

MEDIA RELEASE

SINGAPORE ART MUSEUM'S LATEST EXHIBITION *LOST & FOUND: EMBODIED ARCHIVE* EXAMINES INTERSECTIONS BETWEEN THE BODY AND MEMORY

Lost & Found: Embodied Archive brings together emerging and established artists exploring the notions of the body as an archive, gradually unfolding through programmes and activations.



Installation view of 'Lost & Found: Embodied Archive' at SAM at Tanjong Pagar Distripark.

Image courtesy of Singapore Art Museum.

Singapore, 23 October 2024 – Singapore Art Museum (SAM) presents ***Lost & Found: Embodied Archive***, running for one month from 25 October to 24 November 2024, at Gallery 3, SAM at Tanjong Pagar Distripark. As the second pillar in SAM's multi-phase, multi-year curatorial project *Lost & Found* (2024–2026), this exhibition features nine artworks by seven emerging and established contemporary artists, including iconic works from the National Collection and a new commission. Questioning traditional perceptions of collection and visualisation, the exhibition invites audiences to explore the body as a living archive that can accumulate past experiences and present senses. The works engage viewers meaningfully through choreographed encounters, highlighting the process-driven, research-based, and durational approaches the artists employ.

Dr June Yap, Director of Curatorial and Research at SAM, said, “*Lost & Found* focuses on artists exploring the boundaries and conventions of “legitimate” or “traditional” archival practices whilst also connecting overlooked and intangible stories. Unveiled across multiple events, *Lost & Found: Embodied Archive* draws attention to artworks embracing exciting methodologies, envisioning the body as a reservoir of memory. It exemplifies SAM’s research and engagement of art and artists to reflect upon significant narratives and concerns of the region to foster critical dialogue and meaningful conversations.”

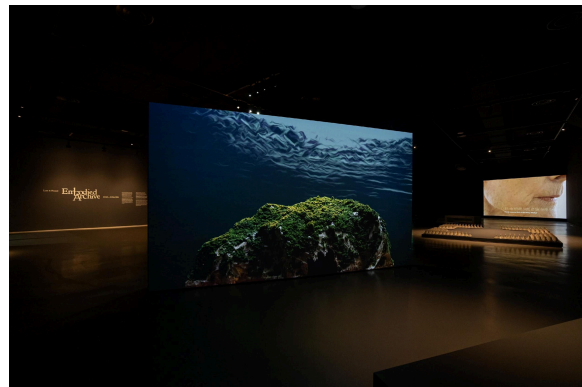
Curated through a series of programmes, performances, workshops, talks, and screenings, *Lost & Found: Embodied Archive* creates an intentional, dynamic space for physicality, movement, and reflection that deepens engagement and reflects the gradually evolving nature of the exhibition.

Considering the body as an archive

Lost & Found: Embodied Archive invites audiences to reexamine the boundaries of the act of archiving with artworks that reflect how the region's geography, politics, history, and environmental contexts influence art with archival characteristics.



Installation view of Lee Wen’s ‘Anthropometry Revision: Yellow Period (after Yves Klein) No. 2’ (2008). Image courtesy of Singapore Art Museum.



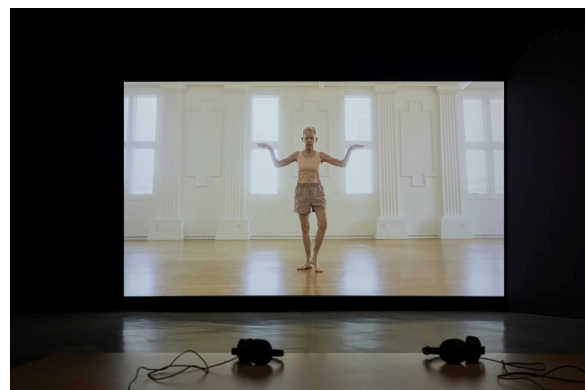
Installation view of Au Sow Yee and Chen Yow-Ruu’s (Her Lab Space) ‘Bad Dream Rocking, a.k.a. The Rocking Malay(a)’ (2024). Image courtesy of Singapore Art Museum.

As visitors enter the gallery, they are greeted by Lee Wen's ***Anthropometry Revision: Yellow Period (after Yves Klein) No. 2***, a seven-metre-long canvas that offers a poignant reinterpretation of Yves Klein's *Anthropometry Revision*. First presented in 1998, the current work on display is a product of its second iteration performed in Chengdu, China in 2008, where Lee adapts Klein's work for an Asian context and modifies its elements to enhance cultural relevance, such as the use of a traditional Chinese pentatonic five-stone scale and the genders of the work's collaborators. This version of *Anthropometry Revision* critically examines the gendered politics of Klein's work. It exemplifies the defining characteristics of Lee Wen's artistic practice — collaboration, archival work, and engagement in art history discourse through performance.

SAM's latest commission ***Bad Dream Rocking, a.k.a. The Rocking Malay(a)*** by Au Sow Yee and Chen Yow-Ruu (Her Lab Space), unpacks the renowned Malay folktale "Si Tanggang", which depicts an individual who transforms into stone as a consequence of filial ingratitude. Weaving together cinematic retellings, journalistic accounts, and interviews with undocumented children born and residing in Malaysia who each narrate the tale in their own ways, Her Lab Space traces the various iterations of the folktale while simultaneously deconstructing and reconstructing it. Integrating archival materials and reenactments, Her Lab Space explores the metaphor of a fracturing rock being altered by imperceptible forces, reflecting the instability of identity.



Installation view of Albert Yonathan Setyawan's 'Cosmic Labyrinth' (2011) from its 2011 performance. Image courtesy of the artist.



Installation view of Lee Kang Seung's 'Skin' (2024). Image courtesy of Singapore Art Museum.

Lost & Found: Embodied Archive celebrates the process of transformation by allowing space for the live aspect of performance art. Albert Yonathan Setyawan's ***Cosmic Labyrinth*** turns the quiet

act of creating art into a visual meditation, reflecting the artist's deeply personal, embodied journey. Created through a durational performance, each meticulously crafted pagoda symbolises the merging of his artistic essence with the physicality of clay, a material deeply rooted in human civilisation. Using a contemplative technique called slip-casting, Setyawan infuses the clay stupas with spirituality, connecting the material world with the metaphysical. The arrangement of the pagodas as a labyrinth and mandala gives them a cosmic presence, encouraging visitors to ponder the significance of existing in the present moment, which is central to Setyawan's artistic approach. *Cosmic Labyrinth* will be brought to life by Setyawan as a live performance during the exhibition's opening night on 25 October 2024. More information on the performance can be found in **Annex B**.

In ***Skin***, Lee Kang Seung captures the body of 80-year-old queer dancer Meg Harper, whose skin and scars serve as a testament to a life lived fully, marked by memories, trauma, and pleasure. The video installation presents the body as a register of personal and political that transforms as it shifts and ages. Lee's work is an homage to Harper's long-standing practice and the many artists and activists within his extended non-heterosexual community, weaving together the stories of people who may have never met in life but now exist together in his work.



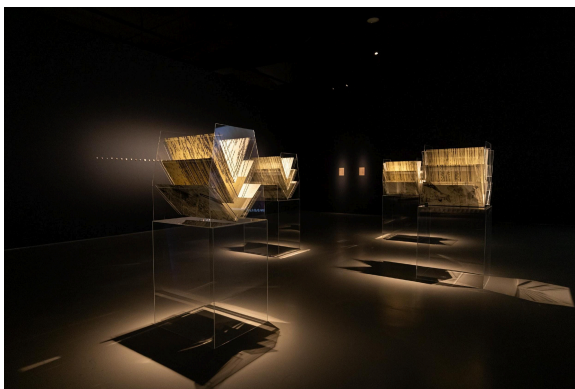
Installation view of 'Lost & Found: Embodied Archive'.

Image courtesy of Singapore Art Museum.

Tiyan Baker's works explore the connections between the muscle memory of one's body and language, shaped by culture, history, and identity. Using the mouth as a focal point for exploration, Baker documents her evolving relationship with the Bukar language, her mother's native tongue spoken by the Indigenous Bidayŭh people, over two years. With *nyatu' maanŭn mungut bigabu*, Baker uses photographs of Bidayŭh farmlands and rivers, transformed using autostereograms (Magic Eye images) to subvert traditional photographic perspectives and create the illusion of depth. The prints are embedded with words from the Bukar language, relating to lesser-known words of wandering, collecting, and foraging within the language today, serving as incantations to summon words and local epistemologies.

In *MY MOTHER'S TONGUE*, buccal takes centre stage, with its title serving as a playful pun on "mother tongue," amplified by a pond sculpted in the shape of Baker's mother's mouth. Words from the Bukar book "Atung dengan Awang" are projected onto the pond's surface, reflecting the elusive journey of learning an Indigenous language from afar.

Lastly, *mouthbreather* is a film depicted from the perspective of a 360-degree camera placed in Baker's mouth, guiding viewers through the Bidayŭh landscape. Layered with text reflecting on loss, language, and memory, the film highlights the significance of the Bukar language as a form of communication with other worlds and more-than-human beings, extending beyond its role as a bridge to the ancestors.



Installation view of Tuguldur Yondonjamts's 'The secret mountain of falcons' (2011). Image courtesy of Singapore Art Museum.



Detail view of Gregory Halili's 'Karagatan (The Breadth of Oceans)' (2016). Image courtesy of Singapore Art Museum.

Tuguldur Yondonjamts's collection of four books, ***The secret mountain of falcons***, captures different regions of Mongolia from a falcon's perspective, illustrating the vast Mongolian landscape. By following the flight paths of sixty falcons across the country, Yondonjamts seeks to gain insight into the natural habitat of falcons and encourage a deeper connection between birds and mankind.

Finally, Gregory Halili's ***Karagatan (The Breadth of Oceans)*** pays tribute to the coastal communities of the Philippines and embodies a mapping of seafaring cultures, visualising them on both micro and macro scales. The work comprises 50 intricate mother-of-pearl shell pieces, each depicting the eyes of coastal workers who live and work in coastal areas in the Philippines. These miniature shells echo a brief 18th-century English fad of creating eye miniatures as personal keepsakes among lovers, drawing viewers into intimate encounters with the fisherfolk, boatmen, divers, and merchants portrayed.

About Lost & Found

SAM's multi-year curatorial project ***Lost & Found*** aims to explore narratives beyond traditional methods of collection and visualisation, with a focus on artists who seek out undocumented stories, often working alongside vulnerable or marginalised groups and subjects. The project commenced in June 2024 with its first pillar, ***Lost & Found: Sea Chanty Project***, featuring three music video commissions from artists Rosemainy Buang & Zachary Chan, Riar Rizaldi, and Vien Valencia. They expand the conventional understanding of maritime work songs through contemporary interpretations by exploring the connections between water-based communities and the contemporary politics of labour, streamed together through the metaphor of water's flux. Visitors can view the music videos on [Samplings](#), a digital exploratory space for sharing work-in-progress research projects and an ever-growing collection of resources. Artists Rosemainy Buang and Zachary Chan will also present a performance of *Tirta Maya* as part of the programme line-up for *Lost & Found: Embodied Archive*. More information on the programmes can be found in **Annex B**.

The new exhibition *Lost & Found: Embodied Archive* runs for one month only from 25 October to 24 November 2024 at SAM at Tanjong Pagar Distripark and offers free admission. Visitors can look forward to a comprehensive line-up of programmes, including:

- **[Performance] Cosmic Labyrinth by Albert Yonathan Setyawan**

Friday, 25 October | 6.30pm–8.30pm

A two-hour durational performance featuring handcrafted pagodas arranged as a labyrinth and mandala, reflecting the artist's meditative process.

Free for all

- **[Workshop] Phantoms and Their Embodiment: A Journey on “Film” before Film by Au Sow Yee**

Saturday, 26 October | 10.30am–12pm

A hands-on workshop exploring the history of moving images, including diorama and shadow play.

\$5 | Registration required

- **[Workshop] Navigating the Bodily Memory of Personal Archive by Chen Yow-Ruu**

Saturday, 26 October | 2pm–4pm

Engage with personal objects and narratives in this immersive workshop.

\$5 | Registration required

More information is available on SAM's website: <https://bit.ly/LostandFound-EmbodiedArchive>.

Media assets can be accessed via <https://bit.ly/MediaKitLostandFoundEmbodiedArchive>

The third and final pillar of *Lost & Found* and the upcoming exhibition in 2026 will further showcase the evolving nature of SAM's curatorial project. Further details will be announced next year.

- [Annex A: Exhibition and Artwork Details for *Lost & Found: Embodied Archive*](#)
- [Annex B: Programmes for *Lost & Found: Embodied Archive*](#)
- [Annex C: Project and Artwork Details for *Lost & Found: Sea Chanty Project*](#)

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About 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: Exhibition and Artwork Details for *Lost & Found: Embodied Archive*

Lost & Found: Embodied Archive

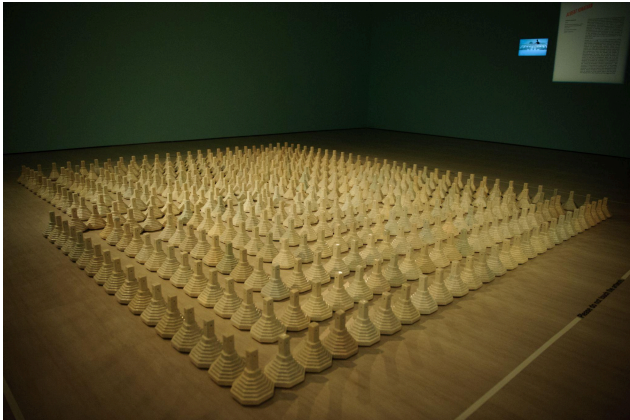
25 October - 24 November 2024 | Level 3, Gallery 3, Singapore Art Museum, 39 Tanjong Pagar Distripark

Lost & Found: Embodied Archive unpacks how artists radically re-envision the body as a reservoir of memory. This reservoir retains convergences of the past and present while offering the possibility of new encounters.

The participating artists demonstrate how memory is ingrained in history by incorporating physical encounters into their artworks. This is accomplished through a variety of bodily manifestations that use the body as a historical informant and a means of personalising social and cultural experiences. In making space for what lies in the body, these works choreograph our encounters with them, activating us as viewers.

Refusing to remain static, *Lost & Found: Embodied Archive* embraces the process of becoming by making space for the live nature of performative works. Many of the artists whose works are on display in this gallery have conceptualised performances, workshops and talks. The exhibition will unfurl slowly over the month as works are activated in turn, creating an intentional space for movement, rhythm and reflection.

Lost & Found: Embodied Archive forms the second pillar of *Lost & Found*, a multi-year curatorial study on the interplay between artistic practices, memory and the notion of the archive. When one thinks of an archive, what often intuitively comes to mind is a physical site with material objects, records and documents. This project seeks to expand on that understanding by inviting viewers to consider the body as an archive.

Artwork	Description
<p>Albert Yonathan Setyawan <i>Cosmic Labyrinth</i> 2011 Glazed middle-fired ceramic, installation and performance Object size: 11.9 cm x 11.8 cm x 13.9 cm each Installation (scaled down on-display at SAM): 422 cm x 374 cm x 10 cm; Full installation (2011): 610 x 540 x 10 cm Collection of Singapore Art Museum</p>  <p>Installation view of Albert Yonathan Setyawan's 'Cosmic Labyrinth' (2011) from its 2011 performance. Image courtesy of the artist.</p>	<p><i>Cosmic Labyrinth</i> renders tangible the silence that occurs during the artmaking process into a visual contemplation that unfolds through the artist's durational performance and its final presentation. For Albert Yonathan Setyawan, creating art is a deeply personal, embodied experience in which his mental state and physical actions shape each piece; <i>Cosmic Labyrinth</i> is an embodied convergence between his artistic essence and the materiality of the clay. The work invites visitors to contemplate the significance of being in time at the heart of Setyawan's artistic process.</p> <p>Each handcrafted pagoda on display is a testament to Setyawan's artistic labour. He applies clay, a medium with a long history in human civilisation, to recall the extended lineage of ceramic craft. Setyawan's meditative process of slip-casting imbues the clay with spirituality, bridging the material and the metaphysical. Arranged as a labyrinth, then a mandala, the pagodas take on a cosmic presence, felt also in their silence.</p> <p><u>About the Artist:</u> Albert Yonathan Setyawan (b. 1983, Bandung, Indonesia) graduated from Bandung Institute of Technology with an MFA in Ceramics in 2012. Following that, he moved to Kyoto, Japan, to continue his research and training in contemporary ceramic art at Kyoto Seika University, from which he received his doctoral degree in 2020. He has participated in several major exhibitions such as the 55th Venice Biennale (2013); SUNSHOWER: Contemporary Art from Southeast Asia 1980s to Now at Mori Art Museum, Tokyo, Japan (2017); and Contemporary Worlds: Indonesia at the National Gallery of Australia, Canberra, Australia (2019). Setyawan has undertaken artist residencies at Canberra's Strathnairn Arts Association, Australia (2016); and The Japan Foundation at</p>

	<p>Shigaraki Ceramics Cultural Park, Shiga, Japan (2009). His works are in the collections of Mori Art Museum, Tokyo, Japan; National Gallery of Australia, Canberra, Australia; Tumurun Private Museum, Solo, Indonesia; POLA Museum Annex, Tokyo, Japan; OHD Museum, Magelang, Indonesia; Museum of Modern Ceramic Art, Gifu, Japan; Singapore Art Museum, Singapore; and Shigaraki Ceramic Cultural Park, Shiga, Japan. Setyawan has built his artistic practice mainly in the field of contemporary ceramic art; however, at the same time, he also translates his conceptual ideas into various mediums such as drawing, multi-media installation, performance, and video documentation. Setyawan currently lives and works in Tokyo, Japan.</p>
<p>Au Sow Yee and Chen Yow-Ruu (Her Lab Space) <i>Bad Dream Rocking, a.k.a. The Rocking Malay(a)</i> 2024 Video, sound recordings, vinyl cutout Video: single channel, 16:9 format, colour and sound (stereo), 20 min Commissioned by Singapore Art Museum</p>	<p><i>Bad Dream Rocking, a.k.a. The Rocking Malay(a)</i> examines "Si Tanggang" a renowned Malay folktale depicting an individual who transforms into stone as a consequence of filial ingratitude. The artwork traces the various iterations of "Si Tanggang" through retellings, cinematic adaptations and journalistic accounts. Her Lab Space has also incorporated collective memories of the folktale in the installation by integrating audio recordings of interviews with undocumented children born and residing in Malaysia; each subject narrates the story in their own words, incorporating their modifications. By deconstructing and reconstructing the tale, Her Lab Space has recontextualised "Si Tanggang" as a haunting, disconcerting dream, albeit not a nightmare.</p> <p>By integrating archival materials and their numerous reenactments into the work, Her Lab Space explores the metaphor of a fracturing rock being altered by imperceptible forces, reflecting the instability of identity. The work also interrogates issues relating to the boundaries of inclusion and exclusion, as well as insider and outsider status. It is part of the <i>Harder than Rock Trilogy</i>. Initiated in 2023, the project conceptualises the Rock as a metaphor for identity, thereby emphasising the invisible and spectral forces that haunt the ideology of a harmonious nation-state or a definitive sense of self.</p>



Installation view of Au Sow Yee and Chen Yow-Ruu's (Her Lab Space) 'Bad Dream Rocking, a.k.a. The Rocking Malay(a)' (2024). Image courtesy of Singapore Art Museum.

About the Artist:

As an artistic duo coming from different artistic and cultural backgrounds, Au Sow Yee (b. 1978, Kuala Lumpur, Malaysia) and Chen Yow-Ruu (b. 1984, Kaohsiung, Taiwan) have collaborated in different projects since 2017, but also working independently.

Au Sow Yee's works integrate moving image, conceptual art, installation and theatrical settings to create artworks that possess a unique sense of space and time. She explores our perceptions of images and image making, and their relationship to history, politics, and power. Au's recent research includes post-colonialism and the Cold War as well as folklore, popular culture such as alternative film history, genre films, music and the undercurrents of historiography. Au's works utilize humorous, poetic and sometimes fractured ways to construct dialectically complex narratives.

Chen Yow-Ruu is a theatre director, performer, photographer and aerial yoga teacher. She received her MFA degree in Directing from the Taipei National University of the Arts. Her works often integrate the local environment, using sound, video, installation and live performances as creative tactics. She likes to use a mixture of forms and sound for developing themes in her performative works.



The production of Bad Dream Rocking, a.k.a. The Rocking Malay(a) is supported by the NCAF

Gregory Halili

Karagatan (The Breadth of Oceans)

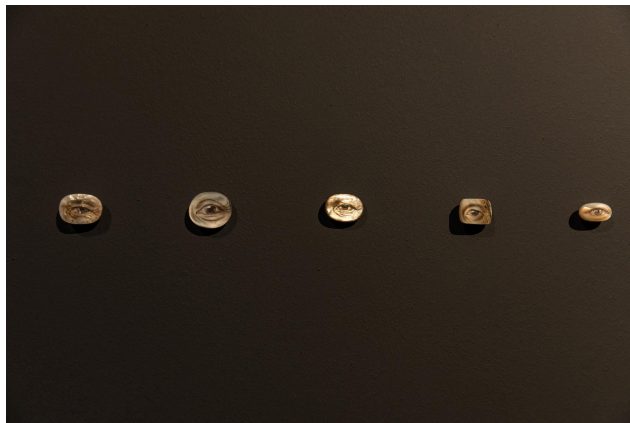
2016

Oil on mother of pearl shell and oil on pearl (set of 50)

Size of each shell: 2.54 - 5cm (diameter)

Dimensions variable

Collection of Singapore Art Museum



Detail view of Gregory Halili's 'Karagatan (The Breadth of Oceans)' (2016). Image courtesy of Singapore Art Museum.


Karagatan (The Breadth of Oceans) comprises 50 pieces of intricate mother-of-pearl shell pieces, each depicting the eyes of fisherfolk, boatmen, divers and merchants who live and work in various coastal areas across the Philippines. Creating this artwork was a laborious process that required the artist's full attention and care, involving hours of precise carving, sanding and painting on miniscule pieces of shell.

These shell pieces recall a brief 18th-century English fad where lovers created personal keepsakes for one another in the form of eye miniatures. The experience of encountering the artwork alludes to the intimacy of this bygone practice: as viewers move along the wall to view the shell pieces, they meet the gaze of each eye and bear witness to the individual it belongs to.

When viewed up close, each shell piece functions as an elegiac homage to the people of the coastal zones of the Philippines. When viewed from a distance against the dark-painted wall, the individual pieces resemble fishing vessels at night. As an exercise in embodied mapping, *Karagatan* visualises the landscape of seafaring cultures in the Philippines across micro and macro scales.

About the Artist:

Gregory Halili (b. 1975, Manila, the Philippines) carves and paints mother-of-pearl shells, creating memento moris. He received his BFA from the University of the Arts in Philadelphia and spent 25 years in the USA before returning to the Philippines. His work focuses on the art of miniatures, and he is interested in notions of memory, life, death and cycles. His work has appeared in numerous exhibitions and shows, including the Hammond Museum and Sculpture Garden (Salem, New York, 2001), Butler Institute of American Art (Youngstown, Ohio, USA, 2002), John Michael Kohler Arts Center (Sheboygan, Wisconsin, USA, 2003–2004), Nancy Hoffman Gallery (New York, 2014) and

	<p>Silverlens Gallery (Singapore, 2015), and in the Philippines at the Ayala Museum (Makati City, 2005), Jorge B. Vargas Museum (University of the Philippines in Quezon City, 2006), West Gallery (Quezon City, 2011) and Silverlens Gallery (Makati City, 2014). He lives and works in Cavite, the Philippines.</p>
<p>Lee Kang Seung <i>Skin</i> 2024 Video, single channel, high definition (4K), colour, sound, 7 min 45 secs Commissioned by Manetti Schrem Museum of Art, University of California, Davis</p>  <p>Installation view of Lee Kang Seung's 'Skin' (2024). Image courtesy of Singapore Art Museum.</p>	<p><i>Skin</i> is a video installation centred around the muscle memories of 80-year-old queer dancer and performer Meg Harper. Their skin, with its wrinkles and scars, bear witness to memories, trauma and the complex moments of pain and pleasure—modes of knowledge inscribed onto the body. Artist Lee Kang Seung presents the body as a register of personal and political that transforms as it shifts and ages. Lee honours both Harper's long-standing practice and the many artists and activists within his extended queer community, connecting individuals who may not have overlapped in life but do so within the space of his work.</p> <p><u>About the Artist:</u> Lee Kang Seung (b. 1978, Seoul) is a multidisciplinary artist born in Korea and now lives and works in Los Angeles. His work frequently engages the legacy of transnational queer histories, particularly as they intersect with art history. Lee's work has been included in international exhibitions such as the 60th Venice Biennale (2024); Made in LA at Hammer Museum (2023); New Museum Triennial (2021); and Gwangju Biennale (2021). His work is in the collections of Guggenheim Museum, New York; Hammer Museum, Los Angeles; LACMA, Los Angeles; MASP, São Paulo; MMCA, Seoul; RISD Museum, Providence; Getty Research Institute, Los Angeles; among others.</p>

Lee Wen

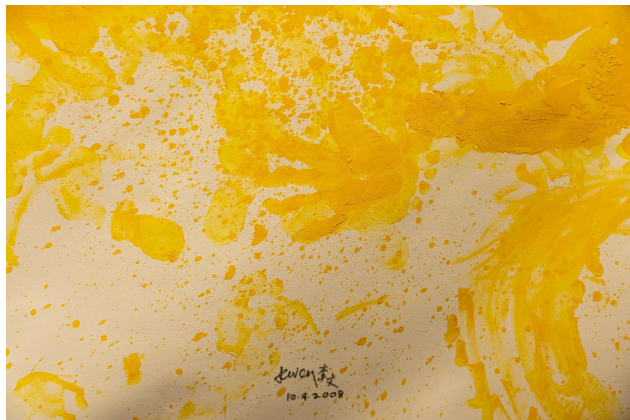
Anthropometry Revision: Yellow Period (after Yves Klein) No. 2

2008

Acrylic on canvas

217 x 710 cm

Collection of Singapore Art Museum



Detail view of Lee Wen's 'Anthropometry Revision: Yellow Period (after Yves Klein) No. 2' (2008). Image courtesy of Singapore Art Museum.

Anthropometry Revision: Yellow Period (after Yves Klein) No. 2, which responds to Yves Klein's *Anthropometries* (1960), functions as both archive and artwork. Lee Wen first performed *Anthropometry Revision* in Chengdu, China in 1998, adapting Klein's work for an Asian context and modifying its elements to enhance cultural relevance. Lee employed a traditional Chinese pentatonic five-tone scale to supplant Klein's "Monotone Symphony," in which a nine-piece orchestra played a single note. By incorporating male and female collaborators as models and positioning himself as one of the models covered in yellow paint instead of blue, Lee interrogated the gender politics inherent in Klein's original intent.

The work on display is a product of the second iteration of *Anthropometry Revision*, which was created when Lee participated in Soobin Art International in Singapore in 2008. It exemplifies the defining characteristics of Lee Wen's artistic practice, encompassing collaboration, archival work, and vigorous engagement in art historical discourse through performance.

About the Artist:

Lee Wen (b. 1957, Singapore) uses art to interrogate how culture and society is constructed. He was a pioneer performance artist in Singapore who dealt with themes of social identity, and is best known for his *Yellow Man* series of works. Since 1999, Lee has worked with Black Market International, an innovative, ground-breaking, utopian performance art "group" comprising artists from various countries and cultural backgrounds. Lee also initiated the Independent Archive in 2012 to develop documentation, research and resource sharing around ephemeral art manifestations in Singapore and beyond.

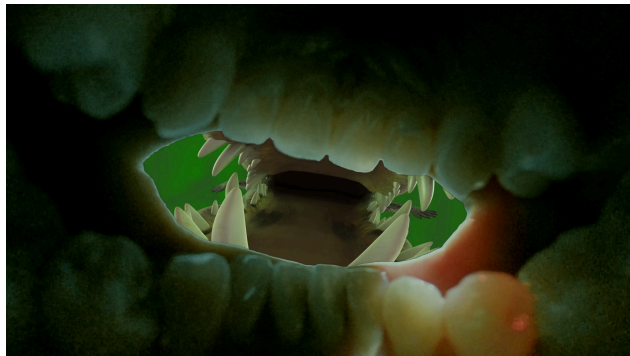
Tiyan Baker

mouthbreather

2023

Tiyan Baker explores language, landscapes and muscle memory in these works using the mouth as an investigation site. Here the mouth's purpose extends beyond the act of tasting to seeing, feeling and knowing. Made at different

4K video: single channel, 16:9 format, colour and sound (stereo), 13 min 22 secs



Video still of Tiyan Baker's 'mouthbreather' (2023). Image courtesy of the artist.

MY MOTHER'S TONGUE

2022

Foam, epoxy resin, fibreglass mat, sand, water-based epoxy, paint, mica pigment, green food dye, titanium dioxide, water, miniature water pump, duckweed, projection, dimensions variable

points over the span of two years, these three works also document the artist's own developing relationship with the Bukar language. The Bukar language is her mother's native tongue and is spoken by the Indigenous Bidayūh people who live in villages at the base of Bung Sadung, a mountain range a two-hour drive from the capital city of Sarawak, Kuching.

Baker makes many trips to her mother's ancestral lands in Sarawak. Photographs that Baker took of the Bidayūh farmlands and rivers her mother used to play in as a child were used to create *nyatu' maanūn mungut bigabu*. Mindful of how cameras were used as a colonial tool of surveyance and surveillance, Baker subverted the God's Eye View angle (taking photographs from directly above the subject) by applying the illusory effects of autostereograms. Also known as Magic Eye images, autostereograms create the optical illusion of a 3D scene. Baker has words embedded into the images; when walking back and forth in front of these photographic prints, viewers might see words such as "nyatu" (to collect fallen fruit) and "maanūn" (found all over the place in plenty) emerging. These are words about wandering, collecting and foraging, which have become less prevalent in the Bukar language today. These four photographic prints act as incantations that summon words and local epistemologies back from the edge of oblivion.

The buccal takes centre stage in *MY MOTHER'S TONGUE*. The title is a tongue-in-cheek pun on the term "mother tongue." This wordplay is amplified by the fact that the pond was carved in the likeness of Baker's mother's mouth. Baker began learning the Bukar language over long phone calls with her mother, chatting on WhatsApp with her extended family and consulting a Bukar-English dictionary from her cousin. The words projected onto the watery surface of the pond are from *Atung dengan Awang*, the first book in Bukar that the artist finished reading from cover to cover independently. The text, dematerialised into



Installation view of Tiyan Baker's 'MY MOTHER'S TONGUE' (2022). Image courtesy of Singapore Art Museum.

nyatu' maanŭn mungut bigabu

2011

Digital autostereogram print on cotton rag

86 × 55 cm each

Collection of Murray Art Museum Albury, New South Wales

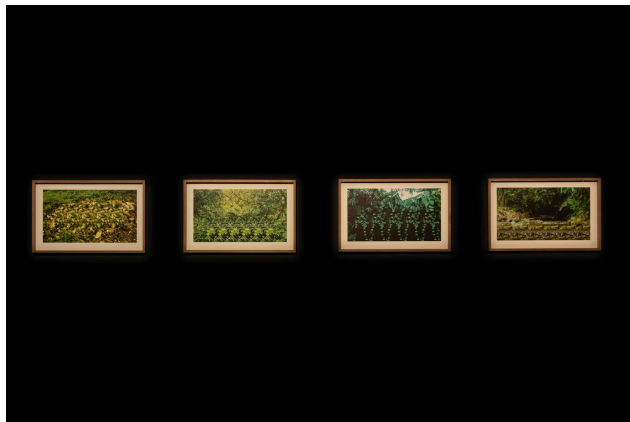
light and cast onto liquid, echoes the elusive and knotty undertaking of learning an Indigenous language from afar.

Filmed using a 360-degree camera placed in the artist's mouth, *mouthbreather* brings viewers on a journey where they cross streams, tread on forested pathways and pass through the Bidayŭh village. Viewers adopt an unusual, bodily perspective, with their field of view being framed by the artist's teeth, tongue and oral cavity. Layered atop this footage is a text about acute loss and being caught between remembering and forgetting. The text, which laments how communities have lost the ability to whistle to animals and call birds, highlights how the Bukar language's significance extends beyond its role as a bridge to the ancestors: it is also a form of communication with other worlds and more-than-human beings. At the end of the film, *mouthbreather* asserts that perception is dependent on language: "The reason you can see these things," the text on the screen reads, "is because you can name them." So indomitable is the place of Indigenous nomenclature that the film reiterates this statement twice.

Baker thus invites us to consider the worlds contained in the languages that we know, and how their existences might be affirmed when we allow words to roll off our tongues.

About the Artist:

Tiyan Baker (b. 1989, Garramilla/Darwin, Australia) is an artist who works with installation, photography, video and sculpture. Her practice draws on historical research, language, digital processes and material play to trace unseen relationships between words, place and stories. Centring her Bidayŭh culture in her works, Baker is also interested in things she has unknowingly inherited. Living far from native lands, culture and family, in the midst of the (re)colonisation of Borneo, she explores all that can be mistranslated or lost,



Installation view of Tiyan Baker's 'nyatu' maanün mungut bigabu' (2021). Image courtesy of Singapore Art Museum.

and what can manifest in its place. She has shown her works widely across Australia, and is the winner of the 2022 National Photography Prize awarded by the Murray Art Museum Albury.

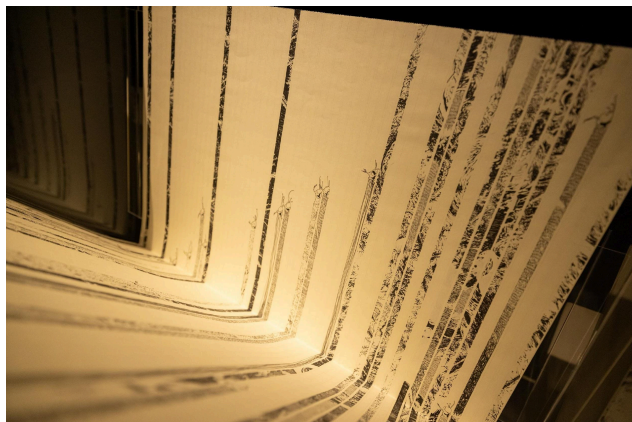
She was born and raised on the Larrakia lands known as Darwin and currently lives and works on the Awabakal and Worimi lands known as Newcastle, Australia.

Tuguldur Yondonjamts
The secret mountain of falcons
2011

Ink on paper, installed on acrylic stands

These four 12-page books capture the northern, southern, eastern and western regions of Mongolia from a falcon's perspective, illustrating the vast Mongolian landscape. Each book features 60 falcons navigating their surroundings, presented in stripes of eight millimetres to resemble a filmstrip. By imagining the birds' eye view and embodying a non-human perspective, the artist seeks to gain insight into the natural habitat of falcons and encourage a deeper connection between bird and human.

Tuguldur Yondonjamts's works, which are predominantly on paper, address issues arising from Mongolia's societal and economic changes, particularly the disappearance of the country's nomadic culture and its symbiotic relationship with nature. For this work, the artist travelled to several provinces in Mongolia where saker falcons, symbolic birds of the country, are found. Historically, these falcons were captured by the government for diplomatic gifts and trade. In 2012,



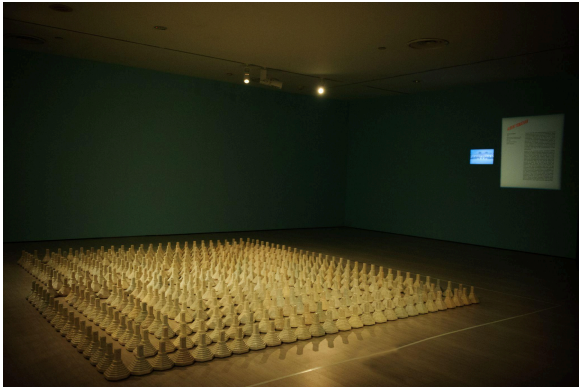
Detail view of Tuguldur Yondonjamts's 'The secret mountain of falcons' (2011). Image courtesy of the artist.

the saker falcon was officially designated as the country's national bird to protect it from capture and smuggling.

About the Artist:

Tuguldur Yondonjamts (b. 1977, Ulaanbaatar, Mongolia) views his works as a fictional investigation into diverse elements of life, language, and myth. He develops an aesthetic that evolves from both observed evidence and dreams. With an interest in the animal world, he decodes their messages through books, drawings, sculpture, video, and sound, exploring the dynamic between tamed and untamed worlds. Yondonjamts has participated in the Thailand Biennale, Chiang Rai (2023), the 13th Gwangju Biennale (2020), and the Asian Art Biennale (2021), among others. His works are included in the collections of the Whitney Museum of American Art, Francis J. Greenburger, and others.

Annex B: Programmes for *Lost & Found: Embodied Archive*

Programme Details	Description
PERFORMANCES	
<p><i>Cosmic Labyrinth</i> by Albert Yonathan Setyawan 25 October 2024, Friday 6.30pm – 8.30pm Level 3, Gallery 3 SAM at Tanjong Pagar Distripark Free</p>  <p>Installation view of 'Cosmic Labyrinth' by Albert Yonathan Setyawan (2011). Image courtesy of the artist.</p>	<p><i>Cosmic Labyrinth</i>, a contemporary ceramic work with an integral live performance component, marks a pivotal moment in Albert Yonathan Setyawan's artistic journey. The work was previously performed in Singapore in 2011, demonstrating to audiences the tranquillity of Setyawan's artistic process through time. Through the artist's durational performance and final presentation of the work, <i>Cosmic Labyrinth</i> invites visitors to contemplate the significance of being in time, a concept at the heart of Setyawan's artistic process. Over the course of two hours, Setyawan will lay out handcrafted pagodas—a testament to his artistic labour. Arranged first as a labyrinth, then as a mandala, the pagodas take on a cosmic presence, which can also be felt in their profound presence of silence.</p>

***Tirta Maya* by Rosemainy Buang and Zachary Chan**

1 November 2024, Friday

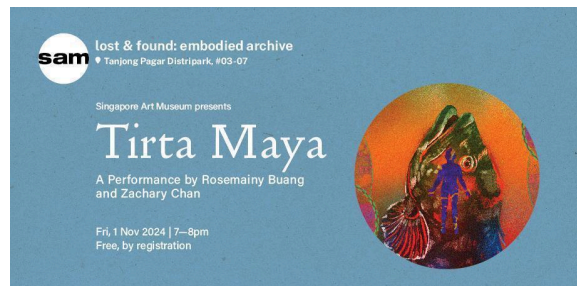
7pm – 8pm

Level 3, EX-SITU, #03-07

SAM at Tanjong Pagar Distripark

Free with registration

Registration Link: <https://tirtamaya.peatix.com>



Key Visual of 'Tirta Maya' - A Performance by Rosemainy Buang and Zachary Chan. Image courtesy of the artist.

Fleeting echoes in water reveal glimpses of an archipelagic expanse where the sea serves as a connective tissue. *Tirta Maya* is a song of water—a prayer, an invocation and an invitation to drift along its currents. *Tirta Maya* can be translated as “sacred water,” and the word “Maya” conjures a sense of the illusion, evoking the image of light dancing on the water’s surface. Through the ritual retelling of stories about water, we remember the *buaya kembar*, the double-headed naga, the cosmic turtle, water spirits and ghosts, allowing *Tirta Maya* to guide us through the currents of existence as they flow from the cosmic to the personal.

[Tirta Maya](#) was first released online as a music video as part of *Lost & Found: Sea Chanty Project*. This live performance brings the work to life by drawing it into a physical space.

This performance takes place after museum opening hours. Visitors are encouraged to view the exhibition before 7pm.

[SAM Art Dose] Care Index: Performing Normal

16 November 2024, Saturday

2.30pm – 4.30pm

Level 3, EX-SITU, #01-02

SAM at Tanjong Pagar Distripark

Free with registration

Registration Link:

<https://performingnormalnov16.peatix.com>

Collaborating Artists: Alecia Neo, Claire Teo, Germaine Goh, Jaspreet Kaur Sekhon and Zhuo Zihao
Sound Designer: Chong Li-Chuan

Join our artists as they navigate the museum and engage with different sites through the use of dialogue, physical gestures and movement.

This participatory performance challenges societal perceptions of normalcy by examining how disabled bodies and modes of communication are perceived, inviting participants to embrace new ways of connecting and understanding differences.



Key Visual of '[SAM Art Dose] Care Index: Performing Normal'.
Image courtesy of the artist.

Participants will immerse themselves in a collaborative experience that seeks to shift existing ableist culture and reimagine possibilities for human connection.

This programme is an extension of a series of performance workshops that were presented at Singapore Art Museum. *Performing Normal* is part of *Care Index*, an ongoing artistic research project that seeks to understand care through movement and collaborative practices.

WORKSHOPS

Phantoms and Their Embodiment: A Journey on "Film" before Film by Au Sow Yee

26 October 2024, Saturday

10.30am – 12pm

Level 3, EX-SITU, #03-07

SAM at Tanjong Pagar Distripark

\$5 per participant

Registration Link:

<https://phantoms-embodiment.peatix.com>

In response to Au Sow Yee & Chen Yow-Ruu (Her Lab Space)'s SAM commission work, *Bad Dream Rocking a.k.a The Rocking Malay(a)*, this workshop offers a journey into the constructive history of moving images and the phantom power of its narrative. At the same time, it disenchant the maker and audience from being passive consumers of the image. Under the guidance of Au Sow Yee, audiences will learn how various devices used in the creation of moving images animate the spectators' bodies through examples such as diorama, shadow play, zoetrope and magic lanterns. This workshop combines an artist talk with hands-on activities that involve optical toys, offering participants a unique opportunity to engage with the history of moving images in a playful and insightful manner.

This workshop is suitable for participants aged 16 years and above.



Key Visual of 'Phantoms and Their Embodiment: A Journey on "Film" before Film by Au Sow Yee'. Image courtesy of the artist.

Navigating the Bodily Memory of Personal Archive by Chen Yow-Ruu

26 October 2024, Saturday

2pm – 4pm

Level 3, EX-SITU, #03-07

SAM at Tanjong Pagar Distripark

\$5 per participant

Registration Link:

<https://bodilymemory.peatix.com>



Key Visual of 'Navigating the Bodily Memory of Personal Archive' by Chen Yow-Ruu. Image courtesy of the artist.

In response to Au Sow Yee & Chen Yow-Ruu (Her Lab Space)'s SAM commission work, *Bad Dream Rocking, a.k.a The Rocking Malay(a)*, this workshop invites participants to delve into an inspirational interplay between objects, emotions and personal narratives with artist Chen Yow Ruu. Participants will embark on a voyage of sensing while navigating the relationships between object, body and space, reconstructing life stories and personal narratives of objects. This workshop offers participants a unique opportunity to deepen their understanding of the emotional connections that can be forged with objects and to explore the power of personal narratives. Participants are required to each bring an object (which may include clothes and accessories) that carries a personal story and are encouraged to dress comfortably.

This workshop is suitable for participants aged 12 years and above.

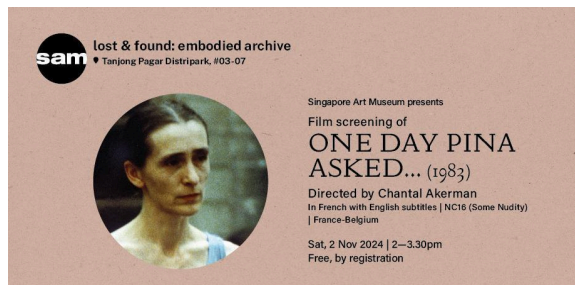
FILM SCREENINGS

ONE DAY PINA ASKED... (1983)

Directed by Chantal Akerman
France-Belgium | In French with English subtitles | 1983 | 57 min | NC16 (Some Nudity)
2 November 2024, Saturday
2pm – 3.30pm
Level 3, EX-SITU, #03-07
SAM at Tanjong Pagar Distripark
Free with registration (General admission fees to the exhibition apply)

Registration Link:

<https://onedaypinaasked.peatix.com>



Key Visual of 'ONE DAY PINA ASKED... (1983)'. Image courtesy of Icarus Films.

Join us for a screening of Chantal Akerman's acclaimed documentary, *ONE DAY PINA ASKED...* (1983), a captivating exploration of the life and work of legendary choreographer Pina Bausch.

ONE DAY PINA ASKED... (1983) offers an intimate glimpse into the world of Bausch's Wuppertal Dance Theater company, capturing their rehearsals, performances and personal reflections. Through Akerman's lens, we witness the power and emotion of Bausch's innovative dance style, blending movement, monologue and narrative to explore themes of love, memory and human connection.

After the screening, a facilitated discussion will take place with exhibition curator Hsu Fang Tze and Dr. Tania Roy, Senior Lecturer and Chair of the Graduate Programme in English Literature at NUS. Explore the themes of dance, art and the human experience as depicted in *ONE DAY PINA ASKED...* (1983).

ONE DAY PINA ASKED... (1983) is presented in conjunction with the exhibition *Lost & Found: Embodied Archive*, which explores the intersection of contemporary art and social issues.

About Film Director

Chantal Akerman (1950–2015) was a pioneering Belgian filmmaker whose innovative and deeply personal films challenged traditional cinematic conventions. Renowned for her minimalist style and focus on everyday life, Akerman's work often explored themes of identity, gender and sexuality. Often featuring strong female protagonists, her films invited viewers to immerse themselves in her unique and thought-provoking cinematic universe. Akerman's contributions to the world of

	<p>cinema remain an inspiration for filmmakers and audiences alike, and her work continues to be celebrated for its originality, honesty and artistic vision.</p> <p><u>About the Speakers</u></p> <p>Dr. Tania Roy is Senior Lecturer and Convenor of the MA Programme in Literary Studies (English, Literature and Theatre Studies) at the National University of Singapore. She is the author of <i>Adorno and the Architects of Late Style in India: Aesthetic Form after the Twentieth-century Novel</i>. Her interests include contemporary visual art in post-liberalised India with an emphasis on memory-work in relation to civic violence, especially under the regime of Hindu supremacism, and ecological aesthetics. Her writing on these topics has appeared in <i>Cultural Politics</i>, <i>boundary 2</i>, <i>Theory, Culture & Society</i>, <i>European Paradigms</i> and as several book chapters. She also serves as Senior Editor for <i>Cultural Politics</i>.</p> <p>Dr. Hsu Fang Tze is a curator at Singapore Art Museum (SAM), with previous experience as a lecturer in the Department of Communications and New Media at the National University of Singapore (NUS). Over the past decade, she has extended her expertise beyond academia, actively engaging as a curator, film programmer, and archivist. Her current research pursuits revolve around the nuanced exploration of sonic modernity, Cold War aesthetics, and the convergence of critical curation historiography with a decolonial pedagogical approach.</p>
<p><i>SHADOW (2022)</i> Directed by Bruce Gladwin Australia In English 2022 57 min PG13 (Some Coarse Language and Sexual References) 9 November 2024, Saturday 2pm – 3.30pm</p>	<p>Join us for a thought-provoking screening of <i>Shadow (2022)</i>, the acclaimed feature-length film from Australia's Back to Back Theatre.</p> <p>Directed by Bruce Gladwin, <i>Shadow (2022)</i> is a darkly humorous adaptation of the award-winning stage play <i>The Shadow Whose Prey the Hunter Becomes</i>. The film follows a group of passionate activists with intellectual disabilities as they navigate</p>

Level 3, EX-SITU, #03-07
SAM at Tanjong Pagar Distripark
Free with registration (General admission fees to the exhibition apply)
Registration Link:
<https://shadow2022.peatix.com>



Key Visual of 'SHADOW (2022)'. Image courtesy of Icarus Films.

the complex world of technology. Together, they grapple with the looming impact of AI and discuss its potential societal implications.

After the screening, a facilitated discussion will take place with exhibition curator Hsu Fang Tze and film programmer/filmmaker Alexander Lee. In this discussion, they will unpack and investigate the various thematic focuses of the film through the interconnection between notions of inclusion and communication.


Shadow (2022) is presented in conjunction with the exhibition *Lost & Found: Embodied Archive*, which explores the intersection of contemporary art and social issues.

About Film Director

Bruce Gladwin is a leading Australian playwright and director, renowned for his innovative work with Back to Back Theatre. His plays explore themes of disability, society and technology, and often incorporate the use of multimedia elements. Gladwin has won numerous awards for his contributions to Australian theatre, including the Australia Council for the Arts's Inaugural Award for Outstanding Achievement in Theater. His work has been presented at prestigious arts festivals worldwide, showcasing his unique approach to storytelling and his commitment to social justice.

About the Speakers

Alexander Lee is a film programmer and filmmaker based in Singapore. As the programme manager at the Mental Health Film Festival Singapore (2022–2024), he curated thought-provoking films and panels to address mental health issues and foster open dialogue. His experience spans various aspects of film. He participated in the critics' lab at the Yamagata International Documentary Film Festival (YIDFF)

	<p>and the Singapore International Film Festival (SGIFF). He has also filmed multiple shorts and collaborated with filmmakers on narrative projects. Currently, he is part of the programming team at the Asian Film Archive.</p> <p>Dr Hsu Fang Tze is a curator at Singapore Art Museum (SAM), with previous experience as a lecturer in the Department of Communications and New Media at the National University of Singapore (NUS). Over the past decade, she has extended her expertise beyond academia, actively engaging as a curator, film programmer, and archivist. Her current research pursuits revolve around the nuanced exploration of sonic modernity, Cold War aesthetics, and the convergence of critical curation historiography with a decolonial pedagogical approach.</p>
TOUR	
<p>Curator Tour with SgSL Interpretation 16 November 2024, Saturday 1pm – 1.45pm Level 3, Gallery 3 SAM at Tanjong Pagar Distripark Free</p>  <p>Key Visual of 'Curator Tour with SgSL Interpretation'. Image courtesy of Singapore Art Museum.</p>	<p><i>Lost & Found: Embodied Archive</i> unpacks how artists radically re-envision the body as a reservoir of memory. Find out more about how the participating artists have incorporated physical encounters into their artworks to demonstrate ways in which memory is ingrained in history.</p> <p>This 45-minute tour will be led by SAM curator, Joella Kiu. Delivered in spoken English with Singapore Sign Language (SgSL) interpretation by Equal Dreams, this programme is intended for the Deaf and Hard-of-hearing community.</p> <p>After the tour, participants are welcome to stay for a special edition of SAM Art Dose, presented in collaboration with ART:DIS.</p> <p>This tour is suitable for participants aged 16 and above.</p>

TALKS

***Between (Un)tamed Worlds* by Tuguldur Yondonjamts**

22 November 2024, Friday

7pm – 8pm

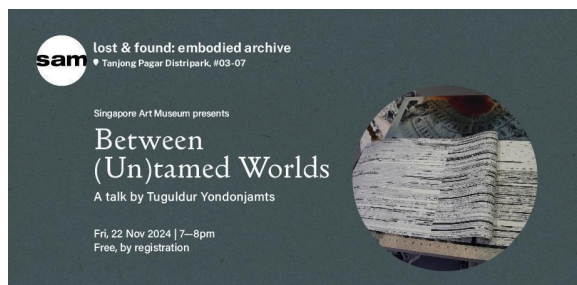
Level 3, EX-SITU, #03-07

SAM at Tanjong Pagar Distripark

Free with registration

Registration Link:

<https://betweenuntamedworlds.peatix.com>



Key Visual of 'Between (Un)tamed Worlds' by Tuguldur Yondonjamts'. Image courtesy of the artist.

Tuguldur Yondonjamts's work explores the complex connections between nature, language and mythology, blending traditional Mongolian culture with contemporary art practices. His work serves as a fictional investigation into the relationships between tamed and untamed worlds. His practice spans drawing, sculpture, video and sound, reimagining how we communicate across different realms of existence. By focusing primarily on animals, their habitats and the sonic landscapes they inhabit, Yondonjamts reveals a deeper connection between humans and nature.

Lost & Found: Embodied Archive features *The Secret Mountain of Falcons*, a series of four drawing books depicting a falcon's journey through the Mongolian landscape. Using this work as a starting point, Yondonjamts will share his process of decoding the visual and linguistic information contained in ancient texts and natural landscapes, as well as how his research into Mongolian mythology, shamanism and science creates a dialogue between time, space and species.

Recovering Indigenous Language Through Art Practice by Tiyan Baker

23 November 2024, Saturday

11am – 12pm

Level 3, EX-SITU, #03-07

SAM at Tanjong Pagar Distripark

Free with registration

Tiyan Baker is an artist that centres her Bidayŭh culture in her works by exploring the connections between the Bidayŭh language, ancestral land, the body, knowing and seeing.

In this talk, she will share her story of learning Bukar Bidayŭh from scratch, how her study has culminated in a body of artwork and research, and where she will be going with it next. Bukar Bidayŭh is her mother's native tongue and is spoken by the indigenous Bidayŭh people who live in villages at the base of the Bung Sadung

Registration Link:
<https://tiyanbaker.peatix.com>



Key Visual of 'Recovering Indigenous Language Through Art Practice'. Image courtesy of the artist.

mountain range, a two-hour drive from the capital city of Sarawak, Kuching. Where learning a language today is often regimented by encyclopedic dictionaries and pedagogies, Baker's endeavour to learn Bukar Bidayũh far from the land it originated is a celebration of the imperfections and mutations of language. Baker's interest in access to pre colonial knowledge and relationships that language might offer can be seen through her approach to Bukar Bidayũh as technology and as a system of thought.

DROP-IN ACTIVITIES

Lost & Found Art Jam (Mini-Mobile Making)

23 November 2024, Saturday

2pm - 3pm

Level 3, Main Deck, #03-07

SAM at Tanjong Pagar Distripark

Free with registration

Registration Link:

<https://lostandfoundminimobile.peatix.com/>

Unleash your creativity at our *Lost & Found Art Jam: Mini-Mobile Making* session! In this hands-on workshop, participants will explore the world of three-dimensional assemblages and craft their unique mobiles using a variety of found objects and recyclable materials. Materials will be provided, but participants are encouraged to bring clean or recyclable items to use in their works of art, such as old toys, buttons, ice cream sticks, and beads, just to name a few. Please bring along a bag to take home your masterpieces.

Here is a glimpse of what you and your child will accomplish during the workshop:

- **Creative Exploration:** Participants will discover the joy of transforming found items into beautiful works of art.
- **Personal Expression:** Each participant will design and assemble their mobile, making it a unique reflection of their imagination.



Key Visual of 'Lost & Found Art Jam (Mini-Mobile Making)'. Image courtesy of Singapore Art Museum.

- **Eco-Friendly Fun:** We encourage participants to bring any found items or recyclable materials they'd like to use, promoting creativity while supporting sustainability.

Whether your child is an aspiring artist or just loves getting hands-on, this session promises fun, inspiration, and a sense of accomplishment as they create their piece of art. For more information, visit SAM's website [here](#).

Recommended for children aged 5 – 12 years

Lost & Found Art Jam (Portrait Style)

23 November 2024, Saturday

4pm - 5pm

Level 3, Main Deck, #03-07

SAM at Tanjong Pagar Distripark

Free with registration

Registration Link:

<https://lostandfoundportait.peatix.com/>



Key Visual of 'Lost & Found Art Jam (Portrait Style)'. Image courtesy of Singapore Art Museum.

Unleash your creativity at our *Lost & Found Art Jam: Portrait Style session*! In this hands-on workshop, participants will explore the world of three-dimensional assemblages and craft their unique portraits using a variety of found objects and recyclable materials. Materials will be provided, but participants are encouraged to bring clean or recyclable items, such as old toys, buttons, ice cream sticks, and beads, to use in their works of art. Please bring along a bag to take home your masterpieces.

Here is a glimpse of what you and your child will accomplish during the workshop:

- **Creative Exploration:** Participants will discover the joy of transforming found items into beautiful works of art.
- **Personal Expression:** Each participant will design and assemble their portrait, uniquely reflecting their imagination.
- **Eco-Friendly Fun:** We encourage participants to bring any found items or recyclable materials they'd like to use, promoting creativity while supporting sustainability.

Whether your child is an aspiring artist or just loves getting hands-on, this session

	<p>promises fun, inspiration, and a sense of accomplishment as they create their piece of art. For more information, visit SAM's website here.</p> <p><i>Recommended for children aged 5 – 12 years.</i></p>
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Annex C: Project and Artwork Details for *Lost & Found: Sea Chanty Project*


Lost & Found: Sea Chanty Project

15 June 2024 - 31 December 2026 | [Samplings](#)

Lost & Found: Sea Chanty Project aims to revitalise conventional work songs from maritime areas with contemporary interpretations. Inspired by the collectivism and storytelling embodied through the resonance of chanting and synergy of action between humans and non-humans involved, *Lost & Found: Sea Chanty Project* re-envision the form with the modern audio-visual assemblage. This endeavour employs the popular medium of short-form streaming videos to present three music videos crafted by artists who explore themes such as displacement, sonic politics and poetics of memory in their works. Collectively, these three music videos – *Tirta Maya* by Rosemainy Buang & Zachary Chan, *Larung* by Riar Rizaldi, and *Imprint of an imprint of an imprint* by Vien Valencia—explore the connections between water-based communities and the contemporary politics of labour streamed together via the flux of water.

Tirta Maya is composed of three levels, each symbolising a distinct depth: the cosmic ocean, the womb, and the underworld. The title of the piece, 'Sacred or Still Waters,' reflects the work's profundity. The landscape is envisioned as a series of interconnected islands navigated through the ocean, which connects the different levels. *Larung* highlights the plight of Indonesian seamen, a term that signifies both floating or casting something into the sea and organising memorial services for deceased colleagues. The song, belonging to the Pop Melayu, conveys the seamen's longing to return to land while trapped at sea through a melancholy tune. *Imprint of an imprint of an imprint* documents the government's plan to construct a dam upstream threatens the Tinipak River existence and the indigenous Dumagat-Remontado community, who view it as a crucial source of subsistence fundamental to their livelihoods. This work creates a multimedia experience that captures the essence of the Tinipak River. *Lost & Found: Sea Chanty Project*, through its unique approach of connecting the rhythm of the waves and music, provides a fresh perspective on the relationship between water, humans, and non-humans.

Lost & Found: Sea Chanty Project is the first pillar of *Lost & Found*, a multi-phased curatorial project exploring the significance of archival documentation and records through artistic practices.

Artwork	Description
<p>Riar Rizaldi <u>Larung</u> 2024 Music video, 5 min 10 secs Commissioned by Singapore Art Museum</p>  <p>Video still of Riar Rizaldi's 'Larung' (2024) as part of the 'Lost & Found: Sea Chanty Project'. Image courtesy of the artist.</p>	<p>Running a fishery boat is a labour-intensive operation that exposes seamen working on these vessels to potential abuse from their employers. These workers often face harsh and exploitative conditions, leading to some deaths under questionable circumstances. In such cases, employers may wrap the deceased's body in tarpaulin and store it in a freezer or dispose of it overboard. <i>Larung</i> focuses on the predicament of Indonesian seamen. Whilst larung means to float or cast something out to sea, it also takes on a second meaning, referring to commemorative funerals that the deceased's colleagues organise. <i>Larung</i> features a melancholy tune in the Pop Melayu genre that tells the story of the workers' desire to return to shore while being stranded at sea. The video, shot on a set, recreates a sea burial with punk rock-inspired fishermen performing slow-motion movements in sync with the song, sea waves, and their lived experiences. This powerful critique of the harsh working conditions is the centrepiece of the <i>Lost & Found: Sea Chanty Project</i>, demonstrating how a melody can express the struggles and sentiments of those who have been silenced.</p> <p>About the Artist: Riar Rizaldi works as an artist and filmmaker. His works have been shown at various international film festivals (including Locarno, IFFR, FID Marseille, BFI London, Cinema du Reel, etc.) as well as Centre Pompidou Paris (2021), Museum of Modern Art (2024), Whitney Biennial (2024), Taipei Biennial (2023), Istanbul Biennial (2023), Venice Architecture Biennale (2021), Biennale Jogja (2021), National Gallery of Indonesia (2019), and other venues and institutions. In addition, recent solo exhibitions and focus programs of his works had been held at Z33 Hasselt (2024), Centre de la photographie Genève (2023), and Batalha Centro de Cinema Porto (2023) amongst others.</p>

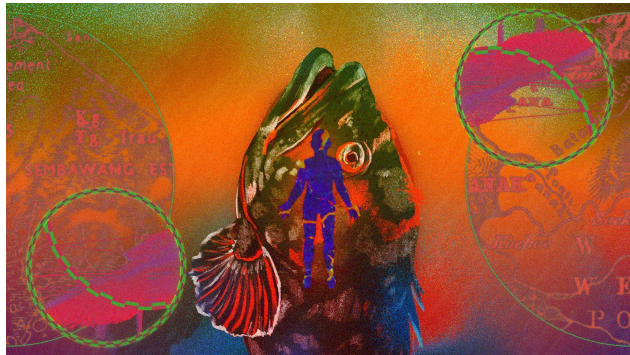
Rosemainy Buang & Zachary Chan

Tirta Maya

2024

Music video, 6 min 9 secs

Commissioned by Singapore Art Museum



Video still of Rosemainy Buang and Zachary Chan's 'Tirta Maya' (2024) as part of 'Lost & Found: Sea Chanty Project'. Image courtesy of the artists and Singapore Art Museum


Tirta Maya unfolds along three scalar chapters: the cosmic ocean, the womb and the underworld. The title of the work contains multiple meanings. One possible reading is a direct translation of the title from Javanese, which means sacred or still waters. At the same time, the title could also be translated to mean the light (of colours). Light presents itself as a spectrum of coloured wavelengths. Despite its absolute presence, light cannot be touched, contained or solidified.

This elusiveness—where something that seems tangible still slips right through your fingers—is approximated by way of a haunting langgam-dangdut soundtrack, which includes elements of Javanese gamelan, Javanese langgam style and dangdut groove. Distinct moments of call and response have been incorporated into the original composition, whilst its lyrical verses correspond to the three chapters, exploring creation mythologies, otherworldly beings and personal stories that have been passed through the generations. Responding to the call of song, the work features a whirling collage of visuals ranging from text, animated graphics, drawings, and both found and filmed footage. Reflecting this profundity, *Tirta Maya* builds an imagined archipelagic landscape where the sea becomes a connecting substrate for travel from one chapter to another.

Tirta Maya is the first of three music videos commissioned by the Singapore Art Museum for its *Lost & Found: Sea Chanty Project*. As the first commission to be released, *Tirta Maya* sets the stage for viewers to listen and contemplate the timeless universe.

About the Artist:

In navigating their composite backgrounds across diverse mediums, the artists engage in art-making with a multidisciplinary and experimental ethos, frequently manifesting through collaborations with co-creators. Rose and Zachary share a foundation in central Javanese gamelan. Within her role as a sound artist and

	<p>gamelan practitioner, Rose endeavours to interrogate, augment, and extend the boundaries of traditional gamelan soundscapes, philosophies, and aesthetics. Zachary's practice spans several mediums, reflecting his multidisciplinary background in visual communications, graphic design, and sonic arts. His collaborative practice engages artists across mediums and interests from installation, performance art, experimental films, theatre plays and design.</p>
<p>Vien Valencia <u><i>Imprint of an imprint of an imprint</i></u> 2024 Music video, 6 min 9 secs Commissioned by Singapore Art Museum</p>  <p>Behind-the-scenes of Vien Valencia's 'Imprint of an imprint of an imprint' (2024) as part of 'Lost & Found: Sea Chanty Project'. Image courtesy of Vien Valencia</p>	<p>The Tinipak River, nurturing Tanay's land and livings in the Province of Rizal, boasts crystal-clear waters and sizeable, white, marbled rocks. It holds significant value for the indigenous Dumagat-Remontado community, who view it as a crucial source of subsistence fundamental to their livelihoods. However, the government's plan to construct a dam upstream threatens the river's existence and their way of life. In response, <i>Imprint of an imprint of an imprint</i> creates a multimedia experience that captures the essence of the Tinipak River. This artistic representation features soundscapes derived from the river's waters and surrounding fauna, such as birds and insects.</p> <p>Additionally, the artist collaborated with local youth to create frottage pieces of the river's distinctive rock formations, forming a visual archive of the landscape. The river's name, ""Tinipak,"" means ""chipped off"" or ""chopped up"" (tipak-tipak), reflecting the ever-changing nature of the river. This work highlights the interconnectedness between ecology and community and connects the <i>Lost & Found: Sea Chanty Project</i> to different contexts, landscapes, and viewpoints.</p> <p><u>About the Artist:</u> Centering his artistry on community-based works, Vien Valencia founded Nomad Projects to address changing landscapes in various local communities. As an artist, his body of work tends to be more process-centric, with a particular emphasis in involving the local voice in his method of creation. In his shortlisted exhibition your age, my age, and the age of the river, Valencia travels to Tanay,</p>

	Rizal to work with the Dumagat-Remontado indigenous group in saving the Tinipak River from the Kaliwa Dam project, which threatens to destroy not only the community's means of livelihood, but also effectively erase the cultural and environmental history of the landscape.
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