



SINGAPORE  
BIENNALE  
2013  
IF THE  
WORLD  
CHANGED



SOUTH KOREA

JAPAN

MYANMAR

LAOS

THAILAND

CAMBODIA

VIETNAM

PHILIPPINES

MALAYSIA

SINGAPORE

INDONESIA

AUSTRALIA



# ARTISTS

	PG.		PG.		PG.
Ahmad Abu Bakar (Singapore)	21	Hazel Lim (Singapore)	55	Albert Samreth (Cambodia/Germany/USA)	20
Irwan Ahmett & Tita Salina (Indonesia)	57	Lim Shing Ee & Kazunori Takeishi (Singapore/Japan)	37	Tisna Sanjaya (Indonesia)	33
Sookoon Ang (Singapore)	39	Nikki Luna (Philippines)	27	Angie Seah (Singapore)	25
AX(iS) Art Project (Philippines)	32	Manny Montelibano (Philippines)	23	Jeremy Sharma (Singapore)	26
Boo Junfeng (Singapore)	40	Kumari Nahappan (Singapore)	25	Shieko Reto (Malaysia)	38
Chi Too (Malaysia)	30	Nasirun (Indonesia)	26	Siete Pesos (Philippines)	49
Sharon Chin (Malaysia)	30	Ng Joon Kiat (Singapore)	28	Leroy Sofyan (Singapore)	48
Chris Chong Chan Fui (Malaysia)	31	Krit Ngamsom (Thailand)	61	Shirley Soh (Singapore)	54
Kiri Dalena (Philippines)	22	Nge Lay (Myanmar)	29	Speak Cryptic (Singapore)	61
Marisa Darasavath (Laos)	28	Nguyen Huy An (Vietnam)	38	Prateep Suthathongthai (Thailand)	24
Leslie de Chavez (Philippines)	27	Nguyen Oanh Phi Phi (Vietnam/Spain)	31	Svay Sareth (Cambodia)	49
Guo Yixiu (Singapore)	59	Nguyen Thi Hoai Tho (Vietnam)	43	Talaandig Artists (Philippines)	41
Iswanto Hartono & Raqs Media Collective (Indonesia/India)	23	Nguyen Tran Nam (Vietnam)	20	Grace Tan (Singapore)	50
Adrian Ho (Malaysia)	26	Nguyen Trinh Thi (Vietnam)	51	Royston Tan (Singapore)	40
Dusadee Huntrakul (Thailand/USA)	54	UuDam Tran Nguyen (Vietnam/USA)	50	Tan Wei Kheng (Malaysia)	28
Jainal Amambing (Malaysia)	22	Nipan Oranniwesna (Thailand)	22	Boonsri Tangtrongsin (Thailand)	30
Joo Choon Lin (Singapore)	39	Anon Pairoi, Kamin Lertchaiprasert, Patama Roonrakwit, Samart Suwannarat & Zcongklod Bangyikhan (Thailand)	32	Tay Bee Aye (Singapore)	65
Toni Kanwa (Indonesia/Belgium)	26	Bounpaul Phothyzan (Laos)	29	teamLab (Japan)	33
Khvay Samnang (Cambodia)	42	Po Po (Myanmar)	64	Tran Tuan (Vietnam)	21
KOMVNI (Indonesia)	61	Poodien (Malaysia)	25	Nopchai Ungkavatanapong (Thailand)	54
Moon Kyungwon & Jeon Joonho (South Korea)	31	Eko Prawoto (Indonesia)	47	Suzann Victor (Singapore/Australia)	47
Lai Chee Kien (Singapore)	64	Anggun Priambodo (Indonesia)	37	Oscar Villamiel (Philippines)	23
Erica Lai (Singapore)	41	François Roche (France/Thailand/USA)	48	Vu Hong Ninh (Vietnam)	24
Lam Hieu Thuan (Vietnam)	39	Rosid (Indonesia)	47	Ken + Julia Yonetani (Japan/Australia)	51
Urich Lau (Singapore)	20	Sai Hua Kuan (Singapore/UK)	37	Mahardika Yudha (Indonesia)	24
Le Brothers (Vietnam)	43			Robert Zhao Renhui (Singapore)	55
Sean Lee (Singapore)	28			ZNC (Singapore)	62
Lee Wen (Singapore)	39			Zulkifli Yusoff (Malaysia)	21
Liao Jiekai (Singapore)	42				

# SINGAPORE BIENNALE PRECINCT MAP & VENUES



DHOBY GHAUT  
CC1 | NE6 | NS24

PENANG RD

CLEMENCEAU AVE

TANK RD

TR

FORT CANNING PARK

RESERVOIR

FC

## TAMAN JURONG

↑  
TO LAKESIDE MRT

YUNG AN RD

TJ

CORPORATION DRIVE

CC

TAMAN JURONG  
SHOPPING CENTRE

YUNG SHENG RD

TAMAN JURONG  
MARKET  
AND  
FOOD  
COURT

YUNG SHENG RD

CORPORATION RD

RIVER VALLEY RD



## LEGEND



FORT CANNING PARK



SINGAPORE MANAGEMENT UNIVERSITY



NATIONAL LIBRARY BUILDING



OUR MUSEUM @ TAMAN JURONG



NATIONAL MUSEUM OF SINGAPORE



TANK ROAD



SAM AT 8Q



PERANAKAN MUSEUM



SINGAPORE ART MUSEUM



WATERLOO CENTRE



|  
SINGAPORE  
BIENNALE  
2013

IF THE  
WORLD  
CHANGED  
|

## 26 OCTOBER 2013 – 16 FEBRUARY 2014

The rich cultures and geographies of the Southeast Asian region have historically been the corridor of the world's major civilisations. The ebb and flow of these complex cultural interactions have yielded responses of accommodation and resistance, leaving legacies of layering and sedimentation within the varied communities.

In the 21<sup>st</sup> century, the speed of transformation in Southeast Asia is perhaps beyond anything experienced by preceding generations. This change is prompting multiple conceptions and perceptions of time and our worlds, both the external and internal. Against this backdrop of past and continuous change, artists have been reflecting, mediating, envisioning, and making propositions. *If the World Changed*, the title of the 4<sup>th</sup> Singapore Biennale, is an invitation to artists to respond to and reconsider the worlds we live in, and the worlds we want to live in.

Singapore Biennale 2013 features the works of 82 artists and artist collectives from the region and beyond, with a 27-member curatorial team who, with their combined expertise, have harnessed the unique energies of Southeast Asia to shape the region's premier contemporary art exhibition. The focus of SB2013 also goes beyond the major metropolitan centres to present a greater diversity of artistic practices that reference urgent and key issues in our contemporary world.

# WELCOME

## JANE ITTOGI

Chair, Singapore Art Museum Board

Chair, Singapore Biennale 2013 Programme Advisory Committee

The Singapore Biennale 2013 is the fourth that Singapore is organising. It is also different from previous Biennales in several ways.

This Biennale focuses on Southeast Asia as a zone of art practice, a place in our minds, a place in all its individual nations. Several questions are of interest.

Can we see – in the decidedly contemporary art of this Biennale – the long roots of civilisation, multiple foreign influences, and distinct and overlapping religious and spiritual bearings of the region's histories?

Is there a Southeast Asian style, or a common aesthetics, or a similar pre-occupation that can hold the contemporary artworks of the region together as an identifiable and distinct group of its own?

Was the challenge of this Biennale, with "If the World Changed" as its curatorial theme, successfully manifest in works that respond to, or can be understood in the context of, sudden and fundamental shifts?

The Singapore Biennale 2013 is also different because, in place of the usual Artistic Director, we have 27 distinguished curators from participating countries, engaged by the Singapore Art Museum (SAM). They have worked together in quite a new Biennale model, a collaborative effort to select recent or newly created works and bring together their convictions on the significant contemporary artists of their nations and the region. T.K. Sabapathy, doyen of Singapore art historians and art thinkers, served as the Co-Chair of the Biennale Programme Advisory Committee, and led discussions on the theme, art practices and relevant history.

Special thanks to the National Arts Council (NAC), the National Heritage Board and the Ministry of Culture, Community and Youth, for most positive and timely support that made smooth the new and more involved process of this Biennale. My appreciation also to Tan Boon Hui, the former Director of SAM, for daring to imagine, and to NAC for helping put in train, the innovative direction of this Biennale. The SAM team worked admirably under our new Director, Dr. Susie Lingham, and solved problems by sheer application and creativity.



## SUSIE LINGHAM

Director, Singapore Art Museum

Singapore Art Museum (SAM) proudly presents the fourth Singapore Biennale 2013, "If the World Changed", which focuses on art, artists and curators from Singapore and Southeast Asia. The unprecedented curatorial structure brings together 27 curators from across the region, many of whom are artist-curators, whose idiosyncratic perspectives and collective concerns allow us insights into the unique experiences of living, working and *being* in these parts of the world. A substantive number of works have been specially commissioned for SB2013, and are being shown for the first time ever here.

As a museum, SAM has been invested in collecting, presenting and representing contemporary art and artists of the region. In the context of deeper research, SB2013 presented a magnificent opportunity for SAM to ensure the continuity of its ongoing engagement, but at a much more intense level. SAM's curatorial vision was to reach beyond the familiar and connect with the artists and communities in farther-flung, non-capital cities and rural centres of Southeast Asia. This is a very exhilarating feature of the Biennale.

Still. It is a massive undertaking. And because it is so unwieldy, SB2013 offers real engagement – at every level – to deepen our understanding of the sociocultural, economic, aesthetic and ideological complexities of this region. There isn't one voice: it is a polyphonic chorus that can, and sometimes does, verge on cacophony. It is hoped that each visitor to SB2013 will experience the deep connectedness within the region, and at the same time cultivate an appreciation for the sheer cultural and artistic diversity in contemporary Southeast Asia.

In presenting the works of these 82 artists, we steered away from the more rigid country 'pavilions'. Instead, the curators paid heed to the resonances arising between sometimes very different works across different countries. At the latter stage of the curatorial process, keywords were carefully picked and plucked from the flow, words that occurred and recurred in the working process: *testimonies, histories, locus, spirit, cosmology, interruptions, ancestries, geographies, selves, futures, apocalypse, culture, exchanges, nature, activisms, prophecies, intervention, meridians, materiality and intercessions*. The 20 words are hoisted up as a wall graphic at the threshold of each zone, but only three words are highlighted, marking subtle shifts and differences in the flow of thought and working processes around the main theme. Thus, each curated area across all the venues is allusively held in an interweaving of three evocative rather than definitive words at any one time, each word impinging ever so slightly on one another against a background hum of 17 other words. These three words are discursive points of departure, and also anticipated moorings in the sea change of ideas as we sail out into probable, possible, inescapable futures.

My deepest appreciation to all our sponsors, partners and volunteers who made this Biennale possible – special thanks also to Tan Boon Hui, former Director of SAM, for his steady hand. And to each and every one of our co-curators, our fellow adventurers – my heartfelt gratitude. SAM is privileged to work with all of you and all our SB2013 artists.

## YVONNE THAM

Deputy CEO, National Arts Council, Singapore

Commissioned by the National Arts Council, the Singapore Biennale has been Singapore's pre-eminent platform for contemporary art since 2006. Over the years, it has evolved into a much-anticipated event in our cultural landscape, and provided Singaporean artists with an exciting platform to develop new, large-scale commissions and showcase these works alongside regional and international peers.

Since 2010, Singapore Art Museum (SAM) has organised the Biennale. This has helped further entrench SAM as a leading contemporary art institution. For the Singapore Biennale 2013, SAM has boldly embraced a new collaborative curatorial structure comprising a team of 27 co-curators from Singapore and Southeast Asia. SAM's effort in harnessing the energy and different curatorial perspectives of the region is part of the process of catalysing meaningful dialogue among artists, curators and audiences, both within Southeast Asia and beyond. I am sure the Singapore Biennale 2013 will not only help audiences develop a greater appreciation for each Southeast Asian country's art, but also allow for a deeper understanding of how artistic visions can move and inspire us to (re)imagine our world.

We hope that you are as excited about the art that you are about to experience as we are. We encourage you to also experience the wide range of programmes – many are organised by visual artists and other arts organisations in Singapore and have been lined up as part of the Biennale. Together, they represent the interesting developments and ongoing dialogues in our visual arts scene.

I wish you an enriching and inspiring time at the Singapore Biennale 2013 and look forward to seeing you there.





# CURATORS

## Angkrit Ajchariyasophon

Lives and works in Chiang Rai, Thailand

## Aminuddin T.H. Siregar "Ucok"

Lives and works in Bandung, Indonesia

## Aye Ko

Lives and works in Yangon, Myanmar

## David Chew

Lives and works in Singapore

## Charlie Co

Lives and works in Bacolod City, the Philippines

## Kawayan de Guia

Lives and works in Baguio City, the Philippines

## Fairuz Iman Ismail

Lives and works in Singapore

## Faizal Sidik

Lives and works in Kuala Lumpur, Malaysia

## Ark Fongsmut

Lives and works in Bangkok, Thailand

## Abraham Garcia, Jr.

Lives and works in Mindanao, the Philippines

## Erin Gleeson

Lives and works in Phnom Penh, Cambodia and Berlin, Germany

## Tamares Goh

Lives and works in Singapore

## Misouda Heuangsoukkhoun

Lives and works in Vientiane, Laos

## Michelle Ho

Lives and works in Singapore

## Khairuddin Hori

Lives and works in Singapore

## Mia Maria

Lives and works in Jakarta, Indonesia

## Nguyen Nhu Huy

Lives and works in Ho Chi Minh City, Vietnam

## Claro Ramirez

Lives and works in Manila, the Philippines

## Seng Yu Jin

Lives and works in Singapore

## Tan Boon Hui

Lives and works in Singapore

## Tan Siuli

Lives and works in Singapore

## Tay Swee Lin

Lives and works in Singapore

## Charmaine Toh

Lives and works in Singapore

## Joyce Toh

Lives and works in Singapore

## Tran Luong

Lives and works in Hanoi, Vietnam

## Naomi Wang

Lives and works in Singapore

## Yee I-Lann

Lives and works in Kuala Lumpur and Kota Kinabalu, Malaysia

# ORGANISER

The Singapore Art Museum (SAM) focuses on the creation of art in the present moment. It advocates and presents the contemporary art practices of Singapore, Southeast Asia and Asia, situating them within the global context of art making today. Opened in January 1996, SAM has built up one of the most important collections of contemporary art from the region. Its programming aims to introduce new artistic practices and styles to the public, as well as to nurture discerning audiences. SAM is also organiser of the Singapore Biennale in 2011 and 2013.

# VISITOR INFORMATION

## ADMISSION

Exhibition Period:  
26 October 2013 –  
16 February 2014

Open 10am – 7pm daily  
(last admission at 6.15pm)

**Adult \$10**

**Student\* (Non-Citizen/Permanent Resident) \$5**

**Senior citizen\* aged 60 and above (Non-Citizen/Permanent Resident) \$5**

20% off adult admission for 20 or more people.

Includes one-time entry to Singapore Biennale 2013 museum venues (including permanent galleries) and one complimentary Short Guide.

**Free admission for all visitors** to Biennale artworks at Fort Canning Park, Our Museum @ Taman Jurong, National Library Building and Waterloo Centre.

**Free admission to all Biennale venues** for visitors aged 6 years and below, full-time National Service men (NSF), teachers from local schools, senior citizens (age 60 and above) and students who are Singapore citizens or Permanent Residents.\*

\* Valid identification required.

## PLAN YOUR VISIT

### Singapore Biennale 2013 App

Download the Singapore Biennale 2013 smartphone application to plan your visit, and find out more about the artists and artworks. Choose one of two programmed trails, or create your own by selecting your favourite artworks. Stand a chance to win exclusive Singapore Biennale merchandise in a quiz about the artworks!

The Singapore Biennale 2013 smartphone application is available for free download on iTunes and the Google Play store.

### Shuttle Bus Service

Departs every hour from the Singapore Art Museum on weekends and public holidays at the following times: 11am, 12pm, 1pm, 2:30pm, 3:30pm, 4:30pm and 5:30pm.

The bus will stop at the following venues: National Library, Peranakan Museum, Fort Canning (Tank Road) and the National Museum of Singapore.

The above bus schedule is correct at time of printing. For details, please check with venue staff or the Visitor Information page on the Singapore Biennale website.

## BRAS BASAH.BUGIS PRECINCT

Bras Basah.Bugis (BBB) Precinct is the arts and cultural district in the heart of Singapore's civic centre. The Precinct is home to museums including the National Museum of Singapore, the Singapore Art Museum, the Peranakan Museum and the Singapore Philatelic Museum, as well as national monuments such as the Armenian Church of St. Gregory the Illuminator, the Cathedral of the Good Shepherd and the Central Fire Station on Hill Street, to name a few. Located within the area are other notable institutions such as the National Library and the School of The Arts (SOTA).

With a unique mix of the rich heritage of Singapore's past and the modernity of art and architecture, Bras Basah.Bugis is a living representation of a modern city that thrives on its vibrant and energetic creative communities, while treasuring the heritage that our forefathers have laid.



## SINGAPORE ART MUSEUM

71 Bras Basah Road  
Singapore 189555  
Phone: (65) 6332 3222

### SAM AT 8Q

8 Queen Street  
Singapore 188535  
Phone: (65) 6332 3200

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

#### ACCESS

##### By MRT:

Bras Basah, Exit A (2 min walk)  
Dhoby Ghaut, Exit A (10 min walk)  
City Hall, Exit A (10 min walk)  
Bugis, Exit C (10 min walk)

##### By Bus:

###### **Bras Basah Road:**

SBS: 7, 14, 16, 36, 111, 131, 162, 175, 502, 518  
SMRT: 77, 167, 171, 700

##### Parking:

Parking available at Waterloo Street, Queen Street, NTUC Income Centre, Manulife Centre, Hotel Grand Pacific and Singapore Management University.



## NATIONAL MUSEUM OF SINGAPORE

93 Stamford Road  
Singapore 178897  
Phone: (65) 6332 3659

[www.nationalmuseum.sg](http://www.nationalmuseum.sg)

#### ACCESS

##### By MRT:

Bras Basah, Exit C (5 min walk)  
Dhoby Ghaut, Exit A (5 min walk)  
City Hall, Exit A (10 min walk)

##### By Bus:

###### **Orchard Road – YMCA:**

SBS: 7, 14, 14e, 16, 36, 64, 65, 111, 124, 128, 139, 162, 162M, 174, 174e, 175  
SMRT: 77, 106, 167, 171, 190, 700, 700A, NR6, NR7

##### Parking:

Parking available at YMCA, Park Mall, Singapore Management University and Fort Canning Park.

Image courtesy of the National Museum of Singapore



## PERANAKAN MUSEUM

39 Armenian Street  
Singapore 179941  
Phone: (65) 6332 7591

[www.peranakanmuseum.sg](http://www.peranakanmuseum.sg)

#### ACCESS

##### By MRT:

Bras Basah MRT, Exit B (10 min walk)  
City Hall, Exit B (15 min walk)

##### By Bus:

###### **Stamford Road:**

SBS: 7, 14, 16, 36, 111, 124, 128, 131, 147, 162, 162M, 166, 174, 175, 190  
SMRT: 77, 106, 167, 171, 700, 700A, 857

##### Parking:

Parking available next to Peranakan Museum.

Image courtesy of the Peranakan Museum



## WATERLOO CENTRE

Blk 261 Waterloo Street  
Singapore 180261

### ACCESS

#### By MRT:

Bras Basah, Exit E (3 min walk)  
Bugis, Exit C (6 min walk)  
City Hall, Exit B (10 min walk)

#### By Bus:

**Middle Road – Opposite  
Midlink Plaza:**

SBS: 56

**Middle Road – Midlink Plaza:**

SBS: 56

SMRT: 980

**Victoria Street – St. Joseph Church:**

SBS: 130, 133, 145, 197

SMRT: 851, 960, NR7

**Victoria Street – Hotel Grand Pacific:**

SBS: 2, 7, 12, 32, 33, 51, 63, 80, 175

SMRT: 61, NR7

**Bras Basah Road –**

**Rendezvous Grand Hotel:**

SBS: 7, 14, 14E, 16, 36, 111, 124,

128, 162, 162M, 174, 174E, 175,

502, 502A, 518, 518A

SMRT: 77, 106, 167, 171, 190, 587,

590, 598, 700, 700A, 850E, 951E,

NR7

**Bras Basah Road – Manulife Centre:**

SBS: 131, 147, 166

SMRT: 857

**Bras Basah Road –**

**NTUC Income Centre:**

SBS: 7, 14, 14E, 16, 36, 111, 124,

128, 162, 162M, 174, 174E, 175,

502, 502A, 518, 518A

SMRT: 77, 106, 167, 171, 190, 587,

590, 598, 700, 700A, 850E, 951E,

NR7

#### Parking:

Parking available at Waterloo  
Street, Queen Street and  
Waterloo Centre.

Image courtesy of the Housing and  
Development Board



## NATIONAL LIBRARY BUILDING

100 Victoria Street  
Singapore 188064  
Phone: (65) 6332 3255

[www.nlb.gov.sg](http://www.nlb.gov.sg)

### ACCESS

#### By MRT:

Bugis, Exit C (5 min walk)  
City Hall, Exit A (10 min walk)

#### By Bus:

**North Bridge Road:**

SBS: 145, 197, 32, 51, 63, 7, 80

SMRT: 851

**Victoria St – Allson Hotel:**

SBS: 2, 7, 12, 32, 33, 51, 63, 80

SMRT: NR8

**Victoria St – Bras Basah Complex:**

SBS: 2, 12, 33, 130, 133

SMRT: 520, 960, NR7 & NR8

**Victoria St – St. Joseph's Church:**

SBS: 130, 133, 145, 197, C3

SMRT: 851, 960 & NR8

**Middle Rd – Nam Peng Building:**

SBS: 56

SMRT: 980

#### Parking:

Parking available at National  
Library Building.

Image courtesy of the National Library Board



## FORT CANNING PARK

70 River Valley Rd  
Singapore 179037

[www.nparks.gov.sg](http://www.nparks.gov.sg)

### ACCESS

Biennale artworks are located in these sections of the Park:

- Near the traffic light junction of River Valley Road and Clemenceau Avenue.
- Between the National Museum of Singapore and the Singapore Management University School of Accountancy Building.

Visitors who enter from other entrances should follow signage to artworks.

### By MRT:

Dhoby Ghaut, Exit A (20 min walk)

### By Bus:

#### **Stamford Road:**

SBS: 7, 14, 16, 36, 111, 124, 131, 147, 162, 166, 174, 175, 502  
SMRT: 77, 106, 167, 171, 190, 700, 857

#### **River Valley Road – Opposite Liang Court:**

SBS: 32, 54, 195  
SMRT: NR1, NR2, NR3, NR5, NR6, NR7, NR8

### **River Valley Road – Liang Court:**

SBS: 32, 54, 195, 195A, 1N, 2N, 3N, 4N, 5N, 6N  
SMRT: NR1, NR2, NR3, NR5, NR6, NR7, NR8

### Parking:

Parking available at Fort Canning Park, along Canning Walk and Percival Road, along Clemenceau Avenue, and at the Registry of Marriages along Canning Rise.

Image courtesy of Choo Meng Foo



## OUR MUSEUM @ TAMAN JURONG

Taman Jurong Community Club  
1 Yung Sheng Road  
Singapore 618495

### ACCESS

#### By MRT:

Lakeside, Exit A (20 min walk)

#### By Bus:

#### **Corporation Drive:**

SBS: 30, 98, 98M, 240, 246

#### Parking:

Parking available at Taman Jurong Community Centre and Taman Jurong Market and Food Centre.

## CONNECT WITH US!

If the world changed, what would it look like? What was your favourite Biennale artwork or experience? Interpret our theme or document your experience at the Biennale on Facebook, Twitter or Instagram with **#SingaporeBiennale2013** and get featured on the online gallery *My Biennale.My World* at [www.singaporebiennale.org](http://www.singaporebiennale.org).



[www.facebook.com/SingaporeBiennaleSB](http://www.facebook.com/SingaporeBiennaleSB)



[@IAmASAMbody](https://www.instagram.com/IAmASAMbody)



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

# SINGAPORE ART MUSEUM

## ARTISTS

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Ahmad Abu Bakar

AX(iS) Art Project

Chi Too

Sharon Chin

Chris Chong Chan Fui

Kiri Dalena

Marisa Darasavath

Leslie de Chavez

Iswanto Hartono

& Raqs Media Collective

Adrian Ho

Jainal Amambing

Toni Kanwa

Moon Kyungwon

& Jeon Joonho

Urich Lau

Sean Lee

Nikki Luna

Manny Montelibano

Kumari Nahappan

Nasirun

Ng Joon Kiat

Nge Lay

Nguyen Oanh Phi Phi

Nguyen Tran Nam

Nipān Oranniwesna

Anon Pairoi,

Kamin Lertchaiprasert,

Patama Roonrakwit,

Samart Suwannarat &

Zcongklod Bangyikhan

Bounpaul Phothyzan

Poodien

Albert Samreth

Tisna Sanjaya

Angie Seah

Jeremy Sharma

Prateep Suthathongthai

Tan Wei Kheng

Boonsri Tangtrongsin

teamLab

Tran Tuan

Oscar Villamiel

Vu Hong Ninh

Mahardika Yudha

Zulkifli Yusoff



## OUTDOORS

1. Nguyen Tran Nam
2. Albert Samreth
14. Prateep Suthathongthai
15. Vu Hong Ninh
16. Poodien

## LEVEL 1

3. Urich Lau
4. Tran Tuan
5. Ahmad Abu Bakar
6. Zulkifli Yusoff
7. Kiri Dalena
8. Jainal Amanging
9. Nipan Oranniwesna
10. Iswanto Hartono & Raqs Media Collective
11. Manny Montelibano
12. Oscar Villamiel
13. Mahardika Yudha
- ⊗ Tisna Sanjaya





## LEVEL 2

- |                      |                                    |   |
|----------------------|------------------------------------|---|
| 17. Angie Seah       | 26. Sean Lee                       | 35. Nguyen Oanh Phi Phi   |
| 18. Kumari Nahappan  | 27. Marisa Darasavath              | 36. Chris Chong Chan Fui  |
| 19. Adrian Ho        | 28. Tan Wei Kheng                  | 37. AX(iS) Art Project  |
| 20. Nasirun          | 29. Nge Lay                        | 38. Anon Pairot,<br>Kamin Lertchaiprasert,<br>Patama Roonrakwit,<br>Samart Suwannarat &<br>Zcongklod Bangyikhan |
| 21. Toni Kanwa       | 30. Bounpaul Phothyzan             |   |
| 22. Jeremy Sharma    | 31. Boonsri Tangtrongsin           |   |
| 23. Leslie de Chavez | 32. Sharon Chin                    |   |
| 24. Nikki Luna       | 33. Chi Too                        |   |
| 25. Ng Joon Kiat     | 34. Moon Kyungwon<br>& Jeon Joonho |   |





## LEVEL 3

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39. teamLab



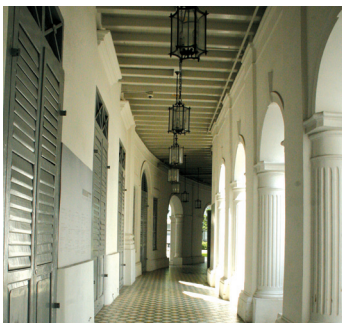
**We Never Fell, 2010**  
Composite fibreglass sculptures, set of 5  
140 x 50 cm (each)  
Collection of the Artist  
Image courtesy of the Artist

## NGUYEN TRAN NAM

b. 1979, Hung Yen, Vietnam  
Lives and works in Vietnam

1

The five sculptures in this series allude to the structure of the family unit and their attire represents a wide range of Vietnamese society, from rural farmers to the working class. They symbolise a complex history that has transgressed from one generation to the next. The sculptures can be destabilised or set off balance by the viewer's interaction with them, evoking Vietnam's tumultuous past and the consequence of continuous displacement and change. The artist stands in awe of human adaptability and aptitude for survival in the face of such disruptions. Challenging the idea that human existence is fragile, this piece demonstrates human resilience and tenacity: the harder one beats down on these sculptures, the stronger they bounce back in recovery and retaliation. TL / NW



**The Voice, 2013**  
5-track sound recording, five speakers  
Dimensions variable  
Collection of the Artist  
Singapore Biennale 2013 commission  
Image courtesy of SAM

## ALBERT SAMRETH

b. 1987, California, USA  
Lives and works in Phnom Penh, Cambodia, Berlin, Germany and Los Angeles, USA

2

A familiar yet anonymous voice of municipality drifts from speakers plotted along the Singapore Art Museum's main portal. The voice, featured in airports and train stations across Europe, Asia and the Americas belongs to Carolyn Hopkins, whose lifelong career as a public announcer has made her speech one of the most listened-to in the world. In this work, Hopkins narrates a composition of his poems and borrowed aphorisms that address the limits of being and knowledge. Edited into loops that resist a temporal hierarchy, the narrative structure of beginning and end is directed by the participant without a determinate logic. Possibility, multiplicity of meaning, and the vulnerability of reality contend with Hopkins' customary voice and role as a purveyor of certainty. EG



**The End of Art Report, 2013**  
3 multi-channel videos  
Duration 1:30 mins (each)  
Collection of the Artist  
Singapore Biennale 2013 commission  
Image courtesy of the Artist

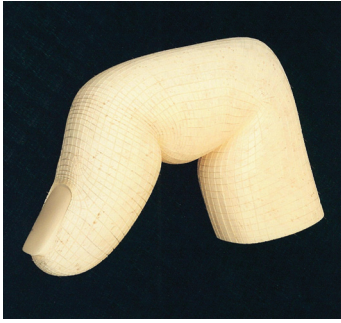
## URICH LAU

b. 1975, Malaysia  
Lives and works in Singapore

3

*The End of Art Report* asks: "When art is in the news, how does the media influence and inform our perception of it? Can I influence the perception of the viewers of art when it is coming through the media?" Lau employed different media platforms and social interactions – including the conventional mass media, social media and workshops – to engage with publics on how museums and culture are valued and perceived in Singapore. This work encompasses three fictional news reports on the impending closure of three Singapore cultural institutions. It draws attention to real museums around the world that were forced to close down due to economic, political or social reasons, which is a significant challenge facing cultural institutions today. SYJ

With support from: Singapore Artists' Fund



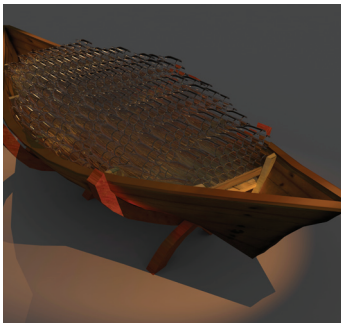
**Forefinger** (artist impression), 2013  
Mixed media, set of 4  
Dimensions variable  
Collection of the Artist  
Singapore Biennale 2013 commission  
Image courtesy of the Artist

## TRAN TUAN

b. 1961, Vietnam  
Lives and works in Hue, Vietnam

4

Clothed in a dizzying array of exotic materials – such as carved animal bone, cow hide and crocodile leather – *Forefinger* evokes lavish furniture pieces belonging to the powerful and the wealthy, while drawing attention to the sacrifices of war victims and unresolved post-war trauma. The forefinger is the “trigger finger”, vital to every soldier; anti-war activists would cut off their index fingers to avoid military conscription. However, the resulting handicap is perceived by the younger generation as an unwelcome reminder of the inherited baggage of war. In situating one’s loss as an accessory of aesthetics and pleasure, Tran highlights the need to reframe the negotiation with the past – the absence of a finger should affirm the presence of the greater fight for peace. TL / NW



**Telok Blangah** (artist impression), 2013  
Installation with paint, varnish, glass bottles, decals, traditional wooden boat  
300 x 450 cm  
Collection of the Artist  
Singapore Biennale 2013 commission  
Image courtesy of the Artist

## AHMAD ABU BAKAR

b. 1963, Melaka, Malaysia  
Lives and works in Singapore

5

This work features a *kolek Melaka* (traditional fisherman’s boat from Melaka) filled with a thousand glass bottles inscribed with messages from male prison inmates in Singapore. These messages describe the inmates’ hopes and aspirations while serving their sentences and upon their release. Ahmad’s work amplifies and connects the inmates’ aspirations to the public with the *kolek*, a vessel which is rarely seen today and a reminder of the artist’s ethnic roots. Ahmad is a Malaysian citizen, although he grew up and lives in Singapore, and a major thread in his practice addresses questions of land, identity and faith. The title *Telok Blangah* references the area where Malay royalty used to live in colonial Singapore, as well as the neckline pattern for the *baju kurung* (traditional Malay men’s attire). KH

With support from: Bloomberg L.P.



**Rukunegara 1: Belief in God**, 2013  
Paint, varnish and screen-print on fibreglass, 6 pieces  
Various dimensions  
Collection of the Artist  
Singapore Biennale 2013 commission  
Image courtesy of the Artist

## ZULKIFLI YUSOFF

b. 1962, Yan, Malaysia  
Lives and works in Malaysia

6

The Rukunegara is the Malaysian national ideology initiated by the Yang di-Pertuan Agong (Supreme Head of State) and Sultan of Kedah, Tuanku Abdul Halim Muadzam Shah, in 1970. The five-pointed philosophy was intended to restore unity and foster nation-building, in reaction to the racial riots of 13 May 1969 that prompted a national state of emergency. The five principles mirror the five tenets of Islam, the majority religion in Malaysia. Zulkifli turns the reflection onto himself, poised between the multi-dimensional, contemporary Malaysian societies of today. Suspended between the floor and ceiling, the work calls our attention to the first of these national principles – belief in God – and the need for faith or spiritual purification. KH

With support from: JPL



**Monument for a Present Future**, 2013  
Single-channel video and mixed media installation  
(wood, clay and stone)  
Dimensions variable  
Collection of the Artist  
Singapore Biennale 2013 commission  
Image courtesy of the Artist



**My Longhouse Story** (artist sketch), 2013  
Oil on canvas, 5 pieces  
122 x 152 cm (3 pieces), 122 x 183 cm (1 piece),  
122 x 304 cm (1 piece)  
Collection of the Artist  
Singapore Biennale 2013 commission  
Image courtesy of the Artist



**Hope Brings Us Here** (detail), 2013  
Mixed media installation with video and sculpture  
Dimensions variable  
Collection of the Artist  
Singapore Biennale 2013 commission  
Image courtesy of the Artist

## KIRI DALENA

b. 1975, the Philippines  
Lives and works in Quezon City, the Philippines

7

Bearing the 'weight' to remember and memorialise, this work evokes the aftermath of a catastrophe or atrocity. Compelled by her civil activist background, Dalena produced various components of this installation in response to specific events in the Philippines; in totality, the fragments lament and decry the recurrence of violations upon human life. The foetal human forms echo the postures of protesters beaten during the years of Martial Law (1972–1981), while the video documents the dirt road where 58 civilian bodies were found in the Maguindanao massacre of 2009. Pivoting upon individual episodes but gesturing towards the larger arc of history, *Monument for a Present Future* offers a forewarning: the shape of future events may already be found in the cycles of history. JT

## JAINAL AMAMING

b. 1968, Kudat, Malaysia  
Lives and works in Kudat, Malaysia

8

This work is inspired by Jainal's experience of growing up in a Rungus longhouse in Kudat, north Sabah. The longhouse inhabitants share a set of *ilmu* (knowledge), most of which is tied to age-old traditions and means of survival. A child is taught from a very young age how to catch chickens to be slaughtered for food, how to entertain important guests with music and dances, and how to craft food and cargo carriers with local materials and techniques. Such knowledge is passed down by family members and relatives. The world changes for children when they leave their village to attend school in order to learn a new set of *ilmu* needed to survive in the modern world outside. It is important that the old knowledge, however, is not forgotten. KH

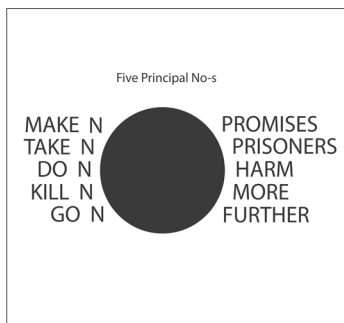
## NIPAN ORANNIWESNA

b. 1962, Bangkok, Thailand  
Lives and works in Thailand

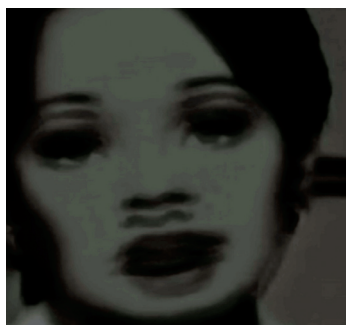
9

Much of Oranniwesna's work can be said to be the artist's attempted reconstruction of facts and fictions surrounding issues related to globalisation, historical memory, nationality and the politics of identity and migration. This work follows from his earlier work *Narrative Floor*, an interactive wooden platform with miniscule resin beads embedded with photographic images that compel visitors to discover these near invisible realities through chance encounter. By weaving urban and rural cartographies into his work, the artist creates layers of subtle narratives which characterise the often ambiguous terrains of identity and nationhood. MH





**The 5 Principle No-s** (artist sketch), 2012  
Installation  
Dimensions variable  
Collection of the Artists  
Singapore Biennale 2013 commission  
Image courtesy of the Artists



**Sorry for the Inconvenience – 5 Fingers**, 2013  
5-channel video installation and sound  
Dimensions variable  
Duration 23:05 mins  
Collection of the Artist  
Image courtesy of the Artist



**Payatas**, 2012  
Mixed media installation with excavated dolls,  
bamboo rods, zinc shed, wood chips, drawing  
Dimensions variable  
Collection of the Artist  
Image courtesy of the Artist; Photo: Jun Yamamoto

## ISWANTO HARTONO & RAQS MEDIA COLLECTIVE 10

Iswanto Hartono: b. 1972, Purworejo, Indonesia; lives and works in Indonesia  
Raqs Media Collective: Established 1992, New Delhi, India

The first iteration of this work, presented at the Bandung Pavilion at the Shanghai Biennale 2012, was envisioned to be a manifesto for a new world order – a set of principles set forth by citizens of the world, for their respective governments to abide by. Raqs Media Collective drew on the political philosophies of Asian countries, which are often articulated in a series of five principles – for instance, Indonesia's Pancasila and Malaysia's Rukunegara, as well as the original Panchsheel Treaty between India and China. The statements also reference the historic Bandung Conference of 1955. Many ideals were expressed as negations, such as "non-interference" and "non-aggression". The artwork employs this principle in statements that may also be read as double-edged declarations, idealistic as well as ambiguous. TSL

## MANNY MONTELIBANO 11

b. 1971, Bacolod City, the Philippines  
Lives and works in Bacolod City, the Philippines

A video montage of clips largely sourced from YouTube, *Sorry for the Inconvenience* examines the performance and spectatorship of power, authority and celebrity through the phenomenon of televised 'speech acts', probing the myriad motivations that lie beneath such declarations of intent or penitence. Featuring the broadcasts of speeches by government leaders such as Mao Zedong, the tearful apology by Filipino actress Kris Aquino at her mother's funeral (the late Philippine president Corazon Aquino), as well as a local parish priest giving his weekly sermon, the work interrogates the dissemination of public messaging by figures who are often canny crafters of their image in the public eye. Through Montelibano's manipulation of the clips, the speeches are rendered virtually incomprehensible – a wry commentary on the real message behind the ubiquitous phrase, "Sorry for the inconvenience". JT

## OSCAR VILLAMIEL 12

b. 1953, Caloocan City, the Philippines  
Lives and works in Marikina City, the Philippines

An installation consisting of thousands of dolls excavated from the Manila landfill of the same name, *Payatas* is a visceral assault on the viewer. These discarded dolls – once playthings unto which girls cast their hopes and fantasies – have ended up in the city's mountainous garbage dump, which is also home to an estimated 200,000 people. Many of the inhabitants, including children, scavenge for anything that can be recycled, repaired and sold. In this landscape of rejects and refuse, 'nothing' can be salvaged into 'something', for one person's trash is another's treasure. In the heart of Villamiel's installation one uncovers a small drawing dedicated to the lost child, and inscribed in its gestural marks, a prayer – the artist's hope for humanity. JT



*The Face of the Black River*, 2013  
Single-channel HD video  
Duration 12:53 mins  
Collection of the Artist  
Singapore Biennale 2013 commission  
Image courtesy of the Artist



*Stillness of Reflection* (artist impression), 2013  
Printed photographs on tile  
Dimensions variable  
Collection of the Artist  
Singapore Biennale 2013 commission  
Image courtesy of the Artist



*Little Soap Boy*, 2009  
Mixed media  
Dimensions variable  
Collection of the Artist  
Image courtesy of the Artist

## MAHARDIKA YUDHA

b. 1981, Jakarta, Indonesia  
Lives and works in Jakarta, Indonesia

13

This work captures the reflections on the surface of a river in Jakarta known as Kali Angke. The name, which means "red river", bears witness to the massacre of thousands of Chinese by the Dutch in 1740, which turned the river red with blood. Today, it has turned pitch black, contaminated by domestic and factory waste, its condition worsened by the failure of the canal system built by the local government. Yet the stagnant, lifeless and toxic water is still used by people living around it. The dynamic reflection of the black river in this work is a poetic abstraction of reality, past and present: a reminder of its dark history, and a commentary on present-day environmental issues and legislative inadequacies. MM / TSL

## PRATEEP SUTHATHONGTHAI

b. 1980, Bangkok, Thailand  
Lives and works in Thailand

14

Suthathongthai is known for his conceptual processes in photography, examining the characteristics of the medium and intermingling subject matter, space and time in his complex compositional processes. This work emerges from the photographic series he has been pursuing since 2005. For the artist, images represent both reality and deception, and his collages convey the complexities of photographic dimension and distance. While 'truth' may be lost through the framing of images into smaller compositions, new realities begin to emerge when individual snapshots are recomposed. The work alludes to a rapidly changing world, where perceptions are continuously shifting, whether the focus is on a lone pixel, a single shot or a tapestry of images viewed from varying distances. MH

## VU HONG NINH

b. 1982, Vietnam  
Lives and works in Hanoi, Vietnam

15

This work draws its inspiration from a variety of visual iconography: *Manneken Pis*, a statue representing the rebellious spirit of Brussels; the Shakyamuni Buddha, from whose teachings Buddhism originated; and Renaissance paintings of angels. Fused together with an insolent display of a middle finger, *Little Soap Boy* is endearing, yet vulgar and offensive. Using a child to express blatant defiance against authority is a strategy to shock and stimulate viewers out of any state of apathy. The interactive component of lathering soap by rubbing one's hand on the sculpture hints at rituals practiced in Buddhist temples, calling to attention the materiality and reverence accorded to the idea of art, which the artist challenges through the artwork's gradual deterioration. TL / NW



**Long Live Food** (detail), 2012  
Digital print  
273 x 682 cm  
Collection of the Artist  
Image courtesy of the Artist

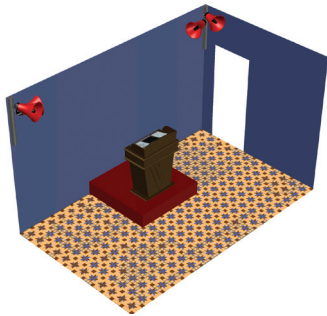
## POODIEN

b. 1979, Tumpat, Malaysia  
Lives and works in Malaysia

16

This work was commissioned for the non-halal E.A.T. Food Village in Kuala Lumpur. Poodien was briefed to create a mural that would resonate with the majority Chinese clientele and relate to their culture and histories. He extracted images from posters in the socialist realist style that were commonplace in China from the 1950s to the late 1970s. These fragments were digitally edited and rearranged into this mural. One other element, the 'Little Red Book', was digitally manipulated and replaced with Apple iPads, to symbolise the 'new' China that emerged after the economic reform of 1978. Poodien's manipulation of the propaganda images points to the nostalgia and blatant commercialisation that attend to these images today, which all too easily ignore or abandon recent meanings and histories. KH

With support from: JPL



**Conducting Memories** (artist impression), 2013  
Multimedia installation  
Dimensions variable  
Collection of the Artist  
Singapore Biennale 2013 commission  
Image courtesy of the Artist

## ANGIE SEAH

b. 1979, Singapore  
Lives and works in Singapore

17

Sound can be a powerful medium for evoking memories. Seah's interactive console is embedded within a rostrum and contains more than 60 pre-programmed audio clips, with material ranging from historical archives to popular culture to sounds the artist recorded from everyday life. Be it the clatter of the *karang guni* man making his newspaper collection rounds, a 1980s Courtesy Campaign tune or a train service disruption announcement, each recording presents an aural vignette of everyday life that encompasses daily encounters and the changing social landscape of Singapore. This interactive installation invites visitors to create their own medley of memories, by following the instructions provided and activating the console. MH

With support from: Singapore Artists' Fund



**Anahata**, 2013  
Saga seeds, sound  
Dimensions variable  
Collection of the Artist  
Singapore Biennale 2013 commission  
Image courtesy of the Artist

## KUMARI NAHAPPAN

b. 1953, Klang, Malaysia  
Lives and works in Singapore

18

Comprising more than 4,000 kg of saga seeds collected from across Southeast Asia, *Anahata* is a site-specific installation located in the heart of the Singapore Art Museum. In Hindu cosmology, the word refers to the fourth and 'heart' chakra, meaning "unstruck" or "unhurt". The idea of change is expressed here not as an active force or physical manifestation, but rather as sheer potential energy as embodied in the seed, which holds the life-force of an entire tree in its tiny kernel. The work recalls the history of the site as a former Catholic boys' school, a place where knowledge and learning were planted. Pulsing with the energy of thousands of seeds, *Anahata* intimates that the greatest power is that of pure possibility. JT





**Fruits of Life** (artist sketch, detail), 2013  
**Full Production**, 2013  
 Oil on canvas (both); total 2 pieces  
 175 x 366 cm (each)  
 Collection of the Artist  
 Singapore Biennale 2013 commission  
 Image courtesy of the Artist



**Between Worlds** (detail), 2013  
 Installation with leather puppets in glass bottles  
 Dimensions variable  
 Collection of the Artist  
 Singapore Biennale 2013 commission  
 Image courtesy of the Artist



**Cosmology of Life**, 2013  
 Installation, wood  
 Various dimensions  
 Collection of the Artist  
 Singapore Biennale 2013 commission  
 Image courtesy of the Artist

## ADRIAN HO

b. 1967, Borneo, Malaysia  
 Lives and works in Malaysia

19

Ho plays witness to the spiritual fragments of Bornean landscapes by creating images of their vacillating relationship with urban and economic developments on canvas. In recent years, he has seen the grim reality of massive deforestation due to the expansion of oil palm plantations. An observer and painter of the deep recesses of various Sabahan jungles, he often makes quick sketches, drawings, photos and notes of his findings. The two scenarios here are reconstructions of landscapes that he has observed. Placed directly facing each other, the paintings sandwich viewers and confront them with a choice. Ho puts it up to the public to choose the reality they prefer and reflect on the price they are willing to pay for it. KH

## NASIRUN

b. 1965, Cilacap, Indonesia  
 Lives and works in Yogyakarta, Indonesia

20

Nasirun has placed a cast of imaginary characters – represented by *wayang* puppets – inside glass bottles and beakers, and lit them to mimic the effect of television, which the artist sees as, essentially, a glass box filled with light across which a myriad of mythical characters enact their roles. Although television is associated with contemporary popular culture, its function is not far removed from traditional *wayang* performances, which also provided entertainment for the masses. At the same time, Nasirun's puppets recall specimens that have been preserved for study or for posterity. This suggests that like *wayang* theatre, these figures and the ancient myths that they are associated with, are now regarded as relics. Yet their unmistakable vitality, as they dance across the surfaces, is also a refutation of this fate. MM / TSL

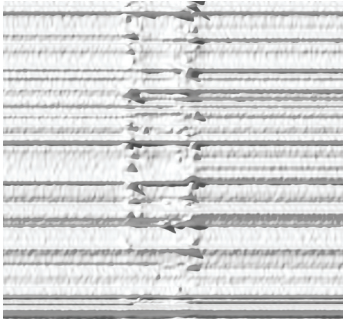
## TONI KANWA

b. 1959, Tasikmalaya, Indonesia  
 Lives and works in Indonesia and Belgium

21

Kanwa's interest in and exploration of the different cultural practices and spiritual traditions of the Indonesian archipelago has resulted in a visual and inner order that shapes his artistic practice. He believes that every object bears its own energy and character that influences the definitive form of the artwork. These miniature, talisman-like sculptures were intuitively carved and shaped by Kanwa to express his worldview of nature, spirituality, and the macro and micro cosmos. His creative process follows a special ritual, informed by his past investigations of sacred knowledge and practices in Indonesia, where he dialogues with the material and medium used before beginning to sculpt. II / TSL





*Terra Sensa-Lovell* (detail), 2013  
High density polystyrene foam, 4 pieces  
244 x 122 x 25 cm (each)  
Collection of the Artist  
Singapore Biennale 2013 commission  
Image courtesy of the Artist

## JEREMY SHARMA

b. 1977, Singapore  
Lives and works in Singapore

22

A pulsar is the remnant of a collapsed star that continues to emit an electromagnetic pulse as its life ebbs away, creating a 'death line' over 10 to 100 million years until it dies. Sharma has obtained radiographs of collated data from pulsars of every decade since they were discovered in 1967 and plotted the data lines into three-dimensional column slabs of ridges, peaks and valleys. Using technology to poetically talk about time and space, memory and sensation, Sharma addresses humankind's preoccupation with the extraterrestrial, the afterlife and the sense of melancholy. The work creates an immersive, meditative environment, reminiscent of forms of terrain, early cave paintings and temple wall reliefs – yet it does not exist in any time, place, culture or history, but in a liminal, suspended space and time. DC



*Detritus* (detail), 2012–2013  
Oil on canvas  
240 x 570 cm  
Collection of the Artist  
Image courtesy of the Artist

## LESLIE DE CHAVEZ

b. 1978, Manila, the Philippines  
Lives and works in Lucban and Tayabas, the Philippines

23

Set against the toxic environs of a Manila landfill, *Detritus* unfolds like a drama equally surreal and real, with vignettes depicting corruption, consumerism, spiritual decay, environmental degradation, poverty and excess. Growing up in the 1980s – after Martial Law and the surge of socialist realist art – the artist is cognisant of the problems that have recurred despite the dismantling of the old authoritarian regime. The Tagalog phrase in pink neon at the far left reads, "It is said: God is enough". It lays bare the conflicting sentiments of resignation, exasperation and hope felt by ordinary people caught up in Life's theatre and its greatest tragedy: that despite changes in the actors and props, it is a play destined to be restaged time and again. JT



*Tiempos Muertos (Dead Season)*, 2013  
Sugar and resin  
Diamonds: 7.8 x 7.8 x 7.8 cm (each)  
Installation dimensions variable  
Collection of the Artist  
Singapore Biennale 2013 commission  
Image courtesy of the Artist

## NIKKI LUNA

b. 1977, the Philippines  
Lives and works in Muntinlupa, the Philippines

24

Glittering with one thousand diamonds cast from sugar from Bacolod, *Tiempos Muertos* recounts the bittersweet story of sugar in the Philippines. The "Sugar City" of Bacolod in the Philippines is historically storied for the 'sweet life' enjoyed by the *hacendados* (plantation owners). However – like the sugar that the human body hungers for, which becomes poisonous when consumed in excess – the industry has left many others with a bitter aftertaste. Casual labourers undertake most of the back-breaking farm work for as little as S\$1 a day. With impending declining sugar prices, the *tiempos muertos* – the "dead season" of June to September when there is a dearth of work – threatens to become permanent. Like blood diamonds, these sugar crystals are a treasure tilled from the earth, gleaned at high human cost. JT



*Lit Cities* (detail), 2013  
Acrylic on cloth  
150 x 260 cm  
Collection of the Artist  
Singapore Biennale 2013 commission  
Image courtesy of the Artist and Osage Gallery



*The Garden*, 2012–2013  
Set of 12 photographs  
45 x 35 cm (each)  
Collection of the Artist  
Singapore Biennale 2013 commission  
Image courtesy of the Artist



*Untitled* (detail), 2013  
Oil on canvas  
Dimensions variable  
Collection of the Artist  
Singapore Biennale 2013 commission  
Image courtesy of the Artist

## NG JOON KIAT

b. 1976, Singapore  
Lives and works in Singapore

25

Ng engages with the painted canvas as a physical object – its material, form/ format and even weight. As in recent works, here he uses the map as an organising concept. This painting installation superimposes maps of major cities through which he interrogates “questions about the lack of identity [...] While city planners envision profit-driven expansions of a city, what is the imagination of space by the majority who are confined in small, pigeonhole-like living spaces?” Over the maps, skeins of thick paint create the optical illusion of moving rows of shapes that transfix the viewer while frustrating any attempt to see the details. Ng writes, “these maps struggle through to be visible”. The work reveals the tension between the city as a citadel of hope and the constricted material reality of many city dwellers. TBH

## SEAN LEE

b. 1985, Singapore  
Lives and works in Singapore

26

Lee confronts mortality with this re-imagining of the Resurrection, a tale in which the aged bodies of his parents go through a metamorphosis. In an earthly garden, a man sows seeds into the ground. After a season of rain, the seed transforms into a living plant. It flowers. It bears fruit. The burial of the dead can be seen as an act of sowing, from which another life occurs. These delicate and ephemeral black and white images are taken of the bodies of his parents. Captured as close-ups in an abstract way, they are almost unrecognisable. One sees the perishable flesh as forms of nature, such as the stars, the moon, the earth and the seasons of time. TG

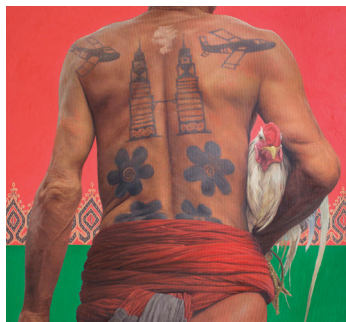
With support from: Singapore Artists' Fund

## MARISA DARASAVATH

b. 1972, Vientiane, Laos  
Lives and works in Laos

27

Darasavath's practice centres on her fascination with the female gender and form. In this series of works, she accords the female form an unwavering focus that is otherwise absent in patriarchal Lao society. The female presence is clearly depicted as a central source of life, as seen by its encompassing reach from intimate scenes of domesticity to extravagant displays of celebration and joy during harvest. The vibrant use of colour, generous curves and bends convey a sense of celebration, fluidity and movement which further illuminates the artist's world of fantasy and dreams. NW



**Voices of Hope** (detail), 2013  
Oil on canvas, 9 pieces  
274 x 335 cm (total)  
Collection of the Artist  
Singapore Biennale 2013 commission  
Image courtesy of the Artist

## TAN WEI KHENG

b. 1970, Marudi, Malaysia  
Lives and works in Malaysia

28

Tan expresses the modern-day perils faced by tribal communities in Sarawak, Malaysia. Fast-paced deforestation is razing the natural landscape and endangering the lives and cultures of its native inhabitants. This modernity is represented twice by the Petronas Twin Towers in Kuala Lumpur: in the top-centre of the composition, the towers are upright, emblazoned on the back of a man walking away from the viewer towards a *pua* (pattern) symbolising trees on a flattened land; at the bottom-centre, the towers are imprinted as repeated patterns, face down, on the feet of a female tribe member. At the centre of the composition is Along Sega, a recently deceased Penan tribal leader, prompting the question of who will lead the tribe, amidst the nation's economic quest. KH



**The Sick Classroom**, 2013  
27 wooden sculptures and classroom furniture  
Dimensions variable  
Collection of the Artist  
Singapore Biennale 2013 commission  
Image courtesy of the Artist

## NGE LAY

b. 1979, Pyin Oo Lwin, Myanmar  
Lives and works in Yangon, Myanmar

29

This replica of a classroom in the village of Thuye'dan is a culmination of Nge Lay's investigative studies into Myanmar's education system since 2009. In collaboration with a local craftsman, she sculpted, in wood, students from the village school's Grade 1 class. For the artist, Grade 1 represents an individual's first foray into formal education and the option of social mobility. Since General Ne Win's military coup in 1962 and the university student-led demonstrations in 1988, Myanmar's government has deployed its education system to regulate thought and behaviour. *The Sick Classroom* therefore casts a wider lens on the state of surveillance in Myanmar and expresses the artist's anxieties and concerns towards the uncertainty of the future. NW



**We Live** (artist impression), 2013  
Mixed media installation  
Dimensions variable  
Collection of the Artist  
Singapore Biennale 2013 commission  
Image courtesy of the Artist

## BOUNPAUL PHOTHYZAN

b. 1979, Champasak Province, Laos  
Lives and works in Laos

30

Phothyzan explores issues relating to environmental activism and social change through performance and installation art. *We Live* is a site-specific land art installation that was created in Bolikhamxay Province, Laos. To explore the consequences of politicised environmental damage, the artist initiated a collaborative workshop in the village of Phnonkham to investigate the impact of intermittent periods of drought and flooding. Intervening in the physical space of the village, the artist selected visual iconography familiar to the rural community, and used strategies of sharing and dialogue to increase awareness of environmental change. This work was envisioned as an act of mediation, whereby the artist collaborated with workshop participants to assemble large-scale fish skeletons on the dried-up riverbanks of the village. NW





**Superbarbara Saving the World, 2012–2013**

Single channel video, 11 episodes  
Duration 18:10 mins  
Collection of the Artist  
Singapore Biennale 2013 commission

Image courtesy of the Artist



**Mandi Bunga (Flower Bath), 2013**

Collaborative performance and performance relics  
Dimensions variable  
Collection of the Artist  
Singapore Biennale 2013 commission

Photo by and courtesy of Azrul K. Abdullah



**Longing, 2013**

Installation and 7 single-channel video, colour, sound  
Duration variable  
Collection of the Artist  
Singapore Biennale 2013 commission

Image courtesy of the Artist

## BOONSRI TANGTRONGSIN

b. 1978, Thailand  
Lives and works in Thailand

31

Every culture has its heroes, grand adventures and glorious histories. In Tangtrongsin's world, the non-archetypal heroine takes the form of Superbarbara, an inflated sex doll often placed in recurring dilemmas that highlight the irresolvable nature of age-old social and political problems. Although many of Superbarbara's encounters are allusions to social realities in Thailand, at the heart of these works are fundamental philosophical conundrums that are universal in human experience. By transforming Superbarbara from a sex toy to a saviour, and one who is both victim and valiant hero, the artist reflects on ordinary people who could well be everyday heroes. This series of eleven animation shorts includes four new episodes created for the Singapore Biennale 2013. MH

## SHARON CHIN

b. 1980, Kuala Lumpur, Malaysia  
Lives and works in Malaysia

32

In the *mandi bunga* (Malay for "flower bath"), one bathes in water infused with fragrant flowers such as roses, orchids, frangipanis, jasmine and ylang-ylang. Depending on the circumstances, this may be done during a full moon, while reciting mantras or with water obtained from specific rivers, wells or streams. For this work, Chin engaged about 100 people to revisit the tradition. At workshop sessions with the artist, they designed and fabricated yellow costumes adorned with flowers (such as the one Chin wore at a rally in Kuala Lumpur in April 2012), to be worn in a mass flower bath at the Biennale. Relics and documentation from this event were then collated and installed. The artist and participants are thus conjoined in an orchestration of hope and renewal. KH

## CHI TOO

b. 1981, Kuala Lumpur, Malaysia  
Lives and works in Malaysia

33

These videos follow an earlier version shot in Malaysia in 2011. Here, we see Chi Too standing while balancing a spirit level at seven historically meaningful significant locations in Singapore: Fort Canning, Serangoon Road, Orchard Road, the Padang, Seletar Airport, Tiong Bahru and Pulau Ubin. Although the balancing act seems simple, it takes practice, patience and concentration. Each act has an almost meditative quality, described by Chi Too as "being aware of one's brains"; it contrasts with the loaded landscapes. The artist, although seemingly at peace with his environment, visually sticks out, prompting viewers to question the act while jogging their own knowledge of each place. At the Biennale, Chi Too extends the work by inviting visitors to enter a small, empty room and attempt the spirit level balancing act. KH



*El Fin del Mundo (The End of the World)*, 2012  
2-channel HD video installation  
Duration 13:35 mins  
Collection of the Artists  
Image courtesy of the Artists

## MOON KYUNGWON & JEON JOONHO

34

Moon Kyungwon: b. 1969, Seoul, South Korea; Jeon Joonho: b. 1969, Busan, South Korea  
Live and work in Seoul and Busan, South Korea

This two-screen video installation, which is the first part of the larger *News from Nowhere* project by Moon and Jeon, is a paean to the possibilities of aesthetics beyond the end of art. A man and a woman are the sole characters on each screen. In both narratives, a catastrophe has seemingly wiped out most of humanity. The man seems to be the last of his kind, yet goes about his work as an artist with his collection of discarded objects. In contrast, the woman classifies samples in a sterile, futuristic setting, thus assembling an archive of remnants from the past; unknowingly, she becomes an 'artist'. In a startling epiphany, we learn that she is from the future of the man, and she is altered by the experience of art and aesthetic pleasure, with its power to not change anything and yet leave everything changed. TBH



*Specula*, 2009  
Installation of Vietnamese lacquer on epoxy and fibreglass composite with iron frame  
Dimensions variable  
Collection of the Artist  
Image courtesy of the Artist and Matthew Dakin

## NGUYEN OANH PHI PHI

35

b. 1979, Houston, USA  
Lives and works in Hanoi, Vietnam and Madrid, Spain

Vietnamese lacquer is a medium which embodies Vietnam's complex history, a multi-layered creation process and the limitless potential for representation due to its rich materiality. *Specula* is Latin for "mirror" and this work serves as a mirror through which the artist examines her transnational identity as a *Viet Kieu* (a Vietnamese living abroad): she gazes upon herself as Vietnamese and sees her reflection as an American. *Specula* functions as a ritualistic space where temporal planes coincide to create a liminal space of duality and otherness. The tension between the hermetic form of the exterior and the highly ritualistic interior of the work calls attention to a physical space that shapes, through illusion and shadows, the way we relate to our own image and identity. NH / NW

With support from: JPL



*BOTANIC*, 2013  
Digital prints on paper, 8 pieces  
152 x 213 cm (each)  
Collection of the Artist  
Singapore Biennale 2013 commission  
Photo by and courtesy of Danny Lim

## CHRIS CHONG CHAN FUI

36

b. 1982, Kota Kinabalu, Malaysia  
Lives and works in Malaysia

Botanical illustrations aid in the identification of specimens, to scientifically chart their distinguishing characteristics and possibly discover and locate newfound species within the cosmos of living things. Chong borrows this as a symbolic means for tracing the material world. Working with professionals from the Technological Science Institute (Institut Sains Teknologi) in Malaysia, Chong has made detailed, cartographic illustrations of various 'species' of artificial flowers available today. At first glance, these precise and scaled drawings appear not dissimilar to those found in the study of an expert botanist; however, upon closer inspection, one discovers irregularities in the details. The illustrations are records of contemporary and everyday tastes and aesthetics, and also the societal acceptance of the artificial in place of the natural. KH



**Tiw-tiwong: The Odds to Unends**, 2013  
Mixed media installation and Uncyclopedia (book)  
Dimensions variable  
Collection of the Artists  
Singapore Biennale 2013 commission  
Image: *Wag-wag Wonderland* (detail), 2013  
by Carlo Villafuerte  
Image courtesy of the Artist

## AX(iS) ART PROJECT

Established 2012  
Baguio City, the Philippines

37

Fuelled by AX(iS) Art Project's guiding principle of "Art Access for All", *Tiw-tiwong* involves some 150 participants and 13 art activities in collaboration with local communities along the 90 mile-long Halsema highway in the Cordilleras. This multi-pronged, collaborative art project summons the potency of history, as well as indigenous knowledge and practices, to open up the story of Baguio and the Cordilleras mountains during a time of flux. With artists, artisans, writers and cultural activists as the chroniclers of change, it culminates in the *Uncyclopedia*, an A-Z survival guide tackling topics such as the salt trade, colonialism, indigenous tattoos, the *bulol* (a carved figurine in Ifugao culture associated with the rice fields and granaries), dog-eating, and the perplexing popularity of country and western music in the mountains. *Tiw-tiwong* features works by Leonardo Aguinaldo, Rene Aquitania, Ruel Bimuyag, Santiago Bose, Ben Cabrera, Tad Ermitaño, Katipunan Aso-ciation, Malek Lopez, Egay Navarro and Rica Concepcion, Kidlat Tahimik, The Mighty Bhutens and the 'Waiting Sheds' project artists, Shant Verdun, Carlo Villafuerte, Roberto Villanueva, woodcarvers from Ifugao and the Cordilleras, and Mark Zero. AX(iS) / JT



**Satanni** (artist impression), 2013  
Collaborative community project  
Dimensions variable  
Singapore Biennale 2013 commission  
Image courtesy of the Artists

## ANON PAIROT, KAMIN LERTCHAIPRASERT, PATAMA ROONRAKWIT, SAMART SUWANNARAT & ZCONGKLOD BANGYIKHAN

Live and work in Thailand

38

The Thai word *satanni* means "station", and this collaborative project with Thai artists, designers and researchers seeks to present cultural activism as a critical domain of inquiry within contemporary art. The project *Satanni* acts as a bridge between what is perceived as art space and non-art space, opening up new ways of perceiving the role of the museum. The project aims to consider the notion and potential of transient spaces, re-invent traditional exhibition formats and re-present modes of artistic and cultural production that are emerging from Thailand. Transcending the notion of art as commoditised or historicised art objects, the works presented in *Satanni* privilege the role of art production as necessarily one that responds directly to everyday social concerns. MH

Please refer to page 69 for workshop details.



***Peace Can Be Realised Even Without Order***  
(artist impression), 2012  
Interactive digital installation  
Dimensions variable  
Sound: Hideaki Takahashi  
Voice: Yutaka Fukuoka, Yumiko Tanaka  
Collection of the Artists  
Singapore Biennale 2013 commission  
Image courtesy of the Artists

## teamLab

Established 2001  
Japan

39

In this interactive, animated diorama, the cut-out figures interact with one another and also react to the viewer's presence. Depending on how viewers navigate around the space, motion sensors are set off to create an organic response – a symphony of sound and movement. The artist collective teamLab is interested in societal mechanisms that establish peace and order, and believes that peaceful co-existence can be realised without top-down instruction and the presence of rules and regulations. Referencing the transcendental experiences of primitive dance and indigenous festivals in Japan, where an entire symphony of music and dance can be orchestrated without a conductor, teamLab re-imagines an alternative world where individuals can similarly co-exist without prohibition. NW

With support from: Beachwalkers, Intel, Sony, Taisei Construction Company



***Kedutaan Masalah Dunia (The Embassy of World Problems)***, 2013  
Performance  
Singapore Biennale 2013 commission  
Stills from *Si Kabayab Nyintreuk*  
Image courtesy of the Artist

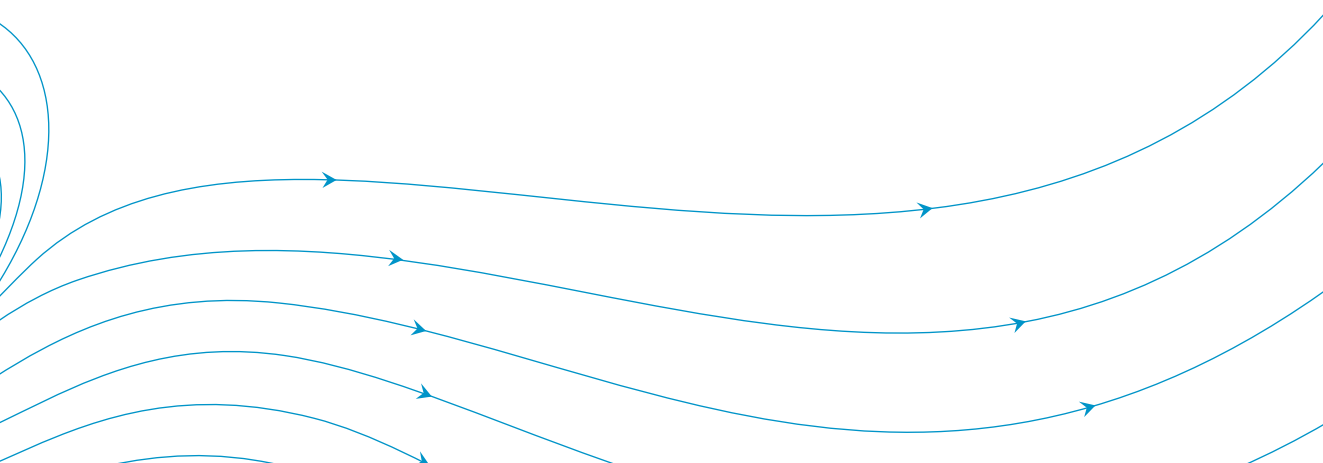
## TISNA SANJAYA

b. 1958, Bandung, Indonesia  
Lives and works in Bandung, Indonesia



For Sanjaya, art gains its greatest legitimacy through a direct connection with the life of the people and a fearless exposure of injustice. For this work, he has imagined an 'embassy' dedicated for the people of the world to gather and share their thoughts about the problems of today. With characteristic playfulness and inclusiveness, he plays host and ambassador, inviting troubled voices to engage in discourse with the hope of finding a favourable resolution or response through art. While Sanjaya is aware that the problems broached in his 'embassy' may not arrive at a conclusive answer, he believes that initiating these conversations and fostering empathy are important first steps towards effecting change. II / TSL

This work will take place as a roving performance throughout SAM and SAM at 8Q on 16 January and 15 February 2014.





# SAM AT 8Q

## ARTISTS

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Sookoon Ang

Boo Junfeng

Joo Choon Lin

Khvay Samnang

Erica Lai

Lam Hieu Thuan

Le Brothers

Lee Wen

Liao Jiekai

Lim Shing Ee

& Kazunori Takeishi

Nguyen Huy An

Nguyen Thi Hoai Tho

Anggun Priambodo

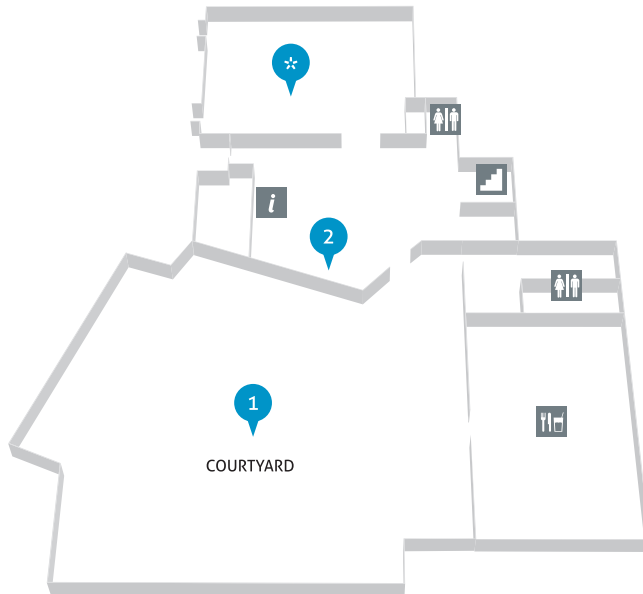
Sai Hua Kuan

Shieko Reto

Talaandig Artists

Royston Tan





## LEVEL 1 & COURTYARD

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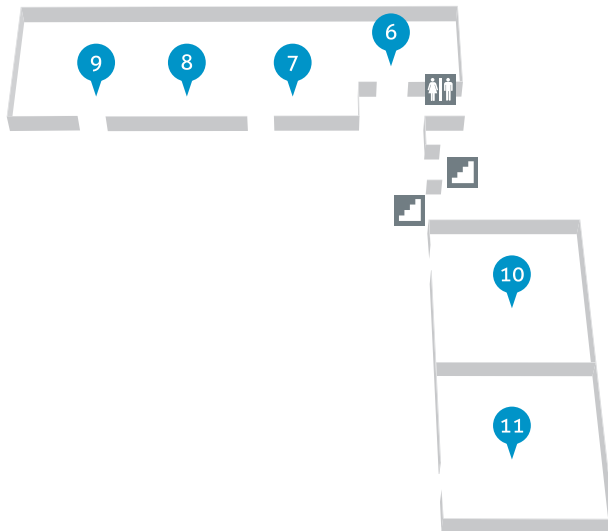
1. Anggun Priambodo
2. Lim Shing Ee & Kazunori Takeishi
- ✧ Irwan Ahmett & Tita Salina  
(please refer to page 57 for artwork information)



## LEVEL 2

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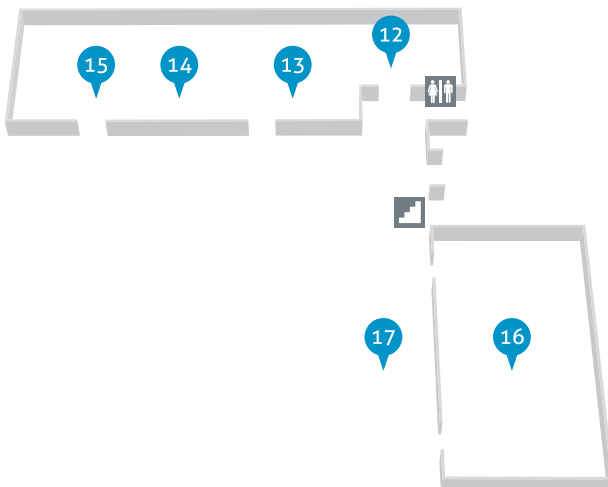
3. Sai Hua Kuan
4. Nguyen Huy An
5. Shieko Reto



## LEVEL 3

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6. Sookoon Ang
7. Lam Hieu Tham
8. Joo Choon Lin
9. Lee Wen
10. Boo Junfeng
11. Royston Tan



## LEVEL 4

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12. Erica Lai
13. Talaandig Artists
14. Khvay Samnang
15. Liao Jiekai
16. Le Brothers
17. Nguyen Thi Hoai Tho



**Toko Keperluan**, 2010, 2013  
Installation with wooden shop, consumer items,  
video and performance  
Dimensions variable  
Collection of the Artist  
Singapore Biennale 2013 commission  
Image courtesy of the Artist

## ANGGUN PRIAMBODO

b. 1977, Trenggalek, Indonesia  
Lives and works in Jakarta, Indonesia

1

This work recreates the experience of visiting an old-fashioned provisions shop – a *toko keperluan* as it is known in Jakarta, or a *mamak* shop as it is called in Singapore. Such small shops are typically found on street corners in Southeast Asia, but in many urban centres they are being replaced by minimart chains or franchises. The title *Toko Keperluan* (approximately, “A shop for your needs”) is ironic, as many items in the shop are anything *but* necessities, hence offering a critique of consumerism and how we often buy for recreation or on impulse, with shopping becoming a way to enjoy life or to re-live nostalgia, and the items we purchase becoming a means by which we define and project our ‘selves’. Through a series of humorous advertisements, the artist also attempts to promote the value of certain items by demonstrating their usefulness in ludicrous situations or scenarios. MM / TSL

Items available for purchase on weekends and Open House days.  
With support from: JPL



**Mangrove** (artist impression), 2013  
Wood, nylon, air blower  
400 x 390 x 300 cm  
Collection of the Artists  
Singapore Biennale 2013 commission  
Image courtesy of the Artist

## LIM SHING EE & KAZUNORI TAKEISHI

Lim Shing Ee: b. 1976, Singapore; Kazunori Takeishi: b. 1979, Fukui, Japan  
Live and work in Fukuoka, Japan

2

This kinetic sculpture is inspired by mangrove trees that are found in coastal areas in Southeast Asia. With their arching, protruding roots, these trees provide sanctuary to an array of marine life. The title *Mangrove* plays on the words “mangrove” and “grow”, and becomes a metaphor for the resilience of nature despite its tenuous relationship with humans. This whimsical, plywood sculpture has a stylised shape characteristic of the mangrove tree. The striped fabric form on the top mimics the branches: they inflate and deflate as if breathing, giving life to the handmade object. With the use of the handmade, and at the same time the reliance on technology, *Mangrove* beckons the viewer to ponder the dichotomy of the natural and the technological in today’s world. TaySL



**The Rise and Fall of 1°17'N 103°50'E, 1°5'0\"/>**

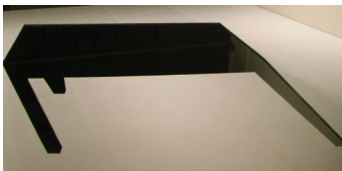
## SAI HUA KUAN

b. 1976, Singapore  
Lives and works in the UK and Singapore

3

This two-channel immersive video installation documents the sunrise and sunset at two locations – Singapore and Yasuni National Park in Ecuador, which are situated at exactly opposite ends of the equator – as an alternative way of imagining the world. As one experiences the images of Singapore and Yasuni National Park over this daily cycle, a ritualistic experience is produced, heightening the viewer’s awareness of the shared and differing historical, cultural and political contexts that have shaped these two places at the farthest ends of the world from each other, including the environmental issues that continue to challenge their survival. SYJ

With support from: JPL and Singapore Artists’ Fund



**The Great Puddle**, 2009  
Installation with Chinese ink and plywood  
800 x 500 cm  
Collection of the Artist  
Image courtesy of the Artist

## NGUYEN HUY AN

b. 1982, Hanoi, Vietnam  
Lives and works in Hanoi, Vietnam

4

The deep black abyss of Chinese ink and its hypnotic scent immediately conjure notions of a literary history rich in tradition and culture. In *The Great Puddle* however, this rich and illustrious history is interrogated and the ink's reflective surface reveals as much as it obscures. Its opaque darkness also hints at hidden secrets lurking beyond the dark corners of the pool. The artwork is a commentary on the lingering scent of power and corruption, as metaphorically represented by the form of a bureaucrat's writing table. While the ink attempts to conceal the 'shadow' of dirty dealings, its reflective surface ironically reflects reality and becomes, in and of itself, a permanent black shadow in which all forgotten events resurface. TL / NW



**Waiting Room** (artist sketch), 2013  
Mixed media installation  
Dimensions variable  
Collection of the Artist  
Singapore Biennale 2013 commission  
Image courtesy of the Artist

## SHIEKO RETO

b. 1976, Malaysia  
Lives and works in Malaysia

5

*Waiting Room* echoes the many episodes of 'waiting' faced by transgender persons, such as waiting for a family's acceptance, for the legalisation of official personal documents, and for confirmation of and acceptance into regular employment. The installation is constructed to mimic a typical clinic, presenting an all-too-familiar journey in the lives of transgender persons as they undergo various phases of constructive surgery, before what is considered the defining procedure: gender reassignment surgery. The chairs, pamphlets and posters are imprinted with drawings and messages, appealing for public openness and understanding while sharing the complexities of the situations faced by the community. These illustrations are not unlike the official consultative materials that Reto designs regularly in the course of her day job. KH



**Exorcise Me**, 2013  
4-channel video installation  
Duration 2:30 mins  
Collection of the Artist  
Image courtesy of the Artist

## SOOKOON ANG

b. 1977, Singapore  
Lives and works in Singapore

6

Growing up is always a process of change and *Exorcise Me* addresses coming-of-age anxiety, teenage alienation and the confusing phase between childhood and adulthood. The title references the unease an adolescent feels within his or her own skin, and the yearning to get rid of newfangled fears and unfamiliar emotions. Referencing Balthus' paintings of young girls languidly sitting around in rooms, the teenagers in the video live in a strange interior world – completely self-absorbed, with their faces hidden from us by masks of make-up. CT

With support from: Singapore Artists' Fund



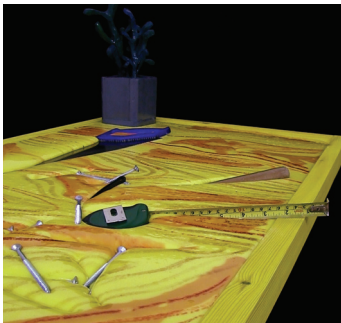
**The Aesthetics of Disappearing|Apartment 727**  
**Tran Hung Dao**, 2004–2006  
 Single-channel video  
 Duration 2:38 mins  
 Collection of the Artist  
 Singapore Biennale 2013 Commission  
 Image courtesy of the Artist

## LAM HIEU THUAN

b. 1973, Vietnam  
 Lives and works in Vietnam

7

This work features a communal living complex in Ho Chi Minh City. It was erected in the 1960s by Nguyen Tan Doi, the “king of building”, and before 1975, it was referred to as the President Building as the 13-storey structure was the highest in the city. It was at first leased to American soldiers and after April 1975, it became the home of government officials. There are now plans for the building to be demolished and its residents are again faced with an uncertain future. Lam’s close-up footage of eerily lit corridors focuses on the communal spaces which connect one household to another. The single-perspective lens also prompts investigation into the labyrinth of networks and interconnected histories that bind this community together. NH / NW



**Your Eyes Are Stupid** (artist impression), 2013  
 Mixed media installation  
 Dimensions variable  
 Collection of the Artist  
 Singapore Biennale 2013 commission  
 Image courtesy of the Artist

## JOO CHOON LIN

b. 1984, Singapore  
 Lives and works in Singapore

8

As various technologies of representation devise new ways of capturing the likeness of things, what effect does this have on our sensory experience of the surfaces of things? How has the psychological and emotional affect of things changed? To explore these questions, Joo has been experimenting with a range of materials and media and developing interactive works. For example, in one of the components ‘I Only Make Friends with Money’, viewers are encouraged to throw coins – an act associated with making a wish – into a reservoir of blue synthetic goo. The coins will slowly submerge into the goo. There is a sense of relief when we see money, an object burdened with meanings, slowly disappearing into the unknown – yet what exactly is this ‘unknown’? TG

With support from: Singapore Artists’ Fund



**COSMOS, Currencies OfferingS Move Over Sky**  
 (artist sketch), 2013  
 Dried leaves and lanterns  
 Dimensions variable  
 Collection of the Artist  
 Singapore Biennale 2013 commission  
 Image courtesy of the Artist

## LEE WEN

b. 1957, Singapore  
 Lives and works in Singapore

9

There are several layers of meaning that a visitor can engage with before witnessing the completion of this artwork. Lee evokes the spirit of *gotong royong* (Malay for “community voluntarism”) and revisits the oral storytelling tradition, a medium for news and knowledge transfer in many Southeast Asian cultures. The artwork is made with dried leaves, along with other biodegradable materials – signifiers of our obsession with development and economic progress, and the high price we have paid for it. The final sculpture and performance of this work is intended to mimic the release of traditional lanterns typical of Thai festivities. KH / TG





**Happy and Free**, 2013  
Video installation  
Duration 5:00 mins  
Collection of the Artist  
Singapore Biennale 2013 commission  
Image courtesy of Wilfred Weege

## BOO JUNFENG

b. 1983, Singapore  
Lives and works in Singapore

10

In 1963 Singapore (along with Sabah and Sarawak) merged with the Federation of Malaya to form Malaysia. For Singapore, the period of political merger with Malaysia in 1963 turned out to be a tumultuous union, marked by ideological differences between its political leaders and the federal government of Malaysia. It culminated in Singapore being expelled in 1965 and becoming an independent city-state. Responding to the Singapore Biennale 2013 theme "If the World Changed", Boo presents a music video that imagines a Singapore which is still part of Malaysia. Set to "Happy And Free", a song commissioned in 1963 by Singapore's Ministry of Culture to celebrate the merger, Boo's work questions how different Singapore and its people might be in that scenario – how differently might we conceive of ourselves and our identity, and what are the implications for the issues we face today? TSL

With support from the President's Young Talents Credit Suisse Artist Commissioning Award.



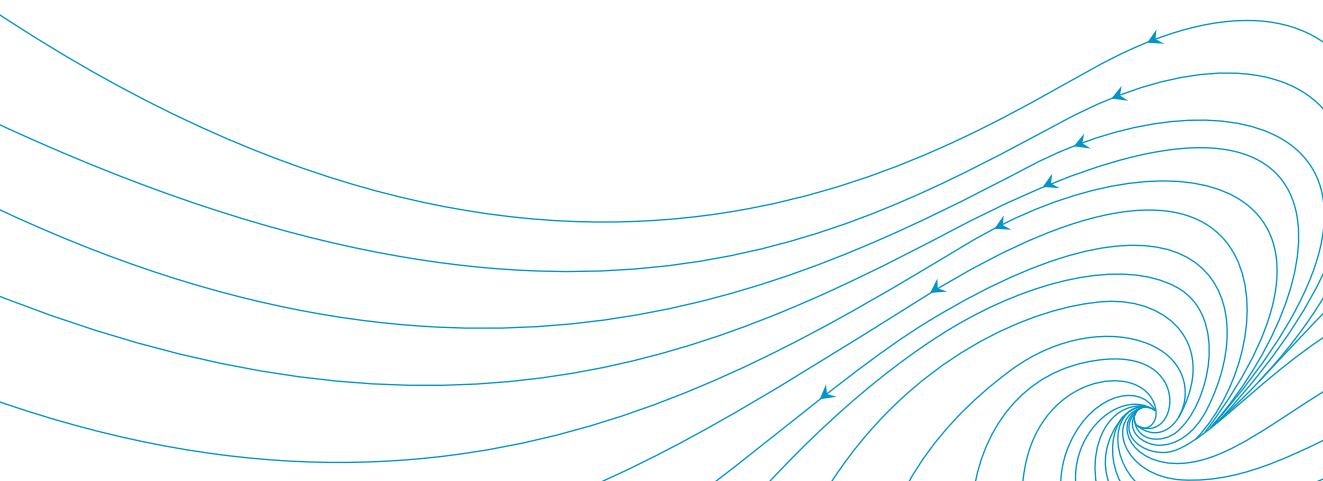
**Ghost of Capitol Theatre**, 2013  
In collaboration with Kuik Swee Boon  
and T.H.E. Dance Company  
Video installation  
Duration 11:27 mins  
Collection of the Artist  
Singapore Biennale 2013 commission  
Image courtesy of the Artist

## ROYSTON TAN

b. 1976, Singapore  
Lives and works in Singapore

11

If each seat could speak, what marvellous stories could they tell? Using seats salvaged from Singapore's oldest theatre, Capitol, as its starting point, this dance film – a collaboration with Kuik Swee Boon and T.H.E. Dance Company – explores the memories and history of the building. From its opening in 1930, to its heyday as Singapore's premier theatre, to its final curtain call in December 1998, Capitol Theatre has meant different things to several generations of Singaporeans. It is currently undergoing restoration and redevelopment to become part of a new shopping and entertainment complex. The film is both a chronicle of the changes that Capitol Theatre has seen and a filmmaker's farewell to a beloved theatre, coherent with Tan's drive to document the disappearing places of Singapore. CT





***The Old Man and the Sea*, 2013**  
Large format photographs, sand in jars,  
single-channel projection  
Dimensions variable  
Collection of the Artist  
Singapore Biennale 2013 commission  
Image courtesy of the Artist

## ERICA LAI

b. 1981, Singapore  
Lives and works in Singapore

12

Lai draws parallels between Singapore's land reclamation efforts and the titular Ernest Hemingway story. Through a process of poetic and personal engagement with the land, Lai worked with 80 students, who for the installation made the symbolic gesture of 'returning' small lots of reclaimed land – on which their schools have been built – to the imaginary 'sea' that Lai has created. The students then re-imagined new histories, myths and possibilities for the soil that they have collected, stored and presented in jars. Also on display are portraits of each student, photographed at the corners of reclaimed areas of land in Singapore, and styled by Lai after Romantic works by artists such as Casper David Friedrich that depict the struggle between man and nature. DC

With support from: Singapore Artists' Fund



***Memories of the Peoples of the Earth: The Talaandig R/evolution* (detail), 2013**  
Soil on canvas; 244 x 488 cm (total)  
Collection of the Artists  
Singapore Biennale 2013 commission  
Image courtesy of the Artist

## TALAANDIG ARTISTS

Established c. 1996  
Bukidnon, the Philippines

13

The landscape is a familiar subject in art, and here, land itself – in its constituent elements of soil and earth – literally forms the medium of this 'soil painting'. It is rendered in hues and shades extracted from 14 types of clay found in the indigenous Talaandig people's ancestral territory of Songco in Bukidnon province, Mindanao. The painting portrays the manifold worlds they traverse: between the past and the present, mythologies and hard realities, agricultural corporate behemoths and sustainable farming, the earthly and the spiritual. This collaborative work by ten Talaandig artists asserts their right to self-determination through living traditions and contemporary expressions, which include music, weaving, dance and oral literary narratives. AG



**Untitled**, 2011 – 2013  
5-channel video, sound  
Collection of the Artist  
Image courtesy of the Artist

## KHVAI SAMNANG

b. 1982, Svay Rieng, Cambodia  
Lives and works in Phnom Penh, Cambodia

14

Prompted by hearsay, direct experience and media sources, Khvai Samnang follows unresolved stories he believes need intervention, even if only symbolic. Beginning in 2010, the artist was drawn to Phnom Penh's public lakes – vital urban hydraulic systems and vibrant residential areas that have become contested sites as the Cambodian government allows them to be filled with sand and offered for private sale. Reacting to this before it became global news, Khvai entered the lakes at different stages of their 'development' and poured a bucket of sand over his head. *Untitled* brings these succinct acts into wider view. Resisting the polarising language in media and legal reports, Khvai offers instead a critical reflection on complex environmental, infrastructural and humanitarian concerns. EG



**Bukit Orang Salah**, 2013  
Single-channel video  
Duration 20:00 mins  
Collection of the Artist  
Singapore Biennale 2013 commission  
Image courtesy of the Artist

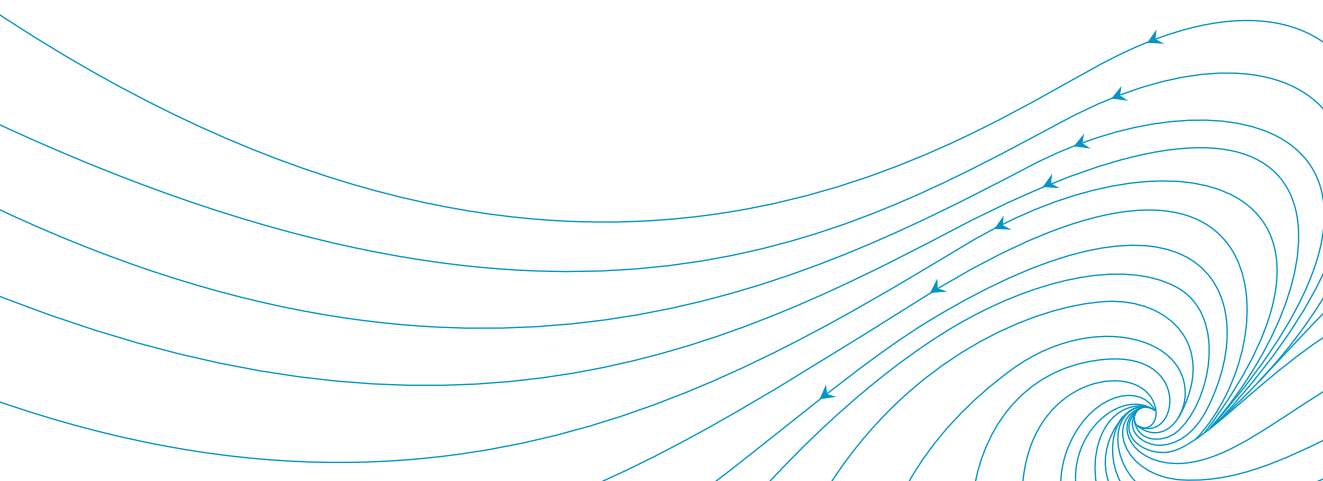
## LIAO JIEKAI

b. 1984, Singapore  
Lives and works in Singapore

15

At various points in its history, tiny St. John's Island, south of Singapore, was where Singapore's colonial founder Sir Stamford Raffles docked his ship upon arrival, a quarantine centre for immigrants and pilgrims returning from Mecca, a penal colony for political detainees and secret society leaders, and a sleepy holiday resort. Unlike neighbouring islands, however, St. John's was never fully developed. It occupies an in-between space, the vestiges of its history scattered around the land: out-of-bound markers and fences, deserted paths and dilapidated housing. Its indeterminacy stands in sharp contrast to Singapore, where land use is meticulously planned to fulfil economic and social functions. In this film, St. John's Island – otherwise known as Bukit Orang Salah (approximately, "Hill of Wrong People" or "Hill of Misfits"), a nickname coined by the people who were quarantined there – becomes a site of and for reflection, prompting questions about our history, heritage and identity. TSL

With support from: President's Young Talents Credit Suisse Artist Commissioning Award





**Into the Sea**, 2011  
3-channel video  
Duration 21:00 mins  
Collection of the Artists  
Image courtesy of the Artists

## LE BROTHERS

b. 1975, Binh Tri Thiên, Vietnam  
Live and work in Hue, Vietnam

16

This work was inspired when the artists revisited their birthplace in Binh Tri Thiên and attempted to trace the landscape of their childhood memories. The Nhat Le River runs through Binh Tri Thiên and witnessed several wars involving the Kingdom of Champa and the Vietnamese dynasties of Trinh and Nguyen. Thanh and Hai chose to set their video at the river, echoing their concerns about the never-ending 'war' between Hanoi and Saigon. *Into the Sea* engages Vietnam's warring histories like a mirror of many mirrors. This is most obvious when one reads the actions of the twin brothers, who in the video wrestle on a fishing boat, bind each other treacherously with red fabric, and at moments, traverse the landscape as if resigned to ill fate. KH



**The Loofah Trellis** (artist impression), 2011  
Composite plastic and fibreglass  
Dimensions variable  
Collection of the Artist  
Image courtesy of the Artist

## NGUYEN THI HOAI THO

b. 1983, Vietnam  
Lives and works in Vietnam

17

In Vietnam, "loofah" is street slang for lactating mothers or women past middle age. Nguyen is a young mother herself, and central to her practice is an interrogation of the female body and form in the context of patriarchal societies. This work speaks from a position of protest against derogatory attitudes directed at the objectification of women's bodies. The 'breasts' incorporated in the growing green trellises allude to the organic form that fruits have, further highlighting – in a tongue-in-cheek manner – the means by which the female form is objectified and subjected to the gaze of others. TL / NW

# NATIONAL MUSEUM OF SINGAPORE

## ARTISTS

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Nguyen Trinh Thi  
UuDam Tran Nguyen  
Eko Prawoto  
François Roche  
Rosid  
Siete Pesos

Leroy Sofyan  
Svay Sareth  
Grace Tan  
Suzann Victor  
Ken + Julia Yonetani



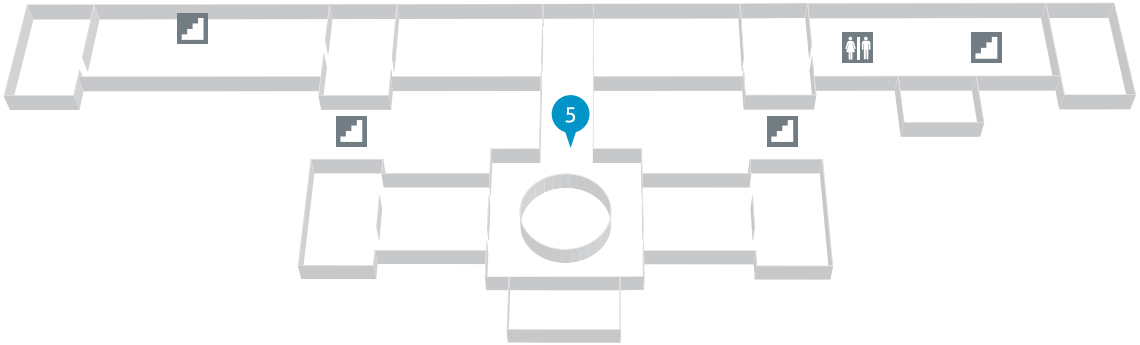
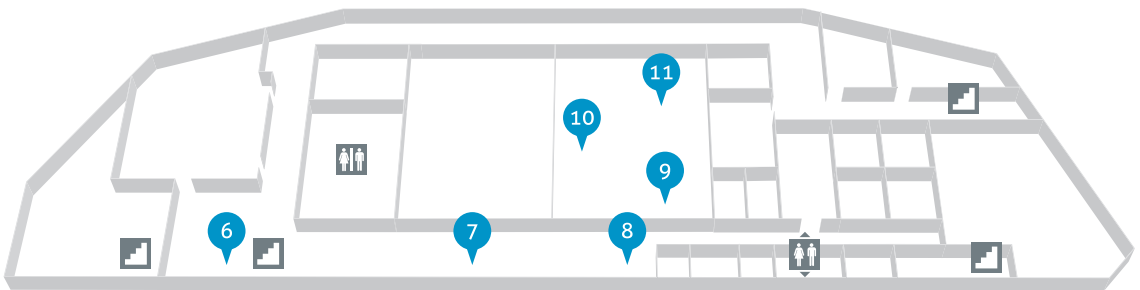


## OUTDOORS

2. Eko Prawoto
3. Rosid
4. François Roche

## LEVEL 1

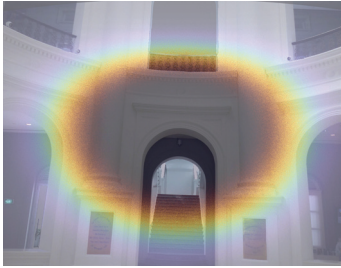
1. Suzann Victor

**LEVEL 2****BASEMENT CANYON & GALLERY****LEVEL 2**

5. Leroy Sofyan

**BASEMENT CANYON & GALLERY**

- 6. Siete Pesos
- 7. Svay Sareth
- 8. UuDam Tran Nguyen
- 9. Grace Tan
- 10. Ken + Julia Yonetani
- 11. Nguyen Trinh Thi



**Rainbow Circle: Capturing a Natural Phenomenon** (artist impression), 2013; Mixed media installation: sunlight, water droplets and modified solar tracker  
Dimensions variable  
Project Engineer: David Marsh  
Collection of the Artist  
Singapore Biennale 2013 commission  
Co-commissioned with the National Museum of Singapore as part of its Art-On-Site series  
Image courtesy of the Artist

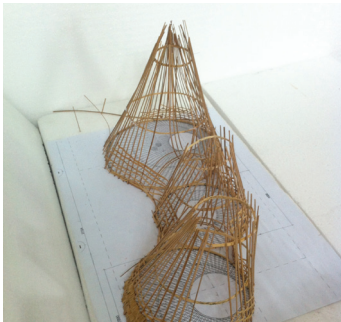
## SUZANN VICTOR

b. 1959, Singapore  
Lives and works in Sydney

1

*Rainbow Circle* is a work of unexpected contradictions and surprises: an outdoor natural spectacle has been 'induced' to reside within the stately National Museum of Singapore. Modified green technology and the ancient science of optics are applied to nature's elements, creating an 'artefact of vision' – a spectral ring whose changing form can neither be fixed nor traced back to any point of origin. Symbolically, the rainbow is widely associated with luck and happiness, but its ephemeral nature also points to the darker side of pursuing dreams – of 'chasing rainbows'. The metaphorically loaded work thus considers a world where change and hope are entwined with inertia and futility. Apropos, *Rainbow Circle* remains as elusive and unpredictable as the weather, ultimately contingent on the presence of sunlight to manifest. JT

With support from: JPL Consultants and REC Solar Pte Ltd Singapore



**Wormhole** (artist model), 2013  
Bamboo installation  
Dimensions variable  
Collection of the Artist  
Singapore Biennale 2013 commission  
Image courtesy of the Artist

## EKO PRAWOTO

b. 1958, Purworejo, Indonesia  
Lives and works in Yogyakarta, Indonesia

2

*Wormhole* punctuates Singapore's cityscape by pitching three bamboo mounds in front of the National Museum of Singapore. Prawoto's installation resembles a range of mountains – natural forms familiar in Indonesia, but wholly alien to Singapore. In Indonesian folklore, the mountain is regarded as an axis which mediates between the earth and the heavens; this idea is echoed in the title of this work, which refers to a theoretical opening in the galaxy which allows one to traverse time and space, as well as to the insignificant passage through earth created by a burrowing earthworm. Inside the installation, the slow passage of time and clouds as seen through the skylights, as well as the smell and texture of bamboo, recall a time when we may have lived more intimately with these sensations and materials. TSL

With support from: JPL Consultants



**Lambung Ilmu (Granary of Knowledge)**, 2005  
Traditional Indonesian wooden lumbung and artefacts  
Dimensions variable  
Collection of the Artist  
Image courtesy of the Artist

## ROSID

b. 1969, Bandung, Indonesia  
Lives and works in Bandung, Indonesia

3

A *lumbung* is a small wooden hut used by farmers in Indonesia to store harvested rice and protect it from the elements and pests. Self-taught artist Rosid converted a *lumbung* into a multi-functional space which acts as a library, prayer room and gathering point for the community in Bandung which it now serves. The exterior of this *lumbung* is decorated with farming implements, which, together with the structure, are a tribute to the artist's lineage as an *anak petani* (a son of farmers). Rosid intended *Lambung Ilmu* to be his personal sanctuary, but it has become a repository of personal and cultural values and traditions which are fast vanishing today, and a material manifestation of his desire to share these values and his love for learning with the wider community. II / TSL

With support from: JPL Consultants



**Bamboo-Bonsai-ing, (RGBSP Beta Version)**, 2013  
In collaboration with New-Territories, [elf/b^t/c]  
architects, Camille Lacadee and Stephan Henrich  
Bamboo  
400 x 300 x 400 cm  
Collection of the Artist  
Singapore Biennale 2013 commission  
Image courtesy of the Artist

## FRANÇOIS ROCHE

b. 1961, Paris, France  
Lives and work in Bangkok, Paris and New York

4

The versatile quality of bamboo a material often used as reliable construction and building material, utensils and cookware, as well as in the production of traditional musical instruments and weaponry inspired François Roche to manipulate and sculpt the plant in *Bamboo Bonsai-ing*. The result is a 'manicured' cluster of dry black bamboo stems, each bent by hand with heat and water treatment. Arranged as a mini fortress, this composition of black Indonesian bamboo also became the background of an accompanying durational dance-performance, 'Feral Child', at the opening weekend of the Biennale. Raw and primal, and far from spectacular, *Bamboo-Bonsai-ing* manifests itself as a poetic yet mysterious lair tucked between other manicured and green urban transplants. KH

With support from: Institut Français and JPL Consultants



**Chalk & Cheese** (detail), 2013  
Marble, Lam Soon soap and wood  
Various dimensions  
Collection of the Artist  
Singapore Biennale 2013 commission  
Image courtesy of the Artist

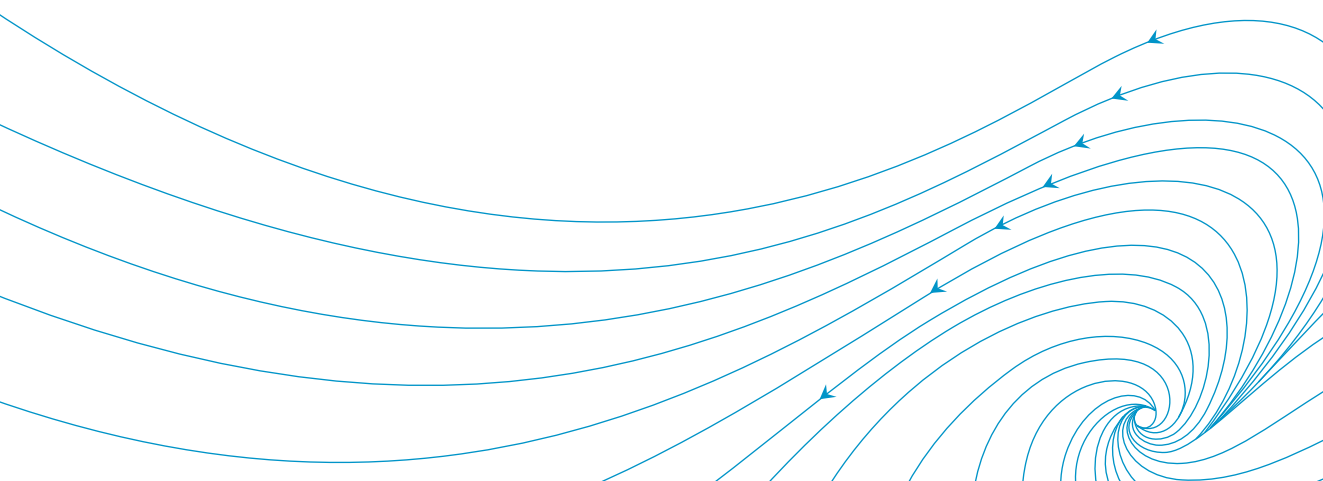
## LEROY SOFYAN

b. 1973, Singapore  
Lives and works in Singapore

5

Sofyan's installation of 'brooms' and 'mops' – implements used for the menial and laborious task of cleaning – casts the spotlight on that which is occasionally valorised but largely overlooked: labour. It fuels political parties and manifestos, even as it wears people down in the daily grind. It also describes the pain a woman endures in giving birth: labour underpins society and human life at its most basic. This work, part of Sofyan's 'Whitewash' series, delves into the metaphorical implications of cleaning when situated in a museum dedicated to preserving and presenting the nation's history. In a country's quest for progress and 'upgrading', what space is left for the old and obsolete, what dirt has been removed, and what sparkling story has been set in its place? JT

With support from: Singapore Artists' Fund





**2243: Moving Forward**, 2013  
Mixed media with refurbished *motorela*, *banca* with life jackets, pop-up cards, video  
*Motorela*: 200 x 155 x 320 cm  
Collection of the Artists  
Singapore Biennale 2013 commission  
Image courtesy of the Artists

## SIETE PESOS

Established 2013  
Cagayan de Oro, the Philippines

6

The 2243: *Moving Forward* hybrid vehicle is a testament to the resourcefulness, wry humour and resilience of the Kagay-anons (residents of Cagayan de Oro, Mindanao). The number refers to the patent number for the *motorela*, registered in 1964 by its inventor, Rafael D. Floirendo, Sr. Today, it is a common mode of public transport which costs only *siete pesos* (seven pesos or S\$0.20) for a ride, and this particular vehicle seeks to be a catalyst for healing after the devastation Cagayan de Oro experienced during Typhoon Sendong in 2011. The project also includes workshops for child survivors. Moving forward to face the future, this *motorela* also comes equipped with a *banca* boat and survival kits – a reminder that the previous storm will not be the last. AG



**Toy (Churning of the Sea of Milk)**  
(artist impression), 2013  
Cotton, wood, iron  
15 x 5 x 1 m  
Collection of the Artist  
Singapore Biennale 2013 commission  
Image courtesy of the Artist

## SVAY SARETH

b. 1972, Battambang, Cambodia  
Lives and works in Siem Reap, Cambodia

7

*Toy (Churning of the Sea of Milk)* stands in contrast to the romanticised, historic original on which it is based. Famously depicted as a stone bas-relief at Angkor Wat, the Hindu myth sees the trickery of the omnipresent master of the universe, Vishnu, mediating a collaborative tug-of-war between the Good and the Bad. As the polarising figures pull the ends of a serpent to churn up precious materials in the sea, including the most coveted elixir of immortality, to their surprise a lethal elixir surfaces, capable of destroying the world. Taking the form of a gigantic camouflage toy, Svay's work perversely reframes this mythical power struggle as a game, mocking the illusion of cooperation within exploitative hierarchies. EG





*Waltz of the Machine Equestrians – The Machine Equestrians*, 2012  
Single-channel video  
Duration 3:00 mins  
Collection of the Artist  
Image courtesy of the Artist

## UUDAM TRAN NGUYEN

b. 1971, Kontum, Vietnam  
Lives and works in Los Angeles, USA and Ho Chi Minh City, Vietnam

8

This work was inspired by the movement of traffic in Ho Chi Minh City. Nguyen uses raincoats, clips and rubber strings to connect 28 scooter riders in what appears to be a choreographed 'scooter dance'. Seen either as a group of moving tents of a contemporary nomadic tribe, or a test of tensions between an individual and its collective, the streets are transformed into a stage for the scooter riders. The artist re-imagines a heroic celebration of modernity, where rural land was paved for urban roads and the convenience of motorised transport. The climax, however, occurs when the collective breaks free from their binding structures. This conveys a certain ambivalence towards the present, and the anticipation for a different kind of change in the future. NH / NW



*Moment* (artist impression), 2013  
Mixed media  
Dimensions variable  
Collection of the Artist  
Singapore Biennale 2013 commission  
Image courtesy of the Artist

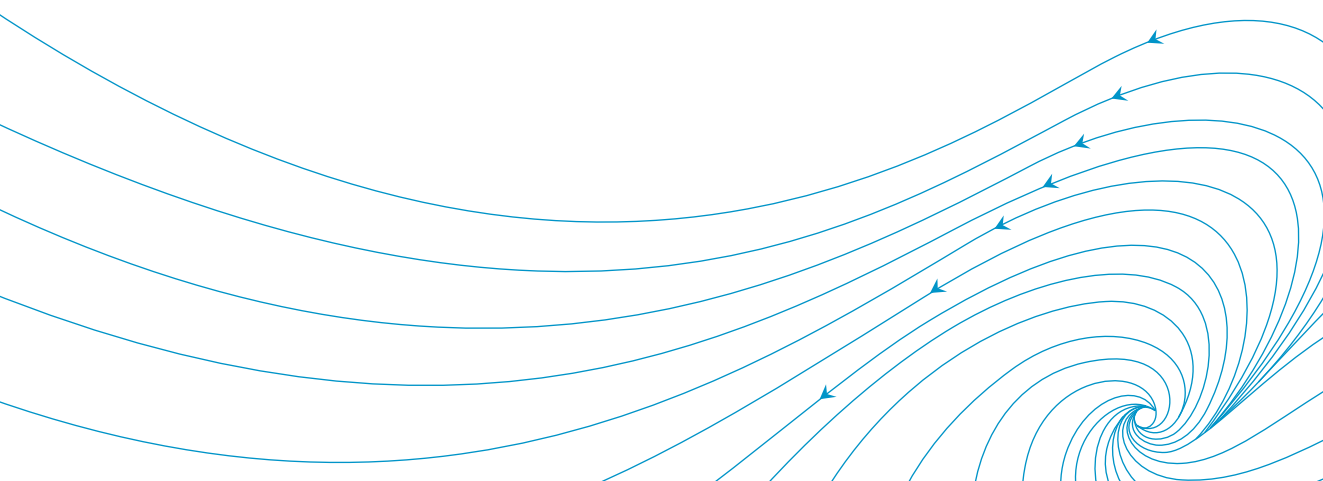
## GRACE TAN

b. 1979, Malaysia  
Lives and works in Singapore

9

This site-specific installation is informed by Tan's pursuit of a deeper meaning of self in response to the world. We often forget what is important to us and stop connecting with our surroundings, the people around us and our inner selves. Ultimately, our existence in this world is temporal and will come to an end. How then do we 'find' ourselves in this changing world? Handcrafted on site from a combination of industrial materials, this low-lying, landscape-like sculpture reacts to its ultraviolet source. The glowing installation embodies humans' instinctive nature to make and create. The hand underscores the intention of making – making hope, meaning, memory, connection. TaySL

With support from: Singapore Artists' Fund





**Crystal Palace: The Great Exhibition of the Works of Industry of All Nuclear Nations, 2012–2013**  
Metal, UV lights, uranium glass, 31 pieces  
Various dimensions  
**Crystal Palace: (Armenia)**, 2012, Paulsen Collection, Sydney;  
**Crystal Palace: (Pakistan)**, 2012 and **(Germany)**, 2012, The Gene & Brian Sherman Collection;  
**Crystal Palace: (Japan)**, 2012, Collection of Belinda Piggott & David Ojerholm  
All other pieces collection of the Artists  
Image courtesy of the Artists

## KEN + JULIA YONETANI

Ken Yonetani: b. 1971, Tokyo, Japan; Julia Yonetani: b.1972, Tokyo, Japan  
Live and work in Australia

10

The Singapore Biennale 2013 marks the completion of this series and its world premiere showing in Southeast Asia, a region without nuclear power plants. Conceived in response to the Fukushima Daiichi nuclear disaster in Japan in 2011, the work is comprised of 31 chandeliers. Antique chandelier frames have been refitted with uranium glass and UV lighting; once switched on, the UV bulbs cause the glass beads to glow with a haunting green. The 31 pieces signal the 31 nuclear nations of the world, and the size of each chandelier corresponds to the number of operating nuclear plants in that nation. The title of the work references the grandiose building designed for the Great Exhibition of 1851 in London, hinting at the tension between human ambition, technological development, and its costs and consequences. TBH

With support from: Australia Council for the Arts



**Unsubtitled**, 2010  
Video projection on wooden cut-outs  
Dimensions variable  
Collection of the Artist  
Singapore Biennale 2013 Commission  
Image courtesy of the Artist

## NGUYEN TRINH THI

b. 1973, Hanoi, Vietnam  
Lives and works in Hanoi, Vietnam

11

Nguyen issues a call to arms to a community of artists and cultural workers, in a performance which uses the act of eating as a metaphor to interrogate the artist's right to freedom of expression and peaceful existence. The act of eating is universal and deceptively simple, a knee-jerk reaction to survival that is relatable across all sociocultural boundaries. Yet it is also nonconformist: individuals are free to choose the food they desire, as well as their emotional responses to their food. Here, the haunting echoes of chewing and swallowing reverberate through the wooden cut-outs, adding a coded layer of interpretation to the act of eating. The terse and tentative manner in which food is consumed also highlights the artificiality of a community under surveillance. TL / NW

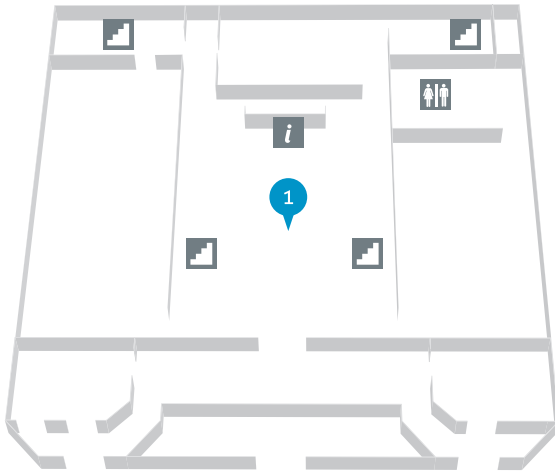
# PERANAKAN MUSEUM

## ARTISTS

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Dusadee Huntrakul  
Hazel Lim  
Shirley Soh

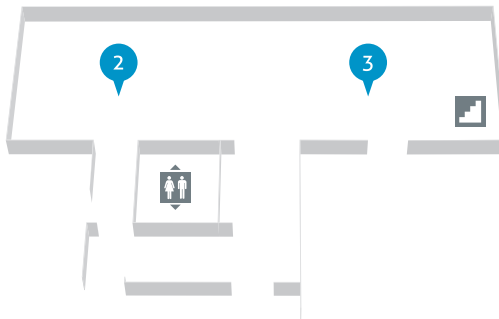
Nopchai Ungkavatanapong  
Robert Zhao Renhui



## LEVEL 1

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1. Nopchai Ungkavatanapong



## LEVEL 2

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2. Dusadee Huntrakul
3. Shirley Soh



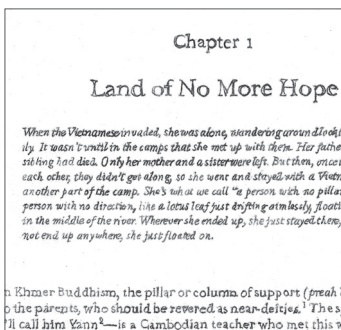
## LEVEL 3

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4. Hazel Lim
5. Robert Zhao Renhui



**I Have Seen A Sweeter Sky, 2013**  
Wooden objects, neon tubes, neon transformers and electrical accessories  
Dimensions variable  
Collection of the Artist  
Singapore Biennale 2013 commission  
Image courtesy of the Artist



**Tracing Aihwa Ong's "Buddha is Hiding" (detail), 2013**  
Collage and graphite on paper  
20.3 x 24.1 cm (each)  
Collection of the Artist  
Singapore Biennale 2013 commission  
Image courtesy of the Artist



**Seeing (from) the Other, 2013**  
Mixed media installation  
Dimensions variable  
Collection of the Artist  
Singapore Biennale 2013 commission  
Image courtesy of the Artist

## NOPCHAI UNGKAVATANAPONG

b. 1959, Bangkok, Thailand  
Lives and works in Thailand

1

Ungkavatanapong is interested in objects and their ability to suggest multiple meanings. He likens his practice to "a compilation of intertextuality" through his deconstruction of objects and the removal of their functions, while creating new sculptures and installations that conjure new allusions and symbols. This site-specific commission at the Peranakan Museum comprises found furniture which the artist has disassembled and reassembled into a new composition with his signature use of neon. The work is in part inspired by the building's histories as the former site of Tao Nan School and now the Peranakan Museum. Like a spectre from the past, the artist's composition of a mass of nameless objects presents a haunting and evocative sensation of these former existences within present space. <sup>MH</sup>

With support from: JPL Consultants

## DUSADEE HUNTRAKUL

b. 1978, Thailand  
Lives and works in San Francisco, USA

2

Responding to the theme of the Singapore Biennale "If the World Changed", Huntrakul examines the notion of "change", and the problematic conceptions of "world" or "worlds" within the context of cross-cultural migration. The artist reproduces critical excerpts from anthropologist Aihwa Ong's *Buddha Is Hiding*, an ethnographic study of Cambodian immigration to the West following the country's historical ruptures. This included periods of Buddhist absolutism and the Khmer Rouge regime, which led to Cambodians seeking refuge in Thailand and resettlement in the United States. Here, the selection and laborious reproduction of anthropological text is an artistic strategy not only to highlight the problematic issues of citizenship in today's globalised world, but also to raise questions regarding authorship and art-making, and the presentation of anthropological findings as legitimate subject matter in contemporary art. <sup>MH</sup>

## SHIRLEY SOH

b. 1956, Singapore  
Lives and works in Singapore

3

"What change should we embrace if we are to keep up with a changing world?" This question was central to Soh's project. Collaborating with inmates from Changi Women's Prison, she realised that although they are made to think about change as part of their rehabilitation, this change was frightening for them because after their release, they would have to adapt to many other changes that had taken place outside the prison. Inspired by *kuvarica* – traditional Serbian linen wall hangings, typically crafted by women from rural areas – Soh encouraged the inmates at Changi to use their sewing skills to illustrate their concerns on pieces of linen, to form a collective tableau. The artwork is installed at the Peranakan Museum, amidst intricate and precious objects from the strongly matriarchal Peranakan world. <sup>KH</sup>

With support from: Bloomberg L.P.





**A Botanical and Wildlife Survey – Singapore, 2013**  
 Dimensions variable  
 Porcelain plates with drawings, student journals  
 and video  
 Dimensions variable  
 Video duration 10:00 mins  
 Collection of the Artist  
 Singapore Biennale 2013 commission  
 Image courtesy of the Artist

## HAZEL LIM

b. 1975, Singapore  
 Lives and works in Singapore

4

Part of the Singapore Biennale's Artists-in-Schools programme, this presentation showcases a selection of works made by 150 students from five secondary schools in collaboration with Lim. Over six months, they visited the Bukit Timah Nature Reserve, Dairy Farm Nature Park, Labrador Nature Park, MacRitchie Reservoir Park and Sungei Buloh Wetland Reserve, documenting the diverse botanical, insect and animal life in these areas through a series of sketches, which they refined for the final presentation on porcelain plates. For Lim, the natural landscape is intrinsically tied to cultural memory and identity. Through this project, the artist seeks to illuminate and preserve impressions of nature which may be displaced by urban development, as well as encourage youth to consider their responsibility for Singapore's fragile biodiversity. MH

With support from: Singapore Artists' Fund



**A Guide to the Flora and Fauna of the World, 2013**  
 Installation with photographs and objects  
 Dimensions variable  
 Collection of the Artist  
 Singapore Biennale 2013 commission  
 Image courtesy of the Artist

## ROBERT ZHAO RENHUI

b. 1983, Singapore  
 Lives and works in Singapore

5

All living things are constantly changing and evolving, adapting to cope with and respond to the various pressures that they face, such as predators, competition and environmental change. More recently, the human species has emerged as the single main perpetrator of the various pressures that threaten the survival of other life forms. *A Guide to the Flora and Fauna of the World* is an attempt to document the ways in which humankind has altered this planet, and continues to do so. TSL

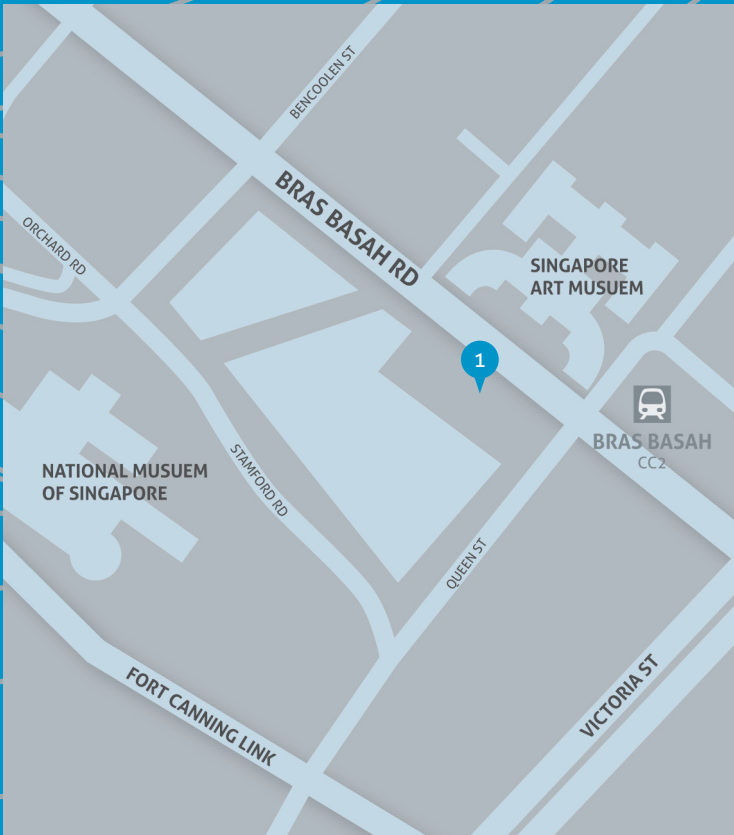
With support from: Dominic Press and Singapore Artists' Fund

# SINGAPORE MANAGEMENT UNIVERSITY

## ARTISTS

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1. Irwan Ahmett & Tita Salina





**Urban Play** (artist impression), 2013  
Series of urban intervention projects  
Collection of the Artists  
Singapore Biennale 2013 commission  
Image courtesy of the Artists

## IRWAN AHMETT & TITA SALINA

Irwan Ahmett: b. 1975, West Java, Indonesia;  
Tita Salina: b. 1973, Palembang, Indonesia  
Live and work in Jakarta, Indonesia

1

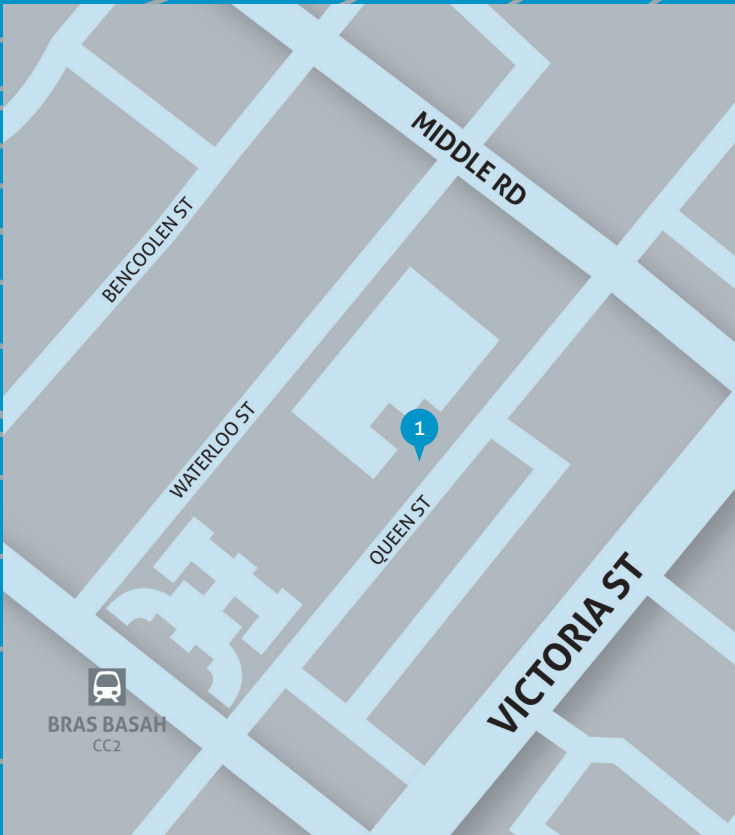
*Urban Play* is a series of interventions in public spaces that Ahmett and Salina have devised using 'play' as their platform. These interactive and participatory interventions respond to the specific problems and/or idiosyncrasies of their host cities, seeking to transform the public's perspectives of certain sights, spaces and behaviours that they have come to take for granted. MM / TSL

The public may participate in two *Urban Play* projects, *10 Years Later* at SMU concourse and *City Crossword* outside the Li Ka Shing Library, SMU.

Documentation of all *Urban Play* projects will be presented at SAM at 8Q. Please refer to page 35 for more information.

With support from: JPL

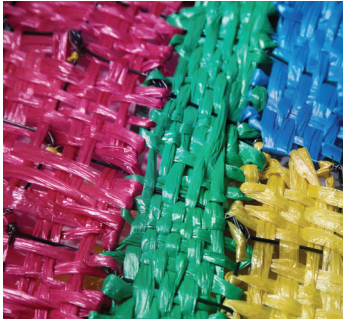
# WATERLOO CENTRE



## ARTISTS

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1. Guo Yixiu



*Paranoia* (detail), 2013  
Site-specific installation with raffia string  
300 x 600 x 150 cm  
Collection of the Artist  
Singapore Biennale 2013 commission  
Image courtesy of the Artist

## GUO YIXIU

b. 1989, Singapore  
Lives and works in Singapore

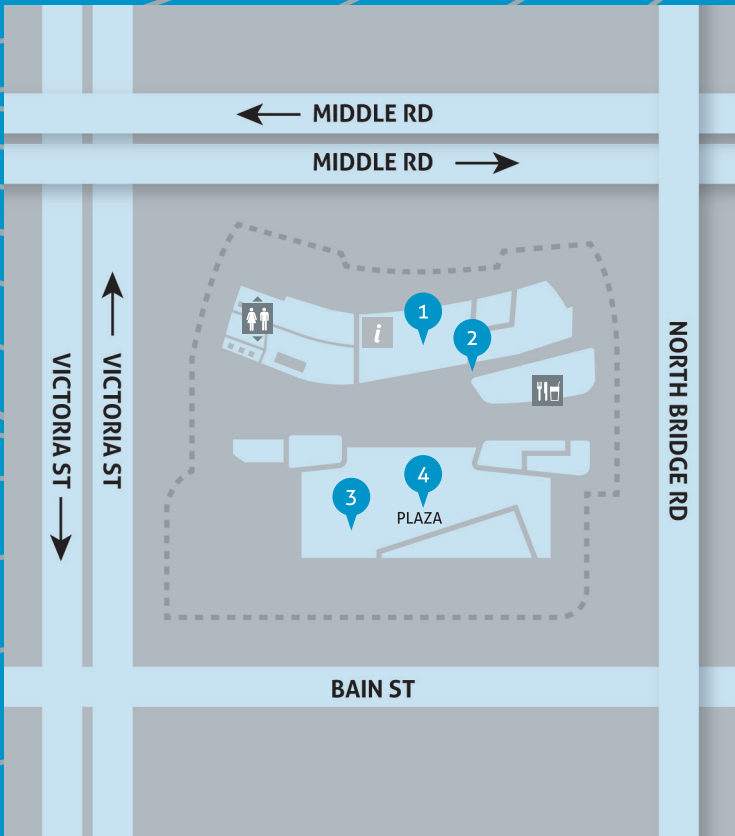
1

This work makes visible the *habitus* of Singaporeans through the systematic portrayal of the disposition of Singaporeans towards the construction of social boundaries. It seeks to examine and interrupt existing social, political and cultural boundaries within Singapore that are formed both physically and psychologically. Guo uses a banal object – raffia string of different colours – to construct embroidered portraits of people on railings and fences who inhabit the city's civic district. The work highlights the importance of re-looking at the mundane and overlooked, thus provoking viewers to question their current *habitus* and the boundaries it has thrown up in public spaces. SYJ

With support from: JPL and Singapore Artists' Fund

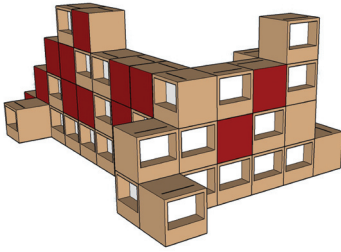


# NATIONAL LIBRARY BUILDING



## ARTISTS

1. KOMVNI
2. Krit Ngamsom
3. ZNC
4. Speak Cryptic



**Change in 7 Days** (artist impression), 2013  
Photography installation  
Dimensions variable  
Collection of the Artists  
Singapore Biennale 2013 commission  
Image courtesy of the Artists

## KOMVNI

Established 2005  
Bandung, Indonesia

5

As access to photography has become democratised over the decades, photography has become an important medium for documenting the changing world, and vernacular and individual contributions to defining history have become more significant. In this work, the Bandung-based photography collective KOMVNI invited the public to submit photographs online to share their different personal notions and concepts of change. The public submission consists of two stages. Beginning with online submissions, KOMVNI responded to each entry with a visual intervention, superimposing their personal thoughts and philosophies of change onto the photo entries. This collaboration becomes the core of the installation, intended to incite the public's response to the artwork itself. The second phase of public submissions will be collected through a drop box placed on-site, and is later added to the installation to conclude the artwork. II / TSL



**Light of Nature**, 2013  
Mixed media installation  
250 x 50 cm  
Collection of the Artist  
Singapore Biennale 2013 commission  
Image courtesy of the Artist

## KRIT NGAMSOM

b. 1983, Thailand  
Lives and works in Thailand

2

If objects can be said to have their own language, Ngamsom translates their symbolism into newer vocabularies, at times humorous, at other times rich with critical social commentary. Known for his works that transform found objects and domestic items into sculptures and installations, the artist highlights new possibilities for perceiving unwanted objects, while transforming the experience of public spaces. This installation is a playful intervention in the garden spaces of the National Library. MH

With support from: JPL Consultants



**FENOMENA** (artist sketch), 2013  
12 pieces, acrylic paint on cloth  
270 x 270 cm  
Collection of the Artist  
Singapore Biennale 2013 commission  
Image courtesy of the Artist

## SPEAK CRYPTIC

b. 1980, Singapore  
Lives and works in Singapore

3

The work focuses on the subject of Malay identity and its impact on the personal landscape. It addresses the concerns surrounding the potential loss of this ethnic identity due to the adverse effects of globalisation. Using signifiers of Malay identity along with the artist's invented icons, the work visually narrates his impression of the current position of being Malay as a result of Western and Eastern influences, existing on the fine line between cultural hegemony and subservience. By employing a mix of cultural signifiers in the work, the artist creates a reflection of what he thinks to be the state of contemporary Malay identity, while questioning the current positioning of the Malays and ethnic identities in general. TG



*Gardens, By the Way*, 2013  
Mixed media installation  
Dimensions variable  
Collection of the Artists  
Singapore Biennale 2013 commission  
Image courtesy of the Artists

## ZNC

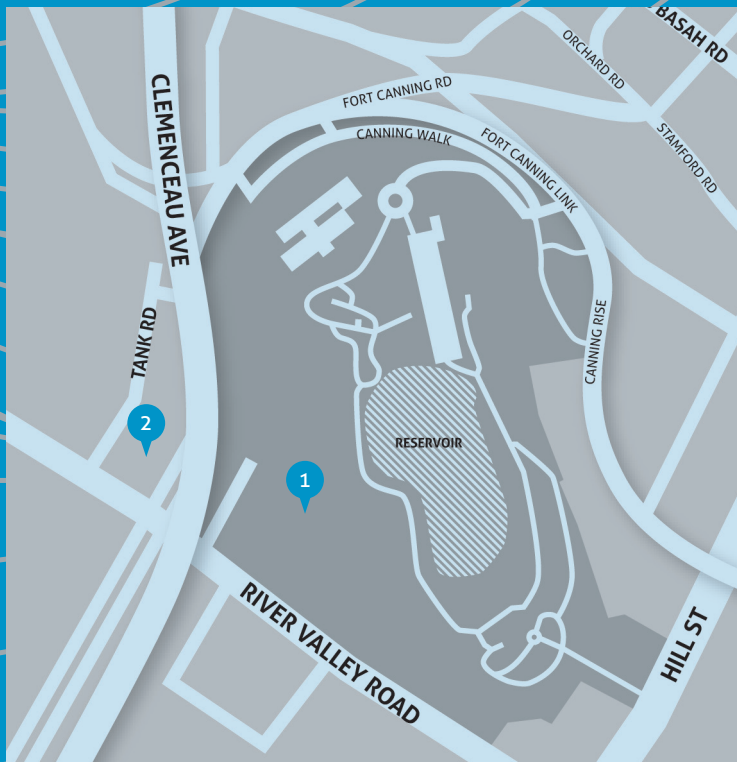
Established 1998  
Singapore

4

Responding to the Singapore Biennale 2013 theme "If the World Changed", pioneering graffiti collective ZNC (Zinc Nite Crew) pay homage to the changes that will come to Singapore's landscape, predicting spurts of blossoming gardens that will grow all over the city. This foliage appears instantaneous, devised and urgent, reflecting today's pace of rapid change and the need for instant gratification. At the same time, ZNC's artwork is ecologically friendly, incorporating recycling with craft and aerosol art. Over a thousand students participated with ZNC to create a flourishing garden, crafted from thousands of recycled plastic bottles, in the heart of the Singapore Biennale. ||

Key Sponsor: Credit Suisse  
With support from: JPL Consultants and Singapore Artists' Fund

# FORT CANNING PARK



## ARTISTS

---

1. Po Po
2. Lai Chee Kien



*Road to Nirvana* (artist impression), 2013  
Mixed media installation  
Dimensions variable  
Collection of the Artist  
Singapore Biennale 2013 commission  
Image courtesy of the Artist



*National Theatre@50* (artist impression), 2013  
Site-specific architectural installation  
with aluminium, timber and concrete  
32 x 16 x 40 m  
Singapore Biennale 2013 commission  
Image courtesy of the Artist

## PO PO

b. 1957, Patheingyi, Myanmar  
Lives and works in Yangon, Myanmar

1

Central to Po Po's conceptual practice is a preoccupation with the definitive status of art and its materiality. In this site-specific installation at Fort Canning Park, physical space, form and materiality are challenged through the integration of an artwork with its physical environment. The intentional use of strings, which are organic and malleable in shape and form, results in a labyrinthine structure which seamlessly blends with and camouflages itself in the natural environment. The strategic use of phosphorous-painted strings illuminates a pathway for passers-by both in the day and at night, while the hypnotic tinkling of bells induces a heightened awareness of one's environment and visual space, conjuring a sense of meditation and self-reflexivity in the context of one's journey, place, awareness and enlightenment. NW

## LAI CHEE KIEN

b. 1965, Singapore  
Lives and works in Singapore

2

This year marks the 50<sup>th</sup> anniversary of the construction of the National Theatre of Singapore, which was opened in 1963 and demolished in 1986. Its construction was seen as a public effort: ordinary citizens donated to the "a dollar a brick" campaign to supplement government funding for the building costs. The building façade with five elongated diamond shapes, designed by Singapore firm Alfred Wong Partnership, represented the five stars of the Singapore flag and became an iconic feature of 20<sup>th</sup> century Singapore architecture. For this installation, Lai reconstructs the frames of these five diamond-shaped façades on a location directly facing the original site at the foot of Fort Canning Hill. It is a way of remembering when that world changed, and of recuperating elements of the built environment that have been erased. TBH

With support from: JPL



# OUR MUSEUM @ TAMAN JURONG



## ARTISTS

1. Tay Bee Aye



*Knot, Play, Rest*, 2013  
Mixed media installation  
Dimensions variable  
Collection of the Artist  
Singapore Biennale 2013 commission  
Image courtesy of the Artist

## TAY BEE AYE

b. 1958, Singapore  
Lives and works in Singapore

1

Changes in technology have influenced the way people connect, interact and play. The introduction of social media and social networking platforms seem to facilitate making 'friends', yet traditional ways of communicating face-to-face are lost. *Knot, Play, Rest* is a call for people to come back together to meet, communicate and play. Tay is known for her soft sculpture and fabric-based creations, and works with communities to produce art that looks at social bonds and interactivity. This work encourages different communities to work together to create furniture-like objects to rest and lounge on, and a playground for the children. Tay hopes the activity will bridge communication issues, strengthen bonds and create harmony between different participants, the old-fashioned way. ||

This work will be exhibited until 19 December 2013.  
With support from: JPL

# EVENTS

## OPENING WEEKEND

Saturday and Sunday  
26 & 27 October 2013

### ARTISTS AND CURATORS IN CONVERSATION

Saturday, 26 October, 11am – 5pm  
Sunday, 27 October, 12pm – 5pm

Singapore Art Museum,  
National Museum of Singapore,  
Peranakan Museum  
Free with Biennale admission

Join the artists and curators of the Singapore Biennale 2013 as they reveal the processes behind their work in a series of illuminating talks and discussions throughout the duration of the opening weekend.

### PUBLIC PERFORMANCE

#### *Mandi Bunga*

Saturday, 26 October, 6pm

Venue to be announced  
Free

Experience a sense of renewal as you witness this beautiful performance at sunset of a mass *mandi bunga*, or flower bath, by a group of approximately 100 collaborators led by SB2013 artist Sharon Chin. Participants will enjoy a symbolic cleansing process with flowers, pomelo leaves and two kinds of lime. Relics and documentation from the performance will be installed at SAM as part of the artist's Biennale project.

## FILM SCREENING: ASIAN PREMIERE

*Memories of Overdevelopment Redux (1980 – 2013 version)*  
The never-ending film-in-progress  
by Filipino artist Kidlat Tahimik,  
featuring a post-screening  
discussion with the director

Saturday, 26 October, 7pm  
Sunday, 27 October, 2pm

Singapore Art Museum at 8Q,  
Moving Image Gallery  
Free. Limited seating.  
Registration required, visit  
[www.singaporebiennale.org](http://www.singaporebiennale.org)  
for more information.

As a pioneer of the post-colonial essay-film, Kidlat Tahimik is known as the "father of Philippine independent cinema." His filmmaking aesthetic is unabashedly personal, defiantly political, and grounded by a trademark quiet humour. His 1977 debut film *Perfumed Nightmare* is a childlike interrogation of neo-colonial identity, Philippine culture and global economies. Filming *sans* script, *Memories of Overdevelopment* is a 33-year work-in-progress. It focuses on Enrique, slave of Ferdinand Magellan, during the expedition that circumnavigated the globe. Destiny may have assigned the slave the honour of being the first person to circle our planet. This film was shot in 16mm and shown as a 33-minute showreel. Tahimik shelved the film in 1987 but he jump-started it again in 2013. This will be the film's Asian premiere.

## CLOSING WEEKEND

Saturday and Sunday  
15 & 16 February 2014

### FILM SCREENING

*Memories of Overdevelopment Redux (1980 – 2013 version)*

Saturday, 15 February, 5pm

Singapore Art Museum at 8Q,  
Moving Image Gallery  
Free. Limited seating.  
Registration required, visit  
[www.singaporebiennale.org](http://www.singaporebiennale.org)  
for more information.

### PUBLIC PERFORMANCE

Tisna Sanjaya  
*Kedutaan Masalah Dunia*  
(*The Embassy of World Problems*)

Thursday, 16 Jan 2014, 6pm – 8pm  
Saturday, 15 Feb 2014, Timing to  
be announced

Venue to be announced  
Free

### PUBLIC PERFORMANCE

Lee Wen  
*COSMOS: Currencies OfferingS*  
*Move Over Sky*

Sunday, 16 Feb 2014

Venue and date to be announced  
Free

Visit [www.singaporebiennale.org](http://www.singaporebiennale.org)  
for more information.

Information correct at time of print. Please  
visit [www.singaporebiennale.org](http://www.singaporebiennale.org) for details  
and updates.

# TOURS

## DAILY GUIDED TOURS

Free with Biennale admission. Conducted at Singapore Art Museum, Singapore Art Museum at 8Q and National Museum of Singapore, the tours will provide insights into the artworks and artists.

Guided tours start on 28 October and are not available on public holidays and selected Open House days.

## SINGAPORE ART MUSEUM AND SAM AT 8Q

### Tours in English

Mondays | 2pm  
Tuesdays – Thursdays | 11am & 2pm  
Fridays | 11am, 2pm & 7pm  
Saturdays and Sundays | 11am, 2pm & 3:30pm

### Tours in Japanese

Mondays – Saturdays | 10:30am

### Tours in Mandarin

Fridays | 7:30pm  
Sundays | 11:30am

## NATIONAL MUSEUM OF SINGAPORE

### Tours in English

Mondays to Fridays | 11:30am  
Saturdays and Sundays | 3:30pm

### Tours in Japanese

Tuesdays and Thursdays | 1pm  
Every 3<sup>rd</sup> and 4<sup>th</sup> Saturday | 1pm

### Tours in Mandarin

Saturdays and Sundays | 2:30pm

English and Japanese tours are conducted by the Friends of the Museums (Singapore) and Museum Volunteers. Chinese tours are conducted by the Chinese Research Group, Mandarin Docents and Mandarin Guides Group.

## CURATOR TOURS

### Interventions

#### by Tan Siu Li and Seng Yu Jin

Sun, 5 Jan 2014 | 2:30pm – 3.30pm  
| SAM

Join Singapore Biennale curators Tan Siu Li and Seng Yu Jin on a tour of selected artworks around the Biennale as they investigate how works such as Eko Prawoto's "Wormhole" and Leroy Sofyan's "Chalk and Cheese" respond to or activate public spaces, through artistic and/or curatorial intervention and considerations of sitting and placement.

### *Nostalgia and Memory*

#### by Charmaine Toh

Wed, 15 Jan 2014 | 7:30pm – 8:30pm | SAM at 8Q

With changes in the world taking place at lightning speed, Singapore has also been caught up in waves of nostalgia. How do our Singaporean artists respond to such feelings of loss and longing emerging from the masses?

Join Singapore Biennale co-curator, Charmaine Toh, on a tour of selected artworks around the Biennale as she examines artists' responses to loss

and longing in a rapidly changing Singaporean society. Participants in this tour will hear anecdotes about selected artworks such as Royston Tan's "Ghost of Capitol Theatre" as well as have the chance to appreciate and understand how Singapore's past has shaped and continue to shape present day society through art.

### *Art and the Sciences*

#### by Michelle Ho

Wed, 5 Feb 2014 | 7:30pm – 8:30pm | Peranakan Museum

Join Singapore Biennale curator, Michelle Ho, on this tour of selected artworks at the Peranakan Museum that looks at how visual artists of diverse practices such as Dusadee Huntrakul and Hazel Lim use research and documentation as a way of establishing new critical meaning in contemporary art, touching on a variety of disciplines that include anthropology and botany, as well as the field of art therapy.

### *Nature and Nurture*

#### by Tay Swee Lin

Wed, 12 Feb 2014 | 7:30pm – 8:30pm | SAM

Join Singapore Biennale co-curator, Tay Swee Lin, in this final edition of the Singapore Biennale 2013 Curator Tour series, as she explores issues arising from Man's relationship with nature. These range from works that emphasise its fragility and spiritual connection with the natural world, to works that seek to question Man's handling with and of nature.

# PROGRAMMES AND OUTREACH

## TALKS, LECTURES AND SYMPOSIUM

### THE MAPPING SERIES: IN CONJUNCTION WITH SINGAPORE BIENNALE 2013

The 'Mapping' series of lectures and artist talks is jointly organised by the Singapore Art Museum and National Library Board on the occasion of the Singapore Biennale 2013. Engaging elements of social sciences, cultural anthropology and arts and design, this series encourages a multi-layered and multidisciplinary exploration of some of the salient themes and issues of the Singapore Biennale 2013.

Saturdays, 23 Nov, 7 Dec, 14 Dec,  
11 Jan, 18 Jan, 25 Jan, 15 Feb  
Glass Hall, Singapore Art Museum  
and Seminar Room, Level 1,  
National Library Building  
2pm – 4:30pm

Free admission. Registration  
required. Please visit [www.singaporebiennale.org](http://www.singaporebiennale.org) for  
registration details.

Saturday, 23 November 2013  
Visitors' Briefing Room, National  
Library Building  
2pm – 4.30pm

**Singapore: 60's Redux**  
Dr. Lai Chee Kien

How are memories and identities  
tied to buildings and places? Lai  
Chee Kien's Singapore Biennale  
2013 installation National

Theatre@50 is a homage to the  
demolished National Theatre  
– which would have passed its  
fiftieth anniversary this year –  
and straddles the line between  
architecture and art. In this  
presentation, Lai will speak  
about his Biennale work and his  
architectural practice.

**Contestations of Memory  
in Southeast Asia**  
Dr. Roxana Waterson and  
Dr. Kwok Kian Woon

Memories found within different  
groups in any society are open  
to negotiation, suppression,  
contestation or revision in the  
ever-evolving politics of the  
present, and the unresolved issues  
in Southeast Asia are no different.  
This presentation will look at a  
comparative study of collective  
and personal memories as well  
as dominant and suppressed  
narratives in Southeast Asia, and  
how these can yield insights  
into the human potential to  
become perpetrators, victims or  
bystanders.

Saturday, 7 December 2013  
Visitors' Briefing Room, Level 1,  
National Library Building  
2pm – 4.30pm

**Digging Outside the Box: Volunteer  
Archaeology in Singapore**  
Dr. John Miksic

Who in Singapore cares about  
archaeology? Quite a few people,  
to judge by the number who have  
contributed their time, sweat,

and energy to the subject over  
the last 30 years. The pursuit of  
archaeology has been an informal  
way of spending time for hundreds  
of volunteers since excavations  
began in 1984. Academics,  
soldiers, school children, visiting  
air crews, artists, secret society  
members, mystics – the list of  
participants encompasses nearly  
the entire spectrum of society. The  
unofficial nature of archaeology in  
Singapore has been in many ways  
a boon to the pursuit of knowledge  
about the past of both Singapore  
and Southeast Asia, since almost  
anybody who wants to has been  
able to play literally in or near  
their own back yards.

**'Form as Substance': Continuities  
and Discontinuities in Southeast  
Asian "International Relations"**  
Dr. Alan Chong Chia Siong

Southeast Asian international  
relations can only be said to  
have begun with the emergence  
of the independent nation-  
state in the region. Prior to this,  
Southeast Asian political entities  
have hewed to flexible notions  
of boundaries and tributary  
authorities. This informal  
arrangement has been variously  
described as 'mandala-like'  
and inter-societal. Therefore,  
one can read continuities and  
discontinuities in present-day  
ASEAN's relational patterns  
among its member states and  
between those member states and  
extra-regional great powers such  
as China, India, Japan, USA and  
Russia. These relational patterns

can be scrutinised for change and continuity with the premodern past in terms of accommodation, soft community with great powers, and syntheses of interstate behavioural norms.

**Saturday, 14 December 2013**  
Glass Hall, Singapore Art Museum  
2pm – 4.30pm

***Bricolage and the City***  
Professor Robbie B.H. Goh

What are some of the ways in which individuals negotiate and intervene with planned spaces in cities such as Singapore? The term “bricolage”, as used in the field of social sciences, refers to expediency and of adapting one’s actions to the situation at hand – in other words, making do. When applied to the study of planned spaces in Singapore, “bricolage” can take the form of a variety of alternative and subjective positions by its inhabitants – including citizens, youths, and itinerant residents – on a seemingly totalising system. This presentation will explore the artistry of “Others” and the ways in which “bricolage” occurs in cosmopolitan everyday life in Singapore.

***Place and Creativity in Singapore***  
Dr. Ho Kong Chong

This talk will address the issue of the diverse sources of creativity, and the role specific locations play in enhancing creativity, particularly in Singapore. There is a wild and unruly side to the creative activities of the economy, and this is related to how work-styles may be tied to lifestyles. In such instances, working closely together may allow workers in the new media, arts, and culture industries to add to the creative milieu of the city.

**Saturday, 11 January 2014**  
Visitors’ Briefing Room,  
National Library Building  
2pm – 4.30pm

***History as Controversy***  
Dr. Khairudin Aljunied

Recent decades have witnessed a remarkable expansion of debates over the content of history textbooks and the ways in which contentious historical issues and topics are being taught in schools. One key issue that emerges from these debates is that in an increasingly digitised and globalised world, there is a need to confront – rather than sidestep – historical themes and topics that may be viewed as “controversial” or “sensitive” in the study of history. This presentation will look at how the teaching of historical controversies can help foster active citizenry and widen our understanding of the past, as well as help open up new possibilities for the creation of a knowledge-driven, cosmopolitan and mature society.

***The Isle is Full of Noises: Excavating Local Histories through Film***  
Liao Jiekai and Dr. Hong Lysa

Liao Jiekai’s work for the Singapore Biennale 2013, Bukit Orang Salah, explores the varied histories that St. John’s Island, to the south of Singapore, has possessed and inhabited through the years. In this session, the artist will speak about his Biennale work and his practice, while historian Dr. Hong Lysa will respond to his film, and discuss how “history” is captured and narrated through the medium of film.

**Saturday, 25 January 2014**  
Visitors’ Briefing Room,  
National Library Building  
2pm – 4.30pm

***Floating on a Malayan Breeze: Travels in Singapore and Malaysia***  
Sudhir Thomas Vadaketh

What happens when a country splits apart? Singapore and Malaysia have developed their own social, economic and political trajectories since the former separated from Malaysia forty-eight years ago, with differing national policies arising from these trajectories. In a journey of exploration and self-discovery, two Singaporeans set off to cycle around Peninsular Malaysia, armed with a tent, two pairs of clothes and a daily budget of three US dollars each. They spent 30 days on the road, cycling through every Malaysian state, and chatting with hundreds of Malaysians. This talk will look at how these two divergent nations and their peoples now see each other and the world around them, with their shared historical and cultural links, based on the speaker’s interviews and travels through Malaysia and Singapore.

**Saturday, 15 February 2014**  
Glass Hall, Singapore Art Museum  
2pm – 4.30pm

***Sound and the City***  
Angie Seah

How do people experience the city through their senses? Angie Seah’s interactive installation for the Singapore Biennale 2013, *Conducting Memories*, invites visitors to explore how familiar and oftentimes long-lost sounds can evoke memories of Singapore. In this session, the artist will speak about her Biennale work and her practice.



### **City Life and the Senses** **Dr. Kelvin E.Y. Low**

Cities are often thought of as built structures that relate to functionality in modern life, but they are also sites of human experience that comprise social relationships, memories and emotions, which are negotiated on a daily basis. Embedded within this is how the senses mediate one's experience with the city—what roles do the senses play in urban spaces? What social meanings are associated with sensory experiences in the city? This talk will survey a range of sensory methodologies that may be harnessed towards articulating experiences of city life and the senses, which include smell- and soundscape walkabouts, as well as a sensory analysis of archival news reports and heritage materials.

#### **APPRECIATING ART LECTURE SERIES**

**Fraturdays, Jan – Feb 2014**  
**Glass Hall, Singapore Art Museum**  
**7:30pm – 9pm**

Join us for this lecture series as guest speakers and SAM curators discuss how recent developments in the region's cultural, social and political scenes have shaped Southeast Asian contemporary art, drawing on examples of works from the Singapore Biennale 2013.

This series is held in conjunction with the Singapore Biennale 2013.

\$12. Tickets available at SAM and SISTIC from December 2013.

#### **APPRECIATING ART: AN INTRODUCTION TO SOUTHEAST ASIAN CONTEMPORARY ART PUBLICATION**

Targeted at young adults and the general public, this publication introduces and informs beginners to art about Southeast Asian

contemporary art, focusing on featured countries, artists, their works and their ideas.

Using the Appreciating Art Lecture Series conducted by SAM in 2012 as the primary resource, this book is based on the lecture-discussions on how recent developments in the Southeast Asian region's cultural, social and political scenes have shaped its emerging art forms and practices, drawing on examples of important works that have entered SAM's collection. This book will be launched mid 2014.

For more details, please visit  
[www.singaporebiennale2013.org](http://www.singaporebiennale2013.org)

#### **SB2013 SYMPOSIUM**

**Friday, 7 Feb 2014**  
**Saturday, 8 Feb 2014**  
**Singapore Art Museum, Glass Hall**  
**9am – 5pm**

The Singapore Biennale 2013 Symposium will bring together key ideas about Biennale modalities and art practices in Southeast Asia. The Symposium will feature presentations by Biennale directors, curators, art historians, writers, and artists. Speakers include Fumio Nanjo, Ute Meta Bauer, Ark Fongsmut, T. K. Sabapathy, Tisna Sanjaya, Simon Soon, Russell Storer, Farah Wardani and Yee I-lann.

Tickets available at SAM, SAM at 8Q, Peranakan Museum, National Museum of Singapore and SISTIC. More details at [www.singaporebiennale.org](http://www.singaporebiennale.org)

#### **ARTIST WORKSHOPS**

Take part in a series of hands-on workshops led by Biennale artists that will introduce participants to elements of their practice and their artworks in the exhibition. These workshops will be held throughout the course of the Biennale.

**Saturdays, 23 Nov, 7 Dec,**  
**11 Jan, 15 Feb**  
**Sunday, 15 Dec**  
**Glass Hall, Singapore Art Museum**  
**and Lecture Room,**  
**Peranakan Museum**  
**Workshops start at 2pm.**

\$19. Tickets available at SAM and SISTIC. Limited spaces. For ticket availability at the door, please call SISTIC.

#### **ARTIST WORKSHOP: GRACE TAN**

**Saturday, 11 Jan 2014**  
**Glass Hall, SAM**  
**2pm – 5pm**

A multi-disciplinary practitioner specialising in the area of wearable and spatial structures, Grace Tan's works frequently blur the lines between design, art, and mathematics, and often make use of everyday materials such as paper and fabric. Join her for a hands-on workshop that explores the use of these everyday materials.

*This workshop is suitable for upper secondary school students, as well as students from tertiary institutions (Junior College, ITEs, Polytechnics and universities) who are interested in 3D design, architecture and/or visual art.*

#### **ARTIST WORKSHOP: HAZEL LIM**

**Saturday, 15 Feb 2014**  
**The Lecture Room,**  
**Peranakan Museum**  
**2pm – 4.30pm**

In her SB2013 work, *A Wildlife and Botanical Survey* – Singapore, artist Hazel Lim documents the diverse animal, insect and plant life in Singapore, in collaboration with more than 150 students. Join her as she conducts a drawing workshop with participants as they document the existing wildlife in Singapore on delicate porcelain plates.

## OUTREACH

### SINGAPORE BIENNALE 2013 BLOG

An ongoing report of the Biennale, the blog hosts artist interviews, curator essays, articles and photographs contributed by arts administrators and members of the arts community, as well as many more enjoyable reads. Updated weekly since December 2012.

For more details, please visit [www.singaporebiennale2013.org](http://www.singaporebiennale2013.org)

### SBTV

Get to know the artists and curators in these fresh, fun short films that feature their practice and the process behind their SB2013 artworks.

For more details, please visit [www.youtube.com/user/SAMtelly](http://www.youtube.com/user/SAMtelly)

### VOLUNTEER

Every Singapore Biennale, a team of dedicated volunteers work behind-the-scenes to ensure the smooth running of the exhibition and programmes.

### OPEN HOUSE

Enjoy free entry to selected SB venues from 10am to 7pm, and participate in fun, family-friendly activities from 11am to 6pm. Come experience contemporary art in exciting and different ways.

**Chinese New Year:**  
[Saturday, 1 Feb 2014](#)

## IN CONJUNCTION PROGRAMMES

### SINGAPORE WRITERS FESTIVAL, 1 – 10 Nov 2013

The Singapore Writers Festival (SWF) is one of Asia's premier multi-lingual literary events, celebrating works in Singapore's official languages – English, Chinese, Malay and Tamil. Organised by the National Arts Council, SWF promotes new and emerging Singaporean and Asian writing to an international audience, as well as presents the world's major literary talents to Singaporeans. This year, philosopher A.C. Grayling and British Poet Laureate Carol Ann Duffy will be amongst the international writers taking part in the Festival, alongside Singapore writers such as Marc Nair, Claire Tham and Wena Poon. There will also be a curated guerrilla walk around the civic district, where performers will engage in poetic dialogue with the Singapore Biennale installations.

### PHOTOGRAPHY MENTORSHIP

The Photography Mentorship, a Clubsnap programme, allows participants to improve their technical and artistic skills in photography while getting to know the Biennale and the artworks. Budding photographers will have the opportunity to go behind-the-scenes and photograph various aspects of the Singapore Biennale, while under the mentors' guidance. Check the SB Facebook and Blog for the latest photo essays.

# SCHOOL PROGRAMMES

## ARTIST FOLIOS

The Singapore Biennale 2013 Artist Folios are educational resources that educators, parents, students and art enthusiasts can use to explore and engage deeply with SB2013 artworks. Each of the featured artists has a dedicated folio which contains information about their practice and artwork, as well as suggested activities, discussion questions, further reading and viewing lists that audiences can use to plan or enhance their visit.

Artist folios are available for free download at [www.singaporebiennale.org](http://www.singaporebiennale.org)

## EDUCATORS' TRAINING

The Singapore Biennale 2013 educators' training sessions will familiarise educators with selected artworks and artists so that they can plan lessons on or school visits to the Biennale. Drawing on the inquiry-based approach to facilitate the appreciation of contemporary art, the sessions will also guide educators on how to make the best use of the SB2013 Artist Folios and will include a tour of selected artworks.

**Monday, 18 November, 3 – 5pm\***  
**Wednesday, 20 November, 3 – 5pm\***  
**Singapore Art Museum, Glass Hall**

\*Educators should sign up for one session only.

For educators only. Free admission with limited places. Registration required. Please email your name, school, contact number, the subject you teach and the age of your students to [nhb\\_sam\\_education@nhb.gov.sg](mailto:nhb_sam_education@nhb.gov.sg).

## TOURS AND TALKS FOR EDUCATORS

The Singapore Biennale 2013 tours and preview talks will give an overview of the artworks in the Biennale to educators who are preparing to bring students for a visit. SAM curators will explain key concepts and highlight selected works during these sessions.

**Thursday, 21 November 2013, 3 – 4:30pm\***  
**Thursday, 28 November 2013, 3 – 4:30pm\***

### Singapore Art Museum

\*Educators should sign up for one tour only.

For educators only. Free admission. Registration required. Please email your name, school, contact number, the subject you teach and the age of your students to [nhb\\_sam\\_education@nhb.gov.sg](mailto:nhb_sam_education@nhb.gov.sg).

## SCHOOL GUIDED TOURS

Schools can make requests for guided tours to the Singapore Biennale 2013.

For more information and to request a guide, visit [www.singaporebiennale.org](http://www.singaporebiennale.org) to download and fill up a School Visit Booking Form before emailing it to [nhb\\_sam\\_education@nhb.gov.sg](mailto:nhb_sam_education@nhb.gov.sg).

Requests must be received by the 7th of the preceding month. Please note that guided tours are subject to the availability of docents.

## SELF-DIRECTED VISITS

Educators may guide their students on an independent tour of the Singapore Biennale 2013.

Artist Folios containing detailed information about the artists and artworks are available for download at [www.singaporebiennale.org](http://www.singaporebiennale.org).

Educators are strongly encouraged to use the questions and suggested activities in these folios for a deeper engagement with the artworks during the self-directed visit.

## SCHOOL WORKSHOPS

Inspired by the artworks of the Singapore Biennale 2013, these educational workshops will offer students a multidisciplinary and holistic contemporary art experience. These workshops range from art-making sessions to speech and drama puppet shows that encourage originality and the development of language skills and self-confidence.

**Weekdays | 10am or 2:30pm**

### **Singapore Art Museum**

Workshops are for school bookings only. Visit [www.singaporebiennale.org](http://www.singaporebiennale.org) to download and fill up the Educational Workshop Booking Form before emailing it to [nhb\\_sam\\_education@nhb.gov.sg](mailto:nhb_sam_education@nhb.gov.sg). Each workshop is limited to a minimum of 20 participants and a maximum of 40 participants.

## **ARTISTS-IN-SCHOOLS**

As part of SAM's efforts to broaden the range of artistic projects in the Biennale, and to empower students and engage them in the art-making process of the Biennale, SAM launched the Artists-in-Schools project in January 2013 for students to work with local contemporary artists and artist collectives in creating artworks related to the SB2013 theme of "If the World Changed", in the months leading up to the Biennale.

This project aims to expose students to contemporary art practices and processes, by bringing students together with artists whose works are rooted in collaborative and participatory practices. The Artists-in-Schools project sees four local artists and artist collectives, in partnership with SAM, initiating a series of collaborative art projects across various schools in Singapore, exploring topics such as environmentalism, biodiversity and community ties. The artworks

co-created with the student-participants can be seen at the following venues:

**Erica Lai** | *The Old Man and the Sea* | SAM at 8Q (refer to page 41)

**Hazel Lim** | *A Botanical and Wildlife Survey – Singapore* | Peranakan Museum (refer to page 55)

**Tay Bee Aye** | *Knot, Play, Rest* | Our Museum @ Taman Jurong (refer to page 65)

**ZNC** | *Gardens, By the Way* | National Library Building, Level 1 Concourse (refer to page 62)

## **YOUNG ART WRITERS PROGRAMME**

To stimulate critical and creative thinking around contemporary art, and to encourage aspiring young writers, SAM has developed this programme for students to respond to artworks in the exhibition. Participants will work with recognised writers and curators, and selected entries will be published in the newspaper *TODAY*, as well as other online platforms.

For more details, visit [www.singaporebiennale.org](http://www.singaporebiennale.org).

With support from: *TODAY* newspaper

# COLLABORATIVE PROJECTS

## THE SINGAPUNK BIENNALE

Opening: Monday, 16 December 2013, 7pm

*Singapunk  
Biennale*

16 – 20 December 2013, 20 – 26 January 2014

All programmes are from 7pm to 11pm unless otherwise stated. No admission fees unless otherwise stated.

### The Substation

45 Armenian Street  
Singapore 179936

The counterculture of punk is often misunderstood as being synonymous with chaos and negativity, when in fact it is engaged in an ideological interrogation of power and authority. In Singapore, where globalisation and capitalism are the de facto structures of everyday life, the DIY punk community has moved from emulating Western punk rock archetypes to developing its own identity – one that is relevant to Southeast Asia yet still part of a worldwide network. Under the banner of *SINGAPUNK BIENNALE – PUNK: Process, Progress, Protest*, the community will introduce a variable world of processes that refuses to acknowledge the idea of permission and governance. Through workshops, exhibitions and performances, we will empower the visitor and explore a fresh, socially and locally relevant context of punk.

For more info, email: [singapunk@gmail.com](mailto:singapunk@gmail.com)

Image courtesy of Singapunk

## GHOST: THE BODY AT THE TURN OF THE CENTURY

Opening: Thursday, 24 October 2013, 7pm



24 October – 31 December 2013

Opening hours: 11am – 7pm

Daily

Free Admission

### Sculpture Square

155 Middle Road  
Singapore 188977

This show looks at how representations of the body in the arts and other burgeoning counterculture movements reflect new cultural moments in Singapore. In art forms from photography and film, to music and the performing arts, artists have used the body as a central artistic medium. The body – unscripted, uncontrolled – becomes a vehicle and site of resistance against cultural hegemony. The 69-day multidisciplinary exhibition involves artists such as Cultural Medallion recipients Lee Wen and Amanda Heng, award-winning New York-based photographer John Clang, and pioneers of street art – Mazlan Ahmad (Skoje) and Jahan aka Dazed-J.

For more info: [www.sculpturesq.com.sg](http://www.sculpturesq.com.sg)

Image credit: Lee Wen, *Anthropometry Revision No.1*, 2006, Digital lambda print, 82 x 110 cm, collection of the Artist.  
Image courtesy of Sculpture Square and the artist



## LOST TO THE FUTURE: CONTEMPORARY ART FROM CENTRAL ASIA

Opening: Thursday, 24 October 2013, 6:30pm



25 October – 10 December 2013  
 Opening hours: 10am – 6pm  
 Tuesday to Sunday (Except 1:30pm – 2:30pm)  
 Closed on Mondays and public holidays  
 Free admission

**ICA Gallery 1 & 2, and TriSpace,  
 Institute of Contemporary Arts Singapore**  
 B1-04 – B1-06  
 1 McNally Street  
 Singapore 187940

The exhibition will explore contemporary art practices in three countries of Central Asia: Kazakhstan, Krygyzstan and Uzbekistan. It will feature the work of 15 artists, covering installation, sculpture, film and video, photography and painting. Their work reveals the dynamism of their practice and engagement with the changes taking place in their respective countries since the collapse of the Soviet Union.

In Kazakhstan, many artists address the haunting vestiges of the Soviet era and the increasing disparity between traditional life in the steppes and the growth of city centres. In Uzbekistan art is expected to be in service of the nation, and contemporary art finds itself excluded from the ongoing celebrations of the country's independence from the Soviet Union in 1991. In Kyrgyzstan, artists mark the revolutions of 2005 and 2010 as a point of departure, a new beginning seen also in the burgeoning economy of the modernised Silk Road between China, Russia and the West.

The exhibition will include works by Erbossyn Meldibekov, Almagul Menlibayeva, Georgy Tryakin-Bukharov, Gulnara Kasmaieva & Muratbek Djumaliev, Saodat Ismailova and Vyacheslav Akhunov.

*For more info: [www.lasalle.edu.sg/ICAS/About-ICAS.aspx](http://www.lasalle.edu.sg/ICAS/About-ICAS.aspx)*

Image credit: Almagul Menlibayeva, 'Centaur', 2011, C print photograph, 71 x 107 cm © Almagul Menlibayeva, Courtesy American-Eurasian Art Advisors LLC, USA Square



# PARALLEL EVENTS

## SINGAPORE ART MUSEUM (SAM)

71 Bras Basah Road  
Singapore 189555  
Hours: Mon to Sun, 10am – 7pm;  
Fri, 10am – 9pm

Phone: (65) 6332 3222  
www.singaporeartmuseum.sg  
Admission: Adults \$10, students  
and senior citizens \$5 (includes  
admission to Singapore Biennale  
2013 at SAM and 8Q)  
Free admission for Singapore  
Citizens and Permanent Residents  
to all non-Biennale galleries

### Not Against Interpretation: Untitled

Until 27 Apr 2014

If names matter, what can we say about untitled artworks that seem to say nothing, or quite possibly everything? *Untitled*, the second edition in SAM's *Not Against Interpretation* exhibition series, draws from the National Heritage Board's collection of works by Singapore artists which are untitled. It is an experimental platform to nurture an appreciation for contemporary art and invites visitors to come to their own interpretation, based on their experiences with the artworks.

### Learning Gallery (People and Places)

Ongoing

The Learning Gallery is SAM's permanent exhibition dedicated to presenting artworks selected from the museum's collection. The gallery

aims to promote engagement and discussion of broader issues through contemporary art, and aims to nurture an appreciation for art among its visitors, including the young. *People and Places* showcases Southeast Asian works that look at the people, places and spaces around us, revolving around ideas of identity, urbanisation, globalisation and the environment.

## NATIONAL MUSEUM OF SINGAPORE

Exhibition Gallery 2, Basement  
93 Stamford Road  
Singapore 178898  
Hours: Daily, 10am – 6pm

Phone: (65) 6332 3659  
www.nationalmuseum.sg  
Free Admission

### A Changed World: Singapore Art 1950s – 1970s

25 Oct 2013 – 16 Mar 2014

This exhibition explores the development of Singapore art in light of the rapid changes that took place in Singapore after World War II. It charts the artists' engagement with and response to changes in Singapore's political, economic, social and urban landscape. The exhibition spans Singapore's immediate post-war period, during which both an artistic and national consciousness began to emerge, to the 1970s, with the solidifying of the Singapore identity as artists adopted a new, more international visual language. The exhibition

will feature over 120 paintings, drawings, prints and sculptures from the National Collection.

With the kind support of  
Lee Foundation

## ASIAN CIVILISATIONS MUSEUM

1 Empress Place  
Singapore 179555  
Hours: Mon to Sun 10am – 7pm;  
Fri 10am – 9pm

Phone: (65) 6332 7798  
www.acm.org.sg  
Admission: Adults \$8, full-time  
students and seniors aged 60 years  
and above \$4  
Free admission for Singapore  
Citizens and Permanent Residents

### Devotion and Desire: Cross-Cultural Art in Asia, New Acquisitions of the Asian Civilisations Museum

Until 8 Dec 2013

This exhibition displays recently acquired objects, many of which bridge the cultures of Asia and the world. Cross-cultural works of art are powerful indicators that people of diverse backgrounds have lived together harmoniously for centuries. Southeast Asia has long been a crossroads, and the exhibition will explore trade, the transmission of religions, royal courts and patrons, and cabinets of wonders and exotica. This is the first time many of these new treasures are on display.

## ESPLANADE: JENDELA (VISUAL ARTS SPACE)

Level 2, Esplanade – Theatres on the Bay, 1 Esplanade Drive Singapore 038981  
Hours: Mon to Fri, 11am – 8:30pm; Sat, Sun & public holidays 10am – 8:30pm

Phone: (65) 6828 8377  
www.esplanade.com  
Free admission

### I Imagine

By "Kabul" Budi Agung Kuswara, Kensuke Miyazaki and students from Eden School, MINDS Woodlands Gardens School, Rainbow Centre Yishun Park School, Coco-To Learning House and Studio Miu (Indonesia, Japan, Singapore)

Until 4 Nov 2013

Welcome to a magical world as the gallery is transformed into somewhere within sea and sky, a realm inhabited by flying whales, glowing sea anemones, floating gift parachutes and a motley crew of other mysterious things. Here, the artists offer joyous, ethereal visions born of childhood dreams, memory and fantasy. This exhibition is held in conjunction with Octoburst! (An Esplanade Commission)

**My Beautiful Indies:  
A Re-reading by Susie Wong  
(Singapore)**

15 Nov 2013 – 5 Jan 2014

An intimate exhibition about memory, *My Beautiful Indies* is an installation of drawings and lightboxes that puts together images of flora, fauna and scenery, of the silent landscapes of the Indies. Many of the works are drawn using the technique of tracing, which speaks of the artist's personal story of remembering and letting go, the idea of slippage between presence and absence,

and the power (or failure) of memory in these concepts.

## GILLMAN BARRACKS

9 Lock Road, Singapore 108973  
Hours: Individual gallery opening hours differ; please refer to the Gillman Barracks website:  
gillmanbarracks.com  
Free admission

Asia's new destination for contemporary art, Gillman Barracks, is a former colonial barracks which is now home to local and international galleries and dining and creative businesses nestled amidst lush greenery. Visitors can view some of the best art of our time through the diverse and ever-changing contemporary art exhibitions and programmes presented by the galleries. Over the past year, Gillman Barracks has been a centre for the creation, exhibition and discussion of contemporary art with over 100 exhibitions, 50 art tours and 50 artist talks. Gillman Barracks is also home to the Centre for Contemporary Art (CCA), which will bolster the region's visual arts landscape through its international artist residency, research and exhibition programmes.

### Centre for Contemporary Art Launch

23 Oct 2013, 6:30pm – 10pm

Gillman Barracks, Block 43 Malan Road, Singapore 109443

Phone: (65) 6592 3665  
www.facebook.com/  
CentreForContemporaryArt  
Free admission

For the CCA launch on 23 October, the newly announced Founding Director will present the vision and mission of the Centre, as well as introduce core members of the CCA team. The evening will feature performances and video screenings

from eminent and emerging artists from Singapore and the NTU School of Art Design and Media (ADM), including Bani Haykal, Lucy Davis, Martin Constable and Cultural Medallion recipient Lee Wen.

## NUS MUSEUM

University Cultural Centre, 50 Kent Ridge Crescent, Singapore 119279  
Hours: Tue to Fri: 10am – 7:30pm; Sat & Sun: 10am – 6pm; closed on Mondays and public holidays

Phone: (65) 6516 8817  
www.nus.edu.sg/museum  
Free admission

### In Search of Raffles' Light | An Art Project with Charles Lim

Until 30 Apr 2014

This project attempts to remember histories attached to a single site, the Raffles Lighthouse (established in 1854), Singapore's southern-most territorial marker. Moving away from definitions of history as monumental and structured, it highlights the immaterial, mundane, anecdotal and perhaps irreconcilable traces surrounding the site. Presenting new films by artist Charles Lim, the exhibition also mobilises everyday objects, artefacts, archival texts and maps, amongst others, ranging from the national to personal, the archaeological to biological, the historical to present.

### 'Come cannibalise us, why don't you?' | Erika Tan

Until 31 Jan 2014

Emerging from an ongoing discussion between NUS Museum curators and artist Erika Tan since 2009 about the multitudinous potentials of the museumised object, the colloquially titled, 'Come cannibalise us, why don't you?' is an artist's response that revisits through re-use, re-enactment and repatriation, the artefacts and writings from the exhibition

*Camping and Tramping Through the Colonial Archive: The Museum in Malaya* (2011–2013). In addition, newer artworks developed by the artist that include film, objects and works on paper will be shown alongside. The guiding principle being a form of aesthetic cannibalism.

## ADM GALLERY, NANYANG TECHNOLOGICAL UNIVERSITY

School of Art, Design & Media  
81 Nanyang Drive  
Singapore 637458  
Hours: Mon to Fri, 10am – 5pm;  
Sat, 12pm – 5pm; closed on Sun  
and public holidays

Phone: (65) 6513 8679  
www.adm.ntu.edu.sg  
Free admission

### IMMATERIAL FRONTIERS

25 Oct 2013 – 14 Dec 2013

This show presents the work of seven leading media artists from Southeast Asia: Charles Lim, Cheo Chia-Hiang, Luis Thadeus (Tad) Ermitaño, Tengal (Earl Drilon), Tintin Wulia and Dinh Q. Lê. Representing three generations of artists and using a broad definition of media art, the works include lo-tech DIY constructions, digital video, sculptural installations and interactive sound works. The exhibition addresses the concept of the frontier as a physical, conceptual or ideological ground that defines the edge and beyond. Together, the artists in *Immaterial Frontiers* create a unique voice from a region that has traditionally been a borderland between the East and the West.

## INSTITUTE OF CONTEMPORARY ARTS, LASALLE COLLEGE OF THE ARTS

1 McNally Street  
Singapore 187940  
Hours: 10am – 1:30pm,  
2:30pm – 6pm; closed on Mon  
and public holidays

Phone: (65) 6496 5134  
www.lasalle.edu.sg/ICAS/About-  
ICAS.aspx  
Free admission

### Night as Mine

Featuring artists Ashley Yeo,  
Santiago Leal & Monica  
So-young Moon  
Brother Joseph McNally Gallery  
3 – 30 Oct 2013

*Night as mine* is a consolidation of thoughts from malaise, love, obscurity and reflections on art-making in the age of technology and modernity. The exhibition considers the human condition and the disquieting and delicate complexities of existing within modern society.

### The Artists Village SHOW

Project Space and Praxis Space  
28 Nov 2013 – 10 Dec 2013

Reflecting on exhibition-making and the desire to exhibit or 'show', members of Singapore's The Artists Village will present an exhibition that seeks to explore the word 'show' in its various multiplicities and connotations. Curated by Urich Lau, Ezzam Rahman, Natasha Wei and Marianne Yang, the show features work spanning various media, including works by Tang Da Wu, Andrée Weschler, Ben Puah, Cheng Guangfeng, Gilles Massot, Jason Lee, Lim Shengen, Kai Lam, Koh Nguang How, Woon Tien Wei and others.

## SCHOOL OF THE ARTS SINGAPORE (SOTA)

### #YesterdaysFutures (Part I)

24 Oct 2013 – Mar 2014

Louis Vuitton Island Maison  
Marina Bay Sands, 2 Bayfront  
Avenue #B2-36  
Singapore 018972  
Hours: Sun to Thurs 10am – 11pm;  
Fri to Sat 10am – 12midnight  
Free admission

This exhibition by contemporary American artist, Daniel Arsham will feature works based on the artist's experience of Easter Island which was discovered in 1722 by European explorers. Arsham interprets the extant monumental statues of Easter Island in a series of paintings and sculptural works that together create a fictional archaeology informed by his personal experience on the island.

### #YesterdaysFutures (Part II)

25 Oct 2013 – 10 Nov 2013

School of the Arts Gallery  
(Level 2), 1 Zubir Said Drive  
Singapore 227968  
Hours: Daily 12pm – 9pm

Phone: (65) 6338 9663  
Free admission

A result of the ongoing Louis Vuitton – SOTA Arts Excellence Programme, *#YesterdaysFutures (Part II)* features artworks by Arsham's collaboration with 15 students as they explore our ambiguous relationship with newly obsolete objects such as mobile phones, calculators and Nintendo Game Boys. Re-formed as rudimentary, decayed versions of themselves, these objects have been recreated in sand and plaster, appearing as if unearthed at a future archaeological site, awaiting dispatch to a museum in a foreign land.

## OBJECTIFS

56A Arab Street  
Singapore 199753  
Hours: Mon to Fri 11am – 7pm; Sat  
12pm – 6pm; closed on Sun and  
public holidays

Phone: (65) 6293 9782  
www.objectifs.com.sg  
Free admission

### Love Hurts – Tales from the Heartland

23 Oct 2013 – 21 Nov 2013

This solo exhibition by Gilles Massot looks at cross-cultural identities in a globalised world. Using pop culture references such as karaoke videos and TV soap operas to both hilarious and jarring effect, Massot blurs genres and identities in an exploration of the relationship between song, text and visuals. The highlight of the exhibition is a collaboration with Biennale artist Urich Lau on a karaoke video from which the exhibition takes its name. The artwork is set up like a karaoke station and visitors are welcome to sing along with Massot.

## SINGAPORE INTERNATIONAL FOUNDATION

### Ideas for a Better World Forum

24 Oct 2013

Gallery Theatre  
National Museum of Singapore  
93 Stamford Road  
Singapore 178897  
Hours: 4pm – 6pm  
Registration starts at 3:30pm.  
Prior registration at [www.sif.org.sg/betterworldforum](http://www.sif.org.sg/betterworldforum) required.

This forum series by the Singapore International Foundation brings global thought leaders in dialogue with the Singapore community to inspire action for positive change. *Ideas for a Better World* will feature participating Biennale artist and

professor, Eko Prawoto, and other distinguished panellists, who will share insights and exchange perspectives on the centrality of arts and culture in sustainable living for a better world.

## SINGAPORE TYLER PRINT INSTITUTE

41 Robertson Quay  
Singapore 238236  
Hours: Tue to Sat 10am – 6pm;  
Mon by appointment only;  
closed on Sun and public holidays

Phone: (65) 6336 3663 ext 129  
www.stpi.com.sg  
Free admission

### Honesty Printed on Modesty

24 Oct 2013 – 23 Nov 2013

Haegue Yang, a leading artist of her generation, kicks off the first series of Platform STPI Projects (PSP) with breakthrough works drawing attention to the power of spices – from its domestic function to its political and economic roles in history. Utilising the olfactory and tactile power of spices and food objects, Yang experiments with new materiality and integrates food items found during her residency at STPI. Distilling materials to their basic essence with print and paper, these works analyse the modest quality of everyday life.

## SPOT ART

ARTrium @ Old Hill Street Police  
Station, 140 Hill Street  
Singapore 179369  
Hours: Daily 11am – 9pm

Phone: (65) 9181 7932  
www.spotart.sg  
Admission: Regular \$10, students  
and senior citizens concession \$5

### SPOT ART: The Best of the New

26 Oct 2013 – 4 Nov 2013

This annual festival brings the finest contemporary art produced

by young artists from Singapore, Indonesia, the Philippines, Hong Kong, Cambodia, Vietnam, Thailand, Malaysia, Pakistan and India. It features 200 high-quality works competitively selected from over 1500 entries by a high-profile jury, including paintings, sculpture, installations, photography and other works. This is an opportunity for local and international patrons to see and collect from a wide survey of works of art by the best emerging talent from across the region.

## THE SUBSTATION

45 Armenian Street  
Singapore 179936  
Hours: Mon to Sun 12pm – 9pm;  
closed on public holidays

Phone: (65) 6337 7535  
www.substation.org  
Free admission

### The Substation and Seoul Art Space Mullae Project Part 1 2013/2014

The Substation Gallery

9 – 15 Dec 2013

South Korean artists Hounyeh Kim and Lee Sujin will meet Singaporean practitioners Angie Seah and Hazel Lim in person for the first time in Singapore this December and take on the challenge of putting up a group show together. These four female artists come from very different backgrounds, yet share some commonality within their art practices and a curiosity about each other's craft.

For more information on  
Parallel Events of the  
Singapore Biennale 2013, visit  
[www.singaporebiennale.org](http://www.singaporebiennale.org)

# PROMOTIONS & SPECIALS

Enjoy the following promotions in the Bras Basah Bugis precinct. Simply present your Singapore Biennale 2013 SISTIC ticket or ticket stub at the point of purchase.

Unless otherwise stated, all promotions are valid from 26 October 2013 to 16 February 2014 and for one-time redemption per ticket only.

Not valid with other promotions and discounts. Terms and offers may be amended without prior notice.

## MUSEUM LABEL

**10% discount on all Museum Label merchandise**

**20% discount on Singapore Biennale merchandise**

Valid at all Museum Label outlets

**Singapore Art Museum**

71 Bras Basah Road  
Singapore 189555

**National Museum of Singapore**

93 Stamford Road  
Singapore 178897

## DÔME

**10% off with min. \$50 spend**

Valid only at Dôme Singapore Art Museum

71 Bras Basah Road  
Singapore 189555  
www.dome.sg

## SELECT BOOKS

**10% off storewide**

Valid at Select Books

51 Armenian Street  
Singapore 179939  
Telephone: (65) 6337 9319  
www.selectbooks.com.sg

## TRUE BLUE CUISINE

**Every \$100 spent entitles you to a complimentary plate of Otak Otak Buah Keluak Dish during the Biennale period. This is a dish specially created by True Blue Cuisine which combines fish paste with *buah keluak* (Indonesian nuts) paste in banana leaves, barbecued to perfection.**

Valid at True Blue Cuisine

49 Armenian Street  
Singapore 179937  
Phone: (65) 6440 0449  
www.truebluecuisine.com

## STANDING SUSHI BAR

**10% off non-promotional items**

Valid at Standing Sushi Bar

8 Queen Street #01-03  
Singapore 188535  
Phone: (65) 6333 1335  
www.standingsushibar.com

Valid for a la carte items and set meals.

## SUPERMAMA

**10% discount on selected items**

Valid at Supermama

8 Queen Street  
Singapore Art Museum at 8Q  
Singapore 188535  
www.supermama.sg

## STRICTLY PANCAKES

**10% discount for first 300 Singapore Biennale Visitors**

Valid only at Strictly Pancakes at Prinsep Street

44A Prinsep Street  
Singapore 188674  
Phone: (65) 6333 4202  
www.strictlypancakes.com.sg

Valid for individual purchase only, not valid for combined bill.

## FLUTES

**Biennale Hours at FLUTES Restaurant.Bar**

**Daily 5pm to 7pm (except Sunday)  
All house cocktails at \$12++  
(UP \$15++ onwards)**

SB tickets/passes not required

Valid at FLUTES Restaurant.Bar, The National Museum of Singapore

93 Stamford Road, #01-02  
(Main Lobby)  
Singapore 178897  
Phone: (65) 6338 8770  
www.flutes.com.sg

## MANICURIIOUS

**10% off nail services**

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www.manicurious.sg

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## MAKARIOS

**15% Discount on all items**

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Drama Centre  
Level 3, National Library Building  
100 Victoria Street  
Singapore 188064  
www.makarios.com.sg

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60 Stamford Road #01-11  
www.swissbake.com

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## MERELY ICE CREAM

**15% discount on all ice cream**

Valid at Merely Ice Cream  
Sunshine Plaza  
91 Bencoolen St #01-13  
Singapore 189652  
www.merely.com.sg

Not valid for takeaway pints.

## 7 KICKSTART

**Like the 7 Kickstart Facebook  
page to enjoy 1 for 1 coffee**

Valid at 7 Kickstart  
Singapore Art Museum  
71 Bras Basah Road  
Singapore 189555

Free coffee will be of the same  
or lower value.

## OVERDOUGHS

**Teatime special at \$9 from  
2pm - 4pm on Tuesday - Sunday.  
Includes one muffin and choice  
of coffee or tea.  
Add \$1 for flat white, latte  
or cappuccino.**

161 Middle Road  
Sculpture Square  
Singapore 188978  
Tel: 6336 6946  
www.overdoughs.com

## TIMBRE @ THE SUBSTATION

**10% discount for Singapore  
Biennale visitors.**

Discount will be limited to only  
dine-in at Timbre @ The Substation  
45 Armenian Street  
Singapore 179936  
www.timbregroup.asia/timbresg/  
main.asp

## SWITCH

**10% discount for Singapore  
Biennale visitors.**

Discount will be limited to only  
dine-in at SWITCH.  
73 Bras Basah Road  
#01-01/02  
Singapore 189556  
www.switchmusic.sg

## LOOF

**10% off the total bill for Biennale  
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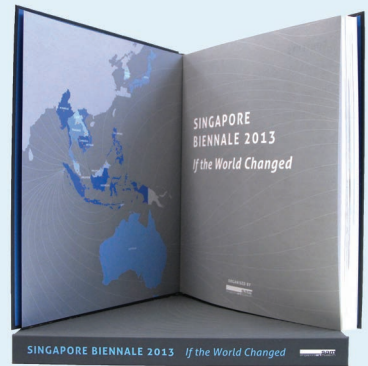
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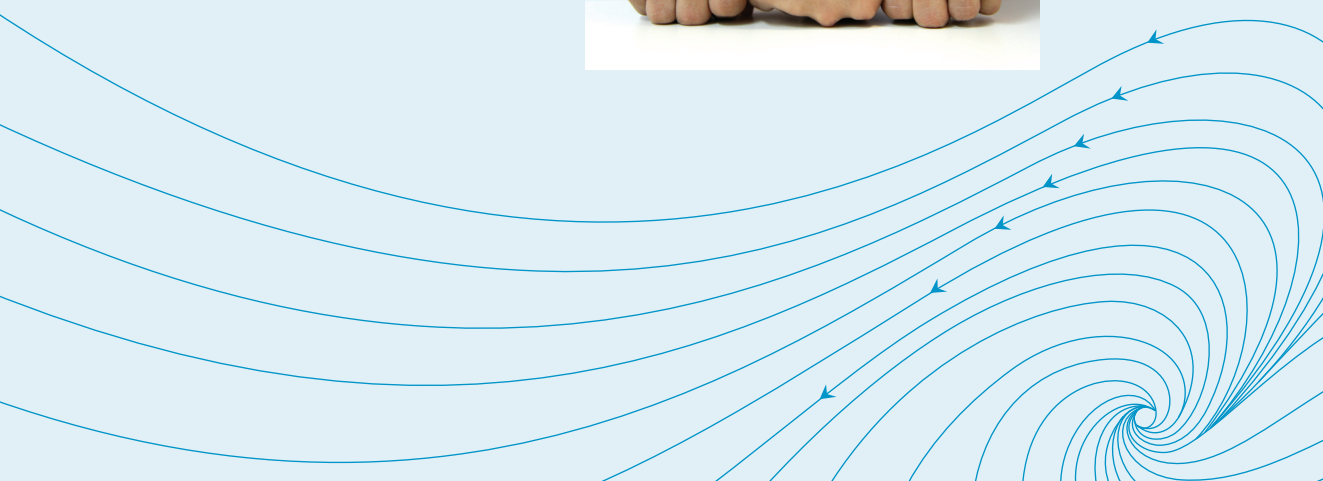
## SINGAPORE BIENNALE 2013 MERCHANDISE

Visit **Museum Label** outlets at the Singapore Art Museum and National Museum and pick up exclusive merchandise such as t-shirts, power banks, thumb drives, artist products and catalogues specially produced for the Singapore Biennale 2013! While stocks last.



## IF THE WORLD CHANGED, LIFE WOULD BE A WONDERLAND!

Specially for the Biennale, Supermama has teamed up with kids to create a range of knuckle tattoos inspired by the theme of "wonderland". These quirky and original doodles of animals great and small are a perfect way to embrace your inner child. Get yours for \$2 while stocks last.



## AT THE SINGAPORE BIENNALE, IT'S ALWAYS HAPPY HOUR WITH THESE DEALS.

The Official Bar for the Singapore Biennale 2013, **Art Bar by the Butter Factory** has created a special drink in the signature Biennale blue just for you!

*Art Bar is located at One Fullerton, 1 Fullerton Road.*

Indulge yourself with *Carpe Diem*, a special cocktail concocted especially for the Singapore Biennale at **Flutes Restaurant.Bar** at the National Museum. Made with fresh fruits, the cocktail packs a punch with a flavourful blend of citrus and sweet to complete your Biennale experience.

*Flutes Restaurant.Bar is located at National Museum of Singapore, 93 Stamford Road.*



## PUTTING THE ART IN NAIL ART

**Manicurious** will be creating nail art designs inspired by selected Biennale artists' works as well as this year's theme "If the World Changed". Choose from the intricate designs, as well as 10% off all nail services.

*Manicurious is located at 41 Beach Road.*

## IF THE WORLD CHANGED... WHAT WOULD IT LOOK LIKE?

**WANTED: 7 Dinner Guests**  
**ARE YOU KEEN TO TALK ABOUT WORLD CHANGES, ART AND OTHER CURIOUS THINGS?**

Two mystery artists & a curious host from Singapore Biennale 2013 are waiting for you! Answer 3 random questions and you might win a place at the table.

To take part in this social dining experiment, go to our facebook page or email [outreach@foodforthought.com.sg](mailto:outreach@foodforthought.com.sg)

## THERE'S ALWAYS TIME FOR ICE CREAM

**Merely Ice Cream** has created a unique Singapore Biennale ice cream flavour to sweeten your Biennale experience. Also enjoy a 15% discount on dine-in ice cream during the Singapore Biennale!

*Merely Ice Cream is located at Sunshine Plaza, #01-13, 91 Bencoolen Street.*

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26 October 2013 –  
16 February 2014

c/o  
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71 Bras Basah Road  
Singapore 189555  
Phone: (65) 6332 3222

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Special thanks to all the volunteers involved in SB2013

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#### SB2013 Graphic Design

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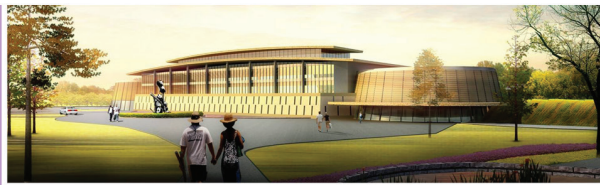


## QP for Building Plans and Interior Design

- Public building (School , Police Station)
- Residential (Condominium/ Landed Property/ Semi Detached/ Terrace/ Bungalows etc.)
- Commercial (Shopping Centre)
- Industrial Warehouse

## Permanent Work Design for Substructures and Superstructures

- Residential (Condominium/ Landed Property/ Semi Detached/ Terrace/ Bungalows etc.)
  - Commercial (Shopping Centre)
  - Industrial Buildings
  - Marine Structures
  - Household Shelters
  - Public Shelters
- Existing Structure
  - Aluminum
  - Masonry
  - RC Design
  - Steel Design
  - Timber Design



## Temporary Work Design

- Residential (Condominium/ Landed Property/ Semi Detached/ Terrace/ Bungalows etc.)
- Commercial (Shopping Centre)
- Industrial Buildings
- Marine Structures

### These includes:

- Basement Excavation Design
- Float Design
- Site Office Design
- Sign Board Design
- Stage Design
- Show Flat Design
- Structural Design for Exhibition
- Street Scene Design
- Vehicle Advertisement Design
- (Buses/ Taxis etc.)
- Workers Quarter
- Working Platform Design

## Geotechnical Services Inspection

- Geotechnical Design
- Geotechnical Inspection
- Geotechnical Investigation
- Earth Control Measure Design (ECM Submission)
- Landslide Investigation
- Periodical Building Inspection
- Structural Investigation/ Inspection
- Slope Investigation/ Inspection

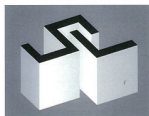
## Earth Control Measure Design

- ECM Submission



## Submission Work to the following Authorities

- URA (Urban Redevelopment Board)
- BCA (Building & Construction Authority)
- LTA (Land Transportation Authority)
- PUB (Public Utility Board)
- JTC (Jurong Town Corporation)
- SCDF (Singapore Civil Defence Force)
- NPARKS (National Parks)
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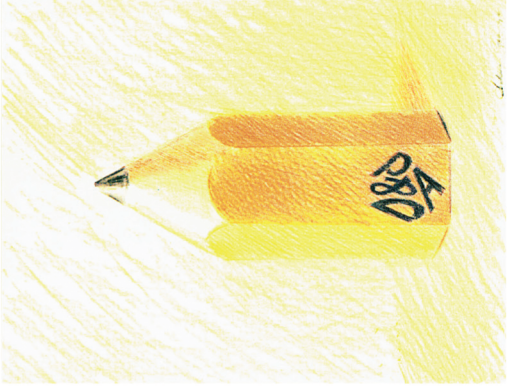
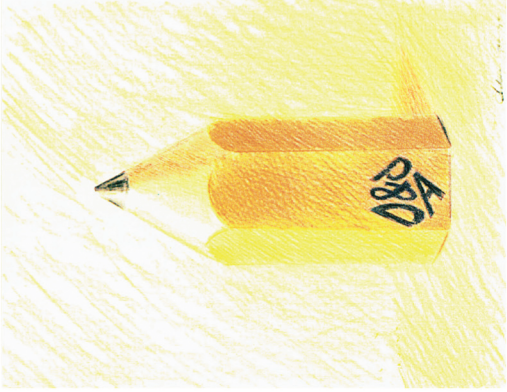
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