

## MEDIA RELEASE

### INDONESIAN ARTISTS ELIA NURVISTA AND BAGUS PANDEGA MAKE THEIR SAM DEBUT WITH *NAFASAN BUMI ~ AN ENDLESS HARVEST*, ILLUMINATING MATERIAL LANDSCAPES AND INDUSTRIAL REALITIES

*Marking the third edition of SAM's Material Intelligence series, the presentation builds immersive worlds with materials like palm oil and nickel, reflecting on colonial legacies and the climate crisis.*



Installation view of *Elia Nurvista and Bagus Pandega: Nafasan Bumi ~ An Endless Harvest* at SAM at Tanjong Pagar Distripark. Image courtesy of Singapore Art Museum.

**Singapore, 13 January 2026** – Singapore Art Museum (SAM) presents **Elia Nurvista and Bagus Pandega: Nafasan Bumi ~ An Endless Harvest**, the third edition of its *Material Intelligence* series, following Korakrit Arunanondchai's *A Machine Boosting Energy into the Universe* (2022) and Joo Choon Lin's *Dance in the Destruction Dance* (2023). It spotlights Southeast Asian artists exploring longstanding modes of making associated with materials to speculations about our ecological and technological futures.

Opening on 16 January 2026, the exhibition marks the first SAM presentation for Indonesian

artists Elia Nurvista and Bagus Pandega, examining how the demands of industrial production permeate everyday life – from plantations and mines, to circuits of labour driving an insatiable global demand for productivity and progress. By tracing how materials such as palm oil and nickel move through these systems, the exhibition looks at how these industries shape daily life and leave lasting environmental imprints across Southeast Asia.

The exhibition's title, combining the Indonesian phrase "*Nafasan Bumi* (breath of the Earth)" with "An Endless Harvest", contrasts cyclical, planetary vitality against the relentless demands of production and the afterlives that persist long after materials have served its use. Together, the phrases, although contradictory at first glance, reflect how the Earth's "breath", shadowed by an endless harvest, lingers as an uneasy reminder of what the forces driving material economies conceal and refuse to let us forget.

Through kinetic, multimedia, and sculptural installations, Nurvista and Pandega rethink how materials move, change, and bear the weight of human and environmental histories. Working across organic matter, industrial materials and mechanical systems, the artists turn processes of production into acts of reflection. Over the course of the exhibition, their works pulse with movement and transformation, revealing how cycles of labour are intertwined in the present.

"SAM remains committed to championing Southeast Asian voices in contemporary art," says June Yap, Director, Curatorial & Research at SAM. "Hailing from Indonesia, the artists of *Nafasan Bumi* ~ *An Endless Harvest* possess innovative and compelling practices which are familiar within the region and that are increasingly recognised internationally. Through this exhibition and its accompanying publication, we hope to deepen engagement with their work and situate them within broader global contemporary art discourse and critical scholarship. Their explorations of ecological and social concerns, vividly articulated through extracted materials from Indonesia with global utility, underscore art's power to spark dialogue and imagine better futures together."

#### **Elia Nurvista: Memory, labour, and the afterlives of plantation**

Nurvista presents new works that build on her long-standing interdisciplinary practice, interrogating the politics of food and its entanglement with power, ecology, and socio-economic inequalities. Her focus on palm oil residues transforms plantation byproducts into studies of labour, memory, and survival.



Installation view of Elia Nurvista's *Exhausted* (2026) and *Cyborg* (2026) as part of *Elia Nurvista and Bagus Pandega: Nafasan Bumi ~ An Endless Harvest* at SAM at Tanjong Pagar Distripark. Image courtesy of Singapore Art Museum.

Her installation, ***Bodies in Penumbra: The Soft Machinery of Light* (2026)**, features poised figures and fragments cast from palm oil, charred palm trunk, and woven fronds. Reflecting the oeuvre of classical statues, their surfaces appear to be melting and dissolving, contrasting ideals of perfection with the fragile realities of plantation labour. The transformation of residual materials from plantations collectively imagines the persistence of matter beyond its use. In ***Exhausted* (2026)**, Nurvista creates a textile work using palm oil wax in the batik technique, transforming an industrial substance into a medium of memory. The work extends some of her earlier works for her ongoing *Long Hanging Fruit* series, and for this latest batik addition, Nurvista weaves the unseen endurance of women's labour on plantation grounds into patterns that speak to colonial legacies and entangled histories.



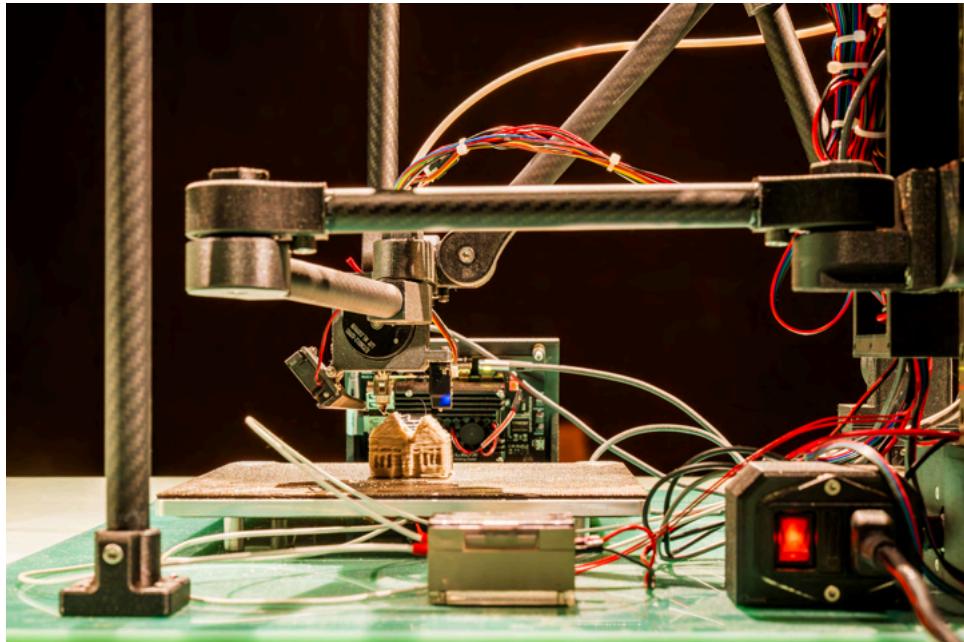
Installation view of Elia Nurvista's *Plantation Tragedy* (2026) and *Bodies in Penumbra: The Soft Machinery of Light* (2026) as part of *Elia Nurvista and Bagus Pandega: Nafasan Bumi ~ An Endless Harvest* at SAM at Tanjong Pagar Distripark. Image courtesy of Singapore Art Museum.

For the first time, Nurvista will present a film as part of this ongoing *Long Hanging Fruit* project, titled ***Plantation Tragedy (2026)***. Set in an oil palm plantation in a speculative future, the film stages a surreal dreamscape where trees, labourers, scientists and artificial intelligence engage in fractured dialogues, debating conflicting desires for justice, progress, and rest. The film culminates when the palms themselves “strike”, transforming the plantation into a site of speculative resistance that asks if the Earth, too, might one day stop working. Complementing the film is ***Cyborg (2026)***, a towering totem of sculpted faces that also appears as a central character in *Plantation Tragedy*, where it channels the voices of plantation owners and the invisible infrastructures that sustain production. *Cyborg* materialises the convergence of capital, technology, and feeling, giving form to a system in which even grief and guilt are rendered as data.

### **Bagus Pandega: Circuits of labour and loss**

Pandega presents kinetic installations featuring his signature modular systems that integrate technology, plant biofeedback, and industrial materials. These installations continue his ongoing

investigation into the cycles of extraction and environmental disruption within Indonesia's ecological and socio-political landscapes.



Detail view of Bagus Pandega's *Fabric of the Earth* (2025) as part of *Elia Nurvista and Bagus Pandega: Nafasan Bumi ~ An Endless Harvest* at SAM at Tanjong Pagar Distripark. Image courtesy of Singapore Art Museum.

In ***Fabric of the Earth* (2025)**, a slow-moving conveyor circulates 3D-printed sculptures based on drawings from communities affected by the Sidoarjo mudflow disaster. Crucially, the forms are printed using filament made from mud from the disaster site itself. As new sculptures are added throughout the exhibition, the installation gradually expands into a durational record of displacement that mirrors the disaster's ongoing impact. Central to Pandega's presentation is the work ***L.O.O.P (Less Organic Operation Procedure)* (2026)**, which features a ten-metre conveyor system whose movements and tempo are regulated by tropical plants through biofeedback signals. Reimagining mining as a system responsive to nature, the belt carries fragments of nickel ore from Sulawesi, which fall into a metal basin at each loop's end, producing resonant strikes that mark the passage of time.



Installation view of Bagus Pandega's *L.O.O.P (Less Organic Operation Procedure)* (2026) and *Gurat Lara (Scars)* (2026) as part of *Elia Nurvista and Bagus Pandega: Nafasan Bumi ~ An Endless Harvest* at SAM at Tanjong Pagar Distripark. Image courtesy of Singapore Art Museum.

*L.O.O.P* forms a circuit with other works, such as ***Gurat Lara (Scars) (2026)***, featuring a copper-coated sculpture of a human face, slowly accumulating nickel layers while submerged within a tank of electrolyte solution. This transformation is broadcast in real-time on screens throughout *L.O.O.P*, which themselves contain nickel. The inverted live image turns rising bubbles into a downward fall, resembling rain, sweat, or tears—a meditation on Indonesia as the world's largest nickel producer, where intensive mining disrupts not only ecosystems but also the social and spiritual ties that bind communities to their land.

***L.O.G (Lenyap Oleh Gerigi) (Vanished by Serrations) (2026)*** extends this circuit through mechanical music boxes mounted on rare *Borneo Asam* hardwood from Kalimantan. Triggered by vibrations from falling nickel in *L.O.O.P*, the boxes produce faint, looping melodies that complete a closed sonic circuit where no single space contains the full composition, creating an exchange between machines and forests that articulates loss through sound.

#### Deepening critical engagement with the exhibition and the artists' practices

*Elia Nurvista and Bagus Pandega: Nafasan Bumi ~ An Endless Harvest* deepens critical discourse on materiality, extraction, and regional ecologies with a publication featuring essays on the artists and exhibition themes, alongside a robust line-up of public programmes. For additional details on the public publication and public programmes, please refer to Annex B.

The exhibition runs from 16 January to 31 May 2026 at Gallery 3, SAM, Tanjong Pagar Distripark. General Admission (free for Singaporeans and PRs) applies. During Singapore Art Week from 22 to 31 January, all visitors enjoy free admission and extended museum opening hours to 9pm on 23, 24, 30, and 31 January 2026.

More information about ***Nafasan Bumi ~ An Endless Harvest*** can be found on the [website](#). Media assets can be accessed via <https://bit.ly/NafasanBumi-AnEndlessHarvest>.

- [Annex A: Exhibition and Artwork Details for Nafasan Bumi ~ An Endless Harvest](#)
- [Annex B: Programmes for Nafasan Bumi ~ An Endless Harvest](#)

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**For media queries, please contact:**

Natalie Sim  
Manager  
Tate Anzur  
+65 9710 6570  
[natalie.sim@tateanzur.com](mailto:natalie.sim@tateanzur.com)

Aneesha Shetty  
Senior Associate  
Tate Anzur  
+65 9888 8776  
[aneesha.shetty@tateanzur.com](mailto:aneesha.shetty@tateanzur.com)

**About Singapore Art Museum**

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

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

To find out more, visit [www.singaporeartmuseum.sg](http://www.singaporeartmuseum.sg)

## **Annex A: Exhibition and Artwork Details for Elia Nurvista and Bagus Pandega: *Nafasan Bumi ~ An Endless Harvest***

16 January 2026 - 17 May 2026 | Level 3, Gallery 3, SAM at Tanjong Pagar Distripark

Free for Singaporeans and Permanent Residents

*Elia Nurvista and Bagus Pandega: Nafasan Bumi ~ An Endless Harvest* imagines the afterlives of materials that persist long after their use, outlasting our time in this age of excess. Plantations, mining sites, and the promise of electric futures become places where the stories of tomorrow are formed, bound by Indonesia's extractive economies whose resources sustain the pulse of today's global demand.

From the need for oxygen to nickel's role in lithium-ion technologies, from the cutting down of forests to the endless permutations of palm oil, these materials represent the state of the Earth's breath (*Nafasan Bumi*) today, strained by extraction. The planet's natural rhythms no longer move freely but are drawn into the labour of industry, breathing through the exhaustion of a harvest that never ends.

Across the exhibition, labour unfolds as both memory and speculation, a rhythm shared by humans, machines, and the living world. Conveyor belts, once emblems of the industrial revolution and the mechanisation of labour, now hum to the pulse of tropical plants, looping productivity into a continuous circuit. Nearby, a dreamscape haunted by the residues of the plantation takes form through sculptures cast in palm oil wax that recall the stillness of carved stone yet resist ideals of perfection, while others made from palm waste litter hold the tension between fragility and endurance.

Together, these artworks trace how human and non-human life have been folded into cycles of endless productivity, asking: What will the future remember of these materials? Like the recurring haze that engulfs Indonesia, Singapore, and Malaysia during the southwest monsoon, the Earth's breath, shadowed by an endless harvest, lingers as a reminder of what extraction conceals and refuses to let us forget.~

## About the Artists



Photograph by Giulia Del Piero, courtesy of Villa Romana, 2025

**Elia Nurvista** (b. 1983, Yogyakarta) is an interdisciplinary artist whose practice scrutinises the politics of food, exploring its relationship with the power dynamics and socio-economic inequalities in this world. Utilising a wide range of media, including sculpture, batik, performance art and video installations, she engages with the social implications of the food system to critically address wider issues such as ecology, gender, class and geopolitics. In 2015, Nurvista initiated Bakudapan, a study group collective that undertakes community and research projects on food's broader role within culture. She is also part of Struggles for Sovereignty: Land, Water, Farming, Food, a collective platform that aims to build lasting solidarity between Indonesian and international groups who are engaged in struggles for the right to self-determination over basic resources.

Elia was awarded the 2025 Villa Roman Prize. Recent exhibitions include Diriyah Biennale, Saudi Arabia (2024); Sharjah Biennial (2023), UAE; Karachi Biennale, Pakistan (2019); and the 9<sup>th</sup> Asia Pacific Triennial of Contemporary Art at QAGOMA, Australia (2018), amongst many others. She has exhibited widely in group and solo exhibitions around the world.



Image courtesy of the artist.  
Photograph by Nicholas Gysin

**Bagus Pandega** (b. 1985, Jakarta) is an artist based in Bandung, whose practice interrogates Indonesia's ecological and socio-political conditions. He incorporates elements such as programming, industrial machines, sound systems, and plant biofeedback into immersive kinetic systems. Through this dynamic interplay, Bagus reveals the entangled legacy of Indonesia's colonial history and its abundant natural resources, highlighting how extractive economies have shaped both landscapes and lives. His installations not only trace the scars of environmental degradation but also give voice to the lived realities of communities across Indonesia, surfacing the tensions between technological progress, capitalism, industrialisation, and human existence.

Bagus received his Bachelor of Arts in Sculpture in 2008 and his Master of Fine Arts in 2015 from the Faculty of Art and Design at Institut Teknologi Bandung. Recent notable exhibitions include solo presentations, *Daya Benda* (2025) at Swiss Institute, New York and *Sumber Alam* (2025) at Kunsthalle Basel, Switzerland, *WAG/WAG!* (2022) at Documenta 15 in Kassel, Germany, and the 10th Asia Pacific Triennial (2021–22) at QAGOMA, Australia.

Artwork	Description
<p><b>Elia Nurvista</b>  <b>Bodies in Penumbra: The Soft Machinery of Light</b>  2026  Resin, wax, processed oil palm fronds and palm trunk  Dimensions variable</p>	<p>In <i>Bodies in Penumbra: The Soft Machinery of Light</i>, figures and fragments emerge from the residues of the world of plantations. Two human figures poised, recall the grandeur of classical sculpture, yet their surfaces tell another story. Under the appearance of melted palm oil wax, the bodies seem to be slowly dissolving under invisible heat. Appearances of the monumental are instead fragile, as the artist substitutes the ideals and representation of perfection with the realities of plantation labour. A single charred palm trunk bears carved human faces, and two sculptures woven from discarded palm fronds take on a figurative form of palm oil trees. These</p>

Collection of the artist



Installation view of Elia Nurvista's *Bodies in Penumbra: The Soft Machinery of Light* (2026) as part of *Elia Nurvista and Bagus Pandega: Nafasan Bumi ~ An Endless Harvest* at SAM at Tanjong Pagar Distripark. Image courtesy of Singapore Art Museum.

works transform plantation residue, which once served the plantation's economy, into both relic and resistance, quiet monuments to exhaustion, planned obsolescence and the persistence of materials after their intended use.

**Elia Nurvista  
Exhausted**

2026

Batik technique on cotton fabric and palm oil wax

Collection of the artist

Elia Nurvista's *Exhausted* turns palm oil wax into a material of memory. Extending from her batik work *The Route* (2024), part of the ongoing *Long Hanging Fruit* series, the earlier work traces the linked histories of palm oil and Dutch-African wax prints. Using batik's wax-resist process, this new work depicts palm trees and fruits within a plantation, as well as the hands and bodies that harvest them, the latter portrayed as mutating under the toxic conditions, drawing attention to the women whose unseen labour sustains these plantations.



Installation view of Elia Nurvista's *Exhausted* (2026) as part of *Elia Nurvista and Bagus Pandega: Nafasan Bumi ~ An Endless Harvest* at SAM at Tanjong Pagar Distripark. Image courtesy of Singapore Art Museum.

**Elia Nurvista**

***Plantation Tragedy***

2026

Single-channel, 16:9 aspect ratio, colour and sound (multi-channel), 30 min

Collection of the artist

*Plantation Tragedy* presents a surreal dreamscape where trees, labourers, scientists and artificial intelligence confront one another in a shared state of exhaustion. Four figures—Francis the overseer, Dona the vegetal communicator, Watiman the scientist and Cyborg the sentient machine—voice conflicting desires for progress, justice and rest. The oil palms begin to groan, complain and ultimately refuse to produce, a fantasy of vegetal strike in action. As the trees “strike,” the plantation becomes a scene of imagined resistance, inviting us to consider whether the Earth itself might one day refuse and retaliate.



Installation view of Elia Nurvista's *Plantation Tragedy* (2026) as part of *Elia Nurvista and Bagus Pandega: Nafasan Bumi ~ An Endless Harvest* at SAM at Tanjong Pagar Distripark. Image courtesy of Singapore Art Museum.

**Elia Nurvista**

**Cyborg**

2026

3D printed sculpture, filament, resin, aluminium, water hose and LED light

Collection of the artist

A tall column of sculpted faces rises one atop another, a totem of human and mechanical echoes. *Cyborg* is one of the central characters in *Plantation Tragedy*, set in a world where oil palms begin to refuse production. In the film, *Cyborg* represents plantation owners and the larger machinery of power that upholds the industry, reading the fluctuating levels of productivity and emotion as the trees move toward revolt. Its monologues loop between confession and calculation, speaking the blended languages of sustainability, profit, care and optimisation. The artist imagines *Cyborg* as materialising the convergence of capital, technology and feeling, revealing a system in which even grief and guilt become forms of data.



Installation view of Elia Nurvista's *Cyborg* (2026) as part of *Elia Nurvista and Bagus Pandega: Nafasan Bumi ~ An Endless Harvest* at SAM at Tanjong Pagar Distripark. Image courtesy of Singapore Art Museum.

**Bagus Pandega**  
***Fabric of the Earth***

2025

Single-channel video on loop, programmed motorised conveyor machine, DIY-modified Tripteron 3D printer, Sidoarjo mud filament and customised pegboard.

Dimensions variable

Conveyor system engineering: Ario Wibhisono

Filament collaboration with Indofilam

Upon a slow-moving conveyor, small 3D-printed sculptures—houses, lilies, shrimps, and seated figures—travel in quiet procession. Some of these forms were modelled from drawings made by residents who once lived near the site of the 2006 Sidoarjo mudflow disaster in East Java. These forms are printed using filament produced from the same mud, from the gas-drilling accident, which continues to release mud to this day. An Indonesian flag stalked into the still-erupting ground loops in an accompanying video, demonstrating the depth of the source. Echoing this endless outpouring/flow of mud, the printing of the sculptures continues throughout the exhibition, expanding the installation over time and transforming it into a time-based record of production and displacement, echoing the ongoing expansion of the mudflow itself.

Collection of the artist



Installation view of Bagus Pandega's *Fabric of the Earth* (2025) as part of *Elia Nurvista and Bagus Pandega: Nafasan Bumi ~ An Endless Harvest* at SAM at Tanjong Pagar Distripark. Image courtesy of Singapore Art Museum.

**Bagus Pandega**  
**L.O.O.P (Less Organic Operation Procedure)**

2026

Programmed motorised conveyor machine, tropical plants, nickel ore and customised electrical biofeedback receiver

Dimensions variable

Fragments of nickel ore move in a measured rhythm along a ten-metre conveyor belt. While mechanical in nature, the machine's tempo is not dictated by machine nor human, but by the tropical plants around it whose biofeedback signals regulate its motion. Travelling to the end of the conveyor loop, the ore is dropped into a metal basin, producing a resonant strike that marks the passage of time. In this installation, industrial mechanisms and living systems share a single circuit. Nickel, drawn from the red earth of Sulawesi, meets the biological responses of plants. Here, mining is reimagined as a system responsive to nature, which once extracted, becomes the operator. Across this looping system of movement and sound, the

Collection of the artist



Installation view of Bagus Pandega's *L.O.O.P (Less Organic Operation Procedure)* (2026) as part of *Elia Nurvista and Bagus Pandega: Nafasan Bumi ~ An Endless Harvest* at SAM at Tanjong Pagar Distripark.  
Image courtesy of Singapore Art Museum.

artist reflects on labour, technology, and the shifting boundaries between the organic and the mechanical.

**Bagus Pandega**  
***Gurat Lara (Scars)***

2026

Three-channel video on live feed,  
nickel-plated copper-coated sculpture, DIY  
nickel-plating solution, aquarium

Dimension variable

Collection of the artist

A copper-coated sculpture is submerged into a tank of electrolyte solution, bearing the face of Bagja, a nickel mining worker who had been subjected to workplace abuse. Through natural chemical interaction, Bagja's face and features are continuously layered with nickel. The process continues throughout the exhibition, with the transformation being broadcast in real-time across *L.O.O.P (Less Organic Operation Procedure)*. Even the screens themselves contain nickel. The live image appears inverted, turning the upward rise of hydrogen bubbles into a downward fall that resembles rain or tears. Indonesia remains the world's largest producer of nickel, where intensive mining has led to widespread deforestation, polluted waterways, and toxic soil conditions. *Gurat Lara (Scars)* examines how these environmental shifts disrupt not only ecosystems but also the social and spiritual ties that bind communities to their land.



Installation view of Bagus Pandega's *Gurat Lara (Scars)* (2026) as part of *Elia Nurvista and Bagus Pandega: Nafasan Bumi ~ An Endless Harvest* at SAM at Tanjong Pagar Distripark. Image courtesy of Singapore Art Museum.

**Bagus Pandega**  
**L.O.G (Lenyap Oleh Gerigi) (Vanished by Serrations)**

2026

Borneo Asam (*Garcinia Parvifolia*), Clove (*Syzygium Aromaticum*), music boxes, wireless transmitter, speaker and modular synthesiser

Dimensions variable

Collection of the artist.

Mounted on Borneo Asam timber, a rare hardwood native to Kalimantan, an arrangement of mechanical music boxes produces faint, looping melodies. The work is activated by piezoelectric sensors that capture the vibrations of nickel dropping in the art installation, *L.O.O.P (Less Organic Operation Procedure)*, transmitting these vibrations wirelessly to trigger notes from the music boxes. *L.O.G (Lenyap Oleh Gerigi)* connects two installations into a sonic loop, where no single space contains the full composition. What emerges is a dialogue between machines and forests, an exchange that articulates loss through sound.



Installation view of Bagus Pandega's *L.O.G (Lenyap Oleh Gerigi) (Vanished by Serrations)* (2026) as part of *Elia Nurvista and Bagus Pandega: Nafasan Bumi ~ An Endless Harvest* at SAM at Tanjong Pagar Distripark. Image courtesy of Singapore Art Museum.

## Annex B: Programme details for *Elia Nurvista and Bagus Pandega: Nafasan Bumi ~ An Endless Harvest*

Full programme details will be available on the website.

<b>Programmes</b>	
<b>Artist &amp; Curator Tour</b> Gallery 3, SAM at Tanjong Pagar Distripark Saturday, 17 Jan 2026 2.30 - 3.30pm	Led by curator Syaheedah Iskandar and artists Bagus Pandega and Elia Nurvista, this integrated tour will offer a slow look at and deep dive into the artworks and processes in the exhibition. The curator and artists will talk through key components within the exhibition space, drawing direct visual connections with the materials foregrounded in the artworks.
<b>Coffee Grounds Soap Workshop</b> Block 39, #03-07, EX-Situ, SAM at Tanjong Pagar Distripark Saturday, 17 Jan 2026 10.30am-12pm RSVP at <a href="http://coffeegroundsoapmaking.peatix.com">coffeegroundsoapmaking.peatix.com</a>	Come join our journey in upcycling - by being part of it yourself! In this hands-on workshop, participants will be guided through the process of drying and repurposing used coffee grounds to create beautifully crafted, natural soap.  Using materials featured in Singapore Art Museum's latest exhibition, <i>Elia Nurvista and Bagus Pandega: Nafasan Bumi ~ An Endless Harvest</i> , be inspired by the artworks on display, and make your own unique soap pieces that are perfect for everyday use or as thoughtful, sustainable gifts. Learn how everyday waste can be transformed into something both functional and aesthetic.  Sustainably fun and suitable for the whole family, this workshop invites everyone to explore creativity, reuse, and conscious making together. This workshop is held in conjunction with <i>Elia Nurvista and Bagus Pandega: Nafasan Bumi ~ An Endless Harvest</i> , in collaboration with The Sustainability Project.

<p><b>Learning Resource</b>  Gallery 3, SAM at Tanjong Pagar  Distripark</p>	<p>Pick up your very own Learning Resource and let it guide you as you explore the exhibition.</p>
<p><b>Stamping Station</b>  Gallery 3, SAM at Tanjong Pagar  Distripark</p>	<p>Create your own special exhibition postcard and bring home a little piece of <i>Elia Nurvista and Bagus Pandega: Nafasan Bumi ~ An Endless Harvest!</i></p>
<p><b>Material Workbench</b>  Gallery 3, SAM at Tanjong Pagar  Distripark</p> 	<p>This workbench offers multi-sensory access. Engage your senses of touch and smell with derived products, making the physical presence of the common resource shared with the artworks tangible. Also, explore tactile relief prints of selected works by Bagus and Elia.</p> <p>These prints translate complex narratives into a tactile language, providing another way to experience art through touch.</p>



View of the Data Visualisation Corner and Material Workbench at *Elia Nurvista and Bagus Pandega: Nafasan Bumi ~ An Endless Harvest* at SAM at Tanjong Pagar Distripark. Image courtesy of Singapore Art Museum.

**Exhibition Publication for *Elia Nurvista and Bagus Pandega: Nafasan Bumi ~ An Endless Harvest***  
Available at Gallery 3, SAM at Tanjong Pagar Distripark and on SAM's website

Published in conjunction with the exhibition *Elia Nurvista and Bagus Pandega: Nafasan Bumi ~ An Endless Harvest*, this book brings together essays and conversations that unpack the material and ecological concerns driving the practices of Indonesian artists Elia Nurvista and Bagus Pandega. It examines Indonesia's extractive economies, from plantations to mining, and how these shape both local realities and global futures. The publication situates their artworks within wider debates on material intelligence, exploring how substances such as nickel, mud and palm oil influence social and technological infrastructures. The book invites readers to reflect on what is harvested, what is lost and how materials might tell stories of survival and renewal.