

## **MEDIA RELEASE**

### **Singapore Art Museum's latest exhibition, *UNEARTHED*, invites audiences to explore our relationship with the natural world**

***First exhibition of 2014 charts the museum's new direction to present the intersection of contemporary art and other disciplines***

**17 March 2014, Singapore** – Following the close of Singapore Biennale 2013, the Singapore Art Museum (SAM) is proud to present its first exhibition of the year, ***UNEARTHED***, which seeks to investigate artists' views on the natural world and invites viewers to contemplate their relationships with the natural environment. This examination of earthly experiences, expressed through contemporary art, exemplifies SAM's new direction of encompassing projects and practices that present art intersecting with various disciplines and modalities. This is also SAM's inaugural exhibition as a corporatised entity under the Ministry of Culture, Community and Youth's (MCCY) Visual Arts Cluster (VAC).

Unveiling works across various mediums from performance to photography, installation and video, the exhibition explores the concept of nature as an object and subject, one that can be and has been studied, controlled and constructed. This extends into a metaphor for the nation and its national identity, with contrasting notions from a carefully cultivated 'Garden City', to nature as unknown, uncanny, and untamed. It also draws on memories of nature's recent incursions into the cityscape.

***UNEARTHED*** sees works drawn from SAM's permanent collection as well as private and artists' collections. In addition, SAM has commissioned seven local artists to produce new works that resonate with the topic at hand. These 28 artworks from ***UNEARTHED***, presented in the SAM Galleries, offer insights on how artists in Singapore view and respond to the natural world, coming from and living in an urban and built-up environment, exploring topics such as water, geography, memory, natural history, raw material and the fragility of nature. ***UNEARTHED*** centres on Singapore artists and features established artists such as Ang Song Nian, Donna Ong, Genevieve Chua, Debbie Ding, Ho Tzu Nyen, Lucy Davis, Ezzam Rahman, and Han Sai Por, exhibited alongside emerging artists like Jennifer Ng and Frayn Yong.

As visitors explore the exhibition, they will experience Charles Lim's exploration of our physical landscape from an alternative point of view through Singapore's network of waterways; Ezzam Rahman's intimate skin sculptures that reference fossils; Yeo Chee Kiong's *A Day Without a Tree* that explores the effects of global warming; Ang Song Nian's photography series which touches on man's subtle encroaching on nature and *Animal Traps* by Robert Zhao: Institute of Critical Zoologists which, like many other works in **UNEARTHED**, alludes to animals and nature by their absence.

"**UNEARTHED** ushers in SAM's new direction in presenting interdisciplinary projects. Here, art intersects and conjuncts with research and concerns in the earth sciences. Offering insights into how Singaporean artists view and respond to the natural world, given their very urban environment, the exhibition leads us to contemplate Singapore - once Garden City and Technopolis - and its paradoxical relationship with nature. The exhibition shines a light on how delicately poised the human enterprise is between Nature and Culture. Here we encounter contemporary art that explores topical world issues such as geohazards and their impact on us. We are very excited to work closely with the Earth Observatory of Singapore (EOS) - a research institute on volcanoes, tsunamis, earthquakes and climate change, and our valued partner for **UNEARTHED**," said Dr. Susie Lingham, Director of SAM.

This conversation is extended with the six artworks at SAM at 8Q, which were created as part of a series of artist residencies at the Earth Observatory of Singapore, a research centre dedicated to the study of earth sciences and natural phenomena. Professor Kerry Sieh, Director of EOS said, "The Earth Observatory of Singapore is proud to collaborate with the Singapore Art Museum in **UNEARTHED**. The EOS is not only a world class institute that conducts research in natural hazards with a focus on Southeast Asia, but is also the only earth science research centre in the world with an art residency programme. By opening up new interdisciplinary connections, these creative works by the six artists point to the diverse ways in which human society interacts with the natural environment, and how much we are all affected by both natural and man-made environmental disasters. We hope that through this showcase, audiences will learn to appreciate not just the art, but also the science that has inspired these works."

The artists involved in the EOS artist residency programme, hailing from Singapore and the region, include Zhang Xiao and Sutthirat Supaparinaya whose works both document man's changing interactions with coastlines and the earth. The complementary exhibition demonstrates SAM's initiative to interact and remain connected with a variety of organisations and institutions, supporting artists in the creation of contemporary art with narratives that respond to current issues

and topics of interest. In doing so, SAM aims to connect with the community and curate exhibitions that facilitate dialogues with the public.

**UNEARTHED** will run from 21 March to 6 July 2014 at the SAM and SAM at 8Q. In conjunction with the exhibition, parallel programmes include curator-led tours, educators' tours and inter-disciplinary talks titled **UNEARTHED: Conversations**. There will also be a series of collaborative educational programmes between the Singapore Art Museum and the Earth Observatory of Singapore to give a variety of audiences deeper insight into the works.

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For more information, please read on:

- **Annex A** – Exhibition synopsis and in-conjunction Events
- **Annex B** – About the Artists and Artworks
- **Annex C** - UNEARTHED: The EOS Art Projects

#### **About the Singapore Art Museum**

The Singapore Art Museum (SAM) focuses on contemporary art practice in Singapore, Southeast Asia and Asia within the global context. It advocates and makes accessible interdisciplinary contemporary art through research-led and evolving curatorial practice. 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. These encompass cross-disciplinary residencies and exchanges, research and publications, as well as outreach and education. SAM is the organiser of the Singapore Biennale in 2011 and 2013.

SAM was incorporated as a Company Limited by Guarantee on 13 November 2013 and has moved from the National Heritage Board to the Visual Arts Cluster (VAC) under the Ministry of Culture, Community and Youth. The other institutions under the VAC are the National Art Gallery, Singapore, and the Singapore Tyler Print Institute.

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## **Annex A: Exhibition synopsis and in-conjunction Events**

### **UNEARTHED**

**21 March to 6 July 2014 | Singapore Art Museum and 8Q**

The first exhibition presented by the Singapore Art Museum (SAM) after the Singapore Biennale, *UNEARTHED* seeks to investigate our relationship with Earth and the natural world, and charts SAM's new direction in encompassing and presenting projects and practices where art intersects with other disciplines and modalities.

Drawing on works from SAM's permanent collection as well as private collections, the exhibition at SAM offers an insight on how artists in Singapore view and respond to the natural world, coming from and living in such an urban and built-up environment. As such, one strand running through the exhibition is the idea of nature as something that can be studied, controlled, and constructed – an idea that often extends into a metaphor for the nation and national identity. In contrast to the notion of a carefully cultivated 'Garden City', other artists regard nature as unknown, uncanny, and untamed, drawing on memories of nature's recent incursions into the urban cityscape. Natural sites as repositories of social memory and history also feature in these artistic excavations, as artists seek to call attention to forgotten or overlooked terrain in Singapore.

This conversation is extended with a complementary exhibition at 8Q which will present artworks that have ensued from residencies undertaken by artists from Singapore and the region at the Earth Observatory of Singapore, a research centre dedicated to the study of earth sciences and natural phenomena. By turns poetic, reflective, experimental, and urgent, these works charge us to reconsider our assumptions and attitudes towards the natural environment and phenomena beyond human control, and how life is bound up with the land.

#### **Curator Tour**

Wednesday, 9 April 2014 | 7.30pm  
Singapore Art Museum

\$15. Tickets available at SAM and SISTIC.

Limited spaces. For ticket availability at the door, please call SISTIC.

#### ***UNEARTHED: Conversations***

The *UNEARTHED: Conversations* series of lectures and artist talks engages elements of history, sociology, the sciences, arts and design, and encourages a multi-layered and multi-disciplinary exploration of some of the salient themes and issues of the exhibition, by engaging participating artists with speakers from different, yet related fields.

Saturdays, May - June 2014 | 2.00 pm - 4.00 pm  
Singapore Art Museum | Glass Hall  
Registration required

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### **Exhibition Venue**

Singapore Art Museum is located at 71 Bras Basah Road, Singapore 189555  
Singapore Art Museum at 8Q is located at 8 Queen Street, Singapore 188535

### **Opening Hours**

Mondays to Sundays | 10am to 7pm (Last admission at 6:15pm)  
Fridays | 10am to 9pm

### **Admission Fees**

Inclusive SAM and SAM at 8Q

Adults : S\$10  
Students, Senior Citizens 60 years and above and Regulars (with valid 11B pass)\* : S\$5

20% off admission tickets for 20 or more persons.

\*Unless otherwise stated, admission is free for visitors 6 years and below, Singaporeans and PRs, students and senior citizens, NSFs and teachers from local schools.

Free admission to SAM every Friday from 6pm to 9pm and on Open House days.

### **Museum Tours at SAM**

English Tours: Mondays: 2pm | Tuesdays to Thursdays: 11am & 2pm Fridays: 11pm, 2pm & 7pm | Saturdays and Sundays: 11am, 2pm & 3.30pm  
Japanese Tours: Tuesdays to Fridays: 10.30am  
Mandarin Tours: Fridays: 7.45pm

### **SAM online**

[www.singaporeartmuseum.sg](http://www.singaporeartmuseum.sg)  
[www.facebook.com/singaporeartmuseum](https://www.facebook.com/singaporeartmuseum)  
[www.twitter.com/IAmASAMbody](https://www.twitter.com/IAmASAMbody)  
[www.instagram.com/IAmASAMbody](https://www.instagram.com/IAmASAMbody)  
[www.youtube.com/samtelly](https://www.youtube.com/samtelly)

### **Enquiries**

+65 6332 3222  
[feedback@singaporeartmuseum.sg](mailto:feedback@singaporeartmuseum.sg)

### **How to get to SAM**

By Bus: SBS 7, 14, 16, 36, 111, 131, 162, 175, 508, 518  
SMRT 77, 167, 171, 700

By MRT: 2-minute walk from Bras Basah MRT Station  
10-minute walk from Dhoby Ghaut, Bugis or City Hall MRT stations

By Car: Carparks available at Waterloo Street, Queen Street, NTUC Income Centre, Plaza by the Park, Hotel Grand Pacific and Singapore Management University

## Annex B: Artists and Artworks

Twardzik Ching Chor Leng

Real Estate

2014

Site-specific earth art installation

240 x 240 cm

Collection of the artist

In this site-specific intervention, Twardzik Ching Chor Leng unearths a plot of land on the front lawn of the Singapore Art Museum, and brings the excavated earth into the Museum's galleries. By laying bare the ground in front of the Museum, the artist invites us to consider what lies beneath – the foundations on which we have built our city and our institutions – as well as to intimately observe the material qualities of the earth itself: its colours, textures, and detritus. This material and physical understanding of land presents a stark contrast to how we conventionally speak or think about land in Singapore, which is often foregrounded by its status as a prized commodity, in terms of 'real estate', or in abstract and territorial terms of land ownership and contested sites.

Moreover, the excavated earth has deep resonances with the specificity of the site, as it references the endless tunneling into the ground in the surrounding area of the Civic District, to make way for new MRT lines and construction projects. The ground, along with the history sedimented in its strata, like the earth in Real Estate, is displaced. In bringing the dislocated plot into the Singapore Art Museum, Twardzik Ching elevates the status of this humble and overlooked material, by inviting us to consider the place and importance of land in Singapore.

Twardzik Ching Chor Leng (b. 1974, Singapore) is an installation artist and visual arts and theory lecturer at the National Institute of Education. She engages with land and earth art in her investigations of how art can exist both within and beyond traditional spaces. Elements of urban life and contemporary architecture usually feature in her work, which are often public installations that encourage interactivity. Twardzik was one of four artists selected for the President's Young Talents Exhibition in 2009 at the Singapore Art Museum, and has exhibited widely in Singapore and abroad.

Charles Lim

All Lines Flow Out

2011

Single channel HD video and installation

21:43 mins

Singapore Art Museum Collection

Commissioned for the Singapore Biennale (2011), All Lines Flow Out investigates our relationship with bodies of water; the interplay between man and nature, man-made and natural environments; and the relationship between land and sea.

For all of our status as inhabitants of an island-state and port-city, the majority of Singapore residents, living in a densely populated and highly built-up urban environment, have a largely detached relationship with the surrounding sea and bodies of water. In this video, artist Charles Lim – a former national sailor – embarks on a mapping of Singapore by sailing down its man-made waterways. His journey down Singapore's drains and canals opens up unexpected vistas, as we are offered unique views of the city from an almost subterranean perspective. Prosaic concrete structures start to resemble caves or grottoes as the artist brings the exhilaration and sense of

adventure and discovery associated with sailing on the open seas to his mapping of the city from the unique perspective of its overlooked and undistinguished waterways.

Along the way, the video poetically captures images of water and the city in their various states: water still like a slate, rippling, flowing, dappled by gentle rain, churning in torrential downpours; the city in the calm stillness of dusk and dawn, bustling with construction, going about the business of everyday life. In contrast to the domesticated canals of the city, with their schooled, straight lines and trajectories, the closing of the video introduces us to the open waters of the sea as a reminder of the elemental force of nature, and its power to engulf and overwhelm.

Charles Lim (b. 1973, Singapore) is a former national sailor whose practice revolves around both his knowledge of the sea and his passion for moving image and cinema. He represented Singapore in the 1996 Olympics and is the founder of collective net art group tsunamii.net, which exhibited at Documenta 11. He is interested in our contemporary waterways and how they represent issues of mobility, migration, and ecological concerns. Lim's films have been screened widely at international exhibitions and film festivals, such as the Rotterdam International Film Festival, the Tribeca Film Festival and the Edinburgh Film Festival. An edited version of *All Lines Flow Out* received a Special Mention Award at the 68th Venice Film Festival, and is the first Singapore film to hold that honour.

Donna Ong

Landscape Portraits: In A Beautiful Place Nearby

2009

Installation

Dimensions variable

Collection of the artist

The impetus for the creation of this mesmeric underwater world came from an incident where artist Donna Ong had to forego a much-anticipated diving trip. This moved the artist to create her own imaginary underwater landscape as a compensatory gesture.

What appears at first glance to be clusters of corals in this installation reveal themselves to be entirely constructed from industrial materials: nails, screws, nuts and bolts. Even the atmospheric sounds in the background – the faint clinking and stirrings – which convey the mysterious ambience of an underwater grotto, have been composed from sounds made by the metallic objects used in the installation. While part of the magical quality of this imaginary seascape stems from the artist's gift in composing fantastical new worlds out of prosaic objects, the work also alludes to the idea of a 'constructed' Nature, which finds its parallel in the image of Singapore as a 'Garden City' where nature is manicured and carefully cultivated.

Donna Ong (b. 1978, Singapore), is known for her immersive installations which transform found objects into dream-like narratives. Her artistic practice is guided by a simple promise to herself, "never to forget what it felt like to be a child...to dream and invest in the imaginary, the fantastic, the impossible." Ong is the recipient of the 2009 National Arts Council Young Artist Award and the People's Choice Award at the 2009 President's Young Talents Exhibition. Her work has been presented widely both at home and abroad, at exhibitions including the inaugural Singapore Biennale (2006), the Kuandu Biennale, Taipei (2008), the Jakarta Biennale (2009) and the 11th International Architecture Exhibition, La Biennale di Venezia (2008).

Han Sai Por

Flow Through The Land 1

2013

Acrylic paint, powder pigment, coloured shaped abacca paper, ink, canvas

100 x 200 cm

Collection of the artist

Water Erosion 1

2013

Acrylic paint, ink, cast cotton paper, sculpted coloured abacca paper

151.5 x 94 cm

Collection of the artist

The art of Han Sai Por has always been centered on nature and natural forms. Flow Through The Land and Water Erosion are part of a body of work created by Han during an artist residency with the Singapore Tyler Print Institute. In line with her minimalist sculptures, these paper-based works retain an economy and poetry of form that suggest and capture a multitude of elemental energies.

Flow Through The Land gestures towards the tradition of Chinese ink with its expanse of black and white, and negative and positive space. It evokes multiple vistas, both terrestrial and celestial. Viewed from afar, the surface appears flat and the veins of white against black suggest a comet streaking across the sky, chasing its own tail. Close up, the textured and moulded paper surfaces suggest a more earthbound view, of a river winding its way through the land, the contours of which are heightened by the raised mound in the middle, reminiscent of a landscape, or a cumulative swirl of energies, both natural and cosmic.

With Water Erosion, the paper print takes on a sculptural quality as its centre is hollowed out into a trough filled with pellets resembling seeds, or stones. The curves that wrap around these pellets are evocative of multiple forms with generative or life-giving properties: a riverbed, the inner cavity of a seeded fruit, or a womb.

Han Sai Por (b. 1943, Singapore) is a highly regarded sculptor and former art educator. The founder of Singapore's Sculpture Society, she was awarded the Cultural Medallion in 1995, Singapore's highest honour for artists. Her practice investigates natural, organic forms and objects, focusing on the relationship between human beings, the artworks, and the natural environment. Her sculptures, which encompass both site-specific and public works, can be found around the world in countries such as Japan, England, China, America, Malaysia and Singapore.

Frayn Yong

Terra Firma

2014

Graphite sculpture

Dimensions variable

Collection of the artist

Frayn Yong constructs delicate miniature panoramas from pencil lead, blending man-made structures with natural forms. The choice of pencil lead as a medium is poetic, for it comprises a natural material, graphite, which has been repurposed into a functional, precision instrument. These fine pencil leads are often used by architects and engineers as they dream up buildings and

structures in the same way that the artist carefully composes his cityscapes from pieces of pencil lead. The scale of these compositions and the painstaking effort that has gone into their construction underlie the fragility of the 'monuments' we build, which can easily be swept away by natural forces.

Frayn Yong (b. 1984, Singapore) was an interior designer and illustrator before he began his artistic explorations. He is known for his pencil lead structures, which embody his preoccupation with the ephemerality and fragility of the human condition and existence. Selected exhibitions include the 2013 edition of the OH! Open House public art walkabout exhibition; Engaging Perspectives: New Art from Singapore, at Gillman Barracks in 2013; and Experience, a 2010 group exhibition with Phunk Studio Transmission Lab.

Genevieve Chua

Ultrasound #3

2012

Acrylic and screenprint with enamel on linen

180 x 118.5 cm

Collection of the artist

Ultrasound #5

2012

Acrylic and screenprint with enamel on linen

180 x 118.5 cm

Collection of the artist

The Cascade: Underground

2012

Acrylic and screenprint with enamel on linen

170 x 278 cm

Collection of Dr John Chia Private collection

The Cascade: Upper Floors

2012

Acrylic and screenprint with enamel on linen

170 x 278 cm

Collection of Dr John Chia Private collection

Genevieve Chua's Ultrasound series of paintings was inspired by two separate incidents around the time of the works' creation, both involving water. The first was a succession of flash floods in Singapore which severely impacted public infrastructure, taking both the local and international community by surprise, given how insulated from climactic vagaries Singapore normally is. The second incident was a spate of suicides at Bedok Reservoir. The image of a human body floating in the dark watery depths of a reservoir is a macabre one, but also brings to mind another image of the human body held by a larger body of water: that of a baby's in its mother's womb. Water gives life, and can take away life.

These preoccupations are bound up in the Ultrasound paintings, where the artist manipulated digital images of sonar scans of Singapore's reservoirs, to produce a series of images of water's force and movement, framed by an ultrasound scan motif. The ultrasound scan, typically used for monitoring a foetus's development in the womb, is a means of uncovering 'what lies beneath' the surface of human skin, in the same way that on a larger scale, sonar scans can detect objects in more expansive bodies of water such as the sea. The ultrasound then, is a rational and scientific method of

understanding and plumbing the depths of natural phenomena, whose mysteries give way under its probing waves.

There is however no rational containment in Chua's paintings, as the bodies of water on her canvases escape the frames of the ultrasound scan. Water is sucked into a chasm in a ground; in a companion piece, water gushes out forcefully from its surface like waves crashing on the sea. In part of a diptych, the artist suggests the force of water gushing into a cavernous space from a height, much like how the basements of several buildings in the city of Singapore were inundated by the flash floods. A companion piece suggests the reverse action, with water gushing upwards, propelled by forces from below. The dynamism of these oppositional forces present an image of nature's energies unleashed, unbounded by the rational frameworks or technological systems we may attempt to put in place to contain and understand it.

The art of Genevieve Chua (b.1984, Singapore) often explores the fear of the unknown and is informed by Southeast Asian superstitions and horror genres. Her works are contingent realities, presented as installations, images and objects. She is the recipient of two awards from the National Arts Council Singapore: the Young Artist Award (2012), and the Georgette Chen Scholarship (2003 – 2004). Chua has had numerous solo and group exhibitions in Singapore as well as internationally, including participation in the Singapore Biennale 2011. She has also completed residencies with the Gyeonggi Creation Centre, Korea; CCC Shizouka, Japan; the Singapore Tyler Print Institute; The Banff Centre, Canada; and most recently in 2012 with London's Royal College of Art.

Ang Song Nian

And Now, Like Sleeping Flowers (Bukit Batok Avenue 3)  
2009 - 2010  
Archival inkjet on photo paper Piezography print  
85 x 108 103 x 87 cm  
Singapore Art Museum Collection

And Now, Like Sleeping Flowers (Senja Road)  
2009 - 2010  
Archival inkjet on photo paper Piezography print  
103 x 87 cm  
Singapore Art Museum Collection

And Now, Like Sleeping Flowers (Sheen Cross Wood)  
2009 - 2010  
Archival inkjet on photo paper Piezography print  
70 x 70 cm  
Singapore Art Museum Collection

And Now, Like Sleeping Flowers (Adam's Pond)  
2009 - 2010  
Archival inkjet on photo paper Piezography print  
70 x 70 cm  
Singapore Art Museum Collection

A series of quietly elegiac photographs, *And Now, Like Sleeping Flowers* captures a succession of peaceful landscapes which betray subtle signs of man's incursions: a tree stump in a wooded area; a hollow clearing in a forest; a brick wall cutting through greenery, dividing its foreground from the background; and tarpaulin drawn over mounds in a landscape.

What appears to be white confetti gently drifts over each of these scenes, reminiscent of falling leaves or petals. The white paper, however, also resembles 'spirit money', strewn in front of the hearse during Chinese funeral processions to pave the way for the departed. In the same way, they are scattered over these unassuming landscapes to mourn their eventual passing, even while nature sleeps on, unaware of the imminent danger.

Ang Song Nian (b. 1983, Singapore) is a photographer whose practice interrogates the implications of human interferences on landscapes. Ang has received much recognition for his work, including winning the 2012 Noise Singapore Photography Award, the 2011 University of the Arts London International Graduate Scholarship, and being the United Kingdom winner at the Flash Forward Festival 2010. He has exhibited widely in Singapore and abroad, and his works have been part of several major exhibitions including the Singapore Art Show (2005), the Singapore Art Exhibition (2009), and the Singapore International Photography Festival (2010). He was also a finalist for the Sovereign Art Prize in 2012.

Regina de Rosario

Reel / Unreel

2010

Digital video

6 mins

Collection of the artist

Reel / Unreel is part of a larger body of work by Regina de Rosario centered on the Bidadari cemetery, in which she maps and documents the site's psychogeography. One of Singapore's largest and oldest burial grounds, Bidadari Cemetery is no longer in use today, the majority of its graves exhumed (including that of the artist's grandfather's) to make way for proposed residential redevelopment.

Reel / Unreel traces the passage of a body through the green spaces of the former burial grounds, mapping this movement from a skyward perspective as well as one trained on the ground, moving forward as well as backwards. The body in space then becomes an axis between heaven and earth, in this meditation on the past and present, loss and remembrance.

Regina de Rozario (b. 1973, Singapore) works largely with photography, video and text. Her works deal with memory and loss by adopting a psychogeographic approach to places and spaces within Singapore. The ways in which sites are constructed from one's own life, psyche, and physical interaction with the space lie at the heart of her investigations. She co-founded Perception3, an art and design duo in 2007. Under Perception3, she has collaborated frequently with The Substation Singapore, and their exhibition Pulau was shown in the Kulturhuset, Stockholm, in 2012. De Rosario has exhibited in Singapore, most recently at Art Stage (2014), and has also shown at the Musee de l'Elysée, Lausanne, France, at the Collegium Hungaricum in Berlin, and in New York.

Jennifer Ng

Pulling At Grass To Make It Grow

2013

Elastic string and food dye

Dimensions variable

Collection of the artist

Educator Jennifer Ng created this installation as a metaphor for the pressures and demands foisted onto her young charges by the education system. In aiming to 'stretch' students to their fullest potential, the rigours of contemporary schooling in Singapore instead wear down the energy and spirit of youth, stretching them thin, like tender young blades of grass which have been compelled to grow too quickly and before their time.

Jennifer Ng (b. 1974, Singapore) teaches art at a local junior college and is currently also a part-time Masters student in Art Education. Her practice explores the concept of time and examines the pressures placed on students by Singaporean society today. Ng works in a variety of different materials and believes that materials are vital in connecting people with spaces. She has exhibited numerous times in Singapore, most recently in 2013, at Yavuz Fine Art Gallery and at the National Institute of Education art gallery.

Ezzam Rahman

Ouch!

2014

Artist's skin, adhesive

Dimensions variable

Collection of the artist

These miniature sculptures of animal skeletons have been created from artist Ezzam Rahman's dead skin, peeled and scraped from callouses and the soles of his feet – that part of our bodies which needs to harden itself to protect against the pressure and impact of pounding against surfaces whilst bearing our entire weight. At once intimate and abject, these fragile fossils, like the dead skin they are made of, speak of the hardness of life; as detritus, they seek to ask what we choose to cast off or value, and why.

Ezzam Rahman (b. 1981, Singapore) is an artist and part-time lecturer at LaSalle College of the Arts, Singapore. He works mainly in installation and performance art, and is also a filmmaker, focusing on narrative forms for their ability to communicate to the audience. He has exhibited extensively in Singapore and is the recipient of the 2010 Lee Foundation Educational Grant, and the National Arts Council Singapore Bursary Award in 2009. From 2011-2012 Ezzam was President of The Artists Village. He curated the Roving Artists at The Substation for the Night Festival, Singapore, in 2010, 2011 and 2012, and co-directed the Fetter Field Performance Art Event in Singapore in 2006, 2007, 2009 and 2011.

Robert Zhao: Institute of Critical Zoologists

Animal Traps

Dimensions variable

Collection of the Institute of Critical Zoologists

From left to right:

Arion lusitanicus

Mogera imaizumii

Pyrenean Desman

Orange-Throated Sunangel (Heliangelus Mavors)

Rhine Ring Beater (Rheinische Ringslager)

Gallus gallus

Zosterops palpebrosus

Rattus rattus

Mus Musculus

Mus Caroli  
Mus Spretus (Southern France)  
Micromys minutus (England)  
Apodemus sylvaticus  
Mus Cypriacus (Cyprus)  
Mus booduga (Nepal)

Robert Zhao Renhui, an artist whose practice revolves around how we perceive and study the natural world, has been steadily collecting an assortment of animal traps over the years under the auspices of the Institute of Critical Zoologists, a fictional research platform he created to encapsulate strands of his artistic practice and zoological investigations.

Animal traps are fascinating because their efficacy hinges on our intimate understanding of animal behaviour. Some of these traps are almost sculptural in quality, and their shapes hint at the forms of the various creatures whose bodies they are meant to ensnare – sometimes quite brutally. As artefacts, they are a physical manifestation of our relationship with the natural world – an assertion of power and control over animal life – and a statement about how we choose to use our knowledge about other living things.

Robert Zhao Renhui (b. 1983, Singapore) is a multi-disciplinary artist whose work addresses man's relationship with nature. By presenting different modes of the human gaze on nature, he seeks to highlight how truth is constructed through a false naturalization and manipulation of beliefs. The Institute of Critical Zoologists is one of his best known works. Zhao is the recipient of the United Overseas Bank Painting of the Year Award, Singapore (2009); the National Arts Council Singapore Young Artist Award (2010); and the Deutsche Bank Award in Photography (2011). He was selected to participate in the 2013 President's Young Talents exhibition at the Singapore Art Museum. His works have been shown widely in Singapore and abroad, including exhibitions at the Fukuoka Asian Art Museum, Japan; the Photo-Levallois Festival, Paris; the GoEun Museum of Photography, Korea; and most recently at the Singapore Biennale (2013).

Lucy Davis

Nanyang Meadows  
2014  
Mixed media installation  
Dimensions variable  
Collection of the artist

All The Way Down  
2014  
Mixed media installation  
Dimensions variable  
Collection of the artist

All The Way Down and Nanyang Meadows were born of artist and researcher Lucy Davis's unique encounter with the collections of the Raffles Museum of Biodiversity Research (RMBR). The animal specimens in RMBR's collection are a legacy of the interest in natural history promoted by Singapore's colonial rulers, in particular Thomas Stamford Raffles and William Farquhar. Davis's interest lies in the materials used to stuff the taxidermied specimens in the Museum's collection, as they open up a multiplicity of readings about how we view and study animals and the natural world.

Nanyang Meadows is composed from bundles of wheat used to stuff a 4.5 metre long crocodile in the RMBR collection, arranged to suggest the form of the crocodile's body as well as the contours of a landscape. Wheat is a crop foreign to the tropical region, so the stuffing for the crocodile – an animal typically found in Southeast Asia – was likely to have originated in Europe. The juxtaposition of the two – the animal and its alien interior, a relic of Singapore's colonial past – was not lost on Davis, who draws a parallel with the contemporary pastoralisation of the tropics, most commonly witnessed in Singapore road and place-names such as 'Nanyang Meadows' at the Nanyang Technological University where Davis works.

History and myth intertwine in *All The Way Down*, an installation based around the materials recovered from the inside of a tortoise in the RMBR collection. The yellowing clippings from various newspapers dating back to the early 20th century are fascinating in what they reveal about the concerns and preoccupations of the time, ranging from wartime anxieties about Battleship Potemkin, references to the Swatow Revolution, and thoughts on British seamen. Pulled from the belly of the tortoise, they refer back to the shamanistic practice of divining or fortune-telling based on animal entrails. Pieced together, they form a poetic collage collapsing multiple histories and cultures. The sheets of paper are presented in a floating column above an apparition of the tortoise in which they were housed: simultaneously a conjuration of the dreams of different worlds contained within the little creature, as well as a poignant evocation of the weight of history bearing down on it.

Lucy Davis (b. 1971, Uganda) is a visual artist, writer, researcher and Assistant Professor at the School of Art, Design and Media at Nanyang Technological University, Singapore. Since 2006, her art practice and research have looked at ways in which nature and culture in Southeast Asia are performed, represented and known. The intersections between art, science and natural history, branching out into aesthetics of science, form the fundamental issues structuring her work. In 2010, Davis founded the Migrant Ecologies Project which supports art and ecology initiatives. She has contributed to numerous prominent academic journals and art magazines such as *ANTENNAE: The Journal of Nature in Visual Culture* (UK), *Art Asia Pacific*, *BROADSHEET Art & Culture* (Australia), *The DOCUMENTA #12 READER*, and *FOCAS Forum on Contemporary Art & Society*. Her 2012 short film *Jalan Jati* (Teak Road) won the Promotional Award at the International Short Film Festival Oberhausen, and the entire project was a Finalist for the French Prix COAL Art & Ecology Prize 2011.

Stellah Lim

Forgotten

2014

Repurposed jewellery and enamel

Dimensions variable

Collection of the artist

Abandoned

2014

Repurposed jewellery and enamel

Dimensions variable

Collection of the artist

Forsaken

2014

Repurposed jewellery and enamel

Dimensions variable

Collection of the artist

As a commentary on and antidote to our throwaway consumerist culture, Stellan Lim transforms discarded costume jewellery into new sculptural works by coating assemblages of necklaces, rings and bracelets with black enamel paint. The resulting artworks are organic and evocative of natural forms such as seeds, vines, stalactites and stalagmites, as well as human entrails. Their melting forms remind us that our acquisitive desires strip the earth of its resources to keep pace with our ever-changing appetites for new consumer items - items which we discard at a whim, generating waste and contributing to environmental degradation.

Stellan Lim (b. 1979, Singapore) was originally trained as a jeweller and through this starting point, investigates the body as a site for expression and form. She continues to draw upon this background for inspiration in her sculptures, installations and drawings. Currently, she is preoccupied with the enduring presences of absent objects and people. Her works have been exhibited in Singapore and Kuala Lumpur, Malaysia.

Yeo Chee Kiong

A Day Without A Tree

2007, 2014

Site-specific installation

Dimensions variable

Collection of the artist

A Day Without A Tree is a commentary on global warming and the future of our planet. Climate change is compounded by the fact that in several cities such as Singapore, natural shade is fast disappearing, as trees and swathes of greenery make way for urban development. Yeo Chee Kiong's installation imagines a day without trees, when the very monuments we have cleared away greenery to build, start to warp, melt and liquefy under the intense heat of the sun. A Day Without A Tree was first presented at the National Museum of Singapore in 2007 and awarded the inaugural Grand Prize at the APBF Signature Art Prize Competition (2008).

Yeo Chee Kiong (b. 1970, Singapore) is a sculptor known for creating playful and surprising juxtapositions in his pieces. Yeo was the recipient of the 2006 Young Artist Award, the International Development Grant, 2007, and the International Touring Grant (Visual Art), 2007, by the National Arts Council, Singapore. He was also one of the 25 finalists shortlisted in the 2006 International Competition for Young Sculptors, Milan, Italy. Yeo has been the invited judge for the Yulong International Wood Sculpture Competition, Taiwan, from 2011-2013, and in 2013 exhibited at the 25th UBE Biennale, Japan; the 3rd China Sculpture Almanac Exhibition; at the Aarhus, Denmark; and at the Cite International Des Arts, Paris. He has also been commissioned to create several public works of art in Singapore as well as abroad.

Debbie Ding

Here The River Lies

2010

Mixed media installation

150 x 375 cm

Collection of the artist

First presented with the support of The Substation Open Call 2010

The Shape of the Singapore River

2010

Print on paper  
45 x 45 cm  
Collection of the artist

The Singapore River is an iconic natural landmark that is inextricably bound up with the country's history and culture. Life and trade flourished along its banks in the past, and it also features prominently in local art and poetry. In the course of history, the river's role has also changed from one formerly associated with economic activity and Singapore's pioneering history to one of tourism and entertainment. Today it is lined by dining establishments and watering holes, as kitsch boat tours transport tourists down the waters where the river's history lies submerged.

Artist Debbie Ding attempts to reclaim the river and what it means to us by inviting the public to map out a 'psycho-geography' of the Singapore River. Participants mark out sites along the river's winding route with cards which recount personal stories and histories associated with that site. They can then browse the cards left by others, and decide if the stories are fact or fiction by voting with stickers placed on the respective cards, thus contributing to a collective history and mythology of the Singapore River.

In an associated installation, framed prints reproduce drawings contributed by the public who were invited to illustrate the Singapore River. These highly personal 'maps' are revealing of how familiar or unfamiliar the majority of people in Singapore are with this cultural landmark, and what their primary associations or priorities about the river are.

Ethnographic Fragments of Singapore  
2012

Installation with rock fragments  
Dimensions variable

Collection of the artist

First realized with the support of the NAC Arts Creation Fund (2012)

In the same way that rock fragments can reveal much about the history of the earth, Debbie Ding's tongue-in-cheek installation *Ethnographic Fragments of Singapore* attempts to document civilization in Singapore through its rock fragments. It is notable that none of the rock samples displayed like artefacts are naturally-occurring: they have all been taken from man-made constructions - the corner of a pavement, a bit of a building, a slab from a sidewalk - attesting to the highly urban and built-up environment of Singapore. In addition, these samples are all relics of sites that have ceased to exist, as Singapore's cityscape continually renews itself. These cast-off rocks and the sites they come from - many of sentimental or cultural value - paint a portrait of the tug-of-war of values and interests playing out in contemporary Singapore society.

Debbie Ding (b. 1984, Singapore) is a visual artist, writer, independent researcher, and self-described cartographer, currently pursuing her Masters in Design Interaction at the Royal College of Art, London. Her interest lies in charting and narrating real and imagined spaces in the urban environment, and making these spaces meet in the realm of psychogeography. She is a facilitator for the Singapore Psychogeographical Society, which strives to create a better understanding of the local environment through documentation, lucid adventure, and the building of personal narratives. Her works have been presented at exhibitions including *The Substation Open Call* (2010), Singapore; and *Engaging Perspectives: New Art from Singapore*, at Gillman Barracks in 2013.

Woon Tien Wei and Jennifer Teo  
The Bukit Brown Index  
2014

Mixed media installation  
Dimensions variable  
Collection of the artists

Bukit Brown is an oasis of greenery in the heart of Singapore, home to the graves of many of Singapore's pioneers as well as several species of flora and fauna. It is also steeped in history, having been a battle site during the Second World War. A few years ago, it catalyzed an outpouring of civic activism when the Government announced its plans to bisect the area with a major highway, and earmarked other parts of Bukit Brown for redevelopment as public housing. Several interest groups including the Nature Society and the Singapore Heritage Society petitioned for the preservation of Bukit Brown; however the decision was made to proceed with redevelopment plans.

Artists and activists Woon Tien Wei and Jennifer Teo, the founders of Post-Museum, have been consistently working with a gamut of individuals and interest groups who have been moved by Bukit Brown's plight to document, communicate and preserve its history and heritage as much as possible. In their multi-faceted installation, Woon and Teo attempt an indexing of Bukit Brown by capturing the spectrum of interests and agendas invested in this contested terrain, ranging from the political to the spiritual.

Jennifer Teo and Woon Tien Wei are the founders of Post-Museum is an independent cultural and social space in Singapore which aims to encourage and support a thinking and pro-active community. It is an open platform for examining contemporary life, promoting the arts and connecting people, in order to find ways of creating micro-Utopias where people actively imagine and create the cultures and worlds they desire. Events and art projects produced include the Awaken the Dragon Festival, co-produced with Michelle Lim, and The Bukit Brown Project. Post-Museum has participated in various international exhibitions and events, including the Busan Biennale, Korea (2012); Next Wave Festival, Melbourne, Australia (2010); and The 4th Fukuoka Asian Art Triennale (2009).

Ho Tzu Nyen  
EARTH  
2009  
Single channel video  
41 mins  
Collection of the artist

EARTH presents a vision of a post-apocalyptic world, where a sprawl of human bodies is arranged across a bleak landscape of detritus. The lighting, composition and tableau of the work are steeped in references to canonical works of Western art which depict the extremities of the human spirit, in suffering, heroism and hubris. As the light and camera pan over sections of this unearthly sprawl, the human figures stir, rising and then falling back into slumber once again. The rhythms and cadences of these movements evoke that of an organism silently breathing, as the light alternately picks out individual bodies and merges them into one massive entity.

Ho Tzu Nyen (b. 1976, Singapore)'s practice spans video, painting and theatre. His interest is in deconstructing the media he works in and refers to, and in exploiting its slipperiness to question its conventions and discursive tools. More recently, he has focused on immersive multimedia installations, which are an apt vehicle for combining his personal interests in film, text, image and music. His recent works such as EARTH and The Cloud of Unknowing are intricately bound up with his personal interest in art history and historiography. His films characteristically comprise elaborate tableaus that refer back to canonical artworks, and condense his multiple, eclectic sources of research and reference. Ho has exhibited widely in Singapore as well as internationally, including

solo exhibitions at the Contemporary Art Centre of South Australia in Adelaide (2007 and 2010), and at the Mori Art Museum in Tokyo (2012). He also represented Singapore at the 54th Venice Biennale in 2011. Selected group exhibitions include the 26th Bienal de São Paulo in Brazil (2004); the 3rd Fukuoka Asian Art Triennale in Japan (2005); the 6th Asia Pacific Triennale in Brisbane, Australia (2009); No Soul for Sale at London's Tate Modern (2010), and No Country: Contemporary Art for South and Southeast Asia, a travelling exhibition by the Guggenheim Museum, New York (2013). His films have been presented at the 41st Director's Fortnight, Cannes International Film Festival (2009); the 66th Venice International Film Festival (2009), and at the Sundance Film Festival (2012).

Isabelle Desjeux

1000 Rubber Seeds and One Mutant

2014

Mixed media installation

Dimensions variable

Collection of the artist

Enfolding art, science, history and imagination, Isabelle Desjeux's installation focuses our attention on the rubber fruit, a colonial crop which once covered huge swathes of land in Singapore and which today has all but vanished from the highly urbanized cityscape and the consciousness of Singaporeans. Rubber fruit propagates by exploding and propelling its seeds as far away as possible from the parent plant. On the shelves of the wooden cabinets, a thousand rubber seeds are displayed, along with one mutant fruit - which has failed to explode - presented prominently in the centre. In science, advancements in understanding organisms are made from the study of mistakes, or mutants, rather than the successes. This approach presents an interesting counter to society and social organisms, where success is prized and mistakes marginalized.

Central to both art and science is the discipline of observation. 1000 Rubber Seeds and One Mutant is an intersection of these modalities as it invites the public to observe the rubber seeds and fruits through different lenses, and to use this information in different ways, be it through the creative discipline of drawing, or the logical and meticulous matching of images. The tactile quality of the interactive installation reminds us of the human dimension to science, before the advent of high-tech environments and machinery that contribute to conceptions of science today as sterile and detached from the practice of everyday life and creativity.

Isabelle Desjeux (b. 1967, Tunisia) is a French artist who has been living in Singapore since 1999. Prior to becoming a full time artist in 2000, she was a scientist with a PhD in Physiology and Molecular Biology from Edinburgh University, UK. Her practice is informed by art and science methodologies, and she has been researching the "refuse", "failures" and "leftovers" from scientific research processes. A multi-disciplinary artist, she works in video, performance lecture, installation, printmaking and sculpture, also favouring media used by scientists such as books, lectures and posters. Currently, she is director of L'Observatoire, a multi-purpose art and science open space for artists, scientists, the public and young children. Desjeux has presented her projects and research extensively in Singapore, including at LaSalle, the Société Générale Gallery and at the 2010 TED x Biopolis talk.

## Annex C: UNEARTHED: The EOS Art Projects

Sutthirat Supaparinya  
When Need Moves the Earth  
2013  
3-screen video  
20 min 34 sec  
Collection of the artist

When Need Moves the Earth reflects on the impact of altering the natural environment during the course of human activities such as mining or the creation of hydroelectric power. More specifically, Sutthirat Supaparinya presents a visual exploration of a coal mine and a water dam, both of which are used to generate electricity. Her video installation combines documentary and experimental techniques to create a unique narrative of the Srinakarin Dam and the Mae Moh Lignite Mine, both sites administered by the Electricity Generating Authority of Thailand. These two large-scale sites are located along or near natural active faults, which are deep or shallow fractures that give expression to the dynamic Earth.

In addition to drastically altering the landscape, coal mining and dam building are also known to be a potential cause of man-made earthquakes. Most of these are small in scale compared to the most destructive natural earthquakes, but these human interventions can influence the stress load stored in natural faults. This artwork also encourages viewers to consider our high consumption of electrical power, and proposes that communities and societies improve their sustainability planning and hazard reduction efforts.

Sutthirat Supaparinya (b. 1973, Thailand) is a video and installation artist living and working in Chiang Mai, Thailand. She obtained her BFA in Painting from the Faculty of Fine Arts at Chiang Mai University, and later pursued a Postgraduate degree in media Arts from Hochschule fuer Grafik und Buchkunst in Leipzig, Germany. In 2010, she was awarded a fellowship from the Asian Cultural Council to conduct visual arts research. In the same year, she was also selected to participate in the International Creator Residency Program at the Tokyo Wonder Site Aoyama. She supports local art in Chiang Mai, and is a member of the Chiang Mai Art Collective, a non-profit organization promoting contemporary art and culture in Chiang Mai.

Chen Sai Hua Kuan  
Sound of the Earth  
2013  
Installation  
Dimensions variable  
Collection of the artist

Sound of the Earth is an experimental installation that uses the power stored in wet soil to produce sound. Artist Sai Hua Kuan utilises a technique for collecting electricity commonly known as an Earth battery. The basic idea consists of using pairs of electrodes made of different metals to collect the small Telluric electrical currents that can be found when the electrodes are buried in soil. The artist started these experiments in the cities of Padang and Banda Aceh in Indonesia, both of which sit in a region exposed to earthquakes and tsunamis.

For this installation the artist extracted soil from Seletar in northeastern Singapore. The soil is placed in an array of glass bottles and produces sufficient electricity to vibrate two small metal plates against each other. The impact of the metal plates creates a small hammering sound against clay

bowls, made from the same soil and fired in a kiln. These fired clay domes amplify the sounds powered by the Earth battery installation. The driving force behind this project is simple: according to the artist, "I wanted to find out how the earth sounds like and whether it has a sound. That was the question. I started making recordings and playing around with them, trying to understand what I want(ed) to do. It slowly evolved into working with electricity, and producing electricity from mud that will resonate back to the mud itself.

Sai Hua Kuan (b. 1976, Singapore) is a Singaporean artist who graduated from Lasalle-SIA College of The Arts with a diploma in Fine Arts. He went on to pursue a Master in Fine Arts from Slade School of Fine Arts, University College London. A multi-disciplinary artist, Sai is the recipient of several awards and residencies, and has also lectured and participated in workshops overseas. His works have been presented in Singapore as well as abroad, including exhibitions at the Fukuoka Asian Art Museum, Japan, and most recently at the Singapore Biennale 2013.

Zhang Xiao  
Coastline  
2013  
C-print on paper  
90 x 70cm each  
Collection of the artist

Coastline is a photographic project that presents human life along the Chinese coast as well as some of its repercussions on the natural environment. Seeking to document the great changes that take place everyday since China began opening up thirty years ago, as well as to explore the consciousness of his generation, artist Zhang Xiao visited dozens of urban and rural areas that sit on the coastline between the Yalu River mouth in the northern province of Liaoning, and the Beilun River mouth in the southern province of Guangxi.

Clara Balaguer and Carlos Casas  
Lupang  
2013  
8-screen video installation  
Channels 1-4, 46 min; channels 5-8, 41:49 min  
Collection of the artists

Lupang is an eight-screen installation that portrays the life of the Ayta people, who are thought to be the earliest inhabitants of the Philippines. The Ayta were displaced from their ancestral lands by the 1991 eruption of the Mount Pinatubo volcano located in Luzon. Clara Balaguer and Carlos Casas collaborated on this project with the intention to develop - along with the Ayta people - a better understanding of the causes behind the eruption and possible solutions to its aftermath. The video installation presents scenes of everyday life in Ayta communities who have relocated to the highlands and the lowlands. The former is shown in Lupang screens 1-4 by Carlos, the latter, in screens 5-8 by Clara.

The non-narrative installation draws some of its inspiration from Udlot-Udlot, a 1975 musical composition by Filipino composer and ethnomusicologist, José Maceda. The musical piece is meant to be performed by an ensemble of variable size that can range from dozens to thousands of non-trained musicians playing different types of traditional musical instruments.

The artists believe in the integration of social responsibility into the practice of art, and their intention was to create something that could be a source of stability and empowerment for Ayta

participants. The overall project seeks to help the Ayta revisit and come to terms with their identity under their new surroundings and circumstances.

Carlos Casas (b. 1974, Spain) is a filmmaker and visual artist, whose works marry documentary film, cinema and contemporary visual art genres. His recent works have won awards in film festivals, and he has also exhibited extensively in several cities including Berlin, Venice, and Torino. Carlos is interested in presenting his works through the lens of his experience of the world, and to create works that focus on the human condition.

Clara Balaguer (b. 1980, Philippines) is an artist based in the Philippines, where she has lived most of her life. She has held different appointments in the various industries, including the advertising, publishing, and television industries. Clara is currently the director of The Office of Culture & Design, as well as the owner and publisher at Hardworking, Goodlooking Studio. Over the years, she has also taken on various roles such as artist, exhibitor, producer, director, and speaker for various projects, exhibitions, and conferences.

Robert Zhao Renhui  
The Possibility of Knowing  
2013  
Photography installation  
Dimensions variable  
Collection of the artist

The Possibility of Knowing focuses on the before and after of a natural disaster, examining the tension and fragility of landscapes and human habitations in areas that are subject to such hazards. Inspired by the methods and techniques used by Earth scientists to interpret the natural forces behind Earth hazards, the artist traveled to the Indonesian cities of Padang and Banda Aceh, both of which sit on an area with many active faults and significant tectonic plate action, and both of which have been affected by tsunamis in recent years.

The body of work produced by Zhao under the auspices of the EOS residency seeks to represent landscapes of disasters, and to capture vignettes of life poised in between one episode of devastation and another impending one. The photographs of closed beachfront restaurants in Padang evoke a tense absence, a post-disaster desolation in the making. Poignantly, the artist observed: “these restaurants, all 145 of them will be the first to be swept away by the tsunami. I guess it’s important to photograph them, as well as everything else that I saw while I was there.”

Robert Zhao Renhui (b. 1983, Singapore) is an international multi-award winning and multi-disciplinary Singapore artist. He was awarded The Young Artist Award in 2010, the highest national accolade awarded to young artists in Singapore by the National Arts Council. He has also completed residencies in Japan, Thailand and the Arctic. Zhao is interested in anthrozoology - a study of interaction between human and animals - especially the zoological gaze, that is, the ways in which humans perceive animals. He also investigates the history and development of the zoological gaze alongside social progress and mediation. Zhao’s practice also explores the different modes of knowledge production in contemporary archives.

Isaac Kerlow  
Sudden Nature  
2013  
Multi-media installation

Dimensions variable  
Collection of the artist

Sudden Nature is a project about the uneasy relationship between Man and Nature, and how this inescapable relation often oscillates between nurturing and destruction. The project includes a variety of media ranging from visual artworks and stenciled text to interactive installations with image and sound. The Dialog of Monologs audio installation, for example, uses ultrasonic sensors to trigger statements by Man and Nature about each other. Stenciled on the wall above the sensors are words describing some of the destructive actions typical of natural hazards. The typographic style of these words is inspired by the multi-lingual signs that are common in construction sites throughout Singapore, where English, Chinese, Malay, and Tamil are de facto languages.

The interactive installation I think he loves me invites the viewer to interrupt a video loop that presents a metaphor for the human destruction of nature. Kerlow was inspired by conversations with survivors of natural disasters in communities throughout Southeast Asia, which have endured for centuries earthquakes, tsunamis, volcanic eruptions and lahars. Their experiences of shock, loss and recovery are overwhelming emotions that most humans do not encounter in the course of a lifetime, and these are reflected in how some of the disaster survivors were explicit about their feelings while others would let their silence speak for itself.

Isaac Kerlow (b. 1958, Mexico) is an artist and filmmaker whose work deals with change, technology and the human condition. He is considered one of the pioneers of digital art, and continues to create with digital technology and traditional techniques. The first Artist-in-Residence at the EOS, he was formerly the Founding Chairman of the Department of Computer Graphics and Interactive Media at Pratt Institute in New York City in the 1980s, and during the mid-2000s he was the Founding Dean of Singapore's first professional art/media/film school at the Nanyang Technological University.