

**MEDIA RELEASE**

**SINGAPORE ART MUSEUM'S LATEST EXHIBITION EXPLORES  
WHAT IT MEANS TO COLLECT IN A DIGITAL AGE**

*'Wikicliki: Collecting Habits on an Earth Filled with Smartphones'* is presented at The Ngee Ann Kongsi Concourse Gallery, National Gallery Singapore from 22 April to 11 July 2021



*Heman Chong, 'Everything (Wikipedia)', 2019; image courtesy of the artist and Rockbund Art Museum.*

**Singapore, 20 April 2021** — Can a museum engage artists in a discussion about what it means to collect? Taking the cue from artists' changing modes of creating and presenting work, SAM presents its latest exhibition *Wikicliki: Collecting Habits on an Earth Filled with Smartphones* to explore key strategies needed in the collection of contemporary art today. The exhibition opens from 22 April to 11 July 2021 at The Ngee Ann Kongsi Concourse Gallery, National Gallery Singapore, one of SAM's satellite gallery spaces this year, as its buildings undergo redevelopment.

*Wikicliki* features six artists whose modes of working provide unique insights into a range of issues confronting contemporary practitioners in Singapore today. It is presented via six artist-curator pairings — Heman Chong with Selene Yap, Chua Chye Teck with Cheng Jia Yun,

Debbie Ding with Shabbir Hussain Mustafa, bani haykal with Chanon Kenji Praepipatmongkol, Amanda Heng with Teng Yen Hui and Charles Lim Yi Yong with Kenneth Tay.

### **The Exhibition Title**

The exhibition borrows its title from <http://dbbd.sg/wiki>, the constantly evolving work by artist Debbie Ding, which traces emerging issues around society's use of the internet, technology, design, architecture, linguistics and varied cultural topics. By referencing Debbie Ding, whose practice reworks formal, qualitative approaches, *Wikicliki* investigates the nature of collections and new strategies for the collection of contemporary art today.

"*Wikicliki: Collecting Habits on an Earth Filled with Smartphones* asks the important question of what it means for museums to present and collect contemporary art in a time where the medium and format of the artworks themselves have become increasingly varied and dematerialised. We hope this exhibition will open up a space for reflexivity and dialogue on new modes of collecting, creating and presenting art," says Dr June Yap, Director of Curatorial, Collections and Programmes, SAM.

### **The Artists and Their Artworks**

The six artists in the exhibition exemplify a new development in contemporary art referred to as the "aggregate," a qualitative approach to collecting, organising and interpreting the array of images and data that increasingly govern our everyday lives.

Ranging from mixed media and sound installations, performance, photography and video, the works, *Everything (Wikipedia)* by Heman Chong; *Nothing and Paradise* by Chua Chye Teck; *Here the River Lies* and *Rules for the Expression of Architectural Desires* by Debbie Ding; *momok elektrik* by bani haykal; *Singirl Online Project* by Amanda Heng and *SEA STATE 9: PROCLAMATION (drag), (drop), (pour)* and *SEA STATE 8: The Grid* by Charles Lim Yi Yong, activate anachronisms, fictions, improvisations, and sympathies that articulate the predicaments of our current times. Please refer to Annex B for the full list of artworks.

As art audiences move away from the gallery space to the digital space, these six artists, at the intersection of new image circulation technologies, highlight the multi-faceted experience of Singapore's industrial present and technological future.

## **The Curatorium and Public Programmes**

The artist-curator pairings seek to drive conversations around their modes of working through focused examinations of their selected works. From these pairings, a series of discursive programmes will be developed by curator and artist, aimed at engaging the public in these conversations. These discussions will open up a space for dialogue and speculative encounters on the topics of human-machine intimacies, strategies for data collection, contemporary image-making in an age of digital information proliferation, and more. The public programmes include artist talks and workshops which will take place online and at the exhibition gallery. Please refer to Annex C for the full list of programmes.

As SAM's museum buildings undergo redevelopment, the museum will continue to present exhibitions and programmes at multiple sites, connecting more extensively with diverse communities and expanding SAM's contemporary art footprint island-wide. *Wikicliki: Collecting Habits on an Earth Filled with Smartphones* is on at The Ngee Ann Kongsi Concourse Gallery, National Gallery Singapore from 22 April to 11 July 2021.

Images are available for download at: <http://bit.ly/Wikicliki-PressKit>

Image credits as per file names.

For more information, please refer to the following annexes:

**Annex A: Artist Biographies**

**Annex B: Artwork Details and Write-ups**

**Annex C: Programme Details**

**For further information, please contact:**

Sumedhaa Hariram  
Phish Communications  
Tel: +65 9753 6767  
Email: [sumedhaa@phish-comms.com](mailto:sumedhaa@phish-comms.com)

Aneesha Shetty  
Phish Communications  
Tel: +65 9888 8776  
Email: [aneesha@phish-comms.com](mailto:aneesha@phish-comms.com)

**About the Singapore Art Museum**

Singapore Art Museum is a contemporary art museum which focuses on art-making and art-thinking in Singapore, Southeast Asia and Asia, encompassing a worldwide perspective on contemporary art practice. SAM advocates and makes accessible interdisciplinary contemporary art through research-led and evolving curatorial practice. Since it opened in January 1996, SAM has built up one of the most important collections of contemporary art from the region. It seeks to seed and nourish a stimulating and creative space in Singapore through exhibitions and public programmes, and to deepen every visitor's experience. These include outreach and education, research and publications, as well as cross-disciplinary residencies and exchanges.

SAM occupies two buildings: the old St Joseph's Institution on Bras Basah Road, built in 1855 and now a National Monument; and SAM at 8Q, a conservation building across the road on Queen Street that was the old Catholic High School. The museum buildings are currently closed for a major building redevelopment, with museum programming continuing at partner venues until the buildings re-open.

SAM is the organiser of the Singapore Biennale in 2011, 2013, 2016 and 2019. SAM was incorporated as a Company Limited by Guarantee on 13 November 2013, operating under the Ministry of Culture, Community and Youth. To find out more, visit [www.singaporeartmuseum.sg](http://www.singaporeartmuseum.sg)

## **ANNEX A: Artist Biographies**

### **Heman Chong (b. 1977)**

Heman Chong is an artist whose work is located at the intersection between image, performance, situations and writing. His practice can be read as an imagining, interrogation and sometimes intervention into infrastructure as an everyday medium of politics.

His work has been the subject of solo exhibitions at Het Nieuwe Instituut, Weserburg Museum, Jameel Arts Center, Swiss Institute New York, Art in General, Artsonje Center, Rockbund Art Museum, South London Gallery, NUS Museum, amongst many others.

Chong is the co-director and founder (with Renée Staal) of The Library of Unread Books, a library made up of donated books previously unread by their owners.

### **Chua Chye Teck (b. 1974)**

Chua Chye Teck employs both photography and sculpture to execute his ideas. He draws inspiration from things in the environment that catch his eye, transforming them from their original state to take on a different context as works of art. Chye Teck's philosophy is in re-presenting them, offering a fresh way of looking at something we may already know. He recently launched his book "Beyond Wilderness", produced as a grant recipient of the National Arts Council's Creation Fund. Chye Teck has a BA in sculpture from RMIT and his works are collected or commissioned by public institutions and local museums.

### **Debbie Ding (b. 1984)**

Debbie Ding (DBBD.SG) is a visual artist and technologist who researches and explores technologies of perception through personal investigations and experimentation. Prototyping is used as a conceptual strategy for artistic production, iteratively exploring potential dead-ends and breakthroughs—as they would be encountered by amateur archaeologists, citizen scientists, and machines programmed to perform roles of cultural craftsmanship—in the pursuit of knowledge.

Debbie has had solo exhibitions at The Substation Gallery, Singapore (2010) and Galerie Steph, Singapore (2013). Notable group exhibitions include "President's Young Talents" (Singapore Art Museum, 2018); "After the Fall" (National Museum of Singapore, 2017); Singapore Biennale (2016); Radio Malaya (NUS Museum, 2016); Unearthed (Singapore Art Museum, 2014).

### **bani haykal (b. 1985)**

bani haykal experiments with text + music. As an artist and musician, bani considers music as material, and his projects revolve around human-machine intimacies through various forms of interfacing and interaction. He is a member of b-quartet. Manifestations of his research culminate in works of various forms encompassing installation, poetry and performance. In his capacity as a collaborator and a soloist, bani has participated in festivals including MeCA Festival (Japan), Wiener Festwochen (Vienna), Media/Art Kitchen (Indonesia, Malaysia,

Philippines and Japan), Liquid Architecture, and Singapore International Festival of Arts (Singapore) among others.

**Amanda Heng (b. 1951)**

Amanda Heng is one of Singapore's pioneering contemporary artists who is well known locally and internationally for her collaborative and multidisciplinary approach to artmaking. Working across performance, installation, video and photography, Heng often involves audiences in works that focus on issues of collective memory, national identity, multiculturalism, and gender politics. Over a career spanning four decades, Heng has been a powerful force in the art scene, establishing and facilitating two local art collectives: The Artists Village in 1988 and Women in the Arts (WITA) in 1999. In recognition for her contributions to Singapore's arts and cultural landscape, Heng was conferred the prestigious Cultural Medallion for Visual Arts in 2010. In 2020, Heng was awarded the 12th Benesse Prize from Japan. Heng lives and works in Singapore.

**Charles Lim Yi Yong (b. 1973)**

Charles Lim Yi Yong studied Fine Art at Central Saint Martins School of Art and Design, London. A former competitive sailor, Lim's practice stems from his bodily engagement with the natural world, mediated and informed by field research and experimentations with various media. Since 2005, he has developed a body of work entitled SEA STATE that explores Singapore's political, biophysical and psychic contours through the visible and invisible lenses of the sea. Lim has participated in numerous institutional and international exhibitions, including Documenta 11 (2002), Manifesta 7 (2008), Shanghai Biennale (2008) and Singapore Biennale (2011).

## ANNEX B: Artwork Details and Write-ups

Artwork Information	Description
<p><b>Heman Chong</b> <i>Everything (Wikipedia)</i></p> <p>2019 Durational performance involving Wikipedia and a mobile phone</p> <p>Performances will take place every Friday to Sunday from 2–6pm.</p> <p>Collection of Singapore Art Museum</p>	<p>In <i>Everything (Wikipedia)</i>, Heman Chong grapples with the overwhelming and seemingly infinite amount of information available at our fingertips today. A performer recites Wikipedia’s “Page of the Day” from a mobile phone, then decides in real-time which links to follow and continues to read the encyclopedic website aloud. This action is repeated for a pre-determined number of hours.</p> <p>Chong underscores the exploratory and personal nature of our relationship with digital infrastructures by directing the spectator’s Wikipedia experience through the performer’s chance encounter with information. As the performer clicks through from one link to another, descending down ever deeper rabbit holes, the spectator becomes increasingly overwhelmed with information culled from the endless scroll of Wikipedia entries. The work recalls the ease of passively consuming information on our digital devices while also recovering the pleasures of human curiosity.</p> <p>This work was exhibited as <i>Everything (Baike)</i> at Rockbund Art Museum (2016), and acquired into the Singapore Art Museum collection in 2020. Baidu Baike is a Chinese-language collaborative online encyclopedia.</p>
<p><b>Chua Chye Teck</b> <i>Nothing</i></p> <p>2011–2014 Inkjet prints on paper</p> <p>Collection of the artist</p>	<p><i>Nothing</i> is the outcome of photographer Chua Chye Teck’s wanderings through the urban landscape of Singapore, capturing evocative scenes he chanced upon. These works made with a film camera stand out in the sea of digital images, largely produced with smartphones, that have become deeply interwoven into contemporary life. The photographs convey the textures and tactility of the featured sites, figures, and objects. At the same time, they carry a sense of anonymity. The subject matters depicted are lesser known and nearly invisible, but brought out by Chua’s attention to the qualities of line, structure, light, and shadow in his photography.</p> <p><i>Nothing</i> departs from Chua’s other works, where he employs the medium as a form of documentary and way of systematically indexing the objects and situations he encounters. In contrast, <i>Nothing</i> celebrates what is not in plain sight. If asked what <i>Nothing</i> were about, Chua may respond by stating that is simply a series of fragments that can be viewed individually or as a meaningful whole.</p>
<p><b>Chua Chye Teck</b> <i>Paradise</i></p> <p>2006–2014 Inkjet prints on paper</p> <p>Collection of the artist</p>	<p>Between 2006 and 2014, Chua Chye Teck continually revisited Punggol, a childhood haunt that has since been transformed by suburban waterfront developments. <i>Paradise</i> captures makeshift shelters he encountered along the shoreline of Punggol leading up to Pulau Serangoon (now known as Coney Island). Chua was struck by the air of honesty borne by these structures, made using spare building materials by fishermen and construction workers seeking respite from the sun. The loose assembly of their roofs suggested a functional, yet fragile, sense of place. These temporary sanctuaries act as interludes in the otherwise regulated tempo of building construction and smoothly flowing rhythm of land development in Singapore. While their makers are absent in the photographs, their presence is felt through the informal architecture as each photograph continually moves from impressionistic detail to abstraction and back again.</p> <p>Parts of this series were exhibited at the New Society for Visual Arts (nGbK) (Berlin, Germany, 2011), Institute of Contemporary Art (Singapore,</p>

	<p>2014), Le Point Ephémère (Paris, France, 2015) and Jendela Gallery at the Esplanade (Singapore, 2018).</p>
<p><b>Debbie Ding</b>  <i>Here the River Lies</i></p> <p>2010–2015          Ink on canvas and 1500 hand-written cards in a specially crafted vitrine</p> <p>Collection of the artist</p>	<p>Have you ever wondered if the digital maps accessible on your phone contain fictive entries? Could an artist create a map as an artwork and declare that it is true, even if it is arguably inaccurate? <i>Here the River Lies</i> is an installation of a large hand-drawn map of the Singapore River and over 1500 stories from members of the public that have been indexed and arranged into 35 categories. Unlike other historical archives and “memory projects,” the wide range of stories here may be real or entirely fabricated. The hope is for some of these stories to slip into our consciousness and become part of the mythology of the Singapore River.</p> <p>The speed of development in Singapore means that maps of the island constantly become outdated as roads, rivers and places cease to exist, although they remain in people’s memories. In October 2006, the online mapping company Virtual Maps was embroiled in a civil lawsuit with Singapore Land Authority (SLA) for the copyright infringement of vector map data licensed by SLA to Virtual Maps in 2004. SLA refuted Virtual Map’s claim that its maps were not substantially based this data by revealing that it had inserted some imaginary features into its maps such as temples, buildings, and even a dead-end street. SLA argued that these fake elements were not intended to mislead users but served as “fingerprints” to help its true owner identify the map.</p> <p>As a site that is constantly in a state of evolution, the Singapore River embodies this “psychogeographical faultline.” The spaces of our memories and dreams interact, merge, or drift apart at the River like a series of tectonic plates. Each story in Debbie Ding’s <i>Here the River Lies</i> operates like the “fingerprints” that the SLA included in its vector map by inviting us to ponder: who owns the Singapore River?</p> <p>a beautiful day          calm and relaxation          childhood excursion          creatures by the river          creatures in the river          cryptic          death in the waters          eating, drinking          family memories          friendzoned          growing up          history textbook          i did it here          i was here          immigrant stories          it’s just fiction          LGBT stories          lost possessions          marriage proposal</p>



	<p>missed connections my mother said my father said my first time my friends forever my hopes and dreams one and only love one with singapore one with the world poetic reflections river cleanup romantic date running and exercising sailing on a boat stress and pain suicide</p> <p>This work was first exhibited at The Substation in 2010 and thereafter at the Singapore Art Museum in 2013 as part of the exhibition <i>Unearthed</i>. It has been specially adapted for this exhibition.</p>
<p><b>Debbie Ding</b> <i>Rules for the Expression of Architectural Desires</i></p> <p>2014–2021 24 UV printed posters; three browsing copies of <i>Rules for the Expression of Architectural Desires</i>; three specially designed stools that observe strict social distancing; and two videos, single-channel, 16:9 format, colour and sound (stereo), 8 min</p> <p>Collection of the artist</p>	<p>The design of our built environment begins with ideas. These are often conceptual, abstract, or even imprecise. Even though cities may be built with concrete and glass, when we explore beyond these textures, we find that at their core are ideas, desires and emotions. Our urban environments are mobilised through gestures and methods of intervention—individual incitements that arise from challenging the boundaries of the city.</p> <p>Hence in order to imagine new cities and solutions, we need to re-write the rules.</p> <p><i>Rules for the Expression of Architectural Desires</i> is made up of 24 speculative schemes, devices, and instruments for the urban and social re-design of a city. Each of these is written with the intention of promoting the expression of architectural desires, although it is unclear whether they will change the city for better or worse.</p> <p>You decide.</p> <p><i>Rules</i> was first written in 2014 during Debbie Ding’s residency at ZK/U Center for Art and Urbanistics in Berlin, Germany. The two single-channel videos were shot in Berlin too.</p>
<p><b>bani haykal</b> <i>momok elektrik</i></p> <p>2021 Nine-channel sound installation, gunny sacks, and steel frame</p> <p>Collection of the artist</p>	<p>In a time when our digital privacy is constantly under attack, what does it take to restore our trust in machines? <i>momok elektrik</i>, or electric phantoms in Malay, combines the magic of talismanic amulets and the encryption of algorithms to conjure an enchanted realm of intimacy between humans and machines.</p> <p>bani haykal invited vocalists to improvise incantations using the syllables cha, pa, and ga, which correspond to three unique phonemes in Jawi that are not found in classical Arabic. “Hide your presence,” “Duplicate yourself,” “Call for a firewall,” “Protect a friend,” “Build a new world”—these are some of the spells that were performed and subsequently transformed by a</p>

	<p>cryptographic algorithm into the choral performance you hear. <i>momok elektrik</i> encodes a covert energy that circulates across the human, supernatural, and computational worlds, echoing amulets inscribed with numerical patterns and letters arranged in magic diagrams. Welcome to a place where machines and their spirits guard us.</p> <p>This work was commissioned by the Asian Film Archive and previously exhibited at <i>State of Motion 2021: [Alternate/Opt] Realities (2021)</i>.</p>
<p><b>Amanda Heng</b> <i>Singirl Online Project</i></p> <p>2009–Present Mixed media installation comprising Singirl print, digital screen and photobooth</p> <p>Collection of the artist</p>	<p>Initiated in 2009, <i>The Singirl Online Project</i> invites all Singaporean female citizens to be part of a contingent for Singapore’s annual National Day Parade dressed as the “Singapore Girl,” the iconic image of the Singapore Airlines stewardess in her trademark <i>sarong kebaya</i>. To participate, women need to submit an anonymous picture of their bare bottoms on the project’s website <a href="http://www.singirl.online">www.singirl.online</a>. Amanda Heng originally envisioned that the contingent would participate in the National Day Parade in 2010 but unfortunately was not successful in realising the plan.</p> <p>In this latest iteration, Heng aims to realise the contingent via a new mode of display: the website. Women visitors are invited to register with the gallery host then take a photograph of their bare bottom in the private photobooth located adjacent to this text. Submissions will be collated on <a href="http://www.singirl.online">www.singirl.online</a> and programmed into an animated sequence that resembles a marching contingent in the National Day Parade.</p> <p><i>Singirl Online Project</i> forms part of Heng’s long-term exploration of the “Singapore Girl,” often depicted as demure and smiling. Heng utilises the buttock as a playful and defiant counterpoint to this popular image. In this way, the artist challenges mainstream perceptions of gender, national identity, and women’s position in society.</p> <p>Different iterations of this project were staged at Objectifs Centre for Photography and Film in 2010 and at Amanda Heng’s mid-career survey exhibition <i>Speak To Me, Walk With Me</i>, organised by the Singapore Art Museum in 2011. It was specially adapted for this exhibition.</p>
<p><b>Charles Lim Yi Yong</b> <i>SEA STATE 9: PROCLAMATION (drag), (drop), (pour)</i></p> <p>2018 Three videos, high definition, single-channel (on loop) with output to high-luminosity seamless monitor (portrait), 16:9 format, 6:34 min ('(drag)'); 13:30 min ('(drop)'); 2:30 min ('(pour)')</p> <p>Collection of Singapore Art Museum</p>	<p>In <i>SEA STATE 9: PROCLAMATION (drag), (drop), (pour)</i>, Charles Lim Yi Yong amalgamates the concrete and physical processes of land reclamation in Singapore. Taken with drones, each video captures a specific part of the process: the dragging of sand in bulk through sand barges, the dropping of sand using extractors, and finally the piling on of the new landmass through the targeted pouring of sand. The videos can be viewed sequentially to understand the mechanics of Singapore’s territorial expansion.</p> <p>The title “Proclamation” references the presidential act of proclaiming these newly compacted tracts of sand as “new land” that is part of Singapore’s sovereign territory. Lim’s use of a drone to capture this moment of territorialisation offers insights into the immense scale of the operation. The hovering drone footage highlights the geological shift that such a process entails, as the hypnotic images of sand drift between what is real and abstract.</p> <p><i>Proclamation</i> is part of Lim’s <i>SEA STATE</i> series that grapples with the question of land reclamation in Singapore. The expansion of Singapore’s coastal area is deemed crucial to support the development and expansion of critical infrastructures such as the port, petrochemical facilities, and the</p>

	<p>international airport. Since the 1960s, Singapore's landmass has expanded by almost 30%, with much of the sand sourced from Singapore's Southeast Asian neighbours.</p> <p>This work was exhibited at Tai Kwun Contemporary as part of the exhibition <i>They do not understand each other</i> (2020) co-organised by the National Museum of Art, Osaka and Singapore Art Museum. It was acquired into the Singapore Art Museum collection in 2019.</p>
<p><b>Charles Lim Yi Yong</b>  <i>SEA STATE 8: The Grid</i></p> <p>2014–2021        Screenprint on Moreau        Hotpressed paper 300gsm,        magnetic rubber sheets,        magnetic paint</p> <p>Collection of the artist and STPI        – Creative Workshop &amp; Gallery</p>	<p>In <i>SEA STATE 8: The Grid</i>, Charles Lim Yi Yong revisits the GSP1 chart. This nautical chart is published annually by the Maritime and Port Authority of Singapore and serves as an important navigational aid for mariners. What makes the GSP1 chart unique is its adoption of the Grid, a system devised in 1973 by the MPA that systematically divides the coastal areas of Singapore into 1 km<sup>2</sup> units numbered based on abbreviations of their latitudinal and longitudinal coordinates. The aim of the Grid is to transform Singapore's seas into an effective parking lot for merchant vessels. Lim has engaged with the Grid in his art as a means to explore how Singapore's territorial waters are governed but also identify potentially contested zones in its topography.</p> <p>Here, Lim transfers a 2014 edition of the GSP1 chart onto a magnetic surface to track Singapore's ongoing land reclamation efforts on the eve of the 50<sup>th</sup> anniversary of its nationhood. Scattered across the wall, each unit is scaled to represent 1 km<sup>2</sup> of land. During the exhibition period, the artist will periodically reconfigure the artwork as a means to underscore the fluid nature of Singapore's territory and its mutating contours.</p> <p>The first iteration of <i>The Grid</i> was presented at the Singapore Pavilion, 56<sup>th</sup> Venice Biennale in 2015. This version was adapted into its current form during Lim's residency at the STPI – Creative Workshop &amp; Gallery in 2020.</p>

## ANNEX C: Programme Details

For full programme details, please visit <http://bit.ly/Wikicliki>

Programme Title	Date & Time	Venue	Description
Reading the Rail Corridor Heman Chong with Genevieve Chua, Fyerool Darma, Alvin Ong, Nurul Huda Rashid, Daryl Yam, Cheng Jia Yun and Selene Yap	24 Apr 2021, 8am–5pm	Rail Corridor	In this workshop, participants invited by Heman Chong will walk along a stretch of the Rail Corridor as they discuss the politics behind the infrastructural transformation of the trail.
Data Entries Heman Chong in conversation with Selene Yap	8 May 2021, 1–2pm	The Ngee Ann Kongsi Concourse Gallery, National Gallery Singapore	What constitutes a performance, photograph, sculpture or text? Focusing on the processes used in his artmaking, Heman Chong will reflect on ideas of data collection, performance and politics in our everyday lives.
<i>Singirl: Let's Gather</i> Amanda Heng in conversation with Teng Yen Hui	26 Jun 2021, 1–2pm	The Ngee Ann Kongsi Concourse Gallery, National Gallery Singapore	Amanda Heng will discuss her live art practice, focusing on her ongoing research on the significance of rituals in everyday life as mediated by digital technology.
A Freeze-Frame of the Sea Charles Lim Yi Yong in conversation with Kenneth Tay	22 May 2021, 1–2pm	The Ngee Ann Kongsi Concourse Gallery, National Gallery Singapore	The space between land and sea is constantly shifting in Singapore due to land reclamation. This talk will focus on Charles Lim Yi Yong's observation of Singapore's fluid territory, its surfaces and turbulence.
<i>All the Lines Flow Out</i> Elizabeth Wijaya and Phoebe Pua in conversation with Kenneth Tay	24 Jun 2021, 7–8.30pm	Recorded and released on SAM's Facebook and YouTube channels	The COVID-19 pandemic seemingly forced the international flow of humans to a halt. People retreated into their homes under the watchful gaze of the Internet that became increasingly populated with memes of nature healing itself. Yet, beneath all of this, global network systems continue to hum along to the beat of climate change. How might cinema be a space of resistance?
<i>Wikicliki</i> Debbie Ding in conversation with Shabbir Hussain Mustafa	29 May 2021, 1–2pm	The Ngee Ann Kongsi Concourse Gallery, National Gallery Singapore	Debbie Ding will imagine what metrics may be used to measure the "success" or "notability" of an artwork. Maintained since 2008, <i>Wikicliki</i> or <a href="http://dbbd.sg/wiki">http://dbbd.sg/wiki</a> is a constantly evolving artwork that traces emerging issues around society's use of the internet,

			technology, design, architecture, linguistics and varied cultural topics.
<p>Electric Intimacies: Machines / Sensing / Bodies bani haykal in conversation with Chanon Kenji Praepipatmongkol</p>	5 Jun 2021, 1–2pm	The Ngee Ann Kongsi Concourse Gallery, National Gallery Singapore	Encryption—or the process of encoding information—is often described in vigilant terms, but how might it be deployed creatively to construct new kinds of relationships between humans and machines? With the aid of computational idioms, bani haykal will address ways in secrecy, intimacy, and trust could be turned towards the imagination of new social forms.
<p><i>The Legend of Debbie</i> A workshop facilitated by Debbie Ding</p>	6 Jun & 3 Jul 2021, 2–3pm	The Ngee Ann Kongsi Concourse Gallery, National Gallery Singapore	Artist and technologist Debbie Ding—also known as the “one woman 3D development team”, will embark on an ambitious workshop to represent the last 10 years of her art as an interactive digital experience in the physical exhibition space.
<p>Human-Machine Relationships Maya Indira Ganesh in conversation with Bani Haykal</p>	10 Jun 2021, 7–8.30pm	Recorded and released on SAM’s Facebook and YouTube channels	How will new imaginings of human-machine relationships shape the future of ethics for data-centric worlds? Technology researcher and writer Maya Indira Ganesh has been exploring the construction of cultural narratives about machine “autonomy” and AI across various sectors.
<p><i>Paradise</i> Chua Chye Teck in conversation with Cheng Jia Yun</p>	12 Jun 2021, 1–2pm	The Ngee Ann Kongsi Concourse Gallery, National Gallery Singapore	This talk will focus on Chua Chye Teck’s two bodies of work— <i>Nothing</i> and <i>Paradise</i> , tracing his photographic and sculptural practice through the gestures of collection and dispersal.
<p>Image as Craft Chua Chye Teck in conversation with Lo Yuet Keung</p>	19 Jun 2021, 1–2pm	The Ngee Ann Kongsi Concourse Gallery, National Gallery Singapore	As digital information systems evolve rapidly, how do notions of craft and practice persist in the act of creative expression? Led by the scholar Lo Yuet Keung, this discussion will reflect on the fundamental precepts of Chinese philosophical thought and its association with contemporary image-making in Singapore.