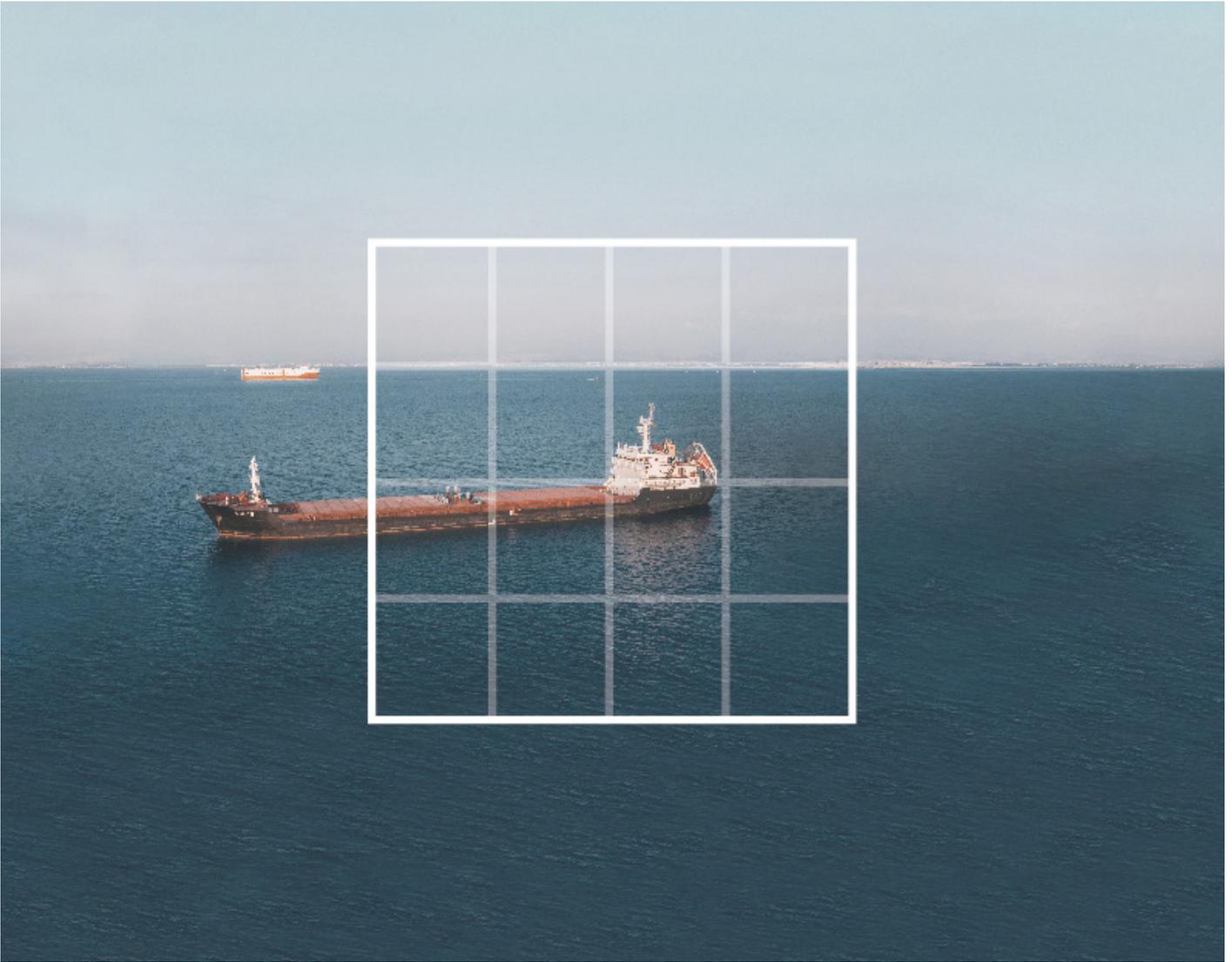


LONELY VECTORS

EDUCATIONAL RESOURCE

Features selected artworks and guiding questions
Suitable for ages 13 and above

Exhibition Synopsis



Lonely Vectors takes its cue from SAM's new space at the Tanjong Pagar Distripark. With its proximity to the port at Tanjong Pagar Terminal, this site is representative of the global economy and its choreography of movements. This exhibition considers the different ways we connect.

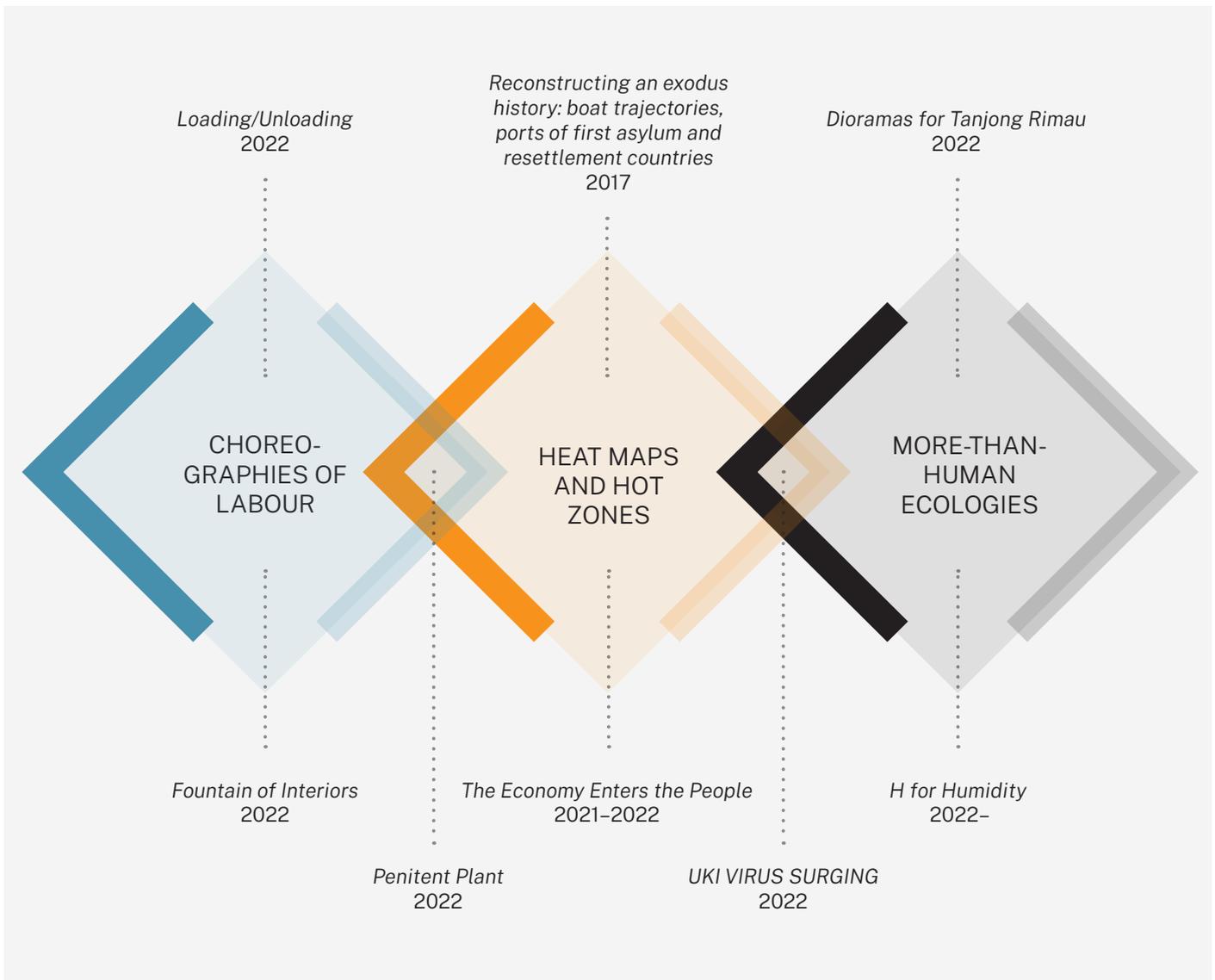
Pre-Visit Questions

What is a port and what happens at a port?

Who works at a port?

Can the Tanjong Pagar area be considered as a port?

What are the different ports in Singapore?



Exhibition Themes

CHOREOGRAPHIES OF LABOUR

The artworks in this theme acknowledge the people behind the scenes – the workers. These include migrant labourers, port workers and plantation workers.

The process of globalisation has been romanticised and referred to as the age of free trade and movement around the world. While that is true for people who have the resources, it is less so for labourers who do not have the same means.

HEAT MAPS AND HOT ZONES

The artworks in this theme examine maps, their authority and the human stories behind them.

Maps are supposedly neutral and authentic. However, artists have questioned this as they work to re-centre maps on human stories and micro-histories, reimaging maps to fully capture the diversity and stories of life on earth.

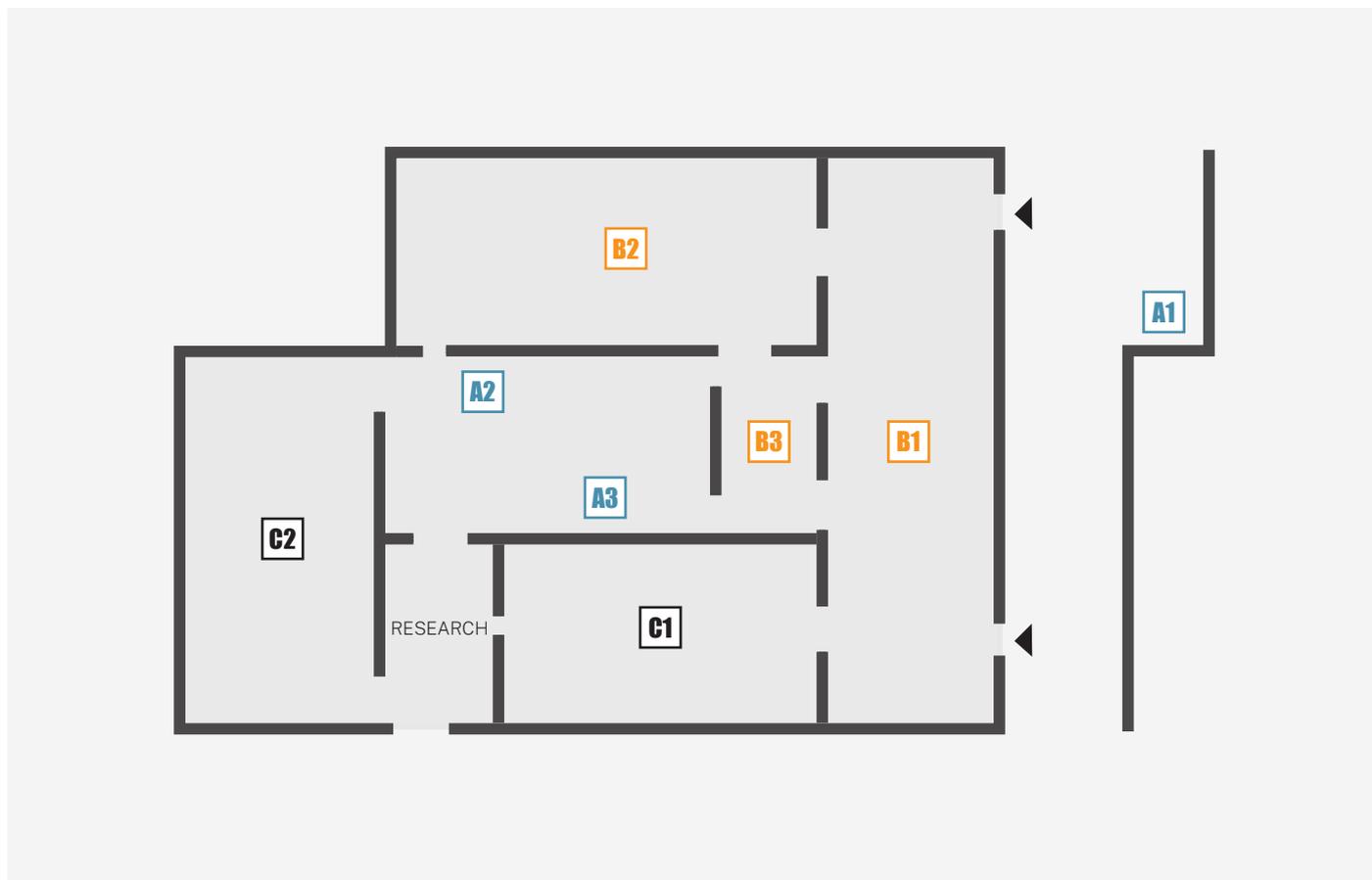
MORE-THAN-HUMAN ECOLOGIES

The artworks in this theme explore what is human, non-human and the other lost worlds that lie within.

To protect the future, humans may have to tune in to other worlds that have been lost to us over time.

Exhibition Layout

This Educational Resource features 6 artworks by artists from Singapore and other parts of the world.



CHOREOGRAPHIES OF LABOUR

A1

Bo Wang
Fountain of Interiors
2022

A2

P7:1SMA
Loading/Unloading
2022

A3

Cian Dayrit
(in collaboration with Henry
Caceres)
Penitent Plant
2022

HEAT MAPS AND HOT ZONES

B1

Shu Lea Cheang
UKI VIRUS SURGING
2022

B2

Ho Rui An
The Economy Enters the People
2021–2022

B3

Tiffany Chung
*Reconstructing an exodus history:
boat trajectories, ports of first
asylum and resettlement countries*
2017

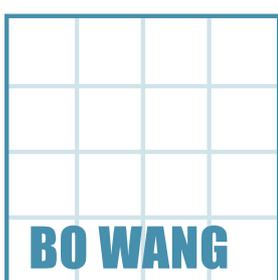
MORE-THAN-HUMAN ECOLOGIES

C1

Ho Tzu Nyen
H for Humidity
2022–

C2

Zarina Muhammad, Joel Tan &
Zachary Chan
Dioramas for Tanjong Rimau
2022



FOUNTAIN OF INTERIORS

2022

Rebar column, fluorescent tubes,
mirror base and potted plants;
dimensions variable

Bo Wang is an artist, filmmaker and researcher based in the Netherlands. His works have been exhibited internationally in venues like the Guggenheim Museum and Museum of Modern Art, both in New York; Garage Museum, Moscow; Times Museum, Guangzhou; Para Site, Hong Kong; as well as the International Film Festival Rotterdam and Visions du Réel, Switzerland.



i The artist researched on **light temperatures** from various locations around Singapore. Light temperatures within migrant workers' dormitories were the harshest and bluest out of his collected specimens.

The artist was also interested in the **construction of artificial waterfalls** in big cities like Singapore, as these waterfalls tend to function as an indication of wealth.

The work presents a strange monument to the wealth of this city, but also a quiet homage to the **migrant laborers** who toll and build this city.

? What does the bright, lighted pillar represent?

Why are there differences in light temperatures?

Name two local architectural landmarks in Singapore. What do you know about them?



(in collaboration with Henry Caceres)

PENITENT PLANT

2022

Books, maps, embroidery and digital print on fabric; dimensions variable

Cian Dayrit is an interdisciplinary artist whose work investigates notions of power and identity as they are represented and reproduced in monuments, museums, maps and other institutional media. Working with textile, installations, archival interventions and community-based workshops, Dayrit's works respond to different marginalised communities, encouraging critical reflection on colonial and privileged perspectives.



i The artist challenges the **authority of maps** through counter-mapping. Maps are often used by institutions to control resources.

The artist invited **banana plantation workers** to create individual maps, to share their own experiences and stories.

Each map is a different assemblage. They include the individual daily routines of worker as well as **playful elements in mapping**. This highlights the imperfection of data collection.

? How are maps usually created? How can a land be measured? What tools would one use?

Which map of the workers did you find interesting? Why?

What are some ways you eat bananas? (e.g. fried bananas, banana cakes etc.)



UKI VIRUS SURGING

2022

Digital Installation; Video: HD, seven channels, 16:9 format, colour and sound, 2 min (loop)

Shu Lea Cheang is an artist and filmmaker whose work aims to re-envision genders, genres and operating structures. Her genre-bending gender-hacking practices challenge the existing operating mechanisms and the boundaries imposed on society, geography, politics and economic structures. From homesteading cyberspace in the 1990s to her current retreat to post-netcrash BioNet zone, Cheang takes on viral love bio-hacking in her current cycle of works.



i This artwork examines the **body's cellular ability to evolve** and society's ability to become something else altogether, redefining gender, social roles and mechanisms.

Much of the **science-fiction scenarios** referred to in the artwork are drawn from the recent economic crashes, through which Cheang reimagines different ways of reconnecting with others.

As the work promotes reconsidering the possibilities of a different social order, it proposes that **humanity contains multitudes** – in our experiences and our stories.

? Describe the images you see in the video. What do you think is happening?

What is the role of the human in this world?

What is the difference between our role as part of a community versus as an individual?

What actions could promote positive social changes?



THE ECONOMY ENTERS THE PEOPLE

2021-2022

Lecture, video installation, digital prints on paper, conference table, office chairs, desk, stool, book trolley, books, thermos flasks, cups, saucers and acrylic name plate holders; dimensions variable

Ho Rui An is an artist and writer working at the intersection of contemporary art, cinema, performance and theory. Through lectures, essays and film, he investigates how images are produced, circulated and disappear within the context of globalism and governance.



i The artwork explores the reasons why **Chinese government officials** were keen to study and learn from **Singapore's management of the economy**. The artist also examines the ways in which countries monitor and manage the economy; what is this “**economy**” that we speak of?

The construction of **special economic zones** aid in China's transition from an earlier economic model built on a socialist command economy towards a more globalised market economy.

? What everyday objects can you identify in this artwork? What does the setting remind you of? How does it make you feel?

Why is it important to understand the economic / political relationships between different countries?

How are policies made? Who are involved in these discussions?

What sort of impact do these policies have on our everyday lives?



i *H for Humidity* seeks to reframe Southeast Asia as **worlds of water and air**, as the region has some of the highest intensities of rainfall and humidity.

The artwork investigates how myths are often created through a water body like the sea and examines our changing **relationships to water** and urges us to **“be like water”**.

? What do you understand by the phrase “be like water”?

How does humidity in Singapore affect you?

Do you think air-conditioners are vital to you? Why?

What are some myths you know that are related to water?



ZARINA MUHAMMAD	JOEL TAN	ZACHARY CHAN

DIORAMAS FOR TANJONG RIMAU

2022

Multi-channel video installation, fermentation jar, wind instruments, spirit houses, salvaged oar, sand and rock; dimensions variable

Zarina Muhammad is an artist, educator and researcher whose practice is deeply entwined with a critical re-examination of oral histories, ethnographic literature and other historiographic accounts about Southeast Asia.

Joel Tan is a playwright and performer based in London and Singapore. His work straddles theatre, film, audio, visual art and essays.

Zachary Chan works in the fields of visual and sound. He is a gamelan musician, sound designer, composer and visual artist.



i Tanjong Rimau is a **protected coastal landscape** on Sentosa Island, where ecosystems made up of intertidal creatures can thrive. The artists refer to Tanjong Rimau and the southern waterfront of Singapore which has been set for **further redevelopment**.

This artwork draws on **ancient cosmologies and spirit paths** as a means of remembering **Tanjong Rimau's history**. The artwork features a video and sound installation, and it highlights the **past lives of the land**, which was forgotten for generations.

? Think of a new development or skyscraper you have recently encountered. What stood there before?

Describe what the natural landscape in Singapore used to look like.

Do you think it is crucial to preserve our ecosystem? Why?

Post-Visit Questions

Which artwork do you remember and why?

Hint: Think about the artwork's concept and how it has been presented. Describe the forms, materials and colours.

Exhibition Glossary

Anthropocene	relating to the current age, viewed as the period during which human activity has had the most significant influence on climate and the environment
Cartography	the art or process of drawing or making maps
Economy	the relationship between production, trade and the supply of money in a particular country or region
Globalisation	the fact that different cultures and economic systems around the world are becoming connected and similar to each other because of the influence of large multinational companies and of improved communication
Labour	the people who work or are available for work in a country or company
Topography	the study of the physical features of an area of land, especially the position of its rivers, mountains, etc.
Vector	a quantity that has both size and direction

All definitions taken from <https://www.oxfordlearnersdictionaries.com>

Additional Resources

Click on this link to access additional resources:
<https://www.singaporeartmuseum.sg/art-events/exhibitions/lonely-vectors>

Other Exhibitions

Lonely Vectors consists of a series of three interconnected presentations. It is located at Tanjong Pagar Distripark, SAM's hoardings around SAM's building on Bras Basah and 8 Queen Street and in public libraries.

Visit our other exhibitions related to *Lonely Vectors*.

For more information on the exhibition, visit <https://www.singaporeartmuseum.sg/>

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