

FOR IMMEDIATE RELEASE

**SINGAPORE BIENNALE 2025: PURE INTENTION
TRANSFORMS THE CITY INTO A PLATFORM
FOR CONTEMPORARY ART**

*Over 100 artworks, multi-location projects and public programmes
invite audiences to experience Singapore through art*



Installation view of Young-Jun Tak's *Love Was Taught Last Friday* (2025), commissioned by Singapore Art Museum for Singapore Biennale 2025: *pure intention*, and Kei Imazu's *Pelvis and Rhizome* (2023), *Memories of the Land/Body* (2020) and *Harvesting from the Buried Goddess Body* (2023), as part of Singapore Biennale 2025: *pure intention*. Image courtesy of Singapore Art Museum.

Singapore, 27 October 2025 – Opening this Friday, 31 October, Singapore Biennale 2025 (SB2025) transforms everyday spaces into vibrant platforms for contemporary art. Commissioned by the National Arts Council, Singapore (NAC), supported by the Ministry of Culture, Community and Youth (MCCY), and organised by the Singapore Art Museum (SAM), the SG60 Signature Event spans five key locations—the historic Civic District, lush Wessex Estate, iconic Tanglin Halt, bustling Orchard Road, and SAM at Tanjong Pagar Distripark.

Guided by the theme of *pure intention*, the eighth edition of the Singapore Biennale invites audiences to experience Singapore through immersive, participatory, and site-responsive works

that reflect the rituals, histories, lived experiences and aspirations that have shaped our environments. These encounters encourage the public to discover different layers of the city's rhythms and evolving identity, opening new ways of seeing, feeling, and connecting through art.

As an SG60 Signature Event, SB2025 will also play a vital role in celebrating Singapore's 60th anniversary. The Biennale's expansive reach across diverse locations—from historic sites to modern commercial districts—creates a collective experience, inviting Singaporeans and residents to reflect on the nation's journey, transformation, and shared future.

Mr Eugene Tan, Chief Executive Officer and Director of Singapore Art Museum, said, “We are excited to unveil SB2025, where the diversity of artworks and public programmes creates new ways to see our city that contains multitudes. We hope the Biennale will encourage curiosity and reflection through art, inviting our publics to explore the ties between communities, places, and ideas, as well as to reflect on the city and their place within it from new perspectives.”

Mr Low Eng Teong, Chief Executive Officer, National Arts Council, said, “Now in its eighth edition, the Singapore Biennale has been an important platform for creative collaborations and meaningful dialogue among practitioners, the wider arts community, and audiences. With our public spaces at the heart of this year's work, Singapore transforms into a canvas for the arts as everyday places bring forth new encounters and moments for reflection. We hope that Singaporeans and visitors alike will continue to engage with and be part of our city's evolving identity through these shared art experiences.”

Explore Art in Nature and Neighbourhoods at the Rail Corridor

The Rail Corridor, a green thread that weaves through the city, becomes a place to encounter histories layered in the landscape. Once a railway line connecting Singapore to the Malay Peninsula, the open spaces and neighbourhoods in its vicinity will host artworks that reflect on how infrastructure influences the way people live, remember and belong. Through these works, the Rail Corridor becomes more than a recreational path, it is a space where histories and intentions come into view.

Within an open field in Wessex Estate, **Aya Rodriguez-Izumi's (Japan/USA) Gate: 3** takes shape through communal beading workshops held with local communities in Singapore and New York. Together, participants create over 1000 strands of pony beads for the vibrant installation, while exchanging thoughts on borders and connection. Launching in December, *Two Who Remember the Sea*, a new commission by **Apichatpong Weerasethakul (Thailand) & Guo-Liang Tan (Singapore)**, extends Weerasethakul's practice of placing cinematic experiences in outdoor settings. These solar-activated installations settle among the estate's woodlands. Recalling both ghosts and blank screens, they seek new narratives in the wind and light. Also launching from December is *Field Library* by **Emily Floyd (Australia)**, an outdoor sculptural installation that is both a space for play and a library. Through a collection of texts that offer critical perspectives on intersecting urgencies such as social production, alternative and feminist pedagogies, it offers a space for questions and conversations.



Installation view of Adrian Wong's *With Hate from Hong Kong* (2025). Commissioned by Singapore Art Museum for Singapore Biennale 2025: *pure intention*. Image courtesy of Singapore Art Museum.



Installation view of Joo Choon Lin's *The laugh laughs at the laugh, The song sings at the song* (2025). Commissioned by Singapore Art Museum for Singapore Biennale 2025: *pure intention*. Image courtesy of Singapore Art Museum.

At Tanglin Halt, art enters the pulse of the early public housing blocks. **Adrian Wong's (USA)** *With Hate from Hong Kong* turns a shophouse unit into an old Hong Kong film set, incorporating remnants from destroyed sets and a video work that draws connections to media tropes and his own family history. Inspired by the career of his grandfather, Eddie Wang, a prolific composer for over 300 films including Shaw Brothers productions, the installation explores cultural lineage and the enduring impact of Hong Kong's golden age of cinema, while reflecting on how stories meant to entertain can also shape the way we remember and belong. In another shophouse, **Joo Choon Lin's (Singapore)** installation *The laugh laughs at the laugh, The song sings at the song* examines how small actions produce change. A built-in maintenance cycle keeps the work in motion, with subtle activations sustaining renewal and transformation. Drawing on seed and fruit forms, it unfolds in open-ended variations and invites visitors to observe the rhythms and cycles of life.



Installation view of field-0's *drifting bodies* (2025), as part of Singapore Biennale 2025: *pure intention*. Image courtesy of Singapore Art Museum.



Installation view of ikkibawiKrrr's *Seaweed Story* (2022), as part of Singapore Biennale 2025: *pure intention*. Image courtesy of Singapore Art Museum.

Over at Blenheim Court, a colonial-era residence with three floors is transformed into a lively nexus of global artistic voices, probing how humans live with histories, ecologies, and traditions. The venue presents a dynamic range of video works by artists including **Rizki Lazuardi (Indonesia)**, **field-0 (China/United Kingdom)**, and **Allora & Calzadilla (Puerto Rico)**. Among these, **Jesse Jones's (Ireland) *The White Cave*** extends Jones's longstanding practice of recovering overlooked or erased female figures through film, ritual, and performance. Using the oyster as motif, the work articulates a feminist mythology in which prehistory, geology and the sea intersect. Similarly, **ikkibawiKrrr's (South Korea) *Seaweed Story*** spotlights the sea women divers of Jeju Island through a video work, paired with seaweed sculptures made in collaboration with local harvesters, drawing attention to this dwindling community and its disappearing traditions.

Histories Waiting to be Read in the Civic District

Within the heart of Singapore's Civic District, SB2025 activates monuments and spaces with artworks that facilitate new encounters, inviting audiences to further understand histories and personal stories.



Installation view of Ayesha Singh's *Continuous Coexistences (Singapore)* (2025). Commissioned by Singapore Art Museum for Singapore Biennale 2025: *pure intention*. Image courtesy of Singapore Art Museum.

Fort Canning Park has been a royal seat, colonial stronghold, and site of Singapore's first experimental and botanical garden. Now a public park, the site-responsive artworks respond to these histories, while sharing stories of individual and collective resilience. For instance, at the Raffles House Lawn, **Ayesha Singh's (India) *Continuous Coexistences (Singapore)*** is a larger-than-life outdoor sculpture that transforms an architectural line drawing into a physical installation. Viewed from different angles, the outlines of iconic structures emerge and collapse against the surrounding skyline, prompting audiences to reconsider how our built environment evolves.



Installation view of Jacqueline Kiyomi Gork's *HNZF IV* (2025). Commissioned by Singapore Art Museum for Singapore Biennale 2025: *pure intention*. Image courtesy of Singapore Art Museum.

Inside Fort Gate, *HNZF IV* by **Jacqueline Kiyomi Gork (USA)** combines sculptural form with an enveloping sound experience. As audiences enter and pass through, a fountain made from military aerospace scrap emits the soothing sound of water, which is systematically amplified and transformed into a cacophonous noise, exploring contrasts between peace and violence—reminding us that intention carries tensions and contradictions that invite rethinking. Nearby, *Flowers for Africa: Rwanda* by **Kapwani Kiwanga (Canada/France)**, a triumphal arch installation, is juxtaposed with the historic masonry of the Fort Gate, demonstrating a quiet conversation between two markers of national identity. Draped in eucalyptus that progressively wilts, the installation gently invites audiences to reflect on the impermanence of memory and the histories that linger or fade over time.



Installation view of lololol's *Light Keeper* (2025). Commissioned by Singapore Art Museum for Singapore Biennale 2025: *pure intention*. Image courtesy of Singapore Art Museum.

At Fort Canning Park, **lololol (Taiwan)** presents an installation that draws inspiration from the lighthouse, exploring the poetics and politics of wayfinding in an evolving technological landscape. Audiences of *Light Keeper* follow a GPS-enabled sound walk through Fort Canning Park, immersing themselves in a narrative shaped by the artist's encounters with lighthouses, their keepers and crypto-linguists. These sonic vignettes evoke reflection through memory, instinct, and curiosity. As dusk falls, the lighthouse comes alive with a shimmering light installation, the swirling motion of the light speaking to the history of wayfinding, and our constant quest to find our own ways into the future. Complemented by a video installation at Fort Canning Centre, the works collectively extend the site's history of maritime navigation and message encryption by transforming the park into a journey of discovery and exploration.



Installation view of Seung-taek Lee's *Earth Play* (1989), as part of Singapore Biennale 2025: *pure intention*.
Image courtesy of Singapore Art Museum.

Within National Gallery Singapore, *Earth Play* by **Seung-taek Lee (South Korea)**, a seven-metre PVC balloon painted as Earth, transforms the third floor of the Supreme Court Foyer into a contemplative space, inviting audiences to see the planet from multiple viewpoints.

Experience a Different Side of Orchard Road

Amid the gleaming façades and constant rush of Singapore's shopping belt, malls here have long been more than retail spaces, they are gathering points for diverse communities and repositories of shared memories. This Biennale, Lucky Plaza and Far East Shopping Centre are reimagined as spaces where music, technology, and imagination reside in unexpected ways.



Installation view of Eisa Jocson's *The Filipino Superwoman X H.O.M.E. Karaoke Living Room* (2025). Commissioned by Singapore Art Museum for Singapore Biennale 2025: *pure intention*. Image courtesy of Singapore Art Museum.

At Lucky Plaza, **Eisa Jocson (the Philippines)** presents an installation titled *The Filipino Superwoman X H.O.M.E. Karaoke Living Room*, which transforms a shop unit into a space reminiscent of a Filipino living room. Created with Filipino domestic workers, it invites the public to sing along to new karaoke videos—celebrating resilience, humour, and collectiveness. Within another mall unit, **Tan Pin Pin (Singapore)** reconstitutes two important scenes from her films to examine the nation's temporal fabric. The dual-sided presentation shows, on one face, footage of the late Inuka, Singapore's first polar bear born in captivity, swimming in cyclical loops within an artificial Arctic habitat, highlighting a paradox between the biological and the engineered. On the other, *80km/h*, a work updated annually by Tan, uses fixed-pace dashcam footage to map the city's relentless recalibration for efficiency. The installation brings into view dissonant rhythms of captivity and speed, and of the biological and the bureaucratic, that shape contemporary Singapore.



Installation view of Yuri Pattison's *entropy study* (2025), commissioned by Singapore Art Museum for Singapore Biennale 2025: *pure intention*, and *cloud gazing (americium)* (2025), as part of Singapore Biennale 2025: *pure intention*. Image courtesy of Singapore Art Museum.

Nearby, and on the same stretch of Orchard Road at Far East Shopping Centre, **Yuri Pattison (Ireland/France)** presents *entropy study*. The work brings together architectural scale models originally created for projects in China, sourced from second-hand marketplaces following the onset of the ongoing real estate crisis. It is accompanied by a real-time animation of an open sky titled *cloud gazing (americium)*. The shifting cloud formations, reminiscent of an ancient method of divination via clouds, are generated through a quantum random number generator, inviting audiences to reflect on financial speculation and climate projection with the longstanding human desire to predict the future.

At 20 Anderson Road, the Biennale transforms the former Raffles Girls' School campus into a lively playground of artistic discovery. Known for its progressive curriculum, the former campus now hosts artist projects that connect scientific, historical, spiritual and embodied knowledge and explores how these diverse forms of knowledge are produced and shared across generations.



Installation view of Brandon Tay's *Ophidian Codex* (2025), *Serpent Vessel* (2025) and *Votive Spiral* (2025). Commissioned by Singapore Art Museum for Singapore Biennale 2025: *pure intention*. Image courtesy of Singapore Art Museum.

The former school hall displays large-scale paintings by **Kei Imazu (Japan/Indonesia)** that layer myth, colonial maps, imagery of classical paintings and archival images. Alongside the paintings, a film installation by **Young-jun Tak (South Korea/Germany)** explores how skills and knowledge are passed between generations, weaving together the deliberate movements of woodcarvers with the collaborative choreography of dancers. In the Theatre Workshop and AVA room, **Diakron & Emil Rønn Andersen (Denmark)** and **Riar Rizaldi (Indonesia)** present immersive video and film works. Connecting individual gestures to collective remembrance, **Angelica Mesiti's (Australia/France)** video in the PE Staff Room engages in a mimicry of nature made possible only through deep listening and synchronised movement. **Özgür Kar's (Türkiye/the Netherlands)** sculptural video installation of skeleton animations fills the band room, their woodwind performances offering a subtle nod to the space's musical past, while the Angklung Room features new works by **Brandon Tay (Singapore/China)**, including *Serpent Vessel* and *Votive Spiral*, a pair of sculptures that explore the interplay of science and spirituality by incorporating biomechanical elements.

Beyond the buildings, curatorial contributor **Hothouse (Singapore)** presents *PRIMAL INSTINCT* on the school field, with sculptural installations by Salad Dressing, Tini Aliman, and Elizabeth Gabrielle Lee, extending the Biennale's presence outdoors.

Enter SAM and See Tanjong Pagar Distripark Anew

From the reception foyer to the exhibition gallery, café, and the spaces just outside, SAM at Tanjong Pagar Distripark offers a vantage point to engage with the complex interplay of history, technology, memory, and daily life.



Installation view of CAMP's *Metabolic Container* (2025).
Commissioned by Singapore Art Museum for Singapore
Biennale 2025: *pure intention*. Image courtesy of Singapore Art
Museum.



Installation view of Paul Chan's *Khara En Tria (Joyer in 3)*
(2019) as part of Singapore Biennale 2025: *pure intention*.
Image courtesy of Singapore Art Museum.

At the museum entrance, **CAMP's (India)** *Metabolic Container* imagines a 20-foot shipping container as a working image of trade. Built from 400 boxes of everyday goods moving weekly from Batam to Singapore, the installation reads like a ship's hold of stacked parcels and shifting inventories. Sambals, crackers, perfume, and unknown items sit side by side, linking maritime logistics to bodies, habits, and everyday consumption. Crossing the threshold, SAM's reception foyer comes alive, where **Paul Chan's (Hong Kong/USA)** *Khara En Tria (Joyer in 3)* greets audiences with a mesmerising choreography of three brightly coloured nylon figures powered by electric fans, that inflate and sway in distinct rhythms. Drawing on Greek philosophical ideas of spirit, it adapts the classical figure of the bather, a common trope in Western art history, to reflect shifting notions of the body, changing ideas of pleasure, and one's relationship to nature.



Installation view of Álvaro Urbano's *Garden City (Orchidaceae)* (2025). Commissioned by Singapore Art Museum for Singapore Biennale 2025: *pure intention*. Image courtesy of Singapore Art Museum.

SAM's sprawling Gallery 1 brings together selections from Singapore's National Collection and contemporary contributions, where scenes of disaster sit alongside images of progress to reflect cycles of making and unmaking that challenges simple, linear ideas of progress. Many of the artworks point to absence—whether physical, psychological, or spiritual—reimagining the void as a space where memory and desire take root. **Pierre Huyghe (France/Chile)** activates the gallery with multimedia installation *Offspring*, where an AI programme orchestrates light, smoke, and sound elements to respond to environmental shifts and visitor movement, generating a constantly changing experience. **Álvaro Urbano (Spain/Germany/France)** populates the space with sculptural plants that echo living specimens, their metallic forms revealed through shifting light and shadow, evoking the layered histories of plantation agriculture and orchid diplomacy.

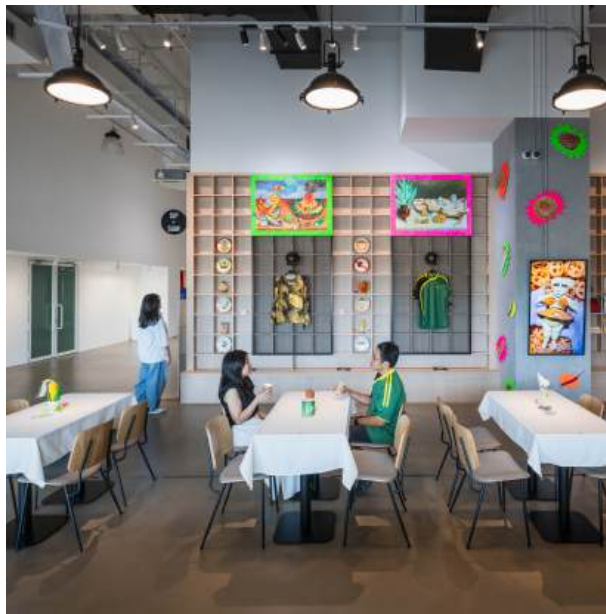


Installation view of Cui Jie's *Thermal Landscapes* (2025). Commissioned by Singapore Art Museum for Singapore Biennale 2025: *pure intention*. Image courtesy of Singapore Art Museum.



Installation view of Ju Young Kim's *Where the tide carries us* (2025), commissioned by Singapore Art Museum for Singapore Biennale 2025: *pure intention*, and *In case of emergency break glass* (2024) as part of Singapore Biennale 2025: *pure intention*. Image courtesy of Singapore Art Museum.

Cui Jie (China) presents a new painting, *Thermal Landscapes*, which explores the nuanced connections between architectural functions and utopian aspirations, inspired by Singapore's watchtowers, once hallmarks of a modernist landscape. **Ju Young Kim (South Korea/Germany)** merges high-tech aircraft components with Art Nouveau elements made of glass, ceramic, and metal in her *Aeroplastics* series, producing novel objects that explore desire and displacement in the context of travel. From the National Collection, **Ming Wong's (Singapore/Germany)** *Filem-Filem-Filem* is a series of digital photographs in polaroid form, documenting remnants of old cinema architecture across Singapore and Malaysia, capturing the faded beauty of disappearing theatres and evoking nostalgia for a bygone era of film.



Installation view of RRD's (Red de Reproducción y Distribución) *Gastrogeography: Stories from Mexico to Singapore* (2017-), as part of Singapore Biennale 2025: *pure intention*. Image courtesy of Singapore Art Museum.

The Biennale activates audiences' senses differently at the museum's café, SIP at SAM, where **RRD (Red de Reproducción y Distribución) (Mexico)** presents *Gastrogeography: Stories from Mexico to Singapore*. Reconfiguring cookbooks, magazines, street-food packaging, advertisements, and printed materials found at Mexican roadside kiosks, RRD explores these everyday expressions of visual culture while presenting unexpected connections between Singaporean and Mexican culinary cultures. Paired with paintings, artisanal plates, murals, sculptures and tablecloths, visitors are drawn into parallel histories of Singapore, Mexico, and trans-global networks that are intimately tied through food.

A Constellation of Artworks Across the Island

Spread across different venues, these multi-location projects offer visitors explorations of art through taste, sight, and interaction. **Huang Po-Chih's (Taiwan)** *Momocha* is part of the artist's ongoing social experimental project that integrates artworld resources into real-world agricultural

produces. Developed in collaboration with Singaporean brand Moon Juice Kombucha, *Momocha* presents a series of kombucha flavours brewed with spice, herb, and other economic crops sourced from the artist's hometown of Xinpu, Hsinchu, Taiwan. Each flavour embodies cultural hybridity and the entanglement of agriculture, migration, and memory. They will be available through vending machines at National Gallery Singapore, Blenheim Court, 20 Anderson Road and over the counter at SIP at SAM.

Debbie Ding's (Singapore) *Rules for the Expression of Architectural Desires* transforms MRT stations at Fort Canning, Harbourfront, and Orchard with posters, prompting commuters to consider the ideas and emotions that shape urban life. It frames the city as a space built from collective imagination as much as from concrete and glass, inviting us to reconsider the rules that define its future. **Izat Arif (Malaysia)** installs terrazzo benches inscribed with text in Malay and English across various Biennale sites including Blenheim Court, Tanglin Halt, Far East Shopping Centre, Fort Canning Centre, National Gallery Singapore and SAM, serving as both public seating and sculpture while inviting reflections prompted by their messages.

Get In on the Action with SB2025's Public Programmes

SB2025 opens this weekend with a vibrant lineup of experiences designed to foster connection and conversations. Blending lively experiences with artist-led initiatives, these programmes elevate the SB2025 experience, inviting visitors to engage more deeply with the artists and the ideas behind their works. More details can be found in **Annex C: SB2025 Opening Week Programmes Schedule**.

At SAM's Engine Room, visitors can look forward to insightful artist talks by **Ahmet Ögüt, (Türkiye/the Netherlands)**, **The Packet (Sri Lanka)**, **Fiona Amundsen (New Zealand)**, **Gabriela Golder (Argentina)** and **RRD (Red de Reproducción y Distribución) (Mexico)**, as well as a hands-on workshop by **RRD** that will introduce participants to the mimeograph, a portable and versatile printing machine—exploring its history, genealogy, and contemporary uses.

Beyond SAM, other city spaces are activated: **Hothouse (Singapore)** presents a performance activation featuring Tini Aliman and Elizabeth Gabrielle Lee's works at 20 Anderson Road.

Visit the Biennale

The Biennale runs from 31 October 2025 to 29 March 2026. Admission to SAM at Tanjong Pagar Distripark is ticketed at SGD15 for Singaporeans and Permanent Residents, and SGD25 for tourists and foreign residents. Local and locally-based students and educators enjoy free admission. All other Biennale venues are free and open to all. Singaporeans may also use their SG Culture Pass credits to redeem admission. Complimentary shuttle buses will operate on weekends, connecting key Biennale sites for visitors to explore the different venues across the city.

More information, including full list of artists, artworks and programmes, is available at www.singaporebiennale.org. Join the conversation on Facebook ([@SingaporeBiennale](https://www.facebook.com/SingaporeBiennale)), Instagram ([@sbgiennale](https://www.instagram.com/sbgiennale)) and TikTok ([@singaporeartmuseum](https://www.tiktok.com/@singaporeartmuseum)).

Supporters and Partners of the Biennale

SB2025 is made possible through the generous support of our partners, collaborators and patrons. Their contributions enable the Biennale to present art of diversity and depth, while remaining accessible to the public as a meaningful international platform (Please see Annex D for list of key supporters and partners).

- **Annex A: List of SB2025 Artists**
- **Annex B: Artworks Highlights at the Various SB2025 Locations**
- **Annex C: SB2025 Opening Week Programmes Schedule**
- **Annex D: SB2025 Key Supporters and Partners**

Other assets may be downloaded at <https://bit.ly/SB2025mediakit>.

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For media queries, please contact:

Fabiola Susilo

Tate Anzur

+65 9389 5038

sbteam@tateanzur.com

Teo Zhi Xin

Singapore Art Museum

+65 8188 5884

zhixin.teo@singaporeartmuseum.sg

About the Singapore Biennale

The Singapore Biennale was established in 2006 as the country's pre-eminent platform for international dialogue in contemporary art. It presents and reflects the vigour of artistic practices in Singapore and the region globally, fostering productive collaborations and deep engagement with artists, arts organisations, and the international arts community.

The Singapore Biennale cultivates public engagement with contemporary art through a period of concerted activities, including exhibitions, public engagement and education programmes that feature artist and curator talks and tours, school visits and workshops, and community days. It complements achievements in other areas of arts and culture, collectively enhancing Singapore's international profile as a vibrant city in which to live, work and play.

The National Arts Council (NAC) organised the first two editions of the Biennale in 2006 and 2008. Since 2011, NAC has commissioned SAM to organise the Biennale.

About Singapore Art Museum

Singapore Art Museum opened in 1996 as the first art museum in Singapore. Also known as SAM, we present 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. SAM 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.

About the National Arts Council, Singapore

The National Arts Council, Singapore (NAC) is a statutory board under the Ministry of Culture, Community, and Youth that champions the arts in Singapore. The Council promotes artistic excellence by providing diverse opportunities for artists and arts organisations while expanding access for audiences to appreciate the impact of the arts in enriching lives. By working closely with the arts community and partners, the Council seeks to build a connected society, a creative economy and a distinctive city through the arts. For more information, visit www.nac.gov.sg.

Annex A: List of SB2025 Artists

1. Genpei <u>Akasegawa</u> (Japan)	43. Kang Seung <u>Lee</u> (South Korea/USA)
2. Tini <u>Aliman</u> (Singapore/Germany)	44. Seung-taek <u>Lee</u> (South Korea)
3. Allora & Calzadilla (Puerto Rico)	45. <u>Lim</u> Mu Hue (Singapore)
4. Faysal <u>Altunbozar</u> (Türkiye/United Kingdom)	46. <u>Lim</u> Yew Kuan (Singapore)
5. Fiona <u>Amundsen</u> (New Zealand)	47. <u>Liu</u> Kang (Singapore)
6. Anusapati (Indonesia)	48. lololol (Taiwan)
7. Anisha <u>Baid</u> (India)	49. Maha <u>Maamoun</u> (Egypt)
8. Tanatchai <u>Bandasak</u> (Thailand)	50. Angelica <u>Mesiti</u> (Australia/France)
9. CAMP (India)	51. Aiganym <u>Mukhamejan</u> (Kazakhstan)
10. Center for Political Beauty (Germany)	52. Kate <u>Newby</u> (New Zealand/USA)
11. Paul <u>Chan</u> (Hong Kong/USA)	53. Tuan Andrew <u>Nguyen</u> (Vietnam/USA)
12. Kah Bee <u>Chow</u> (Malaysia/New Zealand/Sweden)	54. Ahmet <u>Öğüt</u> (Türkiye/the Netherlands)
13. <u>Chu</u> Hao Pei (Singapore)	55. Yuri <u>Pattison</u> (Ireland/France)
14. Shenuka <u>Corea</u> (Sri Lanka)	56. Gala <u>Porras-Kim</u> (Colombia/USA/United Kingdom)
15. <u>Cui</u> Jie (China)	57. Presiden Tidore (Indonesia)
16. Cian <u>Dayrit</u> (the Philippines)	58. Shahana <u>Rajani</u> (Pakistan)
17. Diakron & Emil Rønn <u>Andersen</u> (Denmark)	59. Tabita <u>Rezaire</u> (France)
18. Debbie <u>Ding</u> (Singapore)	60. Riar <u>Rizaldi</u> (Indonesia)
19. Tristan <u>Duke</u> (USA)	61. Aya <u>Rodriguez-Izumi</u> (Japan/USA)
20. Finbarr <u>Fallon</u> (United Kingdom/Singapore)	62. RRD (Red de Reproducción y Distribución) (Mexico)
21. field-0 (China/United Kingdom)	63. Salad Dressing (Singapore)
22. Emily <u>Floyd</u> (Australia)	64. Ayesha <u>Singh</u> (India)
23. Forum Lenteng (Indonesia)	65. Sorawit <u>Songsataya</u> (Thailand/New Zealand)
24. Gabriela <u>Golder</u> (Argentina)	66. Emiria <u>Sunassa</u> (Indonesia)
25. Griya Seni Hj. Kustiyah Edhi Sunarso, Hyphen—, Tom Nicholson with Ary "Jimged" Sendy, Aufa Ariaputra, Nasikin, Omar Aryarindra (Indonesia)	67. Young-jun <u>Tak</u> (South Korea/Germany)
26. Devadeep <u>Gupta</u> (India)	68. Akira <u>Takayama</u> /Port B (Japan)
27. <u>Huang</u> Po-Chih (Taiwan)	69. <u>Tan</u> Pin Pin (Singapore)
28. Alana <u>Hunt</u> (Australia)	70. <u>Tan</u> Zi Hao (Malaysia)
29. Sohrab <u>Hura</u> (Indonesia)	71. Brandon <u>Tay</u> (Singapore/China)
30. Pierre <u>Huyghe</u> (France/Chile)	72. The Observatory & DuckUnit (Singapore/Thailand)
31. ikkibawiKrrr (South Korea)	73. Rirkrit <u>Tiravanija</u> (Argentina/Thailand/Germany/USA)
32. Kei <u>Imazu</u> (Japan/Indonesia)	74. Titarubi (Indonesia)
33. Izat Arif (Malaysia)	75. Julian Abraham <u>"Togar"</u> (Indonesia)
34. Eisa <u>Jocson</u> (the Philippines)	76. Álvaro <u>Urbano</u> (Spain/Germany/France)
35. Jesse <u>Jones</u> (Ireland)	77. Dat <u>Vu</u> & <u>Truong</u> Que Chi (Vietnam)
36. <u>Joo</u> Choon Lin (Singapore)	78. Yuyan <u>Wang</u> (China/France)
37. Özgür <u>Kar</u> (Türkiye/the Netherlands)	79. Apichatpong <u>Weerasethakul</u> (Thailand) & Guo-Liang <u>Tan</u> (Singapore)
38. Ju Young <u>Kim</u> (South Korea/Germany)	80. Adrian <u>Wong</u> (USA)
39. Kapwani <u>Kiwanga</u> (Canada/France)	81. Elsa <u>Wong</u> (Singapore/USA)
40. Jacqueline <u>Kiyomi Gork</u> (USA)	82. Ming <u>Wong</u> (Singapore/Germany)
41. Rizki <u>Lazuardi</u> (Indonesia)	83. <u>Wu</u> Peng Seng (Singapore)
42. Elizabeth Gabrielle <u>Lee</u> (Singapore/United Kingdom)	84. Jiajia <u>Zhang</u> (China/Switzerland)

Annex B: Artworks Highlights at the Various SB2025 Locations

Artwork Highlights in the Rail Corridor area	
Aya Rodriguez-Izumi (Japan/USA) Venue: Wessex Estate, Lawn below 10 Woking Road	<i>Gate: 3</i> 2025 Steel pipe, chainlink fencing, aircraft cable, metal crimps and acrylic beads Singapore Biennale 2025 Commission Aya Rodriguez-Izumi's <i>Gate: 3</i> continues her series, navigating the currents of Okinawa's World War II history and the ongoing U.S. military presence. Bridging the Pacific and Atlantic, the artwork draws inspiration from the artist's Okinawan, Cuban, and Puerto Rican heritage, which embodies legacies of cultural endurance. It intricately explores these histories of resilience through 1,000 strands of pony beads, crafted in workshops with communities in Singapore and New York to honour stories of survival across generations and geographies. From afar, these unique and personal beaded strands coalesce into a nebulous yet unified presence around heritage trees, which stand as silent witnesses to local history. Up close, viewers can observe the strands gently moving, responding to their surroundings and the people around them. Such constant, subtle change reflects the teamwork of the communities that brought the work into being.
Apichatpong Weerasethakul (Thailand) & Guo-Liang Tan (Singapore) Launching in December 2025 Venue: Wessex Estate, Forested area behind Wilton Close	<i>Two Who Remember the Sea</i> 2025 Digital print on silver polyester, motors and solar panels Singapore Biennale 2025 Commission In collaboration with Rueangrith Suntisuk and Pornparn Arayaveerasid of Bangkok-based collective DuckUnit <i>Two Who Remember the Sea</i> grows from the artists' fascination with the spaces and rituals of the cinematic. Set against the lush greenery of Wessex estate, suspended silver fabric moves in the landscape like spectral figures. Choreographed with movements powered by the sun and wind, the work stages a scene that is open and dream-like. The abstract imagery on the fabric evokes a shadowy presence coming in and out of view with the opening and closing motion. This acts as a kind of screen and porous frame, which light and air can enter and pass through. The kinetic installation invites a meditation on frames of all kinds, from the cinematic to the memorial, reflecting the way life and death, presence and absence continually animate each other. The cloth and its shifting forms are in part a remembrance of gentle, wandering ghosts shrouded in white and longing for human closeness. These subtle allusions to victims of violence, connecting

	folklore to political reality, are found in the mid-century illustrations of Thai artist and writer Hem Vejakorn. Rather than inhabiting darkness, the haunted screens in <i>Two Who Remember the Sea</i> are stirred by daylight, their energy drawn from the same source that sustains the natural life around them.
Emily Floyd (Australia) Launching in December 2025 Venue: Outside Blenheim Court	<i>Field Library</i> 2025 Aluminium, automotive paint and steel fixtures Singapore Biennale 2025 Commission Courtesy of the artist and Ames Yavuz Combining two important types of public space, <i>Field Library</i> is both a play space and a library of booklets and readings. These texts offer critical perspectives on intersecting urgencies, including geographies and migration, alternative and feminist pedagogies and reciprocal care chains. Comprising social seatings, the work functions as a site for more intimate encounters with ideas as well as for social gathering. It also serves as a space to initiate programmes and readings. <i>Field Library</i> builds on Emily Floyd's previous work addressing issues of social transformation confronting artists from the Asia Pacific region since the Cold War, decentring European frameworks for collectivity and exploring locally generated educational models.
Adrian Wong (USA)  Installation view of Adrian Wong's <i>With Hate from Hong Kong</i> (2025). Commissioned by Singapore Art Museum for Singapore Biennale 2025: <i>pure intention</i>. Image courtesy of Singapore Art Museum. Venue: 48 Tanglin Halt Road, #01-337	<i>With Hate from Hong Kong</i> 2025 Single-channel video (colour, sound), 20 min Singapore Biennale 2025 Commission <i>With Hate from Hong Kong</i> revisits the career of Adrian Wong's paternal grandfather, Eddie Wang (王居仁), a prolific composer who scored more than 300 films for Hong Kong-based studios from the early 1960s until his death in 1981. At their height of popularity, audience demand for kung fu films was so great that studios resorted to unorthodox production methods. Some studios assembled new films from pre-shot footage, which they then edited, scored and dubbed to produce some semblance of narrative structure. Adapting this process of found narrative, Wong's video combines footage from <i>With Love From Hong Kong</i> (2025)—an earlier project borrowing tropes from daytime soap operas—with new stunt work and fight sequences performed by lookalikes. Using familiar narrative and production tropes, the collaged footage inverts the gendered image of soap operas by granting its female protagonist the capacity for exaggerated violence characteristic of martial arts films.
Joo Choon Lin (Singapore)	<i>The laugh laughs at the laugh, The song sings at the song</i> 2025 Sound Design: Joe Ng

 Installation view of Joo Choon Lin's <i>The laugh laughs at the laugh, The song sings at the song</i> (2025). Commissioned by Singapore Art Museum for Singapore Biennale 2025: <i>pure intention</i>. Image courtesy of Singapore Art Museum. Venue: 47 Tanglin Halt Road, #01-327	Singapore Biennale 2025 Commission <i>The laugh laughs at the laugh, The song sings at the song</i> is an atmospheric environment that brings together modular “film objects,” balloon-based sculptures, sound, and object components. The installation treats the unit as a site of activation where small actions set larger shifts in motion. Materials fold, collapse, and recombine; a simple maintenance routine keeps renewal in play so forms do not settle. Sound shapes how the space is read. Compositions built from clear, repeated motifs guide movement and attention, linking listening to looking. The environment functions as an instrument for poetic assembly, asking how everyday materials like paper, plastic, wood and metal change in shape, use, and meaning over time. Activation occurs through the performance <i>I just want you to FEEL the FEELING I FELT</i>. During this performance, the front room will shift between stage set and installation, where elements are modified and adapted for myriad functions.
 Installation view of Rizki Lazuardi's <i>Operation Thunder Tooth</i> (2025). Commissioned by Singapore Art Museum for Singapore Biennale 2025: <i>pure intention</i>. Image courtesy of Singapore Art Museum. Venue: Blenheim Court, #02-03	<i>Operation Thunder Tooth</i> 2025 Two-channel video (colour, black and white), 28 min Missile debris Pressed alloy steel sheet, clamp holder and ring stand, 3 pcs Fossil and cell phone Megalodon fossil, PLA filament and video on a modified cell phone Film archives 35mm reversal archival film and slide film viewer, 80 slides Warplane debris Aluminium alloy and LED modules Singapore Biennale 2025 Commission <i>Operation Thunder Tooth</i> is a video installation featuring multiple screens and replicas of archaeological finds. Inspired by two strikingly parallel phenomena: the Cold War and commercial palaeontology in Jampang Kulon, a town in southwest Java, the installation highlights shared visual and narrative elements, such as nuclear radiation, ecological transformations and geopolitical conflicts, inviting audiences into a speculative exploration. The work merges visual materials and objects related to the Central Intelligence Agency (CIA)'s search for alleged Soviet-backed nuclear missiles in the 1960s with the fervour surrounding the excavation and trade of Megalodon tooth fossils in 2020.

	Through this juxtaposition, Rizki Lazuardi reveals the absurd parallels between geopolitics and palaeontology. With irony and humour, the work provides a comic perspective on large-scale events spanning geology, politics, and history, while anchoring the narrative in the passionate cultural encounters of present-day Jampang Kulon.
field-0 (China/United Kingdom)  Installation view of field-0's <i>drifting bodies</i> (2025) as part of Singapore Biennale 2025: <i>pure intention</i>. Image courtesy of Singapore Art Museum. Venue: Blenheim Court #03-06	<i>Drifting Bodies</i> 2025 Four-channel video installation (colour, sound), 10 min 30 sec, curtains and mattress Collection of the artist <i>The Humming of the Power Grid</i> 2025 Aluminium tube, mixer, amplifiers, transducer, contact microphone and photographs on aluminium Collection of the artist The result of a long-term research project, field-0 [Jingru (Cyan) Cheng and Chen Zhan] traces the complex relationship between transnational energy networks and indigenous communities. <i>Drifting Bodies</i> uses documentary footage to highlight the sensory contrast between Singapore's Changi Jewel Rain Vortex and Thailand's Vajiralongkorn Reservoir, depicting a complex network linked by a shared hydroelectric power grid. Before the construction of the dam, the area was a dense forest and home to the indigenous Karen hill tribes. Today, many residents live in floating houses that shift each day when the dam releases one handbreadth (about ten centimetres) of water to generate electricity. The project portrays water as a multifaceted force: a source of life, a disruptor, a tool of displacement, and a connector of distant lands. Alongside the film, <i>The Humming of the Power Grid</i> uses a live feedback instrument crafted from raw aluminium to generate a soundscape evoking the hum of massive power lines cutting through mountainous Laos. Together with fieldwork photography, the project reveals the impacts of green energy and challenges the notion of progress associated with these infrastructures and their iconic locales.
Allora & Calzadilla (Puerto Rico) Venue: Blenheim Court, #01-01	<i>Returning a Sound</i> 2004 Single-channel video (colour, sound), 5 min 42 sec Collection of the artist, courtesy of Lisson Gallery <i>Under Discussion</i> 2005 Single-channel video (colour, sound), 6 min 14 sec © Allora & Calzadilla

	Courtesy of Lisson Gallery <i>Returning a Sound</i> and <i>Under Discussion</i> reflect on the political and ecological conditions of Vieques, a small Caribbean island east of Puerto Rico formerly used by the US Navy as a weapons-testing range from 1941 to 2003. <i>Returning a Sound</i> features a young activist traversing Vieques on a moped. Its exhaust pipe, fitted with a trumpet, acts as a military reveille announcing the end of sixty years of regular bombing and sounding a call for unity. <i>Under Discussion</i> follows a fisherman's son navigating the island in a boat made from an upturned conference table. Filmed from above, the video evokes the view of a military aircraft, revealing abandoned bunkers and airfields. The boat's passage highlights the island's paradoxical past and present through two contrasting signs: one reads "Welcome to Vieques Wildlife Refuge"; and the other, marked with a skull and crossbones, warns "No Trespassing, Authorized Personnel Only: Danger—Explosives."
Jesse Jones (Ireland) Venue: Blenheim Court, #01-02	<i>The White Cave</i> 2025 Worflex curtain, oyster lids, 16mm film (colour, sound), 15 min Singapore Biennale 2025 Commission <i>The White Cave</i> draws upon currents of hydrofeminism and prehistoric ecofeminism to imagine the sea as an ancient archive of transformation, where women's voices and bodies move through cycles of immersion, dissolution and renewal. Expanding on Jesse Jones's exploration of the witch archetype, the film turns to a prehistory of the figure through sculptural, smouldering sibyls embedded in the cave walls. These forms recall the oracle caves of Delphi, where female prophecy once served as political navigation, warning and divination. Here, they exhale warning in whispers and tongues, their voices threaded through the score to suggest more-than-human consciousness and an architectural animism of the cave. At its centre is Enheduanna (also known as Hedewana) (2285–2250 BCE), the Sumerian high priestess, poet, and the first named author in recorded history. Set within a salt therapy cave, Colombian-American soprano Stephanie Lamprea's voice carries Enheduanna's "Temple Hymns to Inanna," interwoven with the libidinal poetics of Federico García Lorca's "Conch," tracing the sea as a site of eros, sensuousness and metamorphosis. These invocations form a lineage of voices between Lamprea and her mother, Maria Cristina Lamprea Barrera, through this intergenerational intimacy and embodied presence, echoing across the cave's chambers. Oyster shells recur as sculptural forms. They recall prehistoric middens found in coastal caves worldwide—early sites of gathering, sustenance and symbolic practice. In Jones's work, the oyster becomes more than a relic: it is a vessel binding sea to body, consumption to memory and ritual to resistance.

	This poetics of the shell is deepened through an exploration of Conchylomania, the 17th-century European obsession with shells that spread through cabinets of curiosity, botanical illustrations and colonial collecting. Fuelled by expeditions to Asia and Southeast Asia, including Malaysia and Singapore, the shell became a fetish object of desire and conquest. In Dutch still lifes, such as those by Balthasar van der Ast, rare shells appear among flowers and fruit, staging empire within the domestic interior; the mania later fed Rococo's <i>racaille</i>, derived from marine curvature. <i>The White Cave</i> reframes this legacy: the shell is no longer a token of extraction but a charged threshold where desire, ritual and feminist resistance converge.
ikkibawiKrrr (South Korea)  Installation view of ikkibawiKrrr's <i>Seaweed Story</i> (2022), as part of Singapore Biennale 2025: <i>pure intention</i>. Image courtesy of Singapore Art Museum. Venue: Blenheim Court, #02-04	<i>Seaweed Story</i> 2022 Acrylic on Foamex board and single-channel video (colour, sound), 5 min 22 sec Collection of the artist <i>Seaweed Story</i> highlights a rendition of Jeju Arirang sung by the Hado Haenyeo Choir. The fishing village of Hado-ri is a place that embodies the community life of Jeju Island <i>haenyeo</i> ("sea women" in Korean), divers who harvest marine products such as edible seaweed—once also a key ingredient in making explosives. Historically, Hado-ri was also the site of an anti-Japanese resistance movement led by the <i>haenyeo</i> community, which resisted colonial exploitation policies and ethnic discrimination during the Japanese occupation. Traces of these histories mark the island while the <i>haenyeo</i>'s song evokes the island's memory of resilience and solidarity.

Artwork Highlights in the Civic District area

Ayesha Singh (India)  Installation view of Ayesha Singh's <i>Continuous Coexistences (Singapore)</i> (2025). Commissioned by	<i>Continuous Coexistences (Singapore)</i> 2025 Stainless steel Singapore Biennale 2025 Commission <i>Continuous Coexistences (Singapore)</i> weaves together the multiple cultural identities embedded in the city's built environment, translating architectural forms into an unbroken three-dimensional line drawing. Referencing Singapore's multicultural history, the sculpture combines elements of iconic structures including Iskandar Shah's Keramat, Loyang Tua Pek Kong Temple, and the demolished National Theatre, amongst others. Here, architecture mirrors culture and connects pre-colonial 14th-century ruins, diverse religious and civic structures, and examples of tropical modernism. Unifying important
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Singapore Art Museum for Singapore Biennale 2025: <i>pure intention</i>. Image courtesy of Singapore Art Museum. Venue: Fort Canning Park, Raffles House Lawn	structures that represent the nation's architectural diversity—including its forgotten, removed and hidden histories—Ayesha Singh invites viewers to reflect on how we remember, navigate and inhabit the shared urban landscape of the present.
Jacqueline Kiyomi Gork (USA)  Installation view of Jacqueline Kiyomi Gork's <i>HNZF IV</i> (2025). Commissioned by Singapore Art Museum for Singapore Biennale 2025: <i>pure intention</i>. Image courtesy of Singapore Art Museum. Venue: Fort Canning Park, Fort Gate	<i>HNZF IV</i> 2025 A7 Airplane stabiliser, stainless-steel base, loudspeakers, water pumps, fountain pipes and hydrophones Singapore Biennale 2025 Commission Jacqueline Kiyomi Gork's <i>HNZF</i> (Harsh Noise Zen Fountains) combines aerospace scrap from WWII-era military aircrafts, computer-controlled water pumps and hydrophones into sonic sculptures. Referencing the form of certain outdoor "zen" fountains typically associated with relaxation or meditation, Gork transforms these devices into disruptive generators of noise. <i>HNZF IV</i> draws on the artist's research into the military history of sound technologies and the various limestone caves of Okinawa, where civilians sought refuge during World War II. At Fort Canning—once a site of British and later Japanese military command on the island—the amplified sound of water echoing through the old Fort gate draws parallels between the experiences of Okinawans, interred Japanese-Americans, and Singapore's own violent occupation under Japanese rule during the war.
Kapwani Kiwanga (Canada/France) Venue: Fort Canning Park, Fort Gate Footpath	<i>Flowers for Africa: Rwanda</i> 2019 Support structure made of mild steel, wood, water tanks and eucalyptus Courtesy of the artist, Galerie Poggi, Paris; Galerie Tanja Wagner, Berlin; Goodman Gallery, Cape Town, Johannesburg, London <i>Flowers for Africa: Rwanda</i> features a triumphal arch mirroring the structure built for Rwanda's proclamation celebrations in 1961. Kapwani Kiwanga lets leaves wilt on the arch. In her <i>Flowers for Africa</i> series, Kiwanga studies images of African independence, recreating floral arrangements inspired by these materials. Through their evocation of historical moments, these works honour liberation while recognising their transience. The foliage speaks to a hidden history connecting the two sites, as eucalyptus was a cash crop introduced to Rwanda, just as Fort Canning Park was established as an experimental garden for economic crops like nutmeg and cloves. By incorporating the natural cycle, the artist invites reflection on the meaning of independence, encouraging

	viewers to ponder which stories and memories endure and which dissolve into oblivion.
lololol (Taiwan)  Installation view of lololol's <i>Light Keeper</i> (2025). Commissioned by Singapore Art Museum for Singapore Biennale 2025: <i>pure intention</i>. Image courtesy of Singapore Art Museum. Venues: <i>Light Keeper</i> Fort Canning Park, Fort Canning Lighthouse <i>Light Keeper: Signal</i> Fort Canning Park, Fort Canning Centre, Studio @ L3	<i>Light Keeper</i> 2025 GPS-enabled sound walk and light installation Singapore Biennale 2025 Commission <i>Light Keeper: Signal</i> 2025 Three-channel video (colour, sound), 7 min 58 sec Singapore Biennale 2025 Commission <i>Light Keeper</i> explores the poetics and politics of navigation in a futuristic landscape shaped by digital currents. This project guides audiences through sound, video and light, offering an immersive experience that examines the interplay between humans, technology and the environment. It features a sound walk through Fort Canning Park and a light installation at the Fort Canning Lighthouse, extending the site's history of maritime and message encryption by transforming the park into a journey of discovery. Visitors are led to five sites via a GPS-enabled app, immersing themselves in a narrative shaped by the artist's encounters with lighthouses, keepers and crypto-linguists. These sonic vignettes evoke reflection through memory, instinct and curiosity. At the Fort Canning Lighthouse, a programmed light cycle presents a sequence that builds upon a lightkeeper's dreams of perfect illumination and encounters with illuminated awe—the light shimmers like a secret scripture written through air. <i>Light Keeper: Signal</i> explores the concept of technological consciousness through a fictional story of wayfinding, drawing on lololol's personal experiences of navigating contemporary technological life, as well as on their encounters with lighthouses, their keepers and crypto-linguists. The work reflects on the dynamics between humans, their tools and our environment to project towards a present-future in which humans must recalibrate mind and body to co-work with new forms of technological approaches and relational orders. The work serves as a companion to <i>Light Keeper</i>, situated at Fort Canning Park, comprising a site-specific sound walk and a light installation at the Fort Canning Lighthouse.
Seung-taek Lee (South Korea)	<i>Earth Play</i> 1989 Acrylic on PVC balloon Collection of Korea Advanced Institute of Science & Technology (KAIST) Deploying natural elements such as fire, wind, earth, and water as conceptual collaborators, Seung-taek Lee's <i>Earth Play</i> expanded the lexicon of the 1970s shift towards environmental aesthetics, making him an early proponent of eco-art. Inspired by the satellite images of Earth taken from space in the 1970s,



Installation view of Seung-taek Lee's *Earth Play* (1989), as part of Singapore Biennale 2025: *pure intention*. Image courtesy of Singapore Art Museum.

Venue:

Supreme Court Wing, Level 3, Former Supreme Court Foyer, National Gallery Singapore, 1 St Andrew's Road, Singapore 178957

which were foundational to the rise of global environmental movements, Lee painted the planet onto a PVC balloon. He used the oversized balloon to communicate environmental issues at a time when postwar Korea was prioritising urbanisation and industrialisation.

Artwork Highlights in the Orchard area

Eisa Jocson (the Philippines)



Installation view of Eisa Jocson's *The Filipino Superwoman X H.O.M.E. Karaoke Living Room* (2025). Commissioned by Singapore Art Museum for Singapore Biennale 2025: *pure intention*. Image courtesy of Singapore Art Museum.

Venue: Lucky Plaza, #03-52, 304 Orchard Rd, Singapore 238863

The Filipino Superwoman X H.O.M.E. Karaoke Living Room 2025

Single-channel video and mixed media installation

Singapore Biennale 2025 Commission

This living space, inspired by Filipino karaoke gatherings (*Bidyoke*), features music videos produced by H.O.M.E. members as part of Eisa Jocson's presentation at the Singapore Biennale 2025. These videos, created through workshops led by Franchesca Casauay and Jocson, celebrate the creativity of H.O.M.E. members. Visitors encounter performance video works by *The Filipino Superwoman Band*, including *Superwoman KTV* (2019), *TFSB:2020*, *Empire of Care* (2020) and *Pasyoke* (2021). Drawing on oral traditions of heroic tales through epic poetry, participants created music videos of personal anthems that affirm dignity, resilience, and collective feminine agency across generations. Set within a living room at Lucky Plaza, a Filipino enclave, the work channels bonds of chosen kinship, life aspirations, and feminine empowerment into the shopping centre unit. The work reflects on how caregiving and domestic labour are commercialised today, inviting visitors to consider the sorrow of displacement and sacrifice in the lyrics.

Tan Pin Pin (Singapore) Venue: Lucky Plaza, #03-89/90, 304 Orchard Rd, Singapore 238863	<i>On a Clear Day You Can See Forever</i> 2025 Synchronised double-channel HD projection videos (colour, four-channel sound), 39 min and voile screen Collection of the artist This installation recomposes material from two of Tan Pin Pin's earlier works, placing their distinct temporalities in conversation. On one screen, Inuka, Singapore's first polar bear born in captivity, circles within an engineered Arctic habitat, highlighting the meeting of biological rhythm and constructed setting. On the other, <i>80km/h</i> (2004) holds a single-take view from the passenger seat along the Pan Island Expressway, its steady 80km/h pace registering the city's regime of flow and efficiency. The projections are cast onto translucent screens held within a parallel frame; the frame fixes viewing distance, carries the overlap and serves as a viewing device that allows the bear's cyclical motion and the expressway's linear view to be perceived together as a composite. Rather than prescribe a singular reading, the work sets two systems in view and lets their timings meet, overlap and drift.
Yuri Pattison (Ireland/France)  Installation view of Yuri Pattison's <i>entropy study</i> (2025), commissioned by Singapore Art Museum for Singapore Biennale 2025: <i>pure intention</i>, and <i>cloud gazing (americium)</i> (2025), as part of Singapore Biennale 2025: <i>pure intention</i>. Image courtesy of Singapore Art Museum. Venue: Far East Shopping Centre, #04-08, 545 Orchard Rd, Singapore 238882	<i>entropy study</i> 2025 Perforated steel hollow section, Radiation D-v1.1(CAJOE) Geiger counter kit, found apartment marketing suite scale model from Xianyu, LED lights and microcontroller, dust and sebum Singapore Biennale 2025 Commission <i>cloud gazing (americium)</i> 2025 Unreal game engine running "Ultra Dynamic Sky" assets, LED display, steel profile, Dell PowerEdge R620 web server modified with RTX 4060Ti GPU, Quantum Random Number Generator (QRNG) designed by Lukas Koch and built by Thad Insoll, Americium-241 source (smoke detector ion chamber) and cables Collection of the artist The scale models in <i>entropy study</i> were originally made for the sales offices of major real estate development projects in China. Purchased from second-hand marketplaces after the onset of the country's ongoing real estate crisis, these models become artefacts of the property crisis. Their miniature windows are illuminated by trace radiation detected by individual Geiger counters whose frantic chorus of clicks signal the presence of unseen forces. The models are accompanied by a real-time animation of an open sky, with variations in the animation generated by a quantum random number generator. Random number generators are crucial in financial simulations used to model uncertain future events, estimate potential outcomes and manage risk. Visualising this randomness, <i>cloud gazing (americium)</i> creates a self-contained system for

	nephelomancy—an ancient method of divination from clouds—linking the scientific veneer of financial speculation and climate projection with the enduring human desire to predict the future.
Kei Imazu (Japan/Indonesia)  Installation view of Young-jun Tak's <i>Love Was Taught Last Friday</i> (2025), commissioned by Singapore Art Museum for Singapore Biennale 2025: <i>pure intention</i>, and Kei Imazu's <i>Pelvis and Rhizome</i> (2023), <i>Harvesting from the Buried Goddess Body</i> (2023) and <i>Memories of the Land/Body</i> (2020), as part of Singapore Biennale 2025: <i>pure intention</i>. Image courtesy of Singapore Art Museum. Venue: 20 Anderson Road, School Hall, Singapore 259978	<i>Pelvis and Rhizome</i> 2023 Oil on linen canvas Private collection <i>Harvesting from the Buried Goddess Body</i> 2023 Oil on canvas Private collection <i>Memories of the Land/Body</i> 2020 Oil on linen canvas Collection of the Taguchi Art Collection Kei Imazu's Hainuwele series is inspired by a creation myth from Seram Island, which tells the story of the goddess Hainuwele, murdered and buried, whose body gave rise to the community's staple crops. Themes of death, regeneration and cyclical creation connect this myth to Imazu's personal experience of childbirth and to the Javanese tradition of burying the placenta, a ritual that symbolises rebirth and the fertility of the land. <i>Memories of the Land/Body</i> features a translucent female figure, layered over a watercolour-like wash of blue, recalling Franz Wilhelm Junghuhn's colonial depiction of the Gunung Sumbing volcano. There are also motifs such as tigers, symbols of colonial power that signal how maps were used in territorial expansion and turned living territories into exploitable resources. <i>Harvesting from the Buried Goddess Body</i> and <i>Pelvis and Rhizome</i> reference the tubers growing from Hainuwele's body, echoing Imazu's personal experience of burying her placenta. Across these works, an archaeological impulse emerges in Imazu's painterly approach, creating strata that consist of myth, colonial maps, imagery from classical paintings, and archival images. Her brushwork intentionally blurs and destabilises imagery, suggesting that memories and narratives are never fixed but always shifting, thereby challenging fixed notions of history.
Young-jun Tak (South Korea/Germany)	<i>Love Was Taught Last Friday</i> 2025 Single-channel video (colour, sound), 20 min Singapore Biennale 2025 Commission The fourth entry in Young-jun Tak's choreography film series, each titled after a day of the week, explores how embodied knowledge is shared across

 Installation view of Young-jun Tak's <i>Love Was Taught Last Friday</i> (2025). Commissioned by Singapore Art Museum for Singapore Biennale 2025: <i>pure intention</i>. Image courtesy of Singapore Art Museum. Venue: 20 Anderson Road, School Hall, Singapore 259978	generations. The film begins with the deliberate movements of a father-and-son team of woodcarvers in South Tyrol, who continue the traditional craft of producing religious idols. This footage is set against the collaborative choreography of Christopher House and two of his former students, whose intimate movements unfolded in Berlin's Veterinary Anatomy Theater, the city's oldest historical educational venue. Presented in a former school hall, the artwork draws parallels between disparate sites of knowledge transfer and the continuation of rare creative professions.
Diakron & Emil Rønn Andersen (Denmark) Venue: 20 Anderson Road, Theatre Workshop, Singapore 259978	<i>7 Summers</i> 2025 Single-channel video (colour, sound), 21 min Singapore Biennale 2025 Commission <i>7 Summers</i> documents seven possible summers of the 21st century in a state-of-the-art climate simulation facility, which controls temperature, CO₂, wind, humidity and light. Inside the facility, sections of a wheat field, a salt marsh and a fallow plot from the surrounding landscape are exposed to a range of climate scenarios, from intense heatwaves to the early stirrings of a new ice age. During this process, "future flora" is introduced, consisting of species that could one day replace or coexist with plants found in the landscape today. The plants' growth and decay are documented through a virtual production technology developed by Emil Rønn Andersen in combination with AI workflows, creating a feedback loop between documentation and simulation. By visualising the physical effects of our rapidly changing climate on future life, the work reveals the instability of natural systems at their breaking point and exposes the temptation of simulation, with its promise of mastery and control.
Riar Rizaldi (Indonesia) Venue: 20 Anderson Road, AVA Room, Singapore 259978	<i>Mirage: Agape</i> 2025 Single-channel video (colour, sound), 28 min and animatronic head Singapore Biennale 2025 Commission The third entry in Riar Rizaldi's <i>Mirage</i> series continues his investigation of mysticism through the conventions of educational film and television, a format

	designed to make complex theories accessible. Framed as a sword-and-sandals historical reenactment, <i>Mirage: Agape</i> examines Sufi mysticism in the Indonesian archipelago, using the spread of various religions from the maritime hub of Barus as a mechanism to introduce the theory of emanation. In contrast to the theories of both creationism and materialism, emanation theory posits that the universe, and everything contained therein, “flows” from a single infinite and unchanging point. Within the world of the film, two protagonists embody matter and anti-matter, creating an endless cycle of destruction and reincarnation each time they touch.
Angelica Mesiti (Australia/France) Venue: 20 Anderson Road, PE Staff Room, Singapore 259978	<i>Future Perfect Continuous</i> 2022 Single-channel HD video (black-and-white, surround sound), 8 min 8 sec Courtesy of the artist and Anna Schwartz Gallery The work is based on a children’s game that encourages the awareness of self as part of a group. It involves a sequence of simple actions—clicking, snapping of the fingers, rubbing and clapping hands—that, when repeated and multiplied, mimics the sound of a rainstorm. One hears the sound before seeing the actions, and the experience of the work shifts from recalling a weather event to experiencing a moment of togetherness. In this video, the playful imitation of intense weather is performed by a diverse group of young adults. Through rhythmic gestures and collective performance, the work reflects on the power of synchronised action and shared experience. The title uses a verb tense that suggests ongoing actions and turbulence that may well continue into the future, prompting a sense of both anticipation and trepidation.
Özgür Kar (Türkiye/the Netherlands)  Installation view of Özgür Kar's <i>Death with Flute</i> (2021), as part of Singapore Biennale 2025: <i>pure intention</i>. Collection of the artist. Image courtesy of Singapore Art Museum. Venue: 20 Anderson Road, Band Room, Singapore 259978	<i>Death with Clarinet</i> 2021 Custom flight cases and video (black and white, sound), 15 min Collection of the artist <i>Death with Flute</i> 2021 Custom flight cases and video (black and white, sound), 15 min Collection of the artist <i>Death with the Little Bell</i> 2021 Custom flight cases and video (black and white, sound), 15 min Collection of the artist Özgür Kar's synchronised figures draw on the history of medieval art and music. The work combines the <i>diabolus in musica</i>, a dissonant trichord arrangement, with the <i>danse macabre</i>. A common scene in European

	manuscripts during the bubonic plague, the <i>danse macabre</i> depicts death, personified as skeletons, leading the living to their graves. These allegorical images portray individuals from every class in the procession, a stark reminder that death spares no one. Kar's trio of videos are housed in custom flight cases designed for transporting musical or film equipment, a contemporary update to ossuaries used to contain human remains. The playful animations of skeletons, contorted and confined by the dimensions of their mobile tombs, simultaneously function as absurdist theatre and memento mori, a reminder of human mortality.
Brandon Tay (Singapore/China)  Installation view of Brandon Tay's <i>Ophidian Codex</i> (2025), <i>Serpent Vessel</i> (2025) and <i>Votive Spiral</i> (2025). Commissioned by Singapore Art Museum for Singapore Biennale 2025: <i>pure intention</i>. Image courtesy of Singapore Art Museum. Venue: 20 Anderson Road, Angklung Room, Singapore 259978	<i>Ophidian Codex</i> 2025 Adhesive vinyl Singapore Biennale 2025 Commission Graphic Design: Darius Ou <i>Serpent Vessel</i> 2025 3D-printed aluminium, LED fan and paint Singapore Biennale 2025 Commission <i>Votive Spiral</i> 2025 3D-printed aluminium, LED fans, aluminium rail, aluminium plate and paint Singapore Biennale 2025 Commission <i>Serpent Vessel</i> and <i>Votive Spiral</i> are sculptural interpretations of pivotal moments in the history of science. <i>Serpent Vessel</i> recalls German scientist Friedrich August Kekulé's famous dream of an ouroboros—an ancient symbol that depicts a serpent eating its own tail—that led to his discovery of benzene's ring structure. <i>Votive Spiral</i> evokes James Watson and Francis Crick's discovery of the DNA's double helix structure. Tay expands these subconscious revelations into a speculative narrative with theocratic undertones, illustrated through <i>Ophidian Codex</i>, a series of diagrams created with Darius Ou. By reimagining these dream-inspired scientific epiphanies as mystical experiences with far-reaching consequences, the sculptures reflect how intuitive leaps and subconscious revelations can radically alter the course of history, challenging conventional understanding of how progress and belief intersect.
Hothouse (Singapore) Venue: 20 Anderson Road, School Field, Singapore 259978	<i>PRIMAL INSTINCT</i> Hothouse's <i>PRIMAL INSTINCT</i> confronts the theme of <i>pure intention</i> through a transdisciplinary lens—an approach not born of method, but of necessity, shaped by the velocity and violence of the now. This is not an exercise in critique but in compression—where understanding moves beyond the analytical and becomes a reckoning: emotional, pressurised and yet strangely clarifying.

	The <i>photosynthescript</i> that is “nature” is no longer a neutral backdrop but a fractured archive of possibility. We subvert the idea of (one-)nature not with answers but with gestures to gradually replace it with a multiplicity of models grafted and woven in its cracks. This is not an appeal to idealism, but a recognition of what already is: tangled, emergent and forever forking paths. These cracks are not simply structural flaws but generative spaces: signs of strain in the imposed coherence of a singular worldview. They are the places where tension accumulates, where the fiction of unity shows it can split, where suppressed knowledge, alternative ecologies, and hybrid ontologies find room to surface. Cracks become not a symbol of failure, but a site of possibility, as they speak other languages. They are not direct interruptions of the master’s discourse, but are points of diffraction, sort of movable topologies that are difficult to represent. We are interested in finding those moments of intensification, to have a peek at what hides beyond, running parallel to, subjected to — yet countering the bluntness of a <i>pure intention</i>. We are lured towards what ultimately gets things in motion: the latent drives, the sub-versions kicking, the <i>PRIMAL INSTINCT</i> and informal strategies of re-production, myths of re-definition, ... possibly minor acts or sites, indexes showing the possibility of radical inventions and activations, art speaking through primal screams, pointing to or gesturing towards a certain ontological rebelling. Cracks and folds are to be discovered for marking the entry points, or the curvatures for unruly growth. They are metastatic fissures, allowing a polyphony of perspectives to take root and sprawl—for a subtle yet radical rewinding of thought. <i>PRIMAL INSTINCT</i>, our curatorial framework, is thus a manifesto to analyse and question the monolithic, orderly and tamed definition of “nature” (the model of nature) embraced through leaps of <i>pure intention</i> — the moves foundational to the nation-state’s vision of becoming a planetary reference point: a Garden City. The (one-)nature of the designed garden brutally strips (other-)nature(s) of its potential openness, of the virtual possibility of true unpredictability, and of course, of the sublime and uncanny beauty of the inform, the deformed, the transformed. We looked and searched for instincts, to select ultimately a few, to subvert and reimagine this (one-)nature, to activate (an-other-)natures, promoting definitions that defy ideological containment. Three instinctual responses were therefore selected to be part of our curatorial framework, three very different yet possibly converging models of nature: Tina Aliman’s <i>Field Notes & the Ecology of Chance</i>, Elizabeth Gabrielle Lee’s <i>TOTAL-PLEASURE-SUITE</i> and Salad Dressing’s <i>Square Forest</i>.
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Artwork Highlights at SAM @ Tanjong Pagar Distripark

CAMP (India)	<i>Metabolic Container</i> 2025 Existing and produced boxes Singapore Biennale 2025 Commission
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 Installation view of CAMP's <i>Metabolic Container</i> (2025). Commissioned by Singapore Art Museum for Singapore Biennale 2025: <i>pure intention</i>. Image courtesy of Singapore Art Museum. Venue: Outside Singapore Art Museum at Tanjong Pagar Distripark, 39 Keppel Rd, #01-02, Singapore 089065	<i>Metabolic Container</i> reworks a standard 20-foot shipping container into an active medium of movement. Starting from 400 boxes of everyday goods that move weekly from Batam to Singapore, CAMP treats the container as more than transport: a site where goods are sorted, combined, set into circulation, gestated and invented. Inside, the arrangement follows a diffusion-inspired flow adapted from image generation: boxes meet neighbours, features are sampled, noise is introduced and refined, and new ideas appear. The contents range from sambals, crackers and perfume to unknown goods in imported apple boxes, shifting from the familiar to the not yet present, via the unexpected. The project returns CAMP to the image of the ship's hold in their many maritime projects, to connect logistics at sea with bodies and everyday consumption. Visitors enter one at a time to experience the container as a metabolising image from within.
Paul Chan (Hong Kong/USA)  Installation view of Paul Chan's <i>Khara En Tria (Joyer in 3)</i> (2019), as part of Singapore Biennale 2025: <i>pure intention</i>. Image courtesy of Singapore Art Museum. Venue: Reception Foyer, Singapore Art Museum at Tanjong Pagar Distripark, 39 Keppel Rd, #01-02, Singapore 089065	<i>Khara En Tria (Joyer in 3)</i> 2019 Nylon and fans Collection of the artist Courtesy of Greene Naftali Gallery Paul Chan's inflatable fabric sculptures are "breathing artworks," inspired by ideas connecting breath and spirit in various philosophical traditions. <i>Khara En Tria (Joyer in 3)</i> reimagines the figure of the bather, one of the most common tropes in Western art history, to revisit how this motif reflects evolving notions about the body, changing attitudes towards pleasure and one's relationship to nature. The three figures—sewn together to form an ecstatic, animated circle—participate in a disjointed choreography. Their gestures conjure a spectrum of emotions ranging from futility and despair to exuberance and joy, inviting viewers to reflect on how a familiar artistic archetype can be reinterpreted.
Pierre Huyghe (France/Chile) Venue: Gallery 1, Singapore Art Museum at Tanjong Pagar Distripark, 39 Keppel Rd, #01-02, Singapore 089065	<i>Offspring</i> 2018 Sensor-based, self-generative system for sound and light machine Collection of Leeum Museum of Art Algorithmic composition: Robin Meier

	Light and software programme: Martial Geoffre Rouland <i>Offspring</i> reimagines Pierre Huyghe's work, <i>L'Expédition scintillante</i> (2002), itself inspired by Edgar Allan Poe's <i>The Narrative of Arthur Gordon Pym of Nantucket</i> (1838) and Huyghe's own polar expedition aboard the research vessel <i>Tara</i>. The work is a self-generating instrument that emits wisps of smoke illuminated by beams of coloured light. This ballet, without actors, unfolds to an algorithmic composition that generates infinite variations of Erik Satie's <i>Gymnopédies</i> 3 and 4 (1888). These continuously evolving versions respond to and learn from their environment, making each encounter unique.
Álvaro Urbano (Spain/Germany/France)  Installation view of Álvaro Urbano's <i>Garden City (Orchidaceae)</i> (2025). Commissioned by Singapore Art Museum for Singapore Biennale 2025: <i>pure intention</i>. Image courtesy of Singapore Art Museum. Venue: Gallery 1, Singapore Art Museum at Tanjong Pagar Distripark, 39 Keppel Rd, #01-02, Singapore 089065	<i>Garden City (Orchidaceae)</i> 2025 Stainless steel Singapore Biennale 2025 Commission Álvaro Urbano's sculptural practice casts plants as characters in a carefully staged environmental theatre. Inspired by 19th-century illustrations of local flora and fauna commissioned by colonial officer William Farquhar, Urbano presents a speculative narrative where economic crops that were introduced and cultivated during the early colonial period—including nutmeg, pepper and coffee—become hosts for flowering orchids. These poetic hybrids draw on the history of cash crops that were introduced by the British East India Company in the short-lived Botanical and Experimental Garden at Fort Canning Hill, and gesture towards modern Singapore's adoption of the orchid as a tool of diplomacy, conveying the intertwined historical legacies of the two political systems. Entirely crafted from stainless steel, the work captures the tensions between Singapore's engineered and manicured green spaces and the verdant natural environment of the tropics.
Cui Jie (China)	<i>Thermal Landscapes</i> 2025 Acrylic and coloured pencil on canvas Singapore Biennale 2025 Commission <i>Thermal Landscapes</i> is inspired by watchtowers built in Singapore. Unlike structures designed for colonial surveillance or military reconnaissance, these watchtowers were seen as hallmarks of



Installation view of Cui Jie's *Thermal Landscapes* (2025). Commissioned by Singapore Art Museum for Singapore Biennale 2025: *pure intention*. Image courtesy of Singapore Art Museum.

Venue: Gallery 1, Singapore Art Museum at Tanjong Pagar Distripark, 39 Keppel Rd, #01-02, Singapore 089065

modernisation, offering a vantage point to showcase the city's rapid urbanisation. The work explores the nuanced connections between architectural functions and utopian aspirations. In this painting, buildings which were once lauded for being the tallest in their city seemingly blend into statues of human and animal forms, which recall kitsch ceramic figurines popular in the mid-20th century. In juxtaposing the once landmarks of progress with sentimental decorative objects of careless quality, *Thermal Landscapes* reflects on what remains of icons of development, modernist architecture and home. As we step back to behold the mural in its entirety, these symbols of a city appear drifting in a vast ocean, connected by a network of "undersea cables" and punctuated with diminished motifs of land. Here, a metaphor for the flow of ideologies emerges alongside the implied intertwining and causal relationship between ideologies and transformation of both the built and natural environments.

Ju Young Kim (South Korea/Germany)



Installation view of Ju Young Kim's *Where the tide carries us* (2025), commissioned by Singapore Art Museum for Singapore Biennale 2025: *pure intention*, and *In case of emergency break glass* (2024) as part of Singapore Biennale 2025: *pure intention*. Image courtesy of Singapore Art Museum.

Venue: Gallery 1, Singapore Art Museum at Tanjong Pagar Distripark, 39 Keppel Rd, #01-02, Singapore 089065

Where the tide carries us
2025

Original aircraft window, stained glass, casted bronze, electrical components and steel

Singapore Biennale 2025 Commission

In case of emergency break glass
2024

Original aircraft window, stained glass and steel

Collection of the artist

Unsent Parcel
2022

Suitcase, parcel-tracking label, photography printed on fabric and neon light

Private Collection

Infusing the generic space of commercial aircraft with a sense of romance, Ju Young Kim's *Aeroplastics* series repurposes the often-unnoticed interior components of commercial aircraft as its point of departure, evoking a form of alienation that runs through contemporary society. Kim counters the uniformity of transit spaces by adding deeply personal elements that capture the private lives of the individuals who move through them.

	<i>Unsent Parcel</i> features a used aluminium suitcase with a shipping label addressed to the last known residence of the artist's grandfather in North Korea. Inside, a soft glow reveals an enlarged image of the artist's palm printed on the interior of the suitcase. Two larger sculptures juxtapose vacuum-formed plastic with Art Nouveau-inspired stained glass. In <i>Where the tide carries us</i>, a window shows a staircase descending into the Venetian lagoon, projecting the memories or aspirations of an unknown passenger onto the deliberately characterless design of the cabin.
Ming Wong (Singapore/Germany)  Installation view of Ming Wong's <i>Filem-Filem-Filem</i> (2008–2010), as part of Singapore Biennale 2025: <i>pure intention</i>. Image courtesy of Singapore Art Museum. Venue: Gallery 1, Singapore Art Museum at Tanjong Pagar Distripark, 39 Keppel Rd, #01-02, Singapore 089065	<i>Filem-Filem-Filem</i> 2008–2010 Photographic series, comprising 50 "Polaroid"-type instant colour photographs Collection of Singapore Art Museum A tribute to the pioneering multicultural film industry present in pre-independence Malaya, <i>Filem-Filem-Filem</i> consists of 50 instant photographs of abandoned or repurposed cinemas across modern Singapore and Malaysia. Once-grand cinemas built in modernist architectural styles, such as Art Deco, Bauhaus, and International Style, these "dream palaces" are now silent witnesses to a bygone era. Presented as Polaroid-style instant photographs, the images convey a sense of intimacy, immediacy and authenticity. In reality, the artist has digitally composited and re-photographed each image, resulting in an unreal architectural presence that captures the memory of cinema as a shared cultural space.
RRD (Red de Reproducción y Distribución) (Mexico)  Installation view of RRD's (Red de Reproducción y Distribución)	<i>Gastrogeography: Stories from Mexico to Singapore</i> 2017– 3D-printed sculptures, screen-printed tablecloths, ceramic plates, cookbook publication, multichannel video and printed posters Collection of the artist <i>Gastrogeography: Stories from Mexico to Singapore</i> stages a "Mexican street snacks takeover" as part of RRD's extensive research on colonial processes, from pre-Hispanic times to contemporary Mexican culinary practices. Mobilising cookbooks, popular magazines, street-food packaging, advertisements and other print materials found in roadside kiosks in Mexico, RRD examines these syncretic expressions of visual culture to address the parallel histories of Singapore and Mexico, particularly their complex relationships with colonial legacies. RRD integrates paintings, artisanal plates, murals, sculptures, tablecloths, and other printed materials, alongside video content that merges the gastronomy of street food with Mexican mythologies. With the installation

<i>Gastrogeography: Stories from Mexico to Singapore (2017-), as part of Singapore Biennale 2025: pure intention.</i> Image courtesy of Singapore Art Museum. Venue: SIP at SAM, Singapore Art Museum at Tanjong Pagar Distripark, 39 Keppel Rd, #01-02, Singapore 089065	facing the Tanjong Pagar port, a historical transshipment hub for colonial enterprises, RRD's replicas of nineteenth-century Mexican artist José Agustín Arrieta's still lifes further accentuate the bonds between Mexico and Singapore through depiction of food products in the paintings, symbolising the Magellan trade that connected Southeast Asia to Latin America and Europe.
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Multi-location Projects

Huang Po-Chih (Taiwan)  Three kombucha flavours—Sour Citrus Tea, Kumquat, and Pineapple Pepper—crafted for Huang Po-Chih's <i>Momocha</i> (2025). Commissioned by Singapore Art Museum for Singapore Biennale 2025: <i>pure intention</i>. Image courtesy of Currency Design and Huang Po-Chih. Venues: SIP at SAM, Singapore Art Museum at Tanjong Pagar Distripark, 39 Keppel Rd, #01-02, Singapore 089065 Supreme Court Wing, Next to Holding Cells, National Gallery Singapore, 1 St Andrew's Road, Singapore 178957 Blenheim Court, Foyer, 5 Westbourne Road, Singapore	<i>Momocha</i> 2025 Kombucha and essays Singapore Biennale 2025 Commission <i>Momocha</i> explores the themes of agriculture, fermentation, and economy as an extension of Huang's long-term project, <i>500 Lemon Trees</i>, which blends art, entrepreneurship, and community engagement by channelling resources from the art world into the everyday economic system. Inspired by the Malaysian and Singaporean dessert <i>bubur cha cha</i>, this work utilises “cha cha” to convey cultural hybridity through its ingredients and their symbolic meanings. In partnership with the Singaporean kombucha brand Moon Juice Kombucha, three new flavours were created in response to Huang's decades-long work with the communities in Xinpu, Hsinchu, Taiwan. The ingredients, sourced from Xinpu, include economic crops that were once widely grown in Singapore. Each flavour embodies the hybridity and tension of cultures, migrations, crops, and landscapes shared between the two regions. Distributed through vending machines at National Gallery Singapore, Blenheim Court, and 20 Anderson Road (the former Raffles Girls' School), <i>Momocha</i> combines taste and text to reflect on shifting industries, disappearing landscapes, and the lingering sensations they evoke.
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20 Anderson Road, Canteen, Singapore 259978	
Debbie Ding (Singapore) Venues: Fort Canning MRT Station (Exit B) HarbourFront MRT Station (Exit A) Orchard MRT Station (Exit 11)	<i>Rules for the Expression of Architectural Desires</i> 2014–2021 Digital print on vinyl Collection of Singapore Art Museum <i>Rules for the Expression of Architectural Desires</i> presents speculative schemes, devices and instruments for the urban and social redesign of a city. Each element encourages the expression of architectural desires yet leaves open the question of whether such desires might change the city for better or worse. Though cities may be built with concrete and glass, at their core lie ideas, desires and emotions. The design of a built environment begins with ideas that can be conceptual, abstract, or imprecise. Urban spaces take shape through gestures and intervention—individual incitements that push against the boundaries of the city. To imagine new cities and solutions, the work points to the possibility of rewriting the rules.
Izat Arif (Malaysia) Venues: Outside Fort Canning Centre City Hall Wing, Courtyard, National Gallery Singapore, 1 St Andrew's Road, Singapore 178957 Outside 88 Tanglin Halt Road Outside 48 Tanglin Halt Road Next to Historical Marker 29 - Former Malayan Railways Outside Blenheim Court Outside Far East Shopping Centre, 545 Orchard Rd, Singapore 238882 Outside Singapore Art Museum at Tanjong Pagar Distripark, 39 Keppel Rd, #01-02, Singapore 089065	<i>In Loving Memory</i> 2025 Terrazzo bench and outdoor industrial paint Singapore Biennale 2025 Commission <i>In Loving Memory</i> highlights the socialness of public areas and in the choice of the stone material, asserts a desire for permanence. Painted with the artist's reflections on ideas of progress, material memories and social aspirations, the work offers a spot to rest and engage in conversations on urban transformations, personal and collective remembrances and evolving forms of social interaction. The work comprises Terrazzo benches placed in publicly accessible spaces. They recall "donation" benches, once a common sight in Singapore, which acknowledged individual acts of giving toward the collective good. The work thus asks viewers to reflect on the individual's role in contributing to the city's sociability and seeks participation in how cities are shaped, experienced and interacted with.

Annex C: SB2025 Opening Week Programme Schedule

Lecture: *Civic Imagination in Practice* by Ahmet Öğüt

Beginning with *Pleasure Places of All Kinds*, this talk traces a series of projects that explore collaboration and civic imagination. Through works such as *Sports Club of the Forbidden Colours*, *Exploded City*, *The Silent University*, *Saved by the Whale's Tail*, *Saved by Art*, and *Jump Up*, Ahmet Öğüt reflects on how art can form temporary alliances, address political realities, and offer gestures of resilience. Other projects including *Intern VIP Lounge*, *Volunteers for Volunteers*, *Rainbow versus Gray*, *Once Upon a Time: Breathing Apparatus for Breathable Air*, *Workers Taking Over the Factory*, *Fahrenheit 451: Reprinted*, and *Stones to Throw* extend these concerns to questions of labour, ecology, censorship, and shared agency. Together, these works consider how art can reimagine social systems and open spaces for empathy, solidarity, and collective responsibility.

Date: Fri, 31 Oct

Time: 7–8PM

Venue: The Engine Room, Level 1, SAM at Tanjong Pagar Distripark

Free by registration

Curatorial Contributor Talk: *You Won't Believe What's Under This Bridge* by The Packet

"A bridge is a stubborn and insistent metaphor. What happens when a metaphor collapses?"

Curatorial Contributor of Singapore Biennale 2025, The Packet, presents a talk in conjunction with their multimedia installation, *Water Under The Bridge / A Bridge Under Water*. Using the image of the bridge as a starting point, they will delve into the convergence of hydrology, developmental forecasting, and the residual Y2K optimism. The Packet will reflect on the slow violence of what refuses to be forgotten, sharing how their hyper-local, collaborative practice challenges and maps a stratified world.

Date: Sat, 1 Nov

Time: 1–2PM

Venue: The Engine Room, Level 1, SAM at Tanjong Pagar Distripark

Free by registration

Artist Talk: *Attempts to Locate and Work with a Radioactive 'Hot' Source* by Fiona Amundsen

This artist talk is a deep dive into Fiona Amundsen's photographic series, *Blowing in the Wind* (2022–2025), which investigates the complex intersections of nuclear history, militarization, and consciousness. The talk will explore how the series addresses the "latency" of various phenomena—from images and radiation to voices and future warfare—by considering the roles of both human and nonhuman entities.

Amundsen will focus on the series' exploration of Guåhan (Guam) and its ongoing struggle for compensation for exposure to downwind radiation from U.S. nuclear testing in the Marshall Islands. Through this case study, the talk invites audiences to reflect on the lasting and often invisible effects of colonial and military actions on people and the environment.

Date: Sat, 1 Nov

Time: 4–5PM

Venue: The Engine Room, Level 1, SAM at Tanjong Pagar Distripark

Free by registration

Performance Activation: *I Just Want You to FEEL the FEELING I FELT* by Joo Choon Lin

I Just Want You to FEEL the FEELING I FELT unfolds before a backdrop of geometric patterns and layered colour fields. The character, half-revealed and half-submerged, embodies a state of psychological drift that evokes feelings of alienation and disconnection from reality. Through song and gesture, the performer engages with a wearable finger sculpture. Opening and closing like a chatterbox game, it creates a rhythm of revealing and hiding, presence and absence. Each movement becomes a fleeting frame, appearing and dissolving in sequence, echoing the shifting pulse of perception and emotion.

Performed by Lyon Sim
Sound design by Joe Ng

Date: Sat, 1 Nov

Time: 4–6.45PM (*15-minute performance every half hour; last performance at 6.30pm)

Venue: 47 Tanglin Halt Rd, #01-327

Free by registration

Artist Talk: *State of Assembly* by Gabriela Golder

This artist talk will feature Gabriela Golder discussing her new commission, *State of Assembly*. She will share her process behind the multi-channel video installation and its exploration of how public space serves as both a site of social inequality and a catalyst for transformative action. The talk will also delve into Golder's extensive artistic practice and how she uses video, performance, and site-specific projects to engage with critical social issues.

Date: Sat, 1 Nov

Time: 6–7PM

Venue: The Engine Room, Level 1, SAM at Tanjong Pagar Distripark

Free by registration

Performance Activation: *IT DOESN'T CARE* by Hothouse

IT DOESN'T CARE is the opening activation of *PRIMAL INSTINCT* – a rare sunset initiation that abandons pure intention for blatant manipulation, unleashing new bursts of energies that will reverberate long after it is over.

In *Field Notes & The Ecology of Chance*, Tini Aliman composes a live soundscape of amplified micro-sonic textures, low frequencies, and ambient murmurs, attuning audiences to rhythms of growth, collapse, and unseen struggle. Cristiana Cott Negoescu undertakes a durational act: crawling across a plot, planting seeds in gestures of chance and repetition. Each seed is paired with a one-metre metal tube etched with a number, turning the ground into a living ledger of intention, randomness, and slow transformation. Numbers evoke fortune sticks and lottery tickets, but also recall Singapore's state-led arboreal registry, where millions of trees are catalogued and microchipped. Against this apparatus of control, the work proposes another tree logic—one rooted in unpredictability, intimacy, and cultural resonance.

To plant, is to nurture what refuses to be tamed. To plant is to rebel against forgetting.

Blasphematics bears witness to the effect of *TOTAL-PLEASURE-SUITE* by Elizabeth Gabrielle Lee, placing matter above spirit, object above subject. The bodily gestures of Josh Tirados and Jack Lim, and the soundscape by GODKORINE are activated by the non-human agents of the installation. Power structures

collapse as performers surrender agency to the objects around them, allowing themselves to be possessed rather than possessing. *Blasphematics* is a practice of infraction and contamination; each movement becomes a small blasphemy, defying the choreography of public infrastructure. Like calisthenics for the unruly, bodies learn new forms of movement through repetitive transgression. Night reveals the obvious possessive nature of urban space—neon signs desperate to capture bodies, commercial zones operating through impure desire. *Blasphematics* opens pathways to embodying pleasure as a form of bearing witness to new instincts—ones that incite friction and thrive in the space between alive and dead, human and machine.

What happens when bodies stop trying to animate the world, and instead allow themselves to be animated by it?

Date: Sat, 1 Nov

Time: 6.45–8PM

Venue: 20 Anderson Road

Free by registration

Artist Talk: *Alternative Distribution Models* by RRD (Red de Reproducción y Distribución)

This programme explores independent publishing as a way to foster community, circulate countercultural ideas, and serve as a field of self-expression. By sharing and distributing publications, we can create spaces for participation, dialogue, and collective learning.

Drawing inspiration from DIY practices and the spirit of piracy, RRD's publishing ethos emphasises accessibility, experimentation, and sharing these tools and knowledge. The aim is not just to produce objects, but to open channels of distribution that connect people, support alternative voices, and make counterculture accessible to a wider audience beyond the field of art.

Date: Sun, 2 Nov

Time: 1–2PM

Venue: The Engine Room, Level 1, SAM at Tanjong Pagar Distripark

Free by registration

Workshop: *Copycat* (Mimeograph Workshop) by RRD (Red de Reproducción y Distribución)

This workshop introduces participants to the mimeograph—a portable and versatile printing machine—exploring its history, genealogy, and contemporary uses. Participants will work on collaborative writing, illustration, and content editing to create a poster using this printing method. The mimeograph, a forgotten yet valuable tool, is ideal for small organisations and political movements due to its mobility and autonomy. This workshop aims to recover the mimeograph, which favors experimentation and a revival of collective effort. It is open to individuals interested in writing and drawing, with no prior experience required.

Date: Sun, 2 Nov

Time: 2–6PM

Venue: The Engine Room, Level 1, SAM at Tanjong Pagar Distripark

\$25 per pax

Annex D: Key Supporters and Partners of SB2025

Commissioned By: National Arts Council

Supported By: Ministry of Culture, Community and Youth

Organised By: Singapore Art Museum

Key Supporters

- Hiroyuki Maki
- JPL Consultants
- Mapletree Investments
- Singapore Tourism Board
- Tanoto Art Foundation (TAF)

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- JTC Corporation
- Land Transport Authority
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- National Gallery Singapore
- National Parks Board (NParks)
- National Library Board
- Peter Low Chambers LLC
- Singapore Land Authority (SLA)

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- Grab

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