

FOR IMMEDIATE RELEASE

**SINGAPORE BIENNALE 2025: MORE THAN 80 ARTISTS TO
ACTIVATE THE EVERYDAY WITH 'PURE INTENTION'**

Artists and thinkers enliven residential neighbourhoods and the urban core across four distinct areas of the city, inviting the public to reimagine Singapore's rapid change through everyday encounters.



Image courtesy of Singapore Art Museum

Singapore, 1 September 2025 – Singapore Art Museum (SAM) is thrilled to announce a diverse line-up of more than 80 artists for the highly anticipated Singapore Biennale 2025 (SB2025). Commissioned by National Arts Council, Singapore (NAC) and organised by SAM, the eighth edition invites audiences to rediscover Singapore through the transformative lens of art, fostering deep reflections on contemporary life and our collective future. Set against the backdrop of Singapore's 60th birthday and presented as an SG60 signature event, SB2025 is anchored by the theme '***pure intention***'. Within this framework, art functions as a lens to view the evolution of Singapore's urban and social environment. It demonstrates how art reframes the everyday, inviting

us to reconsider the people, spaces, and layered histories that shape who we are, both individually and as a society.

Mr David Neo, Acting Minister for Culture, Community and Youth, said, “SB2025 presents an opportunity for Singaporeans and our international visitors to understand and appreciate Singapore at SG60 through the lens of contemporary art. Arts play a vital role in building a connected society. At SB2025, Singaporeans will get to explore and enjoy the arts right where they live, work and play.”

This edition features over 100 artworks, including more than 30 new commissions. Speaking through diverse media, participating artists from Singapore and Southeast Asia, as well as Argentina, Australia, Germany, India, South Korea, Türkiye, the United States and beyond present a timely global survey. Together with curators Duncan Bass, Hsu Fang-Tze, Ong Puay Khim, and Selene Yap—alongside curatorial contributors from Singapore and around the world—the artists will engage with the city’s evolving architectural, social, and cultural landscape, connecting Singaporean realities with shared global experiences.

Through the lens of *pure intention*, artists and audiences are invited to look closer at the rituals and lived experiences that have shaped our urban environment through the Biennale’s presence across the island. Audiences are invited to embark on a journey of discovery as they encounter art in unexpected places—from pre-colonial and colonial landmarks to shopping malls, historic housing estates, and greenspaces. Locations include Rail Corridor South, Wessex Estate, Tanglin Halt, Civic District, Orchard and SAM at Tanjong Pagar Distripark, among others. Complementing these are roving projects designed to spark artistic discovery within the fabric of our everyday lives. Expansive in scale and spirit, SB2025 hopes to spark critical dialogue on contemporary issues with a Southeast Asian lens.

In a joint statement, the curators shared, “SB2025 provides a unique opportunity for us to reflect on the many ways our city has been shaped by its architecture and systems, as well as the people who move through it. By inviting diverse voices to respond to themes of rapid urban development, historical contradictions and speculative futures with *pure intention*, this edition unpacks Singapore’s multifaceted realities within global narratives. In activating spaces that are part of our

daily rhythms, we hope to foster greater dialogue across cultures and communities, sparking moments of connection and curiosity towards the cosmopolitan futures we share.”

Everyday Places Quietly Charged

Coinciding with SG60, this edition of the Singapore Biennale highlights the stories that anchor places to people. For instance, the Rail Corridor is a 24-kilometre path that embodies Singapore’s memories—both as a former commercial railway route and as a present-day nature trek for recreation and appreciation of biodiversity. The residential neighbourhoods adjacent to the Rail Corridor, including the black-and-white colonial buildings of Wessex Estate and the public housing flats at Tanglin Halt built in the 1960s, were profoundly influenced by the tracks’ presence. For decades, the railway was a silent witness to progress, ferrying goods and people, carrying with it the material imprints of regional development. Today, this continuous green passageway not only safeguards our history of cross-border interactions but also actively cultivates new pathways for contemporary movement and discovery.

The **Rail Corridor and adjacent neighbourhoods** feature artwork highlights such as an installation by **Apichatpong Weerasethakul (Thailand)** and **Guo-Liang Tan (Singapore)**, which reimagines the scrolled theatre backdrops characteristic in Weerasethakul’s films as a kinetic outdoor installation. Artist **Emily Floyd (Australia)** presents a new rendition of her *Field Library* series, a vibrant sculptural installation situated amidst the greenery of Wessex Estate, which functions as both a gathering space and an open-access library. At the Tanglin Halt market, **Joo Choon Lin’s (Singapore)** immersive performance installation challenges the conventions of human perception: where the world around us is pictured as activity, event, and movement.

Monuments to Material Histories

Singapore’s central Civic District hosts artworks that explore the complex histories of the communities that have laid the foundations of various nations. **Gala Porras-Kim (Colombia/USA/United Kingdom)** encourages audiences to reflect on labour and rest by celebrating the Sunday gatherings of migrant worker communities through their poetry. National Gallery Singapore’s Ng Teng Fong Roof Garden Commission, *Temple* by **Tuan Andrew Nguyen (Vietnam/USA)** invites audiences to take part in the creation of a healing soundscape and contemplate land, history, and conflict, by interacting with the monumental installation that features elements made from defused unexploded ordnance found in the Quảng Trị province of central

Vietnam. Adjacent to the historic Fort Gate, **Kapwani Kiwanga's (Canada/France) *Flowers for Africa: Rwanda*** recreates a triumphal arc based on archival documentation and constructed of fresh foliage to commemorate Rwanda's independence. Curatorial contributor **Asian Film Archive (Singapore)** will present a multidisciplinary project in conjunction with their 20th anniversary, featuring three newly commissioned installations and an experimental film programme excavating the layers of loss, decay, and the possibilities of re-emergence within the film archive.

Collectively Shaping Social Spaces

SB2025 examines Singapore's strata-titled malls, presenting them as case studies of how familiar everyday spaces transform and adapt amidst rapid urban development. These privately owned, strata-titled retail developments, such as Lucky Plaza and Far East Shopping Centre, emerged from Singapore's property policies before the turn of the millennium. Yet, they cultivated distinctive cultural ecosystems that defy standardisation. The unique ownership structures have enabled immigrant entrepreneurs and niche communities to flourish, preserving vital pockets of social diversity in the face of the city-state's growth. By engaging with these sites, the Biennale invites reflection on how layered histories persist within—and even because of—Singapore's fast-paced transformation.

In collaboration with H.O.M.E. and Filipino domestic workers in Singapore, **Eisa Jocson (the Philippines)** presents a new commission through a series of karaoke videos. Visitors are encouraged to sing along to these personal anthems of inspiration, struggle, and perseverance in a retail unit at Lucky Plaza. Artworks by **Tan Pin Pin (Singapore)** explore Singapore's contrasting temporalities to reflect on how the city's pasts, presents and futures collide in a landscape shaped by artificial containment and capitalist acceleration. *Water Under The Bridge/A Bridge Under Water*, a multimedia installation by curatorial contributor **The Packet (Sri Lanka)**, adopts the form of an internet café to present a stream of existing and newly commissioned works. At 20 Anderson Road, **Riar Rizaldi's (Indonesia) *Mirage: Agape*** further blurs the lines of dream and reality by exploring the relationship between science and spiritual knowledge systems. Also at the same site, *PRIMAL INSTINCT*, staged by curatorial contributor **Hothouse (Singapore)**, presents new works by Salad Dressing, Tini Aliman, and Elizabeth Gabrielle Lee within a reconceived grass field.

Conversations Between Past and Present

At **Tanjong Pagar Distripark**, SB2025 draws connections between works from Singapore's National Collection and contemporary practices. Expanding on the theme of ***pure intention***, the Biennale will reflect the far-reaching impact of Singapore's rapid urban development on its citizens. This creates a compelling dialogue, juxtaposing historic paintings, prints, and photographs by **Liu Kang (Singapore)** (1911–2004), **Lim Mu Hue (Singapore)** (1936–2008), **Lim Yew Kuan (Singapore)** (1928–2021), and **Wu Peng Seng (Singapore)** (1915–2006) against contemporary artworks. In SAM's Gallery 1, **Pierre Huyghe's (France/Chile) *Offspring*** is a dreamlike installation that uses local climatic conditions and visitor proximity to manipulate light, smoke and an algorithmic score into infinite variations, making each encounter with the work unique. Audiences can also encounter *Figures, dedications, and civilisations* by curatorial contributor **Hyphen— (Indonesia)**, a constellation of artworks that trace alternative political narratives and citizen-led initiatives to conserve Indonesia's historical dioramas—recasting their figures, reanimating lost possibilities, and challenging the imbalances they were made to preserve.

Several artworks will also be displayed throughout the city over the course of the Biennale, continuing to bring art into the everyday. **Akira Takayama/Port B (Japan)**, directed by Akira Takayama, is set to present a newly commissioned project in collaboration with students from the National University of Singapore's Architecture Department. The initiative will take the form of a pop-up board game centre, designed to guide audiences in exploring Singapore. It will be presented at regional libraries in Woodlands, Jurong, and Tampines, as well as 20 Anderson Road.

SB2025 will run from 31 October 2025 to 29 March 2026. A list of participating artists is also available on the Singapore Biennale's website (<https://www.singaporebiennale.org/>). An admission ticket is required for entry to Singapore Art Museum at Tanjong Pagar Distripark, one of the main Biennale venues. All other sites, located in publicly accessible spaces across the city, are free and open to all. Tickets are priced at SGD15 for Singaporeans and Permanent Residents, and SGD25 for tourists and foreign residents. Local and locally-based students and educators enjoy free admission.

Early bird tickets at 20% off will be available from 17 September to 30 October 2025. Singaporeans may also use their SG Culture Pass credits to purchase tickets.

Accreditation information for press and professionals will be available on the website closer to the opening, with more updates to follow. Details on artworks, commissioned projects and programmes will be announced in October 2025. Join the conversation on Facebook ([@SingaporeBiennale](#)), Instagram ([@sgbiennale](#)) and TikTok ([@singaporeartmuseum](#)).

More information can be found in the Annexes.

- [Annex A: List of SB2025 Artists](#)
- [Annex B: Curatorial Network](#)
- [Annex C: Venues](#)
- [Annex D: Ticketing Information](#)

Other assets may be downloaded at <https://bit.ly/SB2025mediakit>.

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For media queries, please contact:

Jemima Chan

Tate Anzur

+65 8189 9296

sbteam@tateanzur.com

Teo Zhi Xin

Singapore Art Museum

+65 6697 9753

zhixin.teo@singaporeartmuseum.sg

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 globally, fostering 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 National Arts Council (NAC) organised the first two editions of the Biennale in 2006 and 2008. Since 2011, NAC has commissioned SAM to organise the Biennale.

About Singapore Art Museum

Singapore Art Museum, also known as SAM, opened in 1996 as the first art museum in Singapore. We present contemporary art from a Southeast Asian perspective for artists, art lovers, and art-curious people 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. Through exhibitions and programmes, it aims to connect the art and artists to the public and future generations. 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, a creative economy and a distinctive city through the arts. For more information, visit www.nac.gov.sg.


Annex A: List of SB2025 Artists (as of published date)

This list is current as of September 2025, with further participants to be announced closer to the opening.

1. Tini <u>Aliman</u> (Singapore/Germany)	40. Kang Seung <u>Lee</u> (South Korea/USA)
2. Allora and Calzadilla (USA/Cuba)	41. Seung-taek <u>Lee</u> (South Korea)
3. Faysal <u>Altunbozar</u> (Türkiye/United Kingdom)	42. <u>Lim</u> Mu Hue (Singapore)
4. Fiona <u>Amundsen</u> (New Zealand)	43. <u>Lim</u> Yew Kuan (Singapore)
5. Anusapati (Indonesia)	44. <u>Liu</u> Kang (Singapore)
6. Anisha <u>Baid</u> (India)	45. lololol (Taiwan)
7. Tanatchai <u>Bandasak</u> (Thailand)	46. Angelica <u>Mesiti</u> (Australia)
8. CAMP (India)	47. Aiganyam <u>Mukhamejan</u> (Kazakhstan)
9. Paul <u>Chan</u> (Hong Kong/USA)	48. Kate <u>Newby</u> (New Zealand/USA)
10. field-0 [Jingru (Cyan) <u>Cheng</u> and Chen <u>Zhan</u>] (China/United Kingdom)	49. Tuan Andrew <u>Nguyen</u> (Vietnam/USA)
11. Kah Bee <u>Chow</u> (Malaysia/New Zealand/Sweden)	50. Ahmet <u>Öğüt</u> (Türkiye/the Netherlands/Germany)
12. <u>Chu</u> Hao Pei (Singapore)	51. Yuri <u>Pattison</u> (Ireland/France)
13. Shenuka <u>Corea</u> (Sri Lanka)	52. Gala <u>Porras-Kim</u> (Colombia/USA/United Kingdom)
14. <u>Cui</u> Jie (China)	53. Presiden Tidore (Indonesia)
15. <u>Dat</u> Vu and <u>Truong</u> Que Chi (Vietnam)	54. Shahana <u>Rajani</u> (Pakistan)
16. Cian <u>Dayrit</u> (the Philippines)	55. Riar <u>Rizaldi</u> (Indonesia)
17. Diakron and Emil Rønn <u>Andersen</u> (Denmark)	56. Aya <u>Rodriguez-Izumi</u> (USA)
18. Debbie <u>Ding</u> (Singapore)	57. RRD (Red de Reproducción y Distribución) (Mexico)
19. Tristan <u>Duke</u> (USA)	58. Salad Dressing (Singapore)
20. Emily <u>Floyd</u> (Australia)	59. Ayesha <u>Singh</u> (India)
21. Forum Lenteng (Indonesia)	60. Sorawit <u>Songsataya</u> (Thailand/New Zealand)
22. Gabriela <u>Golder</u> (Argentina)	61. Emiria <u>Sunassa</u> (Indonesia)
23. Griya Seni Hj. Kustiyah Edhi Sunarso, Hyphen—, Tom Nicholson with Ary "Jimged" Sendy, Aufa Ariaputra, Nasikin, Omar Aryarindra (Indonesia)	62. Young-jun <u>Tak</u> (South Korea/Germany)
24. Devadeep <u>Gupta</u> (India)	63. Akira <u>Takayama</u> /Port B (Japan)
25. <u>Huang</u> Po-Chih (Taiwan)	64. <u>Tan</u> Pin Pin (Singapore)
26. Alana <u>Hunt</u> (Australia)	65. <u>Tan</u> Zi Hao (Malaysia)
27. Pierre <u>Huyghe</u> (France/Chile)	66. Brandon <u>Tay</u> (Singapore/China)
28. ikkibawiKrrr (South Korea)	67. The Observatory and DuckUnit (Singapore/Thailand)
29. Kei <u>Imazu</u> (Japan/Indonesia)	68. Rirkrit <u>Tiravanija</u> (Argentina/Thailand/Germany/USA)
30. <u>Izat</u> Arif (Malaysia)	69. Julian Abraham <u>"Togar"</u> (Indonesia)
31. Eisa <u>Jocson</u> (the Philippines)	70. Álvaro <u>Urbano</u> (Spain/Germany)
32. Jesse <u>Jones</u> (Ireland)	71. Yuyan <u>Wang</u> (China/France)
33. <u>Joo</u> Choon Lin (Singapore)	72. Apichatpong <u>Weerasethakul</u> (Thailand) and Guo-Liang <u>Tan</u> (Singapore)
34. Özgür <u>Kar</u> (Türkiye/the Netherlands)	73. Adrian <u>Wong</u> (USA)
35. Ju Young <u>Kim</u> (South Korea/Germany)	74. Elsa <u>Wong</u> (Singapore/USA)
36. Kapwani <u>Kiwanga</u> (Canada/France)	75. Ming <u>Wong</u> (Singapore)
37. Jacqueline <u>Kiyomi Gork</u> (USA)	76. <u>Wu</u> Peng Seng (Singapore)
38. Rizki <u>Lazuardi</u> (Indonesia)	77. Jiajia <u>Zhang</u> (China/Switzerland)
39. Elizabeth Gabrielle <u>Lee</u> (Singapore/United Kingdom)	

Annex B: Curatorial Network

CURATORS	
<ul style="list-style-type: none"> • Duncan Bass, Curator, Singapore Art Museum • Hsu Fang-Tze, Curator, Singapore Art Museum • Ong Puay Khim, Director of Collection, Public Art and Programmes, Singapore Art Museum • Selene Yap, Curator, Singapore Art Museum 	
CURATORIAL CONTRIBUTORS	
 <p>ASIAN FILM ARCHIVE</p> <p>Asian Film Archive (Singapore)</p>	<p>The Asian Film Archive was founded in January 2005 as a non-profit organisation to preserve the rich film heritage of Singapore and Asian Cinema, to encourage scholarly research on film and to promote a wider critical appreciation of this art form. AFA holds Singapore's first collection of films (AFA Cathay-Keris Malay Classics) inscribed into the UNESCO Memory of the World Asia-Pacific Register, a listing of significant documentary heritage that is a legacy for the world's community. Founded in 2005 as a non-profit organisation to preserve the rich film heritage of Asian Cinema, AFA is a charity based in Singapore and an Institution of Public Character.</p>
 <p>Futura Trópica Netroots (Tropical Belt)</p>	<p>Futura Trópica Netroots is an InterTropical Net of Grass-Root Local Networks connecting communities and nets of support and affection within the Tropical Belt (Latin America and the Caribbean, the African Continent, South Asia and South-East Asia, Pasifika ++). It is meant for the lateral exchange of other forms of knowledges, nets and technologies from a Tropikós perspective.</p> <p>Futura Trópica will continue to build upon their upcoming project which examines pluriversal data carriers and containers of knowledges. Departing from Singapore's urbanistic AC tactics, bubble structures and tamed versions of the tropics, the project is an examination on technologies, nets and notions of development in the tropics. Through the study of containers for the preparation, storage, transport and serving of knowledges and data carriers in the tropics, Futura Trópica intends to</p>

	<p>interrogate in what forms canonical knowledge is recognised and imported while other situated forms remain invisibilized.</p> <p>In this iteration of Futura Trōpica led by Abhishek Nilamber, Juan Pablo García Sossa / jpgs as canteeners, along with other contributors invite audiences to interact, inhabit and invoke containers of knowledges and participate in protocols of their execution.</p>
 <p>Hothouse (Singapore)</p>	<p>Hothouse is a Singapore-based multimedia production studio that supports and prototypes artistic practices. It nurtures experimentation and production as a mode of upending conventions and liberating inquiry. Founded in 2020, it is housed within the symbiotic time-space shared between three entities: new media art collective INTER—MISSION, creative design agency Currency, and speculative research lab formAxioms (fxØ).</p> <p>This ever-evolving interdisciplinary setup encompasses expertise across contemporary art, technology, design, and architecture, allowing for emancipatory approaches toward knowledge building and dissemination. The collective fosters encounters that strengthen critical and longform creative practices, embracing speculation, excess, and ambiguity as part of its creative exchange with artists, creatives, businesses, and audiences. They do not shy away from speculation, excess, ambivalence, redundancy, ambiguity, inefficiency, etc. Today, Hothouse focuses on technological transdisciplinary work through its Internal Practices series, public programmes, and publications.</p> <p>Hothouse's curatorial programming and artistic productions have also been presented at National Gallery Singapore, Singapore Art Museum, Singapore International Film Festival, Singapore Design Week, Singapore Art Week and OH! Open House.</p>



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, multiple 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. Surijata (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) comprises 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 realise 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.

Annex C: Venues

This edition of the Singapore Biennale will showcase art in several public spaces throughout Singapore, weaving curatorial and cultural conversations into everyday life. From 31 October 2025 to 29 March 2026, the public can look forward to discovering unexpected visual connections at familiar locations, ranging from urban to natural environments within Singapore's extensive landscape, spread across the island.

Civic District area

- Fort Canning Centre
- Fort Canning Lighthouse
- Fort Canning MRT Station
- Fort Gate
- National Gallery Singapore
- Oldham Theatre
- Old Married Soldiers Quarters
- Raffles House Lawn

Rail Corridor area

- Tanglin Halt
- Blenheim Court
- Various outdoor spaces and green spaces
- Harbourfront MRT Station

Orchard area

- Far East Shopping Centre
- Lucky Plaza
- Orchard MRT Station
- 20 Anderson Road

Singapore Art Museum at Tanjong Pagar Distripark

- *Admission ticket required. See Annex D for ticketing information.*

Annex D: Ticketing Information

Applicable for admission to Singapore Art Museum at Tanjong Pagar Distripark

Early Bird Promotion

Enjoy 20% off tickets from 17 September to 30 October 2025.

Ticket Prices

Categories	Singapore Citizens and PRs	Tourists and Foreign Residents
Adult	SGD15	SGD25
Concession ¹ <ul style="list-style-type: none"> • Senior (60 years old and above) • Full-Time National Servicemen (NSFs) excluding foreign personnel • Overseas student/teacher 	SGD10	SGD20
Children 6 years and below	Free (Not required to purchase a ticket)	
Local/locally-based students/teachers	Please present valid proof of identity (e.g. NRIC, school pass) at SAM's ticketing counter to enjoy free admission.	
Persons with disabilities (PWDs) and accompanying caregiver ²		

Tickets will be available for purchase from 17 September 2025 via the Singapore Biennale website. All ticket prices are inclusive of booking fees.

¹ Valid proof of identity (e.g., passport, school pass) must be presented at the ticketing counter to enjoy concession admission.

² One caregiver accompanying visitors with disabilities will enjoy free admission, regardless of caregiver's nationality.