Lost & Found is a multi-chapter curatorial project (2023–2026) by Singapore Art Museum that explores the significance of archival documentation and records through artistic practices.

When thinking of an archive, what often comes to mind is a physical site with material objects, records, and documents. This project seeks to expand on that understanding.

By studying how artists collect what seems uncollectable, assemble what resists assembly, and present what defies visibility, *Lost & Found* engages with questions about the authoritative voice of archives and history.

Past chapters investigated ways of keeping memory alive through song (*Sea Chanty Project*), movement (*Embodied Archive*), and research and gathering (*Rings*). The print version of this zine is first shown in the final chapter of *Lost & Found*, which explores how memories endure through the body, in language and sound, or within objects and places.

Rings took shape as a symposium (*Lost & Found: Assembly*) and three research-driven commissions. Like tree rings that expand each year, this chapter turned inward, exploring archival practice from collective and individual perspectives and deepening the discourse on artists' archiving methods and practices.

TO FIND OUT MORE ON
LOST & FOUND: HOW WE REMEMBER

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CONTEMPORARY ART IN SOUTHEAST ASIA

Exercises in Recounting

A TAKE-APART ZINE

BY PIXIE TAN

On 25 and 26th April 2026, Singapore Art Museum hosted *Lost and Found: Assembly* at Tanjong Pagar Distripark, bringing together diverse practices to challenge what an archive is and how it speaks. *Assembly* is part of *Lost & Found*, a multi-chapter curatorial initiative culminating in an exhibition at Singapore Art Museum in November 2026, where this zine is distributed.

I was invited to capture and archive the *Assembly* in the form of a zine. For me, a zine is a space to encounter different perspectives. Rather than recording only my own view, I created *An Expanded Edit*— a collective installation where visitors shared, duplicated and collected each other's reflections, each leaving with a unique zine. Every contribution was scanned and archived for me to revisit after the event.







These pages serve as exercises in recounting—invitations to retell and re-examine those archived moments. Consolidated inside are four activities, each responding to a presentation from the *Assembly*.

Another Way of Seeing [TEAL]

A Pocket Poem [GREEN]

Connecting Pieces [PINK]

Layers of an Image [ORANGE]

Designed as a take-apart zine, each page is meant to be removed from the booklet; revealing these encounters requires your active participation, a bit of time and a pair of scissors!

I hope you enjoy discovering these stories through interacting with the zine, and in turn encounter the love and labour of the practitioners involved.

Warmly,
Pixie

Pixie Tan is an artist, researcher and educator who builds collaborative frameworks that invite new ways of seeing, playing and making meaning together. She prioritises socially engaged ways of working that creates space for cultural imagination. Her practice in collective zine-making has been presented as workshops and installations internationally, with commissions by Singapore Art Museum and Asian Civilisations Museum, among others.

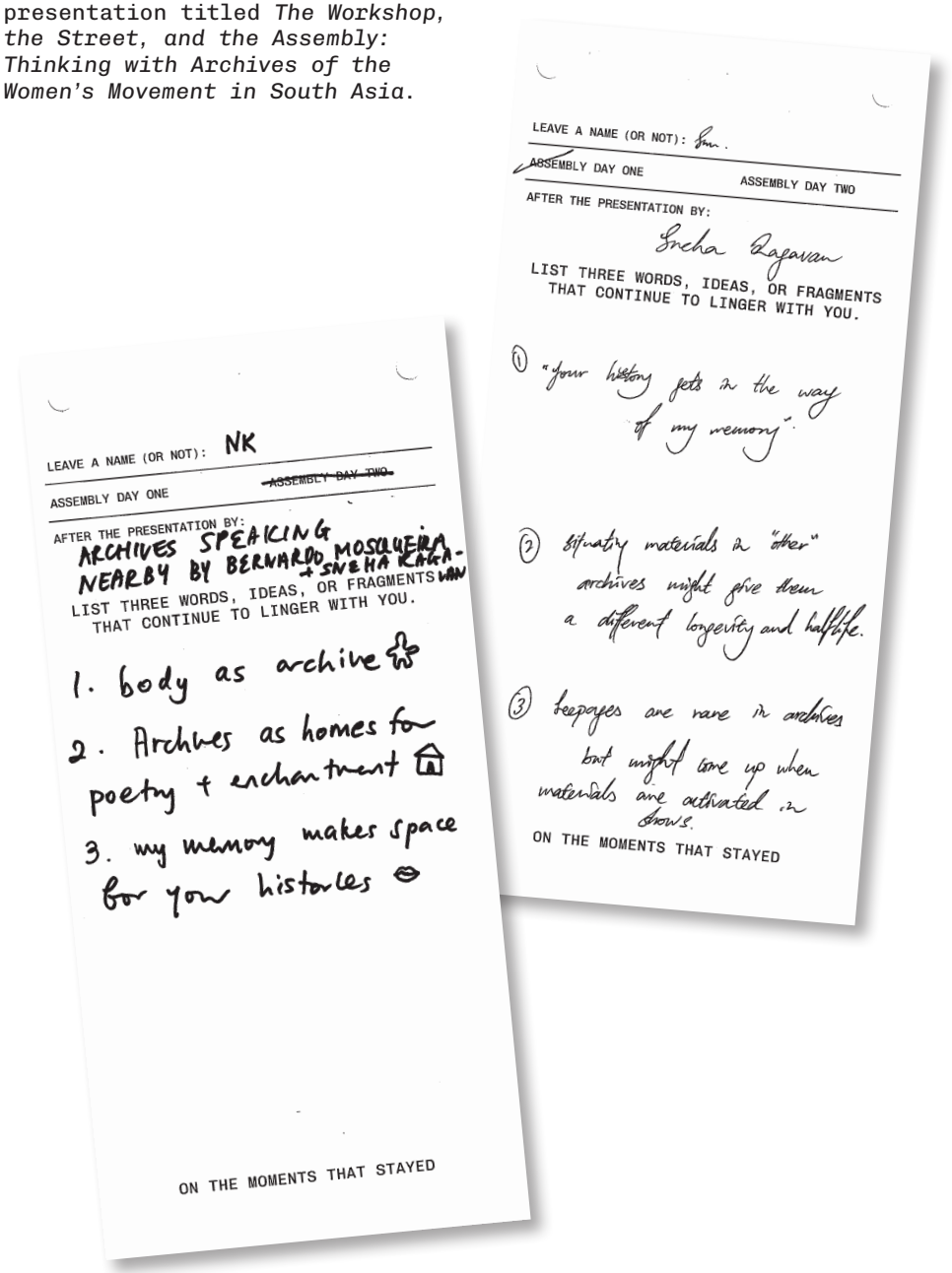
She is currently a lecturer at LASALLE College of the Arts, University of the Arts Singapore.

Special Thanks to:

EXERCISE ONE LETTERINGS
Tariq Mansor

EXERCISE THREE GRAPHICS
Gwendolyn Say

This activity was inspired by two contributions in conversation with each other after Sneha Ragavan's presentation titled *The Workshop, the Street, and the Assembly: Thinking with Archives of the Women's Movement in South Asia*.

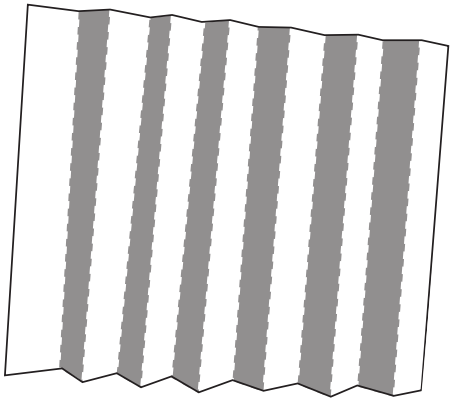


EXERCISE ONE

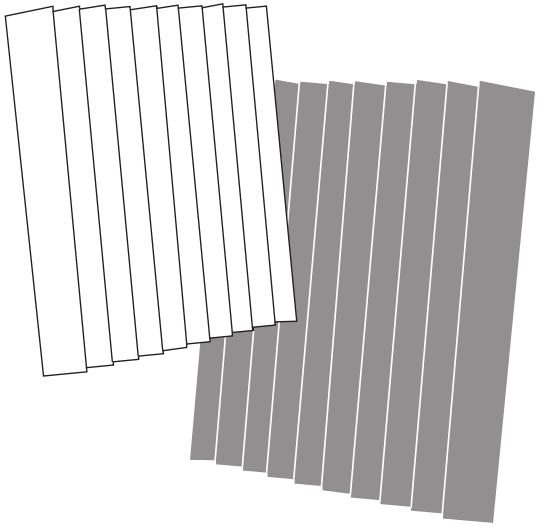
Another Way of Seeing

INSTRUCTIONS:

1. Fold the paper vertically back and forth like a paper fan along each dotted line. This is called an accordion fold.



2. With the accordion sheet standing on its longest edge, look from the left, then look from the right.



YOUR

HISTORY

GREATEST

INSPIRATION

OF YOUR

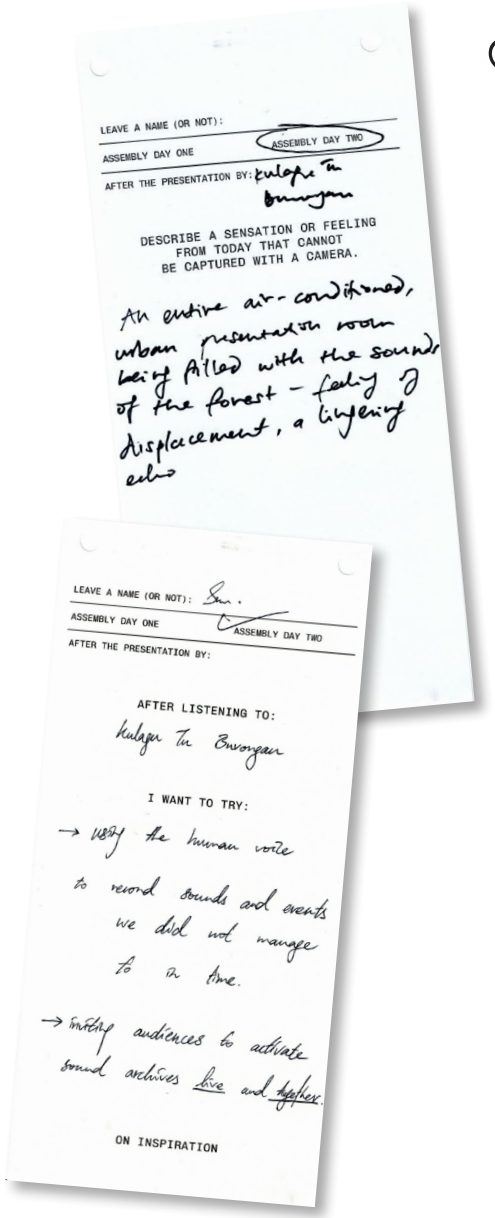
MEMORY

Dear friends,

We invite you to scan the QR codes with your friends and make a sound forest. Each of your friends' phones can playback a different file while you sit or walk or play around with the placement.

With love,
KTB

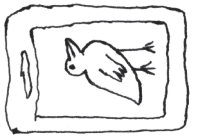
This poem was an anonymous contribution in response to Kulagu Tu Buvongan's *For every name, a forest: of bestiaries and memories, embodied and obscured*, where we listened to sounds of the forest from our smartphones.



EXERCISE TWO

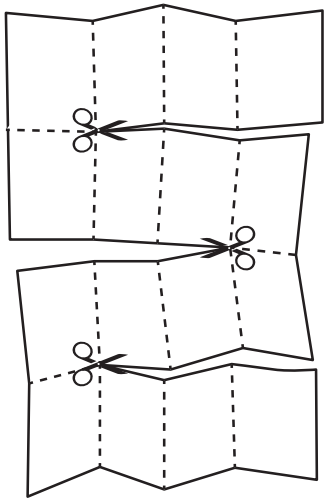
A Pocket Poem



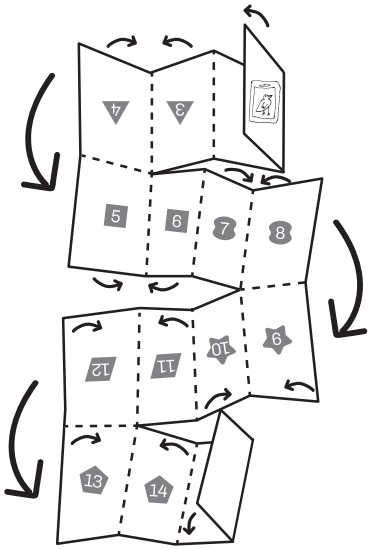


INSTRUCTIONS:

1. Cut along the dotted lines



2. Fold the zine by matching the shapes on the page until you see a bird on the cover.



listen.

choose

to whoever

but open

quietly

holds memories
and time—

and loudly,

and unfamiliar.

not demanding an audience

that is far away

capturing a forest
that archives,

through our smartphones

1 listening to the forest,

2

3 through virtual

4

5

6

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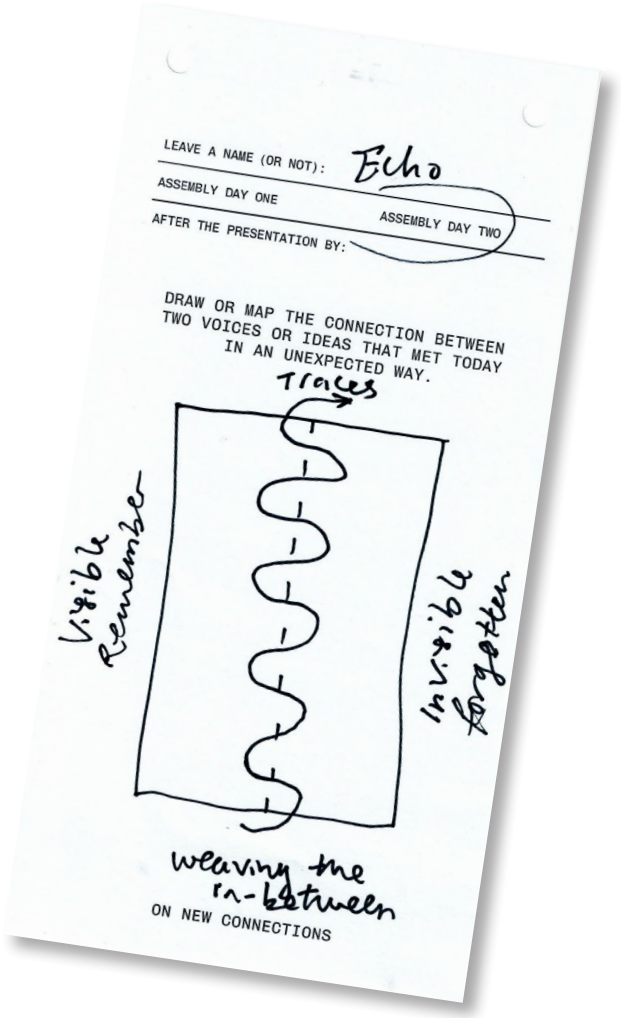
15

16

This activity was inspired by participant Echo's contribution, which maps out two ideas that met in an unexpected way on day 2 of *Assembly*.

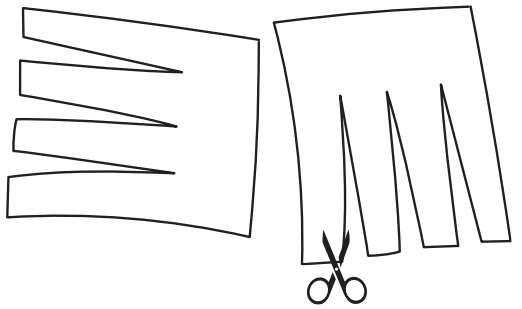


EXERCISE THREE

Connecting Pieces

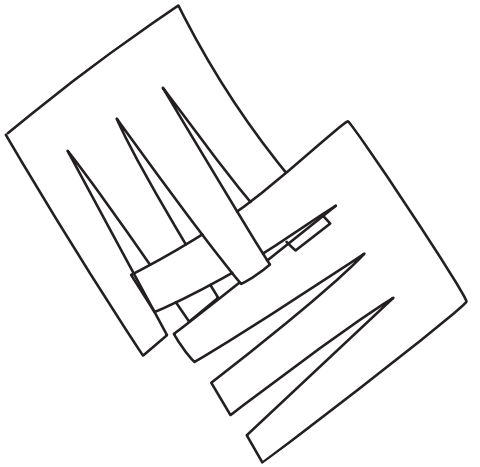
INSTRUCTIONS:

1. Cut the paper in half, and then along the dotted lines. You will have two pieces; one with horizontal strips, and another with vertical strips.

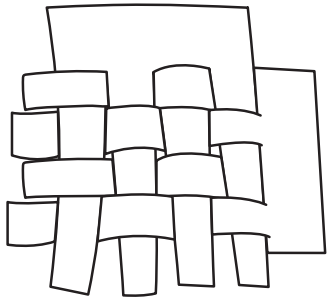


2. Take one horizontal strip and weave it through the vertical strips of the other paper, going over the first strip and then under the next. Alternate over and under until you reach the end. Slide the woven strip up towards the edge of the vertical paper until it reaches the top edge.

Next, weave the second horizontal strip using the opposite pattern, first going under the first vertical strip, then over the next until you reach the end. When finished, push it tightly against the first woven strip.



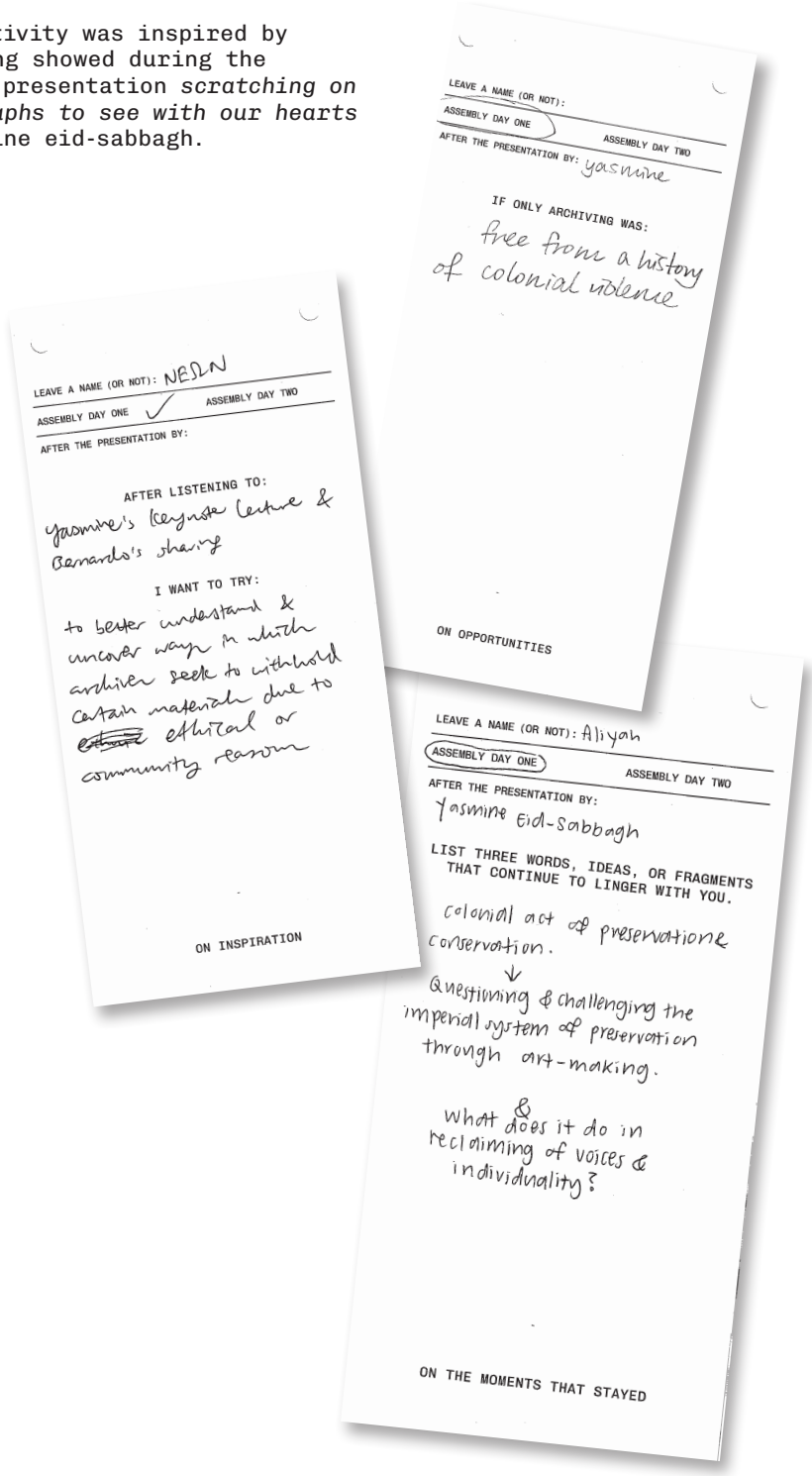
Repeat: Continue alternating the starting pattern for each horizontal strip (Over/Under, then Under/Over) until the entire frame is filled.



SIDE A: KEEP VERTICAL

SIDE B:
WEAVE HORIZONTALLY

This activity was inspired by a drawing showed during the keynote presentation *scratching on photographs to see with our hearts* by yasmine eid-sabbagh.



EXERCISE FOUR

Layers of an Image

INSTRUCTIONS:

1. Cut along the dotted lines to create flaps
2. Fold this paper in half
3. Open the flaps you made

COLOURS	SUBJECT	RESOLUTION	TEXTURE	COLOURS	SUBJECT	RESOLUTION	TEXTURE
UNSEEN	WEATHER	MATERIALS	ROADS	LIGHT	ENVIRONMENT	OBJECTS	TRAUMA
LIGHT	ENVIRONMENT	SIGNS	IMPOSED	SILENCE	TIME	MATERIALS	PEOPLE
TIME	UNREVEALED	MATERIALS	LIGHTING	SIGNS	ANIMALS	EMOTIONS	BUILDINGS
TONE	CLOTHES	SILENCE	BUILDINGS	ROADS	QUALITY	NATURE	LIGHTING
LATENT	QUALITY	LIGHTING	EMOTIONS	TONE	CLOTHES	WEATHER	AFFECT