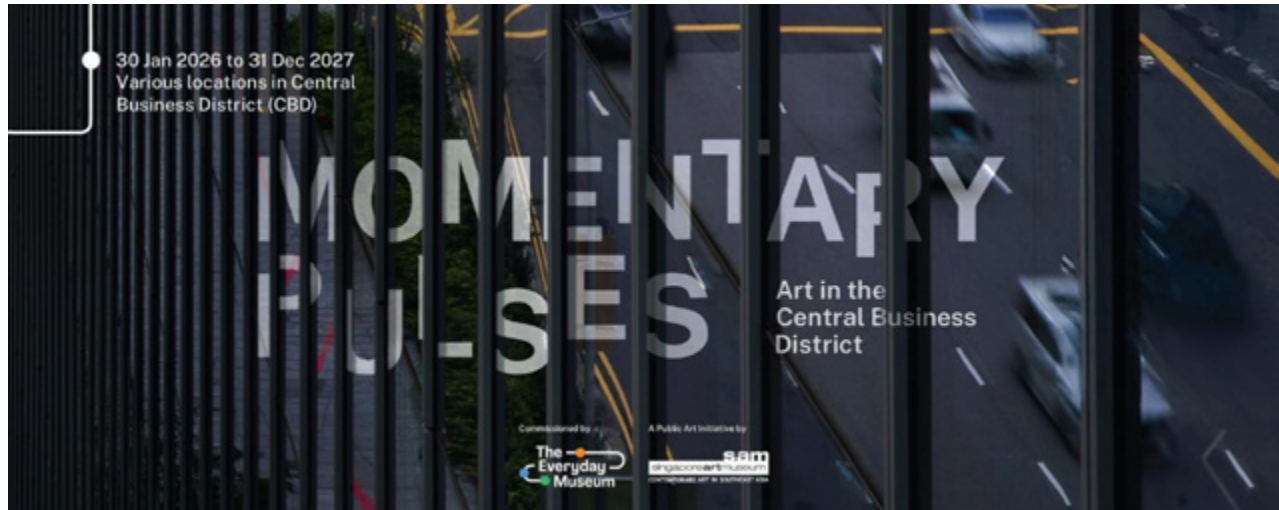


MEDIA RELEASE

SINGAPORE ART MUSEUM EXPLORES THE CHANGING FABRIC OF THE CENTRAL BUSINESS DISTRICT WITH *MOMENTARY PULSES*, A NEW PUBLIC ART TRAIL

Seven artworks commissioned by The Everyday Museum, SAM's public art initiative, invites discovery of the rhythms and textures of Singapore's commercial district



Singapore, 1 July 2026 – In the heart of the Central Business District, a place driven by precision, pace and perpetual flow, Singapore Art Museum (SAM) invites the public to pause. Through its long-term public art initiative The Everyday Museum, SAM presents *Momentary Pulses: Art in the Central Business District*, a two-year public art trail that brings **seven new contemporary artworks** to one of Singapore's busiest urban precincts. Running from now till 31 December 2027, the trail places art directly in the paths of daily commuters — along an elevated linkway, pedestrian paths and open plazas. Each artwork creates a brief pause in the daily rush, encouraging commuters to see afresh the routes they move through every day.

Drawing on the textures, sounds and histories of the Central Business District (CBD), each artist responds differently to the urban form of the district and invites reflection on how the evolving landscape accumulates memories and meanings. The seven commissions will be progressively launched over the two-year period. Five artworks by artists Finbarr Fallon, Catherine Hu, the collaborative duo Teow Yue Han and Federico Ruberto, Yang Jie, and Zul Mahmod are now on display and accessible to the public in the CBD. Works by Song-Ming Ang and Immanuel Koh will

follow in the later part of 2026.

Ong Puay Khim, Director (Collections, Design and Public Art) at SAM, said: “With *Momentary Pulses*, we hope people will encounter the CBD anew, tuning into layers that lie beneath its image of efficiency and productivity. Each artwork responds to the district’s unique rhythm, from its histories and materiality to the ebb and flow of daily movement. By siting these artworks along the paths of everyday users, we want to spark unexpected moments of reflection and connection. This trail extends SAM’s commitment through its public art initiative, The Everyday Museum, to create encounters that are responsive and deeply attuned to everyday life.”

Five newly commissioned artworks debut in the CBD in mid-2026



Installation views of Teow Yue Han and Federico Ruberto's *thusspoke.baby* (2026) (left) at OUE Link and Catherine Hu's *A fountain when it rains* (2026) (right) at One Raffles Quay (North Tower) as part of *Momentary Pulses*. Image courtesy of Singapore Art Museum.

On the digital screen of the OUE Link façade is Teow Yue Han and Federico Ruberto's *thusspoke.baby* (2026) — a virtual entity that lives entirely within the digital realm. Learning and evolving over time, this character absorbs a constant stream of information from global news, weather, and other online platforms. Throughout the day, it generates shifting fragments of text and performs polymorphous gestures, forming a reflective, sometimes playful monologue that grows increasingly sophisticated as the digital body develops.

A short walk away at One Raffles Quay (North Tower), Catherine Hu's *A fountain when it rains*

(2026) examines the ambiguous role of fountains as both functional and aesthetic features in urban design. Set against a backdrop of glass and concrete towers, the pair of sculptures quietly asserts a sense of the natural and social: salvaged ceramic tiles that clad the artwork's surface recall public furniture in housing void decks while the adoption of the form of bird bath reminds of gardens. Both in harmony and at odds with the natural and built, and water appears only incidentally — turning the sculptures into a fountain only when rain falls.



Installation views of Finbarr Fallon's *Sweet Water* (2025) (left) at Shenton House and Zul Mahmod's *LOOP – The Resonance of Motion* (2026) (right) at Asia Square (Tower 1) as part of *Momentary Pulses*. Image courtesy of Singapore Art Museum.

Finbarr Fallon's *Sweet Water* (2025) playfully reinterprets the grid-like form and mosaic crown of Shenton House as a series of sculptures that resemble pineapples. Positioned at the edge of the building's rooftop carpark and along street-level planters, their forms evoke the brutalist-inspired architecture which sprouted in Singapore in the 1970s and 1980s. With a title that references a 1970 headline celebrating an unexpected flow of fresh water during early Shenton Way redevelopment, the work draws attention to the local pineapple industry of the past and changing economies. At the same time, the pineapple, as a long-standing symbol of prosperity, honours the enduring symbols and social memory of an ever-changing cityscape.

Installed next to the Underground Pedestrian Network escalator at Asia Square (Tower 1), Zul Mahmod's *LOOP – The Resonance of Motion* (2026) captures the endless energy of economy and urban life. The sculpture's polished stainless-steel form both mirrors and frames its surroundings, reflecting shifting light, passers-by, and the dynamic cityscape. Sound is activated

by vibration, and the sculpture presents a sonically active composition. Translating movement into resonance, the sound loop created by the work makes tangible the invisible forces that shape the city.



Installation view of Yang Jie's *Clock of the Everyday* (2026) at Raffles Place MRT Exit E as part of *Momentary Pulses*.

Image courtesy of Singapore Art Museum.

Yang Jie responds to the rhythms and memories of daily life in Singapore through the kinetic sound sculpture *Clock of the Everyday* (2026). Inspired by the glockenspiel, the work functions as a timekeeper but one that does not tell time. Instead, found objects interact to produce esoteric rhythms of a day while evoking both unseen and familiar moments: from the slow waking of a commercial zone to lunchtime clatter and after-work flurry. Its choreography is precise yet playfully offbeat, evoking nostalgia and memory, but calling attention to the invisible workings of the district.

More works introduced later in 2026

In the later part of 2026, *Momentary Pulses* will present two more artworks that offer alternative ways of understanding time, visual perception, and the future of the CBD. Surrounded by towering buildings, *Neural Panoptic Black* (2026) by Immanuel Koh is an architectural sculpture that examines visibility, power, and agency in densely built environments. Referencing Jeremy Bentham's *Panopticon*, the work reverses the logic of surveillance by exposing the observer and merging the roles of surveyor and surveyed. Entering the work, visitors are offered a moment of attentive looking and are invited to discover fresh views of their surroundings and their own presence within them. The sculpture's form, generated by an algorithm that draws from diverse designs of surveillance structures, underscores the tension between human agency and the

systems that frame contemporary urban life.

Bookending the trail is Song-Ming Ang's *Still Afloat* (2026) which will be installed at common areas of Tanjong Pagar Distripark where SAM is located. The work presents itself as a music video and a visual storyboard which imagines Singapore 60 years into the future. Borrowing the emotive structures of anthemic pop music, the work envisions a landscape reshaped by environmental and economic change.

Extending the trail's focus on discovery and movement through the city, *Momentary Pulses* is supported by major supporter CHARLES & KEITH Group Foundation. As part of the public engagement experience, visitors can participate in a stamp passport trail that encourages exploration across the various artwork sites within the CBD. Participants may collect an exclusive trail passport at the CHARLES & KEITH Marina Bay Sands store and complete a 5-stop stamp rally. Participants who complete the rally can redeem a limited-edition button pin featuring the stamp designs.

More information about the trail and its programmes can be found at <https://bit.ly/MomentaryPulses>. Access to the trail is free for all artworks under The Everyday Museum. Media assets can be accessed via <https://bit.ly/SAM-MomentaryPulses>.

- [Annex A: Details of *Momentary Pulses: Art in the Central Business District*](#)
- [Annex B: Programme line-up for *Momentary Pulses: Art in the Central Business District*](#)

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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 Everyday Museum

The Everyday Museum is a public art initiative by Singapore Art Museum that commissions diverse art projects and programmes to create physical and virtual nodes for engagement and interaction, shaping cultural spaces for and with communities. Dedicated to supporting artistic practice in public spaces, The Everyday Museum is a platform for creative production and experimentation that transforms everyday experiences into meaningful encounters and offers new perspectives on the conditions of our time.

Annex A: Details of *Momentary Pulses: Art in the Central Business District*

30 January 2026 to 31 December 2027

Locations: Raffles Place MRT Exit E, OUE Link, One Raffles Quay (North Tower), Shenton House, Asia Square (Tower 1)

Responding to the shifting rhythms of Singapore's Central Business District (CBD), *Momentary Pulses* invites seven artists to create works that slip into the space between buildings and pedestrian paths, offering moments for listening and reminiscence. These quiet interventions fold into the rhythms of daily routines, drawing attention to the subtle irregularities of urban time and textures that surface when we pause.

The CBD in Singapore has undergone several key phases of development since pre-independence days. Within this urban landscape, different moments in the city-state's history sit side by side, visible in the material traces that remain. Civic buildings from the late 1950s and 1960s such as the Singapore Conference Hall and Trade Union House (now Singapore Conference Hall) and the first Singapore Polytechnic at Prince Edward Street (now Bestway Building) still stand, a witness to Singapore's independence and burgeoning industrialisation. The sprouting of high-rise buildings in the 1970s through 1990s changed the skyline and extended the footprint of the CBD to Tanjong Pagar through the establishment of government buildings such as the Ministry of National Development, Monetary Authority of Singapore, The Treasury and CPF Board.

As global expectations for an attractive business environment shift, recent rejuvenation plans have emphasised mixed-use development, with work-life integration and sustainability at their core. From being the first port of call for traders to a high-density commercial belt, the urban forms of the CBD today are the result of continual transformation. Each phase of development reflects not only the island's economic aspirations but also the changing profile and rhythms of its workforce.

It is this layering of forms and textures that *Momentary Pulses* is interested in. The CBD's shifting workspace trends continue to reshape how its spaces are used and experienced. The movement of bodies through the district reveals the embodied character of the place and its hidden memories.

The earthy material of the ceramic tiles in Catherine Hu's *A fountain when it rains* juxtaposes with the glass-and-steel building it fronts and mirrors the row of trees the sculptures face, insisting on the natural amidst the built. *Sweet Water* by Finbarr Fallon acknowledges an architectural style which, in its time, denotes a certain modernity. Yet, the references to street vending and cultural symbolism instil in architecture a social memory.

If a city embodies life, it is manifested in Teow Yue Han's and Federico Ruberto's creation of *thusspoke.baby*, a digital entity that develops a personality as it draws from daily information circulation, absorbing and projecting the city's consciousness. This encounter with a digital other invites an awareness of our self as absorbed by and immersed in the daily workings of a business district. Likewise, Immanuel Koh's *Neural Panoptic Black* is an invitation to keenly observe the urban landscape and respond through the active agency of looking and imbuing the material city with our human intentions.

It is in this landscape that we navigate, alongside thousands of users of the district through new buildings and streets standing in place of the old, along link bridges of all shapes and design and across reclaimed lands extending paths and roads in often bizarre ways. We might ask: what sort of rhythms exist in a business district where time is of the essence and moving through it demands quick decision and deft navigation? The two works, *LOOP – The Resonance of Motion* by Zul Mahmod and *Clock of the Everyday* by Yang Jie, offer different interpretations of CBD's pulses: the former a score alluding to its daily movements; the latter a keeper of time out of sync with everyday habits.

While we explore the CBD as a site of constant change and adaptation, Song-Ming Ang's *Still Afloat* speculates on the development of a future landscape. We ask: what holds a business district?



Illustrated map of artwork locations for *Momentary Pulses: Art in the Central Business District*. Image courtesy of Singapore Art Museum.

Artwork	Description
Teow Yue Han & Federico Ruberto <i>thusspoke.baby</i> 2026 Real-time generative video and text, transparent LED display <i>Location: OUE Link</i>  Installation view of Teow Yue Han and Federico Ruberto's <i>thusspoke.baby</i> (2026) at OUE Link as part of <i>Momentary Pulses</i>. Image courtesy of Singapore Art Museum.	<i>thusspoke.baby</i> is conceived as a living entity that resides in the space of the digital. It is a reflection on consciousness and intimacy, in the age of Large Language Models. Evolving over time, the virtual character learns and grows as it receives a constant stream of information and influences from the digital world. Throughout the day, it responds to real-time data such as news, weather and social media content from around the world by projecting fragments of text and performing polymorphous gestures—semiotic/somatic mutations. It is infantile and oracular, a semiotic creature that grows for 730 days. The daily generation is an unfolding performance, a long-duration writing/acting machine. It explores how text and gestures behave when liberated from discrete authorship and allowed to operate as a temporal, semi-autonomous field. It is a living archive, a refusal of editorial finitude, a torrential thought where quantity becomes a philosophical tool of reflection. About the Artist: Teow Yue Han (b. 1987) is an interdisciplinary Singaporean artist whose practice explores the interface between performance and technology. He creates situations in which gestures and social interactions can be examined, rehearsed and reimagined. Yue Han is a core member of INTER–MISSION, an art collective focused on technology in art and Hothouse, a project space dedicated to long-form critical practices. He has presented works internationally, including: <i>Geometria Situ</i>, Hothouse, Singapore Art Week 2024; <i>Trace2</i>, Singapore Art Museum, 2022; <i>Alice, Bob & Eve</i>, SOTA Gallery, 2019; and <i>Interfaces</i>, Barbican Centre, London, 2015. He has also participated in major international platforms, such as the 14th Istanbul Biennale and the Singapore International Festival of Arts. Federico Ruberto (b. 1983) is an Italian writer, designer and artist based in Singapore, working between philosophy, design and media. He is the Programme Director of the BA Architecture programme at the National University of Singapore and co-founder of formAxioms, a laboratory exploring alternative urban processes and the impact of virtual and augmented modes on presence, agency and space. Federico's projects often intersect digital and physical space, scrutinising computational paradigms, planetary urbanism and artificial ecologies. Recent works include: <i>Synthetic Natures: Gestures to Sample and Hold</i>,

	Tokyo, 2024; <i>Geometria Situ</i>, Hothouse, Singapore Art Week, 2024; and <i>ÖK(a)B</i>, with Singapore Art Museum, 2024. He co-curated <i>Negentropic Fields</i> at National Gallery Singapore in 2020 and has exhibited at the Lisbon Architecture Triennale, Venice Biennale and Shenzhen Bi-City Biennale.
Catherine Hu <i>A fountain when it rains</i> 2026 Salvaged ceramic tiles, concrete, fibreglass <i>Location: One Raffles Quay (North Tower)</i>  Installation view of Catherine Hu's <i>A fountain when it rains</i> (2026) at One Raffles Quay (North Tower) as part of <i>Momentary Pulses</i>. Image courtesy of Singapore Art Museum.	<i>A fountain when it rains</i> explores the ambiguous role of fountains in urban design between utility and aesthetics. Most modern fountains appear ornamental, even as they quietly serve the composite functions of marking spaces for pause and gathering, showcasing wealth and technological prowess, masking noise or enhancing <i>fengshui</i>. In this work, Catherine makes explicit the difficulty of trying to define the meaning of an object that has no clear utility. The use of salvaged ceramic tiles recalls public furniture in HDB void decks and the form mimics that of garden bird baths, while the fact remains that they are unusable as either. Nestled amidst towering glass and concrete buildings, tension arises in the contrast between old and new materials, and between the monumental and human scaled. The title of the work provides a way out of this struggle for definition, deferring to nature for an answer—it is a fountain only when it rains. About the Artist: Catherine Hu (b. 1996) is a Singaporean artist working primarily in sculpture and print media. Her process often involves recreating existing objects to explore the gradient between looking like and being something. Acting like puns, her works gather multiple meanings into a single form, a point of contact where seemingly disparate ideas can be reconciled. Catherine has exhibited in solo and two-person shows at gallery no one, Heaven Gallery, and Comfort Station in Chicago, and more recently, at the Singapore International Festival for the Arts, Stamford Arts Centre and <i>Eat Play Love</i> as part of Singapore Art Week 2024 at C1 Holland Park, Singapore.
Finbarr Fallon <i>Sweet Water</i> 2025 Extruded ASA (Acrylonitrile Styrene Acrylate) and aluminium	Situated at Shenton House—soon to be demolished and the last of Shenton Way's “three sisters”—<i>Sweet Water</i> responds to its iconic brutalist design. The series of sculptures is inspired by the building's grid-like form and mosaic crown, playfully translating them into a pineapple. Placed at the edge of the rooftop carpark and along street-level planters, their texture mimics the brutalist aesthetic, paying homage to an architectural style prevalent in

Location: Shenton House



Installation views of Finbarr Fallon's *Sweet Water* (2025) at Shenton House as part of *Momentary Pulses*. Image courtesy of Singapore Art Museum.

Singapore in the 1970s and 1980s. The work is also a sculptural tribute to the pineapple, an enduring symbol of prosperity in Singapore. Pineapples in the CBD are not a new phenomenon: an 1861 record notes that slices of the fruit were sold at Raffles Place for one cent. Titled after a 1970s headline celebrating a surprising flow of fresh water during early Shenton Way redevelopment, *Sweet Water* celebrates the enduring symbols and the memory of an ever-changing cityscape.

About the Artist:

Finbarr Fallon (b. 1992) is a Singapore- and London-based multi-disciplinary artist and designer whose practice is rooted in architecture. Working across physical and digital media, he explores the transformation of the modern urban environment through spatial storytelling, photography and installation. A graduate of the Bartlett School of Architecture at University College of London where he received the Bartlett Medal and was nominated for the RIBA Silver Medal, Finbarr leads his creative studio FFCO (Finbarr Fallon Creative Office). His works have been shown in Singapore at the ArtScience Museum, National Museum of Singapore, Science Centre Singapore and at Bargehouse, London. Recent projects include *Flora Phantasmagoria*, URA, 2017–2020, *SUB/MERGED*, Singapore Art Museum hoardings commissions in 2020, and *Ways of Seeing*, Asian Civilisations Museum, 2021.

Zul Mahmud

LOOP – The Resonance of Motion
2026

LOOP is a sound sculpture that transforms motion into resonance, capturing the cyclical rhythms of economy, architecture and urban life in the Central Business District. The polished stainless-steel sculpture reflects its environment, capturing the movement of light,

Stainless steel, clear acrylic tube, tweeters, metal, USB drives and audio amplifiers

Location: Asia Square (Tower 1)



Installation view of Zul Mahmod's *LOOP – The Resonance of Motion* (2026) at Asia Square (Tower 1) as part of *Momentary Pulses*. Image courtesy of Singapore Art Museum.

passersby and the ever-changing urban landscape. Activated by vibration, the work translates the flow and movement in the commercial zone into a sound composition, producing an unseen vibe and a texture for a transitory space that persists beyond a fleeting moment. As its material and sound both “feedback” on its surroundings, *LOOP* becomes a metaphor for the invisible forces—data flows, decisions, transactions—that drive the city. It is a temporal sculpture: constantly in flux, sonically alive and shaped by the unpredictability of motion—a sensory experience of the living systems we move through every day.

About the Artist:

Zul Mahmod (b. 1975) is a leading sound artist at the forefront of sound-media practice in Singapore and known for integrating three-dimensional forms with sound constructions and soundscapes. With a practice spanning sculpture, installation and performance, he explores how sound transforms spatial experience and challenges conventional modes of perception. Zul represented Singapore at the 52nd Venice Biennale, 2007 with a complete sound sculpture, and in 2017 received the inaugural Soichiro Fukutake Prize that resulted in the commissioned work *SONICreflection* for the Fukutake Foundation collection. His works have been presented internationally, including at the Bangkok Art Biennale 2024, Art Basel Miami Beach in 2022 and the Singapore Biennale in 2016. Solo exhibitions in Singapore include *Sound as Resistance*, Starch, 2023 and *ZUL: Sonically Exposed* at The Private Museum, 2014.

Yang Jie

Clock of the Everyday

2026

Kinetic sculpture, found objects, motors, sound components

Location: Raffles Place MRT Exit E

Clock of the Everyday is a kinetic sound sculpture that responds to the rhythms and memories of daily life in Singapore and inspired by mechanical clocktowers such as the Rathaus Glockenspiel, the Lau Pa Sat clocktower and the Seiko Floral Clock which was once a landmark at Raffles Place Park. Through sounds produced by found objects moving and acting on one another, the sculpture acts as a timekeeper of esoteric rhythms of daily life in the city. This orchestra of familiar items invites associations with everyday moments, from the quiet morning coffee to the clatter at lunch time to the chatter at tea breaks. Time here is told in the present but also alludes to the past as various vintage objects evoke nostalgia, traditions and memories. In the work, the regularity of workday patterns persists as a timed choreography of movements but is also playfully disrupted as they chime at moments slightly off the norm.



Installation view of Yang Jie's *Clock of the Everyday* (2026) at Raffles Place MRT Exit E as part of *Momentary Pulses*. Image courtesy of Singapore Art Museum.

About the Artist:

Yang Jie (b. 1984) is an artist based in Singapore whose practice bridges electronics engineering and sculpture. He draws inspiration from everyday objects and industrial machines, reinterpreting their gestures, traces and functions through kinetic movement and electronics. By transforming found objects into performing sculptures, his work explores how human-made things often take on new and unexpected meanings beyond their original intent. Yang Jie has exhibited internationally, with recent projects including *The House between The Winds* (Singapore International Festival for the Arts, 2025) *Traces of Time* (Künstlerhaus Bethanien, Berlin, 2024), *...all the king's men* (Singapore River, 2023) and *The Waiting Machine* (Comma Space, Singapore, 2020). Other notable works include *Sensory Anchors* (Esplanade, 2019) and *Can I lend you my Umbrella?* (2011). He has also collaborated with Fiona Tan on *Instant Citizen* (2016) and Ezzam Rahman on *Can I lend you my Umbrella?* (2011).

Immanuel Koh

Neural Panoptic Black

2026

Structural steel, wood, black composite coating

– *Launching later in 2026*

Neural Panoptic Black is an architectural sculpture that reimagines urban space through themes of visibility, power and agency. Set amidst towering buildings, it offers a moment of pause within the dense cityscape and invites visitors to observe the urban landscape through a different frame. Referencing Jeremy Bentham's Panopticon—a diagram of surveillance in which individuals self-regulate under the assumption of being watched—the artwork flips this concept by exposing the observer and conflating their positions, making them both the surveyor and surveyed. This interplay seeks to reclaim an agency of looking and an awareness of our bodies within urban forms. The form of the work is generated with a custom AI that amalgamates that of a variety of surveillance structures, suggesting a tension between human agency and external forces and systems.

About the Artist:

Immanuel Koh (b. 1985) is a designer, researcher and artist based in Singapore whose practice lies at the intersection of architecture and artificial intelligence. Trained at the Architectural Association (AA) in London and holding a PhD from EPFL, Lausanne, he is currently Assistant Professor of Design and Artificial Intelligence at the Singapore University of Technology and Design (SUTD). His work explores the aesthetics of artificial and

	biological neural systems, spanning installation, generative design and public art. Immanuel has exhibited internationally, with recent works including <i>AI Sampling Singapore</i> (2022) at The Arts House, Singapore; <i>Neural MONOBLOC Black</i> (2024) and <i>Neural Palate Kueh</i> (2025) at Venice Architecture Biennale 2025; and <i>Neural Artefact Black</i> (2023) at Civic District, Singapore. He is the co-curator of the Singapore Pavilion titled <i>Rasa-Tabula-Singapura</i> at the Venice Architecture Biennale 2025 and has received multiple international design awards.
Song-Ming Ang <i>Still Afloat</i> 2026 AI-generated music, lyrics, video and storyboard – <i>Launching later in 2026</i>	A music video set in Singapore 60 years from now, <i>Still Afloat</i> speculates on an image of the city and the aspirations of a future populace. The work imagines scenes in which environmental and economic changes have transformed the landscape and way of life of its inhabitants. <i>Still Afloat</i> plays with the tropes of resilience and aspiration, adopting the familiar, uplifting characteristics of anthemic pop music while its lyrics convey depictions of a world that appears both nostalgic and futuristic, real and fictional. Accompanying the music video will be a series of text and visual storyboards which provide a glimpse of the final music video. <u>About the Artist:</u> Song-Ming Ang (b. 1980) works between Berlin, Germany and his home country Singapore, bringing together his interests in the everyday, conceptual art and experimental music. Making art and music from the perspective of an amateur, his works move across disciplines and diverse media, often adopting varied tones and styles to elude classification, while creating idiosyncratic ways of learning and making. Song-Ming represented Singapore at the 58th Venice Biennale (2019) with the solo presentation <i>Music for Everyone: Variations on a Theme</i>. His work has also been presented at the 14th Istanbul Biennial (2015), 4th Aichi Triennale (2019), Camden Art Centre (London), The High Line (New York), Museum of Contemporary Art (Sydney), and Haus der Kulturen der Welt (Berlin).

Annex B: Programme line-up for *Momentary Pulses: Art in the Central Business District*

MOMENTARY PULSES: MOVING ENCOUNTERS	
 Image courtesy of Singapore Art Museum. 1 – 19 July 2026 Various timings Various locations in Central Business District Find out more	<i>Moving Encounters</i> activates the <i>Momentary Pulses</i> public art trail through live interventions, guided explorations and conversations that open up new ways of sensing and inhabiting the urban environment. This programme series brings together movement, histories, architectures, and everyday rhythms to reveal the city as both setting and participant. 1. Bodies in Motion: A series of performance and movement-based programmes woven into the pulse of the CBD, foregrounding embodied encounters and rethinking how bodies move through public space. 2. Exploratory Walks: Guided tours that uncover hidden histories and layered narratives, offering fresh perspectives on the city's evolving landscape. 3. In Conversation With: Sharing sessions by artists and performers that reveal artistic processes and perspectives, inviting deeper engagement with the ideas and intentions behind the works and in public space.
<i>Dis.connected Body</i> by Sigma Contemporary Dance	Conceived as a duet by independent dance collective Sigma Contemporary Dance—the team behind the contemporary dance platform <i>12.ance Festival</i>—the work follows two performers who remain in continuous physical contact, bound by a shared costume that renders them as a single yet internally divided body navigating urban space. Through a language of movement grounded in repetition, stillness, weight-sharing, and touch, the work reflects on interpersonal bonds within the business district.



Image courtesy of Sigma Contemporary Dance.

Wed, 1 July & Thu, 9 July 2026

12PM – 12.30PM

Asia Square

6PM – 6.30PM

OUE Link to One Raffles Quay

Free

[Find out more](#)

Despite being physically connected, the performers are not unified; instead, they navigate friction, misalignment, and dependency. Their shared body becomes a site of negotiation—where balance is unstable, direction is contested, and autonomy is continuously compromised.

Dis.connected Body exists as a moving encounter. Audiences encounter the work incidentally and may choose to follow the performers along the route or pause briefly to observe. The performance integrate into the flow of people while subtly reframes our experience of a routine journey.

Urban Pasts, Present Streets: A Heritage Walk with The Urbanist Singapore

Unfolding along the *Momentary Pulses* public art trail, this tour foregrounds overlooked histories, evolving landscapes, and hidden narratives encountered along the trail, inviting participants to engage more deeply with the city's layered identity and rediscover the CBD as a living archive of memory and change.

Led by Yong from The Urbanist Singapore, the tour draws on his background in urban geography and over a decade of experience leading heritage walks. Following a successful first series of CBD



Image courtesy of Singapore Art Museum.

Sat, 4 July 2026
10AM – 11.30AM

Meeting Point: Raffles Place MRT Station
Exit E

Ticketed

[Register here](#)

tours held in January for *Story Scape* (co-presented by The Everyday Museum and StoryFest Singapore), Yong returns with a refreshed route that includes two new works on the trail: *Clock of the Everyday* by Yang Jie, and *LOOP — The Resonance of Motion* by Zul Mahmod.

**Tides of the City: Navigating the CBD
with Jerome Lim**

Led by retired naval architect and heritage enthusiast Jerome Lim, this tour guides participants through the Central Business District, offering an opportunity to experience the *Momentary Pulses* artworks against a backdrop of overlapping histories of place, memory, and rapid transformation. Through this journey, participants are invited to consider how art, architecture, and everyday spaces intersect in the evolving urban landscape.

As the author of *Uncommon Ground: The Places You Know, The Stories You Don't* and co-author of *Secret Singapore*, Jerome Lim has devoted years to documenting Singapore's changing urban and cultural terrain, uncovering traces of the past that often remain unseen.



Image courtesy of Jerome Lim.

Sat, 11 July 2026

10AM – 11.30AM

Sat, 18 July 2026

5PM – 6.30PM

Meeting Point: Raffles Place MRT Station
Exit E

Ticketed

[Register here](#)

Wuwei Performance Series — In The CBD

With Jeremy Hiah, Arrvinraj Balasubramaniam, Boat Sutasinee Kansomdee, Ezzam Rahman, He Libin, Ilyas Hiah Weihan, and Yen Phang.

What unfolds when movement and performance art meet the urban environment? Through durational, site-responsive engagement, The Everyday Museum collaborates with *Wuwei Performance Series*, curated by interdisciplinary artist Jeremy Hiah. This 10th edition brings together 7 performance artists from Singapore, Malaysia, Thailand, and China to respond to the urban landscape of the CBD.

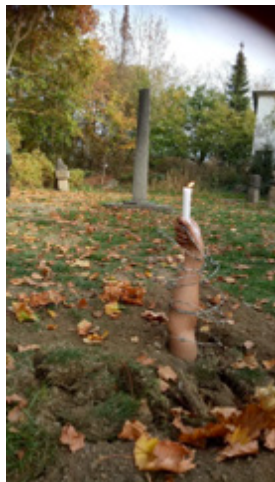


Image courtesy of Jeremy Hiah.

Fri, 3 July 2026

4PM – 7.30PM

Meeting Point: Raffles Place MRT Station
Exit E

Sat, 4 Jul 2026

5PM – 6.30PM

Shenton House L5 Carpark

Free with registration

[Register for 3 July here](#)

[Register for 4 July here](#)

Presented over two days, Day 1 (3 Jul) unfolds as a series of performances in situ, across selected sites along the trail of *Momentary Pulses*. Day 2 (4 Jul) gathers participating artists in a single location for an improvised performance, drawing these individual practices into a shared space of convergence and collective presence.

Through these encounters, the series reflects on how bodies inhabit and respond to conditions of public space. Drawing from Lao Zi's “无为而无不为,”—which can be understood as action through inaction— this performance series explores the tension between stillness and movement, considering how restraint, duration, and subtle gesture can generate meaning and open space for reflection and dialogue.

Curator's Tour of *Momentary Pulses*

Embark on a guided journey across the sites of the *Momentary Pulses* artworks, where contemporary art becomes a lens through which to reconsider the city's lived environment.



Image courtesy of Singapore Art Museum.

Fri, 10 July 2026
6PM – 7.30PM

Meeting Point: Raffles Place MRT Station
Exit E

Free with Registration

[Register here](#)

This tour offers an introduction to artworks in *Momentary Pulses* through curatorial lens of Ong Puay Khim, Director of Collections, Design and Public Art at Singapore Art Museum, sharing insights on how each artwork responds to the district's shifting rhythms and evolving urban forms. Framed by the CBD's transformation from port to financial centre, the tour foregrounds how the commissioned works engage with material traces of the past, the movement of bodies through space, and the subtle textures of everyday time. Walking amongst buildings and along walkways, the tour invites participants to consider how art draws attention to the often-overlooked textures of the district, opening moments for reflection on memory, change, and the lived experience of the urban environment.

***Between Passing* by Kien Faye**

Between Passing by Malaysian movement artist Kien Faye takes shape as a durational, site-responsive work along the CBD Art Trail, emerging at the cusp of dusk as the city shifts between work and after-hours rhythms. Moving alongside commuters as they disperse and transition, the work attunes closely to the flows of everyday movement, responding in real time to its surroundings.

Grounded in improvisation and sensory awareness, each gesture surfaces as a fleeting trace, marking moments of passage between body, site, and time. In this in-between state, the work invites reflection on how we move through shared urban spaces, where encounters are brief, and presence is constantly in flux.

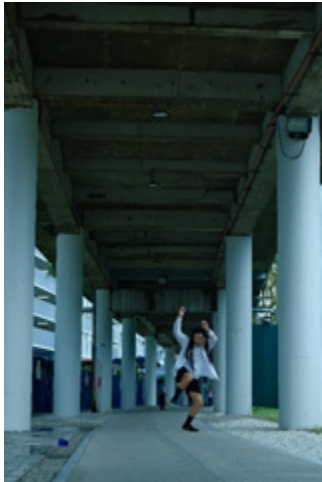


Image courtesy of Kien Faye.

15 & 19 July 2026
5PM – 7PM

17 July 2026
6PM – 8PM

Starting Point: Raffles Place MRT Station
Exit E

Free

[Find out more](#)

Magic Hour Walk and Dance with Kien Faye

Following its initial iteration in Kuala Lumpur, Malaysia, *Magic Hour Walk and Dance* moves into Singapore's Central Business District, inviting movement practitioners to journey collectively through the district during the liminal hours between day and night. Unfolding as a shared exploration of space, architecture, and embodied response, the programme allows improvisation to emerge through an ongoing dialogue with the built environment. Movement draws from and



Image courtesy of Kien Faye.

Thu, 16 July 2026
6PM – 7PM

Sat, 18 July 2026
6.30PM – 7.30PM

Various locations in the Central Business District

Free

[Find out more](#)

mimics architectural forms: bodies trace lines, mirror structures, and inhabit edges, revealing how space shapes gesture, rhythm, and interaction. Led by Kien Faye, movement artist from Malaysia, this programme invites movement practitioners across Singapore to explore collective movement and spatial improvisation, while being documented through photography to form an evolving archive of fleeting encounters between body, form, and urban space.

Taking place within the after-work rush, audiences may choose to observe or encounter the work in passing.