). Image courtesy of Singapore Art Museum.

In the late 1940s, ripstop nylon, originally developed by DuPont during WWII, began replacing rayon and silk for parachutes. Nylon's strength, tear-resistance—thanks to the ripstop weave, lightweight properties, and water resistance made it ideal for parachute applications. By the 1950s, ripstop nylon had largely become the standard material for parachutes, setting the foundation for modern parachute manufacturing.

This artefact is on loan from the Changi Chapel and Museum, Singapore.

Annex C: Programmes for Yee I-Lann: *Mansau-Ansau* and *Pratchaya Phinthong: No Patents on Ideas*

Programme Details	Description
Resources	
<p>[AUDIO GUIDE] <i>Pratchaya Phinthong: No Patents on Ideas</i> Available from December 2024 Online, QR code onsite Free</p>	<p>Discover the works featured in the exhibition, <i>Pratchaya Phinthong: No Patents on Ideas</i>, through this audio tour, guided by curator Selene Yap.</p>
Drop-in Activities	
<p>[DROP-IN ACTIVITY] Karaoke Station 13 January–23 March 2025 10.00am–7.00pm Level 1, The Engine Room SAM at Tanjong Pagar Distripark Free</p>	<p>From catchy chart toppers to classic jazz hits, popular songs capture the spirit of the ages and unite us all in feeling and chorus. Yee I-Lann expresses this in <i>Hello from the Outside</i>, a “karaoke mat” woven with lyrics sampled from songs selected by the weavers of Omdal Island and Keningau, Sabah. The songs are the weavers’ favourite for karaoke singing, yet we may find the lyrics familiar too, and though the lines may take us back to our individual memories, we find ourselves in a shared globalised cultural space.</p> <p>Come belt out the anthems of our times at the Engine Room of Singapore Art Museum; connect with kindred spirits over well-known melodies and lyrics.</p>
<p>[DROP-IN ACTIVITY] Design your own <i>tikar</i>! 13 January–23 March 2025 10.00am–7.00pm Level 1, The Engine Room SAM at Tanjong Pagar Distripark Free</p>	<p>Learn about the multipurpose <i>tikar</i> or woven mat! Dream up a unique motif that represents something dear to you and design your imagined <i>tikar</i> using the template provided.</p> <p>Get creative in the Engine Room and create your <i>tikar</i>.</p>

Tours	
<p>[TOUR] Pratchaya Phinthong: No Patents on Ideas – Docent Tour with SGSL 7 December 2024, Saturday 3.00pm–3.45pm Level 1, Gallery 1 SAM at Tanjong Pagar Distripark Free</p>	<p>Join our friendly docent on a tour of SAM's new exhibition, <i>Pratchaya Phinthong: No Patents on Ideas</i>. Explore the Thai artist's conceptually driven practice that redefines art.</p> <p>This 45-minute tour will be delivered in spoken English with Singapore Sign Language (SgSL) interpretation by Equal Dreams. This tour is suitable for participants aged 6 and up; children must be accompanied by an adult.</p>
<p>[TOUR] Yee I-Lann: Mansau-Ansau – Curator & Artist Tour with SGSL 7 December 2024, Saturday 2.00pm–3.00pm Level 1, Gallery 1 SAM at Tanjong Pagar Distripark Free</p>	<p>Join curator June Yap and artist Yee I-Lann on a tour of the Singapore Art Museum's new exhibition <i>Yee I-Lann: Mansau-Ansau</i>. Explore Yee's journey of discovery and creation, spanning over two decades.</p> <p>This 60-minute tour will be delivered in spoken English with Singapore Sign Language (SgSL) interpretation by Equal Dreams. This tour is suitable for participants aged 6 and up; children must be accompanied by an adult.</p>
<p>[TOUR] Pratchaya Phinthong: No Patents on Ideas – Curator Tour 19 January 2025, Sunday 3.00pm–3.30pm Level 1, Gallery 1 SAM at Tanjong Pagar Distripark Free</p>	<p>Join curator Selene Yap on a tour of SAM's exhibition, <i>Pratchaya Phinthong: No Patents on Ideas</i>. Explore the Thai artist's conceptually driven practice that redefines art.</p>

<p>[TOUR] Yee I-Lann: Mansau-Ansau – Behind the scenes Tour with HCC Conservators 26 January 2025, Sunday, & 22 March 2025, Saturday 3.00pm–4.15pm Level 1, Gallery 1 SAM at Tanjong Pagar Distripark Free with registration</p>	<p>Have you ever wondered how delicate photographs, intricate textiles and captivating video installations are preserved for future generations? Join our dedicated team of conservators and collection manager from the Heritage Conservation Centre, Singapore, on a unique guided tour through the <i>Yee I-Lann: Mansau-Ansau</i> exhibition.</p> <p>You will hear fascinating stories about the challenges and triumphs of preserving these contemporary artworks, and gain exclusive insights into the meticulous processes of preparing these pieces for display, from careful handling techniques to conservation methods.</p> <p>Beyond these technical aspects, you will catch personal anecdotes and experience the passion and dedication of our team. This is your chance to ask questions, engage in dialogue and deepen your understanding of the art of conservation. Immerse yourself in the world of contemporary art and discover the vital role of preservation in safeguarding our cultural heritage.</p>
<p>[TOUR] Pratchaya Phinthong: No Patents on Ideas – Curator Tour with SGSL 22 March 2025, Saturday 3.00pm–3.45pm Level 1, Gallery 1 SAM at Tanjong Pagar Distripark Free</p>	<p>Join curator Selene Yap on a tour of SAM's exhibition, <i>Pratchaya Phinthong: No Patents on Ideas</i>. Explore the Thai artist's conceptually driven practice that redefines art.</p> <p>This 45-minute tour will be delivered in spoken English with Singapore Sign Language (SgSL) interpretation by Equal Dreams. This tour is suitable for participants aged 6 and up; children must be accompanied by an adult.</p>
<p>[TOUR] Yee I-Lann: Mansau-Ansau – Curator Tour with SGSL 22 March 2025, Saturday 4.00pm–4.45pm Level 1, Gallery 1 SAM at Tanjong Pagar Distripark Free</p>	<p>Join curator June Yap on a tour of SAM's exhibition, <i>Yee I-Lann: Mansau-Ansau</i>. Explore Yee's journey of discovery and creation spanning over two decades.</p> <p>This 45-minute tour will be delivered in spoken English with Singapore Sign Language (SgSL) interpretation by Equal Dreams. This tour is suitable for participants aged 6 and up; children must be accompanied by an adult.</p>

Workshops	
<p>[WORKSHOP] Weaving a Gift 14 December 2024, Saturday 3.30pm–5.00pm Level 3, The Main Deck SAM at Tanjong Pagar Distripark \$33 per pax</p>	<p>Did you know that you can make jewellery with rattan? Learn about ATINYMAKER Ng Si Ying's journey with rattan and how she made a name for herself in Singapore with this humble material. You will transform rattan into a piece of wearable art – a bracelet, by the end of this 90-minute workshop.</p> <p>This activity is inspired by <i>Yee I-Lann: Mansau-Ansau</i>.</p>
<p>[WORKSHOP] Weaving workshop with the Weavers from Omdal Island and Keningau, Malaysia 18 & 19 January 2025, Saturday & Sunday 2.00pm–6.00pm Level 1, The Engine Room SAM at Tanjong Pagar Distripark Free with registration (\$10 refundable deposit applies to the workshops)</p>	<p>Join us for an immersive two-part workshop and discover the rich tapestry of Sabah's cultural heritage. Guided by the skilled indigenous weavers from Omdal Island and Keningau, Malaysia, you will have a hands-on opportunity to explore both traditional and contemporary weaving techniques.</p> <p>Beyond the technical aspects of weaving, our workshops foster a sense of community and cultural exchange. Connect with fellow enthusiasts and the weavers over a lively karaoke session, where stories are shared, and friendships are formed in a vibrant atmosphere.</p> <ul style="list-style-type: none"> ● Workshop 1: Contemporary Weaving, you will study innovative techniques that blend tradition with modernity. Learn from master weavers and gain hands-on experience as you create your own unique woven piece. ● Workshop 2: Heritage Weaving transports you to the centre of Sabah's rich historical weaving industry. Analyse their weaving traditions and learn intricate techniques that have been passed down through generations.

<p>[WORKSHOP] Weaving in Pairs – A Workshop with ATINYMAKER 1 February 2025, Saturday 3.30pm–5.00pm Level 1, The Engine Room SAM at Tanjong Pagar Distripark \$45 per pax</p>	<p>In Chinese culture, the gift of chopsticks signifies forever love. Chopsticks are used to signify a bridge to happiness for the recipient. Join us for this 90-minute workshop where you learn more about weaving rattan and start weaving some yourself. Under the guidance of ATINYMAKER Ng Si Ying, you will create a rattan sleeve for a pair of chopsticks.</p> <p>This activity is inspired by <i>Yee I-Lann: Mansau-Ansau</i>.</p> <p><i>* Recommended for ages 10 and above.</i></p>
<p>[WORKSHOP] Fun with Batik! 20 March 2025, Thursday 2.00pm–5.00pm Level 1, The Engine Room SAM at Tanjong Pagar Distripark \$22 per parent-child pair</p>	<p>Create your batik masterpiece using the cold wax technique this March holidays! Participants will be exposed to the history and techniques of traditional batik. You will complete a 20 x 20 cm batik by the end of this 3-hour workshop.</p> <p>This activity is inspired by <i>Yee I-Lann: Mansau-Ansau</i>.</p> <p><i>*Recommended for ages 5 and above.</i></p>
<p>Performance</p>	
<p>[PERFORMANCE] Time Spiral Vortex by SPIRIT ATS 17 January 2025, Friday 9.30pm–10.00pm Level 1, The Spine (Between Block 37 and Block 39) SAM at Tanjong Pagar Distripark Free</p>	<p>SPIRIT ATS is a special collaboration by Tanatchai Bandasak and Voranat Voraphitak. Their performance explores how sound and image can be used to express how a snake injects venom into its victim.</p> <p><i>Time Spiral Vortex</i> is a performance that merges machine learning, electronic, noises, sub-bass and polyrhythm with razor sharp synchronisation between audio and visuals.</p>

Talks	
<p>[TALK] Artist Talk: Pratchaya Phinthong with Exhibition Curator, Selene Yap 17 January 2025, Friday 5.00pm–6.00pm Level 3, The Main Deck SAM at Tanjong Pagar Distripark Free</p>	<p>Join us for a captivating conversation between the renowned artist Pratchaya Phinthong and exhibition curator Selene Yap. They will discuss the exhibition’s intricate narrative, exploring how objects from Pratchaya’s practice carry profound, evolving meanings, shaped by their unique origins and journeys.</p> <p>The talk will illuminate the power of these objects as vivid, yet often subtle, storytellers, offering insights into the artist’s creative process and the rich cultural contexts of inspiration.</p>
<p>[TALK] Weaving a Community: A Conversation with Yee I-Lann & Collaborators 18 & 19 January 2025, Saturday & Sunday 11.00am–12.30pm Level 1, The Engine Room SAM at Tanjong Pagar Distripark Free</p>	<p>Join us for an intimate gathering to celebrate the collaborative spirit of Sabah artist Yee I-Lann and skilled weavers from Omdal Island and Keningau, Malaysia.</p> <p>Over two sessions, discover the intricate beauty of weaving techniques, including the innovative “mansau-ansau” style. This unique approach, pioneered by Yee and her talented collaborators Julitah Kulinting, Lili Naming and Shahrizan Bin Juin of Keningau, turns weaving conventions on their head.</p> <p>Hear firsthand from the artist and weavers as they share personal stories, inspirations and the cultural heritage behind each woven piece. They will delve into the creative process leading to the remarkable artworks on display at the exhibition.</p> <ul style="list-style-type: none"> ● On 18 January, we will explore the exciting world of contemporary weave styles, uncovering groundbreaking techniques and modern interpretations of traditional weaving. ● On 19 January, we will journey back in time, appreciating the rich heritage of Traditional Weaving Techniques and the timeless beauty of these ancient crafts.

**Programmes are subject to change. Please visit www.singaporeartmuseum.sg for the latest information.*