

Singapore Art Museum Exhibition Calendar June - December 2024

From exhibitions that spotlight the distinct art practices of outstanding Singaporean and Southeast Asian artists, to a blockbuster exhibition by internationally renowned artist Olafur Eliasson, audiences can expect more exciting art experiences that explore contemporary issues in our world today at SAM's anchor venue in Tanjong Pagar Distripark, as well as other locations in Singapore and overseas. Press images and captions are available [here](#).

Exhibitions in Singapore



The fruit of deceit by Grace Tan

15 Jan 2024 - 15 Mar 2026
Level 2, Block 39, Tanjong Pagar
Distripark, Corridor, Staircase and
Service Balcony facing port

At Block 39 of Tanjong Pagar Distripark, delicate floral garlands, pollination trails and nutmeg fruits embellish an exterior staircase and passageway. Presented as a response to the history of Tanjong Pagar and its evolving identity, the notion of nature as a commodity is foregrounded here against the physical site of the old Keppel Harbour and present-day Tanjong Pagar Distripark—logistical nodes from different eras that facilitate the circulation of materials, goods, ideas, people and capital. Drawing from the artist's explorations for an earlier commission *Sea of flags*, *The fruit of deceit* extends the colour compendium of Tanjong Pagar through the visuals of the nutmeg, alluding to its slighted history in Singapore's development.

(Image credit: Installation view of Grace Tan's 'The fruit of deceit' (2024). Image courtesy of Singapore Art Museum)



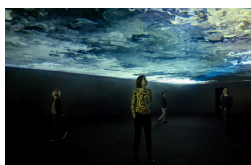
Singapore Art Museum Learning Gallery

20 Jul 2024 - 29 July 2025
Gallery 2, SAM at Tanjong Pagar Distripark

Established as part of Singapore Art Museum's continued support of art education, the Learning Gallery is dedicated to the engagement and understanding of broader issues through contemporary artworks. These artworks have been specially selected from the National Collection or commissioned to extend the learning of contemporary art to all ages. Inspired by the theme of childhood, this edition of the Learning Gallery encourages child-like curiosity in encounters with art. You are invited to embrace the spirit of exploration to have an uninhibited relationship with the world: to look, feel and live fearlessly.

Exhibiting artworks of various media and across diverse forms of presentation, the artworks address multiple themes such as home, nature and the environment, people, places, memory and time. They also raise important and timely questions on what it means to live in contemporary times, evoking the emotions and experiences of each individual in the process.

In the lead up to its opening in July, SAM is presenting *ChildISH* at the regional libraries, an interactive exhibition that features evocative poems by five local poets responding to the artworks that will be featured in the Learning Gallery. Paired with captivating illustrations by artist Tan Zixi and pupils from Ang Mo Kio Primary School, *ChildISH* reminds us of the profound impact that childhood has on our lives. The exhibition kicks off at Punggol, before travelling to Woodlands, Jurong and Tampines till December 2024.



Olafur Eliasson: Your curious journey

10 May - 22 Sep 2024
Gallery 1, Gallery 3, The Engine Room,
SAM at Tanjong Pagar Distripark

The upcoming travelling exhibition *Olafur Eliasson: Your curious journey* is the first major solo exhibition in Southeast Asia dedicated to the work of Icelandic-Danish artist Olafur Eliasson. The survey exhibition presents a broad range of artworks that employ diverse media to touch on the major themes of his three-decade-long practice – embodiment, experience, perception, as well as the urgency of climate action and more-than-human perspectives.

The exhibition at SAM is the first stop for *Your curious journey*. Afterwards, it travels to Auckland Art Gallery Toi o Tāmaki, New Zealand (6 Dec 2024–2 Mar 2025); Taipei Fine Arts Museum, Taiwan (31 May–31 Aug 2025); Museum MACAN, Jakarta, Indonesia (21 Nov 2025–5 Apr 2026); and Museum of Contemporary Art and Design, Manila, the Philippines (28 Jun–Oct 2026).

(Image credit: Installation view of Olafur Eliasson's 'Symbiotic seeing' (2020), Kunsthau Zürich, 2020. Sound in collaboration with Hildur Gudnadottir. Photo: Franca Candrian. Image courtesy of the artist, neugerriemschneider, Berlin; Tanya Bonakdar Gallery, New York / Los Angeles. © 2020 Olafur Eliasson)



Rhapsody in Yellow – A Lecture Performance with Two Pianos by Ming Wong (Singapore/Germany)

16 - 17 Aug 2024
Singtel Waterfront Theatre,
Esplanade – Theatres on the Bay

At a time of rising tensions between the United States and China, artist Ming Wong presents a musical lecture performance that traces the journey of Sino-American "ping-pong" diplomacy, starting with President Richard Nixon's historic state visit to communist China and his meeting with Chairman Mao Zedong 50 years ago. Evoking an international piano competition and a table tennis match, two classical pianists collaborate on and improvise a performative unification of the sonic regimes of the US and China.

In a ping-pong double concerto accompanied by archival moving images and spoken word, they explore the role of European classical music, modernism and myth-making in the rise of these two nations in the 20th century. From table tennis and television to tanks and trade wars, *Rhapsody in Yellow – A Lecture Performance with Two Pianos* charts the changing balance of power between the two nations, in a duet of discord and harmony, chaos and serendipity, humour and pathos.

Jointly presented by Esplanade – Theatres on the Bay and Singapore Art Museum, as part of The Studios 2024.

(Image credit: Performance view of Ming Wong's 'Rhapsody in Yellow' (2022). Image courtesy of Sebastian Reiser)

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Exhibitions in Singapore



Everyday Practices

30 Aug 2024 - 20 Jul 2025
Level 3, SAM at Tanjong Pagar Distripark

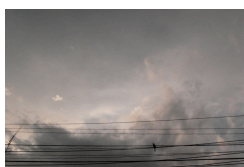
Everyday Practices delves into the fundamental conditions of life and its meaning through an exploration of artworks from Singapore Art Museum's collection. In a time marked by ongoing conflicts and humanitarian crises, this exhibition considers everyday routines and gestures as small acts of resistance, exploring how art becomes a means of sense-making and coping in the face of adversity.

The exhibition draws inspiration from Tehching Hsieh's seminal work, *One Year Performance 1978-1979*, where Hsieh confined himself within a self-constructed cage for an entire year, abstaining from conversation, reading, writing, listening to the radio, or watching TV. By reducing his daily activities to the barest minimum of breathing and eating, Hsieh turned "life" and "time" into both the medium and subject of his work.

Building on this idea, *Everyday Practices* brings together artworks by diverse artists across different generations and geographies in Asia, emphasising the themes of "everyday", "repetition", and "endurance". These artworks reveal how daily routines and repetitive actions can become powerful forms of expression and resilience, inviting viewers to reflect on the nature of everyday lived experiences and the collective strength found in individual actions.

The exhibition poses the question: "In the face of life's challenges, how do we go on going on?"

(Image credit: Tehching Hsieh's 'One Year Performance' (1978-1979). Image courtesy of the artist)



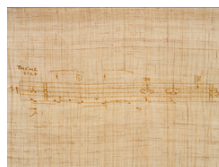
Pratchaya Phinthong: No Patents on Ideas

4 Dec 2024 - 23 Mar 2025
Gallery 1, SAM at Tanjong Pagar Distripark

No Patents on Ideas, the first solo exhibition of Bangkok-based artist Pratchaya Phinthong in Singapore considers ideas of self-determination and objects as avatars of chance. The works of Pratchaya Phinthong marks a critical strand of conceptual practices in Thai contemporary art. Much of the artist's conceptually driven practice is premised on collaborative processes, modes of exchange and the transference of artistic agency that redefine the value and significance of art.

Translating research, scientific discoveries, economic theories, and even rumours into experiential forms and gestures, the exhibition presents major explorations underpinning Phinthong's two decades of practice that reflects his modes of conceptual thinking and research.

(Image credit: Pratchaya Phinthong's 'Rehearsal No. 1' (2008). Image courtesy of the artist)



Lost & Found: Embodied Archive

25 Oct - 24 Nov 2024
Gallery 3, SAM at Tanjong Pagar Distripark

Lost & Found: Embodied Archive is the second pillar of *Lost & Found*, a multi-phased curatorial project exploring the significance of archival documentation and records through artistic practices. By studying how artists collect what seems uncollectable, assemble that which resists assembly, and present that which defies visibility, *Lost & Found* engages with questions concerning the authoritative voice of archives and history.

With an emphasis on the process-driven and durational aspects of the participating artists, *Lost & Found: Embodied Archive* is a month-long unfolding that will examine the intersections between the body and memory. By inhabiting the gallery space, artists will be activating their work and engaging with audiences throughout the exhibition period.

(Image credit: 'Untitled' (The opening bars of *Variations Serieuses* by Goh Choo San, rendered in Benesh Movement Notation by Janek Schergen), 2023. Courtesy of the artist and Commonwealth and Council, Los Angeles, Mexico City. Photo by Paul Salvesson)



Yee I-Lann: Mansau-Ansau

4 Dec 2024 - 23 Mar 2025
Gallery 1, SAM at Tanjong Pagar Distripark

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THUN**

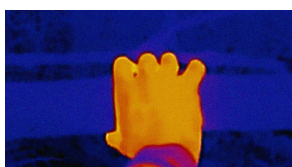
Mansau-Ansau in Dusun – the language of the Dusun and Kadazan of Sabah – means to journey without a specific destination or to walk and walk without knowing where one is headed. It is also the name given to a weave created by the Sabahan artist, Yee I-Lann, and her collaborators, weavers Julitah Kulinting, Lili Naming and Shahrizan Bin Juin. It is a pattern with no pattern. A pattern that follows its own rhythm.

The exhibition takes us on a journey through two decades of Yee's practice, examining the nature of politics, the administration of power and body, navigating domains of knowledge old and new, as well as the fluidity and possibilities across boundaries. Here the horizon line teases, mats become bridges and pathways of knowledge, and the mountain is as much a compass as it is a place for remembering. Following the presentation at SAM, the exhibition travels to Kunstmuseum Thun (Switzerland).

(Image credit: Yee I-Lann's 'Measuring Project: Chapter Seven' (2022). Image courtesy of the artist)

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Exhibitions Abroad



Seeing Forest

Singapore Pavilion
at the 60th International Art Exhibition
of La Biennale di Venezia

20 Apr - 24 Nov 2024
Arsenale's Sale d'Armi, Venice

The observation of the ultimately unknowable in the natural world is a hallmark of artist Robert Zhao Renhui's praxis. Since 1998, under the auspices of his own semi-fictional Institute of Critical Zoologists, Zhao's many and varied projects have served as lenses that highlight the resilience of nature and the various interactions that occur when such resilience overlaps with human life and society.

Notably, over the last seven years, he has been focusing on secondary forests in Singapore — forests regrown from deforested land due to human intervention such as development and plantation — and the new ecosystems that have developed within it. For the Singapore Pavilion, decades of Zhao's accumulated observations are condensed and organised into an intensive installation that complements the scale and condition of the Singapore Pavilion in Arsenale.

Through this exhibition, we see how the island of Singapore has evolved to arrive at the present day, revealing some of the ways in which human urban design can shape the natural world itself, resulting in an ecosystem of migrant species that echoes the trajectories and makeup of the city's human population. At the same time, *Seeing Forest* also highlights phenomena that are universally relatable to those living in any urban environment.

(Image credit: Robert Zhao Renhui, Thermal image of traveller in the forest, still from 'The Owl, The Travellers and The Cement Drain' (2024). Image courtesy of Robert Zhao Renhui)

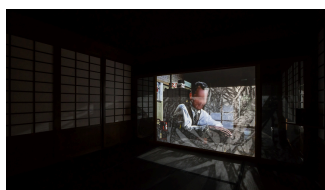


Presentation of the Benesse Prize Artists' Works in collaboration with Singapore Art Museum

15 Jun 2024 - 6 Jan 2025
Benesse House Museum, Naoshima, Japan
15 Jun 2024 - 14 Jun 2027
Matabe, Naoshima, Japan

The works by the winning artists of the Benesse Prize awarded at the last three editions of the Singapore Biennale (2016, 2019, 2022) will be presented at Benesse House Museum on Naoshima island, Japan, in collaboration with SAM. The award-winning works include installations by 2016 prize winners Pannaphan Yodmanee (Thailand) and Zul Mahmod (Singapore), and new works by 2019 prize winner Amanda Heng (Singapore), specially conceived for this occasion. The most recent recipient of the Benesse Prize, Haegue Yang (South Korea), will also unveil a new site-specific installation in collaboration with Apichatpong Weerasethakul (Thailand) at Matabe, a traditional Japanese house located in the residential area of the island.

(Image credit: View of Benesse House Museum, Naoshima. Image courtesy of Benesse House Museum)



Ho Tzu Nyen: Time & the Tiger

Ho Tzu Nyen: Time & the Cloud
4 Jun - 4 Aug 2024
Art Sonje Center, Seoul

22 Jun - 1 Dec 2024
Hessel Museum of Art, New York

7 Feb - 31 Aug 2025
MUDAM, Luxembourg

Ho Tzu Nyen: Time & the Tiger is a mid-career survey exhibition of the artist's practice that spans two decades worth of paintings, films, theatrical performances, and video installations. Ho's works often draw from historical events, documentary footage, art history, music videos and mythical stories to investigate the construction of history, the narrative of myths, and the plurality of identities. The exhibition also features a new commission that reflects on the embodied and heterogeneous experiences of time.

Ho Tzu Nyen: Time & the Tiger is co-organised between Singapore Art Museum and Art Sonje Center (ASJC). Following the presentation at SAM, the exhibition travels to ASJC in Seoul from 4 June to 4 August 2024, and Hessel Museum of Art in New York from 22 June to 1 December 2024.

(Image credit: Installation view of Ho Tzu Nyen's 'Hotel Aporia' (2019). Image courtesy of Singapore Art Museum)



《珍珠—南方視野的女性藝術》Ocean in Us: Southern Visions of Women Artists

5 Oct 2024 - 16 Mar 2025
Kaohsiung Museum of Fine Arts, South+
Special Collection Galleries

Ocean in Us: Southern Visions of Women Artists is a collaborative exhibition between the Kaohsiung Museum of Fine Arts, National Gallery Singapore, and the Singapore Art Museum. Drawing from the female artists' collections of the three institutions, the exhibition explores various aspects of contemporary women's art along the following themes: The Landscape of the Body, Ways of Healing, Migration and Settlement, and Non-human and Ecologies – foregrounding international interdisciplinary connections while revealing the multifaceted and flourishing landscape of contemporary women's artistic expressions. *Ocean in Us* also marks the 30th anniversary of KMFA and the third exhibition of the museum's "Constructing Historical Pluralism" series – focused on presenting narratives from the peripheries.

(Image credit: Anne Samat, *Blinded No More, So Immortality We Go*, 2017. Collection of Singapore Art Museum)