MEDIA RELEASE

HELLO, *CAN EVERYBODY SEE MY SCREEN?*

TRAVERSE THE WORLDS OF TECHNOLOGY IN SAM'S LATEST COLLECTION SHOW

Featuring collection works alongside new commissions, SAM's new exhibition explores the intersection of the screen and the body in an increasingly digitalised world.

Singapore, 7 September 2022 – From this Friday (9 September), Singapore Art Museum (SAM) invites visitors to explore how our bodies negotiate and connect with technology at its latest exhibition *Can Everybody See My Screen?.* Referencing an oft-repeated phrase that emerged from a long period of remote interactions, SAM's new exhibition at Tanjong Pagar Distripark reflects on how our understanding of lived realities has shifted with the rise and changes in digital technologies over the last two decades.

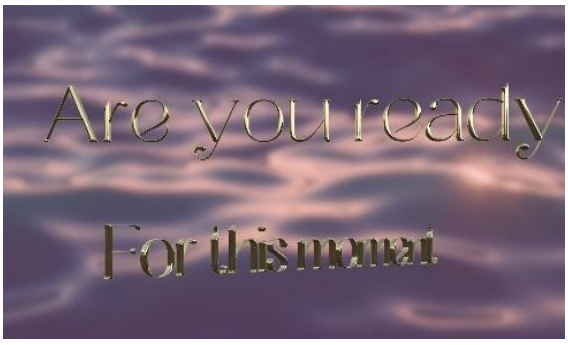
As the title suggests, the space of the screen is central to the exhibition, acting as a portal through which experiences of the world are mediated by technology. Drawing from works created post-2000, *Can Everybody See My Screen?* examines the various ways in which artistic practices engage with an increasingly digitalised world and expounds on humanity's shared encounters with evolving technology in contemporary times. Building upon a thematic selection, the exhibition will feature the works of local and regional artists from Indonesia, Malaysia, Thailand, and China. Seven of the 12 works presented are from SAM's collection, reflecting the museum's efforts to collect and engage with new mediums and modes of artmaking. These works are brought into

dialogue with four commissions and one loan, presenting shifting perceptions towards technology's impact on contemporary life.

Eugene Tan, Director of SAM, said: "At SAM, our aspiration has always been to highlight the role of contemporary art as a platform to reflect upon pertinent and relevant issues in society. As SAM's first collection show at our space in Tanjong Pagar Distripark, *Can Everybody See My Screen?* seeks to explore the ambivalence of the human body navigating technology, with the screen as an interface that transforms our sense of self. Our collective experiences since the start of the digital age to the height of the pandemic are challenged and contemplated through the works in the exhibition. We hope visitors will come away with renewed perspectives and engage in dialogue on ideas of embodiment, relationships and human realities in today's digital world."

Ong Puay Khim and Teng Yen Hui, curators of the show, explained: "The selection of works for *Can Everybody See My Screen?* is guided by an interest in exploring the digital and virtual realms which, in the last decades, has fast become part of our corporeal reality. This phenomenon was already observed at the turn of the century with the internet explosion, and artists had responded in varied ways, as some of the earlier works show. These perspectives, seen today, take on renewed meanings when more recent works and new commissions are introduced and presented alongside them."

Forging relationships in a hyperconnected world



Liana Yang, *A Souvenir* (detail), 2022.
Image courtesy of the artist.

KYTV, *The P.O.P. Station,* 2004-2009.
Image courtesy of the artists.

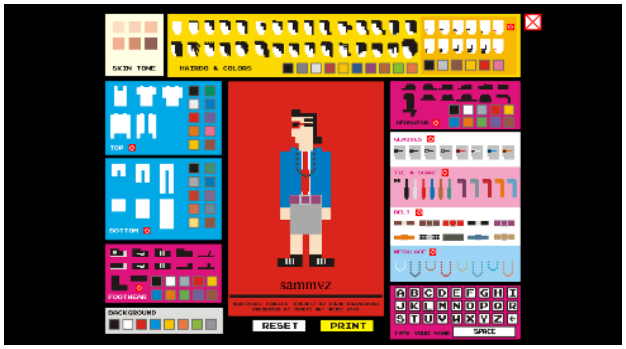
In *Can Everybody See My Screen?,* social connectedness is explored through works that examine technology as a medium that can engender possibilities for self-identification, kinship and love. **Chatchai Puipia's** 1997 painting, ***Windows (Love Me...Love Me Not...Love Me)*** offers a

personal reflection on the unequal relationship underlying internet marriages while **Liana Yang's *A Souvenir*** offers a different observation, two decades apart. Through the metaphor of a claw machine, Yang explores the role that choice and chance play in online dating and the development of romantic relationships. The work challenges visitors to win a special prize from the machine by inserting tokens into it, lending a false sense of control disguised as 'luck'.

***The P.O.P. Station Greatest Hits* by KYTV** (Kill Your Television) traces the journey of artist collective KYTV's creative endeavour through a satirical response to the pop music industry and its commodification of popstars during the early 2000s, where the early beginnings of social networking sites also fuelled ordinary citizens' desire for individuality and fame through the platform's potential for virality.

A world between atoms and pixels

Cao Fei (SL avatar: China Tracy), *i.Mirror* (video still*), 2007*. Image courtesy of the artist, Vitamin Creative Space and Sprüth Magers.



Terra Bajraghosa, *Narcissus Pixelus,* 2009. Image courtesy of the artist and Singapore Art Museum.

The exhibition also examines how physical reality can be animated, reconstructed, reimagined, and immortalised in the realm of the virtual. **Cao Fei's** 2007 work, ***i.Mirror***, blurs the boundary of the real and the virtual, presenting an electronic second life as the possibility for an extended, liberated self. Avatars abound in the online space and in **Terra Bajraghosa's *Narcissus Pixelus***, visitors are invited to design their digital selves by using a suite of pixel swatches created by the artist. As an alternative to the modern-day selfie, one may only obtain their avatar in printed form which encourages a second layer of interactivity – visitors are invited to leave their printed avatar for public view or exchange them with friends. The work takes the form of an arcade machine and is strategically placed at the reception area to mark its sociability.

The (in)visibility of technological mediation

Teow Yue Han, *Trace2* (detail), 2022.
Image courtesy of the artist.

Urich Lau, *Life Circuit*, 2009-2016.
Image courtesy of Jockey Club Creative Arts Centre, Hong Kong.

While the electronic screen acts as an interface between the material and immaterial worlds, the presence of body and matter is a prerequisite for access to the virtual space. Visitors can look forward to interacting with works that engage their bodies and contemplate the exhibition's exploration of technological mediation of the senses and the body.

Chong Kim Chiew's *Unreadable Wall* stands in the way of an entrance to the space where the exhibition is held, forcing visitors to find an alternative access to the exhibition space. The 2013 work comprises hundreds of bricks made from shredded and pulped sheets from Malaysia's vernacular newspapers, rendering them unreadable while acting as a screening device that forbids bodies from entry. The work thus lends itself as an ideological symbol for the disruption of free information flow and other pressures that endanger the globalised and interconnected online space. The physicality of the wall also turns attention to the corporeality of the physical body and the bodies we inhabit on the other side of a digital screen.

Several works in the exhibition also explore the use of technology as tools for social navigation. **Teow Yue Han's** commissioned work, ***Trace2,*** incorporates a motion sensor-activated tracing system, triggering the appearance of a shadowy figure on a screen as visitors walk past each of the three contact hubs installed in the museum's spaces. The work evokes the memories of TraceTogether, recalling the lingering presence of the once ubiquitous contact tracing system, raising questions on bio-surveillance and new forms of life that may emerge after the pandemic.

Urich Lau's *Life Circuit* was originally conceived as a video demonstration centred around a wearable device reconstructed from industrial safety equipment. In *Can Everybody See My Screen?,* the work is re-presented as a multimedia installation that captures live projections of audiences through imperceptible spy cameras installed on the device by the gallery's entrance. Lau's work is a manifestation of technology's mediation of human experience, reflecting on the condition of living in a technologically advanced Singapore and issues of privacy and data collection.

Can Everybody See My Screen? runs from 9 September to 11 December 2022 at SAM at Tanjong Pagar Distripark, Gallery 2. Admission is free for all visitors throughout the exhibition period. There will also be public programmes such as talks and activations by artists Urich Lau, Teow Yue Han and Liana Yang, curator tours, and craft activities suitable for all ages.

More information can be found at bit.ly/SAM-CESMS. Media assets can be accessed via bit.ly/CESMS-MediaKit.

- Annex A: Details on Artists and Artworks for *Can Everybody See My Screen?*

###

For media queries, please contact:

Hilary Tan
Senior Associate
Tate Anzur
+65 8727 4845
hilary.tan@tateanzur.com

Shirin Goh
Associate
Tate Anzur
+65 8776 4282
shirin.goh@tateanzur.com

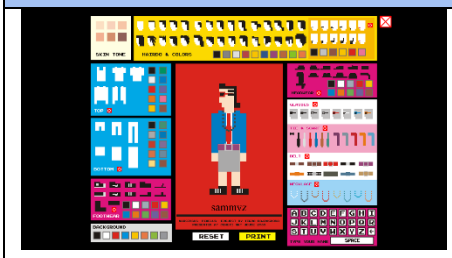
About the Singapore Art Museum

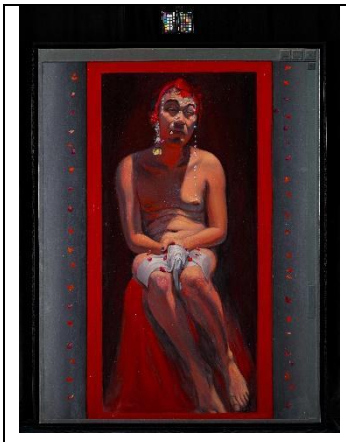
Singapore Art Museum opened in 1996 as the first art museum in Singapore located in the cultural district of Singapore. Known as SAM, the museum presents contemporary art from a Southeast Asian perspective for artists, art lovers and the art curious in multiple venues across the island, including a new venue in the historic port area of Tanjong Pagar.

The museum is building one of the world's most important public collections of Southeast Asian contemporary art, with the aim of connecting the art and the artists to the public and future generations through exhibitions and programmes. SAM is working towards a humane and sustainable future by committing to responsible practices within its processes.

To find out more, visit www.singaporeartmuseum.sg

Annex A: Artists and Artworks for *Can Everybody See My Screen?*

Artist & Artwork	Description
 Terra Bajraghosa, *Narcissus Pixelus,* 2009. Image courtesy of the artist and Singapore Art Museum. **Terra Bajraghosa** ***Narcissus Pixelus* (2009)** Interactive computer game 210 x 70 x 70 cm Collection of Singapore Art Museum	*Narcissus Pixelus* draws heavily on the visual form of arcade video game machines. The video game arcade was a common sight around the world until its popularity waned at the turn of the millennium. It represents a youth culture and a social space where excelling in these games was a form of self-affirmation and a way to establish recognition among peers. The game in *Narcissus Pixelus* is neither a game of skill nor of chance. Instead, it invites players to create their idealised digital self by using a swatch of pixelised styles or templates created by the artist. Here, the artist's pixel differs from an actual pixel—referring to a neutral sampling of a digital image—as they are styled with preconceived visual patterns that represent something, such as a limb or accessory. Though these selfies are seemingly unique, upon close scrutiny they are all limited by the fixed style palette. As the title suggests, the obsession with taking selfies translates into an obsession with the digital ideal, in which the freedom of choice is mistaken for autonomy. **About the Artist** Terra Bajraghosa lives and breathes visual art through the scope of comic-art, while also teaching at Institut Seni Indonesia (IS) Yogyakarta. He works with found images, graphic designs, everyday graphics and popular media, and turns them into works of art using a variety of techniques. His works take on varied forms, including painting, animation, video, drawing, digital print, mural, and object installation. Bajraghosa has held solo shows *Robotgoblokizm* (2006) and *Power To The Pixel* (2009) at Cemeti Art House, Yogyakarta and *Pixel X Pieces* (2010) at the Jendela Visual Arts Space in Esplanade, Singapore. Bajraghosa lives and works in Yogyakarta.



Chatchai Puipia, *Windows (Love Me...Love Me Not...Love Me),* 1997. Image courtesy of National Heritage Board.

Chatchai Puipia
***Windows (Love Me...Love Me Not...Love Me)* (1997)**

Oil on canvas
200 x 150 x 4 cm

Collection of Singapore Art Museum

In *Windows (Love Me…Love Me Not...Love Me)*, the artist is depicted as a naked and androgynous figure, appearing to be forlorn and submissive while dressed in exotic, feminised embellishments. Created during a period when the rise of the global internet offered a boost to the centuries-old international marriage brokering service, this work can be seen as a biting commentary of the uneven power distribution that underpins the phenomena of mail-order spouses and internet dating. Framed in the form of a browser window, the figure is painted larger-than-life, and harks back to the retail shop window—where the guise of online sociability is peeled off to reveal the passive commodification underlying cyber relationships.

About the Artist

Recognised as one of Thailand's most critical artists, Chatchai Puipia studied painting at Thailand's foremost art school, Silpakorn University. Using images from everyday life and his imagination—including self-portraits, still-lifes and allegorical mise-en-scènes—Chatchai's paintings and sculptures are sites of self-reflection, creative solitude, and social critique. His works have great expressive power and structure, and he is most known for his self-portraits which are emblematic of the artist's constant search for self-identity. Combined with satirical references to contemporary Thai values, the portraitures and their exaggerated "Thai smiles" allude to a society that is grappling with questions about its own existence, culture and spirit.

Chong Kim Chiew, *Unreadable Wall* (detail), 2013. Image courtesy of the artist.

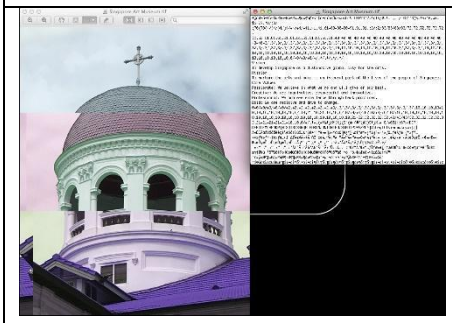
Chong Kim Chiew
***Unreadable Wall* (2013)**

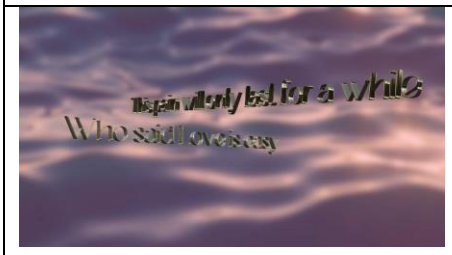
Unreadable Wall is an installation comprising hundreds of bricks made out of shredded and pulped newspaper sheets from Malaysia's vernacular papers. Presented in this form, they are rendered—as the work's title suggests—unreadable, and thus impotent. Arranged in a way that deliberately obstructs the gallery's original entrance, the work acts as a screening device that forbids bodies from entry—a metaphor for the limited press freedoms experienced in the artist's home country.

Extending this line of thought to online news platforms and cyberspace, the work stands as an ideological symbol for the disruption of free information flow, as well as other fragmentary pressures that endanger the globalised,

Bricks made of pulped newspaper Dimensions variable Collection of Singapore Art Museum	interconnected space of the internet. These include technological changes, geopolitical developments, and commercial practices. Meanwhile, a confrontation with the physicality of the wall brings us back into awareness of our own corporeality and of the bodies we still inhabit on the other side of a digital screen. **About the Artist** Chong Kim Chiew is known for thought-provoking works that engage with ideas of history, geography and nation. He was trained in oil painting at the Guangzhou Academy of Fine Art in China, but in his practice he embraces a wide variety of materials and artistic media, ranging from installation to video to two-dimensional objects. Recent exhibitions include the *10th Asia-Pacific Triennale of Contemporary Art,* Brisbane (2021), *DO NOT GO INTO THE MIST DO NOT GO BACK TO THE DARK DO NOT STAND STILL*, A+ Works of Art, Kuala Lumpur (2018), and *ARTJOG 8*, Yogyakarta (2015). Chong lives and works in Kuala Lumpur, Malaysia.
 Choy Ka Fai, *Prospectus for a Future Body*, 2010-2012. Image courtesy of the artist. **Choy Ka Fai** ***Prospectus for a Future Body*** **(2010-2012)** Mixed media video installation Dimensions variable	*Prospectus for a Future Body* proposes new perspectives on how the body remembers and invents technological narratives. Central to the project is the study of body movement in dance: how can it evolve, adapt or re-condition to possible futures? While Choy was a student at London's Royal College of Art, he developed a number of performances and demonstrations that investigated technology's potential to mechanically map, store and transfer movements. By translating those movement "memories" back to the body via wired, electrical impulses, the artist redefines the relationships between choreographer, dancer and audience. Thus, the work questions whether we can design "future memories" for our bodies, and if we can consider the body as the source, repository, receptacle and medium for moments, past and future. *Prospectus for a Future Body* is an early exploration by Choy of the transformative impact of technology on the relationship between the body, time and space, especially that of the internet and the digital/virtual realm. Collaborating with scientists and engineers, the work is an

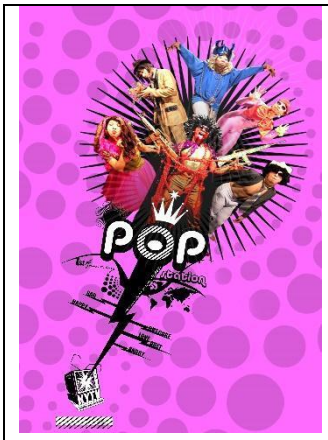
Collection of Singapore Art Museum	investigation into the triggers of emotion in the time-space between reality and virtuality. **About the Artist** Choy Ka Fai's multi-disciplinary art practice is situated at the intersection of dance, media art and performance. At the heart of his research is a continuous exploration of the metaphysics of the human body. Through research expeditions, pseudo-scientific experiments and documentary performances, Choy appropriates technologies and narratives to imagine new futures of the human body. His projects have been presented in major institutions, exhibitions and festivals worldwide. He was the resident artist at tanzhaus nrw in Düsseldorf (2017–2019) and Künstlerhaus Bethanien in Berlin (2014–2015). In 2010, he was awarded the Young Artist Award by the National Arts Council, Singapore. Choy lives and works in Berlin, Germany.
 Muhammad Akbar, *Il Fait Bleu* (video still), 2014. Image courtesy of the artist. **Muhammad Akbar** ***Il Fait Bleu* (2014)** Single-channel video projection Dimensions variable Collection of Singapore Art Museum	While on residency at La Rochelle, France, Akbar was struck by the shade of blue of the evening sky in France. To him it recalled the digital blue field or screen, the backdrop against which all manner of special effects can be created. It is also what one sees when there is a lack of a signal. This "blank slate" and suggestion of disconnection became an apt metaphor for the artist's experience of being in a foreign place. *Il Fait Bleu* captures the changing sky, from sunrise to sunset. Immersed under the changing blue lights, it invites one to de/attach with their environment and engage in an exercise in meditative gazing. Hints of La Rochelle's historic and classical architecture frame the patch of sky, creating the illusion of being in an enclosed courtyard, as if the viewer is standing there beholding a piece of heaven. **About the Artist** Muhammad Akbar is an experimental filmmaker, photographer and artist. He received a Bachelor in Education from Universitas Pendidikan Indonesia (2007) and a Master in Fine Arts from Institut Teknologi Bandung (2012). Working across a range of media, his artistic practice is based on the awareness of the self as viewed by others and as we view others, whilst embedded in our

	ever-interchanging roles as spectator and spectacle. Akbar lives and works in Bandung, Indonesia.
 Urich Lau, *Code File: Three Domes,* 2016. Image courtesy of the artist. **Urich Lau** ***Code File: Three Domes*** **(2016)** Digital prints on aluminium 40.6 x 50.8 cm (each image print); 10.2 x 10.2 cm (each code print) Collection of Singapore Art Museum	*Code File: Three Domes* presents a trio of domes that feature prominently in the architecture of major cultural institutions in Singapore. Yet, there is an ambivalence that is present in their error-strewn appearances. The glitching observed brings forth a subtle disquiet—like a television screen that is about to lose its signal, or a temporarily malfunctioning electronic device, simultaneously piquing the interest of the viewer while also subverting its subjects' own confidence. Reflecting on the nature and inherited histories of the arts ecosystem in Singapore, the artist has tampered with the digital code files of the photographs, mischievously inserting aspirational statements from the national arts agency into the source material to render the final images in unexpected ways. While these words represent the hopes and ambitions for the local arts scene, their interference within the code files generates an altered image, ruining the integrity of the original photographs. With this, Lau draws heavily upon the aesthetics of disruption to question structures of power and their lingering effects. **About the Artist** Urich Lau is a visual artist who lives and works in Singapore. His practice often engages with the history of art and culture and the intents of contemporary art discourse while speculating on future manifestations of technology. Working across video, photography, sound, and multimedia installations, he creates contextual irony out of his interventions and interruptions. Lau is a founding member of the art collective INTER-MISSION and the studio Hothouse. He is also an art educator at LASALLE College of the Arts and an independent curator.
 Urich Lau, *Life Circuit,* 2009-2016. Image courtesy of the artist.	*Life Circuit* was originally conceived as a video demonstration centred around a wearable device that was reconstructed from industrial safety equipment. When donned by the artist and activated, the modified gadgets become extensions of a body that is now hindered from seeing, speaking, or hearing, yet able to stream out audio and video feeds captured from his immediate

Urich Lau ***Life Circuit* (2009-2016)** Multimedia installation with CRTs, head mount, modified device (welding goggles, earmuffs, gas mask, LCD monitors, spy-cams, speakers and amplifiers), and aluminium prints Dimensions variable Collection of Singapore Art Museum	surroundings. Presented here as a multimedia installation, audiences encounter live projections of themselves as captured by the spy cams on the device. However, their images quiver and convulse from the overwhelming amount of input channelled through this singular device. *Life Circuit* reflects on the condition of living in a Singapore that is technologically advanced, as well as its attendant issues of privacy, data collection, and the trading of human touch for digital capabilities. By design, the equipment is supposed to enable its user, but it has been functionally altered and worn by the artist in a manner that restricts his senses instead. The system of spy cams that have been turned into a live feed plays on the human impulse for self-affirmation in our own images, unwittingly facilitating data collection and invading our privacy while disguised under the cloak of entertainment. **<u>About the Artist</u>** Urich Lau is a visual artist who lives and works in Singapore. His practice often engages with the history of art and culture and the intents of contemporary art discourse while speculating on future manifestations of technology. Working across video, photography, sound, and multimedia installations, he creates contextual irony out of his interventions and interruptions. Lau is a founding member of the art collective INTER-MISSION and the studio Hothouse. He is also an art educator at LASALLE College of the Arts and an independent curator.
 Liana Yang, *A Souvenir* (detail), 2022. Image courtesy of the artist. **Liana Yang** ***A Souvenir* (2022)**	*A Souvenir* looks at the factors of choice and chance as the key ingredients to the success or failure of online dating and romantic relationships. With online dating, the influx of choice and chance can also be paradoxically challenging to navigate. Chance is an emotion that is full of hope, and many of those who feel bored or lonely are compelled to find “the one” via dating apps. Yet, online dating users assume they are in control when much of the mechanisms are in fact controlled by the app’s algorithms. Choice and chance thus become a game of luck, a mechanism which is explored by the artist through the metaphor of the claw machine. The claw machine’s monitor also extends Yang’s interest in contemporary cultures and photography theories that examine our

Claw machine with full sticker wrap, capsules and prizes, floor sticker, video and sound 182 x 80 x 80 cm (claw machine); 170 x 170 cm (floor sticker) Audio duration approx. 11min Soundscape by Robin Chua (KiDG) Commissioned by Singapore Art Museum	attachments with social apps and online media, tapping onto the visual and textual tropes of romance, seduction and intimacy. **About the Artist** Liana Yang is rarely motivated by direct beauty, but is instead drawn to the aesthetics of social interactions and oddities we encounter in our daily experiences. Inspired by the enigmatic and unseen aspects of relationships, her works explore personal memories and collective associations in contemporary culture. By combining photography, video, sound, and found objects, her methodologies usually employ subversions with sexual references and objectification, a process she hopes will offer a compelling discourse in understanding societal views. Yang lives and works in Singapore.
 Teow Yue Han, *Trace2* (detail), 2022. Image courtesy of the artist. **Teow Yue Han** ***Trace2* (2022)** Mixed media installation Dimensions variable Commissioned by Singapore Art Museum	*Trace2* explores the lingering presence of TraceTogether and the layers of geofencing, bio-surveillance and new forms of life that might emerge, especially with those that arise from the gradual decommissioning of the contact tracing system. In collaboration with a dancer and research writer, this speculative installation incorporates a motion sensor activated tracing system that explores post-pandemic traumas, rehabilitations and a newfound understanding of both physical and digital spaces. *Trace2* is a continuation of *Performing the Smart Nation*, an ongoing body of work by Teow that seeks to engage the corporate vision of the Smart Nation by finding new performance strategies within choreography. The work reimagines the embodied experience and conditioned habits of society by transforming the exhibition space into a playful site of transmission and collaboration. **Collaborators:** Contact Tracing Entity: Bernice Lee Visual Effects: formAxioms AI text author: Federico Ruberto **About the Artist** Teow Yue Han is an interdisciplinary artist who explores the interface between performance and technology. He creates situations where gestures and social interactions can be interrogated, rehearsed and renewed. Teow

	graduated from the Slade School of Fine Art with an MA in Fine Art Media, where he received the 2016 Julian Sullivan Award. He has performed locally at ArtScience Museum Late, Fetterfield, R.I.T.E.S., Singapore Night Festival, and internationally in Beijing, London, Paris, Seoul, Shenyang and Taiwan. Teow is a core member of FOCA (Free of Charge Art), a curatorial team interested in engaging alternative spaces, critical discourse and cross-collaboration. He is also a co-founder of INTER-MISSION, an art collective focusing on technology in art. Teow lives and works in Singapore.
 Xafiér Yap, *2nd Puberty,* 2022. Image courtesy of the artist. **Xafiér Yap** ***2nd Puberty* (2022)** Game installation Dimensions variable Commissioned by Singapore Art Museum	Taking the form of a 2D videogame, *2nd Puberty* is an experiential work that considers gaming as a portal through which to reimagine time, space and ways of being. Set within the intimate space of a desk-gaming set-up, audiences access the game via a tattooed MacBook Pro. They are invited to take on the perspective of an avatar in order to navigate the virtual world, the judgment of others, and their own inner dialogue. Subverting traditional storylines and game mechanics, the work draws upon the experience of living and transitioning in a heteronormative society. Tapping on the propensity of video games for world-building and discovery, Yap constructs a space where the virtual is not viewed in opposition to the "real," but rather as a constituent of it. In the process, the work introduces new ways to connect, communicate, and to understand each other and ourselves. **About the Artist** Xafiér Yap is a re-packager, an artist who is in between the roles of pre-writer and post-reader. They draw from different sources of information to build plausible worlds. Their artworks explore the potential of sincere investments, such as alternative kinships and entanglements (and all the embarrassments) of the human condition. Yap has taken part in both local and international exhibitions such as *Hands: Office Edition,* Library@Harbourfront, Singapore (2022), *Negotiating Cultures,* Zone Art, Taoyuan, Taiwan (2021), *Viscous Fairy Grottos,* soft/WALL/studs, Singapore (2021), *Out of Touch*, LUX (2020), and *Untapped: Emerging Artist*, Gillman Barracks, Singapore (2018). Yap lives and works in Singapore.



KYTV, *The P.O.P. Station Greatest Hits*, 2022. Image courtesy of the artist.

KYTV
***The P.O.P. Station Greatest Hits* (2004-2009, 2022)**

Multimedia installation
Commissioned by Singapore Art Museum

Long before the dawn of Tiktok, there was *The P.O.P. Station* by KYTV (with "P.O.P." standing for "Politics of the Popular"). Originally presented as an interactive work between 2004–2009, audiences were invited to make and star in music videos set to soundtracks and backdrops created by the collective. The previous iteration of the work was a satirical response to a music business which favoured formulaic approaches to manufacturing marketable pop stars. KYTV envisioned the decentralisation of pop culture instead, and assisted aspiring performers by providing them with the necessary tools via *The P.O.P. Station*. The resulting music videos were then uploaded to YouTube in hopes of achieving fame through the platform's potential for broadcast and virality.

This year, *The P.O.P. Station* returns with its latest iteration, Greatest Hits—a vibrant, multimedia presentation tracing the journey of KYTV's creative endeavour. Featuring a video wall of self-made stars and an accompanying mockumentary of the work's evolution, *The P.O.P. Station* exemplifies the early beginnings of social networking sites while acknowledging the role and dreams of ordinary citizens, as well as the Internet's shared humanity.

About the Artist

Kill Your Television (KYTV; est. 2002) is a multidisciplinary collective that seeks to challenge and extend the boundaries of art, often by working across multiple forms and media—including installation, writing, movement, music and sound. Their works are often interactive and parody aspects of contemporary society, such as consumer culture and mass media entertainment. Initially founded by visual artists Aaron Kao, Rizman Putra and Jeremy Sharma, the membership of KYTV has undergone several changes since its inception. Today, it is driven primarily by two members, Choy Ka Fai and Rizman Putra.

Cao Fei (SL avatar: China Tracy), *i.Mirror* (video still), 2007. Image courtesy of the artist, Vitamin Creative Space and Sprüth Magers.

Cao Fei
***i.Mirror* (2007)**

Machinima, single-channel video, 4:3, colour with sound
28 min

Collection of the Artist

Artist's Statement:
It's perhaps no longer important to draw the line between the virtual and the real, as the border between the two has been blurred. In the virtual land, we are not what we originally are, and yet we remain unchanged. We always worry about the virtual space's erosion of reality, but hopefully there's new possibility of combination in our electronic second life, a new force which transcends this mortal coil. On the reality's end of this combined ultra-space there is still love for simplicity and the pursuit of freedom. God loves people, but we are also each other's salvation.

About the Artist

Cao Fei (b. 1978, Guangzhou) is an internationally-renowned Chinese contemporary artist. Currently living in Beijing, she mixes social commentary, popular aesthetics, references to Surrealism, and documentary conventions in her films and installations. Her works reflect on the rapid and developmental changes that are occurring in Chinese society today. Cao Fei's works have been exhibited at a number of international biennales and triennales, and international art museums, including MoMA, Solomon R. Guggenheim Museum, Tate London, Centre Pompidou. Cao Fei's recent solo projects include a major retrospective at the UCCA Center for Contemporary Art, Beijing (2021), and a solo exhibition at the MAXXI, the National Museum of 21st Century Arts, Rome (2021). Cao Fei was nominated for the Hugo Boss Prize and the Future Generation Art Prize in 2010, and was awarded the "Best Young Artist" and "Best Artist" at the China Contemporary Art Award (CCAA) in 2006 and 2016 respectively. Cao Fei received the Deutsche Börse Photography Foundation Award in 2021.