

MEDIA RELEASE

EMBARK ON A MULTIFACETED JOURNEY WITH SAM AT TANJONG PAGAR DISTRIPARK'S NEW SUITE OF ART AND LIFESTYLE OFFERINGS

*From unleashing one's inner playful spirit to an examination of the global economy,
SAM at Tanjong Pagar Distripark will present diverse experiences for all ages.*



Shu Lea Cheang, still from 'UKI VIRUS SURGING', 2022. Image courtesy of the artist.

Singapore, 31 May 2022 – From May through September, Singapore Art Museum (SAM) at Tanjong Pagar Distripark will be home to a suite of exhibitions that appeal to audiences of all ages and interests, kicking off with the opening of ***Superfluous Things: Paper***, followed by the third and final presentation of the multi-sited exhibition titled ***Lonely Vectors***. Aimed at the young and the young-at-heart, *Superfluous Things: Paper* explores the role of paper in today's world as a carrier of ideas. Meanwhile, the global economy comes into focus with *Lonely Vectors*, an exhibition that draws attention to the flow of bodies and labour that characterises our world.

Dr Eugene Tan, Director of SAM, says: "From the playful and vivid exhibits of *Superfluous Things: Paper*, to the varied explorations of the impact of today's global economy and society on our lives with *Lonely Vectors*, we want SAM at Tanjong Pagar Distripark to be a place where different communities can gather and encounter diverse, immersive art experiences that expand their

perspectives and reflect upon our contemporary condition. By making contemporary art accessible to audiences across all ages and interests, SAM hopes to offer visitors a new way of experiencing art through different entry points and site-responsive installations, as we continue to shape our space at Tanjong Pagar Distripark into a key art destination in Singapore.”

Lonely Vectors

From 3 June to 4 September 2022 at Gallery 1, SAM at Tanjong Pagar Distripark

Opening a week after *Superfluous Things: Paper*, the multi-sited *Lonely Vectors* will hold its third presentation at SAM at Tanjong Pagar Distripark, joining the two other presentations simultaneously showing at the museum’s hoardings and public libraries around Singapore. Taking its cue from the location of SAM’s new space at a historic port, the exhibition looks at the different ways we connect to the world through an examination of the global economy and its circulation of goods and commodities, as well as other terrestrial flows such as the bodies and histories that have been set adrift by a world in motion.

From the construction of special economic zones to patterns of migration, seed distribution to peasant movements against mega-plantations, and the uneven flow of land and water to the cosmologies and worlds lost over time, the artworks across the various *Lonely Vectors* presentations explore themes of:

- **Choreographies of Labour**, examining the role of labourers as a force often brushed aside in spite of their facilitation of the global flow of goods and capital.
- **More-than-Human Ecologies**, encouraging us to reconsider the boundaries between the human and nonhuman, as the global economy continues to reshape and damage the earth over time.
- **Heatmaps and Hotzones**, where artists recentre maps on human stories and micro-histories, to facilitate our understanding of the space around us.

Visitors can look forward to eight site-specific installations from ten local and international artists that span across these themes. As part of the theme focused on ‘More-than-Human Ecologies’, Singaporean contemporary artist **Ho Tzu Nyen** will present a new commission ***H for Humidity***. Drawing from topics such as the region’s high intensities of rainfall and humidity, as well as our struggle against humidity in the age of climate change, the work seeks to reframe and reimagine Southeast Asia as worlds of water and air. Comprising a video installation and VR component

where audiences are made to embody different states of water, *H for Humidity* asks, “What does it mean for us to ‘be like water’?”



Ho Tzu Nyen, Sketches for *H for Humidity*, 2022–. Image courtesy of the artist and Edouard Malingue Gallery.



Testing a wind-powered instrument at East Coast Park, as part of Zarina Muhammad, Zachary Chan and Joel Tan’s *Dioramas for Tanjong Rimau*, 2022. Image courtesy of the artists.

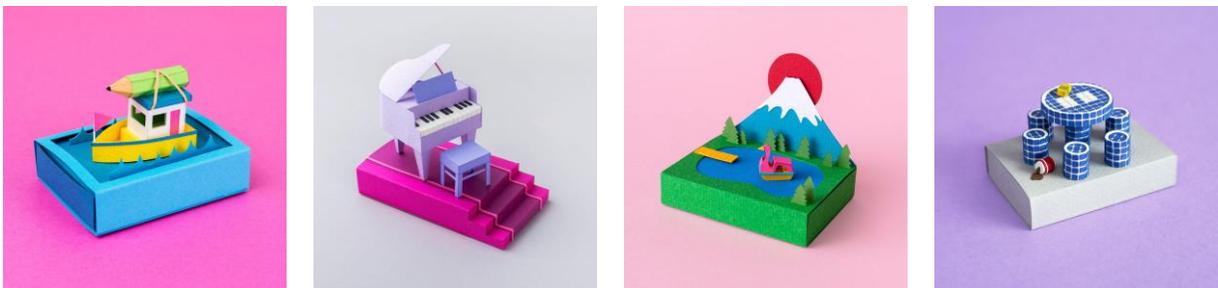
Other artworks under this theme include Taiwanese-American artist and filmmaker **Shu Lea Cheang**’s *UKI VIRUS SURGING*, a new iteration of the artist’s ongoing series *UKI*. The work is an ever-evolving science fiction that serves as a critical response to the global financial crises of the 2000s, prompting us to reconsider the possibilities of a different social order altogether. In *Dioramas for Tanjong Rimau*, local artists **Zarina Muhammad, Zachary Chan and Joel Tan** draw on ancient cosmologies and spirit paths as a means of remembering. Here, “cosmologies” is used to refer to a community’s shared understanding around the formation and organisation of the world, which often binds human and more-than-human realms together.

Lonely Vectors will also feature Vietnamese-American multimedia artist **Tiffany Chung**, Filipino multimedia artist **Cian Dayrit**, local artist **Ho Rui An**, dance collective **P7:1SMA**, as well as Netherlands-based **Bo Wang**. Interested audiences can also experience the full multi-sited exhibition by visiting the presentations of Australian artist-duo **Zheng Mahler**’s *The Green Crab: A Diagram of Auspicious Spatial Organization* at SAM’s hoardings and local artist **Chu Hao Pei**’s *Seeding Sovereignty* at public libraries around Singapore. Please refer to [Annex A](#) for more details on the artists and artworks for *Lonely Vectors*.

Superfluous Things: Paper

From 28 May to 14 August 2022 at Gallery 2 and The Engine Room, SAM at Tanjong Pagar Distripark

Kicking off the new wave of exhibitions is *Superfluous Things: Paper*, an exhibition that spotlights the ubiquitous but often-overlooked material, *paper*, an agent through which ideas are carried. The exhibition challenges the audience to ponder, “In an increasingly digital world, is paper still relevant? How do artists think through paper?”. Through five vibrant works presented by nine contemporary artists, this seemingly mundane material is transformed into objects of visual feast and emotional resonance, conveying the artists’ experiences and evoking personal and cultural memories. As part of the museum’s commitment to sustainability, up to 80% of the material used is paper-based, a renewable resource.



Cheryl Teo, *Just a Little at a Time*, 2017-2022. Images courtesy of the artist.

In Gallery 2, visitors can look forward to miniature paper sculptures by local contemporary artist and paper sculptor **Cheryl Teo**’s ***Just a Little at a Time***. *Just a Little at a Time* puts on display over 80 miniature sculptures, each featuring a tiny scene on a matchbox-sized stage, toying with our perception of reality through the elements of surprise and scale.

New commissions by **Nabilah Said** and **Jumaadi** position paper as having its own personality and voice. Nabilah Said’s ***100ish Meaningless Statements***, a collection of more than 100 sentences that explores the role of paper in our lives, is an exercise in performativity, poetry and visual design. Jumaadi’s ***Joli Jolan*** is imbued with a poetic sensibility, affording audiences a glimpse of his grand private cosmology, weaving together a personal iconography of human and organic motifs, where natural and spiritual worlds converge.

Other works include **Li Hongbo (李洪波)**'s *Land of Fairy Tales (童话世界)*, an imaginary map of the world where borders and boundaries can be laid flat, twisted, or stretched; and **PHUNK with Keiichi Tanaami's *Eccentric City***, an imaginary floating city that consists of *tatebanko* or Japanese paper dioramas popular in the Edo period (1603-1867) and Meiji period (1868-1912).

As part of the experience, an extension of *Superfluous Things: Paper* at The Engine Room will feature interactive activities to spark imagination and curiosity. To expand on the themes explored in the exhibition, there will also be a variety of programmes where visitors can engage in activities such as crafting decorative paper boxes and shadow puppet performances. Please refer to [Annex B](#) for more details on the artists and artworks.

Epigram Coffee Bookshop

Open daily from 11am-6.30pm, Level 1, beside The Engine Room, SAM at Tanjong Pagar Distripark



Apart from a variety of art programming, SAM at Tanjong Pagar Distripark will also be home to **Epigram Coffee Bookshop**. Operated by independent local publisher Epigram Bookshop and Balestier Market Collective, the newly launched coffee bookshop features all-local items made in Singapore such as locally roasted coffee and brands such as Fossa, Harri Ann's, and Yeastside. It will also be Epigram's only physical store in Singapore, carrying over 450 titles spanning a wide spectrum of genres.

More information on *Superfluous Things: Paper* and *Lonely Vectors* can be found at bit.ly/SAM-SuperfluousThingsPaper and bit.ly/SAM-LonelyVectors. Media assets can be accessed via bit.ly/SAMLonelyVectorsTPD.

- Annex A: Exhibition Details for *Lonely Vectors*
- Annex B: Exhibition Details for *Superfluous Things: Paper*

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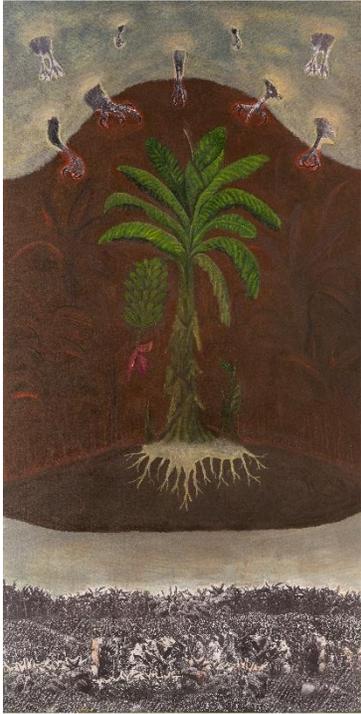
About the Singapore Art Museum

Singapore Art Museum opened in 1996 as the first art museum in Singapore located in the cultural district of Singapore. Known as SAM, the museum presents contemporary art from a Southeast Asian perspective for artists, art lovers and the art curious in multiple venues across the island, including a new venue in the historic port area of Tanjong Pagar.

The museum is building one of the world's most important public collections of Southeast Asian contemporary art, with the aim of connecting the art and the artists to the public and future generations through exhibitions and programmes. SAM is working towards a humane and sustainable future by committing to responsible practices within its processes.

To find out more, visit www.singaporeartmuseum.sg

Annex A: Exhibition Details for *Lonely Vectors*

Choreographies of Labour		
<p>P7:1SMA <i>Loading/Unloading</i> 2022 Performance, video installation, steel plate and metal modules; dimensions variable</p> <p><i>Gallery 1, L1</i></p>  <p><i>P7:1SMA, testing out body weight on Da Vinci's self-supporting bridge structure, 2022. Image courtesy of the artist.</i></p>	<p>Bo Wang <i>Fountain of Interiors</i> 2022 Rebar column, fluorescent tubes, mirror base and potted plants; dimensions variable</p> <p><i>Reception foyer, L1</i></p>  <p><i>Bo Wang, research documentation of botanical specimens, 2022. Image courtesy of the artist.</i></p>	<p>Cian Dayrit (in collaboration with Henry Caceres) <i>Penitent Plant</i> 2022 Books, maps, embroidery and digital print on fabric; dimensions variable</p> <p><i>Gallery 1, L1</i></p>  <p><i>Cian Dayrit, work-in-progress oil painting and collage on canvas, 2022. Image courtesy of the artist.</i></p>
<p>Facilitating the global flow of goods and capital is a force that is equal to that in magnitude: labour. Many workers move in search of gainful employment, including transient labourers. The process of globalisation has been romantically hailed as the age of free trade and movement around the world, and while that is certainly true for the hypermobile elite, it is less so for these labourers.</p> <p>Located outside Gallery 1, Bo Wang's <i>Fountain of Interiors</i> builds on the artist's 2016 residency, where he sampled light temperatures from various locations around Singapore. He found that light temperatures within migrant worker dormitories were the harshest and</p>		

bluest out of his collected specimens, especially when compared to the warm ambient light found in spaces of consumption located in downtown Singapore. Building on these observations, *Fountain of Interiors* turns its attention towards architecture and construction. Migrant labourers are essential to Singapore's urban landscape, and *Fountain of Interiors* illuminates this by exposing the structural skeleton of many buildings—the rebar column. The lights that stream down the central rebar column create a blindingly bright waterfall that is surrounded by a motley selection of plants, both real and plastic. Much like other local architectural landmarks, Wang's work teeters between artifice and nature. The work highlights the demanding working conditions of transient labourers, as well as the estranged experience of living in the blinding lights of a city built on their toil and labour.

P7:1SMA's *Loading/Unloading* responds to the exhibition's proximity to the Tanjong Pagar port through an installation and a series of somatic interventions. The main undulating structure is a modular one, and will be disassembled and reassembled by P7:1SMA's associates in a series of performances and activations that will take place throughout the exhibition. As the associates balance, step or move the modular structures during these performances, the structure will gradually flatten out and lose elasticity. Next to it, viewers will also encounter a film that documents the collective's rehearsals and activations. The artists had extensive conversations with casual port workers around Tanjong Pagar and incorporated real-time observations of the port's spatial architecture into their choreography. *Loading/Unloading* questions the dominant narrative that man-made megastructures such as shipping ports are super-efficient, and urges us to acknowledge how the workers that prop up these systems have been rendered invisible.

Penitent Plant is centred around the Philippines' role as the third largest exporter of bananas in the world. By tracing the production and consumption of Cavendish bananas, **Cian Dayrit** lays bare the global chain of supply and demand for the tropical fruit. Instead of surveying the existing infrastructures that enable the production and consumption of the Cavendish banana, Dayrit turns our attention towards the experiences of workers and their stories. The central textile features a banana tree surrounded by references to organisations and industry players that dominate the business of growing and exporting the fruit, and this is in turn built on a composite image of banana plantations in Mindanao. The work is accompanied by a series of drawings and texts that served as reference points for the artist in making this work.

When viewed as a cluster, these three works invite us to reconsider the global economy and its rhythms of production and consumption. It is easy to assume that the global economy is simply a well-oiled machine, especially when encountering a space like Tanjong Pagar Distripark. Yet, the entire global economy's infrastructure is dependent on the choreography of labourers who are less "movers" of the world than they who are moved around the world for reasons beyond their control.

Heatmaps and Hotzones

Ho Rui An

The Economy Enters the People

2021–2022

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

Gallery 1, L1



Ho Rui An, installation view of 'The Economy Enters the People' at Bangkok CityCity Gallery, 6 January – 20 February 2022. Image courtesy of the artist and Bangkok CityCity Gallery. Photography by Ketsiree Wongwan.

Tiffany Chung

Reconstructing an exodus history: boat trajectories, ports of first asylum and resettlement countries

2017

Embroidery on fabric, 140 x 350.5 cm

Gallery 1, L1



Tiffany Chung. 'Reconstructing an exodus history boat trajectories, ports of first asylum and resettlement countries'. 2017. Image courtesy of the artist.

Shu Lea Cheang

UKI VIRUS SURGING

2022

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

Gallery 1, L1



Shu Lea Cheang, still from 'UKI VIRUS SURGING', 2022. Image courtesy of the artist.

Our understanding of physical space is often facilitated through the use of maps. Topographical maps trace the surface of the earth, functioning as both documents and surveys of the land. These maps are supposedly neutral, but artists have questioned this assumption while examining the iterative possibilities of how maps may be reimagined to fully capture the diversity and nuances of life on earth.

Cartography can be a tool of violence and oppression, often used by institutions to sanction or conduct the extraction of resources. With ***Penitent Plant Cian Dayrit*** wrings, cracks open and loosens the act of mapping and challenges its authority. The hand-drawn maps featured in the work are the result of counter-mapping workshops. Each map is a different assemblage, revealing the individual daily routines of workers and imbuing the scientific act of cartography with a playful subjectivity. By including these documents in this work, the artist invites viewers to consider the imperfections of data collection and urges us to advocate for stories from the margins on their own terms.

Similarly, the need to trace, survey and locate has also informed **Tiffany Chung's** practice. In ***Reconstructing an exodus history: boat trajectories ports of first asylum and***

resettlement countries Chung traces the movement of refugees between 1979 and 1989 with an embroidered map. Usually left off the map altogether, these refugees take centre stage in Chung's work. With stitches that vary in intensity and spacing, Chung alludes to the gaps in maps and charts, as well as the omission of refugees' personal histories. This work is part of Chung's long-term project, *The Vietnam Exodus Project*, that combines academic research with years of relationship building and activism. Though increased mobility is a trend in our interconnected world today, the artist asks us to consider migration in Southeast Asia—whether voluntary or forced—as a multi-faceted phenomenon.

Ho Rui An's ongoing body of research focuses on the political and economic vectors in East and Southeast Asia since the turn of the 20th century. In his new work **The Economy Enters the People** he reflects on Singapore's role in China's economic transition. The state of the global economy today would be improbable without the emergence of China's market after its economic reforms in the 1970s. Ho looks at an entire generation of Chinese leadership who followed their Singaporean counterparts in taking the "economy" as their primary object of government. The work takes the form of a lecture performance and an installation that refers to the multiple assemblies and meetings between Chinese and Singaporean representatives. At the core of the work lies the question: What is the "economy," and how do we monitor and govern it?

Shu Lea Cheang's UKI VIRUS SURGING is a new iteration of the artist's ongoing series UKI (2009–), which itself was conceived as a sequel to the earlier film I.K.U. (2000). Reproduction in both the biological and social sense remains central to many of Cheang's works as she examines the body's cellular ability to evolve and, by extension, society's ability to become something else altogether, redefining gender, social roles and mechanisms. Much of the science-fiction scenarios in Cheang's work draw from her engagements with the recent economic crashes (first in 2000–2002, then in 2007–2008), through which she reimagines different ways of reconnecting with others.

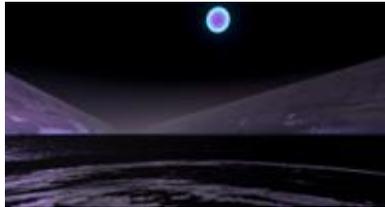
These works provide alternative ways of remapping the global economy and place the people and the bodies who perform and reproduce these flows front and centre. By focusing on these bodies and their cellular potentials to evolve, they remind us that another world is possible.

More-than-Human Ecologies

Ho Tzu Nyen
H for Humidity

2022–
Virtual reality installation, ambisonic sound, 9 min

Gallery 1, L1



Ho Tzu Nyen, sketches for 'H for Humidity', 2022-. Image courtesy of the artist and Edouard Malingue Gallery.

Zarina Muhammad, Zachary Chan and Joel Tan

Dioramas for Tanjong Rimau

2022
Multi-channel video installation, fermentation jar, wind instruments, spirit houses, salvaged oar, sand and rock; dimensions variable

*Gallery 1, L1
& the corridor facing Tanjong Pagar port, L5*



Zarina Muhammad, Zachary Chan, Joel Tan, film still from 'Dioramas for Tanjong Rimau' that shows a view of Keppel Bay from Tanjong Rimau, 2022. Image courtesy of the artist.

It is a cliché these days to claim that we are living in the Anthropocene—a time when human activities have led to dramatic effects on our environment, to the extent that we now operate with a magnitude comparable to that of a geological force as our actions change the geophysical surface of the earth. A large proportion of Anthropogenic geological forces come from the vectors of the global economy, and how these vectors have reshaped and damaged the surface of the earth over time. To protect our future, the global stewardship of the planet cannot continue to be operated from the usual control rooms; it requires us to tune in to other worlds that have been lost to us over time.

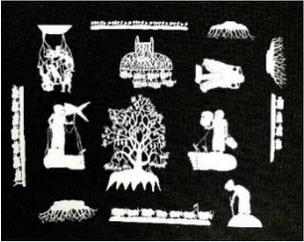
Shu Lea Cheang's ongoing ***UKI*** series (2009–) is a great point of entry to this line of thinking, as we consider our own cellular potential to become something other than ourselves. The work is an ever-evolving science fiction that serves as a critical response to the global financial crises of the 2000s, prompting us to reconsider the possibilities of a different social order altogether. In Cheang's *UKI* universe, everything that we think of as “normal” or “human” is always and already strange. Rather than a singular understanding of humanity, Cheang's work proposes that we contain multitudes, and we are always and already more-than-human.

Ho Tzu Nyen's ***H for Humidity*** seeks to re-frame and re-imagine Southeast Asia as worlds of water and air. It draws on the fact that the region has some of the highest intensities of rainfall and humidity, and how creation myths often begin with the churning of the seas. It also draws from the region's— in particular, Singapore's—colonial history of water management and public works, and our air-conditioned struggle against humidity in an age of climate change. At a time when sea levels are rising, what might it mean for us to “be like water”?

A string of smaller islands surrounds the southern coast of mainland Singapore. These islands include the renamed— and rebranded—Pulau Blakang Mati, or Sentosa. Today, Sentosa is known as an urban tourist destination, but it is also where one can find Tanjong Rimau, a protected coastal landscape where ecosystems made up of intertidal creatures can thrive. In the work ***Dioramas for Tanjong Rimau***, **Zarina Muhammad, Joel Tan and Zachary Chan** refer to this site and the southern waterfront of Singapore, which has been earmarked for further redevelopment. The work features vessels that bubble and murmur out incantations, drawing audiences into the installation's soundscape. Looking towards the land and its layered history, the work draws on ancient cosmologies and spirit paths as a means of remembering. Here, "cosmologies" is used to refer to a community's shared understanding around the formation and organisation of the world, which often binds human and more-than-human realms together. Forgotten for generations, the past lives of the land are hiding in plain sight even as these places are redeveloped beyond recognition, nestled amongst the luxury apartments and skyscrapers that typify today's urban environment.

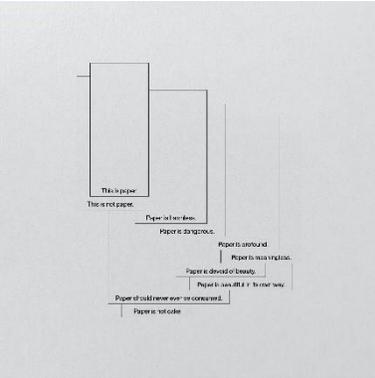
Against the busy backdrop of the Tanjong Pagar Distripark, these three works invite us to reconsider what is at stake if business continues as usual and if we continue to consume the world around us. What happens after a crash—or after our imminent extinction as a species—when the towering fortresses that we have built for ourselves prove insufficient against rising sea levels? Perhaps it is high time that we tune in and reconnect with the other worlds that were long thought to have been lost.

Annex B: Exhibition Details for *Superfluous Things: Paper*

Artist & Artwork	Description
<p>Cheryl Teo <i>Just a Little at a Time</i> 2017-2022</p>  <p>Cheryl Teo, '<i>Just a Little at a Time</i>', 2017-2022. Image courtesy of Cheryl Teo.</p>	<p><i>Just a Little at a Time</i> is a self-initiated project by Cheryl Teo to take on the routine task of making a paper sculpture the size of a matchbox each day. The project, started off as the <i>100 Days Project</i> in 2017, is based on a prescribed set of self-imposed rules and each miniature would take about five to six hours to complete. According to Cheryl, working in such small scale enables her to see things with fresh eyes, and with each new creation, she is discovering a better understanding of the nature of paper. This relentless pursuit of excellence pushes the boundaries of her craft as she challenges herself to experiment with more complex processes and narratives. The journey has led Cheryl to sharpen her skills, including developing personal techniques in paper construction as well as finding her own artistic voice.</p> <p><u>About the artist</u></p> <p>Cheryl Teo is a Malaysian-born Singaporean artist who specialises in creating intricate paper sculptures and tactile illustrations. Her practice focuses on craft-based media that embraces the memory of play. She is drawn to the ubiquity of paper and the meticulous process involved in handcrafted design. Teo is also interested in constructing whimsical worlds and toying with our perception of reality through the elements of surprise and scale. She has worked on commercial set design, photo illustrations and installations. She has been featured in local and international publications such as <i>The Straits Times Singapore</i>, <i>Frankie Magazine Australia</i>, and <i>Flow Magazine France</i>.</p>
<p>Jumaadi <i>Joli Jolan</i> 2022</p>  <p>Jumaadi, '<i>Joli Jolan</i>', 2022. Image courtesy of Jumaadi.</p>	<p>Jumaadi's art is imbued with a poetic sensibility. <i>Joli Jolan</i>, a word coined and derived from the Javanese term <i>ijol ijolan</i>, references ideas of making an exchange— to swap, to trade and/or to replace. In <i>Joli Jolan</i>, he affords us a glimpse of his grand private cosmology. At first glance it is whimsical but upon a closer look, it reveals a world of peculiarity. A seemingly autobiographical figure carries enormous objects ranging from a pineapple, fishbone, and human foot to miniature mountains and buildings sprouting foliage. Other recurring motifs include the buffalo, tree of life, rootless tree, and tree-less roots. Informed by a traditional Javanese worldview and that of a postmodern nomad living in a global world straddling his studios in Imogiri (Yogyakarta, Indonesia) and Sydney, Jumaadi weaves together a personal iconography of human and organic motifs, where natural and spiritual worlds converge.</p>

	<p><u>About the artist</u></p> <p>Jumaadi works with a range of mediums, including drawing, painting, performance, and installation. His practice is informed by personal experience and the political and aesthetic lineages of his homeland, including wayang kulit, shadow-puppet plays originating in Java and Bali. With poetic sensibility, Jumaadi weaves together human and organic motifs to explore universal themes like love, conflict and belonging. His works are in the collections of institutions such as the Art Gallery of New South Wales, Museum of Contemporary Art and National Gallery Australia, and have been featured in the 14th Jakarta Biennale, 5th Moscow Biennale, 13th Gwangju Biennale and 10th Asia Pacific Triennial of Contemporary Art. Born in Sidoarjo, East Java, Indonesia, Jumaadi currently lives and works in Sydney, New South Wales and Imogiri, Yogyakarta, Indonesia.</p>
<p>Li Hongbo 李洪波</p> <p><i>Land of Fairy Tales 《童话世界》</i></p> <p>2010-2016</p>  <p><i>Li Hongbo, 'Land of Fairy Tales', 2010-2016. Image courtesy of Li Hongbo.</i></p>	<p>Li Hongbo's paper sculptures brings a breath of fresh air to traditional Chinese arts and crafts. Hongbo transforms the medium of paper, one of the key inventions in Chinese civilisation, through deconstruction and reassembling. In doing so, he creates a shift away from the familiar and the overlooked, drawing attention to the hidden essence of an object's existence, offering the viewer a platform to reconsider current ideas and rethink the familiar. Hongbo loves playing with ambiguity. <i>Land of Fairy Tales</i> features an imaginary map of the world where continents are constructed from layers of paper meticulously glued together in a honeycomb-like structure by hand. Each structure can be laid flat, twisted or stretched. This beautiful large-scale installation of colourful malleable continents subtly reflects the geopolitics of borders and boundaries as active forces and resources in international and domestic political, social, and economic relations.</p> <p><u>About the artist</u></p> <p>Li Hongbo is best known for his interpretations of paper. Fascinated by traditional Chinese toys and festive decorations made of paper since young, Li reinvents and creates kinetic paper works, which elegantly expand, contract and retract. A selection of his solo museum shows around the world includes <i>The Child with Scarf</i> (2020), Asia Society Hong Kong Center, Hong Kong; <i>Quand La Sculpture Devient Créature</i> (2017), Musée du Papier, Angoulême; <i>Li Hongbo: Irons for Ages, Flowers for Days</i> (2015), SCAD Museum of Art, Savannah; and <i>Li Hongbo – Out of Paper</i></p>

	<p>(2013), Kunstverein Ludwigsburg, Ludwigsburg. Li currently lives and works in Beijing.</p>
<p>PHUNK & Keiichi Tanaami <i>Eccentric City</i> 2010</p>  <p>PHUNK & Keiichi Tanaami, 'Eccentric City', 2010. Images courtesy of PHUNK.</p>	<p><i>Eccentric City</i> is an imaginary floating city that is constructed of <i>tatebanko</i> or Japanese paper dioramas. This traditional Japanese craft, popular in the late Edo period (1603–1867) and the Meiji period (1868–1912), has continued to fascinate Keiichi Tanaami. He subsequently introduced <i>tatebanko</i> to PHUNK, a Singapore art and design collective, for this collaboration in 2010. The cityscape, populated by PHUNK's black-and-white carnivalesque theme-park universe on one side and Tanaami's brilliantly coloured psychedelic dreamscapes on the other, portrays the pulsating energy of urban living. These images are somewhat autobiographical. For PHUNK, amusement parks afford relatable childhood memories, while Tanaami's brand of psychedelia can be traced back to two formative periods in his life: the witnessing of the firebombing of Tokyo during World War II and his four-month stay in hospital while recovering from pleurisy in 1981, marked by nightly hallucinations from the strong medication.</p> <p><u>About the artists</u></p> <p>PHUNK (previously known as :phunk and Phunk Studio) is a Singapore-based contemporary art and design collective. Founded in 1994 by LASALLE Diploma in Design Communication alumni Alvin Tan, Melvin Chee, Jackson Tan and William Chan, PHUNK's expansive repertoire spans across art, design, publishing, fashion, music, film and interactive, including collaborations with international brands like Nike, MTV and Levi Strauss & Co. In the universe imagined and created by PHUNK, traditional Chinese folklore, Hong Kong wuxia pulp fiction, Japanese manga, American street culture and British new wave music come together. A recipient of the President's Design Award in 2007, PHUNK's focus is on experimenting with new approaches to visual expression.</p> <p>Keiichi Tanaami graduated from the Graphic Design programme in Musashino Art University in 1960. He quickly forged a successful career in design and advertising, illustrating the Japanese releases of record covers for Jefferson Airplane and The Monkees, among other projects. An encounter with the Japanese neo-dada scene centred around the studio of the artist Ushio Shinohara, as well as Manga-style cartoons, inspired Tanaami's foray into art. His colourful, overpopulated psychedelic collages, animations and drawings frequently juxtapose war</p>

	<p>imagery with American and Japanese pop culture, communicating an underlying peace message. Still active today, Tanaami continues to explore new frontiers of creativity.</p>
<p>Nabilah Said 100ish Meaningless Statements 2022</p>  <p><i>Nabilah Said, '100ish Meaningless Statements', 2022, artist impression. Image courtesy of Sarah and Schooling.</i></p>	<p><i>100ish Meaningless Statements</i> is a collection of 100(ish) sentences that meditates on, explores, and subverts the uses and functions of paper in our lives, as well as the various meanings ascribed to it. As text, it communicates a spectrum of meanings and provocations to the reader—from nonsensical axioms and philosophical questions, to pop cultural references, commentaries on social relations, and instructions for creative response. The text positions paper as material, and yet also imbues it with personality and voice, giving it agency to turn its gaze back onto humanity and society. In <i>100ish Meaningless Statements</i>, paper also becomes a placeholder for the self, full of randomness, emotion, and life. It moves us towards a possible future of what 'paper' can be—writ large and limited only by the imagination.</p> <p>About the artist</p> <p>Nabilah Said is a Singapore-based playwright, editor and artist who works with text as material across different forms. She has worked with Teater Ekamatra, The Necessary Stage, T>:Works, and multiple independent theatre collectives. Her play ANGKAT (2019) won Best Original Script at the Life Theatre Awards. Her play Inside Voices (2019) won the Outstanding New Work award at VAULT Festival, London, and was published by Nick Hern Books (UK). She is currently under commission of Malthouse Theatre in Melbourne. Her years of working as a Straits Times arts correspondent, the editor of regional arts publication, ArtsEquator, and various capacities within the visual, literary and performing arts scenes have allowed her to develop her voice as a cultural commentator in Singapore. Nabilah also teaches writing and critical thinking across various age groups. She has an MA in Writing for Performance from Goldsmiths, University of London.</p>