

27
OCTOBER
2016
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26
FEBRUARY
2017

SINGAPORE
BIENNALE
2016

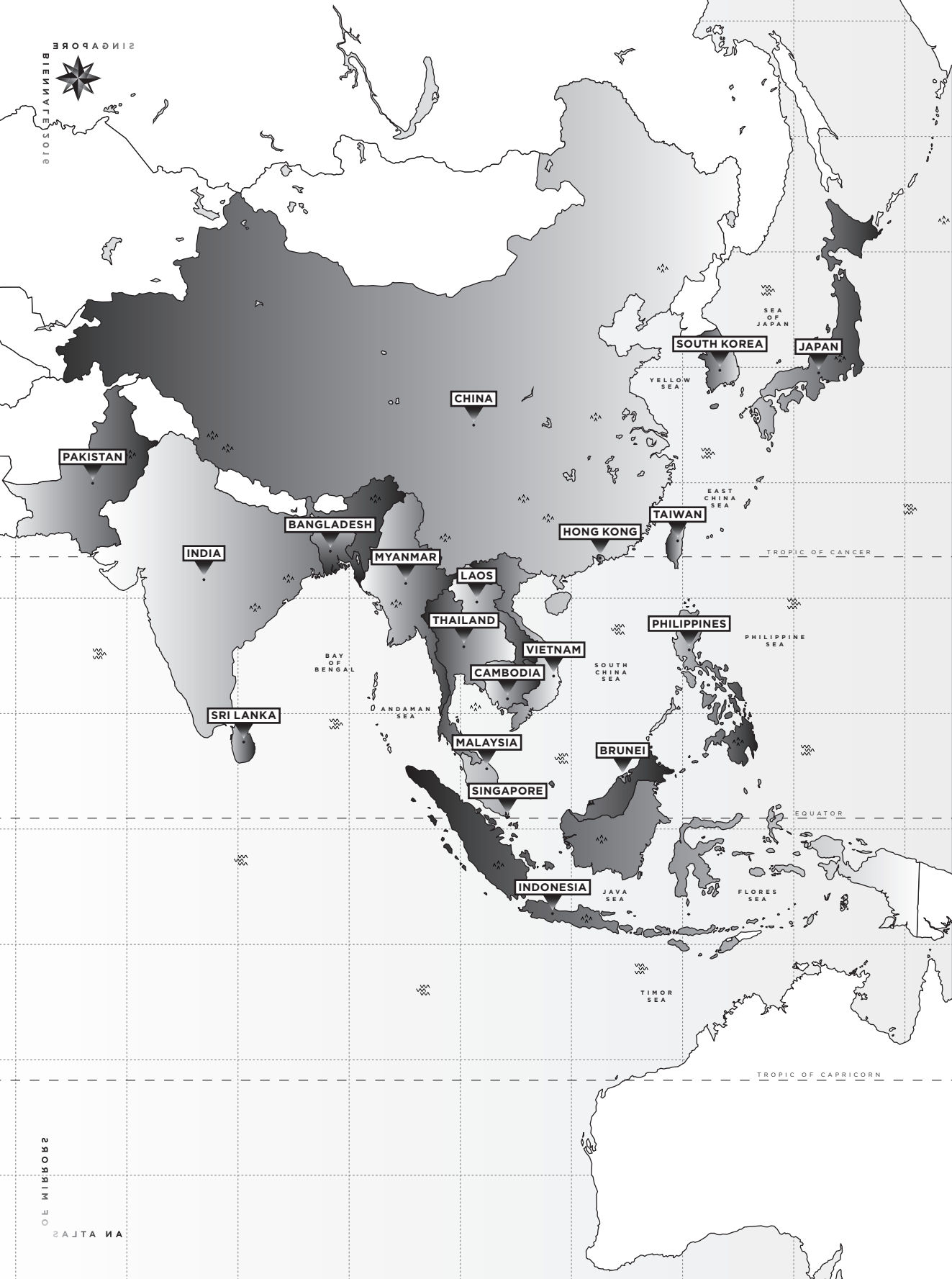
AN

ATLAS

OF

MIRRORS





ARTISTS

AHMAD FUAD OSMAN MALAYSIA	59	KENTARO HIROKI THAILAND/JAPAN	21, 49	SHARMIZA ABU HASSAN MALAYSIA	27
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ATLAS

OF

MIRRORS

FROM WHERE WE ARE, HOW DO WE PICTURE THE WORLD — AND OURSELVES?

In charting our way around the world, humankind has relied on instruments of vision as well as navigation. Atlases map and mirror our journeys of discovery and often make visible more than just physical terrain; driven by our needs and desires, they embolden us to venture into the unknown.

From our coordinates in Southeast Asia, the arc of our shared histories encompasses East and South Asia.

These regions bear the imprints of one another's diverse cultures, even as boundaries are also constantly reimagined. Fraught and unstable, these borders are characterised by fluid movement and migration which also reflect pre-state national entities, and highlight the challenges that beset contemporary conditions.

Where navigational tools enable us to set our sights further afield, one instrument in particular – the mirror – brings us into that which is still so mysterious: the self. While we depend on mirrors to show us to ourselves, their reflective surfaces are not always reliable for they echo, skew, magnify and invert.

How will a coupling of atlas and mirror shape the way in which we view the world? Through a constellation of artistic perspectives which trace our intertwining relationships, *An Atlas of Mirrors* positions Southeast Asia as a vantage point from which to picture our world anew.

AN ATLAS OF MIRRORS — AT ONCE, MANY WORLDS.

MESSAGES

JANE ITTOGI

CHAIR, SINGAPORE ART MUSEUM
CO-CHAIR, SINGAPORE BIENNALE 2016 ADVISORY COMMITTEE

Singapore Biennale 2016, centred on Southeast Asia, investigates the intangible wells of identity and nationhood and other states of invisibility in the make-up of the region's histories and cultures. Titled 'An Atlas of Mirrors', this Biennale's vantage points are East Asia, South Asia, and Southeast Asia, and stellar artworks were selected or commissioned by an organising curatorial mind, working like a navigational tool that maps and mirrors regions within and around us.

Artists from across Asia, from Bangladesh and Brunei, Cambodia and China, to Singapore and South Korea conjure visual worlds where the real, surreal, abstract and imaginary migrate and intertwine, and each communicates – from vastly different perspectives and national locations and by different media – similar yearnings: for something better, more humanity.

The viewer is challenged to explore contemporary presentations of notions, some unsettled and unsettling, of place, past, present, future, self and community and hopefully will find inspiration to relook, rethink and relearn.

This fifth edition of the Biennale in Singapore and its wondrous journey would not have been possible without the special gifts of the imaginative and tireless Creative Director, Dr Susie Lingham. The passionate team of specially appointed Associate Curators – Suman Gopinath from Bangalore; Michael Lee from Singapore; Nur Hanim Khairuddin from Ipoh; and Xiang Liping from Shanghai – and SAM Curators each brought their own whole world to enrich the atlas.

I also thank my Co-Chair, Kathy Lai and the members of the Singapore Biennale Advisory Committee* who together made rich our peregrinations and focus, illuminated by T.K. Sabapathy – our ever glowing and indispensable Singapore art historian and art thinker. I am most grateful to the National Arts Council and our Ministry, Ministry of Culture, Community and Youth, for much support extended to enable making this Biennale significant.

* Singapore Biennale 2016 Advisory Committee: Ahmad Mashadi, Head and Senior Associate Director, NUS Museum; Professor Chua Beng Huat, Provost Chair Professor, Faculty of Arts and Social Sciences, National University of Singapore; Huzir Sulaiman, Creative Director, Studio Wong Huzir and Joint Artistic Director, Checkpoint Theatre; Assistant Professor Michelle Lim, School of Art, Design and Media, Nanyang Technological University; Teh Joo Heng, Principal, Teh Joo Heng Architects; June Yap, Independent Curator; Yeo Whee Jim, Director (Arts & Heritage), Ministry of Culture, Community and Youth Low Eng Teong, Director, Sector Development (Visual Arts), National Arts Council; and Paul Tan, Deputy CEO, National Arts Council.

KATHY LAI

CEO, NATIONAL ARTS COUNCIL, SINGAPORE
COMMISSIONER, SINGAPORE BIENNALE 2016
CO-CHAIR, SINGAPORE BIENNALE 2016 ADVISORY COMMITTEE

The fifth edition of the Singapore Biennale marks a decade-long journey of establishing itself as Singapore's pre-eminent showcase of contemporary art. Today, the Biennale is a much-anticipated event that inspires meaningful dialogue and exchange of ideas between art communities in our region. We are happy that it has become a critical platform for the unique practices, concerns and perspectives of artists from Southeast Asia, and acts as a springboard for featured artists to be noticed and invited to other global platforms.

As the leading contemporary art institution in Singapore, the Singapore Art Museum is in the best position to work collaboratively with curators from Malaysia, Singapore, China and India to harness their different perspectives. With the theme of 'An Atlas of Mirrors', this edition of the Biennale will give us a glimpse of this region's historical and contemporary relationships with each other, and with the larger ambit of East and South Asia.

Since 2006, the Singapore Biennale has contributed significantly towards growing the interest and appreciation for contemporary art among the Singapore public and foreign visitors alike. The Biennale offers a range of school programmes and outreach activities to enable young audiences and the general public to enjoy the presentation at a deeper level.

Beyond the Biennale, the team of curators has also partnered with other art organisations, galleries and individual artists for them to present a wide array of affiliated and parallel shows. These shows will provide interesting counterpoints or elaborations in response to the Biennale.

On behalf of the National Arts Council, I would like to take this opportunity to congratulate the Singapore Art Museum for bringing to us another outstanding display of art from our region. I would like to extend our appreciation to the curators, participating artists and everyone involved for their commitment and contribution towards shaping Singapore as a city where you can see great art.

MESSAGES

SUSIE LINGHAM
CREATIVE DIRECTOR
SINGAPORE BIENNALE 2016

Welcome to 'An Atlas of Mirrors', the fifth edition of the Singapore Biennale!

Now in its tenth year, the Singapore Biennale, since 2006, has been creating dynamic space for international dialogue on contemporary art, locating artists from Singapore within a global context, and encouraging stimulating conversations and creative work between the regional and international arts communities.

'An Atlas of Mirrors' is the second biennale for which the Singapore Art Museum (SAM) has been appointed the sole organiser, by the commissioner, the National Arts Council, Singapore – the first being 'If the World Changed' in 2013. This year, the Singapore Biennale (SB2016) focuses on contemporary art from Southeast Asia, alongside South and East Asia. With the five SAM curators, it brings together nine curators in total, four of whom were appointed as Associate Curators, and who hail from India (Bangalore), China (Shanghai), Malaysia (Ipoh) and Singapore. 'An Atlas of Mirrors' is crystallised from an intensive and fruitful collaboration, catalysed by invaluable expertise and talent from these regions.

This Biennale experience begins with a simple question: *From where we are, how do we see the world?* Spanning various media, the 58 artworks and projects featured in 'An Atlas of Mirrors' will be gathered around nine subthemes, or zones, and presented across seven venues. The sub-themes shape the SB2016 as a poetic and reflective experience, inviting us to share different points of view around subjects ranging from time and space to story and ahistories; from the Nature/Culture divide to cultural legacies and boundaries; from geopolitics to issues on identity and representation; from migratory experiences to the margins of history. Artworks located within each subtheme resonate on many levels, and at the same time coincide, intertwine, and reflect each other along the conceptual continuum of 'An Atlas of Mirrors' as a whole.

'An Atlas of Mirrors' will be anchored at the Singapore Art Museum on Bras Basah Road and SAM at 8Q on Queen Street, and the other key venues are the National Museum of Singapore, Stamford Green, Asian Civilisations Museum, de Suantio Gallery at Singapore Management University and Peranakan Museum. Over the four-month exhibition, we hope to encourage deeper public engagement with contemporary art through public outreach and education programmes that include artist and curator talks and tours, school visits and workshops, and community days, as well as a symposium taking place in January 2017. Do join us if you can!

I do hope you will take the time to explore and enjoy 'An Atlas of Mirrors', as you encounter each of these thoughtful, diverse and unique artistic perspectives from South, Southeast and East Asia. Contemporary art is *An Atlas of Mirrors* – and with so many ways of seeing opening up into how we think, feel and live in our times through these specially curated artworks, I hope that we'll all be able to picture our many worlds anew.

To the commissioner, sponsors, partners, volunteers and friends of contemporary art who made this Biennale a reality, my deepest appreciation. We could not have done this without you.

To the SAM Curators and Associate Curators of 'An Atlas of Mirrors', together with each and every one of the inspirational and creative artists who are the lifeblood of this meaningful project – you have my heartfelt thanks, admiration and congratulations. And to the wonderful, committed teams of the Singapore Art Museum – Exhibitions, Programmes, Marcoms, and the unflappable Project Managers: it has been my privilege to have been able to work alongside each and every one of you. You have my boundless thanks and immeasurable gratitude.

CURATORIAL TEAM

SUSIE LINGHAM
CREATIVE DIRECTOR
SINGAPORE BIENNALE 2016

ANDREA FAM
ASSISTANT CURATOR
SINGAPORE ART MUSEUM

SUMAN GOPINATH
ASSOCIATE CURATOR
SINGAPORE BIENNALE 2016
INDIA

LOUIS HO
CURATOR
SINGAPORE ART MUSEUM

MICHAEL LEE
ASSOCIATE CURATOR
SINGAPORE BIENNALE 2016
SINGAPORE

**NUR HANIM
KHAIRUDDIN**
ASSOCIATE CURATOR
SINGAPORE BIENNALE 2016
MALAYSIA

TAN SIULI
CURATORIAL CO-HEAD
SINGAPORE ART MUSEUM

JOYCE TOH
CURATORIAL CO-HEAD
SINGAPORE ART MUSEUM

JOHN TUNG
ASSISTANT CURATOR
SINGAPORE ART MUSEUM

XIANG LIPING
ASSOCIATE CURATOR
SINGAPORE BIENNALE 2016
CHINA

ORGANISER

The 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.

In 2011, SAM was the venue organiser of the Singapore Biennale, becoming the main organiser of the 2013 and 2016 editions.



PRECINCT MAP

-  **SAM** SINGAPORE ART MUSEUM
-  **8Q** SAM AT 8Q
-  **NMS** NATIONAL MUSEUM OF SINGAPORE & STAMFORD GREEN
-  **PM** PERANAKAN MUSEUM
-  **ACM** ASIAN CIVILISATIONS MUSEUM
-  **SMU** SINGAPORE MANAGEMENT UNIVERSITY
-  **TAH** THE ARTS HOUSE
 JACK TAN, *Hearings*
 27 to 29 October



VISITOR & VENUE INFORMATION

EXHIBITION PERIOD

27 October 2016 to 26 February 2017

OPENING HOURS

Saturdays to Thursdays, 10am-6pm
Friday, 10am-9pm

ADMISSION CHARGES

- Adult**
Standard \$20;
Singaporean citizens and permanent residents \$15;
multiple entry pass,
(up to 3 entries) + \$3
- Concession**
Students*, senior citizens* (60 years and above), full-time national servicemen*
Standard \$10;
Singapore citizens and permanent residents \$7.50;
multiple entry pass,
(up to 3 entries) + \$3
- Children (6 years and under); persons with disabilities (may be accompanied by one caregiver)**
Free admission
- *Valid identification required
- Family Package**
**2 adults + 2 children/
1 adult + 3 children**
Standard \$52;
Singaporean citizens and permanent residents \$36

For bulk purchases, please email enquiries@singaporeartmuseum.sg

For school bookings, please email education@singaporeartmuseum.sg



1.2973° N, 103.8510° E

SINGAPORE ART MUSEUM

71 Bras Basah Road
Singapore 189555

(65) 6589 9580

SAM AT 8Q

8 Queen Street
Singapore 188535

(65) 6589 9550

singaporeartmuseum.sg

ACCESS



BY MRT

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



BY BUS

Bras Basah Road
SBS: 7, 14, 16, 36, 111, 131,
162, 175, 502, 518,
SMRT: 77, 167, 172, 700



PARKING

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



1.2968° N, 103.8487° E

NATIONAL MUSEUM OF SINGAPORE

93 Stamford Road
Singapore 178897

(65) 6332 3659

nationalmuseum.sg

ACCESS



BY MRT

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



BY BUS

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



PARKING

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



1.2875° N, 103.8514° E

ASIAN CIVILISATIONS MUSEUM

1 Empress Place
Singapore 179555

(65) 6332 7798

acm.org.sg

ACCESS



BY MRT

Raffles Place,
Exit H (5 mins walk)



PARKING

Parking available at the basement carpark of New Parliament House at Six Battery Road and at One Fullerton across from Fullerton Hotel



1.2944° N, 103.8490° E

PERANAKAN MUSEUM

39 Armenian Street
Singapore 179941

(65) 6332 7591

peranakanmuseum.sg

ACCESS



BY MRT

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



1.2979° N, 103.8485° E

DE SUANTIO GALLERY - SINGAPORE MANAGEMENT UNIVERSITY

School of Economics/
School of Social Sciences
90 Stamford Road
Singapore 188065

(65) 6828 1936

smu.edu.sg/campus-information/tenants-and-leasing/smu-gallery

ACCESS



BY MRT

Bras Basah, Exit C (5 mins walk)



BY BUS

Orchard Road - YMCA:
SBS: 7, 14, 14e, 16, 36, 64, 65, 190, 111,
124, 128, 139, 162, 162M, 174, 174e, 175
SMRT: 77, 106, 167, 171, 700, 700A,
850E, 951E, 971E, 972



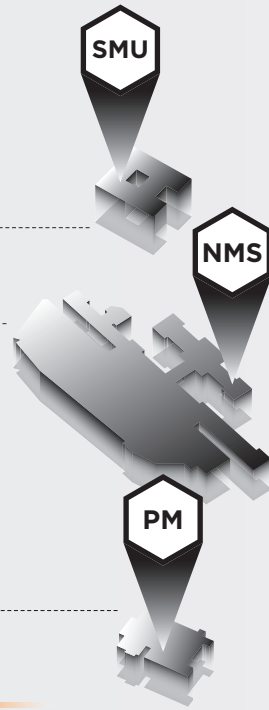
PARKING

Parking available at Singapore Management University and Nanyang Academy of Fine Arts

NINE CONCEPTUAL ZONES

A PAST OF ABSENCES

A FLOW OF IDENTITIES



AN EVERYWHERE OF MIRRORINGS

AN ENDLESSNESS OF BEGINNINGS

A PRESENCE OF PASTS

A CULTURE OF NATURE

AN EVERYWHERE OF MIRRORINGS

A CULTURE OF NATURE

A SHARE OF BORDERS

A BREATH OF WILLS

A FLOW OF IDENTITIES

A SOMEWHERE OF ELSEWHERE



A PAST OF ABSENCES

A CULTURE OF NATURE

SAM SINGAPORE ART MUSEUM

8Q SAM AT 8Q

NMS NATIONAL MUSEUM OF SINGAPORE & STAMFORD GREEN

PM PERANAKAN MUSEUM

ACM ASIAN CIVILISATIONS MUSEUM

SMU SINGAPORE MANAGEMENT UNIVERSITY

NINE CONCEPTUAL ZONES

The main title of the Singapore Biennale 2016 is woven through nine 'conceptual zones', or subthemes, which locate each artwork in particular curatorial contexts. These zones shape the flow of the Biennale experience, like chapters in a book or sections in a poem. Like the title – 'An Atlas of Mirrors' – which is built on the relationship between a collective noun ('an atlas' as the collective noun) and what is being thought of collectively ('mirrors'), these zones are conceptually themed along specific collective nouns and what they hold together for contemplation and experience. Artworks located within each zone resonate on many levels, and at the same time, all nine zones coincide, intertwine and reflect each other along the conceptual continuum of 'An Atlas of Mirrors' as a whole.

Each zone represents concepts, ideas and ways of seeing, as explored in the Biennale artworks.

AN EVERYWHERE OF MIRRORINGS

- *geometry & geography*
- *mirrors & maps*
- *space & place*

Space and place are explored and glimpsed through mirrors and cartography, conjuring symmetrical and asymmetrical parallel worlds where the real, surreal, abstract and imaginary overlap.

AN ENDLESSNESS OF BEGINNINGS

- *myths*
- *cyclical time*
- *ahistorical realities*

Contemplating cyclical time brings insight into how myths influence human conditioning; when, and why, story tells more than history; and our lives amidst timespans of elemental substances that transcend human measure.

A PRESENCE OF PASTS

- *cultural & colonial legacies*
- *beliefs*
- *collective memory*

Retrospection reveals the present as a thoroughfare where all realms coincide and are mirrored – where the personal nudges collective memory, the seen implies the unseen, and legacy evokes loss and forgetting.

A CULTURE OF NATURE

- *Nature, Cultured*
- *simulacra & the real*
- *stewardship of the Earth*

Mirroring the dialectical relationship between Nature and Culture, Art evolves from aesthetisation and the 'perfecting' of Nature into myriad dimensions, and reconsiders the implications of human presence in the natural world.

A SHARE OF BORDERS

- *nation & geopolitics*
- *cultural boundaries*
- *shared histories*

Walls and boundaries bear witness that overlapping territories are strategically and ideologically mapped and staked; yet is there common ground, belonging to neither party on either side of the drawn line?

A BREATH OF WILLS

- *agency & the limits of representation*
- *sites & voices of resistance*
- *self & other*

Encountering injustice, selves resist, sometimes acting on behalf of others, often at personal cost; yet the silenced, in finding their voice and agency, also face the limits of representation.

A FLOW OF IDENTITIES

- *national & cultural identities*
- *cultural & regional imprints*
- *memory*

Entangled in the contingencies of experience, the concepts and formation of national, regional, cultural and individual identities are recognised as mutable and ever in flux, wavering between being and becoming.

A SOMEWHERE OF ELSEWHERE

- *migratory experiences*
- *displacement*
- *home & belonging*

Displacement, homelessness and alienation in migrant experiences disorientate, amplified by growing distrust and fear, and the ongoing threat of the violence of war; still, a dream of belonging somewhere glimmers.

A PAST OF ABSENCES

- *marginalised & fictive histories*
- *psychogeography*
- *'what ifs'*

Reimagined from unusual perspectives, marginalised histories and fictive micronarratives seek the fissures in the landscape of memory, and find the chasms in history – gaping between individuals, communities, nations and regions.



SINGAPORE ART MUSEUM

71 Bras Basah Road, Singapore 189555
(65) 6589 9580; singaporeartmuseum.sg

MARTHA ATIENZA
PHILIPPINES/NETHERLANDS

HEMALI BHUTA
INDIA

CHOU SHIH HSIUNG
TAIWAN

DENG GUOYUAN
CHINA

PATRICIA PEREZ EUSTAQUIO
PHILIPPINES

DEX FERNANDEZ
PHILIPPINES

FYEROOL DARMA
SINGAPORE

GREGORY HALILI
PHILIPPINES

HAN SAI POR
SINGAPORE

AGAN HARAHAP
INDONESIA

KENTARO HIROKI
THAILAND/JAPAN

H.H. LIM
MALAYSIA/ITALY

LIM SOO NGENE
SINGAPORE

MADE DJIRNA
INDONESIA

MADE WIANTA
INDONESIA

MAP OFFICE
HONG KONG/FRANCE

PHUONG LINH NGUYEN
VIETNAM

NI YOUYU
CHINA

**PHASAO LAO
TCHEU SIONG**
LAOS

PALA POTHUPITIYE
SRI LANKA

QIU ZHIJIE
CHINA

ARAYA RASDJARMREARNSOOK
THAILAND

SHARMIZA ABU HASSAN
MALAYSIA

DO HO SUH
SOUTH KOREA/UNITED STATES/
UNITED KINGDOM

MELATI SURYODARMO
INDONESIA

EDDY SUSANTO
INDONESIA

TAN ZI HAO
MALAYSIA

TITARUBI
INDONESIA

TUN WIN AUNG & WAH NU
MYANMAR

RYAN VILLAMAEEL
PHILIPPINES

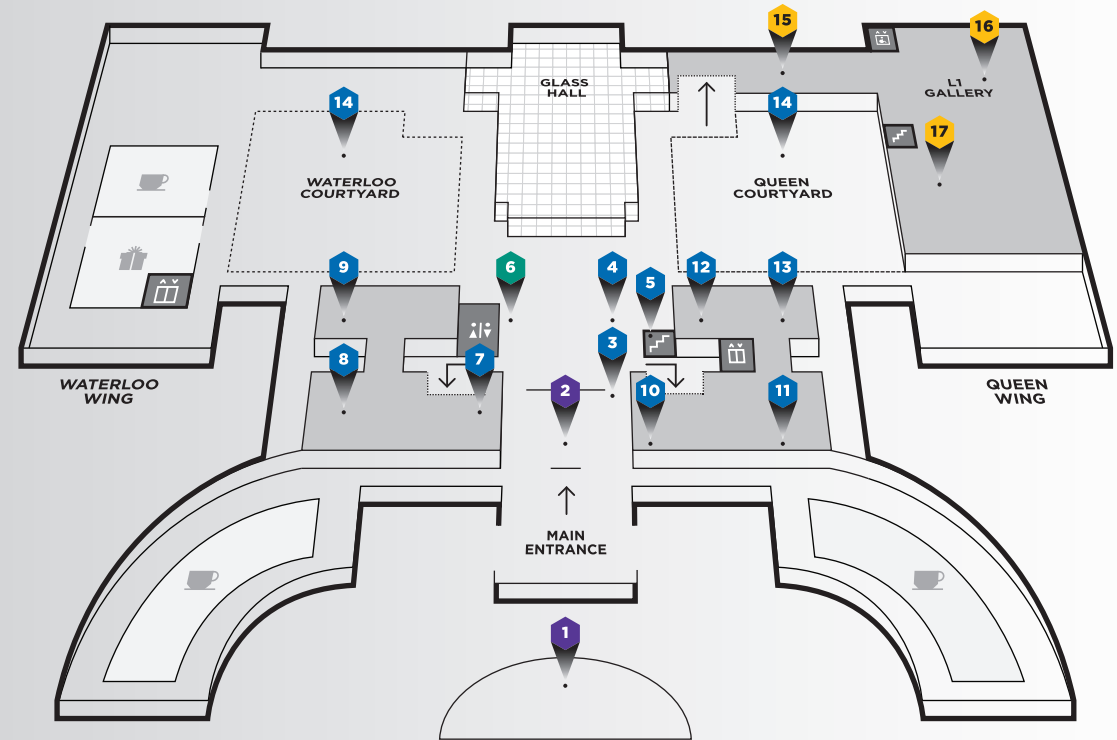
XIAO LU
CHINA

PANNAPHAN YODMANEE
THAILAND

HARUMI YUKUTAKE
JAPAN

ZULKIFLE MAHMUD
SINGAPORE

LEVEL 1



- | | | |
|-----------------------------|----------------------|-------------------------|
| 1. LIM SOO NGENE | 7. MAP OFFICE | 13. HEMALI BHUTA |
| 2. XIAO LU | 8. MELATI SURYODARMO | 14. DEX FERNANDEZ |
| 3. H.H. LIM | 9. ZULKIFLE MAHMUD | 15. MADE DJIRNA |
| 4. KENTARO HIROKI | 10. PALA POTHUPITIYE | 16. SHARMIZA ABU HASSAN |
| 5. HARUMI YUKUTAKE | 11. EDDY SUSANTO | 17. DO HO SUH |
| 6. PATRICIA PEREZ EUSTAQUIO | 12. MADE WIANTA | |

LEVEL
2

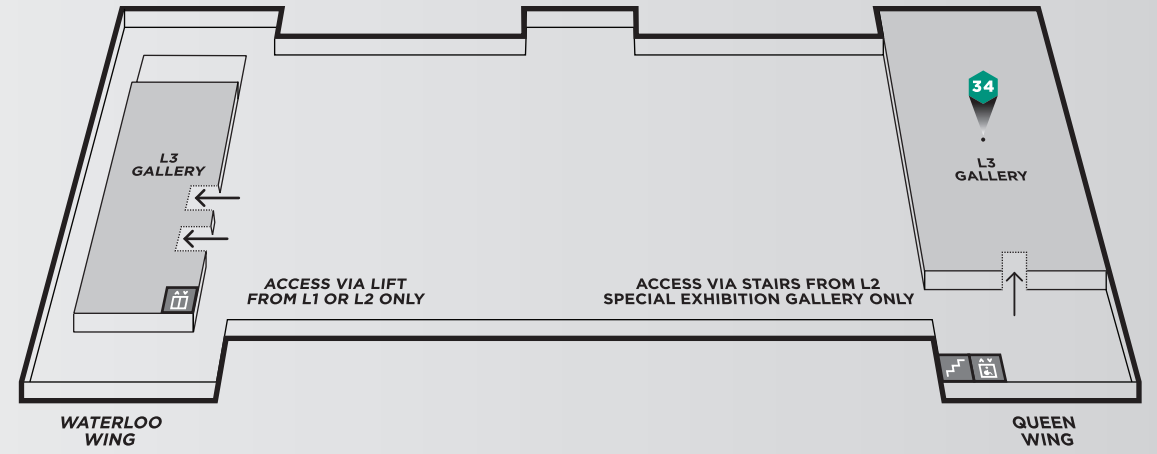


- 18. TAN ZI HAO
- 19. CHOU SHIH HSIUNG
- 20. QIU ZHIJIE
- 21. GREGORY HALILI
- 22. NI YOUYU
- 23. PANNAPHAN YODMANEE

- 24. MARTHA ATIENZA
- 25. AGAN HARAHAP
- 26. TUN WIN AUNG & WAH NU
- 27. PHUONG LINH NGUYEN
- 28. FYEROOL DARMA
- 29. TITARUBI

- 30. DENG GUOYUAN
- 31. PHASAO LAO TCHEU SIONG
- 32. ARAYA RASDJARMREARNSOOK
- 33. RYAN VILLAMAEAL

LEVEL
3



- 34. HAN SAI POR

1

LIM SOO NGEN

B. 1962, SINGAPORE
LIVES AND WORKS IN SINGAPORE



Inscription of the Island, 2016
Copper alloys with patina treatment
250 × 500 × 300 cm
Collection of the Artist
Singapore Biennale 2016 commission

This piece consists of a sculpture of a large left hand emerging from the ground, with the palm facing skyward and a pointing index finger. In Lim's imagination, this was once part of a colossal statue that guided the ships of an ancient, mythical civilisation. But the statue collapsed and, being too large to be moved, was left to nature. Subsequently, the islanders drew a circle around the hand and used it as a sundial. The artist asks: might Singapore have had a Bronze Age to call its own? In proposing myth upon myth, Lim extends our sense of history beyond historical records. Meanwhile, our imagination is left to run wild: we ponder what lies in the earth beneath, as indicated by this lone left hand. M L

Inscription of the Island (artist impression);
image courtesy of the Artist

AN
ENDLESSNESS
OF
BEGINNINGS

XIAO LU

B. 1962, HANGZHOU, CHINA
LIVES AND WORKS IN BEIJING, CHINA



Yin-Yang Calendar, 2016
Chinese ink on rice paper and magnets (set of 2)
300 × 50 cm (each)
Collection of the Artist
Singapore Biennale 2016 commission

Xiao is best known for her controversial performance *Dialogue* at the China Avant-Garde Exhibition in 1989, where she shot at her own work. In this 2016 work, she explores the contrast between the Western solar calendar and the Chinese lunar one. Two long black and white stripes are juxtaposed to stand for the two calendar systems. Both calendars start on 1 January 2016, and in a sequential unfolding order, a magnet, placed on each of the stripes indicating the date, is responsively moved one step forward as each day passes. When 1 January 2017 arrives, the distance between the two magnets will be significant. Besides indicating the different logic underlying each chronological system, such contrasts signify profound distinctions in history, geology and politics. The motion of the two indicators both documents the passage of time, and also outlines the cultural and historical landscape of East and West. X L P

Yin-Yang Calendar (artist impression);
image courtesy of Yang Chao

2

H.H. LIM

B. 1954, KEDAH, MALAYSIA
LIVES AND WORKS IN ROME, ITALY
AND PENANG, MALAYSIA



Enter the Parallel World, 2001, 2016
2-channel video
Dimensions variable
Collection of the Artist
Singapore Biennale 2016 commission

This installation comprises two video works. The first, *About 60 kilos of wisdom*, recalls a favourite saying of Lim's mother, that wisdom is nothing more than the ability to keep a balanced state. In this video, we see the artist dressed in a dark-coloured suit, balancing on a basketball for an almost unbelievable 30 minutes (the title of the piece refers to how much Lim weighed at the time). The second video, *The falling wisdom*, represents the moment when this balance is broken: Lim's fall from the basketball suggests the reality of corporeal limits. The twinned videos – almost identical in scope and presentation – take on new significance within the theme of the Biennale. **Enter the Parallel World** juxtaposes two diametrically opposed outcomes that quietly, slyly toy with the viewer's expectations. Despite what seem like simultaneous performances, the actuality is that the process of failure was what led to the achievement of balance. L H

Production supported by: Infinite Frameworks and Sharp

Enter the Parallel World (video still);
image courtesy of the Artist

AN
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3

KENTARO HIROKI

B. 1976, OSAKA, JAPAN
LIVES AND WORKS IN BANGKOK, THAILAND



Rubbish, 2016
Colour pencil on paper (8 pieces)
Various dimensions
Collection of the Artist
Singapore Biennale 2016 commission

Working with a strict methodology and set of criteria, Kentaro Hiroki handpicks everyday objects discarded on the streets to form the basis for his works. The things he chooses are intended to be reflective of time and space: unique to the localities in which he finds them, each object has its own story to tell of the communities it was found in. Once the artist has painstakingly replicated each found article into a detailed paper reproduction of the original item, the original value of these items in the economic context is replaced with an art object, its uselessness imbued with renewed meaningfulness. Each piece takes up to four days to create, and Hiroki's execution is simultaneously an exercise in translation and self-reflection. J T Z

Kentaro Hiroki is also being exhibited at SAM at 8Q.
Please see page 49.

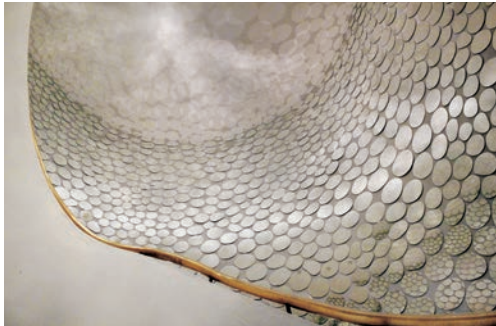
Image courtesy of the Artist

4

5

HARUMI YUKUTAKE

B. 1966, TOKYO, JAPAN
LIVES AND WORKS IN TOKYO, JAPAN



Paracosmos, 2016
Glass mirrors
Site-specific installation, dimensions variable
Collection of the Artist
Singapore Biennale 2016 commission

Paracosmos propels the viewer into a parallel world – a space of otherness that is recognisable but unfamiliar. Shaped by Shinto ideas of interconnectivity, the site-responsive work is situated in the circular stairwell of the Singapore Art Museum, a central transition space that connects two floors. Here, the ‘membrane’ of hand-cut mirrors dissolves the definition between foreground and background by dissipating the single image into an explosion of reflections. A space of simultaneity, and eternally liminal, the mirror was core to philosopher Michel Foucault’s concept of the heterotopia as a kind of zone that could encompass other sites. Yet munificence can also be deceptive, and like a mirror that throws a warped or skewed reflection, heterotopias can disturb and distort the spaces held in their embrace. The mirror reveals itself as a paradoxical device: able to hold every other image by having no inherent image, it can enfold an ‘everywhere’ by being a ‘nowhere’ in itself. J T H

Paracosmos: photo: Andre Wang;
image courtesy of Singapore Art Museum

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6

PATRICIA PEREZ EUSTAQUIO

B. 1977, CEBU, THE PHILIPPINES
LIVES AND WORKS IN MANILA, THE PHILIPPINES



The Hunters Enter the Woods, 2016
Oil on aluminium
300 × 540 cm (installed width of diptych)
Collection of the Artist
Singapore Biennale 2016 commission

Rendered with hyper-realist precision, Eustaquio’s painting reflects on our contradictory attitude towards the world – both manmade and natural – through the metaphor of the *Orchidaceae*, asking what drives our quest for the unique, even as we seek to manipulate and replicate the object of our desire. While orchids were once rare specimens that spurred an obsession in flower hunters, they are now big business in the global horticulture industry and popular attractions in botanical gardens, with over 100,000 hybrids created to date. The diptych – resembling Rorschach inkblots or island formations – mirrors the orchid’s zygomorphic form. The left side portrays the *Paphiopedilum fowliei*, an endangered wild orchid that can be found in the Singapore Botanic Gardens. The adjoining panel depicts a recently named orchid hybrid: as part of this artwork’s commissioning process, Eustaquio acquired its naming rights. “Winter Wedderburn” references a H.G. Wells story, in which an orchid collector is killed by his bloodsucking floral possession. J T H

The Hunters Enter the Woods (artist impression);
image courtesy of the Artist

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7

MAP OFFICE

ESTABLISHED 1996, HONG KONG
LIVE AND WORK IN HONG KONG



Desert Islands, 2009, 2016
Engraved mirrors, cardboard, aquarium and media player with sound
Dimensions variable
Collection of the Artists

Reflected from the surfaces of 100 engraved mirrors, each bearing an island and its coordinates, a familiar topographical seascape is fractured. The 100 mirrored islands – carefully selected following research conducted by the artist duo MAP Office since 2008 – presents a collection of islands that, despite their overlooked status, have played significant roles in shaping the global consciousness, and have become a point of reference for global desires, as well as fears and secrets today. Complementing this atlas, *Domesticated Island* stands as the 101st island in the work. A topographical approximation of Singapore’s geography, it provides seating under the shade of a fake palm tree, where audiences can listen to audio recordings or peruse reference materials. *Domesticated Island* is also a vantage point from which to view the 100 islands. J T Z

Desert Islands (detail), 2009; image courtesy of the Artists

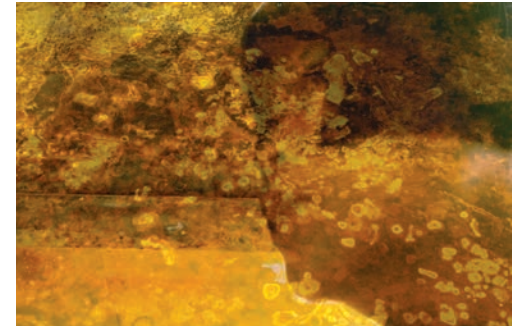
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8

MELATI SURYODARMO

B. 1969, SOLO, INDONESIA
LIVES AND WORKS IN SOLO, INDONESIA



Behind the Light, 2016
Durational performance and installation
Dimensions variable
Collection of the Artist
Singapore Biennale 2016 commission

In literature and art, mirrors have been revered as instruments that reveal the truth or essential nature of things and beings, as a means of scrying or obliquely surveying, and as portals to parallel worlds. In some Asian theatre traditions, the mirror room is considered a sacred space, where the actor dons his mask and gazes into the mirror to become one with the character he is portraying. *Behind the Light* returns to the mirror an element of its magic, mystery and agency, by suggesting that behind its surface – which both receives and reflects our gaze – is another dimension beyond the everyday. It turns on the idea of ‘psychological mirroring’, where individuals form ideas about themselves by observing and learning from others, while simultaneously influencing others by projecting their selves and personalities. *Behind the Light* proposes an exchange between the two sides of a mirror, illuminating the relationships between self, surface, society and the spiritual world. T S L

Production supported by: AE Models Team Pte Ltd and Torene Project

Behind The Light (artist impression); image courtesy of the Artist

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9

ZULKIFLE MAHMUD

B. 1975, SINGAPORE
LIVES AND WORKS IN SINGAPORE



SONICreflection, 2016
Wok lids, tweeters, pencil microphones, computer with software, amplifiers, sound card and aluminium
380 × 673 × 134 cm
Collection of the Artist
Singapore Biennale 2016 commission

10

PALA POTHUPITIYE

B. 1972, DENIYAYA, SRI LANKA
LIVES AND WORKS IN MULLEGAMA, SRI LANKA



Other Map Series, 2016
Archival digital print, acrylic, ink, pencil on paper and canvas (20 pieces)
Various dimensions
Collection of the Artist
Singapore Biennale 2016 commission

11

EDDY SUSANTO

B. 1975, JAKARTA, INDONESIA
LIVES AND WORKS IN YOGYAKARTA, INDONESIA



The Journey of Panji, 2016
Ink on canvas, acrylic and wood
300 × 500 × 300 cm
Collection of the Artist
Singapore Biennale 2016 commission

12

MADE WIANTA

B. 1949, BALI, INDONESIA
LIVES AND WORKS IN BALI, INDONESIA



Treasure Islands, 2012
Raw buffalo leather, mirrors and nails
Various dimensions
Collection of the Artist

Singapore in the twenty-first century is a mélange of sights, smells and sounds of various Southeast Asian communities that have taken root here in recent years. The Thai community, for instance, congregates in Golden Mile Complex, while the Burmese diaspora is known to be concentrated in Peninsula Plaza; each 'sonic territory', as Zulkifle dubs them, boasts a unique soundscape all its own. **SONICreflection** is a sound sculpture: recordings from a number of these sonic territories are transmitted from multiple tweeters mounted on a wall lined with wok lids; pencil microphones are used to amplify the resultant cacophony, which assumes the form of layers of everyday, ambient clamour, ranging from snippets of dialogue to incidental noise. In exploring the micro-universes of Singapore's cultural hodgepodge, Zulkifle's work foregrounds the otherwise overlooked auditory character of each community and the space it inhabits. L H

SONICreflection (detail); image courtesy of the Artist

Cartography is an act of history-making; history is created and interpreted by the act of mapping. Is it possible for an artist to look beyond officially constructed maps, and imagine a different past or an alternate future? Pothupitiye attempts to do so in this series, where he re-crafts the official version of maps to tell a different story. The maps he constructs are like palimpsests where he overlays, juxtaposes and transforms portraits of voyages, landscapes, mythical figures and other maps to re-inscribe stories of Sri Lanka's past and present, interspersed with his own personal history. The maps he refers to range from Ptolemy's maps of Ceylon to current maps of Sri Lanka. His atlas of maps tells many different stories simultaneously: of the deep scars of colonialism, the civil unrest and religious extremism of recent years, and also the lyrical beauty of a country that was once called Ceylon. s e

Image courtesy of the Artist

The Panji cycle is a collection of stories revolving around the legendary Prince Panji, which originated in Java around the fourteenth century and spread to what is now modern-day Malaysia, Cambodia, Myanmar, the Philippines and Thailand. It was only in the last century that these stories were gathered into a single volume, the *Wangbang Wideya*, by S.O. Robson. The images in this artwork are taken from reliefs illustrating episodes from the Panji cycle. Their outlines are rendered in scripts, starting first with Javanese script, then flowing out into scripts reflecting the various regions and localities that this narrative has travelled to: a calligraphic cartography charting the movement of the Panji cycle throughout Southeast Asia. Even as the work reminds us of Southeast Asia's shared cultural histories, the letters spilling out from the compendium of Panji stories suggest the impossibility of 'containing' Southeast Asia and the limits of any attempt to unify its histories or to conceive of the region as a singular entity. T S L

Production supported by: Lawangwangi Creative Space
The Journey of Panji (detail); image courtesy of the Artist

Treasure Islands delves into overlooked chapters of Indonesia's colonial past, threading together geographies as disparate as the tiny spice island of Rhun in Maluku, Indonesia, and the metropolis of Manhattan in New York. In the 1667 Treaty of Breda, the Netherlands relinquished their claims to New York (then known as New Amsterdam), in exchange for control of Rhun in the Indonesian archipelago, which was home to precious nutmeg trees, then regarded as the linchpin for Dutch control of the highly profitable spice trade. Three and a half centuries later, the fortunes of these island outposts of empire have diverged dramatically, and Rhun has all but faded from global awareness. **Treasure Islands** is inspired by a desire to recover these submerged historical relationships: the orange-gold surfaces of these skin-maps, embedded with glittering mirrors and nails, are redolent of the colour of the spices, yet evoke an arid and barren landscape, stripped of its treasures. T S L

Treasure Islands (detail); image courtesy of the Artist

HEMALI BHUTA

B. 1978, MUMBAI, INDIA
LIVES AND WORKS IN MUMBAI, INDIA



Growing, 2016
Incense sticks, monofilament threads, metal weights, tape, staple pins and hooks
Installation dimensions variable
Collection of the Artist

13

DEX FERNANDEZ

B. 1984, CALOOCAN, THE PHILIPPINES
LIVES AND WORKS IN CALOOCAN, THE PHILIPPINES



I Wander, I Wonder, 2016
Acrylic paint
Site-specific installation, dimensions variable
Collection of the Artist
Singapore Biennale 2016 commission

14

MADE DJIRNA

B. 1957, BALI, INDONESIA
LIVES AND WORKS IN BALI, INDONESIA



Melampai Batas (Beyond Boundaries), 2016
Antique boat, terracotta and found materials
Dimensions variable
Collection of the Artist

15

SHARMIZA ABU HASSAN

B. 1972, TAIPING, MALAYSIA
LIVES AND WORKS IN SHAH ALAM, MALAYSIA



The Covenant, 2016
Treated aluminium sheets, strips, rivets & wire cable, Jawi text, stainless steel wire mesh and nylon thread
Dimensions variable
Collection of the Artist
Singapore Biennale 2016 commission

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Made from incense sticks of different fragrances that are strung together and suspended from above, this work is a reaction to and continuation of a previous work, *The Shedding* (2008). The constant cycle of shedding and growing reflects on ideas of growth, life and death, and the state of 'in-betweenness'. *Growing* is also informed by the Buddhist concept of dependent co-origination: human beings are a unique species, yet form part of the larger whole that is Nature; both are subject to the same cycles of birth, growth and death. In this respect, we are like the single incense stick that aspires to be singular and 'pure' with its own novel fragrance, yet is also part of a larger perfumed environment. The work also alludes to ideas of tangibility, fragility and temporality. Bhuta's use of unusual materials reaffirms her interest in the transformative power of vernacular everyday materials and their aesthetically generative possibilities. **SG**

Image courtesy of the Artist

AN EVERYWHERE OF MIRRORINGS

In this artwork, Dex Fernandez probes the psyche that lies behind the compulsion to hold on to 'useless' objects. It is not uncommon to find Philippine homes abounding with decorative mementos and souvenirs. These are often gifts from family members working overseas, but when disaster strikes, these possessions can imperil their owners' lives by becoming fire hazards or obstructing exit routes. This prompted the artist to examine how seemingly unnecessary objects become 'unintended mirrors' of the self: they subconsciously reflect and reveal what we desire and believe is vital. Such objects are cherished for their emotional worth – their 'sentimental value' – which far outweighs their utilitarian function. This site-specific mural comprises of two counterpoint sets. One suite is based on the surviving possessions of people in Tacloban who lived through the deadly typhoon in 2013; the other suite centres on Filipinos in Singapore and depicts the objects they brought with them here. **JTH**

I Wander, I Wonder (artist impression); image courtesy of the Artist

Djirna's art seeks to transcend the boundaries between interiorities and outward form, the physical and the spiritual, the microcosm and the macrocosm. Within his installation of found objects is an antique ironwood boat, symbolic of journeying between the Nusantara (the Indonesian archipelago) and the larger world, as well as between the worlds of the living and the dead (in Balinese belief, the boat carries the soul to its ancestral abode after death). Hundreds of terracotta figurines, symbolising humanity, exhibit individual expressions, even as their numbers suggest a community, and the clay, their frailty. Close by stands a tree fashioned from driftwood; within its trunk and branches are fragments of other lives, cultures and civilisations. This is a tree 'beyond time', collapsing boundaries of distance, space, and culture. Charged with a numinous quality, Djirna's installation is a personal cosmology that maps the voyages of his artistic imagination, as well as worlds beyond rational apprehension. **TSL**

Melampai Batas (Beyond Boundaries) (detail); photo: Tan Siuli; image courtesy of Singapore Art Museum

A PRESENCE OF PASTS

Sharmiza rereads and re-enacts two stories from the *Malay Annals*, a keystone of Malay literature, to re-examine some of the Malays' traditional values and practices. The episode of the covenant highlights the solemn oath made between Malay rulers and their subjects, while the tale of the swordfish attacks revolves around Hang Nadim, who saved Singapore from the attacks but was unjustly murdered by his king. The work comprises a throne and a chair, the text of the covenant in Jawi, and an assemblage of swordfish sculptures. While the latter cast a haunting interplay of shadows, the throne and the chair – symbolising, respectively, the ruler and the people – face each other, as if in dialogue with the past, and also reflecting present political tensions between the two. **NHK**

The Covenant (detail); image courtesy of the Artist

DO HO SUH

B. 1962, SEOUL, SOUTH KOREA
LIVES AND WORKS IN LONDON,
SEOUL AND NEW YORK



Gate, 2003
Silk and stainless steel tubes,
Artist Proof 1 of 1
326.5 × 211.5 × 100 cm
Private collection

Suh's works are a meditation on home and belonging. His celebrated fabric installations are architectural compositions of once-inhabited spaces, their diaphanous quality suggesting lightness as well as malleability, reflecting a desire to make 'home' transportable. These ethereal structures are identity and memory made manifest; often, they are also 'ghosts' of places that have ceased to be. *Gate* is modelled on a gate at the artist's family home in Korea, itself constructed after a traditional scholar's house built in the nineteenth century, and made with discarded wood from demolished palaces and other historical buildings. These buildings, which had survived the wars and turmoil of previous years, were torn down at a time when Korea witnessed rapid modernisation – a phenomenon familiar to many throughout Asia and Southeast Asia. *Gate* is a poignant and personal memory of home; it is also a collective statement about dislocation and transformation in contemporary Asia, and the ghost of what has been left behind. T S L

Image courtesy of the Artist

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TAN ZI HAO

B. 1989, KUALA LUMPUR, MALAYSIA
LIVES AND WORKS IN SERDANG AND
THE KLANG VALLEY, MALAYSIA



**The Skeleton of Makara
(The Myth of a Myth)**, 2016
Fibreglass and metal
220 × 425 × 115 cm
Collection of the Artist
Singapore Biennale 2016 commission

One of the most prevalent mythological icons in Southeast Asia is the *makara*, which originated in Hinduism. Depicted as a hybrid of different animals, typically half-mammal and half-fish, it has penetrated cultural, religious and philosophical discourses. Based on the idea of conceiving a myth out of a myth, Tan fabricated a large-scale skeleton of a *makara*: an elephant-crocodile hybrid with the tusks of a wild boar and the tail of a fish. His intention is to provide a 'scientific' basis to myth through presenting paleontological 'evidence'; the replica of a fossil is intentionally incomplete to make it more believable. The artist shows how the dissemination of an icon such as the *makara* has influenced our historical narratives, and reveals how our construction or representation of history is sometimes based on something totally chimerical and imaginary, even absurd. N H K

Image courtesy of the Artist

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CHOU SHIH HSIUNG

B. 1989, TAIPEI, TAIWAN
LIVES AND WORKS IN TAIPEI, TAIWAN



Good Boy, Bad Boy, 2016
Perspex and recycled engine oil (set of 2)
240 × 120 × 7.5 cm, 250 kg (each)
Collection of the Artist

Coming from a family with an oil supply business that goes back more than 50 years, Chou has been working on his 'Petroleum Painting' series over the last decade. It formalises the relationship between himself, his family and the materiality of petroleum, and also considers the relationship of petroleum to the age in which we live – where petroleum is key to industrialisation and propels our modern world, but has also led to numerous wars and environmental ruin. Chou's frame-like plexiglass containers hold heavy, dark petroleum and can also be seen as a time capsule, as the creation of petroleum in nature takes at least two million years. Moreover, the 'painting' stays in a liquid form and keeps flowing; it will never solidify as an oil painting does. Like a strange mirror, Chou's work reproduces the space it is in, yet distorts surrounding movements, giving viewers an opportunity for curious self-reflection. X L P

Image courtesy of K.C. Liu

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QIU ZHIJIE

B. 1969, FUJIAN, CHINA
LIVES AND WORKS IN BEIJING AND HANGZHOU, CHINA



**One Has to Wander through All the Outer Worlds
to Reach the Innermost Shrine at the End**, 2016
Ink on paper, glass and stone
Dimensions variable
Collection of the Artist
Singapore Biennale 2016 commission

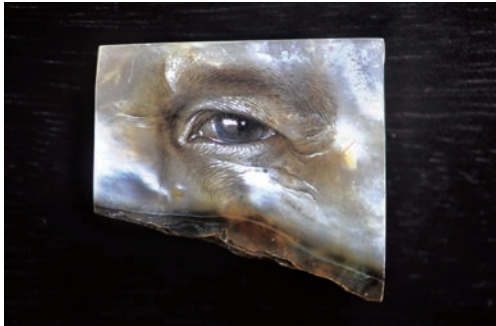
In his creation of maps, Qiu adopts a methodology that incorporates daily experience as well as a philosophical approach to thinking with graphics, and organising relationships and systems of knowledge. This map series presents Qiu's investigation into cartographic history. From his archaeological analysis of pre-Columbian trans-oceanic contact theories, to the systemisation of motives, logics and methods of different map-making approaches, he links together history, philosophy, mythology and science. In this work, the artist surfaces two elements underlying the connections between the phantom island, Utopia, and monsters: fear and temptation. While early adventurers and explorers were drawn to distant mysterious lands, their voyages, as they recount, were often interrupted when they encountered uncanny creatures. Qiu's installation features a handblown glass bestiary of fantastical monsters, imagined as traversing between the mountains and the seas, conjuring a world of mystery that may once have been out there, but has now disappeared. X L P

One Has to Wander through All the Outer Worlds to Reach the Innermost Shrine at the End (detail); image courtesy of the Artist

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GREGORY HALILI

B. 1975, MANILA, THE PHILIPPINES
LIVES AND WORKS IN CAVITE, THE PHILIPPINES



Karagatan (The Breadth of Oceans), 2016
Oil on mother-of-pearl shell and oil on pearl (set of 50)
Diameter 2.54-5 cm (each); installation dimensions variable
Collection of the Artist
Singapore Biennale 2016 commission

Echoing the mystery of the mirror, this evocative installation does a poetic turn: in looking at the work, the work unnervingly looks back at you. **Karagatan** portrays the eyes of residents in coastal villages across the Philippines, ranging from fishermen to pearl divers, a master boat-builder, shell traders and others. The result of the artist's research are delicate paintings that capture the tiny, distinctive characteristics of each subject's eye: lines, curves and contours, which transform into unusual and unexpected portraits. As miniatures, the works draw upon a hallowed tradition associated with the royal courts, yet here, these tiny portraits map a community of coastal people who labour to harvest the bounty of the ocean but rarely reap its wealth. Halili pays homage to people whose fates and fortunes are bound to the ocean, limning their likeness on precious mother-of-pearl gleaned from the deep. J T H

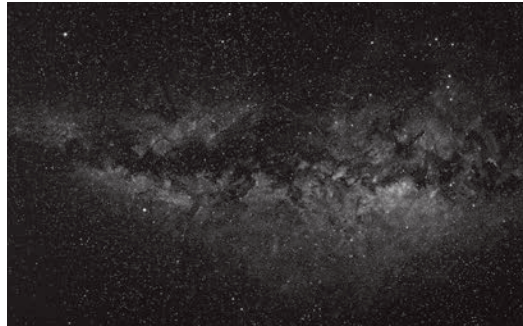
Karagatan (The Breadth of Oceans) (detail); image courtesy of the Artist

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NI YOUYU

B. 1984, GANZHOU, CHINA
LIVES AND WORKS IN SHANGHAI, CHINA



Atlas, 2016
Mixed media on pinball game board
45 × 23 × 5 cm
Collection of the Artist
Singapore Biennale 2016 commission

Dust (Singapore Galaxy), 2016

Chalk and glue on blackboard
184 × 282 × 9 cm
Collection of the Artist
Singapore Biennale 2016 commission

Invisible Force, 2015

Steel and magnets on photography paper
220 × 660 cm
Collection of the Artist

Reconciling apparently contradictory or opposing elements, such as the virtual and the corporeal, the secular and the divine, and the finite and the infinite, Ni presents three works: **Invisible Force**, **Dust (Singapore Galaxy)** and **Atlas**. **Invisible Force** reproduces part of the sky as photographed by NASA, using almost thirty thousand industrial magnets to represent the invisible gravitational forces between celestial bodies. **Dust (Singapore Galaxy)** is based on a photograph of the night sky around Singapore. The seemingly random scattering of chalk dust is in fact a precise placement and measuring out of dust in relation to stellar distributions. The Chinese character for "dust" refers both to the socially underprivileged, and the ordinary and the mundane, but here it is transformed into the limitless universe. **Atlas** makes use of pinball machines, collected by the artist and processed through hand-painting and refitting. The image of the Greek god Atlas bearing the night sky echoes the theme of the Singapore Biennale. X L P

Dust (Singapore Galaxy); image courtesy of the Artist

22

PANNAPHAN YODMANEE

B. 1988, NAKHON SI THAMMARAT, THAILAND
LIVES AND WORKS IN BANGKOK, THAILAND



Aftermath, 2016
Mixed media: found objects, artist-made icons, concrete and paint
Site-specific installation, 300 × 1600 cm
Collection of the Artist
Singapore Biennale 2016 commission

In a titanic mural, Pannaphan presents a mapping of the Buddhist cosmos that resembles a landscape painting. Using materials raw and natural, as well as the new and mass-produced, her amalgamation of contemporary and traditional Thai art creates a unified cartography of the heavens and the earth that chronicles Southeast Asian history. Pannaphan's ongoing investigation of the intersecting points between Buddhist cosmology and modern science has led her to consider the concepts of change, loss, devastation and inevitable armageddon. The artist argues that our persistent striving for development and progress ultimately exposes our shortcomings and the revelation of a larger universe outside our spheres of comfort and control. She presents us with the ultimate question: at the end of all ends, will we find comfort in our faith? J T Z

Aftermath (detail); image courtesy of the Artist

23

MARTHA ATIENZA

B. 1981, MANILA, THE PHILIPPINES
LIVES AND WORKS IN BANTAYAN ISLAND, THE PHILIPPINES AND ROTTERDAM, THE NETHERLANDS



Endless Hours at Sea, 2014, 2016
Video, sound and light installation, water, stainless steel, aluminium, mechanics, LED light and air compression
Dimensions variable
Collection of the Artist

Endless Hours at Sea is an exploration of the tempestuous emotional and psychological relationship humankind has with water. Seas and oceans have often been regarded as territories to be charted and conquered. Yet to actually voyage on watery expanses is to exist in a liminal space: always a 'somewhere' between leaving and arriving, and a 'nowhere' forever surrounded by ever-changing waters and weather conditions. This multimedia installation brings together material Atienza recorded from four oceanic journeys on cargo ships, and immerses the viewer in the constant state of flux that characterises life on board these vessels. As more than 400,000 Filipinos work 'overseas', this is an artistic journey that also finds echoes in the experiences of many of her countrymen. **Endless** is ultimately a work that reverberates close to home for Atienza - almost all of her family is involved in the maritime industry, including her grandfather who was a lighthouse keeper. J T H

Endless Hours at Sea (video still); image courtesy of the Artist

AGAN HARAHAP

B. 1980, JAKARTA, INDONESIA
LIVES AND WORKS IN YOGYAKARTA, INDONESIA



Mardijker Photo Studio, 2015
Installation with framed photographs
(digital C print on paper)
Various dimensions
Collection of Axton Salim
Collection of the Artist

25

TUN WIN AUNG & WAH NU

TUN WIN AUNG: B. 1975, YWALUT, MYANMAR
WAH NU: B. 1977, YANGON, MYANMAR
LIVE AND WORK IN YANGON, MYANMAR



The Name, 2008-ongoing
Video projection, books and musical score
Dimensions variable
Collection of the Artists

26

PHUONG LINH NGUYEN

B. 1985, HANOI, VIETNAM
LIVES AND WORKS IN HANOI, VIETNAM



Memory of the Blind Elephant, 2016
Single-channel video, rubber latex,
soil drawings on paper and metal stands
Dimensions variable
Collection of the Artist
Singapore Biennale 2016 commission

27

FYEROOL DARMA

B. 1987, SINGAPORE
LIVES AND WORKS IN SINGAPORE



The Most Mild Mannered Men, 2016
Plaster, marble, appropriated
replica bust and plinths
180 x 55 x 55 cm (each)
Collection of the Artist
Singapore Biennale 2016 commission

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Harahap reworks archival photographs to present fictive portraits of the Mardijkers, a community of descendants of freed slaves found in major cities in the East Indies (present-day Indonesia). Comprising indigenous people from conquered Portuguese territories, as well as people of Portuguese ancestry, the Mardijkers occupied an in-between status: despite adopting European religion and culture, they were classed with the 'natives' by the colonial government. The superimposition of European faces on 'native' bodies, and vice versa, captures the fluidity and instability of identities within this community, a situation which the artist views as analogous to contemporary Indonesia's negotiation with 'global' culture. In this series of arresting and enigmatic portraits, some subjects appear to adopt foreign dress and ways of life confidently, while others reveal their uncertainty or hesitation. These images also comment on colonial photography, which often exoticised its subjects, as well as our expectations of the photographic image as 'truth' and 'document'. T S L

Production supported by: Axton Salim
Image courtesy of the Artist

The Name revisits established accounts of Myanmar's past by intervening in its ideologically-driven gaps. The husband-and-wife artist duo have resurrected figures from the nineteenth-century Anglo-Burmese Wars and beyond, recuperating an autochthonous historical voice against what they perceive as a colonial narrative. The three Anglo-Burmese Wars left the Burmese empire depleted; with each defeat, the Konbaung kings of Burma surrendered more territory to the British, until the final conflict concluded with the annexation of the country. In this work, portraits adorned with ornate, arabesque patterns emerge as uncanny apparitions, deliberately aestheticised and re-presented as majestic, almost monumental tributes. The series includes photographic images of figures such as King Thibaw, U Wisara (a Buddhist monk who died after a six-month hunger strike against British rule in 1929, becoming an icon of the nascent independence movement) and Saya San (the leader of the so-called Saya San Rebellion in 1930-1932, a key event of the anti-colonialist crusade). L H

The Name (detail);
Image courtesy of nnci workshop, Yangon

Rubber cultivation was introduced to France's territories in Indochina by Dr Alexandre Yersin at the start of the twentieth century. Plantations such as the Michelin Rubber Plantation in Vietnam not only boosted the economy, but also set the scene for the build-up of anti-colonial sentiments and Communist-led strikes. Fascinated by colonial rubber plantations and the role they have played and continue to play in Vietnam, Phuong Linh explores the materiality of rubber and investigates the historical significance of the country's rubber trees and plantations. Her work is realised in three parts: a video projection, a nine-piece installation, and a suite of soil drawings on paper. The video captures the activities and landscapes surrounding rubber plantations, while the drawings chronicle the artist's reflections and explorations around the plantations. The installation addresses the history of rubber in Vietnam and the Cham Pa community, who live in central Vietnam where many plantations are located. A F

Memory of the Blind Elephant (video still);
Image courtesy of Ta Minh Duc

Driven by his concern about a growing historical amnesia, Fyerool Darma departs from his characteristic painting practice to present sculptures of two key figures in Singapore history: an appropriated bust of Sir Stamford Raffles by Sir Francis Legatt Chantrey, and a bustless pedestal inscribed with the name, birth and death dates of Sultan Hussein Mua'zzam Shah. Both Raffles and Sultan Hussein played pivotal roles in the signing of two treaties that resulted in the founding of modern Singapore, and this artwork seeks to uncover the relationships between them. The way these men are represented is symbolic of the partisanship between major and minor narratives in historical discourse, reiterating the sentiment that history is often written by the dominant, while the dominated are relegated to minor roles. J T Z

The Most Mild Mannered Men (artist sketch);
Image courtesy of the Artist

TITARUBI

29

B. 1968, BANDUNG, INDONESIA
LIVES AND WORKS IN YOGYAKARTA, INDONESIA



History Repeats Itself, 2016
Gold-plated nutmeg, copper-plated wood, nickel-plated wood, burnt wood, sampan, wood, aluminium, copper, soil, light and nutmeg perfume
Dimensions variable
Collection of the Artist
Singapore Biennale 2016 commission

History Repeats Itself is a meditation on the history of power, seeking to make visible the legacies of colonial conquest in Southeast Asia. The burnt-out ships in this installation recall the ominous appearance of European armadas on the horizon during the early centuries of European colonialism. At the same time they make reference to the burning of ships in Indonesia by the Vereenigde Oost-Indische Compagnie (Dutch East India Company or VOC) in an attempt to seize control of the lucrative spice trade. Standing atop the charred ships are shadowy, cloaked figures. Their robes are made of gold-plated nutmeg, a spice once worth its weight in gold, over which countless wars were fought. Their rich sheen suggests grandiosity and pomp, and their hollowness conjures the illusoriness of riches and power: at its heart, empty. They are spectres from the past, a dark mirror to our present. T S L

Hallucinogenic (detail), 2004; image courtesy of the Artist

A PRESENCE OF PASTS

DENG GUOYUAN

30

B. 1957, TIANJIN, CHINA
LIVES AND WORKS IN XI'AN, CHINA



Noah's Garden II, 2016
Aluminium alloy steel frame, mirror glass, LED lighting, real and artificial plants and rocks
1160 x 650 x 320 cm
Collection of the Artist
Singapore Biennale 2016 commission

This site-specific work is at once a garden of artificial flora and a labyrinth of mirrors. Entering the installation, viewers find themselves inside a kaleidoscope, where the surrounding infinite mirror images create a feeling of the loss of subjectivity. Artificial plants, referencing classical Song Dynasty representations of particular flora, but coated in vibrant colours, assault the senses and blur the lines between the real and the artificial. In applying the colour schemes from maps he has examined to these artificial plants and classically-referenced 'scholar rocks' he has created, the artist defies the conventional systems of colour-coding in map-making, recasting the world with a renewed hope for the integration of richness and diversity and the resolution of conflicts. By evoking scepticism and uncertainty, his work raises doubt about the validity and accuracy of map-making; it creates a utopia while simultaneously disassembling it. X L P

Image courtesy of the Artist

A CULTURE OF NATURE

PHASAO LAO

B. 1948, LAOS
LIVES AND WORKS IN LUANG PRABANG, LAOS



History, 2013–2015
Cotton fabric appliqué on cotton fabric (5 pieces)
118 x 107 cm (each)
Collection of the Artist

Lao and Siong are a husband-and-wife couple of Hmong ethnicity, who produce textile artworks that speak about universal concepts of genealogy, movement and migration, and symbolism and representation. Lao's **History** series is a rudimentary chronicle of his Hmong clan. Each panel includes a black border of motifs that symbolise 'spirits', and an outline of different ancestors or leaders in red, the colour of strength and courage.

Phasao Lao, *History*; photo: Vanessa Tan; image courtesy of the Singapore Art Museum

AN ENDLESSNESS OF BEGINNINGS

TCHEU SIONG

31

B. 1947, LAOS
LIVES AND WORKS IN LUANG PRABANG, LAOS



Spirit of Sky and Earth 3 & 4, 2016
Cotton fabric appliqué on cotton fabric
351 x 112 cm (each)
Collection of the Artist
Tree Spirit, 2012
Cotton fabric appliqué on cotton fabric
427 x 322 cm
Collection of the Artist

Particular to Siong's artistic repertoire are the lanky creatures – featured prominently on each panel – that represent the 'shadows', 'spirits' or 'souls' of her dreams, which her husband Lao, the village shaman, interprets. In **Tree Spirit**, **Spirit of the Sky and Earth 3** and **Spirit of the Sky and Earth 4**, Siong uses design motifs that are typical of Hmong embroidery and 'story clothes' (pictorial embroidery) – triangles that border her panels symbolise mountains, while the cluster of five circles with a dot in each symbolises a peacock ocellus. A F

Tcheu Siong, *Tree Spirit* (detail); photo: Vanessa Tan; image courtesy of the Singapore Art Museum

ARAYA RASDJARMREARNSOOK

32

B. 1957, TRAT PROVINCE, THAILAND
LIVES AND WORKS IN CHIANG MAI, THAILAND



Jaonua: The Nothingness (King of Meat: The Nothingness), 2016
5-channel video installation
Duration 35:00 mins
Collection of the Artist
Singapore Biennale 2016 commission

This installation consolidates Araya's thematic interests from throughout her career in an attempt to extract "the inseparable entanglement of things/lives/subjects". Negotiating the expanse of time between life and death, consumption presents itself as a dominant theme within the work – explored through the metaphysics of eating, femininity, the animal gaze, sexuality, and gender stereotypes. Projected on four fabric screens leading up to a projection upon a bed, the presentation of the video works echoes the transient nature of our existence while also blurring the borders between art and life. In this installation, Araya has woven various stories together into a cohesive experience. Almost akin to a surrealistic dream, she invites audiences to ponder with her the karmic consequences of being entrapped within the Sisyphean cycle of existence. J T Z

Jaonua: The Nothingness (King of Meat: The Nothingness)
(video still); image courtesy of the Artist

AN
ENDLESSNESS
OF
BEGINNINGS

RYAN VILLAMAEL

33

B. 1987, LAGUNA, THE PHILIPPINES
LIVES AND WORKS IN QUEZON CITY, THE PHILIPPINES



Locus Amoenus, 2016
Paper (replica maps) and felt
Dimensions variable
Collection of the Artist
Singapore Biennale 2016 commission

Latin for a "pleasant place", the phrase *Locus Amoenus* also evokes the notion of an escape into an ideal landscape. In this instance, the pastoral paradise has been sited within a house of glass – the greenhouse – an engineered Eden for flora uprooted from its native soil. Indeed, Villamael's 'greenhouse' houses unusual foliage: intricate cut-outs created from archaic and contemporary Philippine maps. Coalescing notions of nature and nurture, culture and the cultivated, the work probes the imaging of the Philippines' fraught history as the country that endured the longest colonial rule in Southeast Asia. Collapsing multiple realities, the installation is cut from maps that have two sides – a semiotic layering that conjoins the historical with the present-day. Creeping down from the ceiling, the *Monstera deliciosa* looks to colonise its climate-controlled space in the museum. It is situated in the Singapore Art Museum in the only space where a section of the original colonial building façade from 1852 is still visible. J T H

Locus Amoenus (detail); image courtesy of the Artist

A
CULTURE
OF
NATURE

HAN SAI POR

34

B. 1943, SINGAPORE
LIVES AND WORKS IN SINGAPORE



Black Forest 2016, 2016
Wood and charcoal
Dimensions variable
Collection of the Artist
Singapore Biennale 2016 commission

Han has been recognised for her investigations into the impact of human activities on the natural world. Since 2011 she has been working on the 'Black Forest' series, which takes the form of installations comprising black or blackened wood logs lying on beds of charcoal. This presentation is different: we see a destroyed 'forest' of charcoal logs standing upright. Representing the charred wood from ongoing deforestation activities, these evocative 'columns of nature' prick our conscience, yet attest to Nature's resilience against every imaginable catastrophe. M L

Photo: Vanessa Tan; image courtesy of Singapore Art Museum

A
CULTURE
OF
NATURE

SAM AT 8Q

8 Queen Street, Singapore 188535
(65) 6589 9550; singaporeartmuseum.sg

AZIZAN PAIMAN
MALAYSIA

RATHIN BARMAN
INDIA

BUI CONG KHANH
VIETNAM

CHIA CHUYIA
MALAYSIA/SWEDEN

ADE DARMAWAN
INDONESIA

FAIZAL HAMDAN
BRUNEI

KENTARO HIROKI
THAILAND/JAPAN

HTEIN LIN
MYANMAR

MUNEM WASIF
BANGLADESH

NIRANJAN RAJAH
MALAYSIA/CANADA

S. CHANDRASEKARAN
SINGAPORE

ADEELA SULEMAN
PAKISTAN

NOBUAKI TAKEKAWA
JAPAN

JACK TAN
SINGAPORE/UNITED KINGDOM

MELISSA TAN
SINGAPORE

**WEN PULIN
ZANG HONGHUA**
CHINA

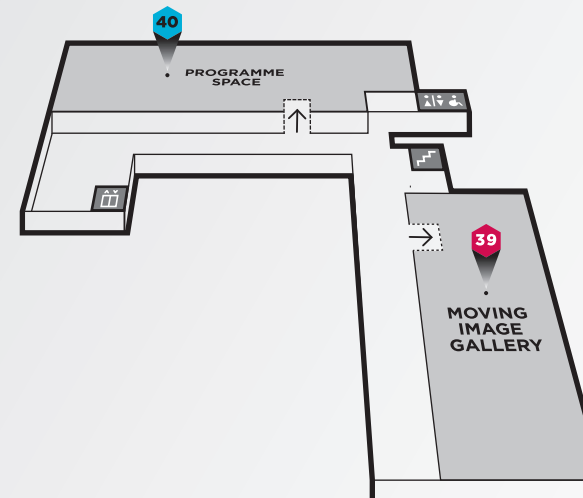
**WITNESS TO PARADISE 2016:
NILIMA SHEIKH, PRANEET SOI,
ABEER GUPTA & SANJAY KAK**
INDIA

LEVEL 1



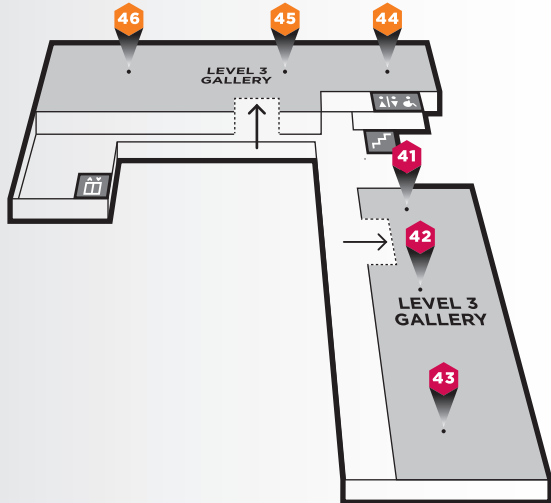
- 35. CHIA CHUYIA
- 36. AZIZAN PAIMAN
- 37. MELISSA TAN
- 38. MUNEM WASIF

LEVEL 2



- 39. WEN PULIN
ZANG HONGHUA
- 40. WITNESS TO PARADISE 2016:
NILIMA SHEIKH, PRANEET SOI,
ABEER GUPTA & SANJAY KAK

LEVEL 3



- 41. S. CHANDRASEKARAN
- 42. HTEIN LIM
- 43. JACK TAN
- 44. FAIZAL HAMDAN
- 45. NOBUAKI TAKEKAWA
- 46. ADE DARMAWAN

CHIA CHUYIA

B. 1970, SELANGOR, MALAYSIA
LIVES AND WORKS IN GOTHENBURG, SWEDEN



Knitting the Future, 2015, 2016
Performance with knitting needles and leeks
Dimensions variable
Collection of the Artist

AZIZAN PAIMAN

B. 1970, MELAKA, MALAYSIA
LIVES AND WORKS IN PERAK, MALAYSIA



Putar Alam Café, 2016
Mild steel structure, zinc plate, ventilator, exhaust fan, fridge, transistor radio, TV monitor, mugs, kettle, tyre, microwave, wheel and interactive performance
Dimensions variable
Collection of the Artist
Singapore Biennale 2016 commission

In this durational performance piece, the artist slowly knits a body-length garment out of leeks over five weeks. Chia is of ethnic Teochew Chinese background, and the leek holds significance for the Chinese diaspora. During the Lunar New Year, it is a tradition to eat leeks, garlic greens or scallions, which are known generically as *suān* (蒜). As this word is homophonous with the verb 'to count' (算), an old adage goes, 'If one ate leek, there would be money to keep'. The artist is also concerned about environmental issues; as she remarks, "This performance produces a suit to protect the body from an unknown future." The human body is "land that needs to be taken care of." By protecting the body, she is protecting the land through this performance. **Knitting the Future** recalls older rituals of food preparation and suggests that perhaps our future lies in our past. L H

Production supported by: Nanyang Academy of Fine Arts
Knitting the Future (detail); image courtesy of the Artist

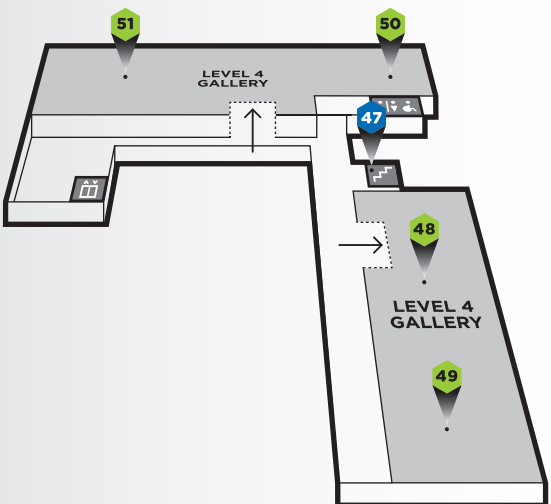
A
CULTURE
OF
NATURE

Putar alam in Malay means charlatan, a person who deceives and tricks other people for his or her own selfish benefit. **Putar Alam Café** is an interactive space with a transistor radio, a television broadcasting a news channel (with the volume muted), and recent works by the artist. This café will be stationed at the SAM at 8Q plaza throughout the duration of the Singapore Biennale 2016, with the artist acting as a 'bartender' as well as a 'mediator'. He serves food and drinks, which he either buys from shops or prepares himself, to the audience-customers. He also manages and mediates the conversations and debates among them, drawing them to respond to the information they hear over the radio, news stories on the television, or images of his artworks. The work is a social experiment to show how the media, possibly the greatest charlatan of them all, profoundly affects our perception and understanding of things around us. N H K

Putar Alam Café (detail); image courtesy of the Artist

A
BREATH
OF
WILLS

LEVEL 4



- 47. KENTARO HIROKI
- 48. ADEELA SULEMAN
- 49. BUI CONG KHANH
- 50. NIRANJAN RAJAH
- 51. RATHIN BARMAN

80 SAM AT 80

MELISSA TAN

B. 1989, SINGAPORE
LIVES AND WORKS IN SINGAPORE



"If you can dream a better world you can make a better world or perhaps travel between them", 2016

Acrylic on watercolour paper, mild steel and compressed foam
Dimensions variable
Collection of the Artist
Singapore Biennale 2016 commission

This work features laboriously and painstakingly hand-cut paper and laser-cut metal sculptures that translate the continually expanding urban physical landscape and terrain of Singapore into abstract visual and sonic contemporary expressions. Presented as an imagined island sculpture together with three 'music boxes', the artwork incorporates 'data points' that are composed of impressions made on physical features such as pavements, paths, walkways and roads. Through the scoring, carving and notching of the paper and metal, it re-encodes the information from our built and natural environment, while also mirroring the actions made by natural weathering and human intervention that imprinted these marks onto the various surfaces. Tan's artwork is thus a poetic recording – in sound and sculptural form – of the passing of time through the mapping of the physical features that make up our transient landscape. **A F**

Production supported by: T&K Worldwide Commerce Pte Ltd

"If you can dream a better world you can make a better world or perhaps travel between them" (detail); photo: Andrea Fam; image courtesy of the Singapore Art Museum

A
SHARE
OF
BORDERS

37

MUNEM WASIF

B. 1983, DHAKA, BANGLADESH
LIVES AND WORKS IN DHAKA, BANGLADESH



Land of Undefined Territory, 2014–2015
Archival pigment print and museum rag board, edition 7 + 2 AP
Various dimensions
Collection of the Artist

Repetitive frames of barren land with no significant geographical or political identity: this land could be anywhere, as the title of the artwork suggests, and yet it is not. It is one of the most contested territories in recent history, over which lives have been lost and wars have been fought: the border that separates India from Bangladesh. It brings to mind histories of decolonisation, when new maps divided the Indian subcontinent in 1947, when Bangladesh came into being in 1971, and the ceaseless conflicts that continue to this day between India and Bangladesh. These photographs explore not only people's political relationship to land, but also the effects of aggressive industrialisation. By presenting us with topographies of passive land that has been exploited for political and economic reasons, Munem forces us to reflect on the nature of maps: Who constructs them? Are they innocent constructions? How are they broken and replaced? **s g**

Land of Undefined Territory debuted at the Dhaka Art Summit 2016 with additional support from the Samdani Art Foundation.

Image courtesy of the Artist and Project 88, Mumbai

38

WEN PULIN

B. 1957, SHENYANG, CHINA
LIVES AND WORKS IN BEIJING, CHINA



Seven Sins: Seven Performances during the 1989 China Avant-Garde Exhibition, 1989–2009
Single-channel video
Duration 51:52 mins
Collection of the Artist

China Action, 1999
Single-channel video
Duration 56:39 mins
Collection of the Artist

These three films record many cherished and critical moments in the development of Chinese contemporary art. Wen Pulin's **Seven Sins: Seven Performances during the 1989 China Avant-Garde Exhibition** presents seven unsolicited acts performed at the National Art Museum of China on 5 February 1989, including Xiao Lu's gun-shooting performance *Dialogue*, which stirred interest in international art circles.

China Action is another of Wen's signature works, documenting the Beijing-centred yet nationally influential art movements of the 1980s and 1990s, with a particular focus on the emergence of performance art and its impact on contemporary art.

Wen Pulin, *Seven Sins: Seven Performances during the 1989 China Avant-Garde Exhibition* (video still); image courtesy of the Artist

A
BREATH
OF
WILLS

39

ZANG HONGHUA

B. 1977, YANTAI, CHINA
LIVES AND WORKS IN BEIJING, CHINA



Ling Long Tower, 2015
Single-channel video
Duration 1:32:31 mins
Collection of the Artist

Ling Long Tower by Zang Honghua is inspired by Wen's two films and investigates the Songzhuang Artists Village in Beijing. These three films capture the Chinese art world from the 1980s to 2011 in a humorous and quick-witted style, as it vigorously yet chaotically evolved from its earlier 'wild' state into a mature presence in the global art world. **x l p**

Zang Honghua, *Ling Long Tower* (video still); image courtesy of the Artist

WITNESS TO PARADISE 2016: NILIMA SHEIKH, PRANEET SOI, ABEER GUPTA & SANJAY KAK



NILIMA SHEIKH
Another Chronicle of Loss, 2009
Sarhad 3, 2014
Shadows, Stains, 2009
Testimony, 2008
Tempera on Sanganer paper
Various dimensions

Another Chronicle of Loss: Collection of Tarun Kataria
Sarhad 3: Collection of the Artist
Shadows, Stains: Collection of Tarun Kataria
Testimony: Collection of Mamta Singhania



PRANEET SOI
Srinagar II, 2016
24 papier-mâché tiles, acrylic & gouache,
UV matt varnish, slideshow and 5 wall drawings
Dimensions variable
Collections of Kiran Nadar Museum of Art and
Experimenter, Kolkata

For example, *Another Chronicle of Loss* and *Shadows, Stains* are informed by the poems of Kashmiri poet Aga Shahid Ali, while Sheikh's extensive use of stencilwork alludes to the latticework typical of vernacular Kashmiri architecture. Her paintings are a multifaceted meditation on the nature of destroyed beauty, the necessity of memory, and the forms and adequacy of memorialisation.

In *Srinagar II*, Soi explores the plurality of influences in Kashmir and the migratory nature of forms and images through the papier-mâché tiles. The slideshow of Sufi shrines and other images are an ongoing visual diary of Srinagar that Soi constantly updates.

Praneet Soi, *Srinagar II* (detail); image courtesy of Kiran Nadar Museum of Art and Experimenter, Kolkata



ABEER GUPTA
The Pheran, 2016
Garments in wool, silk & cotton,
with embroidery in silk, wool & zari;
metal wire; and photographs
Dimensions variable
Collection of the Artist
Singapore Biennale 2016 commission

The wall drawings include excerpts from the Instrument of Accession (ceding Jammu and Kashmir to the Dominion of India in 1947) and a diagram referring to anamorphosis (a technique that causes an image to appear distorted unless seen from a particular location) from Leonardo da Vinci's *Codex Atlanticus*, which serves as a metaphor for his body of work shown here.

Gupta explores the material culture of Kashmir through the *pheran* – a garment that is used widely by men, women and children across class and religion in this region. He sees the *pheran* as a symbol of Kashmiri identity that has witnessed the political, social, cultural and aesthetic changes that have taken place in the area. Archival photographs from the collection of Mahatta & Co. Srinagar showcase the *pheran* in the context of daily life in Kashmir.

Abeer Gupta, *The Pheran*, (detail); images courtesy of Mahatta & Co.



SANJAY KAK
Witness to Paradise, 2016
30 photographs by Meraj ud-Din,
Javeed Shah, Altaf Qadri, Showkat Nanda
and Syed Shahriyar Hussainy
Various dimensions
Collection of the Artist

Kak curates 30 photographs by five photojournalists – Meraj ud-Din, Javeed Shah, Altaf Qadri, Showkat Hussain Nanda and Syed Shahriyar Hussainy – to excavate photography as a key artistic practice that has emerged from 25 years of endemic conflict in the Kashmir valley. The *Witness to Paradise* project focuses on photographers who displace older photographic traditions, which were first spawned by colonialism, and later tourism. The established tropes around Kashmir – of a beautiful landscape *sans* people; of an innocent paradise; or at best, of a paradise beset by mindless violence – are conclusively reversed by this work. s g

Sanjay Kak, *Witness to Paradise*, (detail); image courtesy of Altaf Qadri.

Kashmir, once a land of multitudinous beauty, is now a valley beset by conflict, death and destruction. It is considered “the unfinished business of the end of Empire” and remains one of the oldest unresolved disputes in the world today. *Witness to Paradise 2016* (the title drawn from Sanjay Kak's photo-book of the same name) is a curatorial project presenting mediated reflections of a landscape that was once and now is Kashmir, through the work of two artists, an anthropologist and filmmaker: respectively, Nilima Sheikh, Praneet Soi, Abeer Gupta and Sanjay Kak.

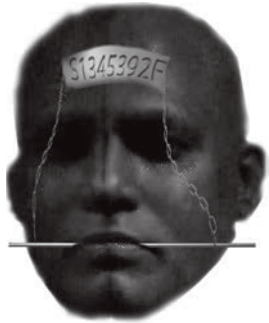
Sheikh's paintings are personally woven imaginings that draw from accounts, texts, lore and the craft traditions of the region.

Nilima Sheikh, *Shadows, Stains*, (detail); image courtesy of the Artist.

A
SHARE
OF
BORDERS

S. CHANDRASEKARAN

B. 1959, SINGAPORE
LIVES AND WORKS IN SINGAPORE



Unwalked Boundaries, 2016

Mixed media: metal hooks, metallic headband and etching on ceramic boards
Dimensions variable
Collection of the Artist
Singapore Biennale 2016 commission

Building on Chandrasekaran's exploration of body and identity, this installation – in the form of “an intention to walk” – focuses on the thousands of Indian convicts who, from 1825 to 1873, were transported to Singapore and served their sentence as manual labourers. The installation consists of a metallic headband that bears the artist's national registration identity card (NRIC) number, a set of six hooks, and a road map etched onto ceramic boards. These are preparatory materials for a walk-performance in the Bras Basah-Bugis area – Singapore's cultural and heritage precinct, and also the former location of the convict prison. The objects lie in a glass reliquary, waiting to serve as accessories for the artist, who would personify a nineteenth-century Indian convict. They point to the artist's intended role as embodied conscience, highlighting the awkward gaps in Singapore history where the convicts' contributions have been long overlooked. M L

Unwalked Boundaries (artist impression); image courtesy of the Artist

41

HTEIN LIN

B. 1966, INGAPU, MYANMAR
LIVES AND WORKS IN YANGON, MYANMAR



Soap Blocked, 2016

Carved soap, books and poster
Dimensions variable
Collection of the Artist

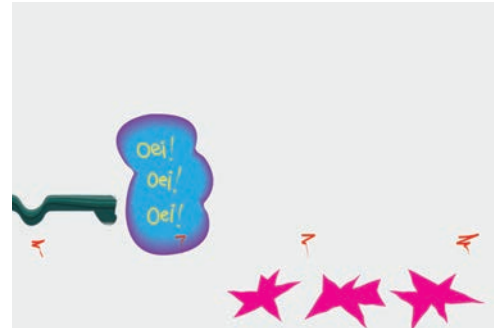
A map of Myanmar, painstakingly constructed of a thousand squares of sculpted Shwe Wah soap, testifies to the artist's tumultuous life. After participating in the failed uprising of 1988, Htein Lin fled underground to refugee camps. He returned to Yangon in the early 1990s, but was arrested and jailed on charges of opposition activity. While in prison for almost seven years, he made art on scraps of fabric, prison uniforms – and in soap. From a bar of soap, he carved a little captive human figure, trapped within the claustrophobic confines of four walls. The piece was smuggled out by a Red Cross representative in 1999, communicating to the world the deplorable state of Myanmar's prisons. *Soap Blocked* returns to the original moment of this desperate, clandestine plea. The work amplifies autobiographical resonance into a starkly visceral monument to the collective helplessness that was experienced under socialist military rule. L H

Soap Blocked (detail); image courtesy of the Artist

42

JACK TAN

B. 1971, SINGAPORE
LIVES AND WORKS IN LONDON, UK



Hearings, 2016

Textile hangings with audio recordings (set of 8) (27 to 29 Oct 2016, 2pm) and 'live' performances (29 Oct 2016, 2pm, 3pm and 4pm) at Chamber, The Arts House; bound manuscripts, music stands and speakers with audio recordings (set of 8) at SAM at 8Q (30 Oct 2016 to 26 Feb 2017)

Hangings 150 × 120 cm each; manuscripts 25 × 17.6/25 cm × various widths (closed/opened dimensions, each); recordings various durations 1:04-3:59 mins; 'live' performances total duration approx. 17:00 mins (each)

Collection of the Artist

Tan brings art and law together to explore 'legal aesthetics'. This work presents part of his collaborative project with the Community Justice Centre (CJC). The project explores the experience of litigants-in-person at the State and Family Courts of Singapore. As an artist-in-residence at CJC and the Courts, Tan attended court proceedings, listened to the soundscape of the courts, paying attention to the use of voice, and documented what he heard as drawings. The artist turned his drawings into graphic scores, which were then interpreted and sung by the Anglo-Chinese Junior College Alumni Choir. M L

Production supported by: Ethan Seow

Jack Tan's *Hearings* will be exhibited at Chamber, The Arts House, from 27 to 29 October 2016.

Hearings (artist sketch, detail); image courtesy of the Artist

43

FAIZAL HAMDAN

B. 1975, TUTONG, BRUNEI
LIVES AND WORKS IN BANDAR SERI BEGAWAN, BRUNEI



Dollah Jawa, 2016

2-channel video projection
Dimensions variable
Collection of the Artist
Singapore Biennale 2016 commission

This installation sits at the intersection of two histories: macro and micro. The artist's grandfather was one of many Javanese forcefully expatriated to Brunei during World War II by the Imperial Japanese Army. He stayed after the occupation ended, and ended up marrying a local woman and raising a family. The work engages with the history of the Japanese occupation of Brunei during World War II, as well as the artist's personal family history. Two series of images are cast as projections on either side of a fabric screen. On one side of the screen are old photographs of Faizal's grandfather, some featuring fragments of scribbled notes on the back. On the other side are archival images from the Japanese occupation in Brunei (1941-1945), showing scenes such as the arrival of Japanese troops in the sultanate, then Sultan Ahmad Tajuddin with the occupying forces and an example of the wartime 'banana' currency. L H

Dollah Jawa (video still); image courtesy of the Artist

44

NOBUAKI TAKEKAWA

B. 1977, TOKYO, JAPAN
LIVES AND WORKS IN SAITAMA, JAPAN



Sugoroku - Anxiety of Falling from History, 2016

Sugoroku table, glass rocket sculpture, woodblock prints, acrylic on canvas
Dimensions variable
Collection of the Artist
Singapore Biennale 2016 commission

In this installation, Takekawa continues his experiments with maps, realised with irreverent humour. It comprises a set of tables holding board games and maps, with paintings and prints on the wall that elaborate on the historical and social themes of the work. In the middle of the installation is a glass rocket: the glass evokes the 1950s and 1960s, a period when there was greater interest in Sugoroku games, and at a time when scientific innovations about space and technology captured the imagination. These maps and objects allow for imaginary time travel by the audience between the present and the past. However, also depicted on the maps are ceramic objects representing current social issues in Japanese society – problems Japan faces as a result of ignoring the consequences of its failed attempt to ‘conquer’ Asia during World War II. x l p

Sugoroku - Anxiety of Falling from History (detail); image courtesy of Ota Fine Arts, Singapore/Tokyo

A
FLOW
OF
IDENTITIES

ADE DARMAWAN

B. 1974, JAKARTA, INDONESIA
LIVES AND WORKS IN JAKARTA, INDONESIA



Singapore Human Resources Institute, 2016

Installation with paintings, prints, photographs, found objects and furniture
Dimensions variable
Collection of the Artist
Singapore Biennale 2016 commission

Darmawan’s work continues his interest in the peripheral histories of capitalism and their relationship with contemporary life. Its entry point is the Singapore Human Resources Institute, established in 1965 (the year Singapore became independent) to promote excellence in human resource management and development – an integral role then, as now, for Singapore’s economic development. The installation comprises objects once found in offices and domestic environments in Singapore as well as Indonesia, in an imagined space commemorating the institute’s achievements. This space serves as a memory-archive, a palimpsest of ‘minor histories’ which acquire a historical significance in their collective impact on society and the state at large. Embedded in these found objects and collages are narratives about national ideologies and aspirations, as well as parallels with other Southeast Asian nations with capitalist ambitions. Darmawan transforms the detritus of consumerist society into lenses for viewing the political, social and economic transformations that have shaped both Singapore and the region. t s l

Singapore Human Resources Institute (detail); image courtesy of the Artist

KENTARO HIROKI

B. 1976, OSAKA, JAPAN
LIVES AND WORKS IN BANGKOK, THAILAND



Rubbish, 2016

Colour pencil on paper (8 pieces)
Various dimensions
Collection of the Artist
Singapore Biennale 2016 commission

Working with a strict methodology and set of criteria, Kentaro Hiroki handpicks everyday objects discarded on the streets to form the basis for his works. The things he chooses are intended to be reflective of time and space: unique to the localities in which he finds them, each object has its own story to tell of the communities it was found in. Once the artist has painstakingly replicated each found article into a detailed paper reproduction of the original item, the original value of these items in the economic context is replaced with an art object, its uselessness imbued with renewed meaningfulness. Each piece takes up to four days to create, and Hiroki’s execution is simultaneously an exercise in translation and self-reflection. j t z

Kentaro Hiroki is also being exhibited at the Singapore Art Museum. Please see page 21.

Image courtesy of the Artist

AN
EVERYWHERE
OF
MIRRORINGS

ADEELA SULEMAN

B. 1970, KARACHI, PAKISTAN
LIVES AND WORKS IN KARACHI, PAKISTAN



Dread of Not Night 1, 3, 4, 7-9, 2015, 2016 *Blood Stains the Soil 1*, 2016

Hand-carved wood, found vintage ceramic plates with enamel paint, hardener and lacquer
Various dimensions

Dread of Not Night 1 & Blood Stains the Soil 1: Collection of Taimur Hassan

Dread of Not Night 3: Private collection

Dread of Not Night 4: Collection of Shehnaz and Maya Ismail

Dread of Not Night 7-9: Collection of the Artist; Singapore Biennale 2016 commission

In Suleman’s decorative, stylised paintings on found ceramic plates mounted on elaborately carved wooden frames, she uses the images of Persian and Mughal miniature painting to create a critical visual vocabulary for her contemporary narratives. While the traditional miniaturist’s repertoire consisted of idyllic landscapes and courtly scenes, Suleman’s works are replete with the imagery of bloodshed, death and violence. The fragile plates mirror and enframe scenes of war, violent killings, combat and destruction. Violence and the memory of violence, the artist reiterates, is deeply embedded in our psyches, our bodies and our landscapes. Commenting on the gem-like quality of her disturbing images, the artist says violence has always been closely connected with beauty. Consider that Islamic arms and armour – objects of violence – were decorated using the most sophisticated techniques of gilding, inlay, and gold and silver encrusting. In Suleman’s words, “The more heinous the crime, the more beautiful the object needs to be.” s g

Dread of Not Night 8; image courtesy of the Artist

A
SOMEWHERE
OF
ELSEWHERE

BUI CONG KHANH

B. 1972, DANANG, VIETNAM
LIVES AND WORKS IN HO CHI MINH CITY
AND HOI AN, VIETNAM



Dislocate, 2013-2015
Jackfruit wood
Dimensions variable
Collection of the Artist

Handcrafted by the artist and master carpenters and woodcarvers over two years, **Dislocate** can be described as an act of catharsis. It brings together an appreciation for the artist's family history and heritage, and the complexities surrounding social and national identity. Khanh combines the woodworking craftsmanship of his ancestral province of Fujian, China, with the cultural identity of central Vietnam, to investigate and highlight the geo- and sociopolitical tensions between Vietnam and China. The artwork is made entirely of jackfruit wood – a much-prized timber, native to South and Southeast Asia – with repurposed elements from a traditional wooden Vietnamese home. The central sculpture contains carvings of a Vietnamese military jacket, American GI helmets and missiles, interspersed between motifs of lotus flowers and dragons composed within panels of chain-link carvings. Situated on each of the four sides of the sculpture is a plinth supporting a miniature Buddhist pagoda with cannons, being engulfed by a Chinese bonsai plant. A F

Image courtesy of the Artist

A
SOMEWHERE
OF
ELSEWHERE

49

NIRANJAN RAJAH

B. 1961, JAFFNA, SRI LANKA
LIVES AND WORKS IN VANCOUVER, CANADA



Koboi Balik Lagi (The 'Koboi' Returns Again), 2016
Chromogenic prints, 12 light box transparencies, mango icon and performance
Various dimensions
Collection of the Artist
Singapore Biennale 2016 commission

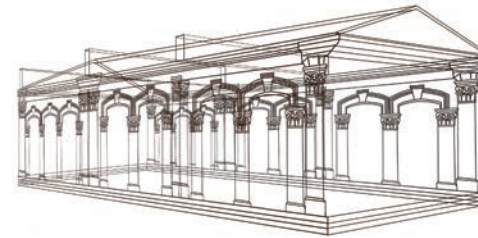
This installation has three components. The two chromogenic prints are *SUPERSTAR*, featuring the artist in front of a poster of the Tamil movie star Rajinikanth, and *PujaanKu (One and Only)*, after a famous song by P. Ramlee, which shows Niranjana with his English wife. Next, **Koboi Balik Lagi (The 'Koboi' Returns Again)** features 12 light boxes with images of the artist's activities, captured over one day at the National Visual Arts Gallery in Kuala Lumpur. The third element is a series of performances in which the artist (or his accomplice) peels, slices and serves a mango to the audience, while recounting the Hindu myth about Ganesha winning a mango by circling around his parents. This installation is an expansion of Niranjana's original *Koboi Balik Kampung (The 'Koboi' Returns Home)* series, where he explored personal and family narratives, as well as the cultural, political and social landscapes of Malaysia. It reflects Niranjana's psychological and sociocultural consciousness as an artist living and working in Canada, and as a Malaysian citizen. H H K

Koboi Balik Lagi (detail); image courtesy of the Artist

50

RATHIN BARMAN

B. 1981, TRIPURA, INDIA
LIVES AND WORKS IN KOLKATA, INDIA



Home, and a Home, 2016
Welded mild steel bars with rust-preventive transparent coating, cast concrete and weathered steel
Dimensions variable
Collection of the Artist
Singapore Biennale 2016 commission

Barman investigates 'home' and 'landscape' as an idea, not just in the physicality of its presence, but the space that it occupies in the minds and memories of displaced Bangladeshi migrants. This work grew out of the time Barman spent in Singapore chronicling the conversations and poetry of Bangladeshi migrant labourers. Juxtaposing the large, minimal sculptures of shop-houses (heritage buildings which are sometimes used as dormitories for hundreds of workers today) alongside rust-transferred drawings and cement sculptures, Barman explores the parallel realities of the migrants' experience – the house they live in in Singapore and the 'home' they dream of in Bangladesh. In the artist's words, "transferring rust impressions onto paper, casting abandoned domestic objects in concrete ... realising skeletal definitions of homes – is more like sculpting from memory – reconstructions rusted in time". The sound piece of the workers' poems in Bangla reflects the untranslatable journey of the displaced people. S G

Home, and a Home (artist sketch); image courtesy of the Artist and Experimenter, Kolkata

51



NATIONAL MUSEUM OF SINGAPORE & STAMFORD GREEN

93 Stamford Road, Singapore 178897
(65) 6332 3659; nationalmuseum.sg

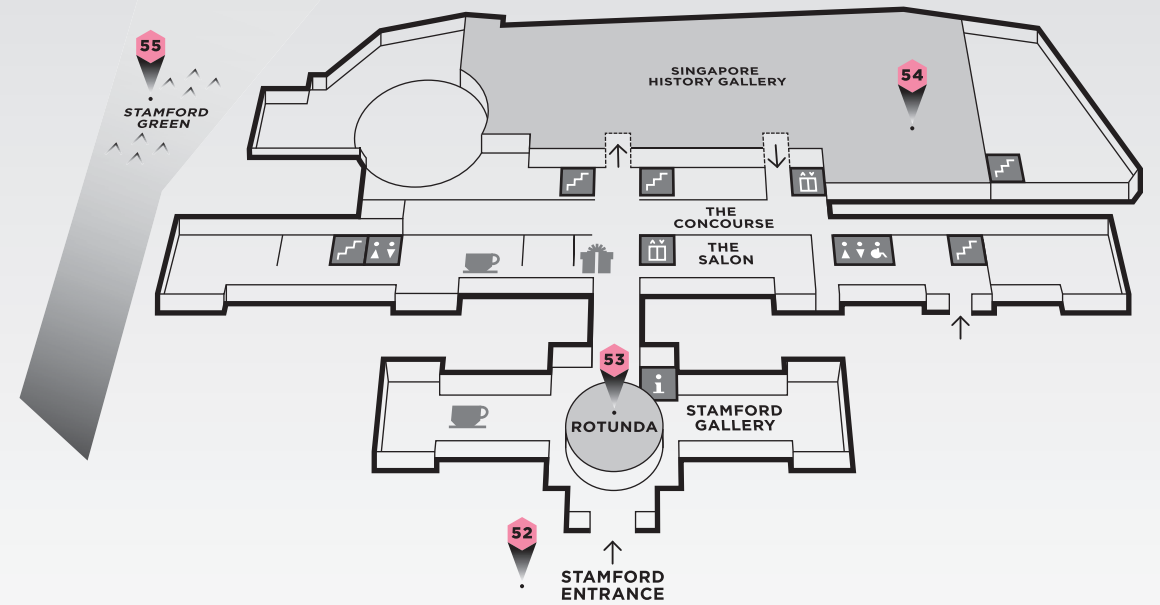
DAVID CHAN
SINGAPORE

DEBBIE DING
SINGAPORE/UNITED KINGDOM

SUBODH GUPTA
INDIA

PERCEPTION3
SINGAPORE

LEVEL 1



52. DAVID CHAN

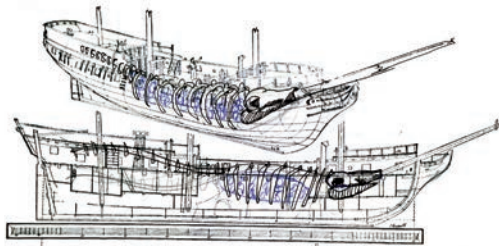
53. SUBODH GUPTA

54. DEBBIE DING

55. PERCEPTION3

DAVID CHAN

B. 1979, SINGAPORE
LIVES AND WORKS IN SINGAPORE



The Great East Indiaman, 2016
Wood, welded steel and concrete
2400 × 500 × 1800 cm
Collection of the Artist
Singapore Biennale 2016 commission

52

SUBODH GUPTA

B. 1964, KHAGAUL, INDIA
LIVES AND WORKS IN NEW DELHI, INDIA

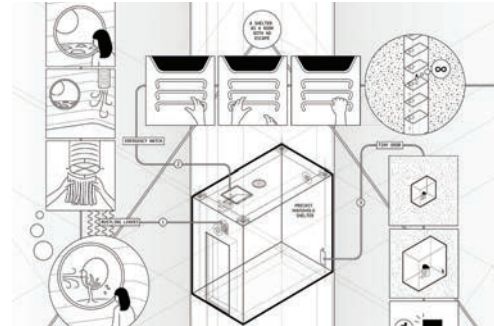


Cooking the World, 2016
Found aluminium utensils, monofilament line and steel
600 cm (diameter)
Collection of the Artist

53

DEBBIE DING

B. 1984, SINGAPORE
LIVES AND WORKS IN LONDON, UK AND SINGAPORE



Shelter, 2016
Replica of household shelter:
plaster on cement-fibre board, plywood, steel,
ceiling light fixture and paper
240 × 290 × 170 cm
Collection of the Artist
Singapore Biennale 2016 commission

54

PERCEPTION3

ESTABLISHED 2007, SINGAPORE
LIVE AND WORK IN SINGAPORE



There are those who stay / There are those who go, 2016
Installation with text on aluminium composite panels (set of 2)
240 × 420 × 60 cm (each)
Collection of the Artists
Singapore Biennale 2016 commission

55

Commingling fact and fiction, *The Great East Indiaman* revisits Sir Stamford Raffles' landing in 1819, which led to the founding of modern Singapore. In place of the triumphant European male protagonist, the artist recasts the narrative as a fantastical tale of a mythical, now-extinct species of whale that brought Raffles to these shores. In this invented folklore, the whale species called the 'East Indiaman' was domesticated as man's marine beast of burden. However, Chan's origin tale is also grounded in rigorous historical research: from the seventeenth to nineteenth centuries, the East Indiaman was the generic name for any sailing ship belonging to the English East India Company, and it was on one such merchant vessel that Raffles sailed to reach Singapore. The work, sited on the front lawn of the National Museum of Singapore, also recalls the skeleton of an Indian fin whale that was once the highlight of the museum. J T H

Gupta's work draws on the visual culture around him, one that is saturated in an overabundance of images, forms, food and people – mirrored in his avalanche of plates, cups, pails and pots. But unlike his other sculptures made of shiny stainless-steel vessels, *Cooking the World* is made of used aluminium vessels that are inscribed with personal histories. They refer to the parallel realities in a globalised, consumerist society: surplus and affluence on one hand, dearth and deprivation on the other. The artist's use of worn-out vessels monumentalises the lives of people who have been marginalised by life and history, while the delicate threads from which each pot hangs lend a sense of fragile temporality to this work. If a breeze were to pass through this gargantuan haloed sphere, one could imagine the smaller pots gently swaying, as though they were particles of stardust threatening to escape from this only-temporary assemblage of a world. S G

Ding examines the world she lives in through personal adventures, research, art, documentation and activism. In this work, she presents a life-size freestanding replica of a household bomb shelter, a room introduced by Singapore's Housing and Development Board (HDB) in 1997 that must be maintained as such for emergencies. In peacetime Singapore, however, residents find the bomb shelter to be a liability rather than an asset; the shelter seems to wait in vain to fulfill its design function, as it gets inevitably, variously repurposed. In bringing this room out of its lived context of an HDB flat into a gallery setting, Ding positions this architectural fragment as a structure complete in its own right. It is as if the appendix of a body (the household) has been extracted to be scrutinised and reimagined. M L

This work explores the idea of 'staying' and 'going' as what the artist-duo calls "two perspectives of a single decisive moment". Two mirror-finished walls face each other. One bears the phrase, "There are those who stay"; the other, "There are those who go". As if in a stand-off, the walls suggest layered readings into the nature of choice, attachment, separation and loss. The artwork is sited where the old National Library building once stood (it was demolished amid public outcry in 2005), and offers an open reflection on Singapore's architectural heritage, while the mirror-like walls provide the viewer with a tangible, yet reflected and hence distanced encounter of the site. M L

Production supported by: Kelvin Ang, Jimmy Chua, Ho Hui May, Bervyn Lee, Nicholas Song, Juliana Tong and Singapore Management University

National Museum of Singapore admission charges apply for Debbie Ding's *Shelter*. Please enquire at the NMS Visitor Services Counter for more information.

Shelter (artist concept sketch, detail);
image courtesy of the Artist

There are those who stay / There are those who go
(artist impression); image courtesy of the Artists

The Great East Indiaman (artist sketch);
image courtesy of the Artist

Cooking the World (work-in-progress);
image courtesy of Subodh Gupta Studio



PERANAKAN MUSEUM

39 Armenian Street, Singapore 179941
(65) 6332 7591; peranakanmuseum.org.sg



MARINE KY
CAMBODIA/FRANCE

MARINE KY



B. 1966, PHNOM PENH, CAMBODIA
LIVES AND WORKS IN BATTAMBANG, CAMBODIA



Setting Off, 2016

Ink transfer prints on fabric and paper,
copper, wood and ceramic
Site-specific installation, dimensions variable
Collection of the Artist
Singapore Biennale 2016 commission

Driven by diverse factors and circumstances such as conquest, trade, exile, turmoil and natural disasters, humankind has for millennia been travelling great distances over land and sea in search of power, resources and safety. *Setting Off* is on the one hand steeped with the artist's own experiences and recollections of being displaced from the country of her birth, Cambodia, but more generally speaks about the numerous and varied journeys individuals and communities find themselves facing and eventually embarking on. In this installation, Ky traces the history of pattern-making back through time and space. Incorporating examples of Peranakan lace and embroidery patterns (obtained from Cambodia, China, Hong Kong and Korea), the artist imprints, etches and prints them over Khmer motifs using intaglio printing and Khmer engraving techniques - thus forming hybridised patterns that amalgamate the multiple layers of aesthetic influence in Peranakan and Khmer cultures. A F

Setting Off (detail); image courtesy of the Artist

A
FLOW
OF
IDENTITIES

ASIAN CIVILISATIONS MUSEUM

1 Empress Place, Singapore 179555
(65) 6332 7798; acm.org.sg



AHMAD FUAD OSMAN
MALAYSIA

JIAO XINGTAO
CHINA

AHMAD FUAD OSMAN

B. 1969, KEDAH, MALAYSIA
LIVES AND WORKS IN BALI, INDONESIA
AND KUALA LUMPUR, MALAYSIA



Enrique de Malacca Memorial Project, 2016
Single-channel video, nutmeg and clove casts, replica & found objects, oil paintings and works on paper
Dimensions variable
Collection of the Artist
Singapore Biennale 2016 commission

Some believe that the first person to circumnavigate the world was a Malay, Panglima Awang (also known as Enrique of Malacca or Henry the Black), who was Ferdinand Magellan's slave and interpreter. Like other cultural elements historically shared across maritime Southeast Asia, the figure of Enrique is subject to ownership claims and counter-claims between Malaysia, Indonesia and the Philippines today. Ahmad Fuad's installation takes the form of a memorial, featuring a portrait and a statue of an imagined Enrique, together with video documentation, artefacts and copies of documents. By juxtaposing contradictory and sometimes fictional colonial, postcolonial and nationalist representations of Enrique, the artist alludes to the complexity of Enrique's intertwined identity and history, and the fluidity of sociocultural boundaries in Southeast Asia, while addressing the difficulty of verifying the truthfulness of a history. **Н Н К**

Enrique de Malacca Memorial Project (detail);
image courtesy of the Artist

A
PAST
OF
ABSENCES

JIAO XINGTAO

B. 1970, CHENGDU, CHINA
LIVES AND WORKS IN CHONGQING, CHINA



The Unity of N Monuments, 2016
Cypress wood and copper (100 pieces)
45 x 34 x 34 cm (each)
Collection of the Artist

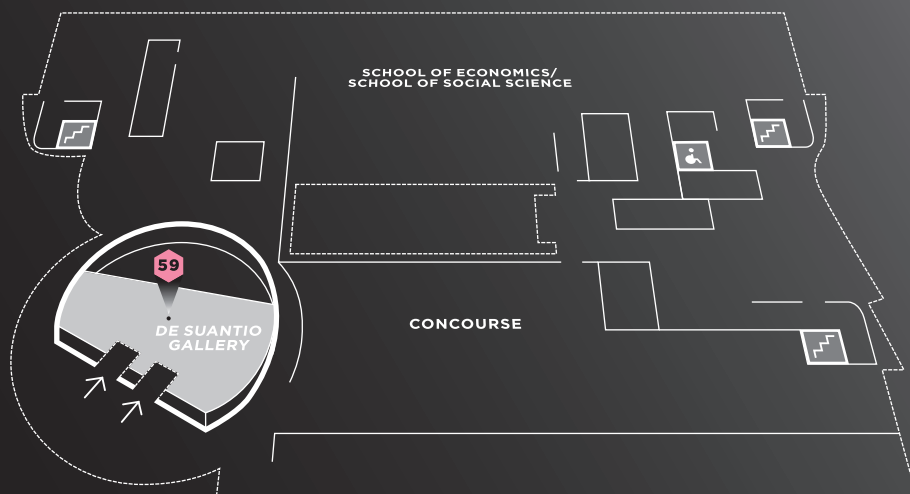
Mass-produced plastic stool chairs are found everywhere in China. As individual, isolated objects, they appear very ordinary and are easily overlooked – but once they are brought together formally, as they are here, they possess a formidable visual strength, conveying political gravity and a sense of ceremony and monumentality. In addition, as an object to be sat on, the stool chair is in direct contact with the body, and at that moment, art and the individual have a natural connection. This artwork considers transformations between the daily-used object, the readymade and sculpture. In taking this approach the artist questions perceived reality, and examines the differences between what is true and what we see and understand. He hopes to open up new channels between the reality of the everyday and the fiction of art to create a new dissociated perspective on what is perceived to be true. **X L P**

Image courtesy of the Artist

A
CULTURE
OF
NATURE

SINGAPORE MANAGEMENT UNIVERSITY DE SUANTIO GALLERY

81 Victoria Street, Singapore 188065
School of Economics & School of Social Sciences, Level 1
(65) 6828 1936; smu.edu.sg



SAKARIN KRUE-ON
THAILAND

SAKARIN KRUE-ON



B. 1965, MAE HONG SON PROVINCE, THAILAND
LIVES AND WORKS IN BANGKOK, THAILAND



Kra-Tua Taeng Seua (A Tiger Hunt), 2016

Video installation with black-and-white film,
original soundtrack, video documentation
and artefacts
Dimensions variable
Collection of the Artist
Singapore Biennale 2016 commission

Kra-Tua Taeng Seua is a traditional folktale about a tiger hunt, once well known throughout southern Thailand. In recent years, the number of traditional theatre troupes performing the play has diminished. Collaborating with one such group, the Wat Khuha Sawan Folk Play Company, Sakarin reimagines the folktale as a work of art reflecting life in a megacity. The artist worked closely with the company to develop all aspects of the artwork, from scripting to costume design, facilitating the production of a community-centric artwork that grapples with the incompatibility between contemporary and traditional ways of life. Comprised of three components – a live performance, a silent film, and a behind-the-scenes documentary accompanied by performance relics and documentation – Sakarin's retelling of the folktale highlights the agency of art in strengthening societal ties, by serving as the crucial link between disparate lifestyles often dichotomised as the 'modern' and the 'primitive', and highlighting the fallacy of such divisions. J T Z

Production supported by: Tang Contemporary Art

Kra-Tua Taeng Seua (A Tiger Hunt) (details);
images courtesy of the Artist

A
PAST
OF
ABSENCES

EVENTS

OPENING AND CLOSING WEEKENDS

Artist Performances

Chia Chuyia

Thursday to Sunday,
27 to 30 October 2016

12pm-6:30pm

SAM at 8Q Glass Box

Sakarin Krue-On

Thursday, 27 October 2016

6pm-6:30pm

SAM

Niranjan Rajah

Friday, 28 October 2016

6pm-6:45pm

SAM at 8Q

Azizan Paiman

Saturday to Sunday,
29 to 30 October 2016

10am-11:30am,
1pm-2:30pm and
4pm-5:30pm

SAM at 8Q Plaza

Jack Tan

'Live' choral performances by
Anglo-Chinese Junior College
Alumni Choir

Saturday, 29 October 2016

2pm-2:20pm,
3pm-3:20pm and
4pm-4:20pm

Chamber, The Arts House
Level 2
1 Old Parliament Lane
Singapore 179429

Free admission

(65) 63326900

theartshouse.sg

In addition, from 10am to 7pm
daily on 27 to 28 October 2016
and 10am to 2pm on 29 October
2016, a set of eight textile
hangings with audio recordings
will be presented as part of
The Arts House's iteration
of *Hearings*.

Rathin Barman

Poetry recital by migrant workers

Saturday, 29 October 2016

5pm-6pm

SAM at 8Q

Artist Insights

Thursday to Friday,
27 to 28 October 2016

11am-5pm

Saturday, 29 October 2016

2pm-5pm

Various locations

Free with Biennale admission

Be one of the first to view the
Biennale artworks, and join
the artists of the Singapore
Biennale 2016 as they reveal
the processes behind their
work in a series of talks.

muse@SAM

Friday, 28 October 2016
[Biennale Opening Weekend]

Friday, 24 February 2017
[Biennale Closing Weekend]

7pm-11:30pm

SAM Courtyard

Free

Singapore Biennale 2016
presents monumental Friday
evenings at SAM Courtyards
with outstanding performances
by emerging local acts, setting
the stage ablaze with their
original tunes.

Singapore Biennale 2016 Celebrates

Deepavali
Saturday, 29 October 2016
[Biennale Opening Weekend]

Christmas
Sunday, 25 December 2016

Chinese New Year
Sunday, 29 January 2017

11am-6pm

Free with Biennale admission

Experience the Biennale
artworks in fun and interesting
ways, and celebrate the
various festival days with
family-friendly activities.

Singapore Biennale x The Local People Art Market

Sunday, 30 October 2016

11am-6pm

SAM

Celebrate the Singapore
Biennale 2016 opening with
the Art Market! Eat, shop
and chill out with an array of
locally designed handcrafted
merchandise and artisanal
food and drinks.

TOURS

Daily Guided Tours

Daily
[Starting 7 November 2016]

SAM

Free with Biennale admission

These guided tours provide
insight into the artistic
processes behind the
Biennale artworks. Tours
start on 7 November 2016,
and are not available
on public holidays.

Tours in English

Mondays to Thursdays

11am and 2pm

Fridays

11am, 2pm and 7pm

Saturdays and Sundays

11am, 2pm and 3:30pm

Tours in Mandarin

Fridays

7:30pm

Sundays

11:30am

Tours in Japanese

Mondays to Fridays

10:30am

Third Saturday of each month

1:30pm

Tours in other languages,
including Malay and Tamil,
are available upon request.
3 weeks' advance notice
is required.

Artist and Curator Tours

Thursday, 27 October 2016

Session 1: 7pm-8:15pm
Session 2: 8:30pm-9:45pm

SAM

\$15. Tickets available at SAM
and SISTIC. Enjoy 20% off a
minimum purchase of 4 tickets
when you bring your family
and friends down for a tour.

Interested in finding out more
about the artworks of the
prestigious Singapore Biennale
2016? Come meet the artists
behind some of the iconic
artworks in the exhibition,
as they share more about
their art practice during this
exclusive evening tour through
the worlds in 'An Atlas of
Mirrors', moderated by the
Biennale curators.

EVENTS

TOURS

Curator Tours

- 📅 Saturday, 5 November 2016
- 📅 Wednesday, 30 November 2016
- 📅 Tuesday, 17 January 2017
- 📅 Saturday, 4 February 2017
- 📅 Wednesday, 15 February 2017
- 📅 Wednesday, 22 February 2017
- 🕒 7:30pm-8:30pm
- 📍 SAM

📄 \$10. Tickets available at SAM and SISTIC. Enjoy 20% off a minimum purchase of 4 tickets when you bring your family and friends down for a tour.

Join the Singapore curators of the Singapore Biennale 2016 in an exclusive after-hours tour that focuses on and examines specific themes in this edition of the Biennale. Find out more about the artworks and curatorial decisions that go on behind the scenes in the organisation of the nation's pre-eminent contemporary art event.

Creative Director Tour

- 📅 Wednesday, 16 November 2016
- 📅 Tuesday, 10 January 2017
- 🕒 7:30pm-8:30pm
- 📍 SAM
- 📄 \$15. Tickets available at SAM and SISTIC. Enjoy 20% off a minimum purchase of 4 tickets when you bring your family and friends down for a tour.

Join us for the Creative Director's take on the Singapore Biennale 2016! The visionary Dr Susie Lingham will bring you on a star-lit walking tour spanning several sites. Make your way from artwork to selected artwork, learn about the nation's most distinguished platform for international dialogue in contemporary art, and perhaps even come away with new perspectives of the world.

Mirror Walks

Join us for a series of Mirror Walks as artists and experts from various disciplines engage in dialogue about a particular artwork or conceptual strand of the Singapore Biennale 2016. Get ready for the great outdoors, and take a walking tour of venues that mirror the themes of this prestigious exhibition.

Visit singaporeartmuseum.sg/singaporebiennale for more details.

The Singapore Biennale 2016 Symposium: *Why Biennale At All?*

- 📅 Saturday to Sunday, 21 to 22 January 2017
- 📍 Gallery Theatre, National Museum of Singapore
- 📄 \$90 for 2-day pass (\$70 for students)
- 📄 \$50 for 1-day pass (\$40 for students)

The Singapore Biennale 2016 Symposium contextualises key ideas and questions about biennale modalities and art practices in Southeast, South and East Asia, in relation to the international contemporary art circuit. It will feature presentations and conversations between biennale directors, curators, art historians, writers and artists.

Scheduled to run over two days during Singapore Art Week in 2017, the Biennale Symposium asks: *Why Biennale At All?* and will be shaped to enable different modes of engagement with core issues relating to the making, scope and experience of biennales in general, with a special focus on the region's expositions.

Visit singaporeartmuseum.sg/singaporebiennale for more details.

WORKSHOPS

Artist Workshops

- 📄 Details to-be-confirmed
- 📄 Tickets available at SAM and SISTIC

Come take part in a series of hands-on workshops led by Biennale artists. Get to know the artists, learn more about their artworks and gain insight into what inspires them and their practice. These workshops will be held throughout the course of the Biennale.

Visit singaporeartmuseum.sg/singaporebiennale for more details.

OUTREACH

echo

Spot and reflect at our echo corners around the galleries, where you can share your thoughts on the artworks through questions and activities.

SBTV

Get to know the Biennale artists and curators in these fresh and fun short films, which feature their practices and processes behind the artworks.

For more details, go to youtube.com/SAMtelly

The Original Selfie Machine and the Other Selfie Machine

Hunt down our Selfie Machines and bring home a couple of snapshots! Try both machines, compare your selfies, and share your favourites on your social media pages. Don't forget to tag #singaporebiennale.

Treasure Trails

How would you like your Biennale experience? Take your pick from three different routes, offering various levels of engagement with the many artworks across the Biennale's nine conceptual zones. Go forth, explore, perhaps even uncover hidden gems!

Map available at Biennale venues.

Volunteer Programme

Volunteers play a large part in the success of the Singapore Biennale. Not only are they the Biennale's front-line ambassadors, they are also involved behind-the-scenes, playing a part in bringing art and people together. As an extension of the Singapore Biennale to the people, volunteers play a key role in setting the tone and environment of the Biennale for visitors.

The Singapore Biennale Volunteer Programme invites people from all walks of life to participate. It sets out to provide volunteers with opportunities to use their unique talents, experiences and knowledge to enrich and enhance the Biennale experience for other visitors. Through the various volunteer roles, volunteers can build up their capacity to become art ambassadors who inspire others, and help make contemporary art accessible to all.

SCHOOL PROGRAMMES

Artist Folios

The Biennale artist folios are educational resources that educators, parents, students and art enthusiasts can use to explore and engage more deeply with Biennale artworks. A dedicated folio is available for each Biennale artist, containing information about their practice and artwork, as well as discussion questions, suggested activities, and further reading that visitors can use to plan or enhance their visit.

Artist folios can be downloaded free at singaporeartmuseum.sg/singaporebiennale

Tours for Educators

- 📅 Friday, 18 November 2016*
- 📅 Friday, 25 November 2016*
- 📅 Friday, 17 January 2017*

🕒 4pm-5:30pm

📍 SAM

📄 Free for educators with a Biennale admission ticket

*Registration is required at singaporeartmuseum.sg/singaporebiennale.

One tour per educator only.

SAM offers specially-tailored preparatory tours for educators who wish to bring students for a visit to the Singapore Biennale 2016. During these tours, SAM curators and education managers will explain key concepts and highlight educational aspects of selected Biennale artworks. Educators will also be introduced to the Biennale artist folios, which have been crafted to guide students on self-directed visits to the Biennale.

School Guided Tours

Schools can request for guided tours of the Singapore Biennale 2016. For more information and to submit a request, visit singaporeartmuseum.sg/singaporebiennale and download a School Visit Booking Form. Completed forms should be emailed to education@singaporeartmuseum.sg

Requests must be received by the 7th of the preceding month. Guided tours are subject to the availability of docents.

Self-Directed Visits

Educators may book a time and date to bring their students on an independent tour of the Singapore Biennale. Artist folios containing detailed information about artists and artworks are available for download at singaporeartmuseum.sg/singaporebiennale. During the self-directed visit, educators are strongly encouraged to use the questions and suggested activities in these folios to help their students engage more deeply with the artworks.

To make a booking for your school, go to singaporeartmuseum.sg/singaporebiennale to download a School Visit Booking Form. Completed forms should be emailed to education@singaporeartmuseum.sg

School Workshops

📅 Weekdays

🕒 10:30am or 2:30pm

📍 SAM

📄 Preschoolers (4-6 years): \$15 per person

📄 Primary school students (7-12 years): \$20 per person

📄 Secondary school and tertiary students (13-18 years): \$30 per person

Workshop prices listed above include Biennale admission and exclude GST. This programme is eligible for the Tote Board Arts Grant subsidy and endorsed by NAC-AEP for pre-schools.

Inspired by the Biennale artworks, these educational workshops will offer students a multidisciplinary and holistic contemporary art experience.

Workshop content ranges from specific art techniques, to craft-making that encourages originality and teamwork, to art-infused drama and writing, which aid in the development of language skills and self-confidence.

Workshops are for school bookings only, and accommodate a minimum of 20 participants and maximum of 40 participants. Slots are limited and available on a first-come-first-serve basis, from November 2016 to February 2017.

Visit singaporeartmuseum.sg/singaporebiennale to download the Educational Workshop Booking Form. Completed forms should be emailed to education@singaporeartmuseum.sg

Young Art Writers Programme

📅 Session 1: Tuesday to Thursday, 1 to 3 November 2016

Session 2: Monday to Wednesday, 7 to 9 November 2016

🕒 2pm-5pm

📍 SAM Glass Hall

📄 \$25 per person for 1 three-day session, inclusive of materials, refreshments and Biennale admission to SAM and SAM at 8Q on the days of the programme.

All prices listed exclude GST. This programme is eligible for the Tote Board Arts Grant subsidy.

Kick-start a critical discussion about Biennale artworks at this 3-day writing workshop. Join SAM curator Louis Ho, Channel NewsAsia art correspondent Mayo Martin and art writer Adeline Chia as they demystify and share tips on how to write persuasively and critically about contemporary art. Participants will write a review in response to an artwork and selected pieces will be featured on the Singapore Biennale 2016-related media platforms. Suitable for students aged 15 years and above.

Please register through education@singaporeartmuseum.sg

Peer-Led Guide Training Programme

📅 Friday, 11 November 2016

Monday, 14 November 2016

Wednesday, 16 November 2016

Friday, 18 November 2016

Monday, 21 November 2016

🕒 10am-5pm

📍 SAM Glass Hall

📄 \$10 per person for 1 session, inclusive of materials, refreshments and Biennale admission to SAM and SAM at 8Q on the day of the programme.

All prices listed exclude GST. This programme is eligible for the Tote Board Arts Grant subsidy.

Ever feel lost talking about contemporary art? Make that a thing of the past by joining our friendly and experienced docents from Friends of the Museums as they share their tips on guiding. In this 1-day crash course, students will be trained to guide their peers in soapbox style using selected Biennale artworks. Suitable for students aged 15 years and above.

Please register through education@singaporeartmuseum.sg

AFFILIATE PROJECTS

Francis Ng: ArteFACT: Unearthing Relics of the Future

27 October 2016 to 26 February 2017



Francis Ng
ArteFACT: Unearthing Relics of the Future, 2016
Mixed media
Dimensions variable
Image courtesy of WOWWOWWOW

Gillman Barracks
9 Lock Road, Block 7
Singapore 108937

Mondays to Sundays,
10am-7pm

Free admission
(65) 6688 8888
gillmanbarracks.com

'ArteFACT; Unearthing Relics of the Future' explores the concept of space within the context and effects of modernisation in Singapore. As a society and its people progress, artefacts are created, remoulded, destroyed and often discarded. Where then do artefacts reside or find a place they belong to?

An outdoor art installation located in the visual arts precinct of Gillman Barracks, 'ArteFACT' explores the idea of personal and public spaces, and how one conceives of space through installations, objects, navigations and memories. 'ArteFACT' aims to engender conversations about our past, present and aspirations for the future, and explore what it means to hold on to a piece of Singapore.

A collaborative showcase, the artwork brings together practitioners from fields spanning education, music and public relations, and invites audience participation through artist- and facilitator-led workshops from 14 to 18 November 2016, and from 16 to 20 January 2017. Enquiries may be directed to hello@iwowwhere.com.

The World Precedes the Eye

Ang Song Ming, Cheng Ran, Matt Hinkley, Firenze Lai, Nabilah Nordin, Zeyno Pekünlü, Pratchaya Phinthong, Shimura Nobuhiro and Zou Zhao

28 October 2016 to 1 February 2017
Opening Reception:
27 October 2016,
6:30pm-8:30pm



Shimura Nobuhiro
Japanese cattle (video still), 2015
Super-8 transferred to digital video, 4:3 aspect ratio, black-and-white; sound
Duration 20:00 mins
Image courtesy of the Artist and Yuka Tsuruno Gallery, Tokyo

Institute of Contemporary Arts Singapore
LASALLE College of the Arts
Gallery 1
1 McNally Street
Singapore 187940

Tuesdays to Sundays,
12pm-7pm;
closed on Mondays
and public holidays

Free admission
(65) 6496 5134

www.lasalle.edu.sg/institute-of-contemporary-arts-sg

'The World Precedes the Eye' examines the work of nine

emerging and mid-career artists who are pursuing new thinking about matter in time, space and history. Spanning sculpture, installation, painting, moving image and sound, the exhibition recognises that while matter, as a resource, is finite, there are material worlds beyond the boundaries of our current understanding.

Artworks in the exhibition are the product of specific encounters and new learning about material. Firenze Lai, Zeyno Pekünlü and Shimura Nobuhiro present 'primary' documents - paintings, found texts and a 'factual' film respectively - that measure natural phenomena and social precepts. Installations by Pratchaya Phinthong and Ang Song Ming calibrate matter as a limited physical resource that is increasingly difficult to extract and control. Spoken word by Zou Zhao will reverberate through the vast gallery space, and an epic eight-hour film by Cheng Ran, *In Course of the Miraculous* (2015), will be screened offsite.

'The World Precedes the Eye' will be presented in an opened-out exhibition architecture that is intended to reproach ideas of production value and 'the curating of culture'.

Boedi Widjaja: Black—Hut

28 October 2016 to 1 February 2017
Opening Reception:
27 October 2016,
6:30pm-8:30pm



Boedi Widjaja at his childhood home in Surakarta, Indonesia, 2012
Photo: Audrey Koh

Institute of Contemporary Arts Singapore
LASALLE College of the Arts
Earl Lu Gallery
1 McNally Street
Singapore 187940

Tuesdays to Sundays,
12pm-7pm;
closed on Mondays
and public holidays

Free admission
(65) 6496 5134

www.lasalle.edu.sg/institute-of-contemporary-arts-sg

Indonesia-born Singaporean artist Boedi Widjaja has designed an architectural and sound work - a room within a room - that links diverse conceptual references through his own lived experience of migration, culture and aesthetics. Widjaja's reference points include the Chinese diaspora, his grandfather's home in China, his own childhood home in Surakarta (Solo), the architecture of urban Singapore, a groundbreaking 1932 international architecture exhibition, the Black Forest hut in Germany where philosopher Martin Heidegger lived, and the 'black box turned inside-out' architecture of the LASALLE McNally campus itself. The room takes the form of four dry walls that bisect the painted plasterboard walls and glass façade of the Earl Lu Gallery. Their orientation highlights three existing columns, creating a new reference point between them. A pigmented, custom-formulated concrete, salt and mica mix that will crack and change colour over time has been applied to the interior of the walls.

Black—Hut has been developed with the support of LWC Alliance.

The Photograph as Atlas

26 November 2016 to 22 January 2017



Robert Zhao Renhui
The Miraculous, from the series, 'Cingapur', 2016
Image courtesy of the Artist



Ang Song Nian
Hanging Heavy On My Eyes, 2016
Image courtesy of the Artist

DECK
Gallery 1 and Gallery 2
120A Prinsep Street
Singapore 187937

Tuesdays to Saturdays,
12pm-7pm;
Sundays, 12pm-5pm;
closed on Mondays
and public holidays

Free admission
(65) 6734 6578
deck.sg

This exhibition looks at photography's role as a mirror of history that can be both objective and subjective at the same time. It explores the navigation and creation of history through photographs, and how - as much as they serve as a record of history - photographs may also be manipulated and navigated in new ways, proving that they are not as faithful as they seem to be.

Robert Zhao Renhui: The Natural History of an Island

In this exhibition, the artist looks at the natural history of Singapore in a 100-year frame, based on his collection of images of Singapore's natural landscape from the 1900s. Using a self-made mobile expedition vehicle, the artist explores and maps out 'natural' spaces and trees in Singapore, uncovering historical narratives along the way. The project provides an overarching view of Singapore's relationship with its natural landscape from archival materials to images from the present day, and observes the various ways that we have altered the landscape based on our needs and what we desire of nature.

Ang Song Nian: Hanging Heavy on My Eyes

In response to the theme of the Singapore Biennale 2016, 'An Atlas of Mirrors', the exhibition 'Hanging Heavy on My Eyes' looks at the recurring and prolonged haze experienced in Singapore and surrounding regions, due to severe air pollution caused by the increased frequency of forest fires in Indonesia. Based on the artist's collection of average recordings of particulate matter 2.5 (PM2.5) data, the exhibition revisits the artist's experience with the discomfort and unease of reduced visibility - a result of conditions that have been created by human beings' continuous attempts to control, intervene in and manipulate landscapes and the environment according to our narrow-minded agenda.



PARALLEL PROJECTS



SINGAPORE ART MUSEUM (SAM)

71 Bras Basah Road
Singapore 189555

Saturdays to Thursdays,
10am-7pm;
Fridays,
10am-9pm

Free admission for
Learning Galleries and
Community Exhibitions

(65) 6589 9580


singaporeartmuseum.sg

Learning Gallery: Once Upon This Island

 Ongoing


The Learning Gallery presents artworks selected to promote engagement and discussion of broader issues through contemporary art. 'Once Upon This Island' is the latest show exploring the stories and lives that surround us and abound on this island-nation. Featuring selected works from the Singapore Art Museum's permanent collection as well as new commissions, 'Once Upon This Island' navigates ideas of home, community, identity and memory, and raises pertinent and timely questions on what it means to live in contemporary Singapore - an urbanised, ever-changing city-state and island, set between peninsula and archipelago.

Think! Contemporary Exhibition 2016

 6 October to
13 November 2016

The Think! Contemporary Programme is a museum-based school programme that advocates learning through art at the Singapore Art Museum. Integrating school curriculum with museum visits, the Think! Contemporary Programme employs artworks from 'Once Upon This Island', the current exhibition presented in SAM's Learning Gallery, as a primary resource for the classroom teaching and learning of English, Art, Social Studies and other subjects. The 'Think! Contemporary Exhibition 2016' is a culmination of six schools' involvement in the programme this year. The artworks on display are responses to the issues and ideas investigated in the Learning Gallery, and explore the themes of family, home, community, identity and the environment.

Project Dreamcatchers 2016: Into the Looking Glass

 9 December 2016 to
22 January 2017

Project Dreamcatchers is an initiative to help young people living with chronic illness express their aspirations through art, despite the odds they face. This year's exhibition, 'Into the Looking Glass', invites visitors to enter the world of our Dreamcatchers as they embark on an immersive journey through memories, perception and imagination. The exhibition presents visual artworks created in collaboration with Singaporean artists and creative professionals. In the process, the young people and their collaborators embolden each other to see the world afresh. This initiative is proudly brought to you by the Department of Paediatrics, National University Hospital in partnership with the Singapore Art Museum.

With support from:
National Arts Council,
Tanglin Club and Tote Board
& Singapore Turf Club.

a|edge 2017

Art Educators' Developmental
and Generative Explorations

 17 February to
19 March 2017

'a|edge' is an annual art exhibition organised by Singapore Teachers' Academy for the aRts (STAR) to encourage educator-artists in school to continue to hone their art practices and enhance the professional excellence of the fraternity. Building off the theme of 'An Atlas of Mirrors', 'a|edge 2017' showcases works by educator-artists who have embarked on journeys of artistic inquiry into myriad lived experiences and imagined worlds. The works, created in a range of media, reveal how educator-artists navigate the complexities of materials and ideas, wrestling between the tangible and intangible. In making these journeys visible, the educator-artists present new roadmaps to ways of seeing and experiencing our world.

PARALLEL PROJECTS



NATIONAL MUSEUM OF SINGAPORE

93 Stamford Road
Singapore 178897

Mondays to Sundays,
10am-7pm

Adults \$10;
students, senior citizens and
persons with disabilities \$5
Free admission for Singapore
citizens and permanent residents,
and children of 6 years and below
(65) 6332 3659

nationalmuseum.sg

What is Not Visible is Not Invisible

📅 7 October 2016 to
19 February 2017

This exhibition broadly surveys the imaginary and the temporary through 40 selected artworks from the French Regional Collections of Contemporary Art (FRAC). The title and design of this exhibition take inspiration from the artwork of the same title by French Artist Julien Discrit. The visual paradox initiated in Discrit's artwork sets the premise for the deep-seeded themes that resonate throughout the exhibition. The artworks by French and international artists navigate a journey through both the philosophical and the physical by means of unconventional approaches in art-making. They encourage audiences to interact with and explore the intangible and the emotional, and the relationship between the abstract, the organic and the structured.



MALAY HERITAGE CENTRE

85 Sultan Gate
Singapore 198501

Tuesdays to Sundays,
10am-6pm;
closed on Mondays

Adults \$4;
students and senior citizens \$2;
families (max 5 persons) \$12
Free admission for Singapore
citizens and permanent residents;
groups of 20 adults and above
enjoy 20% off

(65) 6391 0450

malayheritage.org.sg/en

Mereka Utusan: Imprinting Malay Modernity, 1920s-1960s

📅 16 October 2016 to
25 June 2017

'*Mereka Utusan*' presents insights into the development of Malay modernity and identity through the language of advertisements and editorial cartoons produced during the 1920s to 1960s. The 1920s witnessed the growth of Malay publishing houses, which played a central role in the politics, commerce and entertainment of the Straits Settlements and the Malay Peninsula. Newspapers and magazines gained momentum from various nationalist movements in the 1920s, and invigorated Malay communities through widespread coverage and commentary on these events. They therefore created a space (*mereka*) for the coverage and development of news items, influencing a modern generation of readers, writers and consumers (*utusan*).



INDIAN HERITAGE CENTRE

5 Campbell Lane
Singapore 209924

Tuesdays to Thursdays,
10am-7pm;
Fridays to Saturdays,
10am-8pm;
Sundays and public holidays,
10am-4pm;
closed on Mondays

Adults \$4;
students and senior citizens \$2
Free admission for Singapore
citizens and permanent residents

(65) 6291 1601

indianheritage.org.sg/en

Once Upon a Time in Little India

📅 22 October 2016 to
21 July 2017

Overseas Indian communities often reproduce practices, values, language, dress, food and religion as manifestations of their root heritage and cultures. This phenomenon is often accompanied by the creation of hubs of activity akin to the idea of a 'Little India'. This exhibition presents the history and evolution of Singapore's cosmopolitan Little India through historical and contemporary lenses. Besides an eclectic mix of historical artefacts from the centre's collection alongside loans from the Indian community, it also features exciting site-specific works by artists such as K. Rajagopal, Kumari Nahappan and Navin Rawanchaikul as expressed through film and contemporary art installations.



ADM GALLERY

School of Art, Design and Media
81 Nanyang Drive, Level 1
Nanyang Technological University
Singapore 637458

Mondays to Fridays,
9am-5pm;
closed on weekends
and public holidays

Free admission

(65) 6513 8679

gallery.adm.ntu.edu.sg

Mapping Macrocosms

📅 21 October 2016 to
28 January 2017

'Mapping Macrocosms' is a response to the Singapore Biennale 2016. ADM Gallery's contribution will showcase artists whose works reflect on diverse visions of the world, its living environments as well as how time has reshaped these perspectives. Featuring artists from a broad span of disciplines, from sculpture to video to architectural and interactive design, the works in 'Mapping Macrocosms' provide a different entry point into artistic endeavour, and collectively map and mediate pre-established notions of the universe.



ALOFT AT HERMÈS

Liat Towers
541 Orchard Road, #01-02A
Singapore 238881

Mondays to Sundays,
10:30am-8pm

Free admission

(65) 6738 9807

fondationentreprisehermes.org

Here from Here

📅 28 October 2016 to
5 February 2017

In this most recent work by Agathe de Baillencourt, 'Here from Here' addresses the question of being present - "being where you are when you're there" (Roni Horn). Comprising individually painted gravel pieces, layered and arranged to form an abstract landscape, de Baillencourt challenges the romantic image of the horizon, traditionally a projection of a past and/or future without contradiction or conflict. In its material and theme, 'Here from Here' references a Japanese Zen garden, offering a moment or situation of being there, or better, here - a physical place and a moment in time.



ARTSCIENCE MUSEUM

10 Bayfront Avenue
Singapore 018956

Mondays to Sundays,
10am-7pm

Adults \$17; students and
senior citizens \$14; children \$7
Singapore citizens and
permanent residents: adults \$14;
students and senior citizens \$11;
children \$7

(65) 6688 8888

[marinabaysands.com/
ArtScienceMuseum](http://marinabaysands.com/ArtScienceMuseum)

Journey to Infinity: Escher's World of Wonder

📅 24 September 2016 to
5 February 2017

'Journey to Infinity: Escher's World of Wonder' is a major retrospective of artworks by graphic artist and master of mathematical representations M.C. Escher. Step inside his playful world of imagination and wonder - of poetic geometry, strange realities and impossible constructions. Featuring over 150 original works, the exhibition is a retrospective of his enigmatic sketches and paradoxical designs, executed with incredible mathematical precision and, in his most famous masterpieces, representing infinity.

PARALLEL PROJECTS



MAMAKAN EXPERIENCE

mamakan.com

Email hello@mamakan.com for more information

Installation at Fort Canning

27 October 2016 to 26 February 2017

Daily

4pm-11pm

FORT by Maison Ikkoku
5 Cox Terrace
Singapore 179620

Free admission

Installation at Niven Road

27 October to 30 November 2016

Wednesdays to Sundays

11am-7pm

WOWhaus
23 Niven Road
Singapore 228370

Free admission

Two GastroGeography of Singapore exhibitions feature a hand-drawn secret treasure map with hand-picked specimens of edible plants, flowers and fruits found in the very heart of bustling Singapore. Check out the hundreds of natural Singaporean specimens preserved in the finest Scandinavian vodka. These installations will awaken your senses as you tour the paths of hidden urban wonders. With the premiere of GastroGeography of Singapore, The Mamakan Art Collective of Food Explorers opens up a whole new movement of edible art.

Artist Tours @ Bras Basah & Fort Canning

5 November 2016 and 7 January 2017

5 December 2016 and 5 February 2017

Selected Saturdays and Sundays

8:30am-11:30am

Meeting place:
SAM at 8Q
8 Queen Street
Singapore 188535

Ending place:
FORT by Maison Ikkoku
5 Cox Terrace
Singapore 179620

\$65 for tasters, map and a limited edition piece of edible artwork

Artist Tours @ Niven Road & Mount Emily

29 October and 12 November 2016

6 and 20 November 2016

Selected Saturdays and Sundays

8:30am-11:30am

Meeting and ending place:
WOWhaus
23 Niven Road
Singapore 228370

\$65 for tasters, map and a limited edition piece of edible artwork

Thrill your senses, and let Mother Nature lead you on a gastronomic expedition. Join the team behind The Mamakan Art Collective of Food Explorers for a series of food and art adventures with mobile picnics, exhibitions, interactive games and more!

Draw connections between food, art, memory, history and culture in this sensory experience that will change how you experience your surroundings.

Taste the artworks in this mobile experience with food explorers Kristine Oustrup Laureijs, Laletha Nithyanandan and Steve Chua as they bring you on an artistic food experience through various sites in the heart of Singapore. Participants will get to taste and identify local flora, and bring home something exquisite.

Register at mamakan.com or email hello@mamakan.com for more information.



NANYANG ACADEMY OF FINE ARTS

Campus 1
80 Bencoolen Street
Singapore 189655

Free admission

(65) 6512 4000

nafa.edu.sg

JUST SHIFT

9 to 23 January 2017

In this constellation of artistic perspectives, artists from the Nanyang Academy of Fine Arts will showcase works that are process-driven by material choices and manipulation, or left unfinished. This imagined space showcases an experimental exhibition and the performance of participating lecturers from the Fine Arts programme.



NATIONAL GALLERY SINGAPORE

1 St Andrew's Road
Singapore 178957

Sundays to Thursdays,
10am-7pm;
Fridays to Saturdays,
10am-10pm

Free admission

(65) 6271 7000

nationalgallery.sg

"I" will also be exhibited in China at Eslite Spectrum, Suzhou from 7 January to 12 February 2017

I

Cheng Yuhuai, Dai Xiaorong, Lin Keh-Hua, Wang Jie, Yu Yang, Zhang Xuru, Zhao Guang, Zhou Xianglin

13 to 28 February 2017

Befitting the theme of the Singapore Biennale 2016, 'An Atlas of Mirrors', the same creative proposal will be presented in Singapore and Suzhou simultaneously, each echoing the other like a mirror image. In Suzhou, the subject of the artworks is 'I'. It investigates the relationship between human beings and the world, and human exploration and discovery of the world on three levels: 'Me, Hence World', 'Non-Me, Hence Non-World', and 'No Me, Hence No World'. Combining installation, music, performance and moving image, the artworks make music with daily objects that correspond to the five elements in Chinese tradition: metal, wood, water, fire, and earth.



NTU CENTRE FOR CONTEMPORARY ART SINGAPORE (NTU CCA SINGAPORE)

Gillman Barracks
Maian Road, Block 43
Singapore 109443

Tuesdays to Sundays,
12pm-7pm;
Fridays,
12pm-9pm;
closed on Mondays

Free admission

(65) 6460 0300

ntu.ccasingapore.org

Incomplete Urbanism: Attempts of Critical Spatial Practice

29 October 2016 to 29 January 2017

'Incomplete Urbanism' is an exhibition that serves as a laboratory of ideas, exploring the indeterminacy and changeability of urban living. Borrowing its title from eminent Singaporean architect William S.W. Lim's book, *Incomplete Urbanism: A Critical Urban Strategy for Emerging Economies* (2011/2012), this project has multiple components. Taking Lim's practice and the initiatives of the Asian Urban Lab as a point of departure, 'Incomplete Urbanism' presents various researches into the spatial and cultural aspects of city life. Set against historical narratives, this exhibition seeks to create a dynamic space engaging urban issues, addressing how urbanity is engineered, claimed/disclaimed, sensed and sensitised; and proposes and discusses ways for imagining future habitats.

PARALLEL PROJECTS



NTU CENTRE FOR CONTEMPORARY ART SINGAPORE (NTU CCA SINGAPORE)

Summit: The Impossibility of Mapping (Urban Asia)

📅 24 to 26 November 2016

On the occasion of 'Incomplete Urbanism', NTU CCA Singapore will organise a three-day summit, 'The Impossibility of Mapping (Urban Asia)', to extend what is presented spatially in the exhibition. This summit provides a public platform for cross-dialogue and exchange between urban researchers, cultural producers, artists and architects to, as William S.W. Lim says, "imagine the unimaginable".



NUS MUSEUM

University Cultural Centre
50 Kent Ridge Crescent
National University of Singapore
Singapore 119279

Mondays reserved for appointment-only visits by schools and faculty; Tuesdays to Saturdays, 10am–6pm; closed on Sundays and public holidays

Free admission

(65) 6516 8817

nus.edu.sg/cfa/museum

Riau by Zai Kuning

📅 25 October 2016

🕒 7:30pm

Riau is a 30-minute film which documents Zai Kuning's period of stay with the Orang Laut (sea gypsies) in a nomadic fishing village around the Riau islands. Weaving recorded impressions of their daily life with the artist's anecdotes, the film is an intimation of the dislocated histories embodied by the Orang Laut. This film screening is presented as an opening event for 'There are too many episodes of people coming here', an exhibition that examines particular sites around Singapore and the currency of their histories. The screening will be followed by a panel discussion between Zai and art historian T.K. Sabapathy.

The event is open to the public via registration, at museum@nus.edu.sg



OBJECTIFS

155 Middle Road
Singapore 188977

Tuesdays to Saturdays, 12pm–7pm; Sundays, 12pm–4pm; closed on Mondays and public holidays

Free admission

(65) 6336 2957

objectifs.com.sg

Women in Film and Photography

📅 19 October to 20 November 2016

The second edition of 'Women in Film and Photography' will showcase documentary works by the women photographers who have been associated with the Magnum Foundation. The images cover a wide range of international issues that deserve wider attention, often depicting the triumph of the human spirit under difficult circumstances. The photographers featured include Sim Chiyin and Tanya Habjouqa.



SCULPTURE SOCIETY (SINGAPORE)

sculpturesociety.org.sg

Sculpture Society (Singapore) Outdoor Sculpture Exhibition 2017: Sight

📅 10 January to 26 February 2017

📍 Dhoby Ghaut Green (beside Dhoby Ghaut MRT Station)

Our field of vision is one of meanings and not just shapes, forms and colours. Norman Bryson declared, "When I look, what I see is not simply light but intelligible forms." At this outdoor sculpture exhibition, experience and learn about the visions behind the sculptures and installations as artists reflect on issues or events in their lives.

Singapore International Miniature Sculpture Exhibition 2017: Insight

📅 10 to 15 January 2017

📍 Visual Arts Centre
10 Penang Road, #01-02
Dhoby Ghaut Green
Singapore 238469

🕒 Mondays to Sundays, 11am–8pm; visits on public holidays by appointment only

📄 Free admission

In our daily experience, we interact with the world mainly through how we see, unconsciously equating 'seeing' with 'knowledge'. Without discernment or insight, might one be easily caught in Paul Virilio's "vision machine"? In this second edition of the miniature sculpture exhibition organised by Sculpture Society (Singapore), artists explore today's visual world and culture, and reflect on the connection between 'seeing' and 'knowing'.



SINGAPORE TYLER PRINT INSTITUTE

41 Robertson Quay
Singapore 238236

Mondays to Fridays, 10am–7pm; Saturdays, 9am–6pm; closed on Mondays

Free admission

(65) 6336 3663

stpi.com.sg

Paper – Sight

📅 25 September to 5 November 2016

'Paper – Sight' marks Japanese artist Shinro Ohtake's extraordinary endeavour in print- and paper-making, where his usual practice of collecting, chronicling and re-representing the contents of life is appropriated in a medley of new materials, techniques and multi-neon colour palettes – in particular, neon yellow, referencing uranium ("yellowcake") and radiation. This unapologetic body of work emanates from Ohtake's preoccupation with a sense of life's transience, capturing the very density of the layers of time and its experience. Highlights include a series of large-scale fluorescent paper pulp paintings and a 320-page sculptural scrapbook that parallel his ongoing 'Scrapbook' series of 68 artist books spanning nearly four decades.

PARALLEL PROJECTS



TELOK KURAU STUDIOS GALLERY

91 Lorong J Telok Kurau
Singapore 425985

Mondays to Sundays,
11am-7pm

(65) 6348 6133

facebook.com/TheKoolArtists

The Kool Artists: Qi@art

📅 12 November to
4 December 2016

'The Kool Artists: Qi@art' is a show of sculpture and installation art. It demonstrates the spirit of the artists, who work within the confluence of Eastern and Western perspectives in Singapore. In Chinese, the characters 艺气 (yi qi) are homophonous with 义气 (yi qi), which means fraternity, loyalty and honour - communicating an implicit wish for the circle of artists to support each other. The show is inclusive and diverse, featuring traditional and contemporary works of more than 18 artists from three generations.

Register for free workshops and artist talks at thekoolartists@peatix.com.



THE PRIVATE MUSEUM

51 Waterloo Street
#02-06
Singapore 187969

Mondays to Fridays,
10am-7pm;
Saturdays to Sundays,
11am-5pm;
visits on public holidays
and other timings by
appointment only

Free admission

(65) 6738 2872

theprivatemuseum.org

Ahmad Abu Bakar & Suriani Suratman: *Tanah Air (Homeland)*

📅 26 October to
23 December 2016

This exhibition will showcase a new series of ceramic works, in which two established ceramic artists dialogue on the prominence of *tanah* (land) and *air* (water) as resources in one's homeland. Ahmad Abu Bakar expresses his relationship with the land as a gift from Mother Nature and as a component of his identity, while Suriani Suratman addresses the importance and necessity of water in its form of rain and river, as a source of life and giving. Through the use of clay as a unified medium of artistic expression, the exhibition reflects the artists' exploration of the shared historical origins of the region and the notion of the 'homeland' as a mirror to one's identity.



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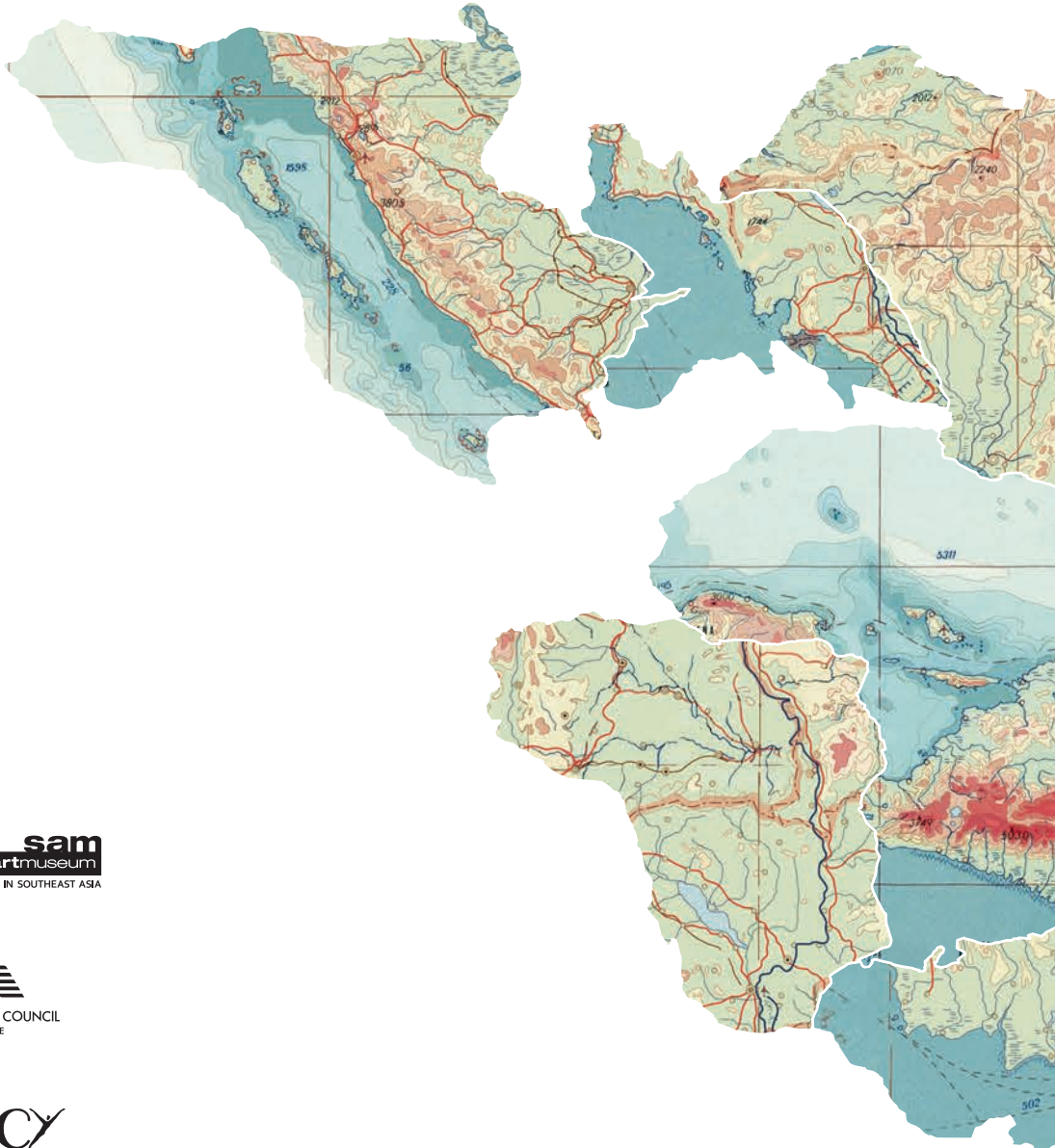


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The front and back covers of the Singapore Biennale 2016 Short Guide depict the two ancient supercontinents Laurasia and Gondwana. During the breakup of Pangaea some 200 million years ago, Gondwana separated from Laurasia. Today, most of the land masses that make up the continents in the Northern Hemisphere were once part of Laurasia, while Gondwana included most of the landmasses that now comprise the Southern Hemisphere.

The outline of Laurasia and Gondwana here draws from various interpretations of the supercontinents, juxtaposed with the central image that is a composite of modern day maps.



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