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CONTEMPORARY ART IN SOUTHEAST ASIA

CINERAMA

ART AND THE MOVING IMAGE IN SOUTHEAST ASIA
17 NOVEMBER 2017 – 18 MARCH 2018 | SAM AT 8Q

Ming Wong, *Making Chinatown* (video still), 2012
Image courtesy of the Artist, Vitamin Creative Space,
Guangzhou and carlier | gebauer, Berlin



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#cineramaSG

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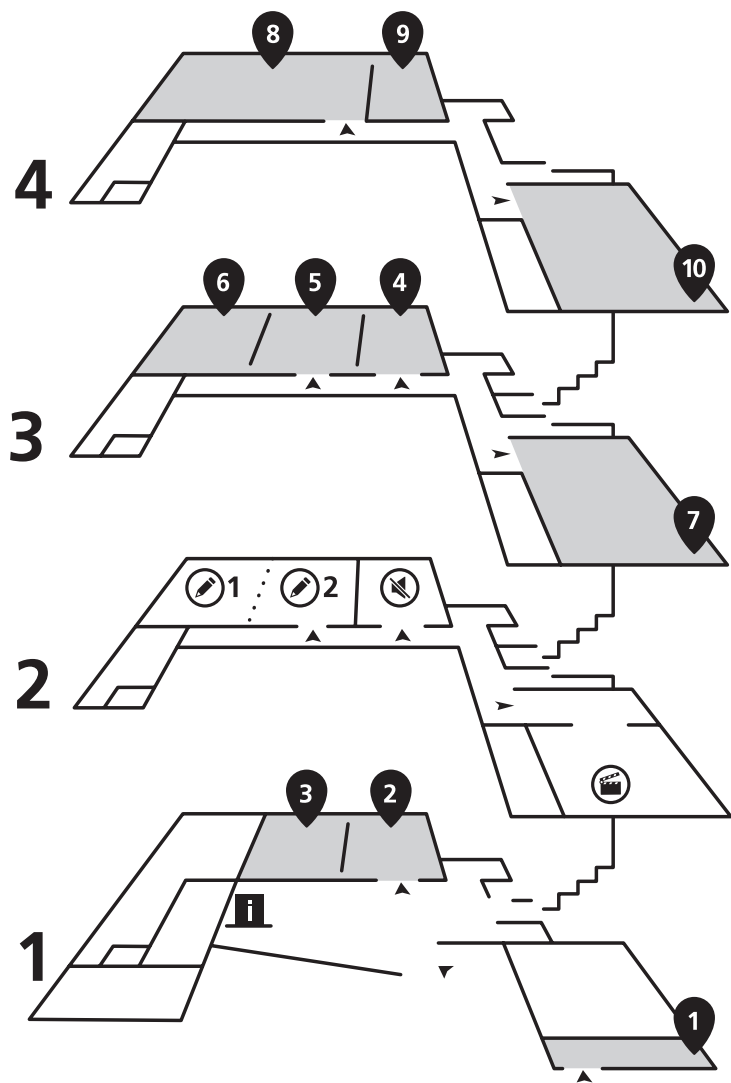


C*inerama* brings together 10 artists and collectives from across Southeast Asia who work through the medium of the moving image to explore its history, current-day expressions, and potential for the future. Spanning hand-drawn animation to immersive video installations, the works presented pay tribute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

The origin of the moving image can be traced back almost 200 years with the invention of the phenakistiscope. The novelty of seeing pictures come to life captured the hearts of audiences, spurring the development of the modern cinema experience in the 20th century, including the commercialisation of the immersive Cinerama experience – the precursor to today’s IMAX movie. Yet, while audiences were once limited to being consumers in these theatres alone, the proliferation of video technology in the 1960s allowed the consumer to become producer as well, and also equipped artists with a new tool to express their ideas. Since its emergence within the realm of moving images, video art has distinguished itself from theatrical cinema in a myriad of ways. Its lack of apparent narrative, necessity for actors, and ever-changing modes of presentation continues to expand the definition of cinema itself.

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

Korakrit Arunanondchai / Alex Gvojjic, *There’s a word I’m trying to remember, for a feeling I’m about to have (a distracted path toward extinction)* (video still), 2016–2017
Image courtesy of the Artists



Contents

1	OOMLEO <i>Maze Out</i>	06	List of Exhibited Artworks	27
2	VICTOR BALANON <i>The Man Who</i>	08	Programmes	28
3	TROMARAMA <i>Zsa Zsa Zsu</i>	10	General Information	30
4	JEREMY SHARMA <i>A White, White Day</i>	12	About SAM	32
5	THE PROPELLER GROUP • <i>AK-47 vs. M16</i> • <i>AK-47 vs. M16, The Film</i>	14		
6	SARAH CHOO JING <i>Wear You All Night</i>	16		
7	MING WONG <i>Making Chinatown</i>	18		
8	HAYATI MOKHTAR <i>Falim House: Observations</i>	20		
9	AMY LEE SANFORD <i>Scanning</i>	22		
10	KORAKRIT ARUNANONDCHAI / ALEX GVOJIC <i>There's a word I'm trying to remember, for a feeling I'm about to have (a distracted path towards extinction)</i>	24		

oomleo

Maze Out

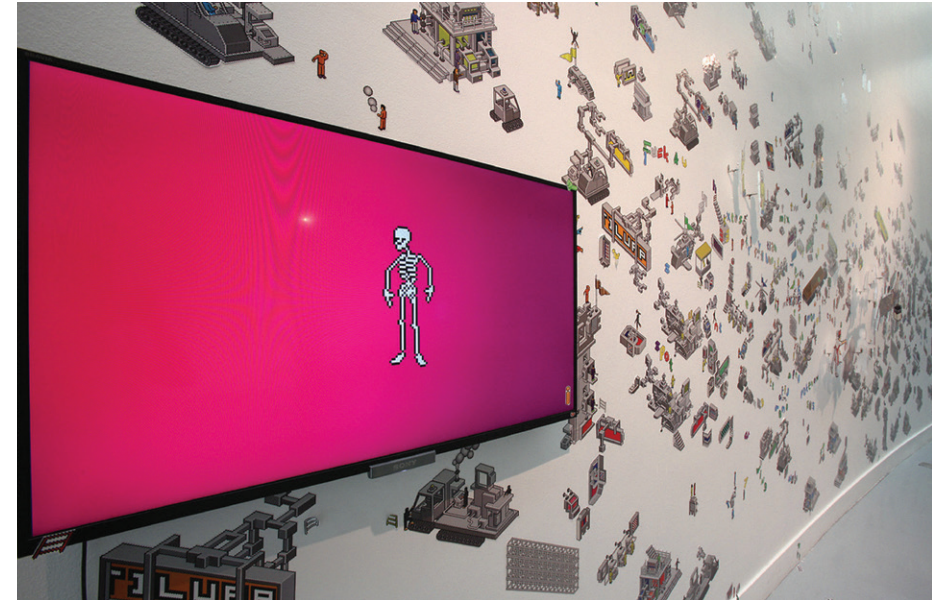
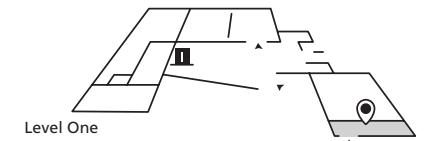
2017
Single-channel video (GIF animation) with sticker installation
Dimensions variable; video duration 3:45 mins
Collection of the Artist
Commissioned by Singapore Art Museum



Maze Out (video still); image courtesy of the Artist

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

Peopled with characters inspired by the artist's friends as well as certain observable stereotypes in Indonesian society (for instance, the fitness fanatic who takes to jogging in Jakarta traffic), the video suggests the inter-connectivity of society. oomleo's microcosm



Untitled (Installation view at 'Media/ Art Kitchen', Bangkok Art and Culture Centre),
20 December 2013–16 February 2014

presents a maze of machinery where we can observe the everyman and labourers at work. At times, the darker side of these networks and the economy is suggested when we witness the human 'rage against the machine', or when a worker is swallowed up by a fast-moving conveyor belt. The artist extends the experience of the work with a sticker installation, beyond the flat screen of the video. TSL

Narpati Awangga, a.k.a. oomleo (b. 1978, Jakarta, Indonesia) is an artist, actor, musician and radio broadcaster. A member of the ruangrupa artist collective in Jakarta, oomleo creates work utilising digital art media, alongside other creative pursuits such as being a broadcaster of RURU radio, a member of electro-pop band Goodnight Electric, and as an organiser of various workshops and events in the urban visual art scene of Jakarta. Recent presentations of his work include a solo exhibition in Indonesia (2015), as well as exhibitions in Southeast Asia and Japan as part of the 'Media / Art Kitchen' travelling project (2013–2014). He lives and works in Jakarta, Indonesia.

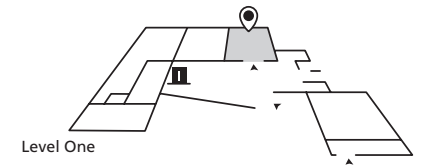
Victor Balanon

The Man Who

2017
Single-channel video projection with sound, and
site-specific wall painting
Dimensions variable; video duration 7:00 mins
Collection of the Artist
Commissioned by Singapore Art Museum



The Man Who (video stills); images courtesy of the Artist



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

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

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

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

Tromarama

Zsa Zsa Zsu

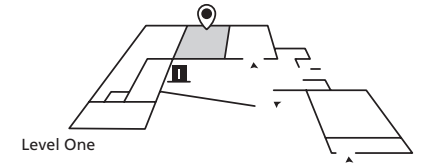
2007
Stop-motion animation, edition 3/5
Duration 4:42 mins
Singapore Art Museum collection



Zsa Zsa Zsu (video still); images courtesy of the Artists

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

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



Zsa Zsa Zsu (video still)

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

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

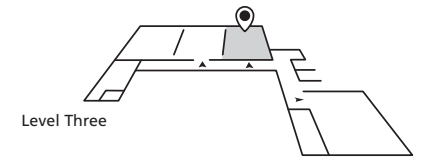
Jeremy Sharma

A White, White Day

2017
Lightbox system mounted on a
metal rack and horn speakers
200 x 240 x 40 cm
Collection of the Artist



A White, White Day (artist impression); image courtesy of the Artist



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

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

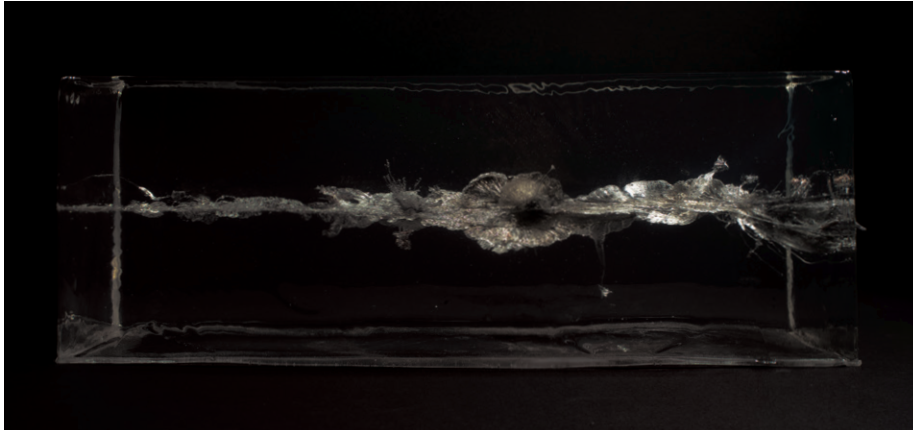
The present work reimagines scenes in a film that, according to Sharma, “forms our nation’s historical and biographical literature”; the dissolution of cinematic mimesis into fitful, unstable incandescence suggests the contingent character of memory and history. LH

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

The Propeller Group

AK-47 vs. M16

2015
Fragments of AK-47 and M16 bullets, ballistics gel, glass and metal vitrine and single-channel video
Various dimensions: 139.7 x 62.9 x 32.4 cm (vitrine); 18.1 x 42.9 x 18.4 cm (ballistics gel); video duration 2:48 mins
Singapore Art Museum collection



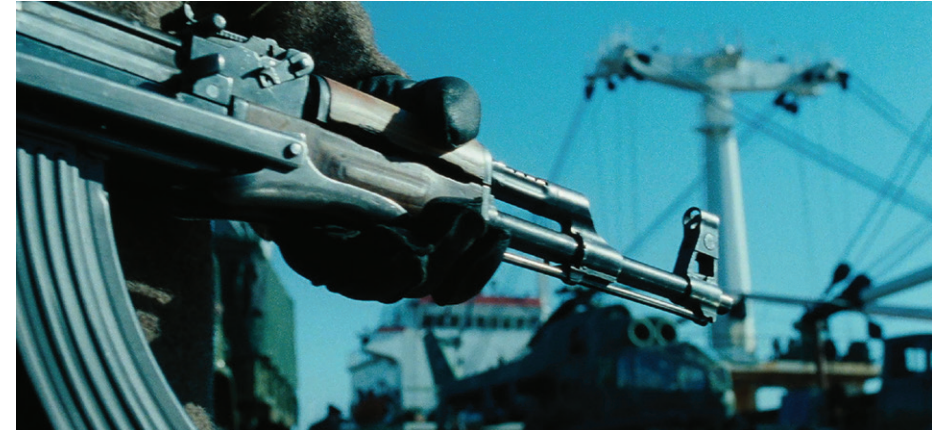
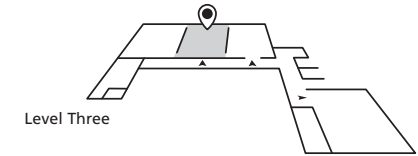
AK-47 vs. M16; image courtesy of the Artists and James Cohan, New York

On first viewing, *AK-47 vs. M16* offers an interpretation of war as signified by two bullets – and representative of two conflicting ideologies – colliding into and against each other. As the bullets enter the block, the ballistics gel – meant to simulate the consistency of human flesh – flails and recoils on its perch. Devoid of flesh-tones, the translucent ballistics gel, captured violently reverberating in the video, feels theatrical, almost like a tango moving through water. Yet in tandem, the ballistics block of *AK-47 vs. M16* – housed in its pristine vitrine – presents an image of violence frozen, and entrapped as a clinical and futuristic exhibit.

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

AK-47 vs. M16, The Film

2016
Single-channel video with sound
Duration 41:08 min
Courtesy of The Propeller Group and James Cohan, New York



AK-47 vs. M16, The Film (video still); image courtesy of the Artists and James Cohan, New York

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

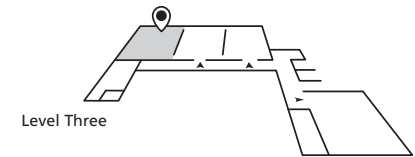
Slicing and splicing together scenes from Hollywood films, documentaries, news reports, and found footage from the Internet, the film is edited to intensify the 'movie star status' of these two weapons used to kill and maim, whilst simultaneously relegating the human thespian to the position of a prop.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

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The Propeller Group (established 2006, Ho Chi Minh City, Vietnam) is an artist collective made up of Phu Nam (b. 1974, Ho Chi Minh City, Vietnam), Tuan Andrew Nguyen (b. 1976, Ho Chi Minh City, Vietnam) and Matt Lucero (b. 1976, California, U.S.A). The Propeller Group's recent group and solo exhibitions include, 'Islands, Constellations and Galapagos', Yokohama Biennale (2017); 'Street Views: A Universe of Collisions', Contemporary Art Museum St. Louis (2016); All the World's Futures, 56th Venice Biennale (2015). Their works can be found in the public collections Guggenheim Museum, Museum of Modern Art, New York, and the Burger Collection, amongst others. They live and work in Ho Chi Minh City, Vietnam, and Los Angeles, U.S.A.

Sarah Choo Jing

Wear You All Night

2017
Two-channel video with sound
Duration 4:38 mins
Collection of the Artist



Wear You All Night (video still); image courtesy of the Artist

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

and artillery magnifying the emotional textures of the narrative to melodramatic proportions. The heightened, almost exaggerated nature of the audiovisual experience here serves to send up the artifice of the language of contemporary mass media. LH

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

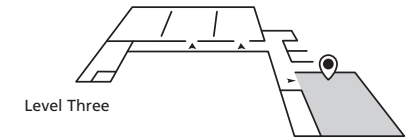
Ming Wong

Making Chinatown

2012
Mixed-media installation featuring a five-channel video
Dimensions variable
Collection of the Artist



Making Chinatown (video stills); images courtesy of the Artist, Vitamin Creative Space, Guangzhou and carlier | gebauer, Berlin



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

Making Chinatown is presented with support from Goethe-Institut Singapore

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

Hayati Mokhtar

Falim House: Observations

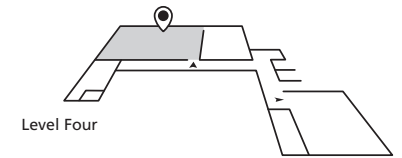
2013–2015
Ten-channel video with sound
Duration 16:04 mins
Singapore Art Museum collection



Falim House: Observations (video still); image courtesy of the Artist

The ten video channels that comprise Hayati Mokhtar's *Falim House: Observations* seem suspended between the silence and stasis of the still image, and a series of ever-so-slight stirs and shifts that suggest to the viewer that these tableaux are, in fact, animated. One witnesses, in the far distance beyond a deserted vestibule, the movement of a human silhouette; little happens on the lawn outside a partially open window, except when a small herd of farm animals dart by; the sound of a whistling voice is heard echoing through the empty hallways of a derelict structure. These forlorn fragments document the interior and surroundings of the titular mansion, located in Ipoh.

Falim House was built by Foo Nyit Tse, one of the wealthiest tin tycoons in Malaya in the early twentieth century. Today, it lies in a state of suggestive ruin, the Foo family having left most of their belongings behind, including furniture, antiques and personal letters. The artist remarks: "Imagine these sequences as photographs that teeter on the cusp of becoming the moving image; stills that, at certain points, suddenly flow into a depiction of a whole series of events: small actions that, seen collectively, build up into a narrative – a film, even, of sorts." LH



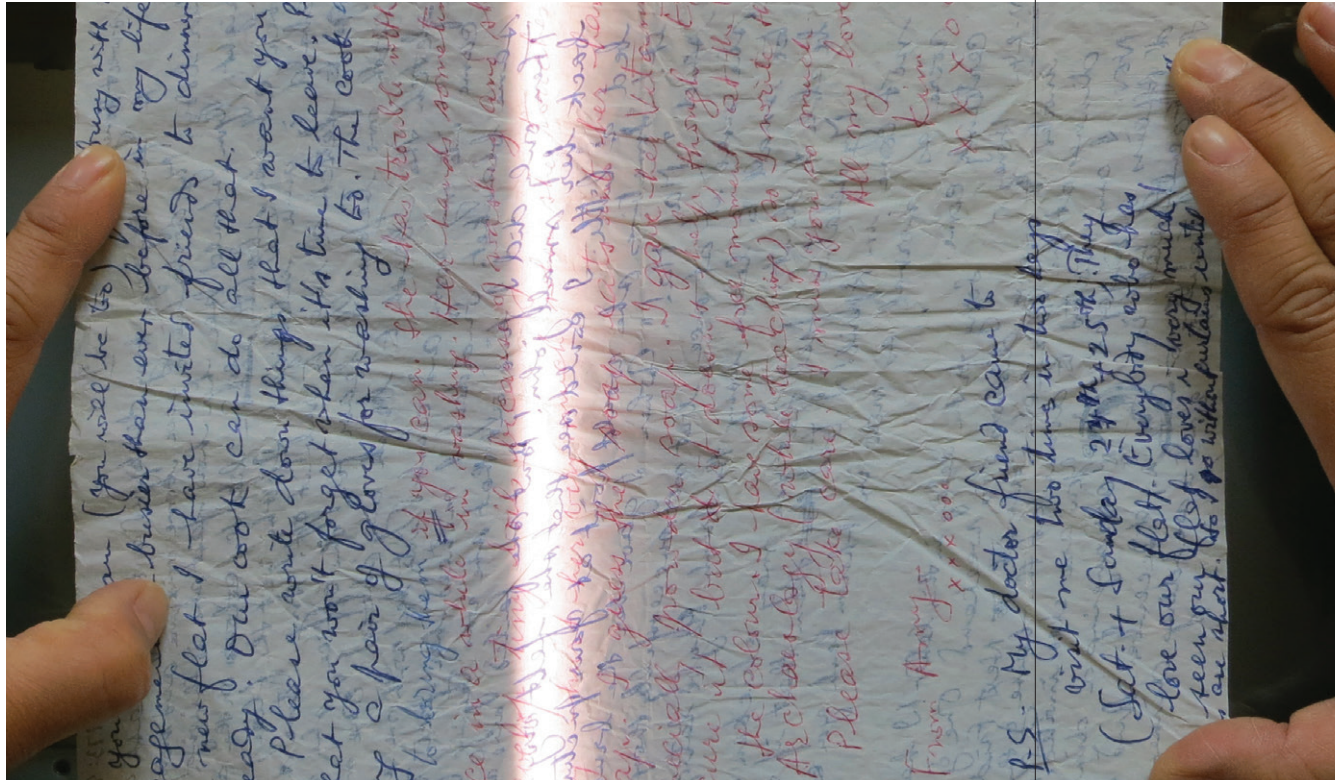
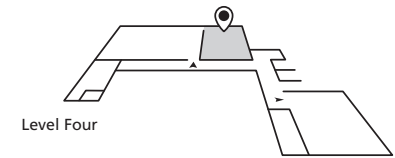
Falim House: Observations (production still); image courtesy of the Artist

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

Amy Lee Sanford

Scanning

2013
Single-channel video
Duration 41:56 mins
Singapore Art Museum collection



Scanning (video still); image courtesy of the Artist

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

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

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

Korakrit Arunanondchai / Alex Gvojjic

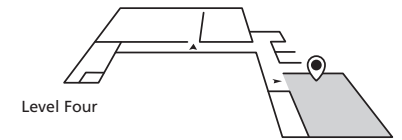
There's a word I'm trying to remember, for a feeling I'm about to have (a distracted path towards extinction)

2016–2017

Mixed media installation with single-channel video, earth, found objects, and bleached black denim pillows
Site-specific adaptation, dimensions variable, video duration 26:25 mins
Collection of the Artists



There's a word I'm trying to remember, for a feeling I'm about to have (a distracted path towards extinction)
(video stills); images courtesy of the Artists



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

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

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

There's a word I'm trying to remember, for a feeling I'm about to have (a distracted path towards extinction) is presented with support from BANGKOK CITYCITY GALLERY

Korakrit Arunanondchai (b. 1986, Bangkok, Thailand) earned his BFA from the Rhode Island School of Design in 2009 and his MFA from Columbia University in 2012. His works, engaging with a broad range of subjects, show the intersection points and interconnectivity between an array of artistic disciplines from music videos to performances, paintings and installations. Korakrit has had major presentations in numerous institutions, including New York's MOMA PS1 (2014), Paris's Palais de Tokyo (2015), Beijing's UCCA (2015), the 20th Biennale of Sydney (2016), the Berlin Biennale (2016), as well as SUNSHOWER at the Mori Art Museum (2017), and is represented in numerous international collections. He lives and works in Bangkok, Thailand and New York, U.S.A.

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



List of Exhibited Artworks

Korakrit Arunanondchai / Alex Gvojjic
*There's a word I'm trying to remember,
for a feeling I'm about to have
(a distracted path towards extinction)*

2016–2017
Mixed media installation with single-channel
video, earth, found objects and bleached
black denim pillows
Site-specific installation, dimensions variable,
video duration 26:25 mins
Collection of the Artists

Victor Balanon
The Man Who

2017
Single-channel black and white video projection
with sound and site-specific wall painting
Dimensions variable; video duration 7:00 mins
Collection of the Artist
Commissioned by Singapore Art Museum

Sarah Choo Jing
Wear You All Night

2017
Two-channel video with sound
Duration 4:38 mins
Collection of the Artist

Hayati Mokhtar
Falim House: Observations

2013–2015
Ten-channel video with sound
Duration 16:04 mins
Singapore Art Museum collection

oomleo
Maze Out

2017
Single-channel video (GIF animation)
with sticker installation
Dimensions variable; duration 3:45 mins
Collection of the Artist
Commissioned by Singapore Art Museum

Amy Lee Sanford
Scanning

2013
Single-channel video
Duration 41:56 mins
Singapore Art Museum collection

Jeremy Sharma
A White, White Day

2017
Lightbox system mounted on a metal rack
and horn speakers
200 × 240 × 40 cm
Collection of the Artist

The Propeller Group
AK-47 vs. M16

2015
Fragments of AK-47 and M16 bullets, ballistics gel,
glass and metal vitrine and single-channel video
Various dimensions: 139.7 × 62.9 × 32.4 cm (vitrine);
18.1 × 42.9 × 18.4 cm (ballistics gel); video duration
2:48 mins
Singapore Art Museum collection

AK-47 vs. M16, The Film

2016
Single-channel video with sound
Duration 41:08 mins
Courtesy of The Propeller Group and
James Cohan, New York

Tromarama
Zsa Zsa Zsu

2007
Stop-motion animation, edition 3/5
Duration 4:42 mins
Singapore Art Museum collection

Ming Wong
Making Chinatown

2012
Mixed-media installation featuring
a five-channel video
Dimensions variable
Collection of the Artist

Public Programmes

Artist and Curator Tour

Friday, 17 November 2017

7.30pm–8.30pm | SAM at 8Q | \$20*

Interested in finding out more about *Cinerama: Art and the Moving Image in Southeast Asia*? Come meet the artists and hear exclusive details about their art practices during this intimate evening tour, which will be moderated by a SAM curator.

Curator Tour

Wednesday, 22 November 2017

7.30pm–8.30pm | SAM at 8Q | \$15*

Join SAM curator John Tung as he brings you on an exclusive after-hours tour of *Cinerama* that will deepen your experience of the exhibition. Learn more about the artworks and curatorial decisions that went on behind the scenes in preparation for this show.

Open House at SAM

Christmas, Monday, 25 December 2017

Chinese New Year, Saturday,
17 February 2018

Come celebrate the Christmas and Chinese New Year holidays with SAM! Enjoy free entry to all exhibitions at SAM at 8Q from 10am, and join us for fun, hands-on activities that everyone in the family will love. Activities run throughout the day, from 11am to 6pm.

Visit www.singaporeartmuseum.sg for more information about each Open House day.

Art Week 2018 at SAM

Saturdays, 20 and 27 January 2018

Sundays, 21 and 28 January 2018

10am–7pm | SAM at 8Q

SAM celebrates Singapore Art Week 2018 with the much-anticipated art market, a community weekend and movie screenings! Join us for two weekends of art-filled activities and programmes.

Visit www.singaporeartmuseum.sg for more details about upcoming programmes and events. Updates will be made over the course of the exhibition.

SAM Community Day

Saturday and Sunday, 20 and 21 January 2018

10am–7pm | SAM at 8Q

An immersive weekend at SAM awaits you! Take your pick from the range of activities available – from art workshops inspired by *Cinerama*, to tours by SAM's docents, to live Instagram photo booths and food galore. With activities tailored for all ages, seize this opportunity for an art-filled bonding session with family and friends.

Social service and NGO groups that require accessibility assistance may contact SAM for support. Requests must be made at least three weeks in advance.

* Tickets are available at SAM at 8Q and www.apactix.com

Tickets are also valid for entry to the exhibition on the day of the tour or on another day of your choice.

Bring Your Own Friend (BYOF) Discount: Enjoy 20% off a minimum purchase of two standard tickets. Bring your family and friends for a tour!

Educational Programmes

Educator Workshops

Friday, 24 November 2017

3pm–5pm | Workshop Space 2, SAM at 8Q

Want to learn how to engage students with the ideas, imagery and stories presented in *Cinerama*? Join art educator Adrian Tan, who will be discussing pedagogical strands behind the exhibition, and ways to use the *Cinerama* activity sheets to guide students. The workshop is targeted at secondary- and tertiary-level educators. However, primary-level and preschool educators are welcome. Each educator will be given a copy of the educational resource.

This workshop is exclusive to educators only. Please register at educators-cinerama-workshop.eventbrite.sg. The workshop will not proceed if the total sign-up is below the minimum number of participants. Registration closes one day before the event.

School Workshops

Weekdays

10.30am or 2.30pm | SAM at 8Q

Inspired by the artworks of *Cinerama*, these educational workshops offer students a holistic contemporary art experience. Workshop content ranges from learning about specific art techniques to craft-making that encourages originality and teamwork. Each workshop includes a guided tour of the exhibition, followed by a hands-on activity component.

These workshops are for school bookings only. To make a booking, please visit www.singaporeartmuseum.sg/education. Download and complete the Educational Workshop Booking Form, and send it to education@singaporeartmuseum.sg. Each workshop accommodates a minimum of 20 participants, and a maximum of 40 participants.

School Visits

Guided Visits

Schools may request docent-guided tours of *Cinerama*. Tours are subject to docent availability, and requests must be received by the 7th of the preceding month.

Self-Directed Visits

Educators may book a time and date to bring their students on an independent tour of *Cinerama*. During the visit, educators are strongly encouraged to use the questions and suggested activities in the *Cinerama* activity sheets to help students engage more deeply with the artworks.

For more information and to make a booking, please visit www.singaporeartmuseum.sg/education. Download and complete the School Visit Booking Form and send it to education@singaporeartmuseum.sg. For guided visits, requests must be received by the 7th of the preceding month. For self-directed visits, completed forms should be submitted three weeks prior to the visit.

Activity Sheets

Aimed at educators, parents and students, the *Cinerama* activity sheets have been specially developed to enrich the exhibition experience. They include discussion questions and suggested activities based on the artworks on display.

The activity sheets may be downloaded free at www.singaporeartmuseum.sg/education

General Information

SAM at 8Q

8 Queen Street, Singapore 188535

OPENING HOURS

Mondays to Sundays | 10am to 7pm
Fridays | 10am to 9pm

ADMISSION

Adults \$6
Students, seniors and NSFs \$3
Children under six Free

Singaporeans and permanent residents Free

Free museum entry every Friday from 6pm to 9pm and on Open House days.

Tickets can be purchased from the Information and Ticketing Counter at SAM at 8Q or at www.apactix.com. 20% off adult admission tickets for 20 or more persons.

ENQUIRIES

(65) 6589 9550
enquiries@singaporeartmuseum.sg

MUSEUM TOURS

Tours in English Mondays to Fridays | 11am
Commences 27 November 2017 Saturdays and Sundays | 2pm & 3.30pm

Tours in Mandarin Fridays | 7.30pm
Commences 27 November 2017 Sundays | 11.30am

Tours in Japanese Tuesdays to Fridays | 10.30am
Commences 5 December 2017

Tours are not available on public holiday periods and Open House days. (23–25 & 30–31 December 2017, 1 & 16–18 January 2018).

GETTING TO SAM at 8Q

By bus

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

By MRT

2-minute walk from Bras Basah MRT station

10-minute walk from Dhoby Ghaut, Bugis or City Hall MRT stations

By car

Carparks are available at NTUC Income Centre, Manulife Centre, Hotel Grand Pacific and Singapore Management University.

STROLLERS, WHEELCHAIR ACCESS AND LOCKERS


Lifts provide easy access to galleries.

Lockers are available for visitors' use.


SAM ONLINE

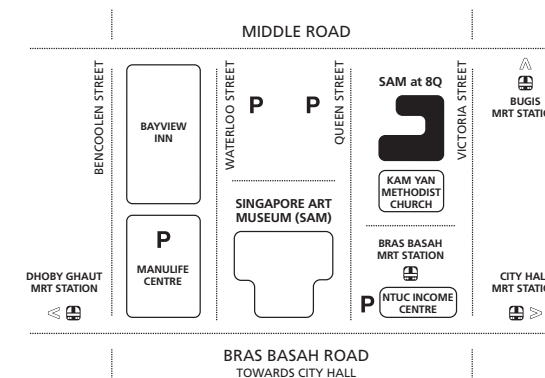
www.singaporeartmuseum.sg

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

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

 [sgartmuseum](https://twitter.com/sgartmuseum)

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



About Singapore Art Museum

Singapore Art Museum (SAM) is a contemporary art museum which focuses on art-making and art-thinking in Singapore, Southeast Asia and Asia, encompassing a worldwide perspective on contemporary art practice. SAM advocates and makes accessible interdisciplinary contemporary art through research-led and evolving curatorial practice.

Since it opened in January 1996, SAM has built up one of the most important collections of contemporary art from the region. It seeks to seed and nourish a stimulating and creative space in Singapore through exhibitions and public programmes, and to deepen every visitor's experience. These include outreach and education, research and publications, as well as cross-disciplinary residencies and exchanges.

SAM occupies two buildings: the old St Joseph's Institution on Bras Basah Road, built in 1855 and now a National Monument; and SAM at 8Q, a conservation building across the road on Queen Street that was the old Catholic High School.

In 2011, SAM was the venue organiser of the Singapore Biennale, becoming the main organiser for the 2013 and 2016 editions. SAM was incorporated as a Company Limited by Guarantee on 13 November 2013, operating under the Ministry of Culture, Community and Youth.

To find out more, visit www.singaporeartmuseum.sg



CINERAMA

ART AND THE MOVING IMAGE IN SOUTHEAST ASIA
17 NOVEMBER 2017 – 18 MARCH 2018 | SAM AT 80

ORGANISED BY

sam

singaporeartmuseum

CONTEMPORARY ART IN SOUTHEAST ASIA

www.singaporeartmuseum.sg

Hayati Mokhtar, *Falim House: Observations* (production still), 2013–2015
Image courtesy of the Artist