

**SINGAPORE
BIENNALE
2019**

**22 Nov 2019
– 22 Mar 2020**

**EVERY
STEP
IN THE
RIGHT
DIRECTION**

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22 Nov 2019 –
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The Singapore Biennale draws inspiration from both the need and the opportunity to offer a broadly conceived condition of change. This gesture begins with the artist expressing awareness of what is not right with the world, and proposing possible ways to address it.

Animated by the title *Every Step in the Right Direction*, the Biennale puts its faith squarely in the intelligence of the artist to re-work the world, and to re-world the work, from the perspective and position of Southeast Asia, which at once extends and deepens as it comes in contact with

a wider, denser globe through the restive waters surrounding the region. The Biennale invites the audience to be open to such a work and such a world as it restores hope as a medium with which to transform both everyday life and ecology. It begins with a step, a decision to do it with others, a move that risks grappling with contrary visions of what is right. The reiteration of this act, every rehearsal (preparation, experiment, run-through, exercise) of the performance, leads in the right direction because it is honed in urgent yet generous deliberation and is also subjected to intense reflection.

A cross between a seminar and a festival, an archive and a workshop, the Biennale prompts the audience to cherish the joy of experiencing art and, at the same time, value the moment of contemplation that this distinct encounter brings. It endeavours to excite the agency of the public as well as their patience to spend time to listen, understand, move with others and create change, step-by-step, with what is foreseen to be a forgiving and less formidable humanity.

EVERY STEP IN THE RIGHT DIRECTION

Messages

Jane Ittogi

Co-Chair, Singapore Biennale 2019 Steering Committee

In a time of climate crisis and challenging transitions, it is imperative for each of us to consider our place in the world, the decisions that we must make and the actions we should take. This year's Biennale, ***Every Step in the Right Direction***, provides a platform for the investigation of these age-old but now urgent questions and invites the audience, without fear or self-consciousness, to take a step into the unknown, guided by the hand and insight of the contemporary artist.

For over a decade, the Singapore Biennale, as Singapore's pre-eminent platform for contemporary art, has stimulated dialogue on current issues in, around and through contemporary art. This Biennale shines a light on one question that addresses and informs all others – **how do we go on?** The future is, necessarily, unknown, but that does not pose a roadblock for the artists who consider it in their work. The Singapore Biennale presents the voices of artists, particularly from Southeast Asia, who bring their perspectives and understanding of the region to grapple with the unknowable. Some enter it by stepping into the past; some extrapolate from the present; still others turn inwards and imagine a walk into the future.

Throughout the Biennale, there will be programming and events to provide food for thought. Talks and tours by artists and curators will draw the public into the particularities of artworks; workshops will allow participants hands-on insight into art-making; Coordinates Projects by third parties will reveal alternative takes on the Biennale's title.

The exchange of perspectives is the rich offering of the Biennale's brilliant Artistic Director, Patrick Flores, as well as of the six inspired curators – Andrea Fam and John Tung from Singapore, Goh Sze Ying from Malaysia, Vipash Purichanont from Thailand, Renan Laru-an from the Philippines and Anca Verona Mihuleț from Romania.

I would like to warmly thank my Steering Committee Co-Chair, Mrs Rosa Daniel, and all members of the Committee* for their careful thinking and sharing of their well-considered positions. My gratitude also goes to the Singapore Art Museum and its fine team for once again serving as the organisational anchor of the Biennale. Appreciation is also due to the National Arts Council and the Ministry of Culture, Community and Youth for their belief in contemporary art and their unwavering support.

Finally, to all the artists who have participated in this Biennale, who challenge each of us to take a step out of the world we know and into the one they have created – we are indebted and we cannot wait to be transformed.

* Singapore Biennale 2019 Steering Committee:
Mr Edmund Cheng, Chairman, Singapore Art Museum; Ms Chong Siak Ching, Deputy Chair, Executive Committee, Singapore Art Museum and Chief Executive Officer, National Gallery Singapore; Professor Ute Meta Bauer, Founding Director, NTU Centre for Contemporary Art Singapore; Ms Claire Chiang, Board Member, SAM and Senior Vice-President, Banyan Tree Holdings Ltd; Mr T. Sasitharan, Co-Founder and Director, Intercultural Theatre Institute; Dr David Teh, Assistant Professor, Department of English Language and Literature, NUS Faculty of Arts & Social Sciences; Dr Clare Veal, Lecturer, LASALLE College of the Arts, McNally School of Fine Arts; Dr Ian Woo, Programme Leader, MA Fine Arts, Postgraduate Studies, LASALLE College of the Arts, McNally School of Fine Arts; Ex-Officio – Mr Low Eng Teong, Assistant Chief Executive, National Arts Council; Mr Timothy Chin, Senior Director (Arts & Heritage), Arts & Heritage Division, Ministry of Culture, Community and Youth; Ms Lynette Pang, Assistant Chief Executive, Marketing Group, Singapore Tourism Board; Dr Eugene Tan, Director, Singapore Art Museum; Dr June Yap, Director of Curatorial, Publications and Programmes, Singapore Art Museum; Secretariat – Ms Liew Wee Wen, Head, Curatorial Projects, Singapore Art Museum.

Rosa Daniel

Chief Executive Officer, National Arts Council, Singapore
Commissioner, Singapore Biennale 2019
Co-Chair, Singapore Biennale 2019 Steering Committee

The Singapore Biennale plays an important role in positioning Singapore as a destination in Southeast Asia for contemporary art. It serves as a critical platform to showcase the unique explorations and perspectives of the region's artists, including those from Singapore. The Biennale was first launched in 2006 and we are proud that it is now in its 6th edition.

Providing a platform for dialogue and the exchange of ideas, this edition presents works by 77 Singapore and Southeast Asian artists and artist collectives, as well as those from other countries whose contributions are inspired by connections with our part of the world. Their talents are expressed through a range of visual mediums and many works also present the innovative deployment of technology. The diverse works on display respond to the title of ***Every Step in the Right Direction*** from multiple angles. These artistic expressions underscore the notion that each step or action that we take as individuals, as communities and as a society as a whole can be conceived as moving us forward in the continuous journey of discovery and progress. The title invites reflection of our actions situated within the ever-changing context that we find ourselves in, the boundaries that delineate us, the legacies that shape us and the current relationships that bind us.

The Biennale will also be complemented by a series of educational and outreach activities that aim to connect audiences from all walks of life to art. In this edition, a series of programmes titled 'Coordinates Projects' will focus on engaging local neighbourhoods and communities, providing counterpoints and generating discourse with the Biennale.

I would like to congratulate the Singapore Art Museum for its organisational direction and programmatic vigour in putting together this exciting showcase of contemporary art. I would also like to extend our appreciation to Artistic Director Patrick Flores, to the curators, participating artists and to all involved for their efforts in presenting an inspiring Singapore Biennale 2019. I hope that all who experience the Biennale will enjoy the immersive and thought-provoking display of contemporary art throughout Singapore.

Messages

Edmund Cheng

Chairman, Singapore Art Museum

SAM has been the organiser of the Singapore Biennale for the past few editions and with each, we continue to champion the art of, and from, Southeast Asia. This 6th edition will be no different, featuring over 70 artists and art collectives from the region and beyond.

Once again, we are delighted to open our doors to welcome visitors into a space of discovery and contemplation. This year however, our doors are metaphorical. Instead of simply inviting people in, we are stepping outside our museum and venturing into spaces across the island. As the SAM buildings are undergoing a major redevelopment, Biennale artworks are sited in various locations throughout the city, to be walked past, guided through and serendipitously encountered.

Of special note about this edition are our international partners who share our vision in uncovering the multitude of perspectives and voices of Southeast Asia. Founded by Benesse Holdings, Inc., the Benesse Prize returns to Singapore for its 2nd Asian edition, celebrating artists of critical and experimental spirit. We will also be presenting our co-commission with the Queensland Art Gallery | Gallery of Modern Art (QAGOMA) through the site-specific installation by Singaporean artist Boedi Widjaja. The first iteration of his work was shown at the 9th Asia Pacific Triennial of Contemporary Art and his second iteration will be shown at this Biennale.

The many steps towards the opening of the 6th edition of the Biennale could not have been undertaken without our Artistic Director Patrick Flores and the team of curators – Andrea Fam, Goh Sze Ying, Renan Laru-an, Anca Verona Mihuleţ, John Tung and Vipash Purichanont – each of whom brought their own curatorial compasses to the table. I would also like to thank all members of the SB2019 Steering Committee, especially the two Co-Chairs – Ms Jane Ittogi and Mrs Rosa Daniel – for their efforts and clarity of focus. Finally, I would like to record a special appreciation to the National Arts Council and the Ministry of Culture, Community and Youth for providing much-needed support to enable the fulfilment of the Biennale's vision this year.

May your journey of discovery into contemporary art be inspiring!

Patrick Flores

Artistic Director
Singapore Biennale 2019

It is with pleasure and honour that we open the doors and unfurl the banners of Singapore Biennale 2019. It comes at a time when the world faces tough choices amid images of intense, if not incendiary, precariousness, as well as visions of breathtaking change. This edgy time requires an urgent response and sensitive action. The Biennale, humbly though not meekly, invites everyone to take part and make a step in the right direction. This invitation is, in fact, the title of the Biennale. **Every Step in the Right Direction** is, all at once, a proposition, an argument and a call for all to be in the world today and do what is right for it. This is the critical condition of our contemporary moment and its hopefully timely art.

The title likewise alludes to the process of making and experiencing the Biennale. To make a biennale is to re-imagine the world that shapes it. This is our geopoetic premise: as the world makes the art, so does the art make the world. This world has previously been mapped for us. The Biennale would like to revisit that map and carry out new steps to draw it anew. This is the ethical imperative or necessity: to remap the world through the circulation of art, creating another geography through the art world and another art world through the geography.

Such a gesture of tracing and retracing prefigures how the audience will encounter the Biennale itself. It is spread out across 11 sites, prompting the public to move around the city, sensing it with more alertness to details or just getting acquainted with it for the first time with generous excitement. The body, thus, moves with the Biennale in Singapore, as the art around it tracks the movement of the Southeast Asian region through and beyond the restive waters that encompass it.

In light of the delicacy and gravity of both art and the world, the Biennale tries to offer a lively affair. It is conceived as a cross between a seminar and a festival in which the joy of coming face to face with contemporary art becomes the mood

and the atmosphere of heartfelt reflection. In a setting where archive meets performance, moving image intersects with ceramics and teaching turns into co-learning, viewers will find themselves in environments where they will, as a playwright puts it, think feelings and feel thoughtfully. The public is central in this effort, which is the reason the Biennale has broadened its sphere to collaborate with initiatives on the ground in the fields of heritage, theatre and cinema. The Coordinates section of the Biennale is a tribute to organisations and institutions in Singapore that painstakingly gather communities and opportunities for exchange.

The orientation of the Biennale would not have found form without the curators, all under the age of 40, who bring into this sprawling project the intelligence of their time and place – Bangkok, Bucharest, Isulan, Kuala Lumpur, Manila, Seoul and Singapore. They are the kind to keenly harness the potential of the curatorial endeavour, one that is not confined to the making of exhibitions but inclines towards fostering the ecology of art and its vast constituency. They do this through initiations that encourage interaction, dialogue and speculation. They amplify the energy of art's vitality and recover delight and attentiveness through challenging though rewarding works of contemporary art.

As the Biennale takes its step, decides to walk the length and inspires everyone to stake a claim on what is right for the world with all its woes and promise, we express our gratitude to the countless people who have brought us here and who will take us elsewhere beyond the Biennale. Singapore Biennale 2019 abides by the agency of each one of us to make every step, whether mincing or bold, matter. It invests, as well, in the patience to make the direction play out every day, by degrees, and never in one swift stroke. In the Philippines, we cheer and salute, at moments both auspicious and uneventful, with the word and wish, *Mabuhay!* Here's to life. So that we may live.

Curatorial Team

Artistic Director

Patrick Flores
The Philippines

Curators

Andrea Fam
Singapore

Renan Laru-an
The Philippines

John Tung
Singapore

Goh Sze Ying
Malaysia

Anca Verona Mihuleţ
Romania

Vipash Purichanont
Thailand



The Singapore Biennale 2019 Curatorial Team

From left to right: John Tung, Goh Sze Ying, Renan Laru-an, Patrick Flores (Artistic Director), Andrea Fam, Anca Verona Mihuleţ and Vipash Purichanont

Organiser

Singapore Art Museum (SAM) is a contemporary art museum which focuses on art-making and art-thinking in Singapore, Southeast Asia and Asia, encompassing a worldwide perspective on contemporary art practice. SAM advocates and makes accessible interdisciplinary contemporary art through research-led and evolving curatorial practice.

Since it opened in January 1996, SAM has built up one of the most important collections of contemporary art from the region. It seeks to seed and nourish a stimulating and creative space in Singapore through exhibitions and public programmes, and to deepen every visitor's experience. These include outreach and education, research and publications, as well as cross-disciplinary residencies and exchanges. SAM occupies two buildings: the old St. Joseph's Institution on Bras Basah Road, built in 1855 and now a National Monument; and SAM at 8Q, a conservation building across the road on Queen Street that was the old Catholic High School. The museum buildings are currently closed for a major building revamp, with museum programming continuing at partner venues until the buildings re-open.

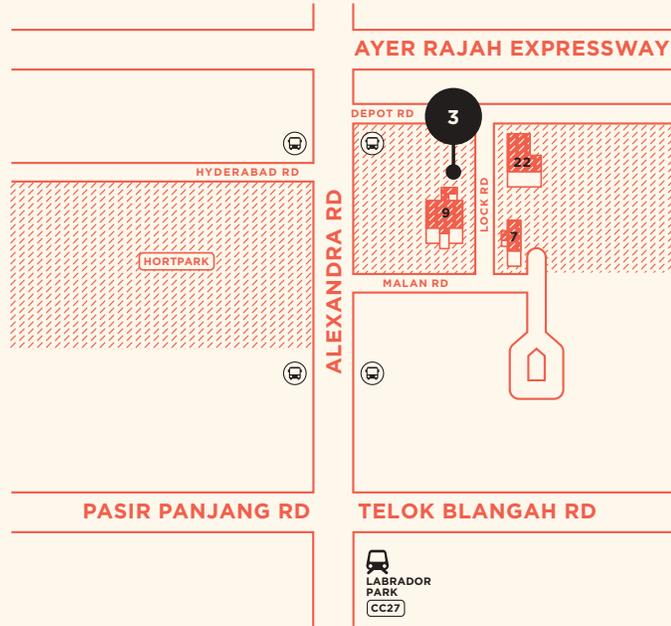
SAM was the organiser of the Singapore Biennale in 2011, 2013 and 2016, and is the organiser of the Singapore Biennale 2019. SAM was incorporated as a Company Limited by Guarantee on 13 November 2013, operating under the Ministry of Culture, Community and Youth.

To find out more, visit singaporeartmuseum.sg

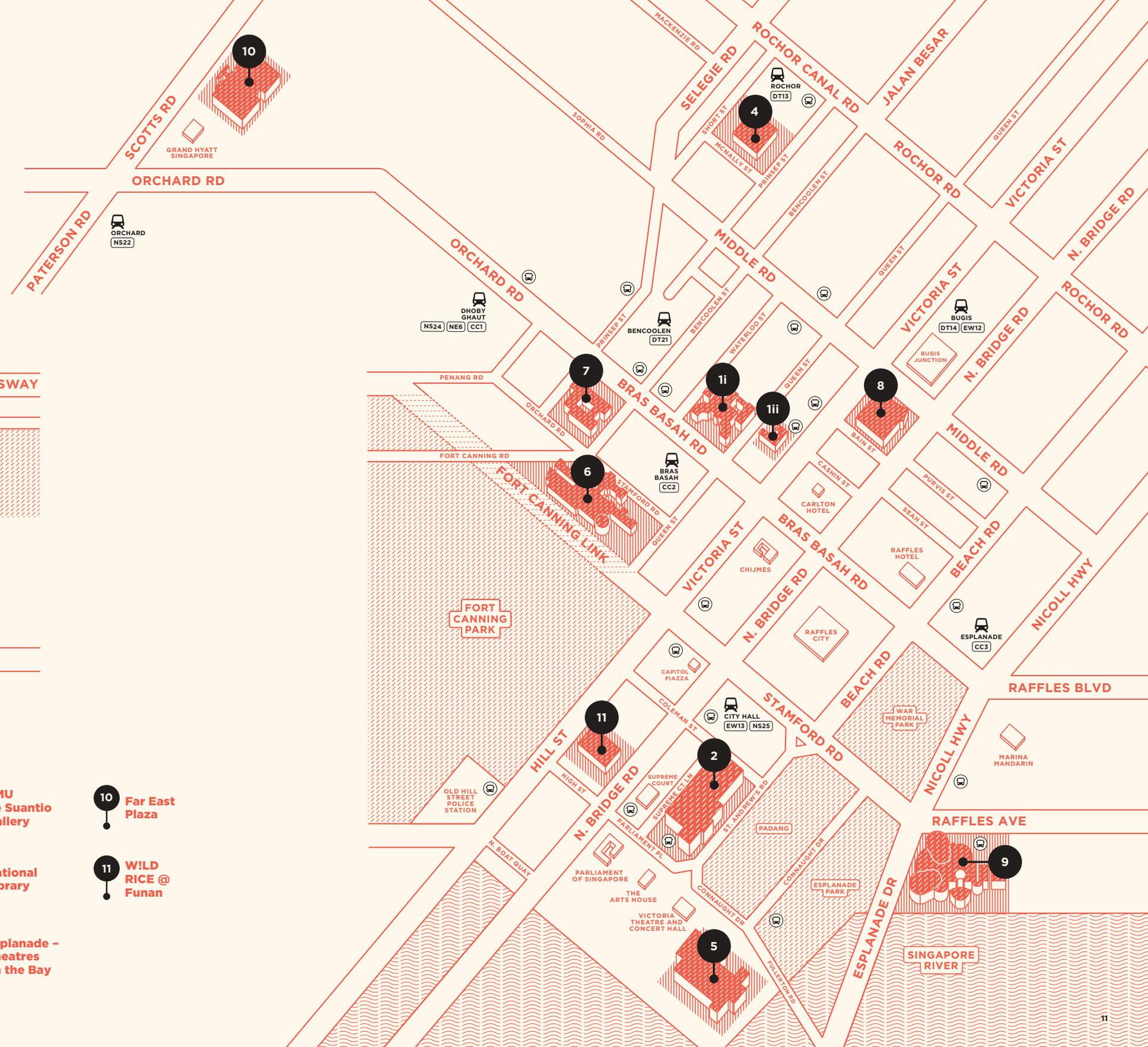


Precinct Map

Singapore Biennale 2019 Every Step in the Right Direction



- 1** Singapore Art Museum & SAM at 8Q
- 2** National Gallery Singapore
- 3** Gillman Barracks
- 4** LASALLE College of the Arts
- 5** Asian Civilisations Museum
- 6** National Museum of Singapore
- 7** SMU de Suantio Gallery
- 8** National Library
- 9** Esplanade - Theatres on the Bay
- 10** Far East Plaza
- 11** WILD RICE @ Funan



Visitor & Venue Information

Exhibition Period
22 November 2019 –
22 March 2020

Admission Charges

Admission fees below only apply to National Gallery Singapore

Admission to all other Singapore Biennale 2019 venues is free*

Adult

Standard: \$25
 Singaporeans and Permanent Residents*: \$15

Concession

Students*
Full-time National Servicemen (NSF) excluding foreign personnel*
 Standard: \$20
 Singaporeans and Permanent Residents: \$10

Seniors aged 60 and above*
 Standard: \$20
 Permanent Residents: \$10

Pioneer and Merdeka Generation (Singaporeans)
 Free admission

Children aged 6 and below*
Persons with Disabilities (PWDs) and one caregiver
 Free admission

* Usual museum admission charges apply for some artworks at the Asian Civilisations Museum. For more information, visit singaporebiennale.org

* Valid identification required

For school bookings, please email education@singaporeartmuseum.sg



Image courtesy of Singapore Art Museum

Singapore Art Museum

71 Bras Basah Road
Singapore 189555
(65) 6697 9730

SAM at 8Q

8 Queen Street
Singapore 188535
(65) 6697 9730
singaporeartmuseum.sg

Access By MRT

Bras Basah, Exit A (2 mins walk)
 Dhoby Ghaut, Exit A (10 mins walk)
 City Hall, Exit A (10 mins walk)
 Bugis, Exit C (10 mins walk)

Available buses

7, 14, 16, 36, 77, 111, 131, 162, 167, 172, 175, 502, 518, 700

Parking

Waterloo Street, Queen Street, NTUC Income Centre, Manulife Centre, Hotel Grand Pacific and Singapore Management University

The museum buildings are currently closed for a major building revamp, with museum programming continuing at partner venues until the buildings re-open.

The SB2019 works here are on the hoardings and are publicly accessible at all times.



Image courtesy of National Gallery Singapore

National Gallery Singapore

1 St. Andrew's Road
Singapore 178957
(65) 6690 9400

Opening Hours
 Sat to Thu, 10am–7pm
 Fri, 10am–9pm
nationalgallery.sg

Access By MRT
 City Hall, Exit B (5 mins walk)

Available buses
 32, 51, 61, 63, 75, 80, 100, 107, 124, 130, 131, 145, 166, 167, 174, 195, 197, 851, 961

Parking
 National Gallery Singapore

Shuttle Service
 On Saturdays and Sundays, a complimentary shuttle service runs between National Gallery Singapore and Gillman Barracks.

Visit singaporebiennale.org for schedule and pick-up locations.



Image courtesy of National Arts Council

Gillman Barracks

9 Lock Road
Singapore 108937

Opening Hours
 Tue to Sun, and public holidays, 12–7pm
 Fri, 12–9pm
 Closed on Mon
gillmanbarracks.com

Access By MRT
 Labrador Park, Exit A (10 mins walk)

Available buses
 51, 57, 61, 83, 97, 97E, 100, 166, 175, 408, 963, 963E

Parking
 Car Park A and B (located along Lock Road) and Car Park C (located behind Blk 43 Malan Road)

Shuttle Service
 On Saturdays and Sundays, a complimentary shuttle service runs between National Gallery Singapore and Gillman Barracks.

Visit singaporebiennale.org for schedule and pick-up locations.



Image courtesy of LASALLE College of the Arts

LASALLE College of the Arts

1 McNally Street
Singapore 187940
(65) 6496 5000

Opening Hours
 10am–7pm
 Closed between 24 December 2019 and 1 January 2020
lasalle.edu.sg

Access By MRT
 Rochor, Exit A (2 mins walk)

Little India, Exit A (8 mins walk)
 Bugis, Exit A (8 mins walk)
 Dhoby Ghaut, Exit A (10 mins walk)

Available buses
 23, 48, 56, 57, 64, 65, 66, 67, 131, 139, 147, 166, 170, 851, 857, 960, 980

Parking
 LASALLE College of the Arts



Image courtesy of Asian Civilisations Museum, National Heritage Board

Asian Civilisations Museum

1 Empress Place
Singapore 179555
(65) 6332 7798

Opening Hours
 Sat to Thu, 10am–7pm
 Fri, 10am–9pm
acm.org.sg

Access By MRT
 Raffles Place, Exit H (5 mins walk)

Parking
 New Parliament House, Six Battery Road and One Fullerton

Visitor & Venue Information



Image courtesy of National Museum of Singapore, National Heritage Board

National Museum of Singapore

93 Stamford Road
Singapore 178897
(65) 6332 3659

nationalmuseum.sg

Access

By MRT
Bencoolen,
Exit B (5 mins walk)
Bras Basah,
Exit C (5 mins walk)

Dhoby Ghaut,
Exit A (5 mins walk)
City Hall,
Exit A (10 mins walk)

Available buses

7, 14, 14E, 16, 36, 64, 65, 77, 106, 111, 124, 128, 139, 162, 162M, 167, 171, 174, 174E, 175, 190, 700, 700A, 857

Parking

Singapore Management University, Manulife Centre, Fort Canning Park and YMCA

The SB2019 work here is sited outdoors and is publicly accessible at all times.



Image courtesy of SMU

SMU de Suantio Gallery

Singapore Management University
School of Economics / School of Social Sciences
90 Stamford Road
Singapore 178903
(65) 6828 1936

Opening Hours
10am-7pm

smu.edu.sg/campus-life/visiting-smu/campus-map

Access

By MRT
Bras Basah,
Exit C (5 mins walk)

Available buses

7, 14, 14E, 16, 36, 64, 65, 77, 106, 111, 124, 128, 139, 162, 162M, 167, 171, 174, 174E, 175, 190, 700, 700A, 850E, 951E, 971E, 972

Parking

Singapore Management University and Nanyang Academy of Fine Arts



Image courtesy of National Library

National Library

100 Victoria Street
Singapore 188064
(65) 6332 3255

nlb.gov.sg

Access

By MRT
Bugis,
Exit C (6 mins walk)
Bras Basah,
Exit A (6 mins walk)

City Hall,
Exit B (7 mins walk)

Available buses

2, 7, 12, 32, 33, 51, 56, 63, 80, 130, 133, 145, 197, 520, 851, 960, 980

Parking

National Library

The SB2019 work here is sited outdoors and is publicly accessible at all times.



Image courtesy of Esplanade - Theatres on the Bay

Esplanade - Theatres on the Bay

1 Esplanade Drive
Singapore 038981
(65) 6828 8377

esplanade.com

Access

By MRT
Esplanade,
Exit D (7 mins walk)
City Hall,
Exit C (9 mins walk)

Available buses

10, 36, 56, 57, 70, 70M, 75, 77, 97, 97E, 106, 111, 128, 133, 162, 162M, 171, 195, 196, 531, 652, 656, 700, 700A, 850E, 857, 868, 951E, 960, 961, 971E

Parking

Esplanade

The SB2019 work here is sited in the Esplanade tunnel and is accessible from 8am-12 midnight.



Image courtesy of Far East Organization

Far East Plaza

14 Scotts Road
Singapore 228213
(65) 6734 2325

Opening Hours
10am-10pm

fareastplaza.com.sg

Access

By MRT
Orchard,
Exit A (6 mins walk)

Available buses

5, 54, 105, 124, 128, 132, 143, 162, 162M, 167, 171, 190, 518, 518A, 587, 590, 598, 700, 700A

Parking

Far East Plaza

The SB2019 performances sited here take place during the opening weekend, 23 November 2019 and 24 November 2019, from 3-4.10pm.



Image courtesy of WILD RICE

WILD RICE @ Funan

107 North Bridge Road
#04-08 Funan Mall
Singapore 179105
(65) 6292 2695

wildrice.com.sg

Access

By MRT
City Hall,
Exit B (5 mins walk)
Clarke Quay,
Exit E (7 mins walk)

Available buses

32, 51, 61, 63, 80, 124, 145, 166, 174, 174e, 196, 195A, 197, 851, 851e, 961, 961C

Parking

Parking available at Funan, Capitol Piazza, The Adelphi, Parliament House and High Street Centre

The work sited here consists of a series of performances.

For more information on performance dates and timings, visit singaporebiennale.org

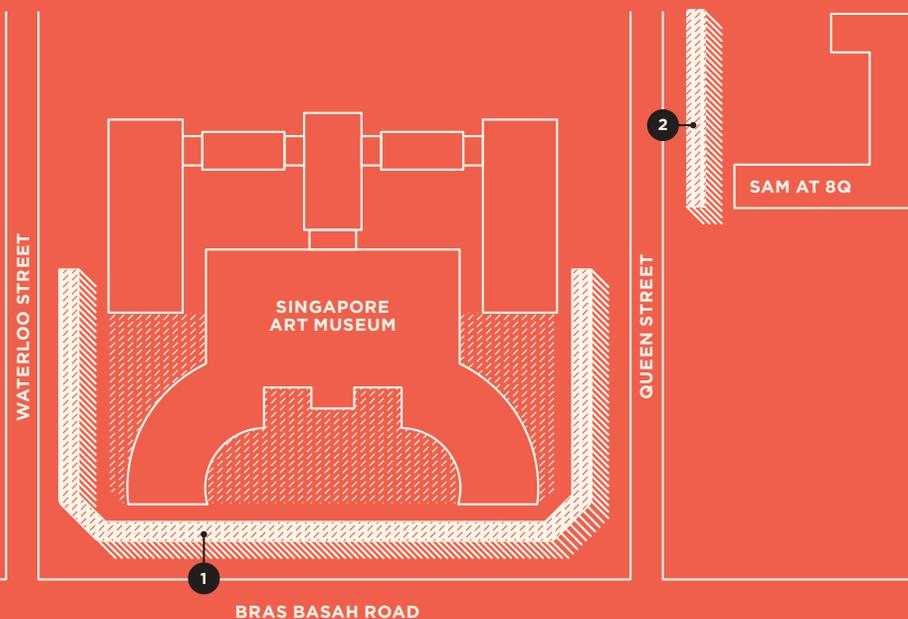
71 Bras Basah Road
Singapore 189555

8 Queen Street
Singapore 189535

Singapore Art Museum & SAM at 8Q

Amanda Heng
Singapore

Pooja Nansi
Singapore



Amanda Heng

1

b. 1951, Singapore
Lives and works in Singapore



Every Step Counts (workshop documentation);
image courtesy of the Artist and Denise Yap

Every Step Counts is also being exhibited at Esplanade – Theatres on the Bay, tunnel. Please refer to pg 61.

This work also comprises a series of performances. Please refer to pg 73 for more details.

Every Step Counts, 2019

Multi-disciplinary project: workshop, text work in public space, archival footage, video projection and live performance
Dimensions variable
Collection of the Artist
Singapore Biennale 2019 commission

Amanda Heng invites participation and intimate conversations in her performative works. Often, she harnesses everyday situations to explore issues like the complexities of labour or the politics of gender. For her project in this Biennale, Heng revisits her 'Let's Walk' series, first performed in 1999. Drawing upon the act of walking, the artist moves forward, looks back, turns inward and ventures outward with others. In this piece, she returns to the seminal scene of the walk and facilitates a workshop with people who chart their own routes of walking, and with whom she walks. In so doing, she generates reflections and perspectives, as well as comes to terms with the limits and stamina of the aging body. **PF**

Pooja Nansi

2

b. 1981, Gujarat, India
Lives and works in Singapore



Coping Mechanisms (artist impression);
image courtesy of Michael Ee

This work also comprises a series of performances. Please refer to pg 73 for more details.

Coping Mechanisms, 2019

Digital print on vinyl sticker, typography, augmented reality (AR) and performance poetry
Various dimensions
Collection of the Artist
Singapore Biennale 2019 commission

Coping Mechanisms is a new commission by Pooja Nansi that brings together Singapore's literary, design and visual arts communities. Poet and spoken-word artist Nansi worked collaboratively with Kult Studio, a collective of designers and visual artists, to produce a work that both questions and suggests how a conversation can be read and interpreted. *Coping Mechanisms* comprises text responses from a group-chat conversation, where the conversation becomes a means and method to celebrate the small joys and triumphs in the everyday. Applying the aesthetic of typographic design, *Coping Mechanisms* is arranged across a 35-metre long hoarding across SAM's 8Q building, which was erected as the Museum is undergoing major renovations. **AF**

1 St. Andrew's Road
Singapore 178957

National Gallery Singapore

Larry Achiampong
United Kingdom

Sandu Darie
Romania/Cuba

Alfonso Ossorio
The Philippines/
United States of
America

titre provisoire
Germany

Boedi Widjaja
Singapore

Chia-Wei Hsu
Taiwan

Verónica Troncoso
Chile/Germany

Hera Büyüктаşçıyan
Turkey

Mathias Kauage
Papua New Guinea

Paphonsak La-or
Thailand

Wu Tsang
United States of
America/Germany/
Switzerland

C&G
Hong Kong

Le Quang Ha
Vietnam

**Vong Phaophanit
and Claire Oboussier**
Laos/United Kingdom

**Wendelien van
Oldenborgh**
The Netherlands/
Germany

Theresa Hak Kyung Cha
South Korea/United
States of America

**Temsüyanger
Longkumer**
United Kingdom

**Phare, the
Battambang Circus**
Cambodia

Sharon Chin
Malaysia

Min Thein Sung
Myanmar

Ali Akbar Sadeghi
Iran

Vandy Rattana
Cambodia/Japan/
France

Céline Condorelli
France/United Kingdom

Petros Moris
Greece

Haifa Subay
Yemen

+ Artists' Archives

Raymundo Albano
The Philippines

muf architecture/art
United Kingdom

Dennis Tan
Singapore/Japan

Ha Bik Chuen
Hong Kong

Ngoc Nau
Vietnam

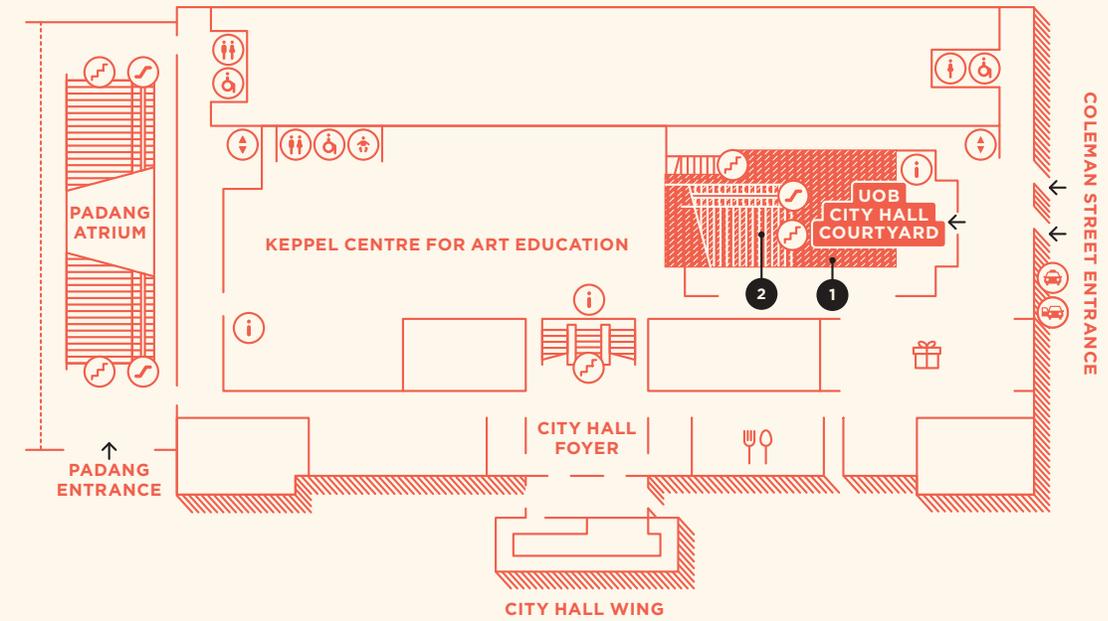
Ismail Zain
Malaysia

Judy Freya Sibayan
The Philippines

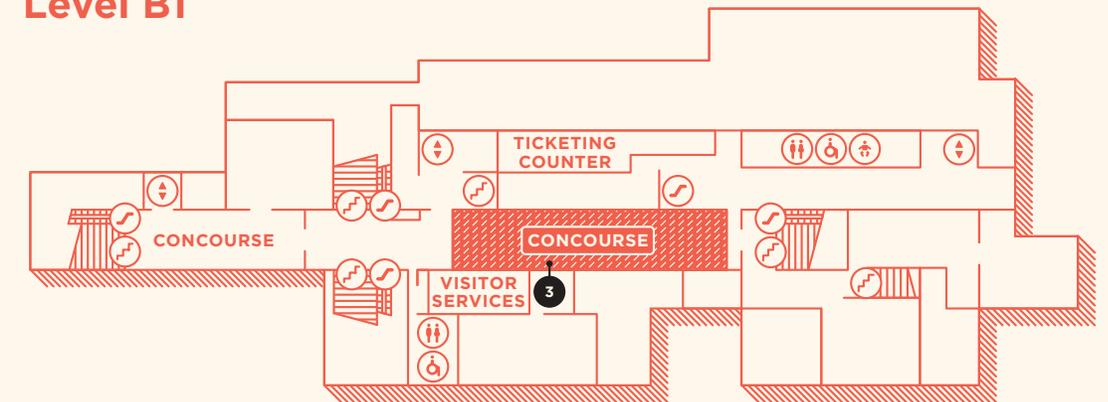
Carlos Villa
United States of
America



Level 1



Level B1

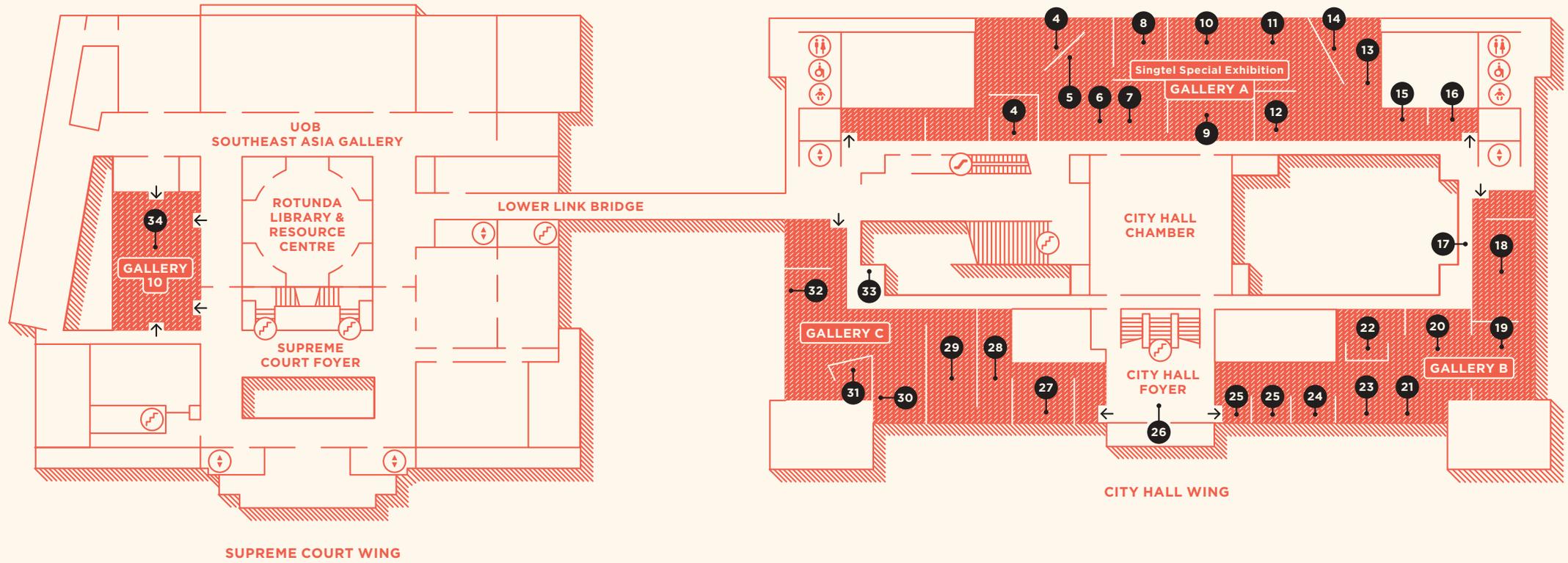


1 / Sharon Chin

2 / Boedi Widjaja

3 / Haifa Subay

Level 3



Singapore Biennale 2019 Every Step in the Right Direction

National Gallery Singapore

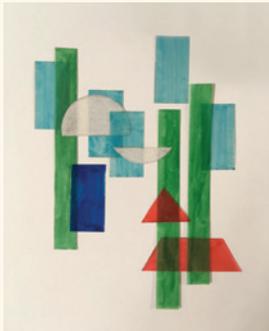
34 / Ngoc Nau

- | | | |
|--------------------------------------------------|-----------------------------------|----------------------------------------------------------------|
| 4 / Carlos Villa | 14 / Petros Moris | 25 / Larry Achiampong |
| 5 / Phare, the Battambang Circus | 15 / Tamsüyanger Longkumer | 26 / muf architecture/art |
| 6 / Paphonsak La-or | 16 / C&G | 27 / Le Quang Ha |
| 7 / Céline Condorelli + Artists' Archives | 17 / Haifa Subay | 28 / Céline Condorelli + Artists' Archives |
| 8 / titre provisoire | 18 / Hera Büyüktaşçıyan | 29 / Zakkubalan, in collaboration with Ryuichi Sakamoto |
| 9 / Vong Phaophanit and Claire Oboussier | 19 / Verónica Troncoso | 30 / Chia-Wei Hsu |
| 10 / Ali Akbar Sadeghi | 20 / Sandu Darie | 31 / Wendelien van Oldenborgh |
| 11 / Alfonso Ossorio | 21 / Ngoc Nau | 32 / Dennis Tan |
| 12 / Min Thein Sung | 22 / Wu Tsang | 33 / Céline Condorelli + Artists' Archives |
| 13 / Theresa Hak Kyung Cha | 23 / Mathias Kauage | |
| | 24 / Vandy Rattana | |



Sharon Chin

b. 1980, Selangor, Malaysia
Lives and works in Port Dickson, Malaysia



Composition for a monument (artist sketch for *In the Skin of a Tiger*); image courtesy of the Artist

1

In the Skin of a Tiger: Monument to What We Want (Tugu Kita), 2019

13 banners made from reclaimed fabric
Dimensions variable
Collection of the Artist
Singapore Biennale 2019 commission

For SB2019, Sharon Chin presents a large-scale fabric installation comprising monochromatic banners in sky blue, dark blue, red, green and white. The banners are meticulously quilted from fabric cut-outs salvaged from discarded political flags collected by the artist after the recent Malaysian general election. The colours of these flags represent different political parties and ideologies, and also signify a coded description of the nation's lived history, encompassing the attitudes and aspirations of everyday folk. Incorporating a public participation element – members of the public were invited to gather and sew something on these banners – the work explores how power is negotiated in both private and public spheres through participation and performance. **GSY**

Boedi Widjaja

b. 1975, Solo, Indonesia
Lives and works in Singapore



Black—Hut, Black—Hut (artist impression) at National Gallery Singapore; image courtesy of the Artist and AE Models

2

Black—Hut, Black—Hut, 2019

Mixed media installation: salt-infused concrete, sound, petrified wood and metal
Dimensions variable
Collection of the Artist
Co-commissioned with Queensland Art Gallery | Gallery of Modern Art for Singapore Biennale 2019 and the 9th Asia Pacific Triennial of Contemporary Art

Boedi Widjaja's conceptually charged practice engages deeply with his own lived experience of migration and diaspora, and reflects on the complexities of hybridity, travel and isolation. For SB2019, Boedi installs a site-specific proto-structure that serves as a diptych to the first iteration of the work at the 9th Asia Pacific Triennial of Contemporary Art in 2018. The structure of *Black—Hut, Black—Hut* references the gap between ground and land in tropical and subtropical vernacular houses that are built on raised floors, such as the Javanese *joglo*, the Queenslander house and the Malay house, as well as the HDB void deck. Key to the work is also its surface – rendered in concrete infused with salt, the salt will 'bloom' over time. **PF**

Haifa Subay

b. 1992, Dhamar City, Yemen
Lives and works in Sana'a, Yemen



Haifa Subay working on *Child of Bones* (from *War and Humans*); photo: Sabreen Al Mahjali; image courtesy of the Artist and Sabreen Al Mahjali

3

War and Humans, 2019

Series of 9 murals
Various dimensions
Collection of the Artist
Singapore Biennale 2019 commission

Spurred on by the Arab Spring, Haifa Subay – like many others – became preoccupied with the situation afflicting her country and region. Initially, her sketchbook was her private space, but eventually, she looked to the empty walls in the Yemeni capital of Sana'a to become her extended canvas. She began alone, but later, together with various groups of women and children, Subay painted murals on the streets of Sana'a. In Singapore, Subay has created nine murals based on themes that course through her practice, such as victims of disappearance, domestic violence and child recruitment, as well as the casualties of landmines and shelling – and her desire for peace. **AM**

Carlos Villa

1937–2013, San Francisco, USA

4

Survey of Works, 1967–2006

14 works
Various media
Dimensions variable
Various collections



Painted Cloak; image courtesy of the Fine Arts Museums of San Francisco

Filipino-American artist Carlos Villa created multimedia projects and performances that he called 'Actions.' These were often group collaborations that touched on multicultural subjectivity. As an artist, he liberally experimented with material, and he was also present in the art world and the community as a teacher, organiser, curator and firebrand. The Singapore Biennale presents the many facets of Villa's practice through an exhibition of his artworks, as well as his archive that references his initiatives in cultural work, teaching and curation. These facets come together as a broader reflection on modernism and the post-colonial turn in contemporary art in the Pacific diaspora. **PF**

Phare, the Battambang Circus

est. 1994, Battambang, Cambodia
Live and work in Battambang, Cambodia

5

Phum Style, 2005, 2019

Performance, documentation of performance, and bamboo and painting on canvas (2 panels)
Performance duration 1:10:00 mins; 330 x 330 x 84 cm (each)
Collection of the Artist
Singapore Biennale 2019 commission



Phum Style (performance); image courtesy of the Artists

Please refer to pg 71 for the details of the *Phum Style* performance.

Phare ("the Brightness of the Arts"), the Battambang Circus, betters the lives of children, young adults and their families with art schools, education programmes and social support. The collective was formed by nine young Cambodian men with their French teacher after returning from a refugee camp in 1994. SB2019 presents the circus, *Phum Style*. The story revolves around a young man who returns to his village after living in the big city. He tries to turn his village into a modern one but many do not approve. This tension between the modern and the customary sustains a narrative about love, change and the effects of life in the city and the countryside. **PF**

Production supported by: Far East Organization
Performance venue supported by: Far East Plaza

Paphonsak La-or

b. 1981, Nonthaburi, Thailand
Lives and works in Chiang Mai, Thailand

6

Far from Home (Meeting Place), 2019

Acrylic on canvas (121 paintings and outdoor painting), and acrylic paint on wires
Various dimensions (34.5 x 44.5 cm each; 213 x 360 cm);
installation dimensions variable
Collection of the Artist



Far from Home (Meeting Place) (painting, detail); image courtesy of the Artist

Far from Home (Meeting Place) is also being exhibited at Gillman Barracks and National Library plaza. Please refer to pg 44 and 60.

Far from Home (Meeting Place) is inspired by 'Kraibaan,' a journal written by King Chulalongkorn of Siam in 1907. Fascinated with the journal's photographs of European landscapes, Paphonsak created, for SB2019, 121 picturesque landscape paintings based on photographs of countries where a number of Thai and other Southeast Asian individuals reside due to political reasons. The landscape paintings are accompanied by an outdoor painting of an anonymous person, created by superimposing the portraits of the 121 individuals. The work also comprises vine flowers made from leftover paint from the outdoor painting at Gillman Barracks; they are also installed at the National Library plaza as a site-specific installation. The project attempts to sustain the presence of those individuals and keep them from fading away. **VP**



Céline Condorelli

b. 1974, Paris, France
Lives and works in London, UK

7

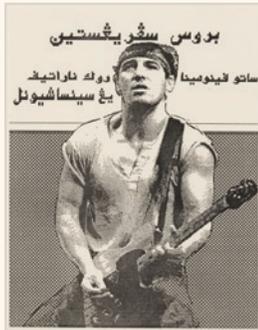
Spatial Composition 13, 2019
Steel, fabric, wood and newspaper
Dimensions variable
Collection of the Artist
Singapore Biennale 2019 commission

Informed by generous conceptions of the “architectural” as well as of “support,” Céline Condorelli’s works connect deeply with the conditions of coming together and ideas around community or constituency. Her works are interested in a dialogue between persons, things, ideas and predicaments in space. For the Singapore Biennale, she has created “support structures” that host the archives of five artists across various spaces in the exhibition. Her structures invite viewers to sit down, rest, face other people and get surrounded by varied material. Key in this convergence is Condorelli’s support that creates a hospitable, albeit ambivalent, environment of purposive and repurposed objects, which includes the furniture and the archives for both leisure and contemplation.

Here, Condorelli’s **Spatial Composition 13** hosts the work of Malaysian artist Ismail Zain, in the form of a selection of his digital collages, as well as Philippine artist Raymundo Albano’s work, *The Grid Escape*. A selection of Hong Kong artist Ha Bik Chuen’s modified books are featured as well. **PF**

+ Artists’ Archives

Raymundo Albano (1947–1985)
Ha Bik Chuen (1925–2009)
Ismail Zain (1930–1991)



Ismail Zain, *Bruce Springsteen*, 1988, black-and-white digital print, 25.8 x 20 cm, collection of National Gallery Singapore; image courtesy of National Heritage Board

titre provisoire

est. 2009, Berlin, Germany
Live and work in Berlin, Germany

8

Between spins, stops and change of directions, 2019
Film installation
Dimensions variable; duration 32:00 mins
Collection of the Artists
Singapore Biennale 2019 commission

titre provisoire’s works often examine the historical connection between globalisation and colonialism – and the acts of resistance against these two forces – with a particular interest in German colonialism in Southeast Asia. For SB2019, the artists researched into historical figures like Carl Semper, a 19th-century German ethnologist who worked in Mindanao, southern Philippines. titre provisoire then developed six characters who drive the film’s narrative. Shot entirely in Singapore, the film revolves around these characters who personify certain roles or positions, such as ‘Colonialism Deliberately Forgotten,’ ‘Untranslatable Nature’ and ‘Self-Optimisation,’ as well as new representations of the ‘Ethnologist,’ ‘Dressmaker’ and the ‘Kiosk Owner.’ **RL**

Production supported by: ifa (Institut für Auslandsbeziehungen)
Research supported by: Goethe-Institut Malaysia and Goethe-Institut Singapore



Between spins, stops and change of directions (video still); image courtesy of the Artists

Vong Phaophanit

b. 1961, Savannakhet, Laos
Lives and works in London, UK

9

Never real historians, always near poets, 2019
2-channel video
Duration 41:43 mins
Collection of the Artists
Singapore Biennale 2019 commission

Claire Oboussier

b. 1963, London, UK
Lives and works in London, UK

Collaborating for over 25 years, Vong Phaophanit and Claire Oboussier have long been interested in exploring cultural identities and collective memories. They share a personal connection to Southeast Asia, especially Laos, where Phaophanit was born. The duo’s work at SB2019 centres on members of Phaophanit’s family who either fled to France or remained in Laos following a regime change in 1975. Filming footage and interviews in Savannakhet (Laos) and St. Denis (Paris), they retrace the connection between older family members and also capture the landscape and soundscape of their distinct environments. The work opens up new meanings around the notions of ‘home,’ ‘nationality’ and ‘ethnicity,’ as well as one’s identity as a citizen in a globalised world. **VP**



Never real historians, always near poets (video still); image courtesy of the Artists

Ali Akbar Sadeghi

b. 1937, Tehran, Iran
Lives and works in Tehran, Iran

10

Ali Akbar Sadeghi Animation Films, 1971–1975
6 animation films
Various durations
Collection of Ali Akbar Sadeghi Foundation

The selection of animations by Iranian modernist and contemporary artist Ali Akbar Sadeghi is composed of works he produced at the height of Iran’s modernisation project before the Iranian Revolution. Sadeghi developed and made these shorts during his employment as an illustrator at the Institute for the Intellectual Development of Children and Young Adults, locally known as ‘Kanoon.’ Like his paintings, Sadeghi’s moving images belong to a category he calls “intellectual exercises,” in which he brings together styles and modes from Persian book illustrations and coffee-house *pardeh* paintings into a virtual theatrical space of storytelling. **RL**



The Seven Cities (animation still); image courtesy of the Ali Akbar Sadeghi Foundation

Alfonso Ossorio

1916–1990, Manila, the Philippines
and New York, USA

11

Congregations, 1958–1990
8 works
Various media
Dimensions variable
Various collections

Alfonso Ossorio’s practice underwent phases, from dexterously drawn surrealist images to wax-resist works informed by psychoanalysis. In much of his works, Ossorio grapples with the weight of personal history and philosophical reflections on matter and spirit, as well as the spectres of memory. The Singapore Biennale presents Ossorio’s **Congregations**, a class of works in his oeuvre that swarms with ornament, fantastic objects from driftwood to rhinestone and glimpses of otherworldly references, akin to dreams or triggered by a heady imagination. The ecology of the **Congregations** is breathtaking. “They all work together,” in the artist’s words. “Either the bone disintegrates, or it’s fused into the picture. It’s a step in the continuity. It’s not dead, it’s continuing.” **PF**



Circled Face from *Congregations*; image courtesy of the Robert U. Ossorio Foundation and Michael Rosenfeld Gallery, New York



Min Thein Sung

b. 1978, Mawlamyine, Myanmar
Lives and works in Yangon, Myanmar

12

Time: Dust, 2017–2019
Dust on canvas and cotton, 29 pieces
Various dimensions
Collection of the Artist
Singapore Biennale 2019 commission



Time: Dust (detail); photo: Aung Si Thu Hlaing; image courtesy of the Artist

Min Thein Sung's works are often inspired by his childhood in Myanmar and the desire to find respite in the present moment. In his practice, he infuses seemingly typical objects or scenes with the potent properties of magic or allegory. For SB2019, Min Thein Sung presents 'paintings' that have come together into a shape and form through the dust that has collected and coalesced over time. Working with time, luminosity, humidity and particles from the air that settle on canvas, he explores a creative process with varied and indeterminate forces from nature. Here, in his words, "dust paints time." **PF**

Theresa Hak Kyung Cha

1951–1982, Busan, South Korea and New York, USA

13

Monologue, 1977
Audio installation
Duration 00:44 mins
Gift of the Theresa Hak Kyung Cha Memorial Foundation
Collection of the University of California, Berkeley Art Museum and Pacific Film Archive

Untitled (Theresa's last work), 1982
Series of 11 black-and-white photographs
Various dimensions
Gift of the Theresa Hak Kyung Cha Memorial Foundation
Collection of the University of California, Berkeley Art Museum and Pacific Film Archive



Untitled (Theresa's last work) (detail); image courtesy of the University of California, Berkeley Art Museum and Pacific Film Archive

Language, origins, memory and repetition are core concepts in the practice of Theresa Hak Kyung Cha, an avant-garde artist who constantly explored methods to surpass formal approaches in art. While working at the Metropolitan Museum of Art in 1981, Hak photographed fragments of Renaissance, Mannerist and Baroque paintings with a focus on the positions of hands of various figures. Her use of repetition imbues the piece with motion and a performative layer, arguably informed by her interest in video art. These images were made in preparation for an exhibition the next year, but the work's final intention remains unknown, following her untimely death in 1982. **AM**

Petros Moris

b. 1986, Lamia, Greece
Lives and works in Athens, Greece

14

Nature of Translation (to Theresa), 2019
Sculptural installation: marble, copper-electroplated PLA, gold-plated copper and spray paint
Dimensions variable
Collection of the Artist
Singapore Biennale 2019 commission



Nature of Translation (to Theresa) (artist impression); image courtesy of the Artist

Theresa Hak Kyung Cha's posthumous book 'Dictée' (1982) serves as the conceptual backdrop for Petros Moris' sculptural installation, **Nature of Translation (to Theresa)**. In the pages of 'Dictée,' Moris identified sets of questions revolving around the relationship between the body and language, nature and civilisation, personal and collective trauma, belonging and displacement, identity and gender, that he recomposed in his sculpture. Using marble from different parts of Greece, Moris brings to life specific forms inspired by details in the publication, such as body parts like hands, hair and eyes; flowers and plants like lilies, lavender and chrysanthemums, or the forms of garments and the folds of clothes. **AM**

Temsüyanger Longkumer

b. 1976, Nagaland, India
Lives and works in London, UK

15

Parallel Communes, 2017–ongoing
4 terracotta sculptures
Various dimensions
Collection of the Artist



Refuge II from *Parallel Communes*; image courtesy of the Artist

Temsüyanger Longkumer is an artist from northeast India who has been based in London for many decades. His practice deals with the concepts of history, memory, spirituality and ecology in relation to his Naga roots. The connection between culture and nature courses through his work, and he is keenly attuned to the decline of sensuality towards the environment and the lack of spiritual connection to nature today. **Parallel Communes** is a series of terracotta sculptures. Here, the artist conceives the human body as a microcosm of events in the universe by creating earthenware that takes an abstract shape, evoking human organs, flora or fauna. **VP**

C&G

est. 2007, Hong Kong
Live and work in Hong Kong

16

Am I A Ghost?, 2019
Multimedia installation: film clips, questionnaire, drawings and poster
Dimensions variable
Collection of the Artists
Singapore Biennale 2019 commission



Am I A Ghost? (artist impression); image courtesy of the Artists

Am I A Ghost? is an interactive installation that invites members of the public to test their status as a 'ghost.' Here, the audience walks into a telephone booth where they answer multiple-choice questions based on the characteristics of ghosts as depicted in Hong Kong and Southeast Asian films. The assessment yields real-time results, revealing to the public when a 'ghost' (the visitor) participates in the exhibition. The playfulness of the multimedia installation gestures to a number of politico-historical and social issues, such as the Cantonese term "ghost" which stands in for "gangster" or "spy," and whose presence amongst refugees is seen as threatening. **RL**

Production supported by: Hong Kong Arts Development Council

Hera Büyüktaşçıyan

b. 1984, Istanbul, Turkey
Lives and works in Istanbul, Turkey

18

Seldom Seen, Soon Forgotten, 2018–2019
Site-specific installation: capiz shells, wood and metal
Dimensions variable
Courtesy of the Artist and Green Art Gallery, Dubai

A Study on Endless Archipelagos, 2017–2019
Sculptural installation: cement, bronze and wood
Dimensions variable
Courtesy of the Artist and Green Art Gallery, Dubai



A Study on Endless Archipelagos (detail); image courtesy of the Artist

Seldom Seen, Soon Forgotten is inspired by the *capiz* shell windows in the Philippines. Translucent, *capiz* allows light to enter while also remaining resistant to typhoons. The design also evokes the *binakol* textile, an optical illusion weaving pattern meant to drive away bad spirits. The work brings together two forms with different functions, even as both are meant to offer protection from outside forces.

A Study on Endless Archipelagos is an amalgamation of architectural elements from cities the Turkish artist lived and worked in over the years. For her, they represent particles of "restored memories." Anthropomorphised, the tiles have miniature bronze feet, suggesting a feeling of a burdened history moving in slow motion, floating on a sea of discrete memories, disconnected from time. **AM**



Verónica Troncoso

b. 1973, Antofagasta, Chile
Lives and works in Konstanz, Germany

19



Telling stories from outside and inside (artist impression); image courtesy of the Artist

This work also comprises a series of performances. Please refer to pg 71 and 73 for more details.

Telling stories from outside and inside, 2019

Fabric scrolls, photographs, sketches, audio recording and performance
Dimensions variable; audio duration 30:00 mins
Collection of the Artist
Singapore Biennale 2019 commission

Verónica Troncoso's practice is informed by an abiding interest in memory and trauma, exile and migration, particularly through investigating institutional and personal archives. Delving into stories of migration and mobility across different generations in Singapore, Troncoso's work for SB2019 draws upon a range of material derived from interview transcripts from her conversations with migrant workers and local students. Troncoso takes on the role of an archivist: selecting, indexing and revealing. History, much like memory, is an act of remembering as it is an act of forgetting. **GSY**

Sandu Darie

1908–1991, Romania and Cuba

20



El gran viaje (The Great Journey) (video still); image courtesy of Instituto Cubano del Arte e Industria Cinematográficos (ICAIC), Havana

Cosmorama - Poema espacial no. 1 (Cosmorama - Spatial poem no. 1), 1964

Single-channel video, 35 mm film
Duration 4:54 mins
Collection of Instituto Cubano del Arte e Industria Cinematográficos (ICAIC), Havana

El gran viaje (The Great Journey), 1966

Single-channel video, 35 mm film
Duration 10:26 mins

Caminos del saber (Paths of Knowledge), 1966

Single-channel video, 35 mm film
Duration 14:54 mins

Interested in movement, transformation and unlimited visual possibilities, Sandu Darie created works with mobile or expandable elements that would later become pieces of his kinetic painting installations. Darie wanted to ignite "the natural perception" of possible new realities and sought to render colours and forms in a kind of cosmic space, in a continuous process of transformation using light and involving emotions. In the 1960s, he broadened his artistic experimentation and began working with moving image. His 1964 experimental video **Cosmorama - Poema espacial no. 1**, created together with the Cuban film director Enrique Pineda Barnet, is considered a precursor of the contemporary video art movement in Cuba. **AM**

Wu Tsang

b. 1982, Massachusetts, USA
Lives and works in Berlin, Germany and Zürich, Switzerland

22



One emerging from a point of view (video still); image courtesy of the Artist and Galerie Isabella Bortolozzi, Berlin; Cabinet, London; Antenna Space, Shanghai

One emerging from a point of view, 2019

2-channel overlapping projections and 5.1 surround sound
Duration 43:00 mins
Courtesy of Galerie Isabella Bortolozzi, Berlin; Cabinet, London; Antenna Space, Shanghai

Wu Tsang's works often challenge fixed notions of representation and identity by looking at hidden histories, marginalised narratives and the act of performing itself. Set on the Greek island of Lesbos, her latest film, **One emerging from a point of view**, is a two-channel overlapping projection that speaks of the experience of migration and the refugee crisis that has erupted in much of Europe. Drawing from history, mythology and science fiction, the film revolves around two young women and unfolds through two parallel narratives. Working closely with her collaborators as both performers and subjects, Tsang tells the story in a hybrid fiction-documentary manner. **GSY**

With generous support from: Martin-Gropius-Bau, Berlin; Lafayette Anticipations - Fondation d'entreprise Galeries Lafayette, Paris; Polyeco Contemporary Art Initiative

Mathias Kauage

1944–2003, Papua New Guinea

23



Marbles; image courtesy of Andrew Baker Art Dealer, Brisbane

Untitled Drawings, 1969

9 works
Felt-tipped pen on paper
Various dimensions
Courtesy of Andrew Baker Art Dealer, Brisbane

Marbles, 1989

Acrylic on canvas
158 x 180 cm
Courtesy of Andrew Baker Art Dealer, Brisbane

Regarded as a founding figure of modern and contemporary art in the Pacific, Mathias Kauage was known for his exuberant painting style. The suite of drawings presented here features an assortment of fantastical-looking chimeric creatures, people and animals, as well as childhood events – such as the memory of seeing a helicopter. Made in 1969 – the same year that Kauage witnessed his first art exhibition – these drawings represent some of his first attempts at art-making. While many of Kauage's early drawings drew from the Chimbu myths of his own culture, it would be his paintings of life and political events in Papua New Guinea, especially from the time he spent in Port Moresby, that came to define him as an artist. **JT**

Vandy Rattana

b. 1980, Phnom Penh, Cambodia
Lives and works in Cambodia, Japan and France

24



MONOLOGUE (video still); image courtesy of the Artist

MONOLOGUE, 2015

Single-channel video
Duration 19:03 mins
Collection of Singapore Art Museum

...far away, over there, the ocean, 2019

Single-channel video
Duration 34:46 mins
Collection of the Artist
Singapore Biennale 2019 commission

Funeral, 2018

Single-channel video
Duration 45:09 mins
Collection of Singapore Art Museum

Three video works comprise the 'MONOLOGUE Trilogy.' **MONOLOGUE**, the first in the trilogy, is a moving exploration of Cambodia's violent past and reflects on the nature of trauma. Vandy Rattana's monologue is to the sister he has never met, and reveals his struggle coming to terms with the violence and loss experienced by his family and country. **...far away, over there, the ocean** is the last film of the trilogy to be produced (but arranged as the second to be viewed). It journeys with the character of a young painter who believes landscapes are but projected illusions of beauty and sensations produced by fragments of experiences in life. **Funeral**, the series' third work, explores notions of history – both disclosed and occluded – as well as memory, amnesia and trauma. It dwells on Cambodia's landscape – a terrain bearing the weight of lives lived, and buried, within its soil. **AF**



Larry Achiampong 25

b. 1984, London, UK
Lives and works in London, UK



PAN AFRICAN FLAG FOR THE RELIC TRAVELLERS' ALLIANCE (ASCENSION); image courtesy of the Artist and Copperfield, London

PAN AFRICAN FLAG FOR THE RELIC TRAVELLERS' ALLIANCE (ASCENSION), 2017

Polyester with appliqué detail
200 x 300 cm
Collection of the Artist

British-Ghanaian artist Larry Achiampong is known for his speculative practice, revisiting the history of colonisation using science fiction. He embraces Afrofuturism, a philosophy and cultural aesthetic which deals with the African diaspora, technological development and notions of the future. 'Relic Traveller' is an ongoing multi-disciplinary project about the fictitious Relic Travellers' Alliance from the African Union.

THE RELIC TRAVELLERS' ALLIANCE (ASCENSION) is a flag Achiampong designed for the Relic Travellers' Alliance. It features 54 stars that represent the 54 countries of Africa. **Relic 3** recounts the journey of a time traveller who uncovers new testimony from a migrant worker, against the haunting backdrop of post-Brexit United Kingdom. **VP**

Relic 3, 2019

Single-channel video
Duration 12:45 mins
Collection of the Artist

muf architecture/art

est. 1994, London, UK
Live and work in London, UK



Absentee Landlords (research still); image courtesy of the Artists

26

In collaboration with Collage Arts and Objectif

Absentee Landlords, 2019
Video and seat with cushions made by Studio 306
Dimensions variable; duration 10:00 mins
Collection of the Artists
Singapore Biennale 2019 commission

The work's starting point lies in Wood Green, a North London neighbourhood identified for increased housing density to meet the city's targets. To fund its social housing, a percentage of the homes built there will be sold at global property fairs that target affluent buyers. muf architecture/art – motivated by their mantra, "access is a gorgeous norm" – worked in collaboration with Collage Arts and Objectif, and engaged with local youths in Wood Green to explore the public social life on the street. **Absentee Landlords** unpacks the ties and tensions between 'home' and the housing market by asking, "who belongs in a place and who doesn't?" **GSY**

Le Quang Ha

b. 1963, Hanoi, Vietnam
Lives and works in Hanoi, Vietnam



Animals Farm from Gilded Age; photo: Nguyen Nam Hai; image courtesy of the Artist

27

Gilded Age, 2018

Mixed media installation: paintings, sculptures and video
Dimensions variable
Collection of the Artist, and Collection of Singapore Art Museum (*The Dictator*) Loans and Singapore Biennale 2019 commission

Le Quang Ha's **Gilded Age** is a mixed media installation inspired by Mark Twain and Charles Dudley Warner's 1873 satirical novel about greed and corruption. Le's installation takes off from his first presentation in his Hanoi home-studio, where amidst a restrictive environment, the artist was unable to present the exhibition anywhere else. An array of sculptures and paintings bearing titles such as *Animals Farm* and *Dear Leader* greets the visitor, in a presentation that poses questions about power and control, leadership and authority. **AF**

Céline Condorelli 28

b. 1974, Paris, France
Lives and works in London, UK

Spatial Composition 13, 2019

Steel, fabric, wood and newspaper
Dimensions variable
Collection of the Artist
Singapore Biennale 2019 commission

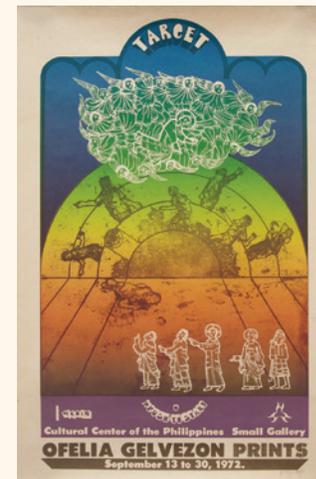
+ Artists' Archives

Raymundo Albano (1947–1985)

Ha Bik Chuen (1925–2009)

Judy Freya Sibayan (b. 1953)

Carlos Villa (1936–2013)



Raymundo Albano, poster from *Aleator*, 1974–1981, works on paper, various dimensions, courtesy of Silverlens Galleries, Manila. Image courtesy of Silverlens Galleries, Manila

Informed by generous conceptions of the "architectural" as well as of "support," Céline Condorelli's works connect deeply with the conditions of coming together and ideas around community or constituency. Her works are interested in a dialogue between persons, things, ideas and predicaments in space. For the Singapore Biennale, she has created "support structures" that host the archives of five artists across various spaces in the exhibition. Her structures invite viewers to sit down, rest, face other people and get surrounded by varied material. Key in this convergence is Condorelli's support that creates a hospitable, albeit ambivalent, environment of purposive and repurposed objects, which includes the furniture and the archives for both leisure and contemplation.

Here, Condorelli's **Spatial Composition 13** hosts four artists. Philippine artist Raymundo Albano's *Aleator* comprises a suite of over 50 posters; Filipino-American artist Carlos Villa is represented by a montage of photographs from his 1976 exhibition, 'Other Sources: An American Essay,' and a selection of Hong Kong artist Ha Bik Chuen's modified books are presented in vitrines. In tandem, **Spatial Composition 13** features the artwork proposal of Philippine artist Judy Freya Sibayan, 'The Other Biennale Archive, Archiving Biennale Artists Collectively, Openly Evolving to "DUMP (Detritus, Unused Materials, Past/Present): An Unrealised Project".' **PF**

Zakkubalan 29

est. 2016, New York, USA
Live and work in New York, USA

async - volume, 2017

24-channel video installation
Dimensions variable
Collection of Kinetic Art & Business Inc.

In collaboration with Ryuichi Sakamoto

b. 1952, Tokyo, Japan
Lives and works in New York, USA



async - volume (installation detail); photo: Neo Sora; image courtesy of the Artists

In 2017, Ryuichi Sakamoto launched 'async.' His 19th solo album was a meditation on sound and visuality, testing possible ways of restoring image through sound, or of analysing sound through the moving image. The New York-based artist collective Zakkubalan collaborated with Sakamoto to present a behind-the-scenes portrait of the composer and his creative process. Natural field audio captured in Sakamoto's New York studio entwines with music from 'async' to create an ever-shifting ambient soundscape. Concurrently, 24 video screens in a darkened room convey a sense of a familiar photographic montage. In **async - volume**, visitors enter a private universe of creation and inspiration – a lived space, one abstracted by the modulation of sound and music. **AM**



Chia-Wei Hsu

b. 1983, Taichung, Taiwan
Lives and works in Taipei, Taiwan

30



Stones and Elephants (video still);
image courtesy of the Artist

Stones and Elephants, 2019
2-channel video installation
Dimensions variable; duration: 14:38 mins
Collection of the Artist
Singapore Biennale 2019 commission

In ***Stones and Elephants***, Chia-Wei Hsu draws upon storytelling to discuss the connections between Dutch Malacca, the figure of William Farquhar (as Resident of Malacca), the status of the local population and Farquhar's interest in zoology. The story begins with the narration of two chapters of the 'Hikayat Abdullah,' an 1849 Malay literary work by Abdullah Abdul al Kadir, a Malacca-born Munshi of Singapore. There are three ways to approach the work: firstly, through Munshi Abdullah's insight into Malacca's Dutch architecture; secondly, in a parallel world shaped by supernatural belief and animals, which are represented as symbols of power, and lastly, historical data and facts that unfold along the strands of narration. **AM**

Commissioned by Singapore Biennale 2019 in collaboration with KADIST as part of 'Frequency of Tradition,' curated by Hyunjin Kim, a three-year series of seminars, commissions and exhibitions taking place across Asia.

Wendelien van Oldenborgh

b. 1962, Rotterdam, the Netherlands
Lives and works in Rotterdam,
the Netherlands and Berlin, Germany

31



Instruction (video still);
image courtesy of the Artist

Instruction, 2019
Single-channel video installation
Dimensions variable; duration 31:00 mins
Collection of the Artist

Instruction looks at an unresolved episode of a Dutch military intervention in Indonesia after the end of World War II, during Indonesia's struggle for independence. Wendelien van Oldenborgh worked with four young cadets from the Royal Netherlands Military Academy who read out a script written by her. The script consists of varied material about the conflict: travelogues of the artist's mother, transcripts of a television show debating the incident and the memoirs of a Dutch army captain from the period. The film offers multiple points of view about an individual's position within a group and within the context of a historical moment. **AM**

Dennis Tan

b. 1975, Singapore
Lives and works in Tokyo, Japan

32



Many waters to cross (work-in-progress);
image courtesy of the Artist

Many waters to cross, 2019
Durational performance-construction resulting in hand-crafted timber boat and 2-channel video
Performance-construction duration: 8 months; *kolek* boat: 900 x 80 x 80 cm
Collection of the Artist
Singapore Biennale 2019 commission

Spanning over eight months, ***Many waters to cross*** by Dennis Tan is a durational artistic project that revolved around the performance-construction of a *kolek* - a traditional timber racing sailboat - without the use of schematics or design plans and built in plain view of the public. *Kolek* racing was a popular sport in the 1950s and 60s, but it has all but disappeared today in rapidly developing Singapore. Adopting his mode of "building-without-a-plan," Dennis Tan sought to rediscover the art of *kolek*-making through trial and error, undertaking research in Keban, Indonesia, where the practice continues today. For Tan, revitalising this craft is also a resurrection of forgotten memories and knowledge. **JT**

Production supported by: Singapore Sailing Federation

Céline Condorelli

b. 1974, Paris, France
Lives and works in London, UK

33

+ Artists' Archives

Raymundo Albano (1947-1985)
Ha Bik Chuen (1925-2009)
Ismail Zain (1930-1991)
Judy Freya Sibayan (b. 1953)
Carlos Villa (1936-2013)



Céline Condorelli, *Spatial Composition 12*, 2019;
image courtesy of the Artist

Spatial Composition 13, 2019
Steel, fabric, wood and newspaper
Dimensions variable
Collection of the Artist
Singapore Biennale 2019 commission

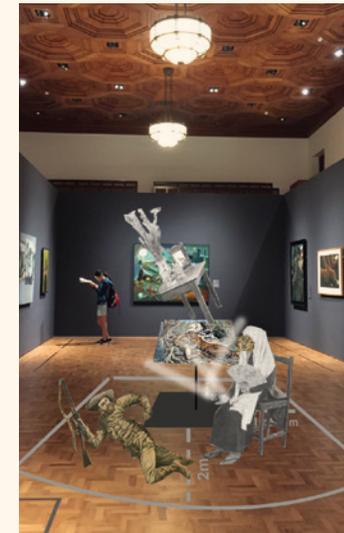
Informed by generous conceptions of the "architectural" as well as of "support," Céline Condorelli's works connect deeply with the conditions of coming together and ideas around community or constituency. Her works are interested in a dialogue between persons, things, ideas and predicaments in space. For the Singapore Biennale, she has created "support structures" that host the archives of five artists: Raymundo Albano, Ha Bik Chuen, Ismail Zain, Judy Freya Sibayan and Carlos Villa. Her structures invite viewers to sit down, rest, face other people and get surrounded by varied material. Key in this convergence is Condorelli's support that creates a hospitable, albeit ambivalent, environment of purposive and repurposed objects, which includes the furniture and the archives for both leisure and contemplation. **PF**

Ngoc Nau

b. 1989, Thái Nguyên, Vietnam
Lives and works in
Ho Chi Minh City, Vietnam

21

34



Chapter 1: *The Legend of Lieu Hanh*
(artist impression); image courtesy of the Artist

Chapter 1:
The Legend of Lieu Hanh, 2019
Print on canvas and
augmented reality (AR) app
Dimensions variable; duration 7:00 mins
Collection of the Artist
Singapore Biennale 2019 commission

Chapter 2:
The Blessed Child, 2019
Oil on canvas and
augmented reality (AR) app
Dimensions variable; duration 46:00 mins
Collection of the Artist
Singapore Biennale 2019 commission

Ngoc Nau experiments with holograms and augmented reality, combining them with her interest in contemporary Vietnamese culture. 'Deep in the Forest, a Night Song' is a long-term research project in which the artist explores the *len dong* ritual, or spiritual mediumship, in her birthplace of the Thái Nguyên province. Here, augmented reality allows the audience to experience the form of the Mother Goddess via a digital simulation. Ngoc Nau also interacts with the region's historical narrative by presenting the chapters alongside historical works in the National Gallery Singapore.

Chapter 1 tells the story of spiritual and social life in northern Vietnam during the French colonial period, from the viewpoint of the Vietnamese. In **Chapter 2**, the artist uses a brainwave scanning machine on a follower of the Mother Goddess, digitally re-creating the world he experiences when he becomes possessed. **VP**

9 Lock Road
Singapore 108937

Gillman Barracks

Karolina Breguta
Poland/Taiwan

Busui Ajaw
Thailand

Chang En-Man
Taiwan

Kray Chen
Singapore

Dusadee Huntrakul
Thailand

Hafiz Rancajale
Indonesia

Hu Yun
China/Serbia

Kahlil Robert Irving
United States
of America

Juliana Yasin
Singapore

Khairullah Rahim
Singapore

**Korakrit
Arunanondchai**
Thailand/United States
of America

Lim Sokchanlina
Cambodia

Nabilah Nordin
Singapore/Australia

Paphonsak La-or
Thailand

Post-Museum
Singapore

**Ruangsak
Anuwatwimon**
Thailand

Koki Tanaka
Japan

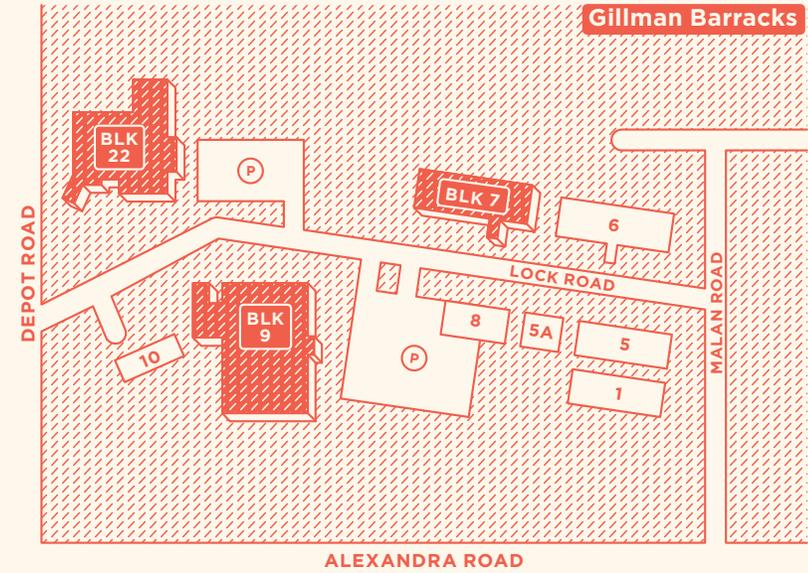
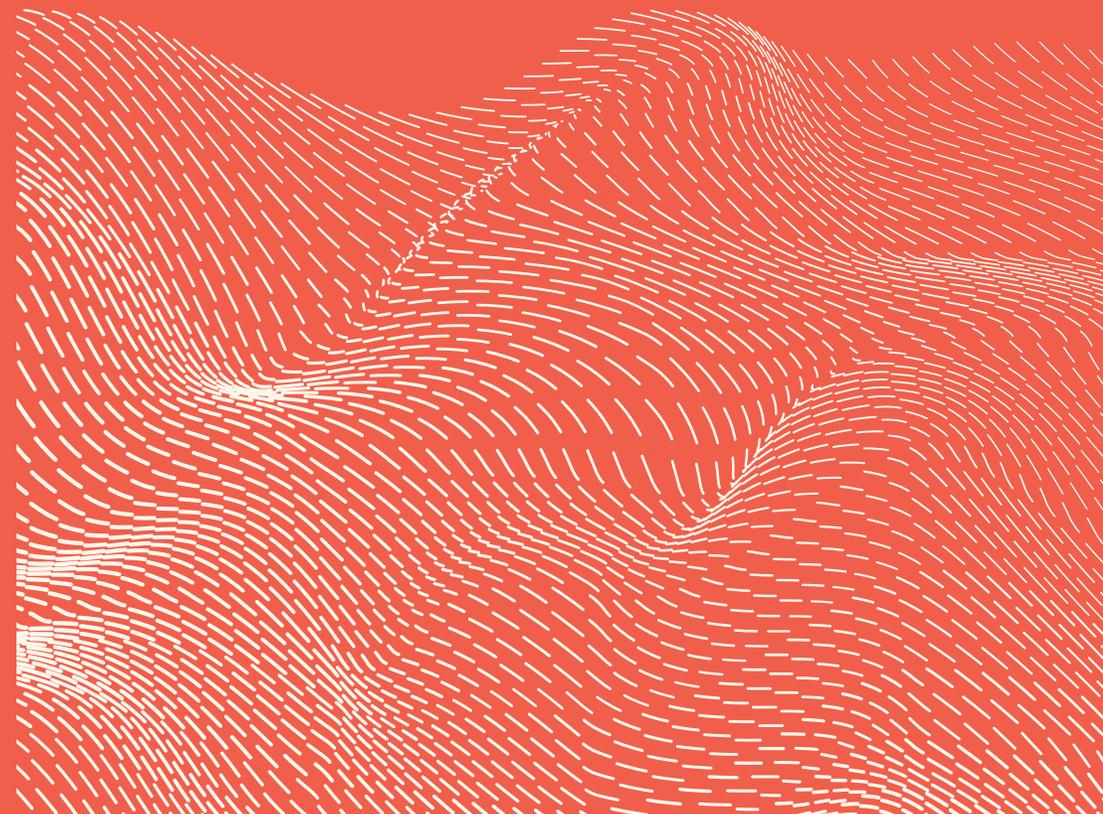
Zai Tang
United Kingdom/
Singapore

**Wendelien van
Oldenborgh**
The Netherlands/
Germany

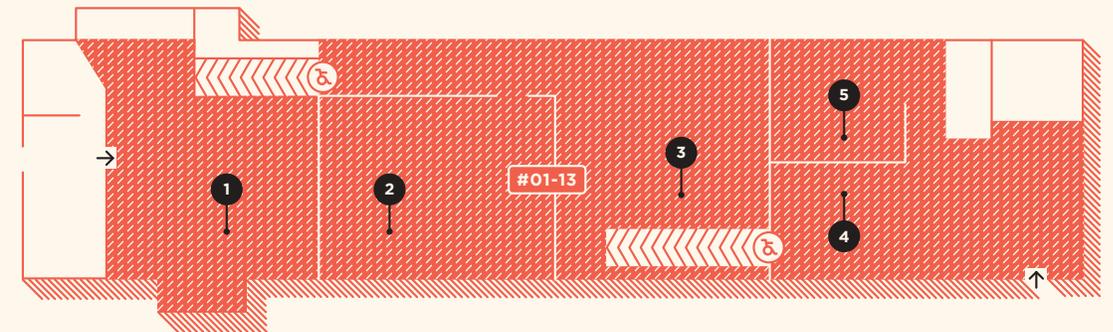
Vanghoua Anthony Vue
Australia

Zakaria Omar
Brunei

Robert Zhao Renhui
Singapore



Block 7 Level 1

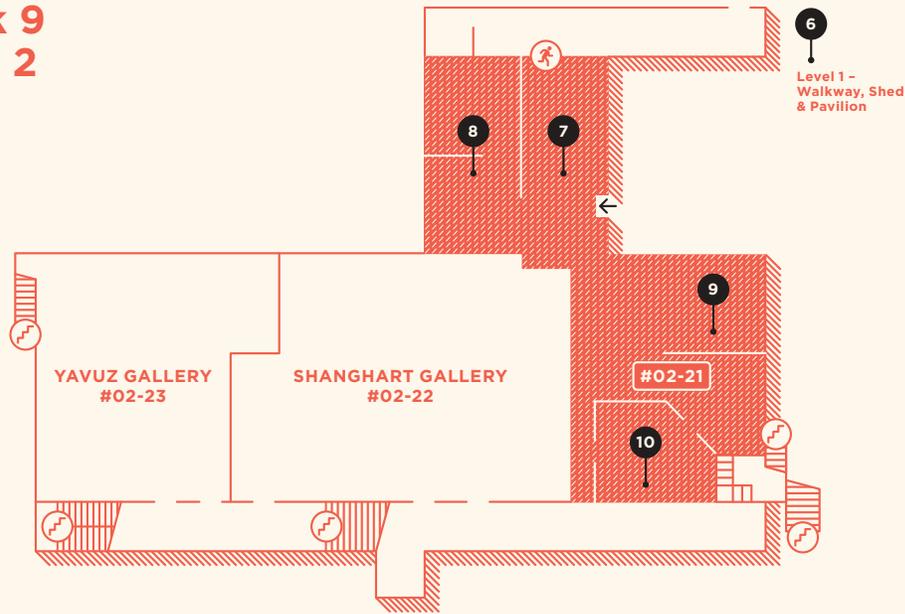


1 / Hafiz Rancajale
2 / Karolina Breguta

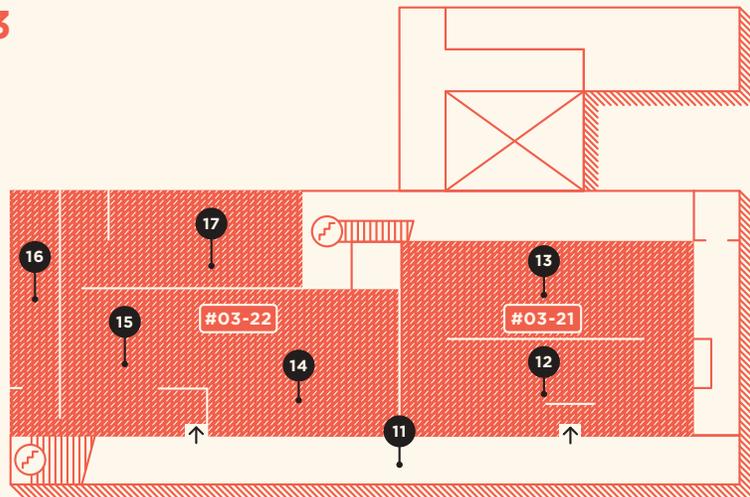
3 / Wendelien van Oldenborgh
4 / Nabilah Nordin

5 / Kray Chen

Block 9 Level 2



Level 3



6 / Vanghoua Anthony Vue

7 / Hu Yun

8 / Koki Tanaka

9 / Kahlil Robert Irving

10 / Zai Tang

11 / Juliana Yasin

12 / Lim Sokchanlina

13 / Post-Museum

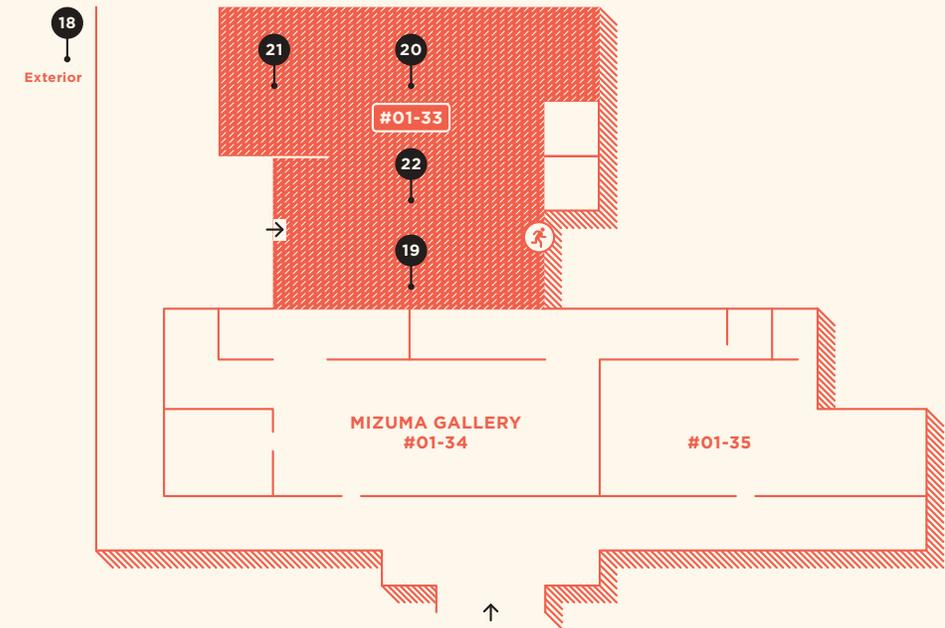
14 / Busui Ajaw

15 / Chang En-Man

16 / Khairullah Rahim

17 / Korakrit Arunanondchai

Block 22 Level 1



18 / Paphonsak La-or

19 / Ruangsak Anuwatwimon

20 / Dusadee Huntrakul

21 / Robert Zhao Renhui

22 / Zakaria Omar

**Hafiz Rancajale****b. 1971, Pekanbaru, Indonesia**
Lives and works in Jakarta, Indonesia

1

Social Organism, 2017–2019Drawings on paper, objects, multi-variable installations, books in vitrine, video and documentation
Dimensions variable
Collection of the Artist*Social Organism* (detail); image courtesy of the ArtistThe other component of *Social Organism*, comprising Hafiz Rancajale's films, is exhibited at LASALLE ICA. Please refer to pg 51.

Social Organism is an iteration and a development of Indonesian artist Hafiz Rancajale's solo exhibition at the National Gallery of Indonesia in 2018. Conceived by Hafiz as an art project unfolding in an exhibition form and a performance, **Social Organism** articulates Indonesia's post-Reformasi struggles with modernity, as well as the long arc of the colonial and post-colonial in the country. Here, the artist is a social being – a social organism – that intersects with institutions and publics, artistic theories and experiments, and modes of citizenship. Sited in two different venues of the Biennale, the presentation at Gillman Barracks presents a range of his drawings and objects. **RL**

Karolina Breguła**b. 1979, Katowice, Poland**
Lives and works in Warsaw, Poland and Tainan, Taiwan

2

Square, 20189-channel video and mixed media installation
Installation dimensions variable; duration 1:12:00 mins
Collection of the Artist*Square* (video still); image courtesy of lokal_30 Gallery and Fotoaura Institute of Photography

Square takes the viewer to a peaceful Taiwanese town where the lives of the townspeople have become disrupted by a mysterious object hidden amongst the bushes in the communal square. At first the object just hums, but later, it emits a mesmerising sound. Though ambiguous, the impression given is that the object is a sculpture imbued with an attractive voice, one that eventually sings, "I'd like to ask you a question." The townspeople become unsettled by this question, and complaints and anger replace the once-joyous encounter. The viewers are left with questions: what is really hidden behind the bushes and does the community have a secret to hide? **AM**

Wendelien van Oldenborgh**b. 1962, Rotterdam, the Netherlands**
Lives and works in Rotterdam, the Netherlands and Berlin, Germany

3

No False Echoes, 20083-channel video installation
Dimensions variable; duration 30:00 mins
Collection of the Van Abbemuseum, Eindhoven*No False Echoes* (video still); image courtesy of the Artist

No False Echoes looks at the subjects of freedom of speech and the dominant narrative in history within a democratic context. The film's departure points are the first radio connections between the Netherlands and the Dutch East Indies, in which the Philips broadcasting company, together with the transmitter Radio Kootwijk, played an essential part in presenting a homogeneous narrative. Their aim was to ensure that no opposing voices representing the ideology of the Indonesian republicans would interfere with the colonial broadcasting programme. Wendelien van Oldenborgh also queries the structure of public debates of the current day, in tandem with how critical ideas are oftentimes obstructed. **AM**

Nabilah Nordin**b. 1990, Singapore**
Lives and works in Sydney, Australia

4

An Obstacle in Every Direction, 2019Mixed media installation
Dimensions variable
Collection of the Artist
Singapore Biennale 2019 commission*An Obstacle in Every Direction* (artist impression); image courtesy of the Artist

Obstacle courses are usually physically challenging structures set to test an individual or a team under fixed conditions. In **An Obstacle in Every Direction**, the artist invites the visitor to enter an obstacle course made up of found objects that appear precariously placed. It is an obstacle course with no set rules, both conceptually and formally. Instead, Nabilah Nordin encourages visitors to spend time exploring the different possible routes and enjoy the textures of the 'obstacles' placed in their way. Inspired by the notion of failure, Nabilah's obstacle course asks visitors to open themselves to experiencing the many routes that might go somewhere, nowhere or everywhere. **AF**

Kray Chen**b. 1987, Singapore**
Lives and works in Singapore

5

5 Rehearsals of a Wedding, 2017Single-channel video
Duration 29:00 mins
Collection of the Artist*5 Rehearsals of a Wedding* (video still); image courtesy of the Artist

The wedding ceremony – civil and or religious – is an important moment in the lives of many couples, one that publicly signals the start of their married lives. **5 Rehearsals of a Wedding** plays out as a performance of five ceremonies observed on a typical Singapore-Chinese wedding day. In the video, the groom (played by Kray Chen) undertakes rehearsals of a wedding day with the aid of four friends but – absent a bride – he is the lone protagonist. By rehearsing the rituals and ceremonies, Chen ruminates on the concept of the wedding as a performative gesture, one that reflects on personal anxieties and the pressures of societal expectations. **AF**

Vanghoua Anthony Vue**b. 1989, Brisbane, Australia**
Lives and works in Brisbane, Australia

6

Present-past-patterns, 2019Vinyl, photographic prints and duct tape
Dimensions variable
Collection of the Artist
Singapore Biennale 2019 commission*Present-past-patterns* (artist impression); image courtesy of the Artist

Vanghoua Anthony Vue recontextualises his Hmong heritage within his Australian upbringing and experience. Vue sees Hmong culture as one that has been historically pushed to the periphery as a minority in the production of nationhood. **Present-past-patterns** is a new site-specific installation commemorating the Hmong legacy and heritage that have survived the Laotian Civil War (1959–1975). The artist manipulates historical images and uses Hmong textiles-inspired motifs to recollect this marginal history. Installed at Gillman Barracks – a former military barracks for the British infantry in Singapore in the 1930s – the work connects a site associated with Singapore's colonial past to the historical landscape of highland Southeast Asia. **VP**



Hu Yun

b. 1986, Shanghai, China
Lives and works in Belgrade, Serbia and Shanghai, China

7



Historical diorama (detail), previously exhibited at the National Museum of Singapore; image courtesy of the Artist

Carving Water, Melting Stones, 2019

4K video with sound, ice sculpture and sound installation
Installation dimensions variable
Collection of the Artist
Singapore Biennale 2019 commission

Hu Yun considers himself “a mediator between everyday stories and gossips and state-sanctioned histories.” For SB2019, he explores how the diorama becomes ‘present’ in contemporary art even as it connects with an older craft tradition. Taking off from the historical dioramas exhibited at the National Museum of Singapore in the 1980s, the work’s film component sees Hu Yun revisiting Paete, the Philippine town where the woodcarvers who created these dioramas came from. He also collaborates with students of Elias Park Primary School in Singapore, which currently houses some of these dioramas. Their imaginations activated by the dioramas, the students propose visions of a world or a landscape – in conversation with a topography of present-day Singapore, carved from ice. **PF**

Production supported by: Tuck Lee Ice

Koki Tanaka

b. 1975, Mashiko, Japan
Lives and works in Kyoto, Japan

8



Abstracted / Family (video still); image courtesy of the Artist and Vitamin Creative Space, Guangzhou; Aoyama Meguro, Tokyo

Abstracted / Family, 2019

Single-channel video installation
Installation dimensions variable; duration 1:42:08 mins
Collection of the Artist
Co-commissioned with Aichi Triennale 2019

In this single-channel video, Koki Tanaka explores the idea of a family by questioning what the parameters or mechanisms that form and make up a family are. Departing from traditional notions that a family is defined as a group joined by blood relationships, Koki Tanaka brings together four protagonists with completely different backgrounds and complicated cultural roots. Although they become characters in a script by the artist, each individual also enacts his or her personal history. They become involved in diverse everyday situations, and also try to work together as a group – aiming to behave as a quasi-family – and their co-existence combines reality and fiction with the unexpected. **AM**

Production supported by: Aso Group

Kahlil Robert Irving

b. 1992, California, USA
Lives and works in Missouri, USA

9



Many Grounds (Many Myths) from the Many Grounds (Many Myths) series; photo: Jackie Furtado; image courtesy of the Artist and Callicoon Fine Arts, New York

Many Grounds (Many Myths), 2019

7 works
Various media: glazed stoneware, found and personally constructed decals and gold, silver and blue lustre
Various dimensions
Collection of the Artist

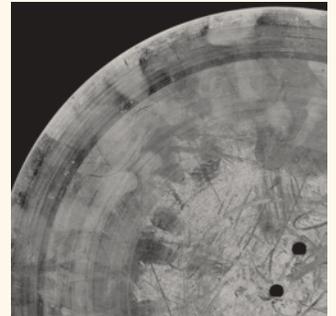
Working with ceramics, stoneware and china, Kahlil Robert Irving creates works that take on political concerns and contemporary issues of race, class and urban life. Fascinated with surfaces, Irving embeds objects, which often bear a range of images from popular media, into his hand-pressed ceramic tiles. For the Biennale, this textured surface reiterates the everyday ground, such as the roads of hectic cities like New York and post-industrial locations like St. Louis and Pittsburgh. Framing this ground is a picture of the space above the planet, a composite of numerous images and a rendering of the sky. The ceramic and the digital come together to render the ethnographic details of the everyday. **PF**

Production supported by: Callicoon Fine Arts, New York; Nancy Kranzberg

Zai Tang

b. 1984, London, UK
Lives and works in Singapore

10



Escape Velocity III (artist impression); image courtesy of the Artist

Escape Velocity III, 2019

Graphite, charcoal, ink on paper, 12" dubplate, turntables, MaxMSP and computer
Dimensions variable
Collection of the Artist
Singapore Biennale 2019 commission

In collaboration with Simon Ball Escape Velocity IV, 2019

Digital animation, projection and stereo sound
Duration 7:30 mins
Collection of the Artist
Singapore Biennale 2019 commission

“What does it mean to listen to Nature in a time of ecological crisis?” prefaces sound artist Zai Tang’s recent works. In his ‘Escape Velocity’ series, Tang uses slowed down field recordings of wildlife from places under threat by development, which then become the foundation of his sonic installations. **Escape Velocity III** and **IV** incorporate sounds from Mandai, an area undergoing development into an eco-tourism destination. **Escape Velocity III** is a two-part composition accompanied by visual scores foregrounding a tension between nature and capital while **Escape Velocity IV** is an animated visualisation of soundscapes inviting visitors to attune to a deep listening experience. **GSY**

Juliana Yasin

1970–2014, Singapore

11



For Peace and Togetherness: Tantejules dan Pemuda Inisiatif (album cover); image courtesy of the Juliana Yasin Estate

Tali Timba, 2009

Music album
Duration 23:26 mins
Collection of the Juliana Yasin Estate

In collaboration with Jatiwangi Art Factory For Peace and Togetherness: Tantejules dan

Pemuda Inisiatif, 2010
Music album
Duration 25:22 mins
Collection of the Juliana Yasin Estate

Juliana Yasin’s artistic repertoire spans painting, installation, video and performance, strongly complemented by pedagogy and research. A female artist of Muslim faith and of Chinese-Malay descent, she was also keenly interested in questions of subjectivity and community practices. By way of the latter, the Jatiwangi Art Factory in West Java became important to her practice and her second home. Her work for the Biennale comprises music from two of her projects at Jatiwangi. One album, **For Peace and Togetherness**, consists of seven songs in English and Bahasa Indonesia “promoting and celebrating peace, love, and solidarity.” The second album, **Tali Timba**, is from Juliana’s exhibition in Jatiwangi in 2009. **PF**

Lim Sokchanlina

b. 1987, Prey Veng, Cambodia
Lives and works in Phnom Penh, Cambodia

12



Letter to the Sea (video still); image courtesy of the Artist and Tewprai Bualoi

A Good Event in Tokyo, 2018
Single-channel video and mixed media installation
Dimensions variable; duration 5:23 mins
Collection of the Artist

These two videos arise from Lim Sokchanlina's ongoing research into the stories of Khmer migrants following an artist residency in Thailand. **A Good Event in Tokyo** presents two narratives that took place in Japan. One documents a peaceful demonstration by Khmer migrants in Shinjuku; the other shows footage of a traditional Khmer dance class. Coming together, the single-channel video observes how the lives and psyches of Khmer migrants have changed since arriving in Japan. **Letter to the Sea** depicts Lim reading his own handwritten letter to Khmer migrants in Thailand, and was shot near the maritime border between Cambodia and Thailand. The letter unfolds in Lim's dedications to three Khmer migrants involved in the fishing slave trade who returned home to Cambodia after a prolonged absence. **AF**

Letter to the Sea, 2019
Video installation: transparency, scuba mask and flippers
Installation dimensions variable; video duration 17:35 mins
Collection of the Artist
Singapore Biennale 2019 commission

Post-Museum

est. 2007, Singapore
Live and work in Singapore

13



Bukit Brown Index #132: Triptych of the Unseen; image courtesy of See Kian Wee

Bukit Brown Index #132: Triptych of the Unseen, 2018
Wayang stage, chairs, cardboard virtual reality (VR) goggles and archival materials in joss paper construction
550 x 400 x 244 cm; duration 8:27 mins ('Ghost'), 6:51 mins ('Bureaucrat'), 9:43 mins ('Activist')
Collection of the Artists

Bukit Brown Index #132: Triptych of the Unseen is a large-scale installation encompassing a stage, a three-part video performance and an archival collection of the 2011-2014 campaign to save the Bukit Brown Cemetery. At a stage resembling those that host live performances - known locally as *wayang*, which are typically seen during the Hungry Ghost Festival - the audience joins spectral spectators to watch a performance by three characters ('Ghost,' 'Activist' and 'Bureaucrat'), through makeshift cardboard goggles. Each character's performance reveals a unique - necessarily complex and layered - perspective, embroiled in its own existential crisis but perpetually entangled with one another, about a struggle for space in the city. **GSY**

Busui Ajaw

b. 1986, Mae Suai, Thailand
Lives and works in Chiang Rai, Thailand

14



Ayaw Jaw Bah (sculptures); image courtesy of the Artist

Ayaw Jaw Bah, 2019
Acrylic on canvas, wood and mixed media installation
Dimensions variable
Collection of the Artist
Singapore Biennale 2019 commission

Busui Ajaw's practice relates to her unique upbringing. The artist is an Akha, a nomadic ethnic group from the highlands of mainland Southeast Asia, and is from a family of artisans. Coming from an oral culture, the practice of image-making was initially foreign to her. For SB2019, Busui Ajaw presents **Ayaw Jaw Bah**, a series of paintings and an installation. The paintings depict a tragic story of an intelligent Akha prince, stories of his son, as well as those of Amamata, the first mother. In the middle of the room stands a traditional spirit gate that the artist made to signify the boundary of the Akha village, to welcome the audience to the mythical world. **VP**

Chang En-Man

b. 1976, Taitung, Taiwan
Lives and works in Taipei, Taiwan

15



Snail Dishes Interview Programme: Highway No. 9 (installation detail); image courtesy of TKG+, Taipei

Please refer to pg 71 for more details of the performance.

Snail Paradise, 2019

Site-specific installation: photography, videography, embroidery and recipes
Dimensions variable
Collection of the Artist
Singapore Biennale 2019 commission

In **Snail Paradise**, Chang En-Man retraces the route of the arrival of the Giant African Landsnail (*Achatina fulica*) into Taiwan. Originating from Africa, the species was introduced as a farmed food source during Japan's colonisation of Taiwan in 1933. Although regarded as an invasive species and a pest, the snail is also regularly featured in numerous indigenous recipes in Taiwan. **Snail Paradise** follows Chang's 2013 project looking at the snail's cultural significance in Taiwan. Tracing the snail to its last point of departure prior to arriving in Taiwan - namely Singapore - Chang embarks on her SB2019 project, collaborating with local artists to explore attitudes towards the snail as an ingredient in a range of recipes. **JT**

Production supported by: National Culture and Arts Foundation (NCAF); Telok Ayer Arts Club

Khairullah Rahim

b. 1987, Singapore
Lives and works in Singapore

16



Intimate Apparitions (sightings) (detail); image courtesy of the Artist and Taufiq Rahman

Intimate Apparitions, 2019
Mixed media installation
Dimensions variable
Collection of the Artist
Singapore Biennale 2019 commission

In collaboration with Taufiq Rahman
Intimate Apparitions (sightings), 2019
Photographic vinyl print
Various dimensions
Collection of the Artist
Singapore Biennale 2019 commission

What does it mean to regard a place as 'public' or 'private'? Are there types of activities that are restricted to these places, and if so, what constitutes their distinctions? **Intimate Apparitions** comprises commonplace objects that have been recomposed into something less familiar. Through these assemblages, Khairullah Rahim looks at a range of public and private spaces, such as the open field, gazebo, exercise corner and bedroom. In doing so, he explores the adaptability and dual nature of these areas by the individuals or groups that use them. Concurrently, he considers how such spaces are imbued with powerful symbolic connotations when used by certain minority or non-mainstream communities. **AF**

Korakrit Arunanondchai

b. 1986, Bangkok, Thailand
Lives and works in Bangkok, Thailand and New York, USA

17



Together with history in a room filled with people with funny names 3-5 (video still); image courtesy of the Artist and BANGKOK CITYCITY GALLERY, Bangkok; C L E A R I N G, New York/Brussels; Carlos/Ishikawa, London

Together with history in a room filled with people with funny names 3-5, 2015-2019

2-channel synced HD video
Duration 1:10:00 mins
Collection of the Artist
Singapore Biennale 2019 commission

In an age of rapid technological advancement and simultaneous technological obsolescence, Korakrit's two-channel video examines the unlikely dichotomy between traditional animist beliefs and western digitisation. Drawing from three earlier videos as well as performance footage, the anthology brings together a myriad of themes that have occupied the artist - art history, Asian mythology, extinction and post-humanism - and chronicles the development of his concerns. **Together with history in a room filled with people with funny names 3-5** confronts viewers with the necessary recognition of a transitional and transforming world, and of a presence rooted between unexhumed pasts and uncertain futures. **JT**



Paphonsak La-or

b. 1981, Nonthaburi, Thailand
Lives and works in Chiang Mai, Thailand

18

Far from Home (Meeting Place), 2019

Acrylic on canvas (121 paintings and outdoor painting), and acrylic paint on wires
Various dimensions (34.5 x 44.5 cm each; 213 x 360 cm);
installation dimensions variable
Collection of the Artist



Far from Home (Meeting Place) (vine flowers, detail); image courtesy of the Artist

Far from Home (Meeting Place) is also being exhibited at National Gallery Singapore and National Library plaza. Please refer to pg 23 and 60.

Far from Home (Meeting Place) is inspired by 'Kraibaan,' a journal written by King Chulalongkorn of Siam in 1907. Fascinated with the journal's photographs of European landscapes, Paphonsak created, for SB2019, 121 picturesque landscape paintings based on photographs of countries where a number of Thai and other Southeast Asian individuals reside due to political reasons. The 121 paintings are presented at National Gallery Singapore, while the National Library plaza features a site-specific installation of vine flowers. This component at Gillman Barracks consists of an outdoor painting of an anonymous person that Paphonsak created by superimposing portraits of the 121 individuals, which is installed along with the vine flowers made from the leftover paint. **VP**

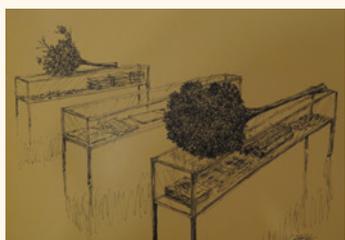
Ruangsak Anuwatwimon

b. 1975, Bangkok, Thailand
Lives and works in Bangkok, Thailand

19

Reincarnations (Hopea Sangal and Sindora Wallichii), 2019

Soil, glass, iron, brass, books and video
80 x 300 x 40 cm (each)
Collection of the Artist
Singapore Biennale 2019 commission



Reincarnations (Hopea Sangal and Sindora Wallichii) (artist impression); image courtesy of the Artist

Reincarnations (Hopea Sangal and Sindora Wallichii) is the second in Ruangsak's 'Reincarnations' series of works in which he examines species that are now extinct or endangered owing to habitat destruction. For SB2019, the artist selected the *Hopea sangal* and *Sindora wallichii*, two species of trees endemic to Singapore and critically endangered. Through his investigative fieldwork, Ruangsak explores the history of two notable examples of these species in Singapore – a *Hopea* chopped down as recently as 2002, and a colossal *Sindora* that was cut down before World War II. The artistic re-creation of these trees within these glass vitrines interweaves material gathered from his site visits and documentation. **JT**

Dusadee Huntrakul

b. 1978, Bangkok, Thailand
Lives and works in Bangkok, Thailand

20

The Map for the Soul to Return to the Body, 2019

16 ceramic sculptures on custom-made pedestals
Various dimensions
Collection of the Artist
Singapore Biennale 2019 commission



The Map for the Soul to Return to the Body (detail); image courtesy of the Artist and BANGKOK CITYCITY GALLERY

Discovered in 1966, the Ban Chiang Archaeological Site in the Udon Thani province of Thailand is home to one of the earliest Bronze Age civilisations, dating approximately 2,000 BCE. Since its discovery, the archaeological site has become renowned for its distinctive red pottery bearing elaborate patterns. Drawing from the rich heritage of the site, Dusadee Huntrakul has inscribed 16 reproductions of these ceramic pots with urgent concerns of today. Touching on issues ranging from climate change to universal basic income, his work seeks to resume a 4,000-year-old conversation and bridges cultures across thousands of years, posing the questions: what constitutes humanness and what is the meaning of being human? **JT**

Robert Zhao Renhui

b. 1982, Singapore
Lives and works in Singapore

21

Queen's Own Hill and its Environs, 2019

Photographs, video and found objects in display cabinet with artist-led tours
240 x 500 x 60 cm
Collection of the Artist
Singapore Biennale 2019 commission



Queen's Own Hill and its Environs (detail); image courtesy of the Artist

This work also comprises a series of artist-led nature walks. Please refer to pg 71 for more details.

For over a year, Robert Zhao Renhui ventured into the forested areas surrounding Gillman Barracks to observe and study its significance. Taking its title from the former name of the area, **Queen's Own Hill and its Environs** comprises a cabinet of curiosities with more than 100 components featuring videos, photography and found objects. Collectively, they chronicle the history of the land as well as its changing function as plantation, military barracks and illegal immigrant squat, before finally being reclaimed by nature and becoming the secondary forest it is today. A series of artist-led tours into this forest will also be held in conjunction with the exhibition. **JT**

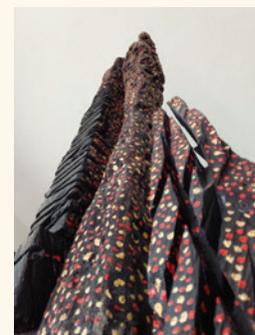
Zakaria Omar

b. 1967, Temburong, Brunei
Lives and works in Bandar Seri Begawan, Brunei

22

Fossils of Shame: The Pillars, 2010, 2019

Sculpted driftwood from demolished stilt houses
60 x 60 x 300 cm (each)
Collection of the Artist



Fossils of Shame: The Pillars (detail); image courtesy of the Artist

Working with driftwood originating from old stilt houses demolished in Bandar Seri Begawan's Kampung Ayer (Water Village) for the construction of new waterfront lifestyle attractions, Zakaria Omar has created a sculptural work that poignantly foregrounds the erosion of cultural landmarks and heritage sites to meet the infrastructural demands of economic progress. Reclaiming these timber pylons from the banks of the Brunei River himself, Zakaria undertook an excavation akin to an archaeological endeavour that unearths pieces of a locality's material history. Regarded by Zakaria as an heirloom to be held in safekeeping for future generations, the wood used here captures his deep concern with the ongoing degradation of nature. **JT**

LASALLE College of the Arts

Arnont Nongyao
Thailand

Hafiz Rancajale
Indonesia

Prapat Jiwangsan
Thailand

**The Mamtua
Saber Project**

**Centro Audiovisual
Max Stahl Timor-Leste
(CAMSTL)**
Timor-Leste

Soyung Lee
South Korea

Tracey Rose
South Africa

**i. Bakudapan Food
Study Group**
Indonesia

Gary-Ross Pastrana
The Philippines

Miljohn Ruperto
The Philippines/
United States
of America

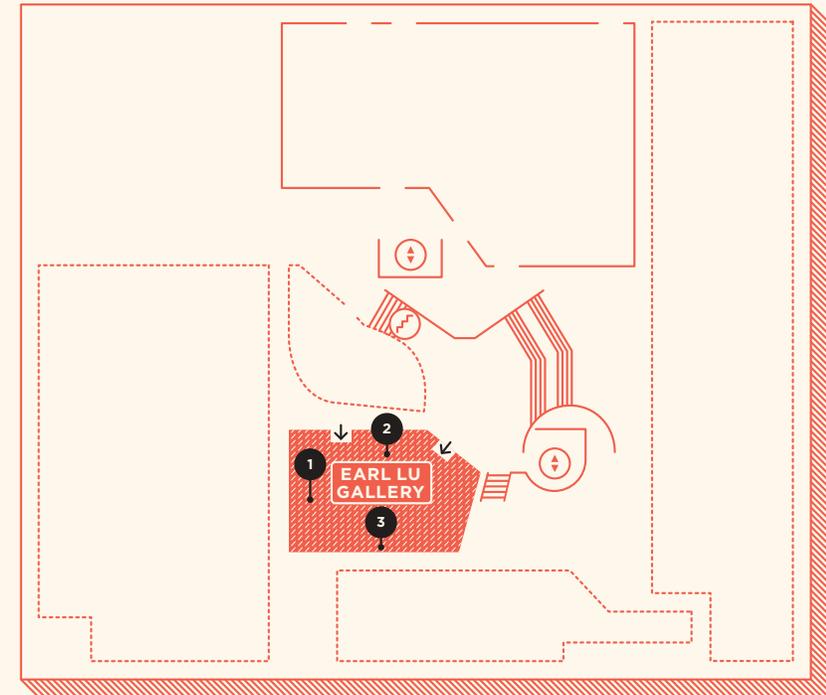
**ii. PROPAGANDA
DEPARTMENT**
Hong Kong/China

**Desire Machine
Collective**
India

iii. Mark Sanchez
The Philippines

Marie Voignier
France

Earl Lu Gallery Mezzanine Basement



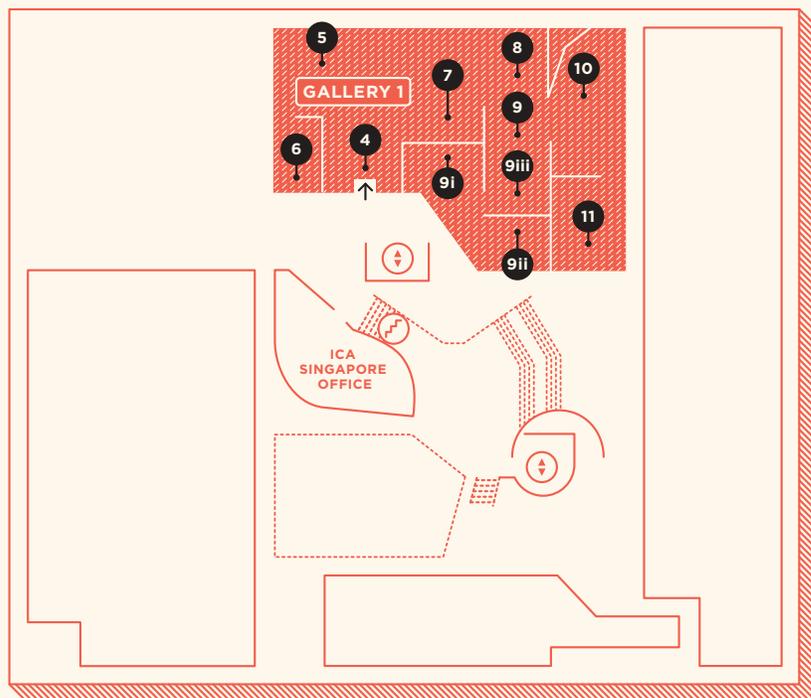
1 / Tracey Rose

2 / Gary-Ross Pastrana

3 / Arnont Nongyao

Institute of Contemporary Arts, Gallery 1 Basement 1

Singapore Biennale 2019 Every Step in the Right Direction



- 4 / Miljohn Ruperto
- 5 / Prapat Jiwarngsan
- 6 / Centro Audiovisual Max Stahl Timor-Leste (CAMSTL)
- 7 / Hafiz Rancajale

- 8 / Marie Voignier
- 9 / The Mamitua Saber Project
 - i. Bakudapan Food Study Group
 - ii. •• PROPAGANDA DEPARTMENT
 - iii. Mark Sanchez

- 10 / Desire Machine Collective
- 11 / Soyung Lee

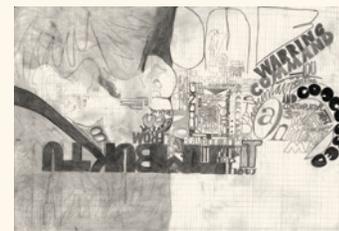
Tracey Rose

b. 1974, Durban, South Africa
Lives and works in Johannesburg, South Africa

1

Hard Black on Cotton, 2019

Installation of pencil on paper works (set of 9)
84 x 125 x 1 cm (framed)
Collection of the Artist
Singapore Biennale 2019 commission



Hard Black on Cotton (detail); image courtesy of the Artist and Dan Gunn Gallery

Known for her photography, video installations and performance art, Tracey Rose has consistently interrogated post-apartheid and post-colonial social histories in her practice, with identity and gender as sites of discussion. *Hard Black on Cotton* – a composite of painterly and scriptural markings pressed in varying intensities by HB pencil on white cotton paper – is one of her rare works on paper. It reflects on Africa's history and historiography while gesturing to the artist's autobiography and family background. This new commission revisits the European colonial grab for power in the African continent, and as Rose's scribbles increase in density, she reiterates Africa as a land perpetually divided in volumes of reparation, restitution – and unlearning. **RL**

Production supported by: Dan Gunn Gallery

Gary-Ross Pastrana

b. 1977, Manila, the Philippines
Lives and works in Manila, the Philippines

2

Properties, 2019

Various found and modified objects, clothing, and painted and constructed backdrops
Dimensions variable
Collection of the Artist
Singapore Biennale 2019 commission



Properties (detail); image courtesy of the Artist

This work also comprises a series of performances. Please refer to pg 71 and 73 for more details.

Gary-Ross Pastrana's works revolve around the notion of material: its constitution, wearing down and mutations. For SB2019, Pastrana explores these stages of transformations in a work that intersects with both theatre and the exhibition space. The play 'Cleansed' (1998) by Sarah Kane was staged and rehearsed in Manila in collaboration with a Philippine theatre ensemble. For SB2019, another group of Singapore performers will then activate objects that were created during the play's germination in Manila. These objects will also migrate to an SB2019 exhibition space and here they are, in Pastrana's words, "precisely as art objects; the props recast as proper sculpture," only to be picked up again in another cycle of performances. **PF**

Production supported by: Silverlens Galleries, Manila

Arnont Nongyao

b. 1979, Bangkok, Thailand
Lives and works in Chiang Mai, Thailand

3

Opera of Kard (Market), 2019

12-channel video installation
Dimensions variable
Collection of the Artist
Singapore Biennale 2019 commission



Opera of Kard (Market) (work-in-progress); image courtesy of the Artist

Interested in the notion of sound as a vibration and the world as a network of complex vibrations, Arnont Nongyao creates experimental sound performances and installations. *Opera of Kard (Market)* is an immersive multi-screen installation. Each of the 12 channels plays back the sounds and scenery from a *kard*, or local market in northern Thailand. These weekly markets are gathering places where people from different ethnic backgrounds congregate, communicate and trade. From people chattering to birds singing and the wind blowing, each *kard* is, for the artist, also a musical score. Rearranged into a single composition, the sounds now come together as a socio-cultural operatic performance of the *kard*. **VP**

LASALLE College of the Arts



Miljohn Ruperto

4

b. 1971, Manila, the Philippines
Lives and works in Los Angeles, USA



Ordinal (SW/NE) (video still) from *Geomancies*; image courtesy of the Artist and Rini Yun Keagy

Geomancies, 2007-2017

5 works
Single-channel videos and lenticular print
Various durations; 40 x 50 cm
Collection of the Artist

With an enduring interest in media and the many dimensions of representation, Miljohn Ruperto adopts a nuanced understanding of the factual and the fictional, as well as history and memory. For the Singapore Biennale, Ruperto presents *Geomancies*, which comprises a suite of films and videos and a lenticular print. The focus of this installation is *Ordinal (SW/NE)*, an experimental documentary created with filmmaker Rini Yun Keagy. The film traces the cultural and environmental influences of a soil-dwelling, pathogenic fungus, *Coccidioides immitis*, and its attendant disease, valley fever, in California's Central Valley. **PF**

Production supported by: National Commission for Culture and the Arts (NCCA) and Deputy Speaker Loren Legarda

Hafiz Rancajale

7

b. 1971, Pekanbaru, Indonesia
Lives and works in Yogyakarta, Indonesia



Song of Indonesian Modern Art (installation detail); image courtesy of the Artist

The other component of 'Social Organism,' comprising Hafiz Rancajale's drawings and sculptures, is presented at Gillman Barracks. Please refer to pg 38.

Buku/Book, 2003

Single-channel
video installation
Duration 3:00 mins
Collection of the Artist

Song of Indonesian Modern Art, 2012

Multi-channel video
installation with audio
recordings in loop
Duration variable
Collection of the Artist

In collaboration with Reinaart Vanhoe *The Old Men's Club*, 2004

Single-channel video
with performance project
documentation
Duration 9:06 mins
Collection of the Artist

The three films presented here were part of 'Social Organism,' Indonesian artist Hafiz Rancajale's solo exhibition at the National Gallery of Indonesia in 2018. Conceived by Hafiz as an art project unfolding in an exhibition form, 'Social Organism' articulates Indonesia's post-Reformasi struggles with modernity, as well as the long arc of the colonial and post-colonial in the country. Here, the artist is a social being – a social organism – that intersects with institutions and publics, artistic theories and experiments, and modes of citizenship. Sited in two different venues of the Biennale, 'Social Organism' at SB2019 is an iteration and development of Hafiz's 2018 exhibition and project. **RL**

Prapat Jiwarngsan

5

b. 1979, Bangkok, Thailand
Lives and works in Bangkok, Thailand



Aesthetics 101 (video still); image courtesy of the Artist

Aesthetics 101, 2019

9-channel slide and video projection, 2 light boxes and film slides
Dimensions variable
Collection of the Artist
Singapore Biennale 2019 commission

Prapat Jiwarngsan's practice is rooted in his deep interest in archival material, and he interacts with found archives through gestures such as cutting, erasing and rearranging. In *Aesthetics 101*, Prapat works with the archival legacy of the late Somkiat Tangnamo (1958-2010), an art theorist at Chiang Mai University. Somkiat's essays and translated works played an important role in establishing a foundation of art education in Thailand, and he left over 7,000 film slides upon his passing. Combining the analogue and digital, *Aesthetics 101* is a multi-screen installation that uses vintage slide projectors and modern LED projectors. Prapat reconstructs the slides from his research and encourages the audience to speculate on Somkiat's curriculum from the 1990s. **VP**

Marie Voignier

8

b. 1974, Ris-Orangis, France
Lives and works in Paris, France



Na China (video still); image courtesy of the Artist

Na China, 2019

Single-channel video, edition of 5
Duration 1:10:00 mins
Courtesy of Marcelle Alix, Paris

Marie Voignier's works explore the creative potential found in the tension between the documentary and the fictional. Fiction, in her films, becomes a space of interrogation and destabilisation of received truths and norms. For SB2019, Voignier researched one of the most important sub-Saharan African communities in China and interviewed African businesswomen in Guangzhou. The film explores the different experiences of women traders from Cameroon and Biafra who settle in, or pass through, Guangzhou. Between direct cinema and re-enactment, the manner of filming is deliberately ambivalent. The film's characters also have a certain elusiveness, even as they grapple with the decisions and consequences of everyday deeds. **PF**

Production supported by: Institut Français Paris

Centro Audiovisual Max Stahl Timor-Leste (CAMSTL)

6

est. 2003, Timor-Leste
Live and work in Timor-Leste



Birth (of a Nation) (video still); image courtesy of Max Stahl

Birth (of a Nation), 2019

7-channel video installation: soundscape and computer terminal
Installation dimensions variable; duration 1:00:00 mins
Collection of the Artist
Singapore Biennale 2019 commission

Presented as a seven-channel video installation, a selection of archival materials drawn from the CAMSTL archive provides audiences with an entry point to understand the fraught history and vibrant culture of Southeast Asia's youngest nation-state, as well as the Timorese struggle for democracy and nationhood. Pivoting on a vital moment of the nation's history, this extensive audio-visual work – filmed over 30 years – encapsulates historical events as well as touches on subjects ranging from Timorese music to dance, crafts, food and social practices. In so doing, the work underscores the importance and currency of archival work as a means of preserving memory, culture and heritage in times of struggle. **JT**



The Mamitua Saber Project

Bakudapan Food Study Group

est. 2015, Yogyakarta, Indonesia
Live and work in Yogyakarta, Indonesia

•• PROPAGANDA DEPARTMENT

est. 2017, Beijing, China

Mark Sanchez

b. 1987, Manila, the Philippines
Lives and works in Quezon City, the Philippines

- 9
- 9i
- 9ii
- 9iii

The Mamitua Saber Project, 2019
Para-curatorial project with archival display and artistic mediations
Collection of the Artists
Singapore Biennale 2019 commission

Bakudapan Food Study Group

Moro Moro, 2019
Mixed media installation:
maps, drawings,
artefacts with scent,
and video
Dimensions variable;
Collection of the Artists
Singapore Biennale 2019
commission

•• PROPAGANDA DEPARTMENT

Etc., Etc., No. 3: About to, thereafter, 2019
Kinetic installation:
mechanically
manipulated air,
printed matter and audio
Dimensions variable;
various durations
Collection of the Artists
Singapore Biennale 2019
commission

Mark Sanchez

From Where Labor Blooms, 2019
Mixed media installation:
diagrams, data,
documents and videos
Various dimensions
Collection of the Artist
Singapore Biennale 2019
commission

The Mamitua Saber Project takes off from the work of Dr Mamitua Saber (1921-1992). A sociologist, institution-builder, cultural worker and educator, Saber was instrumental in developing Mindanao's cultural and civic life. Under the para-curatorial framework of **The Mamitua Saber Project**, three artistic projects have been commissioned for SB2019 which draw upon, translate and deepen Saber's ideas, theories and practice.

The Bakudapan Food Study Group is an interdisciplinary all-female group that focuses on food as a means to examine issues such as migration, displacement and the formation of cultural minorities. Their new commission utilises Saber's autobiographical field work, studying the Indonesian island of Morotai's food culture.

•• PROPAGANDA DEPARTMENT is an anonymous collective that inquires into the textual space. Their new commission looks at the roles of women and language across borders, trading hubs and other cross-cultural transactions, with a focus on northern Vietnam and the southern Guangxi province in China.

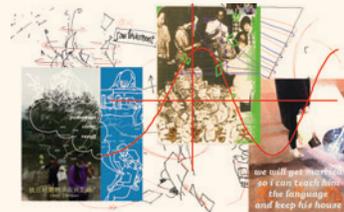
Mark Sanchez deals with the accumulation, classification and inventory of images and information in his practice. His new commission concentrates on the figure of a peasant leader superimposed onto a diagram by Saber, activating the notion of labour as a 'living entity.' **RL**

Etc., Etc., No. 3: About to, thereafter
Production supported by: HB Station (Guangzhou)

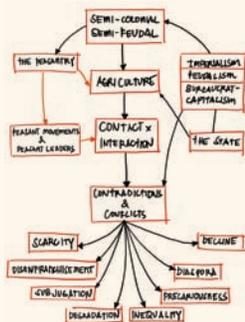
From Where Labor Blooms
Production supported by: National Commission for Culture and the Arts (NCCA) and Deputy Speaker Loren Legarda



Bakudapan Food Study Group, *Moro Moro* (detail); illustration: Prihatmoki; image courtesy of the Artists



•• PROPAGANDA DEPARTMENT, *Etc., Etc., No. 3: About to, thereafter* (artist impression); image courtesy of the Artists



Mark Sanchez, *From Where Labor Blooms* (annotated diagram); image courtesy of the Artist

Desire Machine Collective

est. 2004, Guwahati, India
Live and work in Guwahati, India

10

Nishan II, 2019
2-channel video
Duration 12:45 mins
Collection of the Artists
Singapore Biennale 2019 commission



Nishan II (video still); image courtesy of the Artists

Desire Machine Collective, an art collective based in Guwahati in northeastern India, explores the relationship between art, ecology, technology and activism. A long-term project, 'Nishan' focuses on Kashmir. Interested in depicting trauma that is alienated from time itself, the artists collected footage and photographs of everyday life in the city from an abandoned house, which later became a hideout and bunker, doing so for over a decade. **Nishan II**, a new commission presented at SB2019, is the series' second work. Here, the artists have created an immersive experience; **Nishan II** appropriates the cityscape and soundscape of Kashmir into an endless loop of timelessness, underlining the fact that the trauma never ends. **VP**

Soyung Lee

b. 1974, Seoul, South Korea
Lives and works in Seoul, South Korea

11

Gooseberry Project, 2009-2019
7 works
Various media
Dimensions variable; video duration 13:33 mins
Collection of the Artist
Loans and Singapore Biennale 2019 commissions



Gooseberry (installation view); image courtesy of the Artist

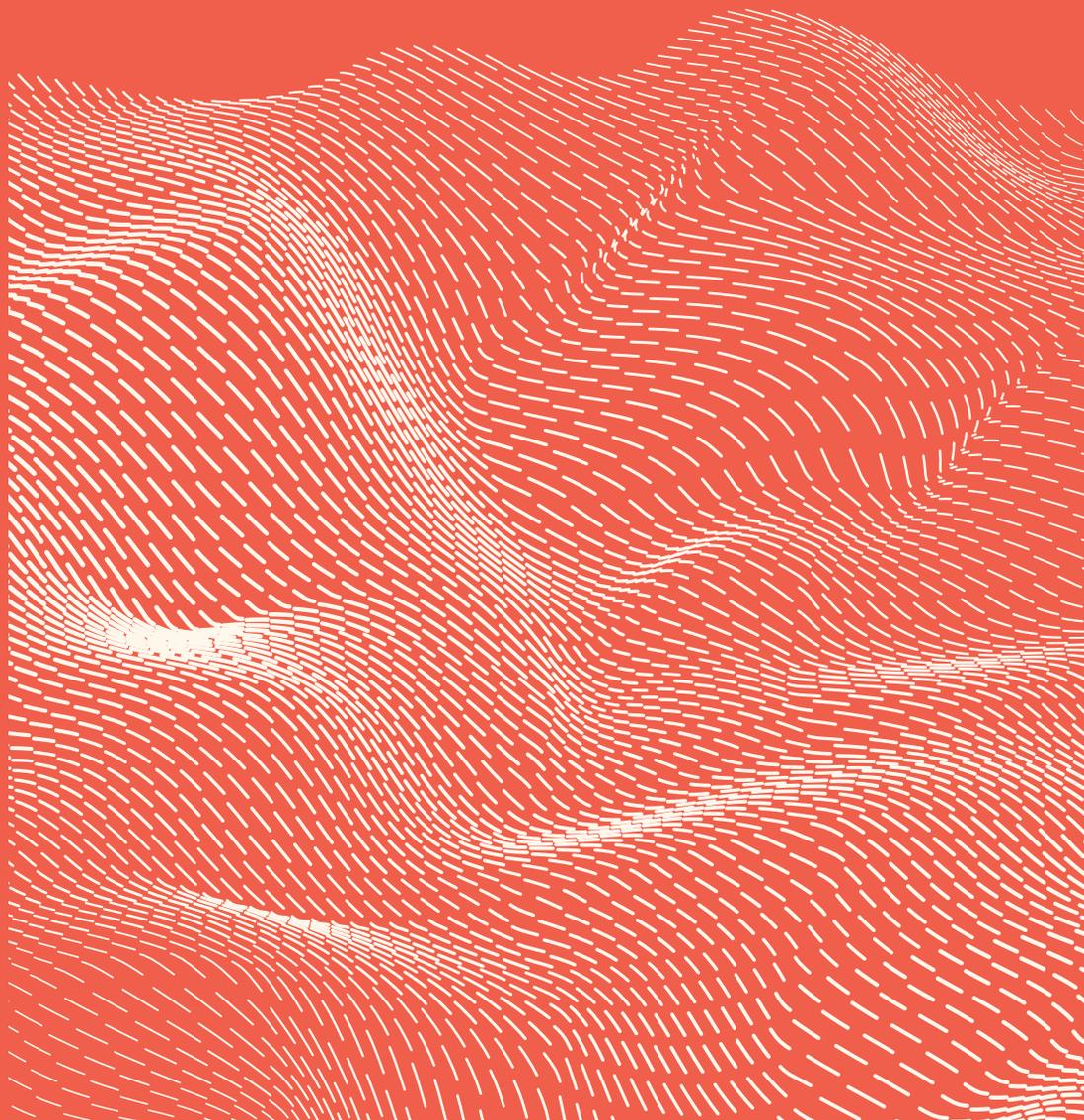
Soyung Lee's works take shape around issues of immigration, settlement and residence and how these concerns play out in the daily dilemmas that people experience. For SB2019, Lee presents three stages of the video *Gooseberry* that speculate on the breakdown of a civilisation and the decimation of a species. Filmed mainly in three locations - Shanghai, Seoul and Singapore - *Gooseberry* portrays the rapid development and constant change of these large-scale cities. Alongside the video, Lee presents an installation involving drawings, ceramic panels, objects and threads (in some parts knitted) connecting the objects, all gathering to evoke a cityscape. **PF**

Asian Civilisations Museum

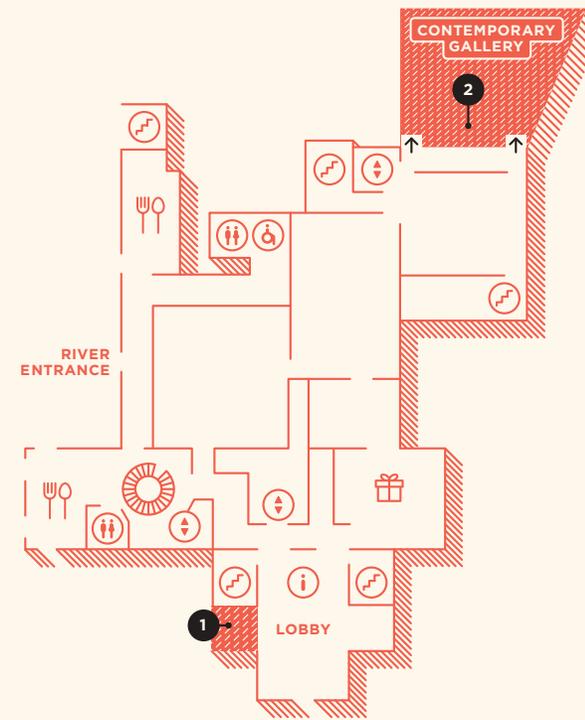
Lawrence Lek
United Kingdom

Jen Liu
United States
of America

Okui Lala
Malaysia

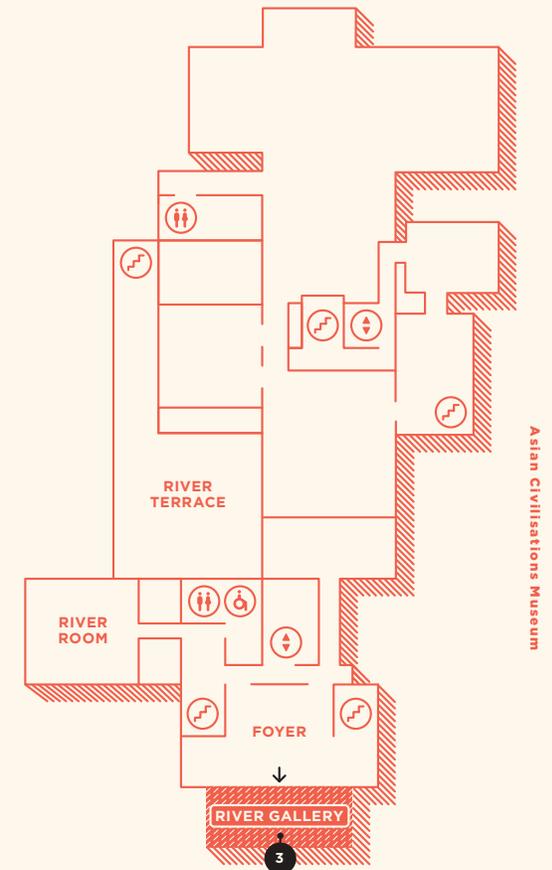


Level 1



1 / Okui Lala

Level 2



2 / Jen Liu

3 / Lawrence Lek



Okui Lala

b. 1991, Penang, Malaysia
Lives and works in Penang and Kuala Lumpur, Malaysia

1

National Language Class: Our Language Proficiency, 2019

3-channel video and stereo sound
Duration 50:00 mins
Collection of the Artist
Singapore Biennale 2019 commission



National Language Class: Our Language Proficiency (video stills); image courtesy of the Artist

Okui Lala's practice often takes an autobiographical approach to explore themes that extend into the larger social, cultural and political milieu. Presented as a three-channel video installation, **National Language Class: Our Language Proficiency** simulates a classroom setting of a discussion amongst six people in different languages. Drawing upon research on education proposals in the 1950s, it captures the complexity and levity of multilingual conditions across different generations through the development of language policy planning in Malaysia. The work contemplates how vernacular and colonial languages continue to exist in friction with Malaysia's national language and the consequences of policy from classroom to real world. **GSY**

Lawrence Lek

b. 1982, Frankfurt, Germany
Lives and works in London, UK

3

2065 (Singapore Centennial Edition), 2019

Multimedia site-specific installation
Dimensions variable
Courtesy of the Artist and Sadie Coles HQ, London
Singapore Biennale 2019 commission



2065 (Singapore Centennial Edition) (video still); image courtesy of the Artist and Sadie Coles HQ, London

The Asian Civilisations Museum becomes the location for a para-fiction modelled by Lawrence Lek: set in the year 2065, the Farsight Corporation presents its latest video game. In a space dense with layers of history and artefacts, Lek blurs the distinction between physical architecture and the virtual space. In **2065 (Singapore Centennial Edition)**, the artist creates a game-space where visitors enter a not-so-distant future of Singapore and Southeast Asia. Blurring the boundaries of art and entertainment, the game brings together the structure of a historical museum, the elements of a place many call home, with the unknowns of an imagined future, in order to de-situate and re-position the visitors/players within their own parallel worlds. **AM**

Jen Liu

b. 1976, New York, USA
Lives and works in New York and Vermont, USA

2

Pink Slime Caesar Shift: Gold Edition, 2015–2019

7 works
Multimedia installation: live performances, videos, set design, paintings and costumes
Dimensions variable; various durations
Collection of the Artist
Loans and Singapore Biennale 2019 commissions



Pink Slime Caesar Shift (video still); image courtesy of the Artist

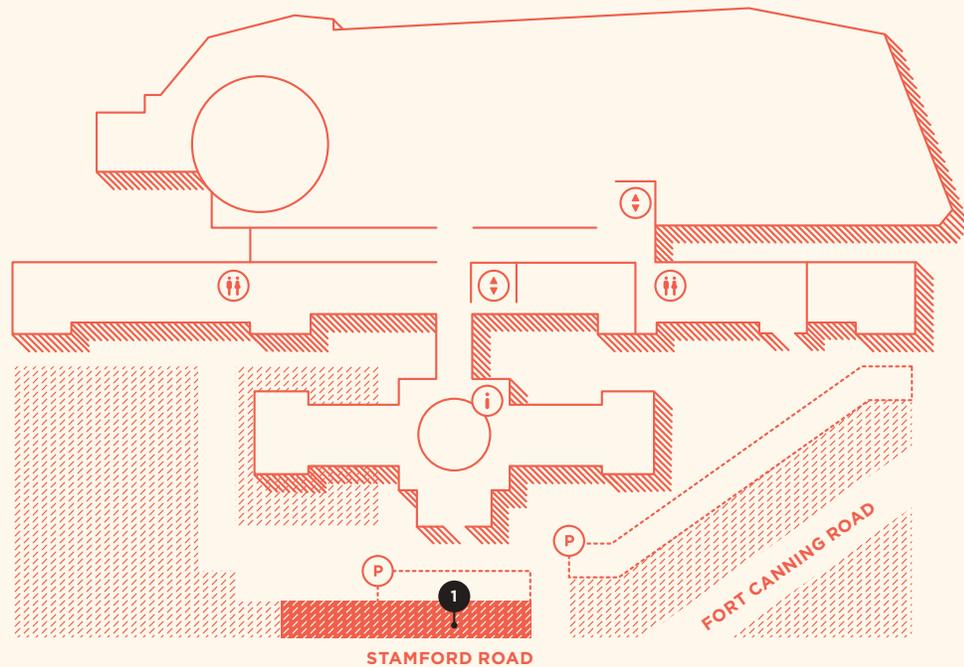
This work also comprises a series of performances. Please refer to pg 71 for more details.

Pink Slime Caesar Shift: Gold Edition is a suite of live performances, video, set design, installation and paintings that reflect on the value and nature of gold. They investigate a diverse range of topics: gold-particle genetic engineering, gold as a principle of wealth, labour and trade, and how one's body and 'fate' can be altered by ingesting gold. Part of an ongoing series, this component explores biolistics, a method of shooting gold microparticles into cell walls to introduce a string of synthetic DNA into a cell organism. Installed at the Asian Civilisations Museum, the presentation extends the artist's interest to activate a conversation with collections, archival artefacts and notions of display. **RL**

Production supported by: Creative Capital; The John Simon Guggenheim Foundation; New York Foundation for the Arts; Triple Canopy

93 Stamford Road
Singapore 178897

National Museum of Singapore



Lani Maestro
b. 1957, Manila, the Philippines
Lives and works in Manila, the Philippines; Montreal, Canada and Normandy, France



sitsit sa kuliglig. (whatever circles from the center) (artist impression); image courtesy of Eleonor Douspis

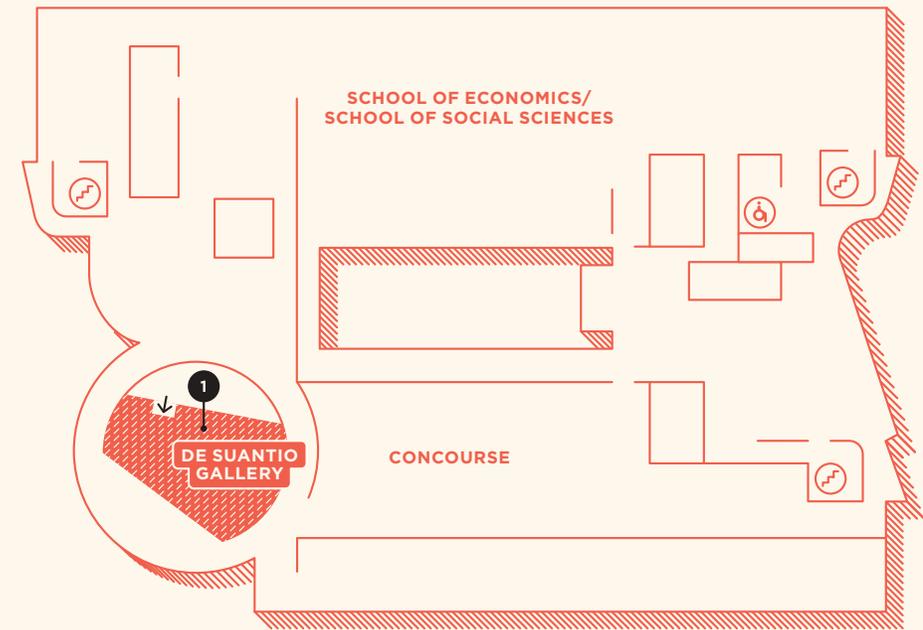
1 *sitsit sa kuliglig. (whatever circles from the center)*, 2019
Mixed media installation: wooden structure, *capiz* shells, marble and metal
Structure: 300 x 500 cm; marble balls: 30.5 cm (diameter)
Collection of the Artist
Singapore Biennale 2019 commission

In Maestro's practice, materiality is central. A fascination with how things evoke presence, or how words concretise or become material in themselves, define her thoughtful and heartfelt projects. For the Biennale, Maestro presents an installation consisting of a structure that holds over a hundred pieces of *capiz* (windowpane oyster) shells. The slightest breeze causes the *capiz* to rustle and move, resulting in a scope of sounds. Nearby the structure are several white marble balls, with letters that spell "psst." For Maestro, a dialogue arises from this moment of seeing, reading and imagining at the point of the mindful and sensitive encounter. **PF**

Production supported by: The High Commission of Canada; National Commission for Culture and the Arts (NCCA) and Deputy Speaker Loren Legarda; Philippine Contemporary Art Network

90 Stamford Road
Singapore 178903

SMU de Suantio Gallery



Laurie Anderson
b. 1947, Illinois, USA
Lives and works in New York, USA

Hsin-Chien Huang
b. 1966, Taipei, Taiwan
Lives and works in Taipei, Taiwan



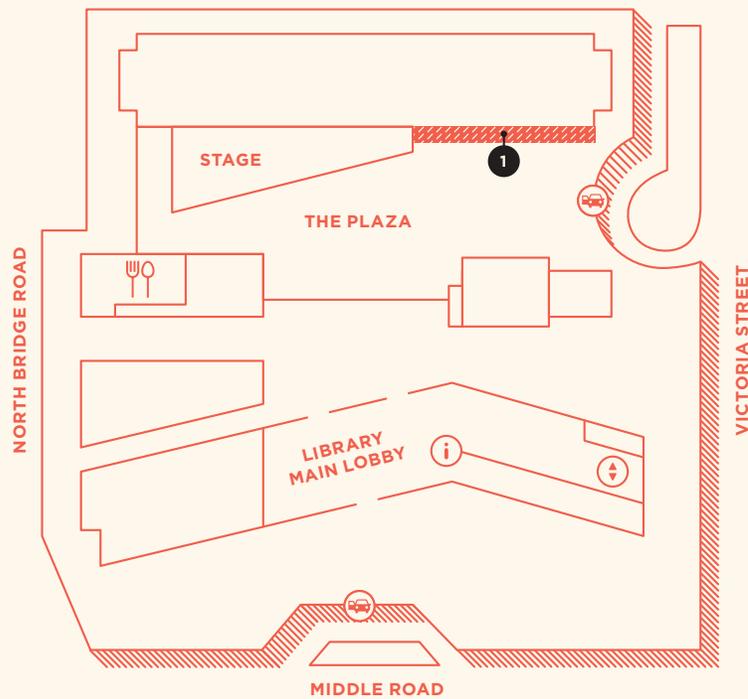
La camera insabbiata (The Chalkroom) (video still); image courtesy of the Artists

1 *La camera insabbiata (The Chalkroom)*, 2017
Virtual reality (VR) installation
Dimensions variable
Collection of the Artists

La camera insabbiata (The Chalkroom) takes the audience on an exploratory journey through a labyrinth of collective memories. Fragments of language and sound entangle in this space – giant blackboards filled with writings and drawings abound, or a simple noise morphs to become a sculpture. Hsin-Chien Huang maps a route towards a sense of disembodiment, and the audience has to choose which direction to fly towards, under the guidance of Laurie Anderson's voice. Losing the connection to immediate reality, the visitor is encouraged to embrace an experience of isolation instead, one that restores the imaginative self. The work won the Best VR Experience Award at the 74th Venice Film Festival in 2017. **AM**

100 Victoria Street
Singapore 188064

National Library



Paphonsak La-or
b. 1981, Nonthaburi, Thailand
Lives and works in Chiang Mai, Thailand

1

Far from Home (Meeting Place), 2019
Acrylic on canvas (121 paintings and outdoor painting), and acrylic paint on wires
Various dimensions (34.5 x 44.5 cm each; 213 x 360 cm);
installation dimensions variable
Collection of the Artist



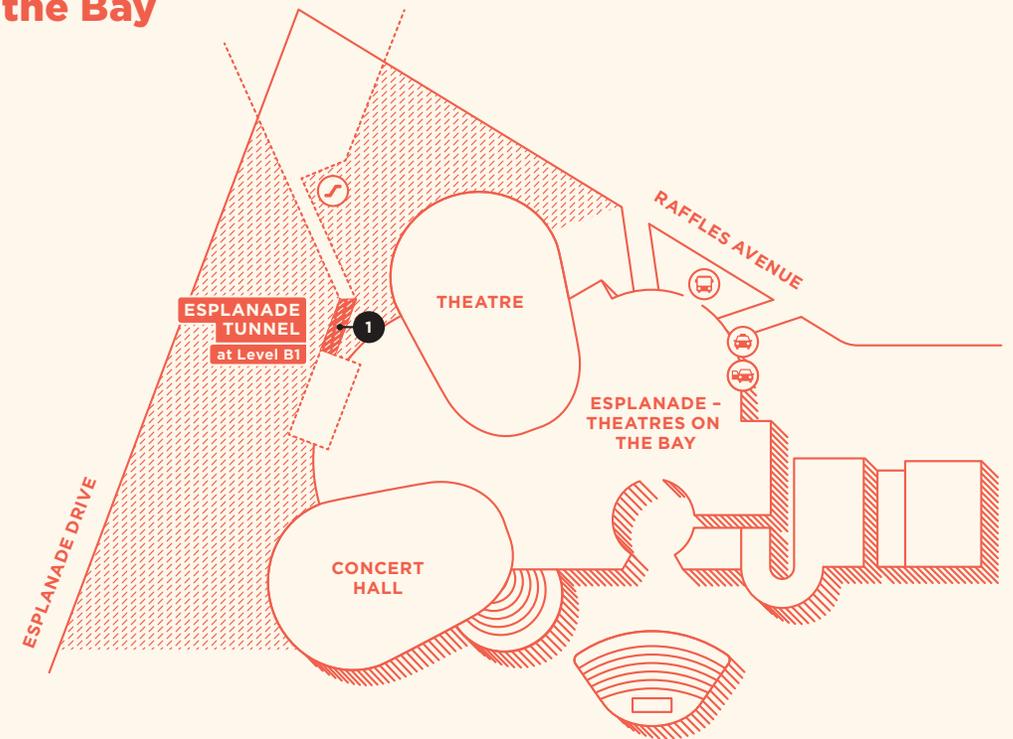
Far from Home (Meeting Place) (vine flowers, detail); image courtesy of the Artist

Far from Home (Meeting Place) is also being exhibited at National Gallery Singapore and Gillman Barracks. Please refer to pg 23 and 44.

Far from Home (Meeting Place) is inspired by 'Kraibaan,' a journal written by King Chulalongkorn of Siam in 1907. Fascinated with the journal's photographs of European landscapes, Paphonsak created, for SB2019, 121 picturesque landscape paintings based on photographs of countries where a number of Thai and other Southeast Asian individuals reside due to political reasons. The landscape paintings are accompanied by an outdoor painting of an anonymous person, created by superimposing the portraits of the 121 individuals. The work also comprises vine flowers made from leftover paint from the outdoor painting at Gillman Barracks; these are also installed here at the National Library plaza as a site-specific installation. The project attempts to sustain the presence of those individuals and keep them from fading away. VP

1 Esplanade Drive
Singapore 038981

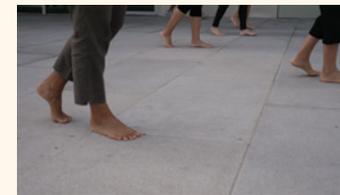
Esplanade - Theatres on the Bay



Amanda Heng
b. 1951, Singapore
Lives and works in Singapore

1

Every Step Counts, 2019
Multi-disciplinary project: workshop, text work in public space, archival footage, video projection and live performance
Dimensions variable
Collection of the Artist
Singapore Biennale 2019 commission



Every Step Counts (workshop documentation); image courtesy of the Artist and Denise Yap

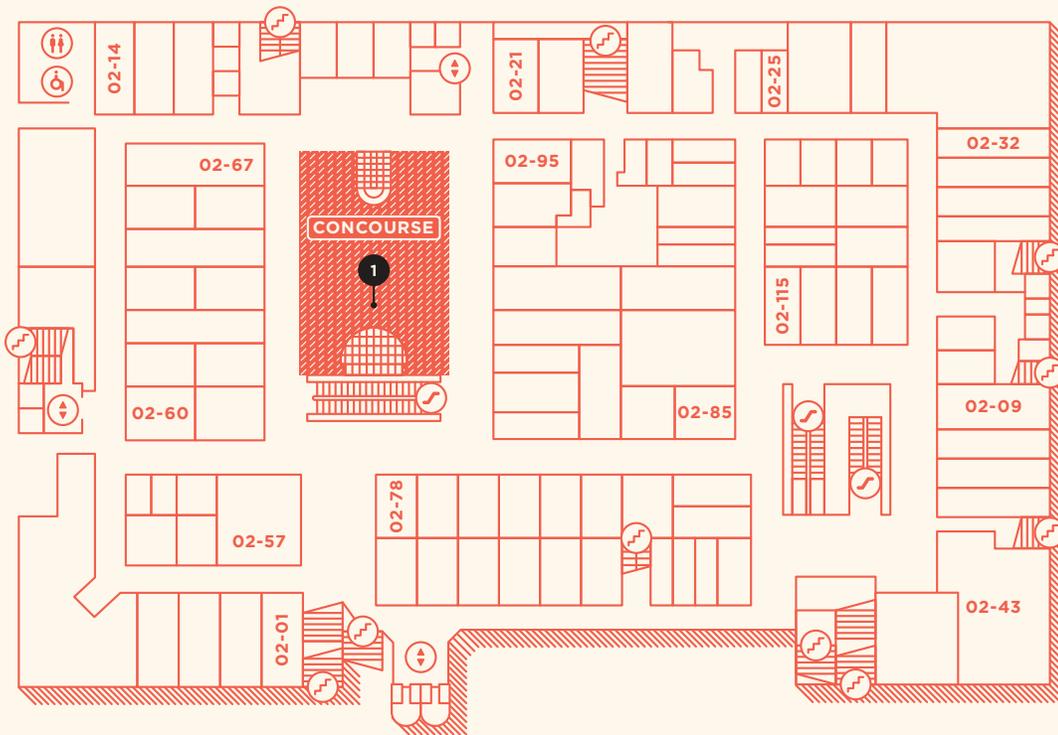
Every Step Counts is also being exhibited at Singapore Art Museum, on the hoarding. Please refer to pg 17.

This work also comprises a series of performances. Please refer to pg 73 for more details.

Amanda Heng invites participation and intimate conversations in her performative works. Often, she harnesses everyday situations to explore issues like the complexities of labour or the politics of gender. For her project in this Biennale, Heng revisits her 'Let's Walk' series, first performed in 1999. Drawing upon the act of walking, the artist moves forward, looks back, turns inward and ventures outward with others. In this piece, she returns to the seminal scene of the walk and facilitates a workshop with people who chart their own routes of walking, and with whom she walks. In so doing, she generates reflections and perspectives, as well as comes to terms with the limits and stamina of the aging body. PF

14 Scotts Road
Singapore 228213

Far East Plaza Level 2



Phare, the Battambang Circus

est. 1994, Battambang, Cambodia
Live and work in Battambang, Cambodia



Phum Style (performance); image courtesy of the Artists
Please refer to pg 71 for more details of the *Phum Style* performance.

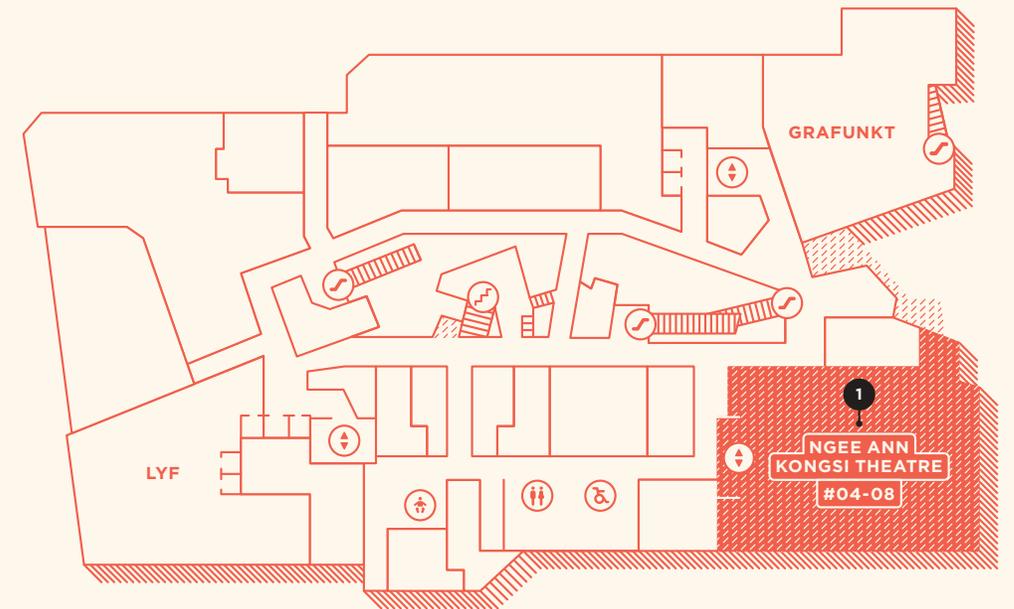
1 **Phum Style**, 2005, 2019
Performance, documentation of performance, and bamboo and painting on canvas (2 panels)
Performance duration 1:10:00 mins; 330 x 330 x 84 cm (each)
Collection of the Artist
Singapore Biennale 2019 commission

Phare (“the Brightness of the Arts”), the Battambang Circus, betters the lives of children, young adults and their families with art schools, education programmes and social support. The collective was formed by nine young Cambodian men with their French teacher, after returning from a refugee camp in 1994. SB2019 presents the circus, **Phum Style**. The story revolves around a young man who returns to his village after living in the big city. He tries to turn his village into a modern one but many do not approve. This tension between the modern and the customary sustains a narrative about love, change and the effects of life in the city and the countryside. **PF**

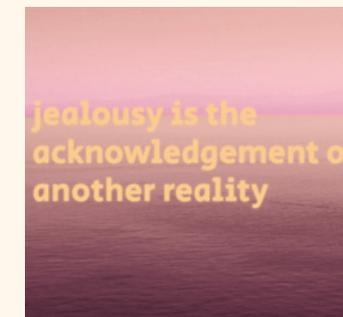
Production supported by: Far East Organization
Performance venue supported by: Far East Plaza

107 North Bridge Road
Funan Mall
Singapore 179105

W!LD RICE @ Funan Level 4



Jason Wee b. 1979, Singapore Lives and works in Singapore



Quora Fora: A Rehearsal (lyrics from the libretto); image courtesy of the Artist

This work comprises a series of performances. Please refer to pg 73 for more details.

1 **Quora Fora: A Rehearsal**, 2019
Performances with sung libretto, print on molded fabric, cotton panels and string
Dimensions variable
Collection of the Artist
Singapore Biennale 2019 commission

Incorporating his long-term research into the form and function of spaces, as well as his interest in the choreography of architecture and body, Jason Wee seeks to examine the notions and ideals of ‘the quorum’ in **Quora Fora: A Rehearsal**. Conceived as a performance-installation that interlocks body and form through assembly and disassembly, **Quora Fora: A Rehearsal** seeks to ask, in Wee’s own words, “how do we design the shape and scale of a demos?” Drawing on the performers’ movements through space to unlock and activate considerations around the deliberative assembly, the work can be read as an ongoing search for a new symbolic form of democracy. **AF**

Coordinates Projects

Casco Art Institute: Working for the Commons with Dutch Art Institute



Eurasia Underground Library

Eurasia is a geographic and geopolitical space that transgresses the division of Europe and Asia, unfolding non-Eurocentric historical and contemporary narratives of people's movements, trades, wars and other encounters. Most popular historical narratives include the Mongolian territorial expansion of the 13th and 14th centuries, or the westward movements by other nomads like Scythians of 5th century BCE or the eastward one by Alexander the Great of 4th century BCE. Within the contemporary context, the most notable is China's Belt and Road Initiative (BRI), aka the New Silk Road, whereas in the post-Soviet context, Russia revives Eurasianism and Kazakhstan reclaims itself as the heart of Eurasia. In other words, Eurasia is an emergent horizon for polycentric worldviews and new intercontinental connections. On top of this, it invites senses beyond "worldly" views, provoking a geological and geopoetical imagination of a landmass – even further, landmass as an ocean and its relationship with the sea routes – and a never-ending time journey, beyond geopolitical territorial borders and conflicts. Unmapping Eurasia is a framework in which a growing number of artists, curators and other transversal practitioners set out on this imaginative journey, generating various occasions and devices to connect with each other and attempt to form new ethical-aesthetical-political-economical relationships.

'Eurasia Underground Library' is a branch of Unmapping Eurasia where the formation and transmission of knowledge upon "unmapping Eurasia" is exercised. It is the library that opens wherever the mutually trained librarians gather and create access for the public to Eurasian knowledge and imagination. It also works as an occasion to recruit and train new librarians.

'Eurasia Underground Library' was conceived by the study group (2018/2019) at the Dutch Art Institute in partnership with Casco Art Institute, comprising the participating artists: Sepideh Behrouzian, Matthieu Blond, Giorgos Gripeos, Lukas Malte Hoffmann, Irati Irulegi, Francisco Mojica, Yen Noh, Lea Rüegg, Zoe Scoglio, Duruo Wang, Matthew Wang and the curators Binna Choi and Mi You.

Unmapping Eurasia is initiated and curated by Binna Choi and Mi You from Casco Art Institute: Working for the Commons.



Images courtesy of Eurasia Underground Library

For updates and more information, visit singaporebiennale.org

unmappingeurasia

DAI
Roaming Academy

Casco Art Institute:
Working for the Commons

Drama Box



The Lesson: A Workshop

'The Lesson: A Workshop' begins with an experiential encounter. *The Lesson* is a participatory theatre piece that explores land issues and democratic processes in Singapore.

In any place where land is limited, space – both physical and psychological – comes at a premium. *The Lesson* asks questions about what forces are at work in shaping our space and whether there is enough space for a shared heterotopia. The audience of *The Lesson* is presented with a scenario whereby the city has made plans for the development of an old housing estate. However, there is little space left and therefore an existing facility in the area must be demolished. What will stay and what will go? The audience enters this scenario and participates in the decision-making process. Under the guidance of the facilitators, the audience will learn about the costs, risks, stakes and sacrifices that come with creating a community.

The experience is then followed by a dialogue and discussion exploring the aesthetic qualities of participatory work, so as to provide a glimpse into the dramaturgical structure of such work.

The Lesson was first performed at the Singapore International Festival of Arts 2015 to critical acclaim. As part of the trilogy 'It Won't Be Too Long,' the impactful participatory performance was lauded by local media as one of the best productions of 2015.



Images courtesy of Drama Box

**National Gallery Singapore
Singapore Courtyard
Level 2, City Hall Wing
1 St. Andrew's Road
Singapore 178957
(65) 6324 5434**

Fri, 29 November 2019
Fri, 6 December 2019
Fri, 13 March 2020
Fri, 20 March 2020
7-9.15pm

For ticketing and admission information, visit the-lesson-a-workshop.eventbrite.sg

dramabox.org

戏剧盒
drama box

Geylang Adventures



Images courtesy of Geylang Adventures

Lorongs of Wisdom

Set against soaring skyscrapers and all that glitters in Singapore, this is a tour through its contrasting underbelly. Google 'Geylang' and you will find stereotypical adjectives giving clues to its reputation - from multiple mentions of crime to listicles of delicious late-night offerings.

With the help of different stakeholders on the ground, Geylang Adventures presents a multi-disciplinary interpretation of the neighbourhood and the changes over the years. From the contrasts of vice and exploitation to the practices within religious institutions, be captivated by the shared narratives that emerge. The journey is hosted by residents 'Ah Boy' and 'Ah Girl' and showcases perspectives of the secret lives of five unique people in Geylang.

Aljunied MRT (Exit A, next to POSB ATM)

**60 Sims Drive
Singapore 380060**

16, 20, 28, 29, 30
November 2019

1, 6, 7, 8, 13, 14, 15
December 2019

2, 3, 4, 9, 10, 11
January 2020

14, 15, 21, 22, 23, 28, 29
February 2020

6, 7, 13, 14, 20, 21
March 2020

7-10pm

Standard: \$60
Student/NSF: \$50
Ticket prices do not include food or drinks purchased during the tour

hello@geylangadventures.com

citizenadventures.com/
singaporebiennale



Indian Heritage Centre



Images courtesy of Indian Heritage Centre

From the Coromandel Coast to the Straits: Revisiting Our Tamil Heritage

The exhibition explores ancient trade, religious, political and cultural contacts between the Tamils of the Coromandel Coast and Southeast Asia from the early years of the Common Era. Tracing a two-way flow of culture, this is the Indian Heritage Centre's fourth special exhibition. The exhibition highlights 19th century Tamils in Singapore: their history, culture and contributions.

The exhibition also features three contemporary art installations. The installations by Lavanya Mani, Kumari Nahappan and Anurendra Jegadeva respond to the title of the exhibition. Through textiles, paintings and sculpture, the three artists pursue aspects of their own Tamil roots and heritage that they relate to, from the pre-modern era to contemporary times.

**Indian Heritage Centre (IHC)
Level 2,
Special Exhibition Gallery**

**5 Campbell Lane
Singapore 209924
(65) 6291 1601**

Sat, 23 November 2019 to
Sat, 30 June 2020

Opening Hours
Tue to Thu, 10am-7pm
Fri and Sat, 10am-8pm
Sun and public holidays,
10am-4pm
Closed on Mon

Singaporeans and
Permanent Residents:
Free admission

indianheritage.org.sg/en



Intercultural Theatre Institute



Image courtesy of Intercultural Theatre Institute

The Making of an Actor

The actor is the lynchpin of any theatre performance. All other aspects of the art form – narrative, design and *mise-en-scène* – flow through the expressive capacity which is the actor's body-mind. As such, the artistic subjectivity of the actor, its formation, conception and identity are singularly significant to the process of theatre-making, particularly in making new theatre.

'The Making of an Actor' is a unique opportunity for a select number of attendees to witness and understand how the creative capabilities of the contemporary actor are conceived, shaped and primed for performance at the Intercultural Theatre Institute (ITI).

Over several sessions between January and March 2020, attendees are given access to various stages in the process of the making of a contemporary actor, including:

- / A guided introduction to actor training and interculturality in the form of a two-hour talk by ITI Director T. Sasitharan
- / Observation of selected classes which shape the actor's instrument – the body-mind complex
- / Witnessing the methods and practices which immerse the consciousness of the actor in the ocean of a traditional theatre form – viz. Kutiyattam, a Sanskrit theatre form recognised by UNESCO as part of the intangible cultural heritage of humanity, taught by master teacher Gopalan Venu
- / Observations of the Final Year Production rehearsals and viewing of the finished public performance in March 2020, directed by Andy Ng Wai-shek
- / A concluding talk and Q&A

'The Making of an Actor' serves as a prelude to the Asian Intercultural Conference: New Theatre(s) for A New World (23 to 25 November 2020), which will explore how artists and theatre-makers respond to the urgent and growing realities of life, including populist nationalism, xenophobic exclusionism, failed globalism and environmental catastrophe.

'The Making of an Actor' attempts to show the processes which cultivate the development of specific disciplines and practices that enable the controlled release of deep subjectivities onto the open, objective stage. That, in essence, is theatre.

Intercultural Theatre Institute

11 Upper Wilkie Road
Singapore 228120
(65) 6338 5133
(Available on WhatsApp)

Sat, 11 January to
Sat, 14 March 2020
2–6pm

For ticketing and admission information, email events@iti.edu.sg

iti.edu.sg/events/coordinates

National University of Singapore Museum



Images courtesy of NUS Museum

another diorama by Hu Yun

'another diorama' is a Coordinates Project presented by the artist Hu Yun that weaves his Biennale project around world-making in dioramas and the historic conjectures of woodcarving as a populist medium in the region. Housed in the Archaeology Library, this project is Hu Yun's dialogue with the interstices of object and image as he inquires into the limits and possibilities of collaborating with the work of other artists. These works and archives are by émigré artists who practiced woodcarving in Singapore between the 1970s and the 1990s. 'another diorama' infers the historiography on everyday cosmology incarnated by woodcarving. Conversing with the sherds in the Archaeology Library, Hu Yun's installation confronts the making and unmaking of motifs and materials among the trade and cultural life in the region.

NUS Museum
Archaeology Library
University Cultural Centre
50 Kent Ridge Crescent
National University of Singapore
Singapore 119279
(65) 6516 8817

Fri, 22 November 2019 to
Sat, 23 May 2020

Opening Hours
Tue to Sat, 10am–6pm
Mon, school and faculty visits,
by appointment only
Closed on Sun and public holidays

Free admission
museum.nus.edu.sg

The Projector



Memento Stella and Inconsolable Ghost

The Projector is proud to collaborate once again with renowned video artist and filmmaker Takashi Makino in presenting his latest, most seminal work – *Memento Stella*.



An epic, constellational visual masterpiece conceived as a reminder to 'remember the stars,' Makino explores the beginnings of all phenomena in the shapeless universal field of primary matter not too different from the birth of stars and planets in the vortexes of space dust. Through frame-rate manipulation, super-imposition and multiple exposures – sometimes with up to 200 layered images at once – underscored by an equally majestic soundtrack, Makino conjures a truly cosmic cinematic experience that will continue to reverberate with viewers long after they leave the cinema.



Images courtesy of The Projector

Accompanying *Memento Stella* is the 'expanded cinema' experience of *Inconsolable Ghost* – a multi-disciplinary live presentation featuring Dutch artist Gideon Kiers (computer, electronics), Berlin-based British artist Hilary Jeffery (trombone, electronics) and Takashi Makino (visuals, sounds). Conjuring up a 21st century vision of spiritism through the channelling of energies, atmospheres, ghosts, spirits, thought forms and other entities, *Inconsolable Ghost* is an occult transmutation of light, sound and film in the creation of supernatural cinema.

Supported by



Beuys

"Art for me is the science of freedom." – Joseph Beuys

Artist, visionary and celebrated iconoclast, Joseph Beuys – 30 years after his death – continues to inspire and influence many, including the Artistic Director of this year's Singapore Biennale, Patrick Flores. Get a close view of, and personal insights into, Beuys himself through archival footage of the artist's most intimate and personal ramblings on art, activism and the mysticism of the creative world, post-World War II.

Co-presented with




Opening Weekend

Artist Insights

 Various locations

 Sat to Sun,
23 to 24 November 2019
11am–5pm

 Free with Biennale admission

Kick-start the opening weekend with artists of the Singapore Biennale 2019 as they discuss their work processes in a series of talks and discussions.

Artist Insights – Talk on 'Ritual: Carlos Villa' by Lian Ladia

 National Gallery Singapore

 Sat, 23 November 2019
11am–12pm

 Free with Biennale admission

Independent curator and researcher Lian Ladia delves into the concept of the artwork, *Ritual* (1980) by Carlos Villa. She discusses the context and value of his work in relation to the Bay Area's gestural abstraction movement in San Francisco.

Artist Insights – Nature Walk by Biennale Artist, Robert Zhao Renhui

 Gillman Barracks, Blk 22

 Sun, 24 November 2019
10–11am

 Free admission
Pre-registration required

Led by Biennale artist Robert Zhao Renhui, a morning trek through the secondary forest of Queen's Own Hill reveals the history of the Gillman Barracks area and its transformation from plantation to military barracks and finally, to present-day art enclave.

Please be dressed in appropriate attire for forest trekking, with long pants and covered shoes.

Visit singaporebiennale.org for dates of future tours.

Artist Insights – Talk on "Other Sources and 'Magiciens de la Terre': Exhibition praxis" by Lian Ladia

 National Gallery Singapore

 Sun, 24 November 2019
11am–12pm

 Free with Biennale admission

In response to Carlos Villa's artwork *Other Sources* (1978), independent curator and researcher Lian Ladia examines the history of multiculturalist exhibition praxis through the famed historicisation of the exhibition 'Magiciens de la Terre' (1989) and explores what it reveals in a decolonised view, within the investigation of the history of exhibition practices.

Artwork Activations & Performances

Jen Liu

Pink Slime Caesar Shift: Gold Edition
A choreography for 5 dancers based on methods of e-waste gold recycling

 Asian Civilisations Museum, Contemporary Gallery

 Fri, 22 November 2019, 8–8.30pm
Sat, 23 November 2019, 6–6.30pm

Gary-Ross Pastrana
Activation of theatrical props by P71:SMA

 LASALLE College of the Arts, Institute of Contemporary Arts, Gallery 1

 Thu to Sun,
21 to 24 November 2019
3–3.30pm and 6–6.30pm

Phare, the Battambang Circus
Phum Style circus show

 Far East Plaza, Level 2 Concourse

 Sat to Sun,
23 to 24 November 2019
3–4.10pm

Chang En-Man
Artist performance with snails as food

 Telok Ayer Arts Club

 Sat, 23 November 2019,
12–2pm

 Ticketed
Visit singaporebiennale.org for more details

Verónica Troncoso
Readings by students

 National Gallery Singapore, Gallery B

 Sun, 24 November 2019
5–5.30pm, 5.30–6pm, 6–6.30pm

Events

Opening Weekend

Artistic Director Tour

-  **National Gallery Singapore, B1 Information Counter**
-  Fri, 22 November 2019
7.30–8.30pm
-  Free with Biennale admission
Registration is required at sb2019-artisticdirectortour.peatix.com

View the Singapore Biennale 2019 through the eyes of its Artistic Director, Patrick Flores, as he brings you on a walking tour through several sites to view selected works. This is an invaluable opportunity to learn more about the country's most distinguished platform for contemporary art.

Artist and Curator Tour

-  **Gillman Barracks, Blk 9**
-  Sat, 23 November 2019
7.30–8.30pm
-  \$15. Tickets available at SISTIC

Learn about the direction of this year's title and discover the artistic process behind the artworks. The tour will be led by selected artists and moderated by Biennale curators.

Baby Tropical Lab Exhibition Opening

-  **Gillman Barracks, Blk 1**
-  Fri, 22 November 2019
4–7pm
-  Free admission

Baby Tropical Lab (BTL) exhibition showcases artworks that are the culmination of what students have learned from BTL, which consisted of a series of talks and workshops by Singapore Biennale artists and curators, as well as in-situ art-making facilitated by Milenko Prvacki.

BTL is jointly organised by the Ministry of Education and LASALLE College of the Arts, in collaboration with Singapore Art Museum.

Baby Tropical Lab Student Think Tank!

-  **Gillman Barracks, Blk 1**
-  Fri, 22 November 2019
4–6pm
-  Free admission

Join us for a panel discussion facilitated by student artists from Baby Tropical Lab. Hear the views and perspectives of students on Singapore Biennale 2019 and their experiences of curating their own exhibition!

BTL is jointly organised by the Ministry of Education and LASALLE College of the Arts, in collaboration with Singapore Art Museum.

Closing Weekend

-  **Selected Biennale sites**
-  Sat to Sun, 21 to 22 March 2020

Don't miss your last chance to catch Singapore Biennale 2019: **Every Step in the Right Direction** before it closes! Join us for a weekend of engaging activities and programmes.

Visit singaporebiennale.org for more details

Access & Inclusion

-  **National Gallery Singapore**
-  Sat to Thu, 10am–7pm
Fri, 10am–9pm
-  Price available upon request

To bring contemporary art to a more diverse audience, we have specially crafted activities to serve communities with different abilities.

Requests must be received five weeks in advance. Slots are limited and available on a first-come-first-served basis from December 2019 to March 2020. Tours are not available on public holidays. For enquiries, email programmes@singaporeartmuseum.sg

SB2019 Celebrates

-  **Christmas**
Wed, 25 December 2019
- Chinese New Year**
Sun, 26 January 2020
11am–6pm
-  Free admission

Celebrate these festive occasions at Singapore Biennale 2019 with your loved ones and participate in fun, family-friendly activities.

Tours

Daily Guided Tours

-  **National Gallery Singapore**
-  Mon, 9 December 2019 to Sun, 22 March 2020
Tours in:
English – Mon to Wed, Sat, 2pm
Mandarin – Sun, 11am
Japanese – Mon to Thu, 10.30am
-  Free with Biennale admission

-  **Gillman Barracks**
-  Thu, 12 December 2019 to Sun, 22 March 2020
Tours in:
English – Thu, Fri, Sun, 2pm
Mandarin – Sun, 1.30pm
Japanese – Fri, 1pm
-  Free admission

Join us for a guided tour and gain insight into the artworks and artists featured.

Tours are not available on public holidays and the eve of public holidays. Japanese tours are not available from 21 December 2019 to 5 January 2020.

Curator Tour

-  **Gillman Barracks**
-  Sat, 18 January 2020,
7.30–8.30pm
-  \$15. Tickets available at SISTIC

-  **National Gallery Singapore**
-  Fri, 14 February 2020,
7.30–8.30pm
-  Free with Biennale admission
Registration is required at sb2019-curatortourgallery.peatix.com

Join the curators of the SB2019 on an exclusive tour that focuses on and examines specific themes in this edition of the Biennale.

Find out more about the artworks and the curatorial decisions that go on behind the scenes in organising the country's pre-eminent contemporary art event.

Kopi, Teh and Contemporary Art

-  **National Gallery Singapore**
-  Fri, 6 December 2019
Fri, 21 February 2020
3.30–4.30pm
-  Free for Merdeka and Pioneer Generation visitors with valid IDs
- Free with Biennale admission
- Pre-registration required
Visit singaporebiennale.org for more details

-  **Gillman Barracks**
-  Fri, 10 January 2020
Fri, 6 March 2020
3.30–4.30pm
-  Free admission
Pre-registration required
Visit singaporebiennale.org for more details

Specially designed for seniors, these multilingual tours will allow them to discover contemporary art and enjoy some *kopi* and *teh* (coffee and tea) at the end of the tour.

Public Programmes

Artwork Activations & Performances

- Gary-Ross Pastrana**
Activation of theatrical props by P71:SMA
-  **LASALLE College of the Arts, Institute of Contemporary Arts, Gallery 1**
-  Sat, 11, 18 January,
21 March 2020
- Sun, 12, 19 January,
22 March 2020
3–3.30pm and 6–6.30pm

Verónica Troncoso Readings by students

-  **National Gallery Singapore, Gallery B**
-  January to March 2020*

Amanda Heng Live walk performance

-  **Walking route SAM – Esplanade Tunnel**
-  Sat,
30 November 2019,
28 December 2019,
29 February 2020,
21 March 2020
7–10am

Pooja Nansi Spoken word performance

-  January 2020*

Jason Wee Quora Fora: A Rehearsal Performance of the artist's libretto set to music

-  January 2020*

* For more information on performance dates and timings, visit singaporebiennale.org

Public Programmes

SB2019 x Converse Chucks Design Competition

🕒 Mon, 14 October 2019 to Sun, 12 January 2020

Let your creative juices flow and design your interpretation of Singapore Biennale 2019's title and artworks onto Converse Chuck Taylor All Star sneakers.

Submit your entry and stand a chance to win attractive prizes including cash prizes, sneakers from Converse and Mapletree vouchers. Winning entries will be showcased at VivoCity from February to March 2020. Five lucky People's Choice voters will win Mapletree vouchers.

For more details on the competition, visit singaporebiennale.org

This programme is supported by Converse and Mapletree, in conjunction with Singapore Biennale.

Youths Take Over

📍 Gillman Barracks

🕒 Sat to Sun, 18 to 19 January 2020

📌 Free admission

Youths will be empowered to take over Singapore Biennale 2019 by organising events and programmes to engage other young audiences. Watch the next generation make their artistic mark and hear what these fresh young voices have to say.

Vestigios, a performance by Lilibeth Cuenca Rasmussen

📍 National Gallery Singapore

🕒 Sat to Sun, 18 to 19 January 2020 1-3pm

📌 Free with Biennale admission

Danish performance artist Lilibeth Cuenca Rasmussen responds to Carlos Villa's artwork, *Ritual* (1980) with a new durational piece *Vestigios* (2019). Cuenca's sculptural intervention is a performance that investigates the poetics and gestures of "ritual," delving into ideas of beginnings, traces, territories and erasures.

This programme is organised by Singapore Art Museum and Lian Ladia, and is supported by the Danish Arts Foundation, the Drawing Room, Manila, and the Philippine Contemporary Art Network.

Art and Poetry: A Spoken Word Trail

📍 Selected Biennale sites

🕒 Sat, 14 March 2020 11am, 1pm, 3pm

📌 Free with Biennale admission

Join us as art becomes a muse for poets! Using the spoken word, local poets presented by Poetry Festival Singapore will reflect on and respond to selected Biennale artworks.

Singapore Biennale 2019 Symposium - Right Here, Right Now: Constellating Worlds in the Contemporary

📍 National Gallery Singapore

🕒 Fri to Sat, 6 to 7 March 2020

📌 Visit singaporebiennale.org for admission and ticketing details

This symposium builds on the Biennale's title *Every Step in the Right Direction* to explore ways of confronting and re-working the world through contemporary art. Art has long provided a condition to investigate the circumstances of our times. However, its ability to bring people together has become more uncertain in the face of changing global politics, especially as different interests appropriate art as a means to advance ideological interests. Evermore, art is a common, though contested, space to discover opportunities and address predicaments.

This two-day gathering brings together artists, curators, critics, historians, advocates and cultural workers who have sought more active roles in engaging with urgent social conditions, and whose work cannot be narrowly framed within the art world and its systems of presentation, validation and circulation. With the ethical imperatives of art and action in mind, this symposium will examine how action and rightfulness can enable us to move in the right direction, together.

Visit singaporebiennale.org for further information on the Symposium.

Public Workshops

SB2019 x Converse Chucks Customisation Workshop

📍 Gillman Barracks, Blk 1

🕒 Sat, 14 December 2019

Session 1

10am-12.30pm
Recommended for participants aged 9 to 16 years old

Session 2

2-4.30pm
Recommended for participants aged 17 years old and above

📌 \$40. Tickets available at SISTIC

Your sneakers will never be the same again! Join Ivan from Pras The Bandit as he guides you through the process of creating one-of-a-kind designs on your favourite pair of sneakers.

This programme is supported by Converse, in conjunction with Singapore Biennale.

Assemblage Workshop by Biennale Artist, Khairullah Rahim

📍 Gillman Barracks, Blk 1

🕒 Sat, 18 January 2020 4-6pm

📌 Ticketed
Visit singaporebiennale.org for more details

Get creative in a hands-on assemblage workshop led by Biennale artist Khairullah Rahim. Enjoy the interactive session while learning more about his approach to working with objects as material and about the ideas behind them.

Toddler Art Workshop

📍 Gillman Barracks, Blk 1

🕒 Sat, 15, 22, 29 February 2020 Sat, 7, 14, 21 March 2020 2-3.30pm

📌 \$35 per parent-child pair
Tickets available at SISTIC

Developed by Jelly Bean Attic to help toddlers grow and learn through sensory play, these workshops include a tour followed by an art-making activity where toddlers will learn spatial reasoning and practice coordination as well as practice their gross and fine motor skills.

Come back to explore a different themed workshop each weekend, from toys to food and nature. All materials are provided. Suitable for children between the ages of 18 months and 4 years old.

Step into the Story with SRT

📍 Asian Civilisations Museum, Demonstration Room

🕒 Sat, 22, 29 February 2020 Sat, 7, 14 March 2020 10.30-11.30am

📌 \$35 per parent-child pair
Tickets available at SISTIC

Learn new skills and boost your creativity and confidence in this multi-sensory workshop where parent and child participate in movement, drama and craft activities in a safe environment.

Developed by the Singapore Repertory Theatre, this workshop brings participants on an experiential journey which culminates in the Biennale exhibition space. Suitable for children between the ages of 3 and 4 years old.

Outreach

Art Trails

Put on your walking shoes and set off on three adventurous art trails. Stumble upon hidden nooks in 'Chop Chop City Trail!,' go back to nature in 'Balik Barracks!' and take a trip with 'Go Gallery!' where the modern meets the contemporary. Every journey begins with a single step: which journey will you take?

Art Trails can be downloaded at singaporebiennale.org

echo

Spot and reflect at our echo corners around the galleries, explore various themes through questions and activities and share your thoughts on the artworks.

Volunteer Programme

The success of the Singapore Biennale is thanks in large part to our team of dedicated volunteers. Some work as frontline ambassadors, creating an enjoyable visitor experience by connecting with the public. Others work behind the scenes, ensuring the smooth running of the exhibition and its programmes. Volunteers play a key role in setting the right tone and environment for visitors; in fact, our volunteers are an extension of the Biennale itself.

The Singapore Biennale Volunteer Programme invites people from all walks of life to sign-up. It will provide volunteers with the opportunity to use their unique talents, experience and knowledge to enrich and enhance the Biennale experience for visitors.

To apply, visit singaporebiennale.org for more details.

School Programmes

Baby Tropical Lab Exhibition

Gillman Barracks, Blk 1

Sat, 23 November to Sun, 8 December 2019
Tue to Sun, 12–7pm
Closed on Mon

A culmination of learning from Baby Tropical Lab (BTL) comprising a series of talks and workshops by Biennale artists and curators, as well as in-situ art-making facilitated by Milenko Prvacki, this exhibition features a collective representation of every student's artistic and creative journey.

Inspired by the theme 'Erase,' students engaged in research, experimented and collaborated to create inspiring artworks.

BTL is a programme jointly organised by the Ministry of Education and LASALLE College of the Arts, in collaboration with Singapore Art Museum.

Young Art Writers Programme

Gillman Barracks, Blk 1

Thu to Fri, 12 to 13 March 2020
2–5pm

\$20 per person
Tickets available at SISTIC
A two-day session, inclusive of materials and refreshments

This programme is eligible for the Tote Board Arts Grant Subsidy

Are you a budding young writer? Here's your chance to be mentored by art writers and learn how to write persuasively and critically about contemporary art for print and digital platforms. Participants will respond to selected artworks from Singapore Biennale 2019 and will get a chance to be featured on SAM's Instagram account. Suitable for students aged 15 and above.

For enquiries and registration, email programmes@singaporeartmuseum.sg

Tour for Educators

Gillman Barracks

Fri, 10 January 2020
4–5.30pm

Free admission
Registration is required at sb2019-tourforeducators.peatix.com

SAM is offering a specially tailored preparatory tour for educators who wish to bring students for a visit to the Singapore Biennale. During the tour, Biennale curator Andrea Fam will explain key concepts and highlight educational aspects of selected Biennale artworks.

Educators will also be introduced to the Biennale Art Trails and Artist Folios, which have been crafted to guide students on self-directed visits to the Biennale.

School Guided Tours

Gillman Barracks

December 2019 to March 2020
Thu, Fri, 2.30pm

National Gallery Singapore

December 2019 to March 2020
Mon, Tue, Wed, 10.30am, 2.30pm

Schools can request for guided tours of the Singapore Biennale 2019.

To submit a request, visit singaporebiennale.org to download a School Visit Booking Form. Email completed forms to education@singaporeartmuseum.sg

Requests must be received by the seventh of the preceding month. Guided tours are subject to the availability of docents. Slots are limited and available on a first-come-first-served basis.

Artist Folios

The Biennale Artist Folios are educational resources that educators, parents, students and art enthusiasts can use to explore and engage more deeply with Biennale artworks. Each featured artist has a dedicated folio which contains information about his/her practice and artworks, along with suggested activities and further reading that visitors can use to enhance their visit.

Artist Folios can be downloaded for free at singaporebiennale.org

Self-Directed Visits

Educators may book a time and date to bring their students on an independent tour of the Singapore Biennale. Art Trails containing the suggested routes around Biennale venues and Artist Folios containing detailed information about artists and artworks are available for download at singaporebiennale.org

During the self-directed visit, educators are strongly encouraged to use the questions and suggested activities in the folios to help their students engage more deeply with the artworks.

To submit a request, visit singaporebiennale.org to download a School Visit Booking Form. Email completed forms to education@singaporeartmuseum.sg

Slots are limited and available on a first-come-first-served basis from December 2019 to March 2020.

School Workshops

National Gallery Singapore and Gillman Barracks

December 2019 to March 2020
Weekdays
10.30am, 2.30pm

Pre-schoolers
(18 months–6 years old)
\$15–\$20 per child

Primary school students
(7–12 years old)
\$20–\$25 per student

Workshop prices listed above include Biennale admission but exclude GST

This programme is eligible for the Tote Board Arts Grant subsidy and is endorsed by NAC-AEP for pre-schools

Inspired by the Biennale's artworks, these educational workshops will offer students a multi-disciplinary and holistic contemporary art experience.

Workshops are for school bookings only and can accommodate a minimum of 20 participants and a maximum of 40.

To submit a school booking, visit singaporebiennale.org to download an Educational Workshop Booking Form. Email completed forms to education@singaporeartmuseum.sg

Requests must be received five weeks in advance. Slots are limited and available on a first-come-first-served basis.

Peer-Led Guide Training Programme

Gillman Barracks

December 2019 to March 2020
Weekdays
2–5pm

\$5 per student
Fee is waived if the exhibition tours are conducted by trained student docents for peers or members of the public. The price listed excludes GST

This programme is eligible for the Tote Board Arts Grant subsidy

Are you a student who is unsure about what contemporary art is? Help is on the way. Led by SAM's Education Specialists, students will be trained in soapbox-style public speaking and will be taught how to lead a tour and to discuss selected Biennale artworks with their peers. Suitable for students aged 15 and above.

For enquiries and registration, email education@singaporeartmuseum.sg

Collateral Events

ADM Gallery, NTU School of Art, Design and Media

📍 81 Nanyang Drive
Singapore 637458
(65) 6790 4828

🕒 **Opening Hours**
Mon to Fri, 10am–5pm
Sat, 12–5pm
Closed on Sun and public holidays

📄 Free admission
gallery.adm.ntu.edu.sg

Tomorrow Is An Island, as inland, a sin land

🕒 Opens Fri, 17 January 2020

'Tomorrow Is An Island, as inland, a sin land' is an artist-led project that speculates on the future of islands, deep time, the fate of 'crisis' as a frame of our predictions and conceptions of future time, and the exchanges between bodies and cities. The title deploys a sequence of anagrams that re-scrambles with each new phrase, suggesting the ways in which the next moment could retain recognisable components of the present, but to disruptive effect. Featured artists include Nicole Bachmann (Switzerland), Weixin Quek Chong (Singapore), Monica Ursina Jäger (Switzerland) and Jason Wee (Singapore), with writers Damian Christinger (Switzerland) and Marcus Yee (Singapore).

ArtScience Museum at Marina Bay Sands

📍 6 Bayfront Avenue
Singapore 018974
(65) 6688 8345

🕒 **Opening Hours**
Mon to Sun, 10am–7pm

📄 **Standard***
Adults: \$19
Concession: \$14
Family: \$54

marinabaysands.com/museum

2219: Futures Imagined

🕒 Sat, 23 November 2019 to
Sun, 5 April 2020

'2219: Futures Imagined' is a major exhibition at ArtScience Museum that ties in with the Singapore Bicentennial.

The exhibition invites visitors to explore our world as it changes over the next 200 years. It is a journey into imaginary future worlds featuring over two dozen artists, architects, filmmakers and theatre companies from Singapore and around the world.

Unfolding over five Acts, the exhibition places visitors in scenarios that prompt reflection and contemplation about our future lives as they are impacted by climate change and the loss of the planet's biodiversity. These scenarios focus on 'small futures' – those enduring personal and familial things that are passed down from generation to generation. '2219' investigates these ideas through thought-provoking immersive works that amplify the experience of a future that echoes present-day Singapore.

The exhibition is curated by ArtScience Museum, with advisors Annie Jael Kwan and Adriel Luis.

* For more details, visit
marinabaysands.com/museum

DECK

📍 120A Prinsep Street
Singapore 187937
(65) 6734 6578

🕒 **Opening Hours**
Tue to Sat, 12–7pm
Sun, 12–5pm
Closed on Sun and public holidays

📄 Admission by donation
deck.sg

GAP: a distinct to reality

🕒 Fri, 15 November 2019 to
Mon, 20 January 2020

'GAP: a distinct to reality' is part of an ongoing series called 'Crossing SEA' that annually invites curators from Southeast Asia to present new works on contemporary photography from their respective countries. Curated by Ark Fongsmut, 'GAP: a distinct to reality' is the second exhibition in this series. 'GAP' focuses on Thai contemporary photography and questions the extent to which reality can be presented by photographic images and how the distance between the invisible and reality becomes a space of deliberation for four Thai photographers. The topics range from pollution to Bangkok's infamous traffic jam and the amendment to the Narcotics Act in Thailand.

Malay Heritage Centre

📍 85 Sultan Gate
Singapore 198501
(65) 6391 0450

🕒 **Opening Hours**
Tue to Sun, 10am–6pm
Closed on Mon

📄 **Standard**
Adults: \$4
Students and seniors: \$2
Family (max. five people): \$12
Groups of 20 adults and above
enjoy 20% off.

Free admission for Singaporeans
and Permanent Residents

malayheritage.org.sg

Seekor Singa, Seorang Putera, dan Sebingkai Cermin: Reflecting and Refracting Singapura

🕒 Fri, 11 October 2019 to
Sun, 21 June 2020

📄 Free admission

This exhibition discusses Singapore's maritime and cultural significance prior to the British and Dutch colonial period in the Malay Archipelago. Employing the modes of reflection and refraction as lenses through which visitors can view and compare various Malay world perspectives, indigenous material culture and European colonial sources, the exhibition aims to present multiple contexts and fresh insights into the history of Singapore and its deeper links to the region and beyond.

National Gallery Singapore

📍 1 St. Andrew's Road
Singapore 178957
(65) 6271 7000

🕒 **Opening Hours**
Sat to Thu, 10am–7pm
Fri, 10am–9pm

📄 General admission fees
for Singaporeans
and Permanent Residents
Standard: \$20
Concession*: \$15

nationalgallery.sg

Suddenly Turning Visible: Art and Architecture in Southeast Asia (1969–1989)

🕒 Tue, 19 November 2019 to
Sun, 15 March 2020

'Suddenly Turning Visible: Art and Architecture in Southeast Asia (1969–1989)' illuminates the lesser-known links between architecture, and the role of institutions in the development of art in Southeast Asia. It reflects the rapid modernisation of the region during this period, a time when artists and architects articulated new approaches that freely re-invented international art movements such as abstraction, realism and conceptual art in dialogue with folk and vernacular traditions. This exhibition traces this story through three influential art institutions in Manila, Bangkok and Singapore, presenting artworks from the period alongside archives, and newly commissioned and restaged artworks.

* For more details, visit
nationalgallery.sg

NTU Centre for Contemporary Art Singapore

📍 43 Malan Road
Gillman Barracks
Singapore 109443
(65) 6339 6503

🕒 **Opening Hours**
Tue to Sun, 12–7pm
Fri, 12–9pm
Closed on Mon

📄 Free admission

ntu.ccasingapore.org/exhibitions/
climates-habitats-environment

The Posthuman City Climates. Habitats. Environments.

🕒 Sat, 23 November 2019 to
Sun, 23 February 2020

Through imaginative propositions at the intersection of art, design and architecture, 'The Posthuman City' engages questions such as what it means to be human and addresses issues of sustainability, water scarcity, invisible communities, nature as a form of culture, and suggests the implementation of lived indigenous knowledges. Featuring works by Irene Agrivina (Indonesia), Animal Domestici (Italy/Thailand), Ines Doujak (Austria/United Kingdom), Pierre Huyghe (France/United States), Jae Rhim Lee (South Korea/United States), Lucy + Jorge Orta (United Kingdom, Argentina/France), Nicholas Mangan (Australia), Marjetica Potrč (Slovenia/Germany), and Hito Steyerl (Germany).

This exhibition is curated by Ute Meta Bauer, Founding Director of NTU CCA Singapore and a Professor at NTU ADM; and Laura Miotto, an Associate Professor at NTU ADM.

Collateral Events

NUS Museum

📍 University Cultural Centre
50 Kent Ridge Crescent
National University of Singapore
Singapore 119279
(65) 6516 8817

🕒 **Opening Hours**
Tue to Sat, 10am–6pm
Closed on Sun and public holidays

📄 Free admission
museum.nus.edu.sg

Symposium – Worlds in Collision: The Matter of Difference, a case for intimating a world in pieces

🕒 Thu, 27 February 2020

This symposium activates archives from 'Worlds in Collision' with an inquiry on how its urgency and aspirations specific to multiculturalism in the Bay Area converse with initiatives in contemporary practice, history and education. Complicating perpetuating notions of identity through artistic and political practice, 'The Matter of Difference, a case for intimating a world in pieces' reflects on the ways of world-making by revisiting the global imagination of a connected world. Discursively framed to address cultural politics of identity, the symposium looks at how occasions of practice and larger powers have constructed the world we live in relationally and contextually. The 'Worlds In Collision' series of activations by NUS Museum is a project guided by the research of Lian Ladia (Planting Rice).

OH! Open House

📍 Clementi, Marsiling
and Tampines
(65) 8657 2013

🕒 Sat and Sun, 11am–8pm

📄 \$20
Tickets available at
ptix.co/2M9Ag2p

Art In Your Own Home (AIYOH): BEING WELL

🕒 16, 17, 23, 24 November 2019

At 'AIYOH,' we invite you to celebrate real stories by real people in their everyday spaces. Under 'AIYOH,' OH! pairs artists with everyday people based on shared interests and lived experiences to create art together. Each pair of artist and homeowner works together to create unique 45-minute art experiences within their own homes or neighbourhoods and share this experience with you.

'BEING WELL' explores how we eat, shape our bodies and create safe spaces for ourselves in the pursuit of wellness.

soft/WALL/studs

📍 11 Lorong 21A Geylang
Level 8
Singapore 388429

📄 \$5
Waivers available for those who cannot afford it. Please write to softwallstuds@gmail.com

facebook.com/softwallstuds/events

Artist Talk with Lawrence Lek

🕒 Sat, 23 November 2019
7.30–9.30pm

Lawrence Lek's video game installation *2065 (Singapore Centennial Edition)* will serve as the point of departure for discussions on gameful worldlings, cultural imaginings of Singapore and techno-Orientalist critique(s) in this talk moderated by soft/WALL/studs.

Following the discussion, performances organised by Horizon99 will take place at a separate location, to be announced.

STPI – Creative Workshop & Gallery

📍 41 Robertson Quay
Singapore 238236
(65) 6336 3663

🕒 **Opening Hours**
Mon to Fri, 10am–7pm
Sat, 9am–6pm
Sun, 10am–5pm
Closed on public holidays

📄 Free admission
stpi.com.sg/exhibitions

Melati Suryodarmo

🕒 Sat, 24 November 2019 to
Fri, 24 January 2020

This new body of work by seminal Indonesian artist Melati Suryodarmo is a bold leap from her distinctively performance-based oeuvre. Suryodarmo's new explorations in print and paper during her residency at STPI have resulted in a range of two- and three-dimensional works that retain traces of her performative marks. In particular, the artist examines the volatile relationship between matter and memory, and personal expressions of displacement. She takes an investigative and excavational approach towards abandoned spaces and the histories they carry, creating haunting yet beguiling impressions and forms that bring transformative relationships between site, body and memory to the fore.

The Private Museum (TPM) Singapore

📍 51 Waterloo Street
#02-06
Singapore 187969
(65) 6738 2872

🕒 **Opening Hours**
Mon to Fri, 10am–7pm
Sat and Sun, 11am–5pm
Closed on public holidays

📄 Free admission
theprivatemuseum.org

Ian de Souza: Clear Light

🕒 Thu, 10 October to
Sat, 8 December 2019

'Clear Light' marks Australian artist Ian de Souza's debut exhibition in Singapore after more than four decades of practicing art. The artist spent his childhood in turbulent Singapore under colonial British and Japanese rule before moving to New South Wales, Australia to join a monastery. In the 1960s and 70s, he toured the world as a musician and finally decided to become a full-time artist in 1980.

'Clear Light' is a response to the artist's lifelong pursuit of knowledge and technical mastery, and the realisation that comes from years of thoughtful introspection. In this homecoming exhibition, visitors will get to experience de Souza's latest series of works – abstract ink paintings which embody the artist's contemplation on his Eastern heritage, spirituality and harmony.

The Substation

📍 45 Armenian Street
Singapore 179936
(65) 6337 7535

🕒 **Opening Hours**
Mon to Fri, 9am–6pm
Closed on weekends

📄 Free admission
substation.org

Stealing Public Space

🕒 Sat, 11 January to
Sun, 23 February 2020

'Stealing Public Space' examines a methodology of Southeast Asian contemporary art that co-opts public space to engage and empower the public on collective social issues.

Since the 1970s, artists have selected alternative spaces for their works to expand viewership beyond the white cube, or when institutions are unreceptive to experimentation. This site-specificity emerges from necessity and a desire to activate art as incursion into public zones – physical and sometimes intangible.

Curated by Iola Lenzi, 'Stealing Public Space' explores the connection between innovating art languages, the city, and its public and symbolic spaces through historical and newly commissioned works by Southeast Asian artists.

This exhibition is part of The Substation's 2019/20 programme season, A Public Square.

See apublicsquare.sg for more information.

Merchandise & Special Offers

Singapore Biennale 2019 Tote Bag



Love the Biennale? Take home the contemporary art experience with our exclusive Singapore Biennale 2019 tote bags! Featuring distinctive patterns inspired by this year's title – *Every Step in the Right Direction* – this canvas tote is perfect for everyday use.

\$19.90, available at Gallery & Co. at National Gallery Singapore and Gillman Barracks

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15 Queen Street, #01-03
Singapore 188537
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National Gallery Singapore
Singapore 178957

20% off total bill

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1 St. Andrew's Road, #01-02A
National Gallery Singapore
Singapore 178957

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Creamier

5A Lock Road,
Singapore 108927

10% off every \$20 spent

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1 St. Andrew's Road, #01-17
National Gallery Singapore
Singapore 178957

10% off cafeteria bill

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1 Queen Street
Singapore 188534

\$5 Midnight Biennale Latte (U.P. \$7); \$4.50 Smoked Lapsang O (U.P. \$6.50)

Mellow Coffee

108 Middle Road, #01-01
Singapore 188967

\$4.90 Iced Latte (U.P. \$6.60)

Smoke and Mirrors

1 St. Andrew's Road, #06-01
National Gallery Singapore
Singapore 178957

15% off total bill

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331 North Bridge Road, #01-04
Odeon Towers
Singapore 188720

15% off a la carte items

Tanuki Raw at kapok

111 Middle Road, #01-05
National Design Centre
Singapore 188969

15% off a la carte items

Telok Ayer Arts Club

2 McCallum Street
Singapore 069043

10% off total bill

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Waterloo Centre
Singapore 180261

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1 St. Andrew's Road, #05-02
National Gallery Singapore
Singapore 178957

10% off total bill

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22 Nov 2019 – 22 Mar 2020

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- Industrial Buildings
- Marine Structure

These include:

- Basement Excavation Design
- Float Design
- Site Office Design
- Sign Board Design
- Stage Design
- Show Flat Design
- Structural Design for Exhibition
- Street Scene Design
- Vehicle Advertisement Design (Buses/Taxis etc.)
- Workers Quarter
- Working Platform Design

Earth Control Measure Design

- ECM Submission

OP for Building Plans and Interior Design

- Public Building (School, Police Station)
- Residential (Condominium/ Landed Property/ Semi-Detached/ Terrace/ Bungalows etc.)
- Commercial (Shopping Centre)
- Industrial Warehouse

Permanent Work Design for Substructures and Superstructures

- Residential (Condominium/ Landed Property/ Semi-Detached/ Terrace/ Bungalows etc.)
- Commercial (Shopping Centre)
- Industrial Buildings
- Marine Structures
- Household Shelters
- Public Shelter
- Existing Structure

Materials:

- Aluminium
- Masonry
- RC Design
- Steel Design
- Timber Design

Geotechnical Services Inspection

- Geotechnical Design
- Geotechnical Inspection
- Geotechnical Investigation
- Slope Investigation / Inspection
- Landlide Investigation
- Periodical Building Inspection
- Structural Investigation / Inspection

JPL CONSULTANTS PTE LTD
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