MEDIA RELEASE

SINGAPORE ART MUSEUM CHALLENGES CONVENTIONS OF COLLECTION DISPLAY WITH *SAMCollection: The Present is Unstable*

An evolving display of the SAM collection, where shifting artwork configurations open up multiple ways of understanding contemporary life and its conditions.

Exhibition view of *SAMCollection: The Present is Unstable.* Image courtesy of Singapore Art Museum.

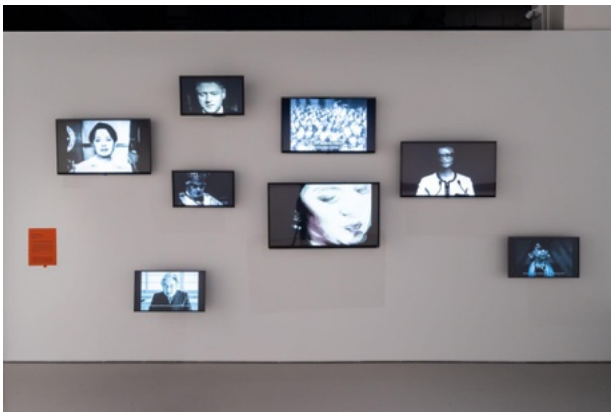
Singapore, 30 September 2026 – Over the past three decades, Singapore Art Museum (SAM) has built one of the most significant public collections of contemporary art from Singapore, Southeast Asia and beyond, with more than 3,800 works spanning different media, histories and artistic practices. *SAMCollection: The Present is Unstable* marks a new phase in how SAM brings this Collection into public view, testing a more dynamic and responsive approach to collection display.

Opening on 2 October 2026 at SAM at Tanjong Pagar Distripark, the exhibition is the third in a series showcasing artworks from the Collection and serves as a prototype for a more responsive Collection Gallery. Rather than remaining in a fixed configuration, the display will change over time as works are introduced, removed and brought into new relationships with one another. Certain traces of earlier configurations will remain, allowing each iteration to build on what came before. Through these changing configurations, new connections and readings can emerge over time, inviting visitors to return and encounter the Collection differently.

Shabbir Hussain Mustafa, Chief Curator of SAM, says: “Since SAM opened in 1996, its Collection has grown alongside the changing conditions of contemporary art in Singapore, Southeast Asia and the wider world. But a museum collection cannot remain only as a record of what has been acquired or preserved. *The Present is Unstable* asks a simple question: how can works from the past help us understand the present? By allowing artworks to move in and out of the gallery on a constant basis, the exhibition invites our publics to see how older histories, recent acquisitions and current concerns can speak to one another.”

Installation view of Sin Wai Kin’s *The Time of Our Lives* (2024). Image courtesy of Singapore Art Museum.

The notion of the exhibition-as-score guides the selection and spatial composition of the first set of works, approaching movement as a fundamental condition of experience. The works share a core concern with embodiment and the act of looking — how we bear witness to others and how we situate ourselves — suggesting that looking is never neutral. As viewers move between works and encounter them from different vantage points, relationships become decentralised, incidental, and personal.



Installation view of Manny Montelibano's *Sorry for the Inconvenience* (2011–ongoing). Image courtesy of Singapore Art Museum.

Installation view of Jason Wee's *Labyrinths* (2017). Image courtesy of Singapore Art Museum.

Works such as **Sin Wai Kin's *The Time of Our Lives* (2024)**, **Nadiah Bamadhaj's *Casting Spells for the Movement* (2021)**, **Manny Montelibano's *Sorry for the Inconvenience* (2011–ongoing)**, and **Jason Wee's *Labyrinths* (2017)** actively perform and negotiate identity, authority, history, and social structures through embodied gestures, spatial arrangements, repetition, and spectatorship. Sin's work invites questions on non-binary embodiment and the instability of identity through the lens of drag while the representation of women's roles in history is explored through Bamadhaj's intervention into a monument. Both works seek a rethinking of established perspectives and this engagement with different conditions of looking extends to a reflection on the systems that shape how we move through the world through Wee's work, which creates an unconventional path composed of truncated barriers and irregular tactile paving. Visitors are invited to step into the work, turning our attention from how we see to how we move.

Installation view of Nadiah Bamadhaj's *Casting Spells for the Movement* (2021). Image courtesy of Singapore Art Museum.

Installation view of Hao Jingban's *I Witness* (2025). Image courtesy of Singapore Art Museum.

Movement, and by extension, action, as a form of conscious understanding is prominent when considering the work of **Bamadhaj**, **Hao Jingban's *I Witness* (2025)** and ***Water Cuts (stone)* (2017) by Gary-Ross Pastrana**. These works assemble meaning through gradual accumulation — of bodies, gestures, absences, repetitions, and collective acts. Accretion of meaning thus operates not as a single, grand narrative, but as a slow layering of traces that register social memory and historical tension. Hao's work turns looking inward, positioning visitors as witnesses. The work traces grief through everyday routines, movement and body memory and explores how bodies carry grief. In *I Witness*, viewers are implicated as witnesses to loss, bringing private mourning expressed in the video installation into a shared space that resists social amnesia. Similarly implicating the viewer is Pastrana's work, which invites visitors to ladle salt water onto a marble slab — an attempt to cut the stone through cumulated action. The futility of this gesture, delivered with the artist's characteristic humour, prompts deeper reflection on faith and ritual at a time when such practices are increasingly forgotten.

Installation view of Gary-Ross Pastrana's *Water Cuts (stone)* (2017). Image courtesy of Singapore Art Museum.

Installation view of Chua Chye Teck's *Eternity* (2007). Image courtesy of Singapore Art Museum.

Beyond the collective act of looking in Hao's and of doing in Pastrana, these two works also share a concern with transition, residue, and suspended states of witnessing, present in **Chua Chye Teck's *Eternity* (2007)**, **Farida Batool's *Kahani Eik Shehr Ki (Story of a City)* (2012)**, and **Wei Leng Tay's *Untitled (sister)* (2022)**. These works dwell in spaces "after" an event, belief, transformation, or historical condition. Through the medium of photography, the works position viewers within an indeterminate space between presence and absence, intimacy and distance, memory and forgetting. Together, they suggest that experience is not simply a matter of temporal or spatial conditions, but a mode of existing in the now.

Installation view of Farida Batool's *Kahani Eik Shehr Ki (Story of a City)* (2012). Image courtesy of Singapore Art Museum.

Installation view of Wei Leng Tay's *Untitled (sister)* (2022). Image courtesy of Singapore Art Museum.

Following the first display iteration, the space will gradually transform from the end of 2026, introducing works by artists from the region and beyond. These include works by Lim Tzay Chuen, Singapore's representative at the 2005 Venice Biennale; Singapore-born artist Erika Tan; Naeem Mohaiemen; Loeum Lorn; and Pio Abad, introducing new perspectives and relationships into the gallery. Follow SAM's social media platforms to keep up to date with the changes, and look out for opportunities to witness artworks in transit.

To mark the opening of *SAMCollection: The Present is Unstable*, artist Hao Jingban will be in conversation with Han Nefkens and Shabbir Hussain Mustafa, exploring the development of *I Witness*, commissioned by Han Nefkens Foundation, Mori Art Museum, M+, Hong Kong and SAM. The conversation will revolve around the work's themes of history, memory, mourning and collective experience, as well as the process behind the commission. Visitors can also join a curator-led tour for a closer look at the exhibition's evolving format and the relationships between the works on view. Both programmes take place as part of the SAM30 Festival Weekend, celebrating SAM's 30th anniversary with a weekend of art, music, food and experiences. A range of programmes, including guided tours, lectures, panel discussions and workshops will continue throughout the exhibition's run, deepening engagement with its artworks and ideas as the display evolves. Exhibition-inspired merchandise will also be available at SAM's café, SIP AT SAM, offering visitors a way to take a piece of the exhibition home.

SAMCollection: The Present is Unstable runs from **2 October 2026 to 18 July 2027** at SAM at Tanjong Pagar Distripark, Level 3, Gallery 4. General admission fees apply, with free entry for Singaporeans and Permanent Residents. More information about the exhibition and its accompanying programmes is available on SAM's website. Media assets are available at https://bit.ly/ThePresentisUnstable.

- Annex A: Exhibition and Artwork Details for *SAMCollection: The Present is Unstable*
- Annex B: Programmes for *SAMCollection: The Present is Unstable*

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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 *SAM Collection: The Present is Unstable*
2 October 2026 – 18 July 2027 | Level 3, Gallery 4, SAM at Tanjong Pagar Distripark
Free for Singaporeans and Permanent Residents

Since the Singapore Art Museum (SAM) opened in 1996, its collection has grown into one of the most significant public collections of contemporary art from Singapore, Southeast Asia, and beyond. Today, the collection focuses on contemporary practices and contains over 3,800 works spanning various media, histories, and artistic practices.

SAMCollection: The Present is Unstable considers the exhibition as something fluid and constantly changing. Works from the collection will be brought in and out over time, placed in new relationships, and activated through talks, tours, and public programmes, allowing each configuration to pose a different question.

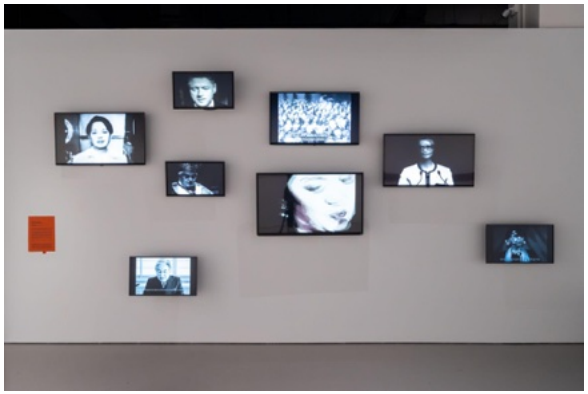
The works featured do not fall under a single theme. With each time an artwork from the collection is taken out of storage and put on display, it tells a different story. The work may reveal concerns that were not visible before, and connect older questions to present-day struggles, thus helping us understand what kind of world we are living in now. In whichever configuration you encounter the collection, try considering this question: what is the work trying to say, and how might it matter today?

Artwork	Description
Sin Wai Kin ***The Time of Our Lives*** 2024 Video: 2-channels, 16:9, colour and sound (stereo), 28 min Collection of Singapore Art Museum Installation view of Sin Wai Kin's *The Time of Our Lives* (2024). Image courtesy of Singapore Art Museum.	*The Time of Our Lives* unfolds as a speculative sitcom, blending science fiction, melodrama, and performance. It follows a couple — with both roles played by the artist — as they move through familiar milestones in life. These scenes loop, glitch, and fold back on themselves as a glitching doomsday clock, with recurring visual motifs disrupting any sense of narrative coherence or linear time. At intervals, The Storyteller — also played by the artist — interrupts the sitcom with contradictory monologues that challenge our assumptions about truth, meaning, and the authority of storytelling. Meanwhile, a studio audience watches, mirroring us as viewers. As they laugh, gasp, applaud, cheer, and jeer, their reactions shift the energy of the scenes, creating a recursive loop where viewers become part of the spectacle. **About the Artist**: Sin Wai Kin is a London-based artist whose work spans drag, performance, moving image, writing, and printmaking. Their work looks at how identity is made and performed, and how ideas of gender shape bodies, language, and our sense of time. Drag is a recurrent part of their practice, used not only as a form of expression but also to question familiar ideas about gender and identity. Drawing on science fiction, Peking and Cantonese opera, Taoist allegories, art history, pop culture, and personal memory, Sin brings these different references together in unexpected ways.
Sin Wai Kin ***Taking off V Sin (The Time of Our Lives)*** ***Taking off The Storyteller (The Time of Our Lives)*** ***Taking off Wai King (The Time of Our***	Viewed alongside the video installation *The Time of Our Lives*, these face wipes function as a relic of a character's unmaking. They offer an uncanny reminder of not just the characters themselves, but also the self beneath the mask. Sin often creates tangible works related to their drag characters, and here, the three face wipes serve as canvases that question gendered bodily decorations through the

Lives) 2024 Makeup on face wipes 34.5 x 31.5 x 8.5 cm (framed) Collection of Singapore Art Museum Installation view of Sin Wai Kin's *Taking off V Sin (The Time of Our Lives), Taking off The Storyteller (The Time of Our Lives)* and *Taking off Wai King (The Time of Our Lives)* (2024). Image courtesy of Singapore Art Museum.	lens of drag.
Hao Jingban ***I Witness*** 2025 Video: 3-channel, 16:9, colour and sound (stereo), 54 min 41 sec Commissioned by the Han Nefkens Foundation, Mori Art Museum, M+, Hong	*I Witness* is about grief and how difficult it can be to express. It looks at the memories of people who have lost someone close to them, and at the ways mourning often happens quietly and in private. This work focuses on individuals who have experienced profound personal loss that persists over time. The centre screen documents a workshop on authentic movement, which focuses on the relationship between movers and witnesses. Movers follow their inner impulses to move with their eyes closed, while witnesses

Kong and Singapore Art Museum Installation view of Hao Jingban's *I Witness* (2025). Image courtesy of Singapore Art Museum.	observe and connect with the emotions expressed through these movements. The other two screens in the work present a series of silent everyday activities and a performance rooted in choreographed movement and theatre. Here, grief presents itself not as overt emotion, but as something that exists in the persistence of habitual acts and gathering of bodies. **<u>About the Artist</u>**: Hao Jingban is an artist who lives and works between Yunnan, China and Berlin, Germany. Her works explore the distance between the present and past, and between micro- and macro-narratives. Hao works with archives, interviews, and performance to connect personal experiences with events that affect wider society. Her recent projects look at how the COVID-19 pandemic, the war in Ukraine, and the Black Lives Matter movement have shaped the way people think, feel, and remember.
Jason Wee ***Labyrinths*** 2017 Stainless steel, galvanised steel and emulsion paint Dimensions variable Collection of Singapore Art Museum	*Labyrinths* focuses on how navigation and wayfinding systems shape the way we move through public spaces. It considers how much our experience of and ability to move through a city are shaped by our reliance on signs and navigational cues. The work comprises an assortment of fences that are exaggerated in height, length, and finish, appearing incomplete or oddly truncated. Amongst them are sections of tactile paving, which are commonly used in public spaces to assist visually impaired persons with navigation. However, they are not arranged in the usual repeated patterns, but in Morse code instead. The pattern spells out fragments of a verse from the poem "Archipelago" by Singaporean poet Boey Kim Cheng. By transforming a navigational system into a coded poetic text, the work draws attention to the ways movement is both directed and interpreted. The oversized fences and disrupted tactile paving form a path that viewers are invited to enter,

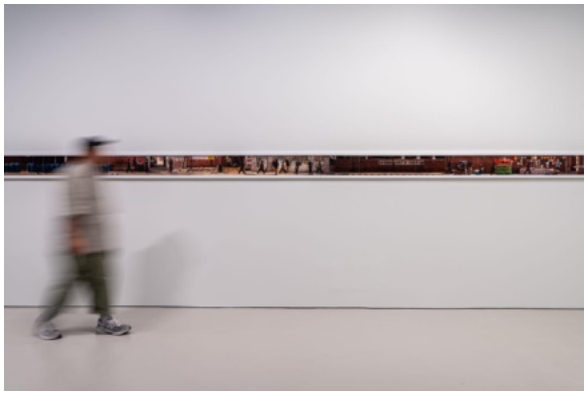
 Installation view of Jason Wee's *Labyrinths* (2017). Image courtesy of Singapore Art Museum.	making walking a self-conscious act. **<u>About the Artist</u>** Jason Wee is an artist, writer, and curator based in New York, USA, and Singapore. Working across architecture, poetry, photography, and visual art, he examines how authority shapes the way histories and spaces are understood. His work often begins with accounts that appear fixed or singular before drawing out what they suppress, contradict, or leave unresolved. Through images, writing, and spatial projects, he makes room for different voices and competing versions of the past and future. Wee is the founder and director of Grey Projects, an independent art space and library in Singapore, and editor of the poetry journal *Softblow*.
Manny Montelibano ***Sorry for the Inconvenience*** 2011—ongoing Video: multi-channel, 4:3 and 16:9, colour and sound (stereo), various durations Dimensions variable Courtesy of Singapore Art Museum	This work explores how celebrity and authority are performed in mass media. Focusing on televised speeches, declarations, and apologies largely sourced from YouTube, it asks what really lies behind these publicly performed expressions. Montelibano edited the video clips using techniques such as time delay and the repeated layering of the same image. As they loop and glitch, the images and words become difficult to understand. Rather than clarifying a message, repetition leads to a breakdown in communication. The result is a visually overwhelming video montage that shows how the constant circulation of media can flatten context and erode the legibility — and perhaps the legitimacy — of these messages. The title of the work also suggests how popular media can be wielded as a convenient tool to absolve responsibility — much like the phrase "sorry for the inconvenience," which excuses a vexing situation. **<u>About the Artist</u>**: Manny Montelibano is a Visayan media artist, educator, and film and stage director based in Bacolod, Philippines. Working mainly with video and installation,

 Installation view of Manny Montelibano's *Sorry for the Inconvenience* (2011–). Image courtesy of Singapore Art Museum.	his work looks at everyday experiences of politics, religion, media, and public life in the Philippines. Many of his works draw from images, language, and events circulating in contemporary Philippine society, often using repetition, distortion, and humour to question how they shape public perception. Montelibano is also active in cultural work in the Visayas, and has been involved with various organisations, including the National Commission for Culture and the Arts, Black Artists in Asia, and VIVA ExCon.
Nadiah Bamadhaj ***Casting Spells for the Movement*** 2021 Resin sculpture and video Video: 3-channels, 16:9, black and white, 2 min 26 sec 253 × 178 × 93 cm Collection of Singapore Art Museum	At the centre of the installation is a statue modelled after the matriarch figure in *Patung Pahlawan (Heroes Monument)* in Jakarta, Indonesia. The original monument honours peasants who took part in Indonesia's struggle for independence, and shows a woman offering food to an armed farmer. However, in this work, the woman appears uncomfortable, even irritated, as though tired of holding the pose assigned to her. The video nearby shows a group of young women gradually freeing themselves from the same restrained pose held by the statue. By referencing *Patung Pahlawan*, this work questions how women have been represented in Indonesia's history, and what happens when they refuse the roles that have been given to them. **<u>About the Artist</u>**: Nadiah Bamadhaj is an artist based in Yogyakarta who works across various mediums, including sculpture, site-specific installation, digital video, and print. She is known for her intricate charcoal and collage drawings, using its various layers to unravel the intersections where identity and sociopolitical environments meet.

 Installation view of Nadiah Bamadhaj's *Casting Spells for the Movement* (2021). Image courtesy of Singapore Art Museum.	Bamadhaj's recent body of work explores the social and political intricacies of life within Indonesian society. She uses public figures, flora and fauna, batik motifs, mythology, and architecture to articulate her observations of everyday experiences, including those concerned with memories shared across generations, political systems, and identity-making.
Gary-Ross Pastrana ***Water Cuts (stone)*** 2017 Marble, wood, water and sea salt 120 x 200 x 40 cm Collection of Singapore Art Museum Gift of Susan Santoso and Roh Projects	Inspired by various Asian idioms that describe water's ability to wear away even the hardest stone, Pastrana's work invites visitors to ladle rivulets of water onto a marble slab. This repeated action aims to leave a mark on the stone, imagining that the cumulative gesture — at once meditative and ritualistic — might eventually "cut" into it. The Sisyphean absurdity of the task reflects the artist's sense of humour, a trait that pervades his practice. It also highlights the forms of faith that people hold onto, and the substitutes they find when such faith is questioned. *Water Cuts (stone)* exemplifies Pastrana's practice, in which ordinary objects are imbued with poetic intensity while appearing unobtrusive. By inviting viewers to perform a simple action, the work attributes new meanings and possibilities to water and stone, opening them up for multiple interpretations. **About the Artist**: Gary-Ross Pastrana is an artist and curator based in Manila, Philippines. Central

 Installation view of Gary-Ross Pastrana's *Water Cuts (stone)* (2017). Image courtesy of Singapore Art Museum.	to his practice is his ongoing investigation into the relationship between ideas and objects. He is known for his conceptualist approach to art-making, bringing together poetic language, moving images, and material explorations with ideas and methods from various fields, such as music and science, to create new narratives. Alongside his artistic practice, Pastrana curates and organises exhibitions both within Manila and internationally.
Chua Chye Teck ***Eternity*** 2007 Inkjet print on Hahnemule photo rag pearl paper, vinyl text Set of 9, each 111.76 x 109.22 cm Collection of Singapore Art Museum	This work was made by the artist when he was invited to record the run-down shophouses at 107 and 109 Rowell Road before their conversion into Post-Museum, an independent cultural and social space initiated by the resident curatorial team, p-10. The resulting work comprises nine deliberately composed photographs of cubicle partitions located on the buildings' second floor. Stripped almost bare, the partition walls retain only a few traces of their former occupants. These images invite viewers to imagine the cramped conditions of the rooms and piece together the lives and stories they once housed. At first glance, the photographs are seemingly unbiased, offering banal depictions of vacant spaces. Yet, each one suggests a distinct narrative through the minute traces left behind. The tension between what is visible, what must be imagined, and what can be recalled highlights photography's role in documentation and its capacity to negotiate between truth and fiction. The title *Eternity* introduces further irony: what does photography capture when a

 Installation view of Chua Chye Teck's *Eternity* (2007). Image courtesy of Singapore Art Museum.	viewer has no knowledge of a place, or when that knowledge gradually fades from memory? **About the Artist**: Chua Chye Teck is an artist who lives and works in Singapore. His practice spans photography, installation, and sculpture, drawing inspiration from surrounding environments to reframe the act of looking. Through explorations of space, physicality, and materiality, his work examines how photographic images are perceived and experienced. Working with photography and the installation of large-format prints and found objects, Chua foregrounds the tactile process through which images are made, encountered, and presented.
Farida Batool ***Kahani Eik Shehr Ki (Story of a City)*** 2012 Lenticular print 20.3 x 2144 cm Collection of Singapore Art Museum	This work takes the form of a lenticular photographic print. Lenticular printing is a technique where multiple images are interlaced behind a lens to create an illusion of depth and movement as the viewer changes position. Here, the artist employs this deceptively simple technology to guide the viewers through the bustling urban environment of Lahore, Pakistan. Batool captures scenes ranging from the mundane to the extraordinary: parked cars, precariously occupied rickshaws, street vendors, tattered advertisements, political posters, and graffiti left behind by religious rallies. Lahore's layered history can also be glimpsed in the architectural styles encountered along the way, reflecting its long history as a centre of political and cultural power, and its more recent transformation under British colonial rule and rapid urbanisation. In *Kahani Eik Shehr Ki (Story of a City)*, like the artist who appears throughout the work, the viewer assumes the position of the flâneur — an observer that is simultaneously immersed in, yet detached from, urban life.

 Installation view of Farida Batool's *Kahani Eik Shehr Ki (Story of a City)* (2012). Image courtesy of Singapore Art Museum.	**About the Artist**: Based in Lahore, Pakistan, Farida Batool is a visual artist whose multimedia practice explores Pakistan's political upheavals and tumultuous history amidst global challenges. Moving through the city as a flaneuse (a female flâneur), she examines questions of identity, everyday life, and cultural change. Her work also explores gender and its manifestations within patriarchal structures. She is an active member of the Awami Art Collective, a group which uses art in public spaces to foster dialogue on peaceful coexistence.
Wei Leng Tay ***Untitled (sister)*** 2022 Archival pigment print mounted on metal composite, painted wood, non-reflective glass, and vinyl Dimensions variable (wall vinyl); 81 × 69 cm (framed print) Courtesy of Singapore Art Museum	*Untitled (sister)* is part of a series where the artist experimented with a collection of family photographic slides dating from the 1960s and 1970s, when the artist's family moved from Australia to Malaysia to Singapore. This trajectory parallels a wider phenomenon of migration during a period when families moved between newly independent nations such as Malaysia and Singapore, in search of better lives. The surface of the slides have been marked by colour shifts, dust and spotting, becoming material records of time and climate across geographies. Within this series, *Untitled (sister)* is distinct in comprising both a framed print and a wall vinyl. The vinyl presents an enlarged, colour-corrected version of the image, while the framed print retains the colour shifts of the original slide over time, juxtaposing two versions of the same image against each other. Here, the corrected print dominates, revealing how technical intervention can obscure — or make visible — the photograph's material history and the subjectivities it embodies.

Installation view of Wei Leng Tay's *Untitled (sister)* (2022). Image courtesy of Singapore Art Museum.

About the Artist:

Based in Singapore, Wei Leng Tay is an artist who works across photography, video, and installation. Her practice explores constructions of identity and memory through the lived experiences of individuals, often in relation to geopolitical histories. Combining long-term engagements with individuals, families, and communities with research into photographic archives, interviews, and collaborative methods, she investigates photography both as image and material object. Through experimentation with analogue and digital processes, Tay explores how photographs are made, circulated, perceived, and interpreted.

Annex B: Programme details for *SAMCollection: The Present is Unstable*

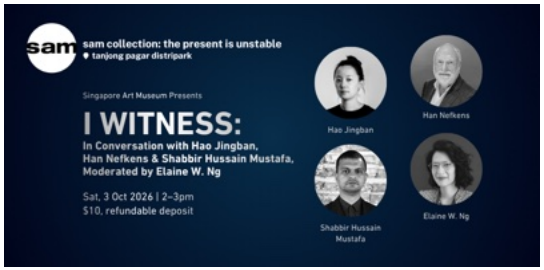
Programmes	Details
I Witness: In Conversation with Hao Jingban, Han Nefkens and Shabbir Hussain Mustafa, Moderated by Elaine W. Ng  *Image courtesy of Singapore Art Museum* Saturday, 3 October 2026 2pm – 3pm Level 1, The Engine Room, SAM at Tanjong Pagar Distripark $10 refundable deposit Register here	To mark the opening of the exhibition, artist Hao Jingban will be in conversation with Han Nefkens, and SAM's Chief Curator, Shabbir Hussain Mustafa, moderated by a representative from ArtAsiaPacific. The discussion will reflect on I Witness, commissioned through the Han Nefkens Foundation – Mori Art Museum, M+, and Singapore Art Museum Moving Image Commission 2023, and its journey since its premiere. Drawing on the artist's research-led practice, the conversation will explore the work's development, its themes of history, memory, mourning, and collective experience, as well as the collaborative partnership that brought the commission to fruition and its continued presentation across institutions.
Curator Tour	Join our SAM Curator on a tour of the latest showcase, SAMCollection: *The Present is Unstable*, providing insights into the artworks and revealing the behind-the-scenes details.

 Image courtesy of Singapore Art Museum Saturday, 3 October 2026 3.30pm – 4.30pm Level 3, Gallery 4, SAM at Tanjong Pagar Distripark Register here	
[Drop-in Activity] Stop to Ponder 2 October 2026 – 1 February 2027 10am – 7pm Level 3, Gallery 4, SAM at Tanjong Pagar Distripark	Stop to Ponder invites you to slow down and look closely. As you move between the artworks, notice the connections, tensions, and conversations that emerge between them. Reflect on the questions the artists raise and consider how they resonate with your own experiences today. Then, choose a question that sparks your curiosity, rethink the present, and contribute your own question for others to ponder.
[Tour] Docent and Deaf Guide Tour - The Present is Unstable Saturday, 23 January 2027 3pm – 4pm Level 3, Gallery 4, SAM at Tanjong Pagar Distripark Free, by registration	What is an artwork trying to say, and how might it matter today? Go deeper into the SAM Collection to understand the world we are living in now. Led by a SAM docent together with our friendly Deaf facilitators, Singapore Sign Language interpretation will be provided in this tour.