

MEDIA FACTSHEET

Open Systems 3: Prototypes for Alternative Power

Press images and accompanying image credits are available at <https://bit.ly/OpenSystems3>



Key visual for *Prototypes for Alternative Power*, as part of the *Open Systems* initiative

Exhibition Details

- **Dates:** 30 Apr 2026 – 25 October 2026
- **Access:** Online at altpower.sg
- **Admission:** Free

Exhibition Overview

Singapore Art Museum (SAM) presents *Prototypes for Alternative Power*, the third iteration of *Open Systems*, a dedicated online initiative by SAM launched in 2023 that examines how digital technologies shape contemporary life and artistic expression through exhibitions, interventions, and programmes created for digital spaces.

Curated by Celine Wong Katzman, the exhibition brings together 13 artworks, texts, and documentation — including two newly commissioned works — that critically examine the infrastructures underpinning today's technological systems. Moving beyond the idea of technology as neutral, *Prototypes for Alternative Power* foregrounds how these systems serve as interfaces through which race, labour, and memory are distributed and continuously renegotiated. Each work functions as a proposal or prototype for rethinking how power operates across technology, society, and politics. This line of inquiry extends to the exhibition website

itself, which runs on Solar Protocol, a solar-powered server network, reframing the exhibition not only as a site of reflection, but as one that both operates within and reconsiders the infrastructures it examines.

As part of *Prototypes for Alternative Power*, participating artist Herdimas Anggara presents *RASUK* (Indonesian for “possess”), an intervention that reimagines possession as a way to disrupt and reorient contemporary technological systems. Across two scheduled performances, the exhibition website will transform into a portal for live Zoom sessions in which Anggara “possesses” everyday software platforms. The first performance takes place on Sunday, 17 May 2026 at 7pm Singapore time, and will be followed by a conversation with curator Celine Wong Katzman, moderated by SAM Curator Duncan Bass. The performance and conversation are accessible for free at <https://altpower.sg/detail/herdimas-anggara>, with further dates to be announced.

More information about ***Open Systems 3: Prototypes for Alternative Power*** is available at altpower.sg. Press images and accompanying image credits are available at <https://bit.ly/OpenSystems3>.

About Celine Wong Katzman

Celine Wong Katzman is a Singaporean-American curator based in New York. She is Associate Curator at Creative Time, where she supports artist commissions and co-curates programs at CTHQ, an experimental gathering space for art and political engagement. Previously she was Co-Director at School for Poetic Computation and has held curatorial positions at Rhizome, an affiliate of the New Museum, and the Queens Museum. Celine is a Digital Fellow at Singapore Art Museum (2025), recipient of an Asian Cultural Council Individual Fellowship in Curation (2024), and a Teiger Foundation grantee (2023).

About Open Systems

First launched in 2023, *Open Systems* (OS) is a long-term initiative exploring the impacts of digital culture on creative expression. Focusing on creative code, software, and digital video, OS organises online exhibitions that engage directly with their sites of production: the screen, the browser, and the platform. In addition to presenting artworks designed for the desktop, OS hosts and documents online interventions and virtual programmes that explore the impacts of

networked culture on creative expression. An archive of past Open Systems exhibitions and programmes is available at opensystems.sg.

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


Quotes from SAM & Curators

Celine Wong Katzman, Curator of *Open Systems 3: Prototypes for Alternative Power*. *Prototypes for Alternative Power* grew out of ongoing research and conversations with artists, including during my SAM Digital Fellowship and Asian Cultural Council Individual Fellowship. As I spoke with new media artists in Singapore and learned more about the social, political, and technological conditions impacting their work, I was struck by the commonalities with artists throughout the region and around the world. For me, this underscored the power and ubiquity of these infrastructures as well as their capacity to be imagined differently within local contexts.

The exhibition brings together artworks that examine the technological infrastructures shaping contemporary life — how they organise access, visibility, and control, and how they carry histories of extraction. Across different geopolitical contexts, the participating artists each frame these technologies, both digital and analogue, as systems that are not fixed but remain open to interruption and reconfiguration. Proposing ways to repurpose, hack or inhabit familiar infrastructures, their works gesture towards the contingent and improvisational practices through which power can be unsettled.

Duncan Bass, Curator, SAM: As the closing chapter in the *Open Systems* exhibition series, *Prototypes for Alternative Power* extends perspectives introduced by previous editions while offering propositions for how we might collectively structure more equitable and sustainable technological stacks and, by extension, a more equitable and sustainable world. The exhibition builds on the research undertaken during Celine's 2025 Digital Fellowship and her experience working with artists and code brings a unique curatorial perspective to the *Open Systems* series. We hope that the range of artworks selected offer viewers critical insights into technological processes that structure much of contemporary life while often remaining invisible or obscured. *Prototypes for Alternative Power* sets itself apart from similar exhibitions by going beyond simple critique to offer novel proposals for how we might structure our relationships with and within these technological systems.

Open Systems 3: Prototypes for Alternative Power Artworks

| Artwork | Description |
|---|--|
| <p><i>Enantiodromia</i> Alice Yuan Zhang 2025 Website</p>  <p>Still image of Alice Yuan Zhang's <i>Enantiodromia</i> (2025) as part of <i>Open Systems 3: Prototypes for Alternative Power</i>. Image courtesy of the Artist.</p> | <p><i>Enantiodromia</i> is an interactive travelogue drawn from the artist's time living and learning with Janastu, an organisation that develops community-based digital tools and services in rural Karnataka. Moving between mesh routers on temple roofs, solar-powered bamboo towers, women-led audio health archives, community radio, and other practices of improvised "jugaad" solutions, Zhang documents a terrain where digital infrastructure meets land, memory, and tradition.</p> <p>Zhang explores the relationship between 0 and 1—0 as ground, latency, circularity, and lived relational networks; 1 as scalable, linear, and extractive technological power. Rather than treating the two as opposing factors, Zhang proposes that 0 and 1 are interdependent and skillfully weaving together these elements can allow technology to augment rather than override our lives.</p> |

Don't Boil Your iPhone in Coca-Cola!

American Artist

2018

Single-channel video (colour, sound), 5:27 min

Collection of the Artist



Still image of American Artist's *Don't Boil Your iPhone in Coca-Cola!* (2018) as part of *Open Systems 3: Prototypes for Alternative Power*. Image courtesy of the Artist.

This artwork is inspired by the viral 2014 YouTube video “Don't Boil Your iPhone 6 in Coca-Cola!” by TechRax, a popular content creator who subjects smartphones to extreme destruction tests. American Artist recreates the experiment using a makeshift camping stove on a sidewalk in Bushwick, a gentrifying neighbourhood in Brooklyn, New York where cooking and gathering in public space is a common and inexpensive pastime for working-class residents. Overlaid with a voiceover by Senay Kenfe, the artist's video transforms a common YouTube style into a critique of the ubiquity of the iPhone and other Silicon Valley technologies. Melting a single iPhone into black goo seems like a mere gesture of defiance, but if enacted on a viral scale, it could undermine the economic and political dominance of big tech.

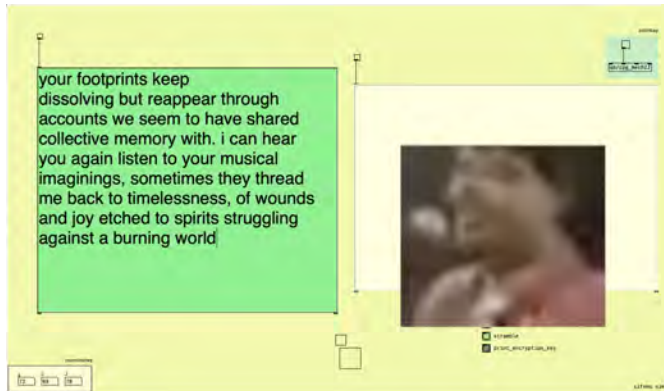
Sifrmu

Bani Haykal

2019–ongoing

Custom software

Sifrmu is a software created by the artist that explores human–machine intimacy, relationality, and creative expression through encryption. By transforming plaintext into coded messages using Jawi script and MIDI-generated sounds, *Sifrmu* generates a private language whose meaning is only legible within specific cultural and relational contexts. Haykal reframes digital encryption as a form of intimacy, drawing parallels with interpersonal forms of encoded communication such as inside jokes. *Sifrmu* treats the keyboard, algorithm, and sound output as co-authors in a



Still image of Bani Haykal's *Sifrmu* (2019–ongoing) as part of *Open Systems 3: Prototypes for Alternative Power*. Image courtesy of the Artist.

performative artwork demonstrating human–machine kinship. In the accompanying video, Haykal reflects on memories of his late father, preserved and reinterpreted through the digital creations made with *Sifrmu*.

SQUATTING

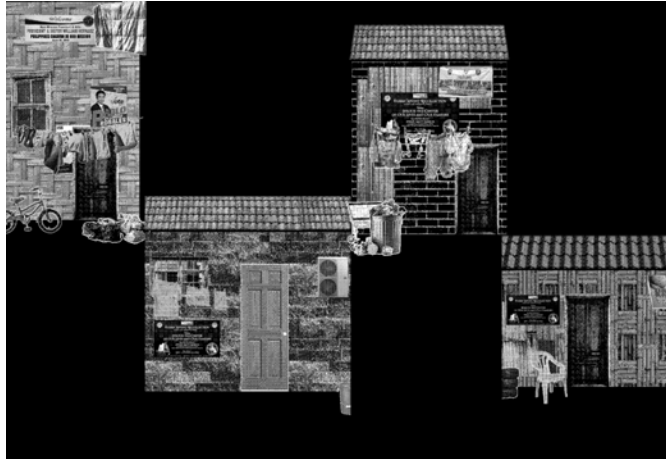
Chia Amisola

2024-25

Website

Collection of the Artist

SQUATTING is an ongoing browser-based artwork that explores the ephemeral nature of informal settlements in physical and digital spaces. In the Philippines, millions of people live in makeshift dwellings across dumpsites, roads, highways, and graveyards. Amisola invited hundreds of people with personal websites to host an iframe (a web element that embeds another webpage into the main site) that contains a digital home. Each of these homes is generated by custom computer code and contains several interior rooms and occupants. Over time, as website owners update their webpages or discontinue their web hosting payments, these digital homes are removed and their occupants displaced. Here digital displacement exposes the fragility and economic underpinnings of online infrastructure—where hosting, maintenance, and visibility are contingent on payment and platform stability—mirroring how physical displacement reveals the limits of housing and state systems that similarly prioritise market forces over sustained shelter and care.



Still image of Chia Amisola's *SQUATTING* (2024-25) as part of *Open Systems 3: Prototypes for Alternative Power*. Image courtesy of the Artist.

RASUK

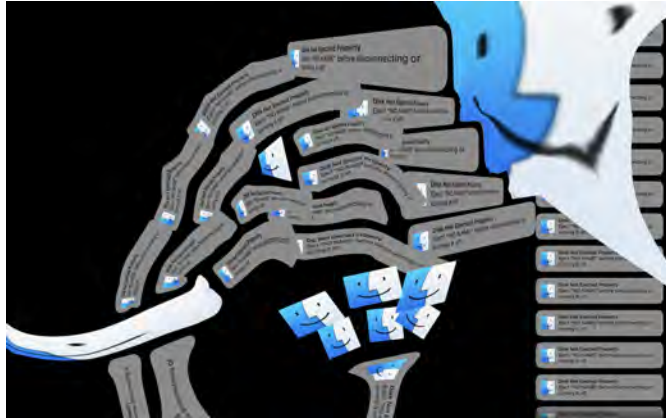
Herdimas Anggara

2025

Performance, Zoom, website

Collection of the Artist

RASUK, the Indonesian word for "possess," is Anggara's ongoing framework for inhabiting interfaces, treating familiar platforms as vessels for spiritual occupation. Possession can be a form of resistance, as described in Aihwa Ong's essay, "The Production of Possession," which examines how spirit possession among Malay factory women emerges in response to the disciplinary regimes of multinational capitalism. Ong argues that episodes of possession are not remnants of premodern belief, but culturally mediated, embodied forms of protest against the gendered, racialised, and authoritarian conditions of factory labour imposed by global corporations. Anggara relates this to his personal experience in middle school in Indonesia, where mass collective possession of distressed students would occur before national exams, effectively halting the exams. In *RASUK*, Anggara disrupts the exhibition website through two performances. During these real-time



Still image of Herdimas Anggara's *RASUK* (2025) as part of *Open Systems 3: Prototypes for Alternative Power*. Image courtesy of the Artist.

interventions, this webpage becomes a portal to a virtual performance on Zoom which Anggara will possess, or temporarily reorient, everyday software platforms.

DASH

Ho Rui An

2016-18

Two-channel video (colour, sound), 55 min

Collection of the Artist

DASH begins with viral dashcam footage of the collision between a taxi and a Ferrari on the streets of Singapore. In an accompanying lecture, Ho treats the contemporary phenomenon of rewatching crash footage online as an entry point for understanding the broader logic of foresight. Repurposing film clips from *Star Trek*, an oil documentary by Shell, and others, Ho narrates the development of Singapore's Risk Assessment and Horizon Scanning Programme Office (RAHS). Situating Singapore as a critical node in global financial circuits and regional labour routes, Ho shifts attention from technosolutionist approaches to modelling crises toward the politics of anticipatory frameworks.



Still image of Ho Rui An's *DASH* (2016-18) as part of *Open Systems 3: Prototypes for Alternative Power*. Image courtesy of the Artist.

Pink Slime Caesar Shift: Gold Loop

Jen Liu

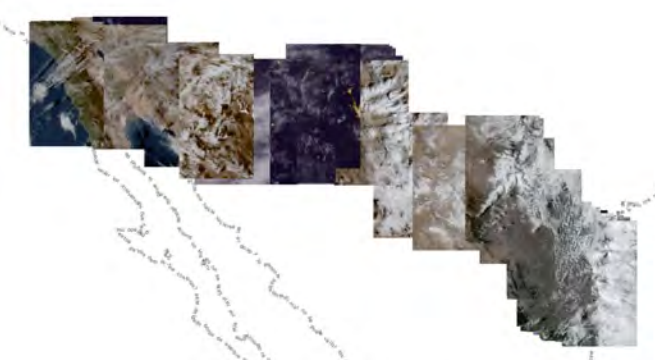
2020-21

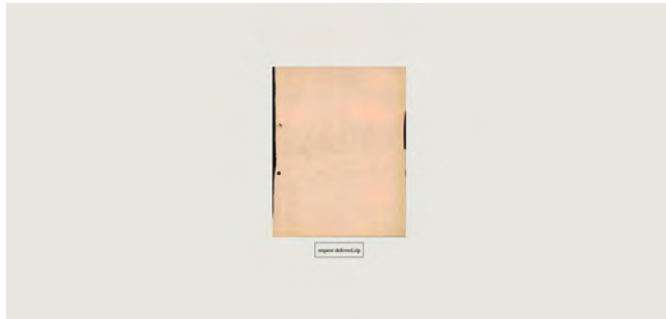
Single-channel video (colour, sound), 28 min

Collection of the Artist



Pink Slime Caesar Shift: Gold Loop exposes the material and political infrastructures that sustain digital technologies by tracing the toxic afterlife of electronic waste (old computers, mobile phones, and other domestic electronics). Drawing on firsthand accounts of female electronics workers in South China gathered by Liu, the work reveals how the extraction of gold from discarded devices relies on chemical processes that poison bodies and environments. The same forms of harm are also inherent to electronics manufacturing. This “gold loop” collapses production and disposal into a continuous circuit of extraction, contamination, and disposability. Foregrounding the disappearance of labour activists and the legal regimes that render such violence invisible, Liu challenges narratives of technological progress and sustainability that depend on the obfuscation of exploitative systems of hardware production and recycling.

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| <p>Still image of Jen Liu's <i>Pink Slime Caesar Shift: Gold Loop</i> (2020-21) as part of <i>Open Systems 3: Prototypes for Alternative Power</i>. Image courtesy of the Artist and Blindspot Gallery, Hong Kong.</p> | |
| <p><i>Cumulus</i> MORAKANA 2025 Website</p>  <p>Still image of MORAKANA's <i>Cumulus</i> (2025) as part of <i>Open Systems 3: Prototypes for Alternative Power</i>. Image courtesy of the Artist.</p> | <p><i>Cumulus</i> employs a custom computer-vision program to scan satellite imagery from the U.S. government's National Oceanic and Atmospheric Administration (NOAA), monitoring the Mexico–US border for clouds rather than people. These atmospheric bodies drift freely across rivers, deserts, walls, and coastlines, indifferent to the geopolitical boundary below. The migratory clouds identified by the program are displayed from a planetary perspective, invoking the Overview Effect—the transformative cognitive shift astronauts experience when viewing Earth from space, realising its fragility and the interconnectedness of humanity. By repurposing satellite technology that is also used for border surveillance, <i>Cumulus</i> reorients this infrastructure away from policing human movement and toward observing atmospheric drift, positioning the viewer at a vantage point where the border appears both arbitrary and invisible.</p> |
| <p><i>Request Deferred</i> Or Zubalsky 2019 Archival materials, .zip folder Collection of the Artist</p> | <p><i>Request Deferred</i> was originally staged as an intervention into the digitisation process of the Israel State Archive. In 2019, Zubalsky wrote a simple computer program to automate hundreds of requests for records related to the displacement and dispossession of Palestinians in 1948 and 1949. The requested records were added to the archivist's queue to be made publicly available, and those that were digitised are available for download in a .zip file. The Israel State Archive website has since become inaccessible, transforming the digital artifacts from Zubalsky's original performance into an archive of an archive.</p> |



Still image of Or Zubalsky's *Request Deferred* as part of *Open Systems 3: Prototypes for Alternative Power*. Image courtesy of the Artist.

What Little Control Remains Has Been Taken Away

Rimbawan Gerilya

2025

Single-channel video (colour, sound), 3:37 min

Collection of the Artist

This video poem is a portrait of Bakat, a participant in Jakarta's DIY drone racing community. Shot from a first-person view (FPV) drone, the video footage is intentionally shaky with glitched images and frequent collisions, reflecting the precarious conditions of working-class life in Jakarta and other Southeast Asian cities. Chaotic shots of Bakat's home, neighbourhood, and the park where the community organised drone races are interrupted by static shots of Bakat draped in red fabric, like a contemplative monk, and enjoying personal hobbies such as singing live on TikTok. These fleeting moments of self-agency and controlled flight provide glimpses of freedom in the face of an oppressive prevailing social order.



Still image of Rimbawan Gerilya's *What Little Control Remains Has Been Taken Away* (2025) as part of *Open Systems 3: Prototypes for Alternative Power*. Image courtesy of the Artist.

Shirley Sound

Ryan Clarke

2021

Single-channel video, two-channel audio, custom interface

Collection of the Artist

Shirley Sound uses audio compression to reveal the supposed neutrality of technological systems. Listeners use a simple interface to reveal the sounds lost during MP3 compression. Featuring the work of prolific Black musicians, viral videos, and other material personally significant to the artist, *Shirley Sound* connects audio compression to Kodak's Shirley card, a portrait of a white woman used to calibrate colour film printing from the 1940s to 1990s, producing a standardisation bias that resulted in poor exposure for darker skin tones.



Still image of Ryan Clarke's *Shirley Sound* (2021) as part of *Open Systems 3: Prototypes for Alternative Power*. Image courtesy of the Artist.

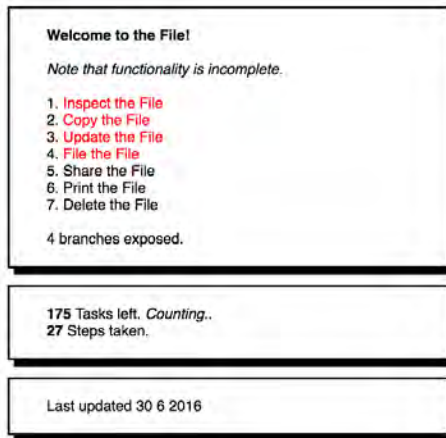
File

Ryan Kuo

2016–ongoing

Website

Collection of the Artist



Still image of Ryan Kuo's *File* (2016–ongoing) as part of *Open Systems 3: Prototypes for Alternative Power*. Image courtesy of the Artist.

File uses hypertext links to construct an essay that provides technical documentation of Kuo's artistic process, along with a collaborative wiki for problem-solving. The user manoeuvres through the ever-expanding wiki by performing actions within *File*, navigating its structure, and completing tasks. Drawing on Kuo's experience as a technical writer in a big tech company, *File* is written and designed in an objective style intended to immerse the user in its logic. The periodic updates and growing complexity make *File* difficult to archive and also suggest a strategy of resistance to systems that rely on the logic of fixed categorisation.

Liquid Borders

Samson Young

2012-14

Audio, images

Liquid Borders documents a physical intervention into the border infrastructure that separates Hong Kong and Shenzhen. In Hong Kong, a restricted area called the Frontier Closed Area (FCA) was established in 1951 as a buffer zone between the two cities. By 2012, large swathes of the FCA were unrestricted, and Young visited these areas to record sounds. Using contact microphones and hydrophones, he captured vibrations from fence



Still image of Samson Young's *Liquid Borders* (2012-14) as part of *Open Systems 3: Prototypes for Alternative Power*. Image courtesy of the Artist.

wires and the flow of the Shenzhen River. These recordings were used to create sonic compositions that use movement to reveal the limits of border infrastructure designed to enforce separation.