

MEDIA RELEASE

**CRITICALLY ACCLAIMED SINGAPOREAN ARTIST HO TZU NYEN
IN FIRST MID-CAREER SURVEY EXHIBITION AT SAM**

*Tracing over two decades of artistry, the solo exhibition is the first mid-career survey
of Ho's prolific artistic practice.*



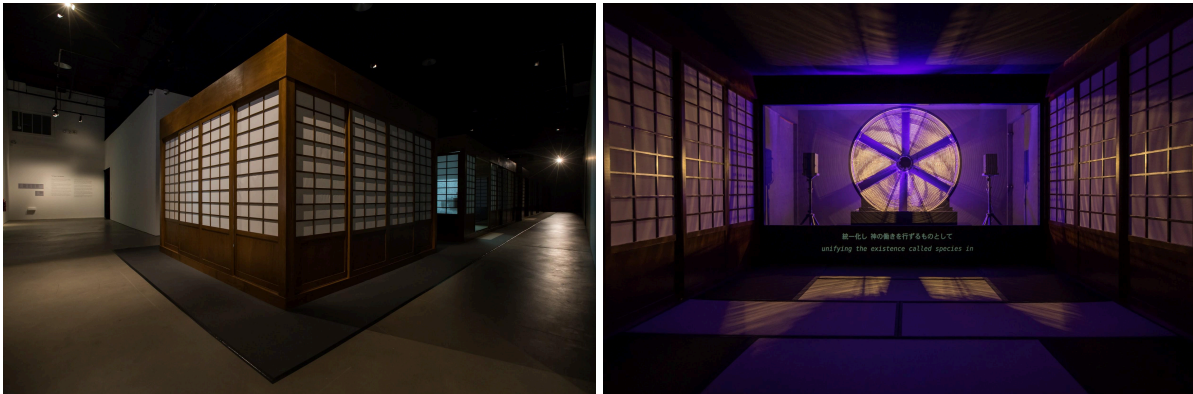
Ho Tzu Nyen, *T for Time* (2023–ongoing), as part of *Ho Tzu Nyen: Time & the Tiger*.
Image courtesy of Singapore Art Museum.

Singapore, 21 November 2023 – This month, Singapore Art Museum (SAM) opens ***Ho Tzu Nyen: Time & the Tiger***, a solo exhibition by critically acclaimed Singaporean artist Ho Tzu Nyen that features eight major installations, including a new commission titled *T for Time*. Co-organised by SAM and Art Sonje Center (ASJC), this is the first mid-career survey devoted to Ho's practice over the past two decades, drawing largely from SAM's collection. The exhibition will travel to numerous venues across the world, after its premiere at SAM at Tanjong Pagar Distripark from 24 November 2023 to 3 March 2024.

One of the most internationally recognised contemporary artists from Singapore, Ho is a visual artist, writer, theatre-maker, and filmmaker whose practice has continuously challenged conventional hierarchies in our understanding of the past. His works are narrated through a constellation of unruly characters, acting as mediums through which Ho engages with the nature of identity, storytelling, and the passage of time in Asia, particularly since the

Second World War. It is through these critical engagements that Ho's practice has gained an international following.

The title of the exhibition, *Time & the Tiger*, alludes to the primary sources of Ho's work: the fascination with the dispersion of tigers across Asia over time. With glacial shifts and rising sea levels across two million years, the tiger went from roaming freely across Asia to being on the brink of extinction today. More recently, tigers also were a potent symbol of power during Japan's invasion of Southeast and East Asia; while the weretigers of the Malay world serve as a bridge linking humans and ancestral memory. Tigers, in other words, allow us to think about time through various scales: from the geological scale of transformation to the Asian continent to the cosmological scale of ancestral memory. For Ho, time is not just a linear progression, but a multi-dimensional matrix, shaped and reshaped by cultural, ecological, and historical forces, where the tiger serves as a powerful emblem of its fluidity and complexities. While shaping this exhibition, Ho mused: "The question is, can all these scales of time co-exist and thrive simultaneously? It is this possibility that fascinates me."



Ho Tzu Nyen, *Hotel Aporia* (2019), as part of *Ho Tzu Nyen: Time & the Tiger*.
Image courtesy of Singapore Art Museum.

Presenting Two Decades of Artistry and Beyond

Taking over Galleries 1 and 2 at SAM, with an off-site presentation at the public libraries, *Ho Tzu Nyen: Time & the Tiger* brings together major artworks drawn largely from SAM's collection, which holds the largest collection of Ho's works to date, including: *The Cloud of Unknowing* (2011); *The Name* (2015-2017) and *The Nameless* (2015); *CDOSEA* (2017); *One or Several Tigers* (2017); and *Hotel Aporia* (2019). These iconic works form the curatorial core of the exhibition, with *Hotel Aporia* displayed as a central work.

First commissioned for the 2019 Aichi Triennale as a site-specific installation, *Hotel Aporia* is a multi-channel video installation that reimagines a gathering of characters caught up in the heady mix of Japan's militant nationalism and imperial ambitions. The work considers the long-lasting implications of Japan's militant nationalism on the region, as well as the complexities and convoluted relationships that emerged from it. For its presentation at SAM, a series of pavilions have been constructed, outfitted with tatami mats and shoji screens, to create an immersive experience in the architectural style of a Japanese inn.

Central to his practice in the past two decades is *The Critical Dictionary of Southeast Asia* (2012 –), an evolving framework under which the artist has produced and organised works such as *The Name*, *The Nameless* and *One or Several Tigers*. An ongoing project, Ho continues to utilise it to gather research materials and build a parallel model of the region's complexities set against a global history of the Left, of decolonisation and imperialism—a reflection of Ho's transformative practice over the years.

As Eugene Tan, Director of SAM, and Lead Curator for *Time & the Tiger* puts it: "Ho's art is emblematic of a radicalism, perpetually in motion. It sheds its skin when it needs to; it evades easy categorisation and dodges classification. Yet, one thing remains certain: in a time where complexity is reduced to soundbites, Ho's art serves as a reservoir of reflection and a critique. Ho's research and interest in the construction of history, especially within the region of Southeast Asia, is aligned with SAM's focus on spotlighting how global and contemporary issues can be understood through a Southeast Asian perspective. We look forward to audiences immersing themselves in the worlds and narratives he has created over the past two decades."

About the New Commission: *T for Time*

As part of SAM's efforts to champion Singaporean artists, the museum has collaborated with Ho on artwork commissions over the years, with the most recent installation *H for Humidity* (2022) presented as part of SAM's group exhibition *Lonely Vectors*. For this survey exhibition, the museum has commissioned the new work *T for Time* (2023)—a two-channel video installation that engages with the cultural histories of time and time-keeping traditions across Asia. Time is a critical dimension that underlies most, if not all, of Ho's works produced over the last two decades.

Artist Ho Tzu Nyen says: "*T for Time* is, in a certain sense, the most personal work I have made, and yet nothing of my person is in the work at all. I would say there are parallels here

and there that are embedded in it. Much of its foundations lies in the transformative 1980s, a pivotal decade in my rather middle-class and relatively comfortable childhood in Singapore. The 1980s symbolized a significant shift on a grander scale too; as Southeast and East Asian economies thrived, giving rise to the term ‘Tiger Economies’. Essentially, *T for Time* is a collection of many anecdotes about time, and it comes from different historical moments, cultures, but it makes no claim to be universal. In the end, the work still became a subjective work, rooted very much in my specific moment, in my specific trajectory.”

The work is co-commissioned with the exhibition’s co-organisers ASJC, and in collaboration with international partners including M+, Museum of Contemporary Art Tokyo, and Sharjah Art Foundation. This partnership across institutions for the new commission is emblematic of SAM’s effort to broaden and globalise the production and curatorial support given to contemporary artists from Singapore and the region.



Ho Tzu Nyen, *T for Time: Timepieces* (2023 – ongoing), as part of *Ho Tzu Nyen: Time & the Tiger*.
Image courtesy of Singapore Art Museum.



Ho Tzu Nyen, *One or Several Tigers* (2017), as part of *Ho Tzu Nyen: Time & the Tiger*.
Image courtesy of Singapore Art Museum.

Connecting audiences with Ho’s practice and body of works

As a leading institution in Singapore and Southeast Asian contemporary art scene, SAM is working closely with art institutions across the globe to profile Ho on the international stage and provide opportunities for international audiences to engage with his body of works. Led by Eugene Tan, Director of SAM and Sunjung Kim, Artistic Director of Art Sonje Center, the exhibition’s curatorium is comprised of Shabbir Hussain Mustafa, Kenneth Tay, Selene Yap and Angela Pinto (from SAM), as well as Jang Un Kim and Je Yun Moon (from ASJC). *Time & the Tiger* will travel to ASJC (Seoul), before moving to Hessel Museum of Art (New York) by June 2024. Both SAM and ASJC are also currently in discussions with various international partners across Asia and Europe to further travel the exhibition.

While key works of Ho Tzu Nyen from SAM's collection will continue to form the core of *Time & the Tiger*, the presentations overseas will each be further tailored according to the curatorial interests and institutional contexts of the respective partners. The exhibition is accompanied by a fully illustrated catalogue featuring critical texts by the exhibition's curators and the artist's writings.

In Singapore, as SAM continues to bring contemporary art closer to local communities by presenting art programming in everyday spaces, visitors can also look forward to catching *4x4 - Episodes of Singapore Art* (2005)—a television series on pivotal moments in Singapore's art history that Ho had originally created for broadcast on national television—at the public libraries of Jurong, Queenstown, Tampines and Woodlands.

At Tanjong Pagar Distripark, there will be complementary public programmes available daily alongside the exhibition, running until March 2024. These include an artist's keynote lecture, storytelling sessions, family-friendly activations and puzzle games, and curator tours. For additional details on exhibition programmes, please refer to **Annex B**.

The exhibition will be showing at SAM at Tanjong Pagar Distripark in Singapore from 24 November 2023 to 3 March 2024, ASJC in Seoul from 3 June to 4 August 2024, and Hessel Museum of Art in New York from 29 June to 1 December 2024. General Admission (free for Singaporeans and PRs) applies for SAM at Tanjong Pagar Distripark. More information on *Ho Tzu Nyen: Time & the Tiger* can be found at bit.ly/SAM-HoTzuNyenTATT. Media assets can be accessed via bit.ly/SAM-HoTzuNyen.

- Annex A: Exhibition and Artwork Details
- Annex B: Complementary Programmes

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About the Singapore Art Museum

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

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

To find out more, visit www.singaporeartmuseum.sg

About Art Sonje Center

Art Sonje Center is a dynamic contemporary art museum situated in Seoul, South Korea, dedicated to showcasing the experimental artistic practices of our time. Established in 1995, ASJC provides a platform for artists whose work challenges traditional norms and pushes the limits of artistic expression. Through its thought-provoking exhibitions, public events, and learning programs, ASJC fosters critical discourse and reflection on the role of art in addressing contemporary social, cultural, and political concerns.

ASJC takes a bold approach to exhibition-making by collaborating with artists and professionals from various fields, including music, culture, architecture, dance, and fashion. Moreover, the museum is committed to supporting emerging artists, both nationally and internationally, and providing them with a platform to showcase their work to the wider art community. By promoting meaningful dialogues between artists and the public, ASJC plays a vital role in shaping the cultural landscape of our time.

To find out more, visit www.artsonje.org

Annex A: Exhibition and Artwork Details for *Ho Tzu Nyen: Time & the Tiger*

Dates and Venues in Singapore

24 November 2023 to 3 March 2024 | Gallery 1 and 2, SAM at Tanjong Pagar Distripark

22 November 2023 to 7 January 2024 | Queenstown Public Library

10 January 2024 to 25 February 2024 | Tampines Regional Library

28 February 2024 to 14 April 2024 | Woodlands Regional Library

17 April 2024 to 2 June 2024 | Jurong Regional Library


Ho Tzu Nyen: Time & the Tiger is a mid-career survey exhibition of the artist's practice that spans two decades worth of paintings, films, theatrical performances, and video installations. Ho's works often draw from historical events, documentary footage, art history, music videos and mythical stories to investigate the construction of history, the narrative of myths, and the plurality of identities. The first-ever mid-career survey of the artist's practice, this exhibition charts the developments in Ho's body of works through the tiger and other shapeshifting figures.

The exhibition also features a new commission, *T for Time*, a two-channel video installation that reflects on the embodied and heterogeneous experiences of time. Time is a critical dimension that underlies Ho's wide-ranging practice, as his works are often populated by a host of shapeshifting creatures such as weretigers, spies, ghost-writers and monsters—all of which are creatures of time that hold out the promise of becoming and metamorphoses.

Ho Tzu Nyen: Time & the Tiger is co-organised between Singapore Art Museum and Art Sonje Center. The exhibition will be presented internationally with partnering institutions around the world. An exhibition catalogue will be published to accompany the exhibition.

About Ho Tzu Nyen

Ho Tzu Nyen (b.1976, lives and works in Singapore) is a visual artist, writer, theatre-maker and filmmaker. Ho has held key solo presentations in numerous institutions around the world, including: *Hammer Projects: Ho Tzu Nyen* (2022), Hammer Museum, Los Angeles; *Night March of Hundred Monsters* (2021), Toyota Municipal Museum of Art; *Voice of Void* (2020), Yamaguchi Center for Arts and Media; *G for Gong* (2019), Edith-Russ-Haus für Medienkunst, Oldenburg. He was also a resident of the prestigious DAAD Artist-in-Berlin Program (2014–2015), and at the Asia Art Archive in Hong Kong (2012–2015). His films have been featured in important international film festivals including: the 42nd Rotterdam International Film Festival (2013); Sundance Film Festival (2012), Utah; 64th Locarno International Film Festival (2011); and 62nd Cannes International Film Festival (2009). Ho is also regularly featured in theatre and performance festivals including: TPAM, Yokohama (2018, 2020); Vienna Festival (2018, 2020); Summer Festival, The Kampnagel, Hamburg (2018); Theatre der Welt, Germany (2010, 2023); Kunstenfestivaldesarts, Brussels (2006, 2008, 2017). His works are collected internationally by institutions including: The Guggenheim, Tate Modern, and the Gwangju Biennale Foundation.

Artwork	Description
Gallery 1 and 2, SAM at Tanjong Pagar Distripark	
<p>The Cloud of Unknowing 2011 Video, smoke machine, lights, show control system Video: single-channel HD projection, 16:9 format, colour, and 13-channel sound, 28 min Collection of Singapore Art Museum</p>  <p>Ho Tzu Nyen, <i>'The Cloud of Unknowing'</i>, 2011. Image courtesy of Singapore Art Museum.</p>	<p><i>The Cloud of Unknowing</i> references the title of a 14th-century medieval Christian treatise on contemplative faith, in which the “cloud of unknowing” is used to describe the encounter with an abstract and transcendent divine. Shot entirely within a public housing block in Singapore days before its scheduled demolition, the video features a cast of eight characters set across different apartments. The individuals live hermetically in their apartment space until the appearance of a permeating and mysterious cloud connect their seemingly disjointed lives.</p> <p>Each of the eight scenes draw upon shifting representations of the cloud across Western and Eastern art history, literature, and philosophy as symbols of transcendence, transience and hallucination. The cloud can be regarded as one of the earliest shapeshifting motifs that appear throughout Ho’s body of work. The cloud’s amorphous nature and its constant change also reflects, for Ho, the always contingent knowledge of the world. Not unlike the moving images of this installation, every picturing of the world is almost always just a freeze-frame, on the brink of changing.</p>
<p>The Name 2015-2017 Video, 16 books Video: single-channel HD projection, 16:9 format, colour, and six-channel sound, 16 min 51 sec (English); 16 min 52 sec (Chinese) Collection of Singapore Art Museum</p>	<p><i>The Name</i> (2015-2017) is a video installation constructed out of found footage from various western films showing actors engaged in the act of writing. The installation also features books “written” by Gene Z. Hanrahan (an alleged pseudonym). While some have long suspected Hanrahan to be a cover for a secret organisation with links to the CIA during the Cold War, <i>The Name</i> is less an exposé on Hanrahan than a meditation on the heterogeneity of names, origins, and the act of (ghost)writing itself. Chief amongst the books displayed is an early historical account of the Malaysian Communist Party, with access to secret documents that suggests Hanrahan’s insider knowledge.</p>



Ho Tzu Nyen, 'The Name', 2015-2017. Image courtesy of Singapore Art Museum.

The Nameless

2015

Video

Video: synchronised double-channel HD projections, 16:9 format, colour, and twelve-channel sound, 21 min 15 sec

Collection of Singapore Art Museum



Ho Tzu Nyen, 'The Nameless', 2015. Image courtesy of Singapore Art Museum.

The Nameless (2015) is a video installation that revolves around a Sino-Vietnamese man named Lai Teck, a triple agent for the French, British and Japanese secret services during the years of the Malayan Occupation (1941–1945). Lai Teck was also known by various other names such as “Truong Phuoc Dat,” “Lighter” and “Mr. Wright.” The Nameless takes repurposed images of the iconic actor Tony Leung, known for his performances in various Hong Kong films in multiple languages spanning 1989 to 2013. This amalgamation serves as a cipher, ingeniously representing the enigmatic “Lai Teck.” The Nameless attempts to represent this multi-faceted figure as one who not only influenced a crucial period of Malayan history, but also one who embodies the intricate web of historical and ideological complexities of Southeast Asia.

CDOSEA

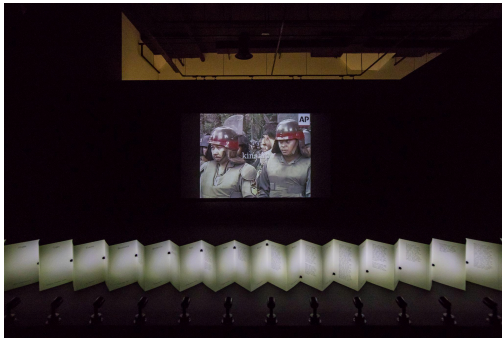
2017–ongoing

Video, mini PC, algorithmic editing system, LED lights

Video: single-channel projection, 16:9 format, colour, five-channel sound, infinite duration

Collection of Singapore Art Museum

CDOSEA (named after *The Critical Dictionary of Southeast Asia*) consists of existing images, video clips and animations that the artist appropriated and then overlaid with a hypnotic voiceover that recites different stories and histories of Southeast Asia. The work is programmed by an algorithm that randomly sequences its video files, thereby creating permutations of the work that are always different and new. An earlier version of *CDOSEA* is presented openly on the Internet. This



Ho Tzu Nyen, 'CDOSEA', 2017.
Image courtesy of Singapore Art Museum.

exhibition features *CDOSEA* also takes the form of a video installation, with a projection screen outfitted with LED lights that are programmed to glitch the work's appearance. This dynamic and ever-changing nature of the work reflects the climatic conditions of Southeast Asia as a region marked by geopolitical turbulence and tropical entropy.

One or Several Tigers
2017

Video, smoke machine, automated screen, show control system, 14 wayang kulit puppets in aluminium frames

Video: two-channel HD video projections, 16:9 format, colour and 10-channel sound, 33 min 33 sec

Collection of Singapore Art Museum



Ho Tzu Nyen, 'One or Several Tigers', 2017. Image courtesy of Singapore Art Museum.

One or Several Tigers (2017) is a video installation that traces the figure of the tiger as it appears across the different histories and mythologies of Southeast Asia: from the tiger that allegedly interrupted Government-Superintendent G. D. Coleman's road survey in the jungles of Singapore to the weretigers in the Malay world who inhabit the space between human and animal, between the present and the past. This work centres on a strange hypnotic duet between G. D. Coleman and a tiger. At points, it becomes unclear just who is singing which line, as the identities of the two seem to merge. This ambiguity and transformation represents, for Ho, the possibility of our becoming something else, outside of ourselves. Tigers, and weretigers, represent at once Southeast Asia's cosmologies and ways of knowing, but also they are shapeshifters who populate Ho Tzu Nyen's body of work.

Hotel Aporia
2019

Video, automated fan, transducers, show control system

Video: six-channel projection, 4:3 format, colour and 24-channel sound, 84 min 1 sec

Hotel Aporia (2019) is a video installation that features multiple rooms, each replete with video projections, shoji screens and tatami mats, simulating the interiors of a Japanese-style inn. The work features a cast of historical figures from Japan's interwar period including World War Two kamikaze pilots, philosophers of the Kyoto School, filmmaker Yasujiro Ozu, and animator Ryuichi

The Waves: 12 min; The Wind: 24 min; The Children: 24 min; The Void 24 min 1 sec

Collection of Singapore Art Museum



Ho Tzu Nyen, 'Hotel Aporia', 2019. Image courtesy of Singapore Art Museum.

Yokoyama all of whom were caught up in the heady mix of Japan's militant nationalism, anti-modernism and cultural propaganda. Letters and correspondence between the artist and his Japanese collaborators, the writers Tomoyuki Arai and Yoko Nose, form the narrative basis of Hotel Aporia, while the installation draws on the aesthetics of Japanese architecture and Ozu's cinematography. As the audience moves through the various rooms, contradictions between the beliefs and actions of the aforementioned characters come to the surface, so much so that it becomes impossible to agree upon the "Japan" that is referred to and idealised by some of these characters.

T for Time

2023–ongoing

Video, voile screen, scrim walls, real-time algorithmic editing and compositing system

Video: two-channel synchronised HD video, 16:9 format, colour, and eight-channel sound, 60 min

Commissioned by Singapore Art Museum and Art Sonje Centre with M+, in collaboration with Museum of Contemporary Art Tokyo and Sharjah Art Foundation



Ho Tzu Nyen, 'T for Time', 2023–ongoing. Image courtesy of Singapore Art Museum.

T for Time (2023) is a two-channel video installation that features anecdotal stories about time, memories and time-keeping traditions across Asia. The work is programmed to randomly re-sequence itself over its defined duration of 60 minutes, such that new configurations and permutations are created with each repeated play. Time is explored here across its various scales: from an atomic level of precision to the everyday and subjective sensation of time passing. By combining and contrasting these different scales and experiences of time, *T for Time* approximates the plasticity and heterogeneous experiences of time. It is accompanied by another component—*Timepieces* (2023)—which features multiple video screens, each representing a particular motif and sensation of time passing.

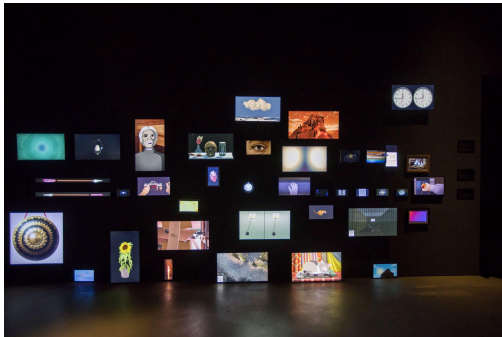
T for Time: Timepieces

2023–ongoing

Video, app, 39 flatscreens

Video: 39-channel video work, various formats, colour, various durations

Commissioned by Singapore Art Museum and Art Sonje Centre with M+, in collaboration with Museum of Contemporary Art Tokyo and Sharjah Art Foundation



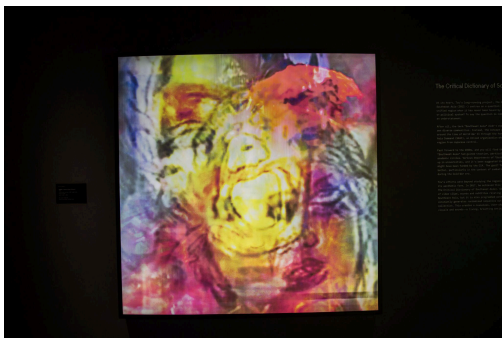
Ho Tzu Nyen, '*T for Time: Timepieces*', 2023–ongoing. Image courtesy of Singapore Art Museum.

CDOSEA: Square Stacks (Faces)

2019

Lenticular print, LED light box, metal frame.

Collection of the Artist.



Ho Tzu Nyen, '*CDOSEA: Square Stacks (Faces)*', 2019. Image courtesy of Singapore Art Museum.

Each of these lightboxes comprises 26 images overlaid on top of one another through the technique of lenticular prints. At first glance, these images appear to be flattened onto a single surface. However, as the audience move past the lightboxes, the seemingly static images unfold and reveal themselves as a moving image, representing their respective themes. As physical condensations of Ho Tzu Nyen's video and database *The Critical Dictionary of Southeast Asia (CDOSEA)*, these lenticular lightboxes continue the artist's central inquiry: what is Southeast Asia—a region that was never unified by language, religion or political power? But rather than seek an answer within the academic discipline of area studies, Ho shifts the question into the realm of formal aesthetics, to consider the region as an open composition and as conceptually plastic work of art.

CDOSEA: Square Stacks (Landscapes)

2019

Lenticular print, LED light box, metal frame.

Collection of the Artist.



Ho Tzu Nyen, 'CDOSEA: Square Stacks (Landscapes)', 2019. Image courtesy of Singapore Art Museum.

F for Fold

2021

Colour print on paper.

Collection of the Artist.



Ho Tzu Nyen, 'F for Fold', 2021. Image courtesy of Singapore Art Museum.

F for Fold (2021) is an abridged dictionary of 26 terms drawn from Ho Tzu Nyen's meta-project *The Critical Dictionary of Southeast Asia* (2012–). Designed as an accordion book, the work unfolds into various sculptural forms, reflecting Ho's aesthetic inquiry into Southeast Asia as an open form. While its title is a direct reference to the accordion folds of the book, it is also a term in itself within the database of Ho's *The Critical Dictionary of Southeast Asia*. In thinking about folds, the artist is drawn particularly to the topological thinking of philosopher Michel Serres, where two seemingly unconnected things might be "folded" together to reveal new connections. Folding and unfolding the book thus allows the artist not only the chance to present new sculptural permutations, but also to allow seemingly unconnected terms to touch one another and to produce new connections—not unlike the power of editing, as seen in the randomised sequencing of the video work *CDOSEA* (2017).

Public libraries in Queenstown, Woodlands, Jurong and Tampines

<p>4x4—Episodes of Singapore Art 2005 Video, set of four.</p> <p>Video: Single-channel HD, colour, sound. Episode 1 Cheong Soo Pieng: 23 min 8 sec. Episode 2 Cheo Chai Hiang: 22 min 22 sec. Episode 3 Tang Da Wu: 22 min 43 sec. Episode 4 Lim Tzay Chuen: 22 min 40 sec.</p> <p>Collection of the Artist</p>	<p><i>4x4—Episodes of Singapore Art</i> (2005) is an attempt to re-present four works of art by four Singaporean artists, done through three different platforms: a forum discussion; a foldable postcard cube for distribution; and a television series, which was aired on Singapore's Arts Central channel. This project grew out of the artist's desire to address two cultural deficits in Singapore: the missing public of visual arts; and the absence of historical memory. The television series straddles video art, mass media intervention, cultural sleuthing, polemics and pedagogy. Set as dialectic arguments between a man and a woman, the programme attempts to popularise techniques of visual analysis and art historical interpretation.</p>
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ANNEX B: Complementary Programmes

Programme Title	Date, Time, Venue	Cost & Registration Link	Synopsis
Curator Tour of <i>Ho Tzu Nyen: Time & the Tiger</i>	Sat, 25 Nov 2023 4pm Gallery 1 & 2, SAM at TPD	Free	Join SAM curator Selene Yap as she gives you an overview of SAM's latest exhibition, <i>Ho Tzu Nyen: Time & the Tiger</i> .
Tiger Tales by Sheila Wee	Sat, 2 Dec 2023 2.30pm The Engine Room, Level 1, SAM at TPD	Free	Join storyteller Sheila Wee as she takes you on a roaring adventure with three tiger-themed tales. Suitable for ages 4 and up.
Curator Tour of <i>Ho Tzu Nyen: Time & the Tiger</i> (SgSL provided)	Sat, 2 Dec 2023 3pm Gallery 1 & 2, SAM at TPD	Free	Join SAM curator Kenneth Tay as he gives you an overview of SAM's latest exhibition, <i>Ho Tzu Nyen: Time & the Tiger</i> . Singapore Sign Language (SgSL) interpretation will be provided.
Collection & Connection: The Malayan Tiger, the Art, and the Well-being of the Ecosystem	Sat, 2 Dec 2023 4pm The Engine Room, Level 1, SAM at TPD	Free	Join Dr Cheng Wen-Haur, Deputy CEO Life Sciences & Operations & Chief Life Sciences Officer at the Mandai Wildlife Group; Teresa Teo-Guttensohn, Co-Founder and President of Cicada Tree Eco-Place; and Kenneth Tay, SAM curator as they shine a spotlight on the disappearing tiger, and its role as a recurring icon in the Ho Tzu Nyen's oeuvre – across the environmental, cultural, and historical.
Images and Times: Notes on the Retro/Prospective, by Ho Tzu Nyen	Sat, 9 Dec 2023 3pm	Free with registration	Hear from the artist as he reflects on two decades of his practice through the past, the present and the future, and the many ways these

With SAM curator Selene Yap	The Main Deck, Level 3, #03-07, SAM at TPD	https://keynote-imagesandtimes.peatix.com	<p>temporalities flow and loop into one another. Through recurring images and motifs in his art, Ho presents a retrospective survey of his own practice as a way to generate and prospect for new horizons.</p> <p>* Specially created drinks inspired by the exhibition will be available by donation on a first-come-first-serve basis at the end of the event.</p>
Curator Tour of <i>Ho Tzu Nyen: Time & the Tiger</i>	Fri, 19 Jan 2024, 3pm Gallery 1 & 2, SAM at TPD	Free	Join SAM curator Kenneth Tay as he gives you an overview of SAM's latest exhibition, <i>Ho Tzu Nyen: Time & the Tiger</i> .
Sonic LIVE: Session #1 NADA and Raja Kirik	Fri, 19 Jan 2024 8pm Main Stage at the Spine, Tanjong Pagar Distripark	Free	Sonic LIVE features music jam sessions across two weekends, comprising artistic duos NADA (Rizman Putra and Safuan Johari) and Indonesian collective Raja Kirik (Yennu Ariendra and J. Mo'ong Santoso Pribadi); sound artist and musician Bani Haykal; experimental musician and composer George Chua; and music arts group NUS Electronic Music Lab. These performances are planned in conjunction with SAM's exhibition <i>Ho Tzu Nyen: Time & the Tiger</i> and aim at exploring the aural landscape and emergent sonic fields extending from past and present.
Sonic LIVE: Session #2 Bani Haykal	Fri, 19 Jan 2024 8pm Main Stage at the Spine, Tanjong Pagar Distripark	Free	Sonic LIVE features music jam sessions across two weekends, comprising artistic duos NADA (Rizman Putra and Safuan Johari) and Indonesian collective Raja Kirik (Yennu Ariendra and J. Mo'ong Santoso Pribadi); sound artist and musician Bani Haykal; experimental musician and composer George Chua; and music arts group NUS Electronic Music Lab. These performances are planned in conjunction with SAM's exhibition <i>Ho Tzu Nyen: Time & the Tiger</i> and aim at exploring the aural landscape and emergent sonic fields extending from past and present.
Curator Tour of <i>Ho Tzu Nyen: Time & the Tiger</i>	Sun, 21 Jan 2024 3.30pm Gallery 1 & 2, SAM at TPD	Free	Join SAM curator Selene Yap as she gives you an overview of SAM's latest exhibition, <i>Ho Tzu Nyen: Time & the Tiger</i> .

<p>Sonic LIVE: Session #3 George Chua</p>	<p>Fri, 26 Jan 2024 8pm</p> <p>Container Bay Stage, SAM at Tanjong Pagar Distripark (Rear Entrance)</p>	<p>Free</p>	<p>Please refer to “Sonic LIVE: Session #1 NADA and Raja Kirik” and “Sonic LIVE: Session #2 Bani Haykal” above.</p>
<p>Behind-the-Scenes with ARTFACTORY: On the artistic practice of Ho Tzu Nyen</p>	<p>Sat, 27 Jan 2024 2.30pm</p> <p>SAM Corporate Office, Level 3, #03-07, SAM at TPD</p>	<p>Free</p>	<p>Join technical designer and director Andy Lim of ARTFACTORY as he shares insights into the backend processes involved in the presentation of artworks by Singaporean artist Ho Tzu Nyen.</p> <p>As we map two decades of practice with the technical team, follow us as we trace a lineage of projects such as <i>The Cloud of Unknowing</i> (2011), <i>Ten Thousand Tigers</i> (2014), <i>One or Several Tigers</i> (2017) and more, via a different lens.</p>
<p>Sonic LIVE: Session #4 NUS Electronic Music Lab</p>	<p>Sat, 27 Jan 2024, 5pm</p> <p>Container Bay Stage, SAM at Tanjong Pagar Distripark (Rear Entrance)</p>	<p>Free</p>	<p>Please refer to “Sonic LIVE: Session #1 NADA and Raja Kirik” and “Sonic LIVE: Session #2 Bani Haykal” above.</p>
<p>Curator Tour of <i>Ho Tzu Nyen: Time & the Tiger</i></p>	<p>Sat, 2 Mar 2024 4pm</p> <p>Gallery 1 & 2, SAM at TPD</p>	<p>Free</p>	<p>Join SAM curators as they give you an overview of the exhibition, <i>Ho Tzu Nyen: Time & the Tiger</i>.</p>

*Programmes are subject to change. Please visit singaporeartmuseum.sg for the latest information.