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***Cinerama: Art and the Moving Image in Southeast Asia* examines notions of identity, history and politics through the moving image**

*Featuring animations, films and video installations by 10 artists and art collectives from across Asia*



Sarah Choo Jing, *Wear You All Night* (video still), 2017. Image courtesy of the artist.

**SINGAPORE, 26 OCTOBER 2017** – From hand-drawn animation to films and immersive installations, Singapore Art Museum’s latest exhibition, ***Cinerama: Art and the Moving Image in Southeast Asia***, delves into individual and collective memory, identity and politics through the medium of the moving image. *Cinerama* presents the works of 10 contemporary artists and art collectives from the region, featuring artist loans, specially-commissioned artworks and a selection from the Singapore Art Museum collection. The exhibition takes place from **17 November 2017 to 18 March 2018** at **SAM at 8Q** (8 Queen Street, Singapore 188535).

Artists whose works feature in the exhibition are: Amy Lee Sanford (USA/ Cambodia), Hayati Mokhtar (Malaysia), Jeremy Sharma (Singapore), Korakrit Arunanondchai (Thailand) and Alex Gvojcic (USA), Ming Wong (Singapore), Narpati Awangga a.k.a oomleo (Indonesia), Sarah Choo Jing (Singapore), The Propeller Group (USA/ Vietnam), Tromarama (Indonesia) and Victor Balanon (Philippines). The intertwining themes and narratives explored by the *Cinerama* artworks relate to the history of the moving image, filmic constructions, evolving responses to mass media and popular culture, and contemplations of personal and collective histories.

Dr. June Yap, Director of Curatorial, Programmes and Publications at the Singapore Art Museum, says, “Despite the proliferation of visual production and consumption that characterises our present time, artists continue to find new ways to relate to the moving image, challenging both its representations and forms. These efforts are surveyed in Singapore Art Museum’s exhibition, *Cinerama: Art and the Moving Image in Southeast Asia*, that comprises of works from the Singapore Art Museum’s collection, as well as artist commissions and loans. Presenting the recent works by artists from the region, the exhibition highlights the shifting boundaries between the moving image, film and art; reflecting, too, the dynamic and deft ways in which artists can transform the media, even as the media itself continues to evolve.”

A series of accompanying programmes, workshops, and artist and curator tours will be held over the course of the exhibition period, to expand on the artwork themes and artistic process behind the works.

### **Exploring the medium and method behind animated videos**

From stop motion and digital animation to in-camera animation techniques, a selection of artworks in *Cinerama* survey the different mediums and methods behind the production of animated videos.

**Maze Out** by Narpati Awangga from Indonesia, a.k.a. **oomleo**, is an immersive pixel-art video whose characters are reminiscent of arcade games in the 1980s. Scenes from the GIF animation depict humorous observations of contemporary Indonesian society, such as a jogger amidst the Jakarta traffic and labourers at work in a maze of machinery.

A work from the Singapore Art Museum collection, **Zsa Zsa Zsu** by Indonesian artist collective **Tromarama** is a music video for a Bandung-based music band, Rock N' Roll Mafia (RNRM). Combining a deliberate low-tech stop-motion animation technique and everyday materials of buttons and beads (which pay tribute to the artists' hometown of Bandung, known as a centre for garment manufacturing), *Zsa Zsa Zsu* contrasts greatly with many mainstream music videos, which rely on the use of special effects and heavy editing to achieve slick end products to appeal to viewers.

In an examination of the historic avant-garde across visual disciplines, the specially-commissioned **The Man Who** by Filipino artist **Victor Balanon** combines various animation techniques, from stop-motion, to time-lapse and hyperlapse, as well as live, staged footages, text frames and intertitles. Comprising a video and site-specific wall painting, the work is also a tribute to the behind-the-scenes studio workers, a reflection of the artist's own experience in a Japanese film company when he was amongst the anonymous many producing innumerable hand-drawn illustrations for an animation.

### **The constituents and constructions of film**

Deconstructing the filmic image to its components of light, shadow and sound, Singaporean artist **Jeremy Sharma's A White, White Day** is an installation of flickering lightboxes controlled by a programme based on video data taken from *Korban Fitnah* (1959), an old Cathay Keris production which depicts now-vanished spaces in Singapore, including Outram Prison, Keppel Road Customs House, and the old C.K. Tang building. The work suggests the character of memory and history, through the dissolution of scenes of the film into fitful, unstable incandescence.

In Singaporean artist **Sarah Choo Jing's Wear You All Night**, a two-channel video filmed like a commercial for luxury merchandise is juxtaposed against is a soundtrack derived from war zones – the clamorous noise of gunfire and artillery magnifies the emotional textures of the narrative to melodramatic proportions, bringing to light how audio and visual elements in film relate to each other, and revealing the artifice of the language of contemporary mass media.

In a reinterpretation of Roman Polanski's *Chinatown* (1974), Singaporean artist **Ming Wong's** *Making Chinatown* lays bare the elements behind the 'making of' a film by reenacting scenes against backdrops printed with stills from the film, and projecting these back onto wooden screens they were filmed against. In the immersive space resembling a studio backlot, the work also disassembles constructions of identity and gender through Ming Wong's fluid inhabiting of multiple character roles.

### **Referencing Hollywood, mass media and popular culture**

Two works at *Cinerama* by artist collective **The Propeller Group** explore the ubiquity of violence in popular culture, and speak of notions of time, space, and conflict in this contemporary age. **AK-47 vs. M16** is an installation comprising bullets from the Soviet-made AK-47 and the American M16 frozen in collision within a ballistics gel block, presented in front of a video depicting the process. The other work, **AK-47 vs. M16, The Film**, features the two weapons as the protagonists in a feature-length film, made up of spliced scenes from Hollywood films, documentaries and found footage from the internet.

### **Contemplation of personal and collective histories through the moving image**

Through the discipline of image capture – from static images and photocopyers to video capture – the moving image is explored as a medium to contemplate personal and collective histories in *Cinerama*.

Malaysian artist **Hayati Moktar's** *Falim House: Observations*, an immersive ten-channel video experience, depicts an abandoned mansion in Ipoh built in the early twentieth century by Foo Nyit Tse, one of the wealthiest tin tycoons in Malaya. Comprising what appears to be still frames of the surroundings and the interior of the Falim House – including left-behind furniture, antiques and personal letters – viewers will discover ever-so-slight stirs and shifts, such as the movement of a human silhouette, or a small herd of farm animals darting by the window.

In another exploration of memory and image archival, Cambodian-American artist **Amy Lee Sanford's** *Scanning* is a meditative close-up video of her scanning 250 handwritten letters exchanged between her adopted mother in the United States and her biological father in Phnom Penh, Cambodia, during the civil war of 1970 – 1975, followed by the Khmer Rouge occupation in 1975.

**Korakrit Arunanondchai and Alex Gvojcic's** *There's a word I'm trying to remember, for a feeling I'm about to have (a distracted path towards extinction)* is a work that intertwines personal memories with an imagined post-apocalyptic future of the planet. From videos of Korakrit's brother's wedding to futuristic landscapes where memories can be transmitted through cyberspace as data, the video alludes to the eventual collapse of humanity's constructed systems.

*Cinerama: Art and The Moving Image in Southeast Asia* is on view from 17 November 2017 to 18 March 2018 at SAM at 8Q. Find out more about the exhibition and its programmes online at [www.singaporeartmuseum.sg](http://www.singaporeartmuseum.sg). For high-resolution images, please download them at [www.bit.ly/cineramaSG](http://www.bit.ly/cineramaSG). Image use guidelines apply.

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[www.instagram.com/singaporeartmuseum](https://www.instagram.com/singaporeartmuseum)

[www.youtube.com/samtelly](https://www.youtube.com/samtelly)

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

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.

In 2011, SAM was the venue organiser of the Singapore Biennale, becoming the main organiser for the 2013 and 2016 editions. 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 [www.singaporeartmuseum.sg](http://www.singaporeartmuseum.sg)

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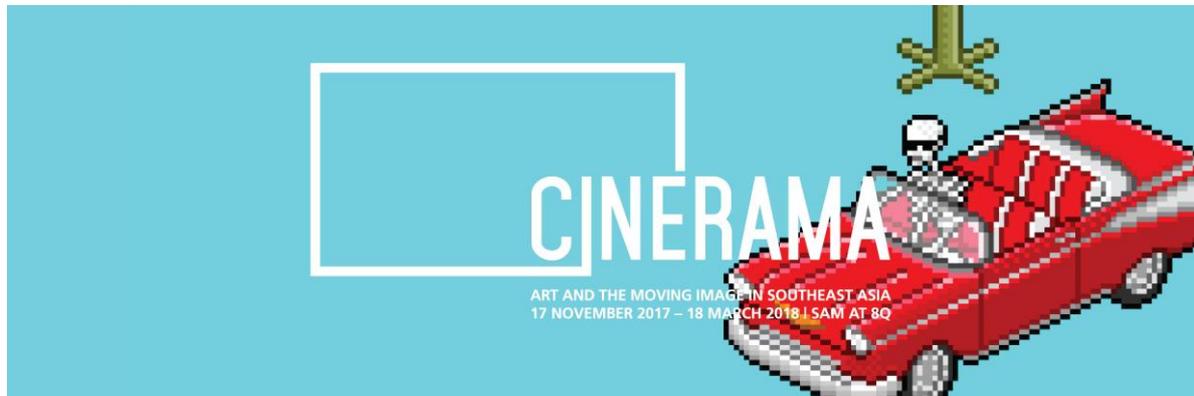
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**ANNEX A**

**EXHIBITION SYNOPSIS – CINERAMA: ART AND THE MOVING IMAGE IN SOUTHEAST ASIA**



oomleo, *Maze Out* (video still), 2017. Image courtesy of the artist.

**EXHIBITION VENUE:** Singapore Art Museum (SAM at 8Q), 8 Queen Street, Singapore 188535

**EXHIBITION DATES:** 17 November 2017 – 18 March 2018

**OPENING HOURS:** 10am to 7pm (Saturdays to Thursdays), 10am to 9pm (Fridays)

**ADMISSION CHARGES:**

<b>Standard*</b>	
Adults	\$6
Students & senior citizens (with valid ID)	\$3
Children under six	Free
Groups of 20 or more	20% off standard adult admission charges
<b>Singaporeans and permanent residents</b>	<b>Free</b>

\* Free admission to SAM every Friday from 6.00 pm to 9.00 pm and on Open House days

*Cinerama: Art and the Moving Image in Southeast Asia* brings together 10 artists and art collectives from across Southeast Asia who work through the medium of the moving image to explore its history, current-day expressions, and potential for the future. Spanning hand-drawn animation to immersive video installations, the works presented pay tribute to the golden age of movie-making, even as they simultaneously dissect the filmic image to uncover its constituents and constructions.

The origin of the moving image can be traced back almost 200 years with the invention of the phenakistiscope. The novelty of seeing pictures come to life captured the hearts of audiences, spurring the development of the modern cinema experience in the 20th century, including the commercialisation of the immersive Cinerama experience – the precursor to today’s IMAX movie. Yet, while audiences were once limited to being consumers in these theatres alone, the proliferation of video technology in the 1960s allowed the consumer to become producer as well, and equipped artists with a new tool to express their ideas. Since its emergence within the realm of moving images, video

art has distinguished itself from theatrical cinema in a myriad of ways. Its lack of apparent narrative, necessity for actors, and ever-changing modes of presentation continues to expand the definition of cinema itself.

As a growing population is now able to participate in a world of digital image exchange through the Internet, the moving image gains traction as a means of expression and communication beyond the realms of art and entertainment alone. Through the artists' creations, translations, appropriations, and interventions, the works in *Cinerama* examine issues of individual and collective memory, identity and politics, closely mirroring contemporary ways of being, and offering insights into what the future of cinema, video, and the realm of moving images, may come to be.

### **CINERAMA PROGRAMMES**

A series of accompanying film programmes, workshops, and artist and curator tours will be held over the course of the exhibition period, further exploring the artwork themes and the medium of the moving image. More programmes and information may be found at [www.singaporeartmuseum.sg](http://www.singaporeartmuseum.sg)

#### **Artist and Curator Tour**

**Date:** Friday, 17 November 2017

**Time:** 7.30pm – 8.30pm

**Venue:** SAM at 8Q

**Price:** \$20 (available at SAM at 8Q and [www.apactix.com](http://www.apactix.com))

Meet the artists behind the artworks in *Cinerama: Art and the Moving Image in Southeast Asia*, and learn about their art-making process in this evening tour of the exhibition.

#### **Curator Tour**

**Date:** Wednesday, 22 November 2017

**Time:** 7.30pm – 8.30pm

**Venue:** SAM at 8Q

**Price:** \$15 (available at SAM at 8Q and [www.apactix.com](http://www.apactix.com))

Join SAM curator John Tung in this exclusive after-hours tour of *Cinerama: Art and the Moving Image in Southeast Asia*, and learn more about the artworks and curatorial processes behind such exhibitions.

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## **ANNEX B**

### **ARTISTS AND ARTWORKS – CINERAMA: ART AND THE MOVING IMAGE IN SOUTHEAST ASIA**

#### **oomleo (Indonesia)**



#### ***Maze Out*, 2017**

Single-channel video (GIF animation) with sticker installation

Dimensions variable; video duration 3:45 mins

Collection of the artist

Commissioned by Singapore Art Museum

oomleo started creating pixel art in the early 2000s, and *Maze Out* is a compilation of the characters and objects he created in earlier works, reconfigured into a new narrative and set to music composed by the artist. The making of the video follows the principles of pixel art, where pictures or images are composed from numerous small units. Artists of oomleo's generation grew up on a visual diet of pixel art, which was prevalent in the arcade games of the 1980s. Today, it enjoys a resurgence in popularity for its retro aesthetic, fuelled in part by a reaction against the juggernaut of the 3D graphics industry. Pixel art's simplicity and accessibility allows amateurs and professionals alike endless possibilities for creating new art through reuse and recycling.

Peopled with characters inspired by the artist's friends as well as certain observable stereotypes in Indonesian society (for instance, the fitness fanatic who takes to jogging in Jakarta traffic), the video suggests the inter-connectivity of society. oomleo's microcosm presents a maze of machinery where we can observe the everyman and labourers at work. At times, the darker side of these networks and the economy is suggested when we witness the human 'rage against the machine', or when a worker is swallowed up by a fast-moving conveyor belt. The artist extends the experience of the work with a sticker installation, beyond the flat screen of the video.

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Narpati Awangga, a.k.a. oomleo (b. 1978, Jakarta, Indonesia) is an artist, actor, musician and radio broadcaster. A member of the ruangrupa artist collective in Jakarta, oomleo creates work utilising

digital art media, alongside other creative pursuits such as being a broadcaster of RURU radio, a member of electro-pop band Goodnight Electric, and as an organiser of various workshops and events in the urban visual art scene of Jakarta. Recent presentations of his work include a solo exhibition in Indonesia (2015), as well as exhibitions in Southeast Asia and Japan as part of the Media/Art Kitchen travelling project (2013–2014). He lives and works in Jakarta, Indonesia.

**Victor Balanon (Philippines)**



***The Man Who*, 2017**

Single-channel video projection with sound, and site-specific wall painting

Dimensions variable; video duration 7:00 mins

Collection of the artist

Commissioned by Singapore Art Museum

Part of an ongoing, overarching project that examines the historic avant-garde across visual disciplines, *The Man Who* explores the inter-relationships and cross-referentiality of film and cinema, alongside art movements like expressionism, surrealism, futurism and cubism.

This work pays homage to the silent movie era and the iconic works of early cinematic innovators, such as George Méliès, Dziga Vertov and Fritz Lang, as well as later figures who continued to experiment with the genre, like Maya Deren, Hans Richter, Stan Brakhage and David Lynch. Echoing the experimental approach of these pioneers, the video playfully combines various in-camera animation techniques, ranging from stop-motion, to time-lapse and hyperlapse, as well as live, staged footages and text frames and intertitles.

Expanding beyond the projection screen, the work jumps frame to occupy the gallery walls as a site-specific painting. Under the guise of an experimental narrative short feature, the project is also a tribute and an attempt to visualise the conditions and aspirations of the nameless studio workers who operate behind the camera. Indeed, reel-life and real-life mirror each other and the work draws upon Balanon's own background working for a major Japanese film company, where he was 'a man who' was amongst the anonymous many who produced the innumerable hand-drawn illustrations required for an animation.

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Victor Balanon (b. 1972, Manila, Philippines) is a self-taught artist based in Quezon City, Philippines. He began his studies in dentistry, only to leave school to pursue his interest in art by studying film and animation. He later worked as an illustrator and animator, and in the 1990s, participated in and supported various local artist-run initiatives, particularly the art collective Surrounded By Water. His works have been featured in major exhibitions and institutions, including the Jakarta Biennale, the Jewish Museum, the Museum of Contemporary Art and Design, the University of the Philippines' Vargas Museum, and the Kaohsiung Museum of Fine Arts. He lives and works in Manila, Philippines.

### **Tromarama (Indonesia)**



***Zsa Zsa Zsu***, 2007

Stop-motion animation, edition 3/5

Duration 4:42 mins

Singapore Art Museum collection

*Zsa Zsa Zsu* is a music video produced for the Bandung-based music band, Rock N' Roll Mafia (RNRM). The title of the song is a phrase used to describe the electric connection and chemistry experienced when meeting a new love interest, and narrates the anticipation and longing of infatuation, from both the male and female perspective.

The storyboard of *Zsa Zsa Zsu* emphasises this electric connection, depicting members of RNRM performing the song using the stop-motion animation technique. Unexpected objects such as buttons and beads are used to form the images. This combination of a deliberate low-tech technique and choice of everyday materials is characteristic of Tromarama's unique artistic style, and contrasts greatly with many mainstream music videos, which rely on the use of special effects and heavy editing in order to achieve slick production values and a polished end product in order to appeal to viewers.

The use of buttons and beads in *Zsa Zsa Zsu* pays tribute to the artists' hometown of Bandung – known as a centre for garment manufacturing – and results in images that seem blurred and pixelated, reminiscent of the days when technology and mass media were not so developed yet, creating a nostalgic and 'indie' feel.

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Tromarama (established 2004, Bandung, Indonesia) is an Indonesian artist collective comprising three members: Febie Babyrose (b. 1985, Indonesia), Herbert Hans Maruli (b. 1984, Indonesia) and Ruddy Alexander Hatumena (b. 1984, Bahrain). Tromarama is known for creating video works using low-tech techniques such as classic animation and stop-motion animation, to transform everyday objects and materials into playful and engaging narratives. Their work has been exhibited widely, including at the Singapore Biennale (2008), the Mori Art Museum in Tokyo, Japan (2010), as well as the third Asian Art Biennial (2011) in Taiwan. They live and work in Bandung, Indonesia.

### **Jeremy Sharma (Singapore)**



***A White, White Day*, 2017**

Lightbox system mounted on a metal rack and horn speakers

200 × 240 × 40 cm

Collection of the artist

In his new series of works, Jeremy Sharma interrogates the notions of representation and form by deconstructing the filmic image, breaking it down into its component phenomena of light, shadow and sound. Here, an installation of lightboxes appropriates the appearance and function of a cinema screen, transforming the space of the gallery into an atmospheric rendition of the movie theatre.

What is presented to the viewer, however, is an abstract play of flickering, scintillating illumination: the LED nodes in the lightboxes are controlled by a programme that is based on video data taken from an old Cathay Keris production, *Korban Fitnah* (1959). The title translates to “Victim of Slander”, and the film tells the tale of a couple unfairly accused of adultery. It is chiefly remembered today for its depiction of a Singapore that no longer exists; shooting locations included the now-vanished Outram Prison, Keppel Road Customs House, Wyman’s Haven Restaurant on Upper East Coast Road, and old C.K. Tang building.

The present work reimagines scenes in a film that, according to Sharma, “forms our nation’s historical and biographical literature”; the dissolution of cinematic mimesis into fitful, unstable incandescence suggests the contingent character of memory and history.

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Jeremy Sharma’s (b. 1977, Singapore) practice is engaged with ideas of aesthetics and modes of production in the information age. His work addresses our present relationship to modernity and interconnectivity in everyday life, and the role of subjectivity in an increasingly fragmented and artificial reality. He has participated in numerous group exhibitions across Asia, Europe and the U.S.A. These include ‘Singapore-Mexico Cross Cultural Exchange: A Post Residency Exhibition’, Mexico City (2015), Busan Biennale, South Korea (2014), Singapore Biennale (2013), Asian Art Biennale, Bangladesh (2010) and the Bangkok Experimental Film Festival, Thailand (2008). He lives and works in Singapore.

### **The Propeller Group (Vietnam/USA)**



***AK-47 vs. M16*, 2015**

Fragments of AK-47 and M16 bullets, ballistics gel, glass and metal vitrine and single-channel video  
Various dimensions: 139.7 x 62.9 x 32.4 cm (vitrine); 18.1 x 42.9 x 18.4 cm (ballistics gel); video duration 2:48 mins

Singapore Art Museum collection

On first viewing, *AK-47 vs. M16* offers an interpretation of war as signified by two bullets – and representative of two conflicting ideologies – colliding into and against each other. As the bullets

enter the block, the ballistics gel – meant to simulate the consistency of human flesh – flails and recoils on its perch. Devoid of flesh-tones, the translucent ballistics gel, captured violently reverberating in the video, feels theatrical – almost like a tango moving through water. Yet in tandem, the ballistics block of *AK-47 vs. M16* – housed in its pristine vitrine – presents an image of violence frozen, and entrapped as a clinical and futuristic exhibit.

*AK-47 vs. M16* responds to an idea of the past that is folded into a present and perhaps even future state of being, where memories and illusions collide. The work speaks at once about notions of time, space, distance, conflict and impact.



***AK-47 vs. M16, The Film*, 2016**

Single-channel video with sound

Duration 41:08 min

Courtesy of The Propeller Group and James Cohan, New York

*AK-47 vs. M16, The Film* features the Soviet-made AK-47 and the American M16 as the protagonists in a feature-length film that explores the influence these ubiquitous instruments of warfare have had on popular culture, and indeed the imaging of conflicting ideologies during the Cold War.

Slicing and splicing together scenes from Hollywood films, documentaries, news reports, and found footage from the Internet, the film is edited to intensify the 'movie star status' of these two weapons used to kill and maim, whilst simultaneously relegating the human thespian to the position of a prop. Composed this way, *AK-47 vs. M16, The Film* raises questions about the aesthetics of violence and the violence of aesthetics.

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The Propeller Group (established 2006, Ho Chi Minh City, Vietnam) is an artist collective made up of Phu Nam (b. 1974, Ho Chi Minh City, Vietnam), Tuan Andrew Nguyen (b. 1976, Ho Chi Minh City, Vietnam) and Matt Lucero (b. 1976, California, U.S.A). The Propeller Group's recent group and solo exhibitions include, 'Islands, Constellations and Galapagos', Yokohama Biennale (2017); 'Street Views: A Universe of Collisions', Contemporary Art Museum St. Louis (2016); All the World's

Futures, 56<sup>th</sup> Venice Biennale (2015). Their works can be found in the public collections Guggenheim Museum, Museum of Modern Art, New York, and the Burger Collection, amongst others. They live and work in Ho Chi Minh City, Vietnam, and Los Angeles, U.S.A.

**Sarah Choo Jing (Singapore)**



***Wear You All Night*, 2017**

Two-channel video with sound

Duration 4:38 min

Collection of the artist

The gaze of the camera glides down a row of sculpted glass bottles, expensive perfumes contained in their exquisite, limpid shapes; it lingers caressingly on the wine-dark hue of the woman's lipstick; it returns time and again to the glimmering, pellucid surfaces of numerous mirrors in the room, lit by the low light from a solitary lace-clad lampshade. Sarah Choo's *Wear You All Night* evokes various forms of contemporary visual culture. Like a commercial for luxury merchandise, it is replete with signifiers of conspicuous consumption. Simultaneously, its oblique narrative of romantic estrangement – the male and female protagonists occupy the same diegetic space, but are trapped within separate camera frames – is drawn from cinematic conventions, suggesting, for instance, the lovelorn characters and claustrophobic ambience typical of a Wong Kar Wai film. Interrupting this insular world, however, is a soundtrack derived from war zones, the strident noise of gunfire and artillery magnifying the emotional textures of the narrative to melodramatic proportions. The heightened, almost exaggerated nature of the audiovisual experience here serves to send up the artifice of the language of contemporary mass media.

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Sarah Choo Jing (b. 1990, Singapore) is known for her interdisciplinary approach to photography, video and installation. Trained at Nanyang Technological University's School of Art, Design and Media, she completed her MFA at the Slade School of Art in 2015. Choo has exhibited at the Daegu Photo Biennale in Korea, Photo London 2015 in London, and the Santa Fe International New Media Festival. In 2013, she clinched the Gold Award in the 2016 PX3 Prix de la Photographie in the Fine Art Category, and was awarded the ICON De Martell Cordon Bleu Photography Award and Kwek Leng Joo Prize of Excellence in Still Photography Award in 2013. She lives and works in Singapore.

**Ming Wong (Singapore)**



***Making Chinatown*, 2012**

Mixed-media installation featuring a five-channel video

Dimensions variable

Collection of the artist

First presented at REDCAT Gallery in Los Angeles, *Making Chinatown* is Ming Wong's response to the cinematic quality of the city's neighbourhoods, and a reinterpretation of Roman Polanski's classic 1974 film, 'Chinatown'. Wong plays all the iconic characters from the original film, and re-enacts key scenes from 'Chinatown' against backdrops printed with stills from the film. The resulting videos are in turn projected onto the wooden screens they were filmed against, while the gallery is transformed into an immersive space resembling a studio backlot, emphasising its makeshift and malleable quality, and the artifice of cinematic production. Just as he deconstructs and lays bare the elements that lie behind the 'making of' a film, Wong disassembles constructions of identity, gender and location through his fluid inhabiting of multiple character roles, and his reinterpretation of a film noir classic about a place where – in the words of its protagonist – “you can't always tell what's going on”.

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Ming Wong (b. 1971, Singapore) works through the visual styles and tropes of iconic films and performances. Through a re-telling and reinterpretation of world cinema classics, where the artist deliberately 'mis-casts' himself and others, often playing multiple roles in a foreign language, Wong explores notions of gender, representation, culture and identity, considering the means through which motion pictures construct subjectivity and geographic location. Wong's work has been presented extensively around the world, including at the Singapore Pavilion at the Venice Biennale (2009), the Gwangju Biennale and the Toronto International Film Festival (2010) and the Asia Pacific Triennial, Australia (2015). He lives and works in Singapore and Berlin, Germany.

**Hayati Mokhtar (Malaysia)**



***Falim House: Observations*, 2013–2015**

Ten-channel video with sound

Duration 16:04 min

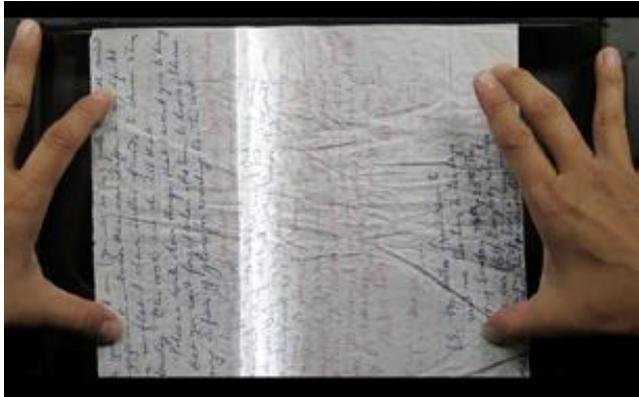
Singapore Art Museum collection

The ten video channels that comprise Hayati Mokhtar's *Falim House: Observations* seem suspended between the silence and stasis of the still image, and a series of ever-so-slight stirs and shifts that suggest to the viewer that these tableaux are, in fact, animated. One witnesses, in the far distance beyond a deserted vestibule, the movement of a human silhouette; little happens on the lawn outside a partially open window, except when a small herd of farm animals dart by; the sound of a whistling voice is heard echoing through the empty hallways of a derelict structure. These forlorn fragments document the interior and surroundings of the titular mansion, located in Ipoh. Falim House was built by Foo Nyit Tse, one of the wealthiest tin tycoons in Malaya in the early twentieth century. Today, it lies in a state of suggestive ruin, the Foo family having left most of their belongings behind, including furniture, antiques and personal letters. The artist remarks: "Imagine these sequences as photographs that teeter on the cusp of becoming the moving image; stills that, at certain points, suddenly flow into a depiction of a whole series of events: small actions that, seen collectively, build up into a narrative – a film, even, of sorts."

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Hayati Mokhtar (b. 1969, Kuantan, Malaysia) obtained her MFA at Goldsmiths, University of London. Her practice is premised on the moving image, often displayed within the context of site-specific installations, that examine the built environment as markers of space, place, home and belonging. She has exhibited widely across the globe. Exhibitions she has participated in include 'Retrospective Biennale' at the National Art Gallery, Kuala Lumpur (2016), 'Secret Archipelago', Palais de Tokyo, Paris (2015), 'In Confidence: Reorientations in Recent Art', Perth Institute of Contemporary Arts, Perth (2013); VideoZone V: The 5<sup>th</sup> International Video Art Biennial in Israel, Tel Aviv (2010), and 15<sup>th</sup> Biennale of Sydney: Zones of Contact, Sydney (2006). She lives and works in Kuala Lumpur, Malaysia.

**Amy Lee Sanford (Cambodia)**



***Scanning*, 2013**

Single-channel video

Duration 41:56 min

Singapore Art Museum collection

In *Scanning*, Cambodian-born Amy Lee Sanford continues her investigation into notions of memory, such as forgetting, remembering, longing, and loss through the manipulation and re-presenting of a selection of some 250 found letters. The correspondence, which took place over a period of five years, was an exchange between her adopted mother in the United States, and biological father who remained in Phnom Penh, Cambodia, during the civil war of 1970–1975 under Lon Nol's reign, followed by the Khmer Rouge occupation in 1975.

The work unfolds in a measured and unhurried fashion; the repetition of placing, flipping and scanning of the sheets of onion-skin thin papered letters bears a ceremonious, significantly cathartic quality – as though the mundanity of photocopying the undecipherable scrawls carries the act of re-acknowledging, re-recording, and archiving. It suggests an almost forensic activity that enacts a means of remembering – or not losing of data, as well as ‘memories’ exchanged and carried – between Sanford’s parents.

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Amy Lee Sanford (b. 1972, Phnom Penh, Cambodia) is a Cambodian-American visual artist working in both two and three dimensions, and performance. Her work explores the evolution of emotional stagnation, and the lasting psychological effects of war, including aspects of guilt, loss, alienation, and displacement. Sanford studied art, science and engineering at Brown University and furthered her art studies by enrolling at individual courses at The Rhode Island School of Design and Harvard University. Amy lives and works in Phnom Penh, Cambodia.

**Korakrit Arunanondchai (Thailand) and Alex Gvojic (USA)**



***There's a word I'm trying to remember, for a feeling I'm about to have (a distracted path towards extinction)*, 2016–2017**

Mixed media installation with single-channel video, earth, synthetic fur, found objects, and bleached black denim pillows

Site-specific adaptation, dimensions variable, video duration 26:25 mins

Collection of the artists

The multidisciplinary works of Korakrit Arunanondchai and Alex Gvojic expand beyond the screen to incorporate complex installations in their presentations. The video centres on two key events: humanity's future extinction and the Korakrit's brother's recent wedding. The artists weave intertwining threads that draw comparisons between present circumstances of living and the eventual collapse of humanity's constructed systems.

The work finds its place in a world defined by new patterns of human migration, cultural hybridisation, and digitisation that has led to the rapid dissemination of both information and images through the internet. These markers of contemporary society manifest themselves clearly, both thematically and cinematographically in the work – scene changes hover between post-apocalyptic landscapes and clips akin to home videos and music videos, connecting Korakrit's imagined future of the planet with his own life events. In this new digital age, even memories can be construed as yet another form of data that can be readily transmitted through a vast cyberspace.

Presented in a detailed installation that seems to extend out from its filmic counterpart, the work further blurs the line between what is presented within the screen and in the space – further conflating the distinctions between real life and simulation.

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Korakrit Arunanondchai (b.1986, Bangkok, Thailand) earned his BFA from the Rhode Island School of Design in 2009 and his MFA from Columbia University in 2012. His works, engaging with a broad range of subjects, show the intersection points and interconnectivity between an array of artistic disciplines from music videos to performances, paintings and installations. Korakrit has had major presentations in numerous prestigious institutions, including New York's MOMA PS1 (2014), Paris's

Palais de Tokyo (2015), Beijing's UCCA (2015), the 20th Biennale of Sydney (2016), the Berlin Biennale (2016), as well as SUNSHOWER at the Mori Art Museum (2017), and is represented in numerous international collections. He lives and works in Bangkok, Thailand and New York, U.S.A.

Alex Gvojjic (b. 1984, Chicago, U.S.A) is a director of photography who specialises in the interdisciplinary approach to art, fashion, and music. He has worked with numerous commercial clients such as Tom Ford, Victoria's Secret, Express, Vogue, and W Magazine and many others. Gvojjic's work has also been exhibited internationally, with recent presentations at the Berlin Biennale, Palais de Tokyo, Paris, Frieze London, Stedelijk Museum Amsterdam, Netherlands and MoMA PS1, New York. He lives and works in New York, U.S.A.

## Annex C

### Public and Educational Programmes – *Cinerama: Art and The Moving Image in Southeast Asia*



oomleo, *Maze Out* (video still), 2017. Image courtesy of the artist.

A series of accompanying film programmes, workshops, and artist and curator tours will be held over the course of the exhibition period, further exploring the artwork themes and the medium of the moving image. More programmes and information may be found at [www.singaporeartmuseum.sg](http://www.singaporeartmuseum.sg)

#### Artist and Curator Tour

**Date:** Friday, 17 November 2017

**Time:** 7.30pm – 8.30pm

**Venue:** SAM at 8Q

**Price:** \$20 (available at SAM at 8Q and [www.apactix.com](http://www.apactix.com))

Meet the artists behind the artworks in *Cinerama: Art and the Moving Image in Southeast Asia*, and learn about their art-making process in this evening tour of the exhibition.

#### Curator Tour

**Date:** Wednesday, 22 November 2017

**Time:** 7.30pm – 8.30pm

**Venue:** SAM at 8Q

**Price:** \$15 (available at SAM at 8Q and [www.apactix.com](http://www.apactix.com))

Join SAM curator John Tung in this exclusive after-hours tour of *Cinerama: Art and the Moving Image in Southeast Asia*, and learn more about the artworks and curatorial processes behind such exhibitions.

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