

MEDIA RELEASE

**SINGAPORE ART MUSEUM PRESENTS MARIA TANIGUCHI: AFTERIMAGE,
ARTIST'S FIRST MAJOR SOLO MUSEUM EXHIBITION IN SINGAPORE**

An extensive showcase of nearly two decades of the internationally acclaimed Filipino artist's practice through painting, sculpture, and moving image.



Exhibition view of *Maria Taniguchi: Afterimage* at SAM at Tanjong Pagar Distripark. Image courtesy of Singapore Art Museum.

Singapore, 21 July 2026 – Singapore Art Museum (SAM) presents *Maria Taniguchi: Afterimage*, the first monographic exhibition of the renowned artist at a Singapore museum. Opening on 24 July 2026, the exhibition brings together nearly two decades of Taniguchi's multidisciplinary practice, featuring her signature "brick paintings", modular *Runaways* sculptures, and four video works, including the newly commissioned *A painter, if black were a place*. Together, these works offer audiences the most comprehensive presentation of Taniguchi's practice in Singapore to date.

Taking its title from visual sensations that linger in a viewer's field of vision, *Afterimage* explores the recurring themes of repetition, time and labour that have shaped Taniguchi's practice over nearly two decades. Through painting, sculpture and moving image, the exhibition invites

audiences to slow down and reflect on the quiet processes that underpin both artistic creation and everyday life.

The exhibition comes at a significant moment in Taniguchi's career, following her major survey at the Museum of Contemporary Art and Design Manila. It also reflects SAM's continued commitment to presenting ambitious exhibitions by leading contemporary artists from Southeast Asia while supporting new commissions that advance artistic practice in the region.



Installation view of Maria Taniguchi's *Untitled* (2017–2026) as part of *Maria Taniguchi: Afterimage* at SAM at Tanjong Pagar Distripark. Image courtesy of Singapore Art Museum.

At the heart of Taniguchi's practice lies an unwavering dedication to repetition as both method and meaning. Her "brick paintings" (2008–ongoing) feature uniform rows of pencil-drawn rectangles, each carefully filled in with paint over days or weeks. Rather than a deliberate response to the art-historical legacy of minimalism, they capture the sheer time and effort invested in creating each work. This ongoing series of paintings remain untitled and unnumbered, as Taniguchi treats each new canvas as part of a single, continuously growing artwork. The series has evolved subtly with shifts in colour and scale, tracing the progression of her artistic practice over the years. Leaning against the gallery walls, Taniguchi's large "brick paintings" blur the boundaries between painting, sculpture and architectural space.

“Maria Taniguchi’s art asks us to slow down and consider how time, labour and material decisions become form. Across painting, sculpture and moving image, her practice is quiet but exacting, transforming repetition into a way of thinking about perception, process and the conditions of making. SAM is proud to present her first monographic museum exhibition in Singapore and to support a new commission by one of the most rigorous artists working in Southeast Asia today,” said Shabbir Hussain Mustafa, Chief Curator of SAM.



Installation view of Maria Taniguchi’s *Runaways* (2026) as part of *Maria Taniguchi: Afterimage* at SAM at Tanjong Pagar Distripark. Image courtesy of Singapore Art Museum.

Runaways (2026) features site-responsive sculptures—some standing several metres tall—that merge personal memory with traditional craft. Using the gallery as a canvas, Taniguchi transforms simple circles and lines, the most fundamental elements of drawing, into three-dimensional compositions. This sparse formal vocabulary evokes computational language like the 1 and 0 of binary code to suggest infinite possibilities within the gallery space. Carved from Java plum wood, known in the Philippines as *duhat*, these sculptures carry intergenerational memory: Taniguchi’s mother craved the tree’s dark violet fruit while pregnant with her. By embracing handcraft over industrial production and embedding personal history, Taniguchi challenges the seemingly detached nature of minimalism. At SAM, *Runaways* serves as a series of spatial markers guiding visitors through Gallery 3, including new site-responsive iterations created specifically for this exhibition.



Installation view of Maria Taniguchi's *Mies 421* (2010) as part of *Maria Taniguchi: Afterimage* at SAM at Tanjong Pagar Distripark. Image courtesy of Singapore Art Museum.

Four video works extend Taniguchi's longstanding interest in repetition, duration and process into moving image, exploring themes of history, memory, and modernist architecture. *Mies 421* (2010) documents her attention to structural details throughout the 1929 Barcelona Pavilion designed by influential German architects Mies van der Rohe and Lilly Reich. Black-and-white still photographs focus on the building's minimal lines and varied surface textures, echoing the architectural quality of her "brick paintings". Synchronised with an accelerating metronome, the mechanical progression of images generates a sense of mounting tension while emphasising how repeated fragments accumulate into a larger whole.



Installation view of Maria Taniguchi's *Figure Study* (2012) and *Figure Study* (2018) as part of *Maria Taniguchi: Afterimage* at SAM at Tanjong Pagar Distripark. Image courtesy of Singapore Art Museum.

Subsequently, *Figure Study* (2012) and *Figure Study* (2018) trace Taniguchi's evolving investigations into the body, space, and time. The 2012 work, also shot in black-and-white, captures two workers in a dense jungle extracting clay from the earth and filling white bags. Filmed from multiple angles, the repetitive labour unfolds to the irregular rhythm of their tools—a sonic counterpoint to the metronomic precision of *Mies 421*.

Figure Study (2018) prioritises process over narrative through tightly framed, richly saturated red and blue images. A sequence of stills captures the artist's hands shaping raw clay, making visible subtle traces of labour invested over time. These are followed by a single shot that tracks the length of the finished object, though the narrow framing prevents viewers from grasping how the individual parts relate to the whole. This fragmented approach recalls Taniguchi's formative exercises at the Philippine High School for the Arts, where students experimented with materials without a predetermined outcome.



Installation view of Maria Taniguchi's *A painter, if black were a place* (2026) as part of *Maria Taniguchi: Afterimage* at SAM at Tanjong Pagar Distripark. Image courtesy of Singapore Art Museum.

The newly commissioned video, *A painter, if black were a place* (2026), explores Taniguchi's artistic lineage through an intimate look at her relationship with her mother, Christina "Kitty" Taniguchi, who is a painter and literary scholar. Mirroring the structure of *Mies 421*, the film moves through a series of grainy, pixelated still images, captured in the artist's hometown of Dumaguete City in 2012. The digital photographs feel warm and intimate, but their quality evokes nostalgia and the gradual fading of personal memories. The closely cropped images of a garden filled with terracotta sculptures in this newly commissioned video counter the modernist lines of the Barcelona Pavilion present in *Mies 421*. At the same time, several paintings by Kitty are woven throughout the film, emphasising the intergenerational connection that informs the younger Taniguchi's use of material in her *Runaways* sculptures. The flow of images is disrupted by fields of black which, upon close inspection, reveal themselves as hand-painted surfaces with subtle variations—much like Taniguchi's own painted canvases.

The exhibition runs from 24 July to 22 November 2026 at Gallery 3, SAM at Tanjong Pagar Distripark. Admission is free for all Singapore Citizens and Permanent Residents, with standard general admission charges applying for international visitors.

More information about *Maria Taniguchi: Afterimage* can be found on the [website](#). Media assets can be accessed via <https://bit.ly/MariaTaniguchi-Afterimage>.

- [Annex A: Exhibition and Artwork Details for *Maria Taniguchi: Afterimage*](#)
- [Annex B: Programmes for *Maria Taniguchi: Afterimage*](#)

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For media queries, please contact:

Natalie Sim

Manager

Tate Anzur

+65 9710 6570

natalie.sim@tateanzur.com

Goh Yeling

Manager, Marketing Communications

Singapore Art Museum

+65 9119 0903

yeling.goh@singaporeartmuseum.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

Annex A: Exhibition and Artwork Details for *Maria Taniguchi: Afterimage*

24 July 2026 – 22 November 2026 | Level 3, Gallery 3, SAM at Tanjong Pagar Distripark

Free for Singaporeans and Permanent Residents

Maria Taniguchi: Afterimage is the first monographic exhibition of the acclaimed artist presented by a Singapore museum. Taking its title from visual sensations that linger in a viewer's field of vision, ***Afterimage*** highlights recurring concerns that run through Taniguchi's practice, including repetition, time, and labour.

The exhibition is anchored by Taniguchi's "brick paintings" (2008–ongoing), which are made by individually filling hand-drawn rectangular cells. The subtle shifts in colour that accumulate document the days, weeks, or months devoted to each painting reflecting the time and effort required to make them. Untitled and unnumbered, Taniguchi's "brick paintings" are best understood as individual parts of a single artwork that continues to grow with each new painting.

Alongside these towering canvases, ***Afterimage*** presents a new version of *Runaways*, a series of wooden sculptures made up of straight lines and circles that function as three-dimensional drawings floating in the gallery. Carved from the wood of Java plum trees, known in the Philippines as *duhat*, the sculptures carry deeply personal associations of the artist's mother who craved the fruit while pregnant.

Four video works made between 2010–2026 demonstrate the development of Taniguchi's relationship to space and materials. Key amongst these is a newly commissioned video, *A painter, if black were a place* (2026), which juxtaposes pixelated digital photos with fields of black painted by Taniguchi, inserting her subtle painterly style alongside images of her mother's home, garden, and symbolic paintings. Together, these videos deploy the framing device of the camera and the screen to suggest our limited views of history, memory, labour, and the legacy of modernism.

About the Artist

Maria Taniguchi works across a diverse range of media, including painting, video, sculpture, pottery, printmaking, drawing and writing. Central to her practice are questions of labour, repetition, and temporality, which she explores through an ongoing engagement with materiality and process. Her works invite audiences to experience material culture sensorially, connecting it to broader notions of time, space, labour and technology.

Taniguchi is the recipient of the 2015 Hugo Boss Asia Art Award. Her work has been featured in major international exhibitions including the 60th Venice Biennale (2024), the Gwangju Biennale (2018), the Biennale of Sydney (2018) and the 8th Asia Pacific Triennial of Contemporary Art, Brisbane (2015). Her solo exhibitions include presentations at MCAD Manila (2024) and the Jorge B. Vargas Museum, Quezon City (2011), among others.

Artwork	Description
 Installation view of Maria Taniguchi's <i>Untitled</i> (2022–2026) as part of <i>Maria Taniguchi: Afterimage</i> at SAM at Tanjong Pagar Distripark. Image courtesy of Singapore Art Museum. <i>Untitled</i> 2017 Acrylic on canvas, 275 × 484.5 cm Collection of Singapore Art Museum <i>Untitled</i> 2018 Acrylic on canvas, 290 × 791.5 cm Collection of the artist <i>Untitled</i> 2021	Taniguchi's "brick paintings" (2008–ongoing), are characterised by uniform rows of pencil-drawn rectangles, each painted individually over the course of days or weeks. Subtle shifts in colour accumulate over time, reflecting the artist's creative process and encouraging introspection and extended viewing. Rather than a deliberate response to the art historical legacy of modernism, the brick-like geometric pattern that repeats across Taniguchi's canvases captures the time and effort required to make them. Untitled and unnumbered, Taniguchi's "brick paintings" are best understood as individual parts of a single artwork that continues to grow with each new painting. By leaning these large canvases against the gallery walls, Taniguchi blurs the boundaries between the flat surface of the painting, the canvas as a three-dimensional sculptural object, and the architectural space it occupies.

Acrylic on canvas, 274 × 121 cm Collection of the artist Untitled 2022 Acrylic on canvas, 228.5 × 114.5 cm Collection of Margaret Wang Untitled 2022 Acrylic on canvas, 228.5 × 114.5 cm Monsoon Southeast Asia Collection Untitled 2022 Acrylic on canvas, 228.5 × 114.5 cm Collection of Bea Camacho Untitled 2023 Acrylic on canvas, 274 x 488 cm Collection of the artist Untitled 2023 Acrylic on canvas, 228.5 × 114.5 cm Collection of Vir Kotak Untitled 2025	
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Acrylic on canvas, 305 x 213.5 cm Tanoto Family Collection Untitled 2025 Acrylic on canvas, 228.5 x 114.5 cm Collection of Natasha Sidharta Untitled 2026 Acrylic on canvas, 305 x 517 cm Collection of the Artist Untitled 2026 Acrylic on canvas, 213 x 121 cm Collection of the artist Untitled 2026 Acrylic on canvas, 305 x 518 cm Private Collection, Courtesy of The Heller Group, Japan GK	
Runaways 2026 Duhat wood, dimensions variable Collection of the artist	Taniguchi's <i>Runaways</i> distil sculpture to its most basic forms, using circles and straight lines "drawn" in three-dimensional space. Using these two basic forms and a spare configuration the objects introduce a simple visual language that, like the 1 and 0 of binary code, suggests infinite possibilities. Carved from the wood of Java plum trees, known in the Philippines as <i>duhat</i>, the sculptures carry deeply personal



Installation views of Maria Taniguchi's *Runaways* (2026) as part of *Maria Taniguchi: Afterimage* at SAM at Tanjong Pagar Distripark. Image courtesy of Singapore Art Museum.

associations of the artist's mother who craved the fruit while pregnant. While the dark violet fruit of the Java plum evokes the deep colours of Taniguchi's canvases, the use of *duhat* wood in her sculptures rejects the supposed objectivity of minimalist sculpture by incorporating personal biography and embracing craft rather than industrial production.

Mies 421

2010

Single-channel video (black and white, sound), 4:07 min

Collection of the artist

Mies 421 (2010) captures the structural details of the 1929 Barcelona Pavilion designed by influential German architects Mies van der Rohe and Lilly Reich. Taniguchi's film uses black-and-white still photographs of the building that change in time with the accelerating tick of a metronome, creating an increasing sense of anxiety. The artist describes these still images in her videos as solid "objects" and the short gaps between them as "negative space," linking them to her paintings and sculptures. Taniguchi's attention to the minimal lines and the different surface textures throughout the Barcelona Pavilion underscore the architectural scale and surface variations of her familiar "brick paintings", while foregrounding a process in which repeated parts are depicted as fragments of the whole.



Video still of *Mies 421* (2010). Image courtesy of the Artist and Museum of Contemporary Art and Design, Manila.

Figure Study

2012

Single-channel video (black and white, sound), 37:12 min

Collection of the artist



Video still of *Figure Study* (2012). Image courtesy of Maria Taniguchi.

Figure Study (2012) reflects the organic elements and physical labour present throughout Taniguchi's practice. The black-and-white film depicts two workers in a dense jungle digging a hole in the ground. From multiple angles the two figures are seen filling white bags with clay extracted from the hole. The continuous sound of their tools offers an irregular counterpoint to the ticking metronome that structures Taniguchi's *Mies 421*, while the bags of clay that they remove from the earth anticipate the clay sculpture central to *Figure Study* (2018).

<i>Figure Study</i> 2018 Single-channel video (colour, sound), 3:51 min Collection of the artist  Video still of <i>Figure Study</i> (2018). Image courtesy of the Artist and Museum of Contemporary Art and Design, Manila.	<i>Figure Study</i> (2018) highlights aspects central to Taniguchi's filmmaking technique by focusing on the process of making rather than narrative. Deeply saturated red and blue images document the making of a clay object and its final form, while the tight framing of the images limits what the viewer sees. The carousel of still images seen in the first part of the film depicts the hands of the artist and the raw materiality of the clay as it is shaped, capturing the subtle traces of artistic labour exerted over time. These still images are juxtaposed with a single shot that traces the full length of a finished object, yet the narrow view of the camera prevents us from seeing how any part is connected to the object as a whole. These gestures recall the early object study exercises the artist undertook at the Philippine High School for the Arts, where students were tasked to experiment with various materials without having a predetermined outcome in mind.
<i>A painter, if black were a place</i> 2026 Single-channel video (colour, sound), 1:52 min Collection of the artist	Taniguchi's newest film, <i>A painter, if black were a place</i> (2026), mirrors the structure of <i>Mies 421</i>, using a series of still images that advance at a regular pace. The digital images, taken by an unknown photographer, depict closely cropped scenes of a garden populated by terracotta sculptures. The images are warm and intimate, yet their pixelation evokes a sense of nostalgia and suggests personal memories that become increasingly difficult to recall. Several paintings by the artist's mother, Christina "Kitty" Taniguchi, are included in the sequence of images, returning focus to the intergenerational connection that informs the younger Taniguchi's use of material in her <i>Runaways</i> sculptures. The stream of images is disrupted by short sequences that first appear to present a black screen but, like Taniguchi's canvases, on closer inspection reveal themselves as hand-painted fields of colour containing



Video still of *A painter, if black were a place* (2026).
Image courtesy of Maria Taniguchi.

subtle gradients and variations.

Annex B: Programme details for *Maria Taniguchi: Afterimage*

Programmes	Details
[Talk] In Focus with <i>Afterimage</i>: Maria Taniguchi in Conversation with Patrick Flores (Moderated by Haeju Kim)  <i>Image courtesy of Singapore Art Museum.</i> Sat, 25 July 2026 2.30PM – 3.30PM The Main Deck, Level 3, SAM at Tanjong Pagar Distripark Free with Registration Register here	At first glance, Maria Taniguchi's work may appear to align with the formal vocabularies of Minimalism and Conceptualism. Yet, a closer look at her monumental scales, rhythmic repetitions, and rigorous labour reveals a trajectory deeply rooted in a very different ecology. In this programme, In Focus with <i>Afterimage</i>, artist Maria Taniguchi joins Patrick Flores, art historian and Chief Curator at National Gallery Singapore, to re-evaluate the art-historical narratives that have shaped her career. The conversation will look back at pivotal milestones—from her foundational 2011 exhibition <i>Echo Studies</i> at the Vargas Museum and her iconic, decades-long engagement with brick paintings, to her early formative years at the Philippine High School for the Arts (PHSA) on the mystical slopes of Mt. Makiling. Moderated by exhibition curator Haeju Kim, this talk will unpack the tension between the highly mediated surfaces of Taniguchi's work and the raw, organic materialities—from brutalist architecture to regional terracotta traditions—that inform her practice. Together, the speakers will explore whether an artist's biography can ever truly be separated from their work and ask what happens when the rigid structures of contemporary art are allowed to become a little looser, a little less controlled, and far more tactile. The discussion will be followed by an open Q&A session with the audience.

[Tour] Artist and Curator-led Tour



Image courtesy of Singapore Art Museum.

Sat, 25 July 2026

4PM – 5PM

Level 3, Gallery 3, SAM at Tanjong Pagar Distripark

Free with registration

[Register here](#)

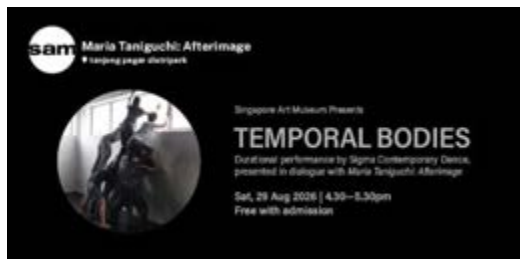
Join us for an exclusive tour of *Maria Taniguchi: Afterimage* and meet artist Maria Taniguchi and the exhibition curator, Haeju Kim as they discuss the deep effort and time behind her creative process. This session offers rare insights into her practice. Discover the hidden layers of this exhibition through an open and engaging conversation.

[Performance] *Temporal Bodies*



Experience the intersection of labour, time, and architecture in this durational performance by Sigma Contemporary Dance, presented in dialogue with *Maria Taniguchi: Afterimage*. Inhabiting the gallery as a living workforce, eight dancers respond to the exhibition's rhythmic pulse through cycles of construction and dispersal. Designed for fluid engagement, the work invites visitors to encounter this unfolding process at any moment and become part of the labour.

Following the performance on 22 August, join us for an informal discussion with the choreographer Hong Guofeng and exhibition curator Haeju Kim to explore the physical



Images courtesy of Sigma Contemporary Dance.

Sat, 22 and 29 Aug 2026

3PM – 4PM

Level 3, Gallery 3, SAM at Tanjong Pagar Distripark

Free with admission

[Talk] Post-Performance Discussion

Sat, 22 Aug 2026

4.30PM – 5.30PM

Level 3, Gallery 3, SAM at Tanjong Pagar Distripark

Free with admission

[Register here](#) (22 Aug)

[Register here](#) (29 Aug)

demands of translating Maria Taniguchi's meticulous brick paintings into a living, durational workforce.

About Sigma Contemporary Dance

Sigma Contemporary Dance is an independent Singapore-based collective founded in 2011, dedicated to bold experimentation and authenticity in contemporary dance. Over the past decade, Sigma has shaped the local dance landscape through boundary-pushing works and an inclusive ethos, bringing together a diverse ensemble of dancers across ages and backgrounds.

Working through a collaborative and process-driven approach, Sigma's creations are shaped closely with its dancers, whose individual voices and experiences inform the development of each work. The collective is known for its cross-disciplinary collaborations and immersive works that unfold through spatial, temporal, and perceptual shifts.

Sigma's works have been presented locally and internationally, including at the Esplanade, National Gallery Singapore, and festivals internationally. Notable productions include *Streams Where Deer Drink* (2024–2025), *Body History* (2024), *Hypnagogia* (2020), and *Survei:ance* (2020). Through its practice, Sigma continues to create thoughtful and resonant experiences that connect deeply with audiences.

About the choreographer, Hong Guofeng

Guofeng Hong is an independent artist and Artistic Director of Sigma Contemporary Dance and SMU Indancity. Since Sigma's inception, he has shaped its distinct identity within Singapore's dance landscape through a choreographic approach that extends beyond conventional stages.

His artistic practice centres on improvisation, experimentation, and the accumulation of structure over time, often engaging the body as a site of negotiation, memory, and

	presence. Working across stage, site-specific, and digital contexts, he explores how movement can emerge through constraint, persistence, and subtle shifts in attention, creating works that are immersive, durational, and attentive to the relationships between performers, space, and audience.
[Workshop] The Art of Repetition – Punch Needle Workshop Sat, 12 Sep 2026 3.30PM – 5PM Level 3, SAM at Tanjong Pagar Distripark Free with registration Find out more	Discover the art of repetition. Move from observer to practitioner in this hands-on punch needle workshop inspired by Maria Taniguchi's monumental brick paintings. The artist builds vast works through thousands of meticulous marks, displaying a practice of patience and accumulation. In this session, we translate her meditative process into the tactile medium of textile art. Guided by an experienced instructor, you will learn basic punch needle techniques to create your own small sampler. Focus on the rhythm of the stitch and experience how simple, repeated gestures slowly form a rich, textured whole.
[Workshop] The Mindful Marks – Expressive Drawing Workshop Sat, 12 Sep 2026 10.30AM – 12PM Level 3, The Main Deck, SAM at Tanjong Pagar Distripark Free, with registration Recommended for ages 7 & above Find out more	Inspired by Maria Taniguchi's <i>Afterimage</i>, this workshop invites participants to look closely at the artist's use of repetition, rhythm and mark-making. Beginning with a guided encounter in the exhibition, participants will observe how individual marks gradually accumulate to form larger compositions. Using charcoal and eraser, participants will explore the relationship between making and removing marks, discovering how simple gestures reveal texture, contrast, and traces of time. Rather than focusing on the finished image, the workshop encourages curiosity, experimentation, and reflection through the creative process.

[Tour] Curator Tour of <i>Maria Taniguchi: Afterimage</i> Sat, 3 Oct & 21 Nov 2026 3PM – 4PM Free with registration Find out more	Join the exhibition curator, Duncan Bass, for an in-depth tour of <i>Maria Taniguchi: Afterimage</i>, the first monographic exhibition of the acclaimed artist in a Singaporean institution. These sessions offer a behind-the-scenes look at Taniguchi's meticulous artistic practice and the painstaking labour behind her work. By uncovering the hidden logic of the exhibition, the tour helps visitors move beyond the visual surface to explore recurring concerns of repetition and time. Discover how her towering canvases and sculptures redefine architectural boundaries while documenting a steady, human rhythm. The tour on 3 October includes Singapore sign language interpretation.
[Workshop] <i>Temporal Bodies</i> – a workshop (accessible for persons with visual impairment) Sun, 25 Oct 2026 3.30PM – 5PM Sigma Collective Space, 37 Keppel Rd, #04-01E Distripark, Singapore 089064 Free with registration Find out more	Explore the process of labour and time passing through movement, allowing oneself to discover the concepts in Maria Taniguchi's artwork. This workshop is accessible to participants of all vision abilities, enabling equal participation. It is designed with inclusive communication practices in mind. Audio and tactile elements will be available in this workshop for persons with visual impairment. This workshop is presented in collaboration with Sigma Contemporary Dance, in dialogue with <i>Maria Taniguchi: Afterimage</i>.

[Resource] Family Guide Recommended for ages 7 & up	Looking for a meaningful way to engage with the exhibition? Our Family Guide invites visitors of all ages to connect with Maria Taniguchi's artworks through interactive activities, thoughtful questions and creative exercises inspired by themes of repetition, time and labour.
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