

MEDIA RELEASE

SINGAPORE BIENNALE RETURNS IN OCTOBER 2025 WITH 'PURE INTENTION'

The eighth edition of the leading international contemporary art exhibition will invite fresh perspectives on Singapore's urban fabric by bringing art into public spaces. A curatorial network will bring this concept to life for all audiences.



(From Left to Right) Singapore Biennale 2025's curatorial network, including curators Hsu Fang-Tze, Selene Yap, Duncan Bass, and Ong Puay Khim, has invited a range of independent organisations and curatorial collectives to bring 'pure intention' into meaningful dialogue with diverse audiences.

Singapore, 17 January 2025 – Singapore Art Museum (SAM) announces the return of the Singapore Biennale (SB2025) from 31 October 2025 to 29 March 2026. Organised by SAM and commissioned by the National Arts Council, Singapore (NAC), the eighth edition of the Biennale is held in conjunction with the celebration of Singapore's 60th year of independence. Presenting contemporary art in multiple venues and public spaces across Singapore, SB2025 invites audiences of all walks of life to reimagine Singapore with ***pure intention***, experiencing its many layers built by all of those who have been a part of its history, collectively creating a city that is as planned as it is full of discovery, surprises and interesting juxtapositions. On the occasion of SG60, Singaporeans are encouraged to reflect on our historic milestones, past aspirations and to

imagine possible collective futures ahead. Through an exploration of art in everyday environments, audiences will be engaged to see familiar spaces in Singapore with fresh eyes and new perspectives.

The Biennale unites diverse perspectives from art collectives, institutions and organisations from Singapore and overseas. Curators Duncan Bass, Hsu Fang-Tze, Ong Puay Khim and Selene Yap invited contributions from independent organisations and curatorial collectives around the world, namely Hyphen— (Indonesia), Asian Film Archive (Singapore), Hothouse (Singapore) and The Packet (Sri Lanka). Together, they will bring new and existing projects by local and international artists, as well as artist-run initiatives, into public spaces around Singapore, including a strong representation of local and regional artists and content.

In a joint statement, the curators shared that, “*Pure intention* facilitates deep engagement with Singapore’s rapidly changing social and urban environment, inviting reflection on the intersection of tradition and modernity. This Biennale explores how art can act as a lens through which we better understand the complexities of space, identity, and transformation. Artists engage with the city’s evolving landscape—architecturally, socially, and culturally—offering fresh perspectives on what it means to navigate and shape urban life in a time of flux. Through their works, we are encouraged to reconsider our relationship to place, history, and each other, fostering dialogue that is both timely and timeless in its resonance. We are excited to invite curatorial contributions from Asian Film Archive, Hothouse, Hyphen—, and The Packet, in hopes that they might challenge our own *pure intentions*.”

Eugene Tan, Chief Executive Officer and Director of Singapore Art Museum, said, “We are excited to bring back the Singapore Biennale with *pure intention*, as we rediscover Singapore’s complex, multifaceted identity through contemporary art. Now in its eighth edition, the Biennale is driven by meaningful local and international exchange that marks our artistic evolution in Southeast Asia and beyond. Through the distinct vision of the Biennale’s curatorial network, we will meet audiences where they are by embedding artistic presentations in spaces of everyday life, offering new perspectives on Singapore’s urban environment. We hope that local audiences and international visitors will be inspired to see our city anew and imagine possible futures together.”

Low Eng Teong, Chief Executive of NAC, said, “The Singapore Biennale is a leading contemporary art platform that has served as a pivotal meeting point for artists, curators, thinkers, and audiences from around the world. As we celebrate SG60 in 2025, it is timely for the Biennale to keep our urban landscape at the heart of its exploration, inviting audiences to reflect on our world and sensibilities through contemporary art. We look forward to people of all ages and backgrounds coming together at SB2025, as they venture into our distinctive city, and engage in new ways of seeing and thinking.”

Uncovering the many facets of Singapore through art in public spaces

This edition will showcase art in several public spaces throughout Singapore, weaving curatorial and cultural conversations into everyday life. Come October 2025, the public can look forward to discovering unexpected visual connections at locations familiar to them, from the urban to the natural environments within Singapore’s landscape. For the first time in its history, the Biennale will have a significant presence embedded in sites across Fort Canning Park and by the Rail Corridor, engaging with spaces ranging from pre-colonial and colonial landmarks transformed into public, green areas repurposed for recreation, residential neighbourhoods and lived spaces, to shopping centres that have evolved into social spaces for Singapore’s diverse communities. Guided by *pure intention*, artists and audiences will be drawn into paying attention to the rituals, histories, lived experiences and aspirations that have shaped our environments and urban lives.

A significant platform in the global contemporary art network

The Singapore Biennale is a premier international platform that celebrates the vibrant and diverse contemporary art scene of Southeast Asia. By fostering international collaborations, amplifying regional artistic practices, and positioning Singapore as a gateway to artistic exchange in the region, the Singapore Biennale sparks critical dialogue worldwide. As part of Singapore’s SG60 celebrations, SB2025 reflects Singapore’s cultural aspirations by bringing contemporary art into daily life. This fosters a mutual appreciation for art within the community and the collective imagination of a shared future for Singapore.

More information on the participating artists, venues and programmes will be released later in 2025. For more information, please refer to the [Annex](#).

High-res images can be accessed via <https://bit.ly/SB2025mediakit>

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About the Singapore Biennale

The Singapore Biennale was established in 2006 as the country's pre-eminent platform for international dialogue in contemporary art. It presents and reflects the vigour of artistic practices in Singapore and the region within a global context, and fosters productive collaborations and deep engagement with artists, arts organisations, and the international arts community.

The Singapore Biennale cultivates public engagement with contemporary art through a period of concerted activities including exhibitions, public engagement and education programmes that feature artist and curator talks and tours, school visits and workshops, and community days. It complements achievements in other areas of arts and culture, collectively enhancing Singapore's international profile as a vibrant city in which to live, work and play.

The 2006 and 2008 editions of the Biennale were organised by the National Arts Council (NAC). NAC has commissioned SAM to organise the Biennale since 2011.

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.

About the National Arts Council, Singapore

The National Arts Council, Singapore (NAC) is a statutory board under the Ministry of Culture, Community, and Youth that champions the arts in Singapore. The Council promotes artistic excellence by providing diverse opportunities for artists and arts organisations while expanding access for audiences to appreciate the impact of the arts in enriching lives. By working closely with the arts community and partners, the Council seeks to build a connected society, creative economy and distinctive city through the arts. For more information, visit www.nac.gov.sg.

ANNEX: ABOUT THE CURATORIAL NETWORK

CURATORS	
 <p>Duncan Bass Curator, Singapore Art Museum</p>	<p>Duncan Bass is a Curator at SAM. His writing and curatorial projects explore the intersections of art and contemporary culture, emphasising the societal implications of emerging technologies. For the Biennale, Bass is particularly interested in mining contradiction, absurdity, and magical thinking as expressions of contemporary social and political anxieties.</p>
 <p>Hsu Fang-Tze Curator, Singapore Art Museum</p>	<p>Hsu Fang-Tze is a Curator at SAM. Hsu has previous experience as a lecturer in the Department of Communications and New Media at the National University of Singapore (NUS). In the past decade, she has broadened her expertise by actively participating in various artistic endeavours as a curator, film programmer, and archivist. For the Biennale, she is interested in investigating the historical context surrounding art in public spaces by examining the interplay between urban development experiences, community aspirations, and both official and non-official placemaking initiatives.</p>
 <p>Ong Puay Khim Director of Collection, Public Art and Programmes, Singapore Art Museum</p>	<p>Ong Puay Khim is the Director of Collection, Public Art and Programmes at SAM. Prior to SAM, she held curatorial positions at the NTU CCA Singapore and ICAS LASALLE. She was part of the curatorial team of Bangkok Art Biennale 2020 and the curator of the Southeast Asia Platform at Art Stage Singapore in 2015. For the Biennale, Ong is interested in engaging practices that respond to and/or are interventions on everyday phenomena as well as reflections on spatiotemporal dimension of place and geography.</p>



Selene Yap
Curator, Singapore Art Museum

Selene Yap is a Curator at SAM. Yap previously held research positions at the Future Cities Laboratory and Singapore University of Technology and Design. She was also Programme Manager for Visual Arts at The Substation where she provided research and curatorial support for the exhibitions. She previously co-curated several exhibitions as an independent curator. For the Biennale, she is interested in the discussions that challenge the notions of placing and belonging and call to attention the constitutive aspect of absence, dislocation and distancing in the subjective experience of landscape.

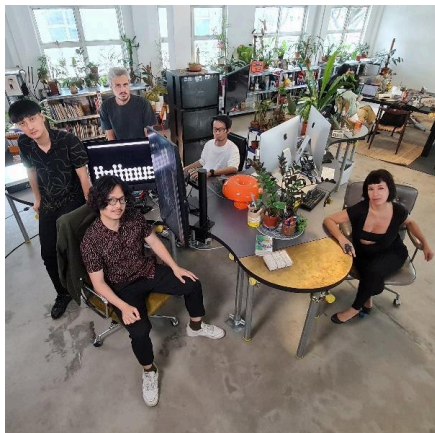
CURATORIAL CONTRIBUTORS



ASIAN FILM ARCHIVE

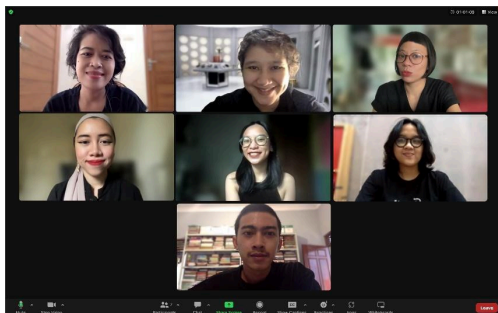
Asian Film Archive (Singapore)

[Asian Film Archive](#) (founded in 2005) is a non-profit organisation that preserves the rich film heritage of Asian Cinema. Asian Film Archive aspires to be a hub for the Asian film community, contributing to culture, scholarship and industry through organised screenings, educational and cultural programmes that open and enrich new intellectual, educational and creative spaces, to promote a wider critical appreciation of this art form.



Hothouse (Singapore)

[Hothouse](#) (founded in 2020) is a site for exchange between artists, creatives, businesses, and local-international audiences. Throughout the years, Hothouse has presented multi-media productions reframing and challenging boundaries between fields of operations. The space has produced the speculative interdisciplinary exhibition *Deep Field Cinema*, as well as the live broadcast symposium about art and life, *In Suspension*. Today, it maintains a technological transdisciplinary focus with an international and intergenerational perspective through its signature programme of residencies, events, and publications.



Hyphen— (Indonesia)

[Hyphen—](#) was co-initiated in 2011 by Ratna Mufida, Pitra Hutomo, and Grace Samboh as a sustainable conversational space regarding aesthetic practices. Not long after, that space expanded through engagement in various artistic activities, including exhibition-making, various forms of publishing, archiving, research, open-ended conversations, karaoke, barbecue nights, feasts, etcetera. Hyphen— aims to put forward curiosity and people's common wellbeing as the estuary of artistic practices. They were joined by Akmalia Rizqita “Chita” and Rachel K. Suriyata (in 2020); as well as Ruhaeni Intan and Andri Setiawan (in 2023).

They currently play with explorations on the practices of Gerakan Seni Rupa Baru Indonesia (Indonesia New Art Movement, 1975-1989), Kustiyah (1935-2012), and Danarto (1940-2018); exhibition histories surrounding Kesenian Indonesia (Indonesian Art, 1955), BINAL Experimental Arts (1992), Contemporary Art Exhibition of the Non-Aligned Countries (1995); while attempting to unravel Indonesia's so-called national history through its visual representations.



The Packet (Sri Lanka)

[The Packet](#) (established in 2019) is made up of a group of artists from Sri Lanka. With a particular focus on hyper-locality, collaborative processes and conversation, it grew out of eight artists coming together to realize an artist publication entitled The Packet. While a core group of members continue to drive its work, The Packet functions as a collaborative platform that has embraced the work of 19 young artists in Sri Lanka to date. They work across print and digital mediums, with site-specific interventions that respond to a stratified world, exploring what it looks like 'to do thinking in public'. Their work has been featured in the Serendipity Arts Festival (2019, 2020), the Goethe Institut's Day-Afterthoughts project (2020), among others.

* Updated August 2025 to reflect the current list of curatorial contributors.