

**MEDIA RELEASE**

**SINGAPORE ART MUSEUM AIMS TO TRANSFORM SINGAPORE INTO  
AN OPEN-AIR MUSEUM WITH THE EVERYDAY MUSEUM**

*SAM's long-term public art initiative will bring commissioned artworks into lived, communal spaces, expanding the possibilities and potential of art in our society.*



*Installation view of Ming Wong's 'Wayang Spaceship', as part of SAM's The Everyday Museum, 2022;  
image courtesy of Singapore Art Museum.*

**Singapore, 13 July 2022** – Singapore Art Museum (SAM) officially launched **The Everyday Museum**, the museum's long-term public art initiative presenting art projects and programmes across Singapore to inspire interest and curiosity in art. In line with its vision of being a “disappearing museum”, SAM will bring artistic interventions into everyday spaces, transforming them into cultural nodes with site-specific artworks by local and international artists. Beginning from the Tanjong Pagar district, The Everyday Museum will support artistic development and production, while providing varied programming for the public to deepen their engagement of art.

“As a contemporary art institution with an intrinsic role in the local and Southeast Asian art scene, SAM has been bringing art into everyday spaces across Singapore as part of our new direction,” says Eugene Tan, Director of SAM. “The Everyday Museum embodies SAM’s vision of turning every space into a cultural space, where art encounters in seemingly familiar spaces activate curiosity and imagination, as well as catalyse social interactions and conversations among communities. Our ambition is to have art woven into the fabric of daily life by engaging the publics where they reside, through site-specific works and programmes that offer new perspectives on places, people, and society.”

### **Art as a way of life with The Everyday Museum**

Following the announcement of its new strategic direction in 2021, SAM has been presenting art in unexpected spaces around Singapore while actively collaborating with partners and communities to infuse art into the everyday. These include artworks on the SAM hoardings, roving exhibitions in public libraries, art presentations across other spaces such as Science Centre Singapore, as well as SAM’s new space at Tanjong Pagar Distripark. With The Everyday Museum, SAM will continue bringing art into shared spaces throughout Singapore and become a key driver of public art; reaffirming the museum’s commitment to demonstrate the vital role of art in society.

The commissions and art programming for The Everyday Museum will be made for and alongside communities, with a focus on making art accessible to everyone. Beyond bringing vibrancy and creativity into everyday life, the initiative will allow audiences across Singapore to form new experiences of places, reconsider spatial and environmental constructions, while facilitating conversations and the spirit of collectiveness. It will also provide local and international artists with a platform to create works in the public sphere, experiment with new mediums at a different scale, and forge interdisciplinary collaborations that connect different sectors and interest groups.

Ong Puay Khim, Deputy Director of Collections and Public Art at SAM, adds, “The Everyday Museum will be an opportunity for SAM to expand the possibilities of public art. By working with artists to reimagine lived experiences, we hope to build communities and inspire new ways of engaging with our lives and society through art. With the aim of creating cultural spaces for and with the community, an array of site- and context-responsive programming will invite perspectives

from our publics in various stages of the creation process. This content will be offered in a variety of formats, from art trails and discursive programmes to live events and interactive online resources.”

Starting with the Tanjong Pagar district, where two commissions were rolled out earlier this year, The Everyday Museum will be launching a series of site-specific public artworks that will radiate outwards to lived and communal spaces in various districts. In the next few years, members of the public can look forward to experiencing commissioned artworks at spaces such as neighbourhoods, public parks, spaces of work and leisure.

### **Ming Wong’s *Wayang Spaceship* lands at Tanjong Pagar Distripark**



*Ming Wong, moving image stills from the 'Wayang Spaceship', 2022; image courtesy of the artist.*

*Wayang Spaceship* by Singaporean artist Ming Wong, commissioned by The Everyday Museum with the generous support of Sun Venture, is a site-specific work presented as a reimagining of a mobile Chinese opera *wayang* stage. Exploring convergences between Chinese opera and science fiction, this mixed media project emerges from Wong’s enduring interest and connection with performative genres and is the artist’s most extensive manifestation of the project to date.

The installation contemplates upon the history and evolving form of Chinese opera through the years, exploring the human condition with the cosmos through the figure of the *scholar-warrior*, a time-travelling consciousness who traverses memories of the past, present and future.

Understood to be an avatar of Wong, the scholar-warrior is present within the futuristic installation as a consciousness that moves through and within time in endless spirals, wielding both brush and sword in a quest to discover how information technology drives historical conceptions and the future of Asia.

Situated prominently with the Singapore seaport as its backdrop, *Wayang Spaceship* seeks to reflect upon the intersections between the island's cultural forms borne from migration and contemporary technology. Based on the inquiry, "Does technology drive history?", the work inspires audiences to consider Singapore's connections with oceanic narratives in a moment when the category of 'contemporary culture' shifts rapidly through a combination of received knowledge and technological advances.

By day, the work seemingly remains dormant and mirrors the seaport and the movements of the post-industrial surroundings at Tanjong Pagar Distripark. At dusk, around 7.00pm each day, the spaceship is activated through an array of light, sound and moving images, evoking the colours of Chinese opera scenes and costumes from a distant space and time, conveyed through the figure of the *scholar-warrior*.

To create the *Wayang Spaceship*, the artist worked with a close-knit network of collaborators including master stage-builder Lee Beng Seng, architect Randy Chan with ZARCH Collaboratives, and artist Liam Morgan, incorporating a combination of materials such as timber poles and planks from maritime Southeast Asia, mirror-reflective surfaces developed using dichroic films and polythene sheeting commonly used in the agricultural industry. The *Wayang Spaceship* will evolve over a period featuring a range of performances and programmes. The project will also be archived on a dedicated website featuring the artist's writings alongside curatorial and art historical texts.



Left: Hazel Lim-Schlegel and Andreas Schlegel in collaboration with newwave, 'The Oort Cloud and the Blue Mountain: Edition Tanjong Pagar Distripark', 2022; Right: Michael Lee, 'Creatif Kompleks', 2018/2022.

Two other public artworks had been commissioned by The Everyday Museum with the support of Mapletree and are sited in the public areas of Tanjong Pagar Distripark, where SAM's new space opened in January 2022. They are *The Oort Cloud and the Blue Mountain: Edition Tanjong Pagar Distripark* (2022) by Hazel Lim-Schlegel and Andreas Schlegel, in collaboration with newwave, and *Creatif Kompleks* (2018/2022) by Michael Lee. With the launch of The Everyday Museum, these two artworks will join *Wayang Spaceship* as part of the first series of public artworks within the district. Further details on these works can be found in **Annex A**.

### **Upcoming art trails and commissions to activate more public spaces**

With the aim of transforming Singapore into an open-air museum, where art is an integral part of the urban landscape and its social fabric, The Everyday Museum will develop an annual line-up of art commissions and programmes. This will lead up to the launch of a quadrennial International Public Art Festival, which will feature a constellation of themed programmes, including large-scale projects and artistic interventions in public spaces, activation of sites and communities through a series of live events and participatory activities.

In the months ahead, members of the public can look forward to two public art trails in the Tanjong Pagar district and along the Rail Corridor. More details will be revealed in due course.

More information can be found at <https://bit.ly/SAM-TheEverydayMuseum>. Admission is free for all artworks under The Everyday Museum. Media assets can be accessed via <https://bit.ly/TheEverydayMuseumKit>.

- **Annex A:** The Everyday Museum at Tanjong Pagar Distripark

###

**For media queries, please contact:**

Hilary Tan

Senior Associate

Tate Anzur

+65 8727 4845

[hilary.tan@tateanzur.com](mailto:hilary.tan@tateanzur.com)

Shirin Goh

Associate

Tate Anzur

+65 8776 4282

[shirin.goh@tateanzur.com](mailto:shirin.goh@tateanzur.com)

## 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](http://www.singaporeartmuseum.sg)

**Annex A: The Everyday Museum at Tanjong Pagar Distripark**

Artist & Artwork	Description
<p><b>Ming Wong</b> <i>Wayang Spaceship</i> 2022</p>  <p><i>Ming Wong, moving image stills from the 'Wayang Spaceship', 2022; Courtesy of the Artist.</i></p>	<p>A <i>Wayang Spaceship</i> has landed on our shores. Alongside the industrial, technological and ecological crises that have taken place throughout time, it also stands witness to our place in the cosmos. During the day, the <i>Wayang Spaceship</i> is seemingly dormant, its reflective surfaces mirroring the bustling traffic around the container seaport. Its own inactivity is interrupted by the occasional stray radio transmission relayed from another dimension.</p> <p>At dusk, the <i>Wayang Spaceship</i> reclaims its former role as a travelling Chinese theatre, illuminating the past, present and future with an operatic symphony of light, sound and image, as though it is livestreamed from the memory of a scholar-warrior, a time travelling consciousness who moves freely between the past, present, and future. Each day, after the Singapore Art Museum closes, the <i>Wayang Spaceship</i> activates with light, sound and film, allowing the public to commune with this solitary figure of Chinese opera.</p> <p>The <i>Wayang Spaceship</i> will evolve over a two-year period featuring a range of performances and access programmes. It is commissioned by The Everyday Museum, a public art initiative by Singapore Art Museum, and made possible with the generous support of Sun Venture.</p> <p><b><u>Artwork Credits</u></b> CONCEPTION AND LEAD ARTIST: Ming Wong. ARCHITECTURE AND DESIGN: Randy Chan, ZARCH Collaboratives. WAYANG STAGE: Lee Beng Seng. LIGHTBOXES AND PROJECTION: Liam Morgan. VIDEO: Eric Lee. SOUND: Wu Jun Han. SOUND DESIGN CONSULTANT: Shah Tahir. TECHNICAL PRODUCTION: ARTFACTORY. GRAPHIC DESIGN: CROP.SG. PRODUCTION MANAGEMENT: Teo Loo Bing. CURATORIAL AND TEXTS: Shabbir Hussain Mustafa, Syaheedah Iskandar.</p> <p><b><u>About the Artist</u></b></p>

The world of cinema is Ming Wong's gateway to imagination. In many of his works, he subverts the role of the actor in order to reveal how gender, race, nationality, language, body-types and other categories are always a form of performance. Sometimes Wong plays all the roles himself—even learning different languages to do so. Wong has maintained a particular interest in Cantonese opera, having grown up with it in Singapore. Since 2012, he has investigated the modernisation of Cantonese opera in the 20th century, its cinematic transformations and unlikely relationship with the development of science fiction in the Chinese speaking world. Alongside *Wayang Spaceship*, other works that address this theme include *Windows on The World (I-IV)* (2014–), *Blast off into the Sinosphere* (2014–), and *Scenography for a Chinese Science Fiction Opera* (2015). The latter was a work that invited the public to walk through a full scale hand painted stage set of a hypothetical science-fiction themed Chinese opera inspired by cosmological motifs from Buddhist cave paintings and Eastern Bloc science fiction movies. Wong represented Singapore at the 53rd Venice Biennale in 2009 with *Life of Imitation*, which won a special mention. The *Wayang Spaceship* at the Singapore Art Museum will evolve over a two-year period, and will feature a range of performances and access programmes. [www.mingwong.org](http://www.mingwong.org)

**Artist Talk: Transmissions from the Wayang Spaceship**

**15 July 2022, 6-7pm**

**Level 3, SAM at Tanjong Pagar Distripark**

On 15 July 2022, The Everyday Museum, a public art initiative of the Singapore Art Museum, will launch Ming Wong's latest project *Wayang Spaceship*, a large scale futuristic-theatrical installation that traces the modernisation of Cantonese opera, including its cinematic transformations and unlikely relationship with the development of science fiction in the Chinese speaking world. Join Ming Wong as he discusses the decade-long research process that led to the *Wayang Spaceship* and the interrelated (art) tools that enable his quest to discover how information technology drives historical conceptions and future of Asia.

The artist talk will be facilitated by SAM curators Shabbir Hussain Mustafa and Syaheedah Iskandar. It will be followed by the inaugural public activation of the *Wayang Spaceship* at 7pm.

	<p>This programme is presented on the occasion of the launch of <i>Wayang Spaceship</i>, commissioned by The Everyday Museum with the support of Sun Venture.</p>
<p><b>Hazel Lim-Schlegel and Andreas Schlegel in collaboration with neuewave</b> <b><i>The Oort Cloud and the Blue Mountain: Edition Tanjong Pagar Distripark</i></b> 2022</p>	<p><i>The Oort Cloud and the Blue Mountain: Edition Tanjong Pagar Distripark</i> (2022) is an installation work by Hazel Lim-Schlegel and Andreas Schlegel, in collaboration with neuewave. It refers both to <i>Blue Mountain</i>, an early 20th century painting by Wassily Kandinsky and the Oort Cloud, an astronomical phenomenon described as an extended shell of icy objects that exist on the outer reaches of our solar system. The distant Oort Cloud, out of reach to our capacity to experience, is the opposite of tangibility and perceptibility which the <i>Blue Mountain</i> represents. The work thus refers to the broader idea of senses and/or the limit of sensing, that some things can be tangible and sensed but remain distant from our comprehension.</p>
	<p>The installation is also a reflection of the increasingly digitalised world where technology has become a key mediator of human experiences – the large-scale vinyl print of an abstract image of the <i>Blue Mountain</i> is generated by a computer program, animated by a series of light fixtures; a set of QR codes further extend the physical experience of the work into a virtual space. Visitors are invited to scan the QR codes for 3D micro-experiences through which they can explore and interact with the relief objects as well as capture and share their experience through the use of selfies. The digital content will be refreshed quarterly by other local artists invited by the Schlegels. This, and other potential activations, not only offer viewers new encounters with the work but also open it up to an organic and evolving process of improvisation and adaptations.</p>
<p>Hazel Lim-Schlegel and Andreas Schlegel in collaboration with neuewave, 'The Oort Cloud and the Blue Mountain: Edition Tanjong Pagar Distripark', 2022, Image courtesy of Singapore Art Museum</p>	<p><i>The Oort Cloud and the Blue Mountain: Edition Tanjong Pagar Distripark</i> is commissioned with the support of Mapletree and is part of The Everyday Museum, a public art initiative by Singapore Art Museum. The first edition of the work was commissioned by the National Gallery Singapore for The Children's Biennale 2019.</p> <p><b>About the Artists</b> <b>Hazel Lim-Schlegel (b. 1975)</b> is a visual artist with a background in painting and employs text, crafting methods and drawings to articulate her interests in the production of narratives, notions of displacement, construction of histories and imaginary landscapes. The artist's research inquiries</p>

delve into aspects of painting and utilises text, paper folding and participation with audiences. In Lim-Schlegel's current research on the Aesthetics of Care and through involvement in the Craft Council of Singapore, the artist is employing crafting techniques such as needlework and paper craft to investigate the utility of diagrams, image making and colour theory, at the same time, interrogating the relationship of craft to the domestic and feminine.

**Andreas Schlegel (b.1975)** works across disciplines and creates objects, tools and interfaces where art and technology meet in a curious way. Many of the artist's works are collaborative and have been presented on screen, in code, as installation, workshop or performance. Schlegel's practice focuses on contemporary and open-source technologies, where outcomes are informed by computation, interaction and networked processes.

Schlegel's individual and collaborative works are diverse in nature and presentation. They have been shown in contemporary art spaces such as the ArtScience Museum, National Gallery and the Institute of Contemporary Arts, LASALLE in Singapore, Museum of Contemporary Art Belgrade, Groninger Museum in the Netherlands, Tainan Art Museum in Taiwan or the Total Museum of Contemporary Art in Seoul. The artist has presented works at conferences including ISEA, SIGGRAPH Asia and Resonate. Currently, Schlegel is a Senior Lecturer in the School of Design Communication at LASALLE College of the Arts where the artist teaches across disciplines. Schlegel's work at the college's Media Lab is practice-based, collaborative and interdisciplinary and aims to blur the boundaries between art and technology.

**neuewave** is a design studio driven by research and collaborations run by Singaporean artist, designer, educator, maker and surfboard shaper Muhammad Dhiya Rahman, also known as MDRN. neuewave concerns itself in the intersections of art, design, science, and technology, conceiving projects in varied outputs ranging from products to custom artwork and installations for artists, galleries, organisations, events and festivals. An inquiry on materials, form, function, and narrative in entanglement has been the constant swell that pushes the studio's unique strategies and solutions to new shores.

**Michael Lee**  
***Creatif Kompleks***  
2018/2022



Michael Lee, 'Creatif Kompleks', 2018/2022; Image courtesy of Singapore Art Museum

*Creatif Kompleks* (2018/2022) is the culmination of Michael Lee's reflection on the function of the artist's studio within the arts ecology of a city. The work takes the form of a diagram about a hypothetical property development consisting of various configurations of the artist's home/studio. The use of LED rope lights, a popular fixture in advertising and interior design, alludes to latent apprehensions about the development and promotion of the arts in Singapore which today are, arguably, at a feverish pitch. Informed by myths and fantasies of artists in their studios, the work takes a speculative leap into the utopian and the absurd.

The work's first iteration, developed during the artist's residency at NTU CCA Singapore in 2018, is in the Singapore Art Museum Collection. This 2022 version is commissioned with the support of Mapletree and is part of The Everyday Museum, a public art initiative by Singapore Art Museum.

#### **About the Artist**

**Michael Lee (b. 1972)** is an artist, curator and publisher based in Berlin and Singapore who researches urban memory and fiction, especially the contexts and implications of loss. Lee transforms observations into objects, diagrams, situations, curations or texts. The artist has staged solo exhibitions at Künstlerhaus Bethanien (Berlin), Hanart TZ Gallery (Hong Kong), Baba House (Singapore) and Alliance Francaise de Singapour (Singapore). Lee's group exhibition participations include Kuandu Biennale 2012, Asia Triennial Manchester 2011, Singapore Biennale 2011, 8th Shanghai Biennale 2010, Guangzhou Triennial 2011 and 2008, the 2005 World Exposition (Singapore Pavilion) and International Film & Video Association Film Award & Festival 1997 (co-winner, Experimental category). Lee was recipient of the People's Choice Award at the APBF Signature Art Prize 2011 and Young Artist Award (Visual Arts) in 2005, conferred by the National Arts Council, Singapore.