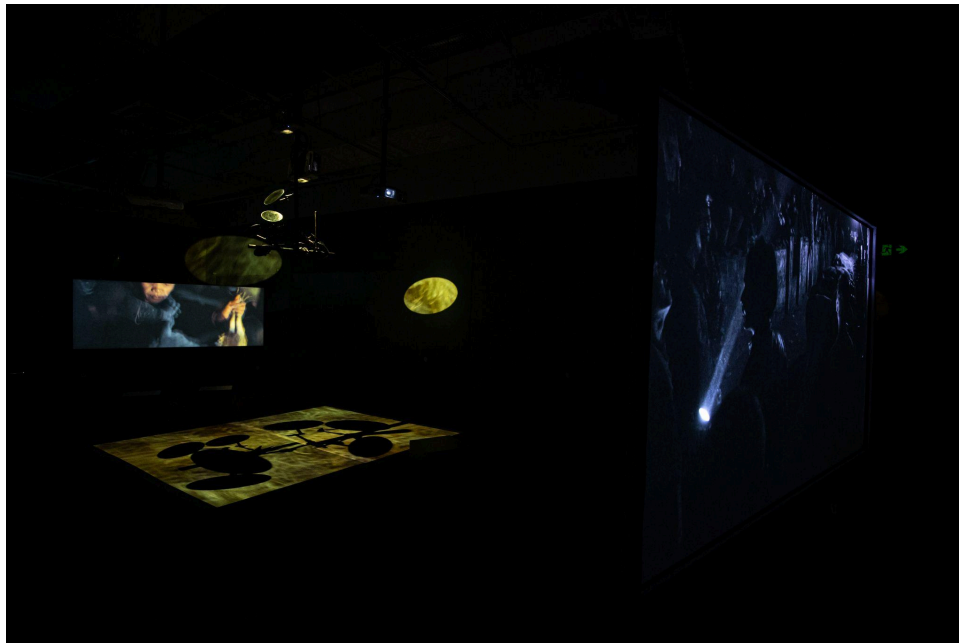


MEDIA RELEASE

SAM'S NEW PRESENTATIONS SPOTLIGHT LEADING SOUTHEAST ASIAN ARTISTS

SIMRYN GILL, CHARLES LIM YI YONG, AND NGUYỄN TRINH THI

Exploring space as crucial extensions of art, these vivid art experiences will showcase the diverse stories and practices of artists from the region.



Nguyễn Trinh Thi, *47 Days, Sound-less*, 2024. Image courtesy of Singapore Art Museum.

Singapore, 10 January 2024 – This week, Singapore Art Museum (SAM) unveils new works by leading Southeast Asian artists, welcoming visitors to art experiences that encourage contemplation on the interplay between humanity and our physical surroundings. From 12 January to April 2024, ***The Sea is a Field*** by artists Simryn Gill and Charles Lim Yi Yong, presents observations captured by Gill and Lim of a trip made along the Malacca Strait using a network of local ferries that connect small port towns across Malaysia, Indonesia and Singapore. This presentation reveals the inner workings of the collaboration between Gill, Lim and curators Chanon Kenji Praepipatmongkol and Selene Yap as part of the inaugural SAM Fellowship programme, an initiative by the museum to support deep, open-ended inquiry through long-term investment in artistic process.

Visitors can also look forward to **47 Days, Sound-less** by Vietnamese artist Nguyễn Trinh Thi, an expanded cinema experience that offers new ways of looking and listening. By foregrounding our visual encounters with ecological forms as typically depicted in cinema, the artwork invites audiences to reflect on the entangled relationship between a place and its inhabitants. Recipient of the Moving Image Commission 2021, Nguyễn's installation is commissioned by the Han Nefkens Foundation, Mori Art Museum, M+, Hong Kong and Singapore Art Museum.

Eugene Tan, Director of SAM, says, "SAM is thrilled to present the works of leading artists from the region, whose prolific practices and innovative presentations are testament to the breadth of what contemporary art in Southeast Asia has to offer. We are committed to actively working alongside our artists, partners and communities, while providing new platforms to showcase and cultivate diverse artistic practices. Over the past two years, SAM has had the privilege of collaborating with artists Simryn Gill and Charles Lim Yi Yong through the SAM Fellowship programme, fostering a longstanding partnership showcased in the presentation of *The Sea is a Field*. We are also grateful for the partnership with global art institutions, the Han Nefkens Foundation, Mori Art Museum, and M+, Hong Kong, with whom we share the aim to support innovative moving image creation in Asia, as demonstrated by Nguyễn Trinh Thi's captivating installation *47 Days, Sound-less*, under the Moving Image Commission. Through these new presentations, we hope more audiences will embrace the arts as a means to better understand ourselves, our worlds and each other."

Simryn Gill & Charles Lim Yi Yong: The Sea is a Field

From 12 January to 21 April 2024

Level 1, Block 37, Tanjong Pagar Distripark



Video still of *Sumatra by the Side*. Image courtesy of Charles Lim Yi Yong.

Driven by a shared interest in the movement of people and things across borders, *The Sea is a Field* is a reflection on the trips undertaken by artists Simryn Gill and Charles Lim Yi Yong as they traverse the space that separates them between Port Dickson, Malaysia and Singapore. *The Sea is a Field* offers a glimpse into Gill and Lim's collaboration over two years as part of the SAM Fellowship programme — an initiative where the museum commits to supporting the research and interests of artists that may not follow the boundaries of exhibitions or materialise as discrete artworks. With Lim's video footage and Gill's photography and text that record and annotate a journey along the Malacca Strait and the small port towns of Indonesian Sumatra, the installation serves as an evocative reminder of how the culture and climate of the region we live in shape the way we navigate the world.

Presented at Block 37 at Tanjong Pagar Distripark, the portside warehouse, left in its raw state, becomes a place where the artists navigate distances and proximities between the space of collaboration. The artists consider this space a site that holds both their observations and reflections — a zone of convergence for solitary and private undertakings, now made public. Tanjong Pagar Distripark's proximity to the previously active Tanjong Pagar Port and Tanjong Pagar Railway Station also reflects themes around movement and migration explored in *The Sea is a Field*. More information on *The Sea is a Field* can be found in **Annex A**.

Nguyễn Trinh Thi: 47 Days, Sound-less

From 12 January to 14 April 2024

Block 39, The Engine Room, SAM at Tanjong Pagar Distripark



Nguyễn Trinh Thi, *47 Days, Sound-less*, 2024. Image courtesy of Singapore Art Museum.

At SAM, visitors can look forward to the debut presentation of *47 Days, Sound-less* by leading Vietnamese artist Nguyễn Trinh Thi. Visitors will be drawn into Nguyễn's identification of the "peripheries", featuring natural landscapes used as backdrops, uncredited characters and soundtracks from American and Vietnamese movies filmed in Southeast Asia. Borrowing lines from Ursula K. Le Guin's science fiction novels, the artist meticulously weaves reconstructed images of trees, leaves and the sky alongside echoing soundscapes of dripping water, chirping crickets and birds, interspersed with visuals and sounds of the Jarai people from Vietnam's Central Highlands. Challenging conventional ideas of spectatorship while questioning the dominance of vision in cinematic storytelling, a system of mirrors at the centre of the artwork reflects fragments of these footage onto the surrounding walls, offering new ways of meditating upon the inextricable relationship between a place and its inhabitants.

Through foregrounding these more-than-human perspectives, Nguyễn draws attention to the interconnectedness of nature and all living things and celebrates the richness of the human condition, indigenous cultures and their knowledge systems, particularly those found in Vietnam. Presented as an "expanded cinema", *47 Days, Sound-less* creates a contemplative environment

where visuals, sounds and forms of listening prompt a re-evaluation of being present in the natural world while reflecting on our modes of seeing.

Nguyễn's *47 Days, Sound-less* is commissioned by the Han Nefkens Foundation, Mori Art Museum, M+, Hong Kong and SAM as part of the biennial Moving Image Commission grant, which supports contemporary artistic production within the field of the moving image in Asia. A joint effort by participating institutions, the co-commission seeks to nurture the development of new forms of image making and provide artists with the opportunity to present their work in renowned institutions. More information on *47 Days, Sound-less* can be found in **Annex B**.

Creating more avenues for memorable art encounters

During Singapore Art Week (SAW) 2024, visitors can enjoy a wide range of programmes catering to audiences of all ages and backgrounds. Film enthusiasts can enjoy thought-provoking screenings, while those seeking interactive experiences can participate in workshops and join in insightful discussions with SAM's curators and artists. At SAM's Residency Studios, *Critical Alliances* showcases the diverse practices and research threads of SAM's resident artists, curators and community organisers from the ongoing Cycle 2 of the international residency programme through captivating soundscapes, screenings and dynamic explorations of public space in Singapore. Other programmes during SAW include dynamic music performances, an audio-visual concert by Choy Ka Fai, and accessible live performances that blend spoken text, contemporary dance and shadow play. From sonic explorations to visually stimulating performances, SAW 2024 at SAM promises a vibrant celebration of the arts, inviting everyone to participate and enjoy memorable programmes.

Artwork commissions from SAM's public art initiative, The Everyday Museum, will also be given a refresh for SAW 2024. At Block 39, Tanjong Pagar Distripark, Grace Tan's *The fruit of deceit* will adorn the exterior staircase and passageway on Level 2 with alluring visuals inspired by the nutmeg, a response to the colonial history of Tanjong Pagar and its evolving identity. Drawing from the artist's explorations for an earlier commission *Sea of flags* that can be viewed at the side of the building, *The fruit of deceit* extends the ideas behind the colour compendium of Tanjong Pagar to focus on a slighted history of nutmeg cultivation in Singapore. On view from 15 January 2024 to 15 March 2026, more information on *The fruit of deceit* can be found in **Annex C**. More than a year after its launch, Ming Wong's *Wayang Spaceship*, a reimagined

Chinese opera theatre, will take off from Tanjong Pagar Distripark and land at Empress Lawn on 19 January 2024. The lights, colours and sounds of Chinese opera scenes from a distant space and time will come to life for *Light to Night Singapore 2024*, right in the heart of the Civic District, where it will remain on view till 10 March 2024. Along with the nightly activations, visitors can also access the memories of the scholar-warrior, a time-travelling consciousness of the *Wayang Spaceship*, through self-guided aural compositions.

Beyond SAW 2024, a line-up of programmes for *The Sea is a Field* and *47 Days, Sound-less* will continue to run throughout the exhibition period. For *The Sea is a Field*, Simryn Gill will be in conversation with NUS Associate Professor of Architectural Theory and Design Lilian Chee and SAM curator Selene Yap. A forthcoming publication, *Shallow*, produced by Stolon Press as part of *The Sea is a Field* will also be launched in April 2024. The publication brings together writings by curators Chanon Kenji Praepipatmongkol and Selene Yap, publisher Tom Melick, and materials from both Gill and Lim. It delves into the question: ‘What does it mean to observe life from this side of the world we are located in?’ The publication launch will be accompanied by public programming. For *47 Days, Sound-less*, visitors can look forward to a curated reading workshop of Ursula K. Le Guin’s *The Word for World is Forest*, led by Nurul Huda Rashid and Raksha Mahtani, and special screenings of two films by Nguyễn — *Vietnam the Movie* (2015) and *How to Improve the World* (2021) — that will give greater insight into the artist’s sound and moving image practice. More information on SAM’s SAW 2024 programmes and complementary programmes for *The Sea is A Field* and *47 Days, Sound-less* can be found in **Annex D**.

Simryn Gill & Charles Lim Yi Yong: The Sea is a Field will run from 12 January to 21 April 2024 at Level 1, Block 37, Tanjong Pagar Distripark, with free admission for all visitors. Nguyễn Trinh Thi’s *47 Days, Sound-less* will be on view from 12 January to 14 April 2024 at The Engine Room at SAM at Tanjong Pagar Distripark. General Admission (free for Singaporeans and PRs) applies.

To provide visitors with the opportunity to explore the exhibitions and a diverse range of exciting programmes during Singapore Art Week, Singapore Art Museum will extend its opening hours until 10pm on SAW weekends (19, 20, 26, and 27 January 2024), and offer free entry to all exhibitions throughout SAW from 19 to 28 January 2024. More details will be shared on SAM’s

website and social channels. Media assets can be accessed via <https://bit.ly/SAMJan2024Shows>.

- Annex A: Artist and Artwork Details for *Simryn Gill & Charles Lim Yi Yong: The Sea is a Field*
- Annex B: Artist and Artwork Details for *Nguyễn Trinh Thi: 47 Days, Sound-less*
- Annex C: Artist and Artwork Details for *The fruit of deceit*
- Annex D: Programmes for SAW 2024, *The Sea is A Field* and *47 Days, Sound-less*

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About 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

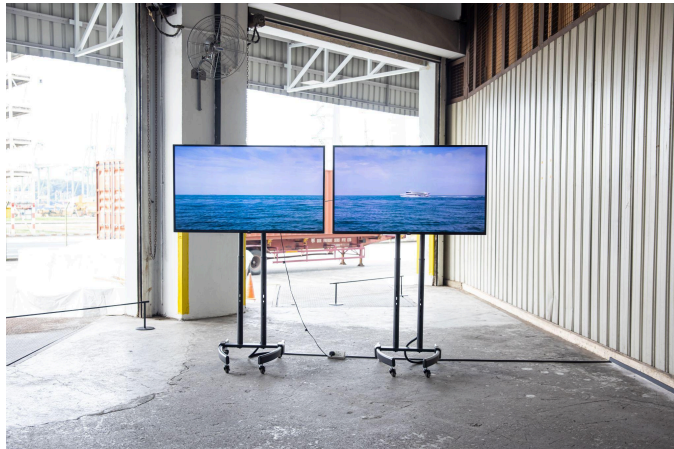
Annex A: Artist and Artwork Details for *Simryn Gill & Charles Lim Yi Yong: The Sea is a Field*

Artwork	Description
<p>Stolon Press with Vaughan Wozniak O'Connor Tables 2023 1600 x 2200 x 30 mm reclaimed plywood laminated top Four sets of 25mm thick plywood collapsible leg units Collection of the artist</p>  <p>View of Stolon Press with Vaughan Wozniak O'Connor Tables. Image courtesy of Singapore Art Museum.</p> <p>Charles Lim Yi Yong <i>Sumatra by the Side</i> 2023-2024</p>	<p><i>The Sea is a Field</i> reveals the inner workings between artists Simryn Gill and Charles Lim Yi Yong as part of the SAM Fellowship programme. During the pandemic years, they put forth a question that became the basis of this exhibition: How to travel between Port Dickson, Malaysia and Singapore by sea? As it turns out there is no simple route. In August 2023, the artists and curators took a trip using a network of local ferries that link small port towns between Malaysia, Indonesia, and Singapore. This journey was an opportunity to further their method of working alongside each other, with Lim making observations by video and Gill by photography and writing. Through parallax perspectives, the artists recorded and annotated stories of everyday crossings, migrations, and borders, which connect to a deep cultural and political history of the region.</p> <p>The portside warehouse, left in its raw, near-empty state, becomes a place their process of collaboration is exposed. The artists consider this less a finished exhibition space than a site that can hold both of their observations and sensibilities — a zone of convergence for solitary and private undertakings, now made public.</p> <p>About Simryn Gill Simryn Gill (b. 1959, Singapore; lives and works in Port Dickson, Malaysia and Sydney, Australia) works with a wide range of methods for thinking and making, including writing, drawing, photography, printmaking, creating collections of things, altering objects and publishing. Collecting materials and images from her</p>

Three videos, high definition, single-channel (on loop) with output to LED screen, 32:9 format, 1 hr 10 min (Singapore to Sekupang); 8 hr 17 min (Sekupang to Dumai); 2 hr 16 min (Dumai to Port Dickson); 3D-printed clocks with raspberry pi computer
Collection of the artist



Video still of *Sumatra by the Side*. Image courtesy of Charles Lim Yi Yong.



Charles Lim Yi Yong, *Sumatra by the Side*, 2023-2024. Image courtesy of Singapore Art Museum.

immediate surroundings, Gill generates poetic and philosophical explorations into the places that we inhabit and carry within us. With Tom Melick, she runs Stolon Press, a publisher in Sydney that makes books and pamphlets, and organises occasional meals and conversations between people working in different modes and practices. Gill has had numerous solo exhibitions in institutions such as Art Gallery of New South Wales (2002, 2022), Tate Modern (2006) and Lund Konsthalle (2017). Gill has also participated in many international exhibitions, including the Singapore Biennale (2006), documenta (2007, 2012), Istanbul Biennial (2011, 2022), Venice Biennale (2013) and Dhaka Art Summit (2018).

About Charles Lim Yi Yong

A former competitive sailor, Charles Lim Yi Yong's (b. 1973, Singapore; lives and works in Singapore) practice stems from his bodily engagement with the natural world, mediated and informed by field research and experimentation with various media. In 2001, he co-founded the media art collective tsunamii.net, whose works explored the infrastructural politics of the internet. Since 2005, he has developed an ongoing body of work entitled SEA STATE, which explores Singapore's political, biophysical and psychic contours through the lens of its relationship with the sea. Lim has participated in numerous international exhibitions, including documenta (2002), Manifesta (2008), Shanghai Biennale (2008), Singapore Biennale (2011), Venice Film Festival (2011), Venice Biennale (2015), Sydney Biennale (2016), Busan Biennale (2020) and Istanbul Biennial (2022).



Charles Lim Yi Yong, *Sumatra by the Side*, 2023-2024. Image courtesy of Singapore Art Museum.

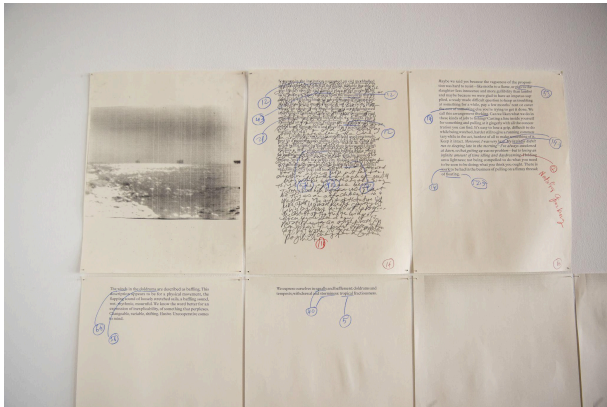
Simryn Gill

Shallow

2023-2024

Inkjet prints on paper with hand-written annotations

Collection of the artist



Simryn Gill, *Shallow*, 2023-2024. Image courtesy of Singapore Art Museum.

Simryn Gill

Untitled

2014

Unique Print


58 x 23.5 cm

Collection of the artist



Simryn Gill, *Untitled*, 2014. Image courtesy of Singapore Art Museum.

Annex B: Artist and Artwork Details for Nguyễn Trinh Thi: *47 Days, Sound-less*

Artwork	Description
<p>Nguyễn Trinh Thi <i>47 Days, Sound-less</i> 2024 Video, two screens and mirrors Video: three-channel projection, 16:9, 16:9 and 5:2 aspect ratios, black and white and colour, sound (stereo), 30 min</p>  <p>Nguyễn Trinh Thi, <i>47 Days, Sound-less</i>, 2024. Image courtesy of Singapore Art Museum.</p>	<p><i>47 Days, Sound-less</i> by Vietnamese artist Nguyễn Trinh Thi is a film that explores the relationships between sound and silence, vision, language, colours and their absence. Nguyễn identifies “peripheries”—including natural landscapes used as backdrops, uncredited characters and soundtracks from American and Vietnamese movies—that reveal more-than-human perspectives. Offering new ways of looking and listening, <i>47 Days, Sound-less</i> invites audiences to reflect on the inextricable relationship between a place and its inhabitants.</p> <p><i>47 Days, Sound-less</i> is commissioned by the Han Nefkens Foundation, Mori Art Museum, M+, Hong Kong and Singapore Art Museum. Nguyễn Trinh Thi is the recipient of the inaugural edition of the Han Nefkens Foundation, Mori Art Museum, M+, Hong Kong and Singapore Art Museum – Moving Image Commission 2021 which aims to support contemporary artistic production within the field of moving images. It is directed at artists of Asian origin, nationality or living in Asia who have an established practice and solid trajectory.</p> <p>About Nguyễn Trinh Thi Nguyễn Trinh Thi is a Hanoi-based experimental filmmaker and moving image/media artist whose practice over the last decade has consistently engaged with the history and memory of Vietnam. She has found innovative ways to connect cinema and the moving image</p>

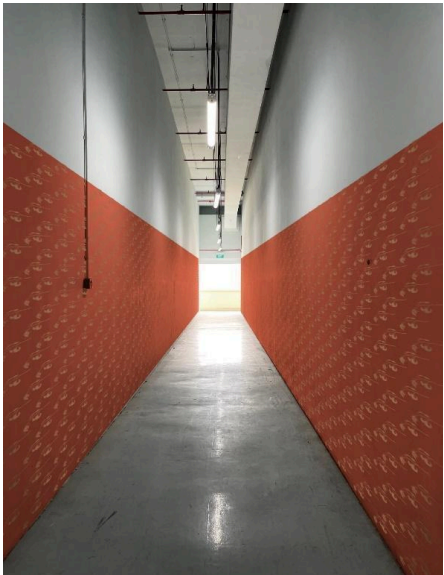


Nguyễn Trinh Thi, *47 Days, Sound-less*, 2024. Image courtesy of Singapore Art Museum.

with sound practices, performance and alternative forms of storytelling. Thi uses montage to compose her work, drawing on different media, from her own audio and visual recordings to found footage and still images from postcards, photography, newsreels, Hollywood films and ethnographic footage. Her practice currently explores the power of sound and listening, and the multiple relations between image, sound and space, with ongoing interests in memory, representation, landscape, indigeneity and ecology.

Her works have been shown at Thailand Biennale, Chiang Rai (2023), documenta fifteen, Kassel (2022), Minneapolis Institute of Art (2019), Biennale Jogja XV, Yogyakarta (2019), 9th Asia Pacific Triennial of Contemporary Art, Brisbane (2018), 21st Biennale of Sydney (2018), International Film Festival Rotterdam (2016), Jeu de Paume, Paris (2015), CAPC musée d'art contemporain de Bordeaux (2015), 13th Lyon Contemporary Art Biennale (2015) and Asian Art Biennial, Taichung (2015), among others. Thi is the director of Hanoi DOCLAB, an independent centre for documentary film and moving image art she founded in 2009.

Annex C: Artist and Artwork Details for *The fruit of deceit*

Artwork	Description
<p>Grace Tan <i>The fruit of deceit</i> 2024 Lime paint and ground nutmeg stencil application on wall</p> <p><i>Located at Level 2, Block 39 of Tanjong Pagar Distripark, Corridor, Staircase and Service Balcony facing port</i></p>  <p>Artwork impression of <i>The fruit of deceit</i>, 2024. Image courtesy of Grace Tan.</p>	<p>At Block 39 of Tanjong Pagar Distripark, delicate floral garlands, pollination trails and nutmeg fruits embellish an exterior staircase and passageway. When first applied, the stencilled motifs in lime plaster and ground nutmeg emit a fleeting scent, reminiscent of how sailors in the 16th century claimed to detect the Banda Islands by their scent before even seeing them. Since the 6th or 7th century, nutmeg has been a rare and exotic spice from the “Far East” that influenced European taste and culture. Commercial nutmeg products today may seem unremarkable, but as one of the vestiges of Singapore’s colonial economy, it is synonymous with the promise of wealth, albeit one that turned out to be flawed and ruinous. <i>The fruit of deceit</i> by Grace Tan is a response to the history of Tanjong Pagar and its evolving identity. The notion of nature as a commodity is foregrounded here against the physical site of the old Keppel Harbour and present-day Tanjong Pagar Distripark—logistical nodes from different eras that facilitate the circulation of materials, goods, ideas, people and capital.</p> <p>Nearby, in Grace’s other work <i>Sea of flags</i>, 28 out of the 398 flags display colours referenced from the seed, mace, kernel, and skin of nutmeg. Each colour comes with a HEX code and corresponding RGB code, which was then printed onto a PVC sheet and made into a flag. <i>The fruit of deceit</i> extends this colour compendium of Tanjong Pagar through alluring visuals of the nutmeg, alluding to its slighted history in Singapore’s development.</p>

About Grace Tan

Grace Tan began her practice in 2003 under the *kwodrent series* to explore wearable fabric structures based on the study of rectangles and construction methods. Her interest in material and construction led her wearable works to evolve into sculptural objects and site-specific installations. Geometry is another key influence. The works are also distinguished by tactile nuances that accentuate matter and form.

Annex D: Programmes for SAW 2024, *The Sea is A Field* and *47 Days, Sound-less*

<i>Simryn Gill & Charles Lim Yi Yong: The Sea is a Field</i>		
For more information about the show and upcoming programmes, please visit bit.ly/SAM-TheSeaisaField		
Title	Date, Time, Venue	Synopsis
[ACTIVITY] Stick with SAM	Available from 12 January onwards, while stocks last. Tanjong Pagar Distripark, 37 Keppel Road, #01-02	Go on a journey of SAM's exhibitions and start your own SAM sticker collection!
[TOUR] Curator Tour of <i>The Sea is a Field</i> – by Selene Yap	13 & 21 January 2024, Saturday & Sunday 3pm 9 March 2024, Saturday 4pm Tanjong Pagar Distripark, 37 Keppel Road, #01-02	Join SAM curator Selene Yap on a guided tour of the exhibition, <i>Simryn Gill & Charles Lim Yi Yong: The Sea is a Field</i> .
[PERFORMANCE] <i>desert of the ocean (doldrums)</i> – by Access Path Productions	27 & 28 January 2024, Saturday & Sunday 4pm Tanjong Pagar Distripark, 37 Keppel Road, #01-02	Inspired by the sea journey undertaken by artists Simryn Gill and Charles Lim Yi Yong, performer Grace Lee-Khoo, musician Wheelsmith, dancer Nah Jie Ying and puppeteer Regina Foo invite audiences to reflect on the ever-changing terrain and scenery. <i>desert of the ocean (doldrums)</i> is a 45-minute accessible performance. This interpretation by Access Path Productions invites audiences to navigate the slippery, uncharted realm of our inner journeys. The

		<p>performance will feature elements of spoken word, live soundscapes, contemporary dance, and shadow play.</p> <p>Underpinned by the “aesthetics of access,” an approach to artistic production focused on accessibility, the performance will include sign language interpretation and audio description.</p> <p>This event is held as part of SAW at SAM. Find out more here: https://tinyurl.com/desertoftheoceandoldrums</p>
<p>[TALK] Artist Talk: Simryn Gill in conversation with Lilian Chee, moderated by Selene Yap</p>	<p>3 February 2024, Saturday 3–4pm</p> <p>Tanjong Pagar Distripark, 37 Keppel Road, #01-02</p>	<p>This talk between artist Simryn Gill and NUS Associate Professor of Architectural Theory and Design Lilian Chee explores the intrinsic connections between architecture and modes of encounter through Gill’s practice.</p> <p>As an architect and researcher, Chee has written extensively about the consideration of space in Gill’s works, including in the recent publication <i>Architecture and Affect: Precarious Spaces</i> (2023).</p> <p>The conversation will be moderated by curator Selene Yap followed by Q&A.</p>
<p>[WORKSHOP] Sea Glass Jam*</p>	<p>13 February 2024, Tuesday 14 March 2024, Thursday 16 March 2024, Saturday 10.30–11.00am, 3.30–4.00pm</p>	<p>Every piece of sea glass has a story as it journeys and tumbles in the sea. Turn these pieces of sea glass into a take-home keepsake. This activity was inspired by the exhibition <i>Simryn Gill & Charles Lim Yi Yong: The Sea is a Field</i>. Materials will be provided.</p>

	<p>Tanjong Pagar Distripark, 37 Keppel Road, #01-02</p> <p>*Each workshop is capped at 20 pax.</p>	<p>*Suitable for ages 12 and above.</p>
<p>[WORKSHOP] Ink-making using natural pigments with Wild Dot</p>	<p>9 March 2024, Saturday 9am–12pm</p> <p>Along Changi Coastline</p>	<p>Embark on a creative journey of biodiversity in this collaborative workshop with Wild Dot, an ink-making studio that specialises in making paints and art with botanical pigments found around Singapore.</p> <p>In conjunction with the exhibition <i>Simryn Gill and Charles Lim Yi Yong: The Sea is a Field</i>, this workshop invites participants to learn the art of ink-making using plant species that grow on reclaimed land along the Changi coast.</p>
<p>[WORKSHOP] Sprout Your Creativity: Grow a Garden Zine – by DECK Centre for Photography</p>	<p>6 April 2024, Saturday 2–4pm</p> <p>Tanjong Pagar Distripark, 37 Keppel Road, #01-02</p>	<p>Have you ever wanted to capture the magic of your garden in a unique and creative way? Then join us for a special zine-making workshop where you'll transform your love of plants into a one-of-a-kind garden journal!</p> <p>In this fun and inspiring workshop, you'll learn everything you need to create a beautiful and personalised zine that celebrates your green haven. No prior experience is necessary, just bring your love of plants, pictures, leafy cut-outs, and a willingness to experiment!</p>
<p>[TOUR] Curator Tour of <i>The Sea is a Field</i> – by Selene Yap</p>	<p>6 April 2024, Saturday 4pm</p> <p>Tanjong Pagar Distripark, 37 Keppel Road, #01-02</p>	<p>Join SAM curator Selene Yap on a guided tour of the exhibition, <i>Simryn Gill & Charles Lim Yi Yong: The Sea is a Field</i>.</p> <p>Singapore Sign Language (SgSL) interpretation will be provided.</p>

Nguyễn Trinh Thi: 47 Days, Sound-less		
For more information about the show and upcoming programmes, please visit bit.ly/SAM-47DaysSoundless		
Title	Date, Time, Venue	Synopsis
[IN-CONVERSATION] Tea with Nguyễn Trinh Thi	20 January 2024, Saturday 2.30pm SAM Corporate Office at Tanjong Pagar Distripark, 39 Keppel Road, #03-07	Join Hanoi-based artist Nguyễn Trinh Thi and SAM curator Syaheedah Iskandar as they chat about sense perception and cultural memory over afternoon tea and bites. Hear from the artist about the many influences across media and culture in the artwork <i>47 Days, Sound-Less</i> which incorporates movie abstracts related to the artist's home country of Vietnam.
[READING WORKSHOP] <i>The Word for World is Forest</i> by Ursula K. Le Guin	24 February 2024, Saturday 11am–6pm Studio 1, SAM at Tanjong Pagar Distripark, 39 Keppel Road, #03-07	<i>47 Days, Sound-less</i> by Nguyễn Trinh Thi borrows lines from some of Ursula K. Le Guin's notable science-fiction works, including <i>The Word for World Is Forest</i> . First published in 1972, the book was a response to the Vietnam War and its underlying themes of colonialism and resource exploitation, which remain relevant today. Led by Nurul Huda Rashid and Raksha Mahtani, this workshop proposes a re-reading of the novel as a resource toolkit for building a glossary in articulating complex issues as reflected in the artwork and the world around us.
[SCREENING] Two films by Nguyễn Trinh Thi: <i>Vietnam the Movie</i> (2015) and <i>How to Improve the World</i> (2021)	1 March 2024 7–9pm Film duration: 47 mins each The Main Deck, SAM at Tanjong Pagar Distripark, 39 Keppel Road, #03-07	Film duration: 47 mins each The development of <i>47 Days, Sound-less</i> by Nguyễn Trinh Thi continues her exploration towards questioning our modes of seeing through the moving image. Most of the footage came from these earlier works — <i>Vietnam the Movie</i> (2015) and <i>How to Improve the World</i> (2021) — which were instrumental in bringing forth her emphasis on listening and her act of foregrounding “peripheries”.

		<p><i>Vietnam the Movie</i> combines scenes from documentary films, mainstream Hollywood dramas, and European art-house films, depicting Vietnam’s history from the mid-1950s to the late 1970s. From the aftermath of French colonialism to the Vietnam War, the work portrays how the country, its people, and their struggles have been depicted in cinema.</p> <p><i>How to Improve the World</i> is a film about listening. Set in the Central Highlands of Vietnam, where a large concentration of indigenous groups live, the film reflects on the differences in how memory is processed between the culture of the eye and that of the ear while observing the loss of land, forests, and their way of life.</p>
<p>[TOUR] Curator Tour of 47 Days, Sound-less – by Syaheedah Iskandar</p>	<p>2 March 2024, Saturday 3.30pm</p> <p>The Engine Room, SAM at Tanjong Pagar Distripark, 39 Keppel Road, #01-02</p>	<p>Join SAM curator Syaheedah Iskandar as she shares about our latest exhibition, <i>47 Days, Sound-less</i> by Vietnamese artist Nguyễn Trinh Thi.</p> <p><i>47 Days, Sound-less</i> by Nguyễn Trinh Thi is a film commissioned by the Han Nefkens Foundation, Mori Art Museum, M+, Hong Kong and Singapore Art Museum — Moving Image Commission 2021. The commission aims to support contemporary artistic production within the field of the moving image and is directed at artists of Asian origin, nationality or living in Asia.</p> <p>Singapore Sign Language (SgSL) interpretation will be provided.</p>

<p>[TOUR] Curator Tour of 47 Days, Sound-less – by Syaheedah Iskandar</p>	<p>6 April 2024, Saturday 3.30pm</p> <p>The Engine Room, SAM at Tanjong Pagar Distripark, 39 Keppel Road, #01-02</p>	<p>Join SAM curator Syaheedah Iskandar as she shares about our latest exhibition, <i>47 Days, Sound-less</i> by Vietnamese artist Nguyễn Trinh Thi.</p> <p><i>47 Days, Sound-less</i> by Nguyễn Trinh Thi is a film commissioned by the Han Nefkens Foundation, Mori Art Museum, M+, Hong Kong and Singapore Art Museum — Moving Image Commission 2021. The commission aims to support contemporary artistic production within the field of the moving image and is directed at artists of Asian origin, nationality or living in Asia.</p> <p>Singapore Sign Language (SgSL) interpretation will be provided.</p>
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Singapore Art Week 2024		
For the latest programme information, please visit bit.ly/SAWatSAM24		
Title	Date, Time, Venue	Synopsis
<p>[AUDIO TOURS] Sound Plot: True/South (A Collection of Audio Plays) – Centre 42 in collaboration with SAM</p>	<p>19–28 January 2024 10am–7pm</p> <p>39 Keppel Road, SAM at Tanjong Pagar Distripark, #01-02</p>	<p>Since antiquity, the southern coastline of Singapore has been known as a major maritime gateway. Today, the area houses one of the world’s busiest ports, a phenomenon that has drastically re-shaped the island’s coastline. But so are many of the city’s contemporary problems: income disparities, environmental degradation, and heritage-loss due to relentless urban development. And most obviously, this area connects Singapore to the huge open sea, inviting us to think about how this island is linked to other places. What ports of call- concrete and mythological– are part of this network?</p> <p><i>True/South</i> is a collection of 3 audio plays that speaks to this history of the site on which SAM resides, as follows:</p> <p>Sea Song by Joel Tan</p> <p>Laurie and Scott settle into their new expatriate lives at Sentosa Cove only to discover that not all is as it seems. Beneath the ostentatious luxuries of modern Singapore lie the sea and the land seething in their grief; and as Laurie’s connection to them grows she discovers that this loss is collective and communal.</p> <p>Advisory: Contains some coarse language. Creative Team: Playwright: Joel Tan Director: Cherilyn Woo</p>

		<p>Actors: Julie Wee, Daniel Jenkins, Ching Shu Yi, Serene Chen, Tysha Khan, Irsyad Dawood, Joel Tan</p> <p><i>Ghazal of the Banana Tree's Heart</i> by Danial Matin</p> <p>A solitary banana tree remains on the shore, the sole survivor amongst its compatriots, lost to the need for the space they occupied; a lone banana tree that is the last repository of the stories of those shores - of fishermen, turtles and the sea itself. Alone it sings the same refrain - but who listens?</p> <p>Creative Team: Playwright: Danial Matin Director: Grace Kalaiselvi Actors: Suhaili Safari & Shahid Nasheer</p> <p><i>Fragments of a Singaporean Hainanese</i> by Wang Liansheng</p> <p>At the opening of a new exhibition on the Hainanese community in Singapore, memories are excavated through the stories of three Hainanese immigrants of different generations, their connections to an island they left for another, and the sea that connects them.</p> <p>Creative Team: Playwright: Wang Liansheng Director: Lim Shien Hian Actors: Jaslyn Han, Hang Qian Chou, Rino Junior John, Mitchell Fang</p>
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<p>[PERFORMANCE] Tinggi Layang – by Choy Ka Fai</p>	<p>19 January 2024, Friday 9.15pm</p> <p>Stage, The Spine, Tanjong Pagar Distripark</p>	<p>Catch <i>Tinggi Layang</i>, an audio-visual concert inspired by the Indonesian trance dance of Dolalak, a dance form which presents traditional Javanese dance movements mixed with imitations of colonial Dutch soldiers from the 1930s.</p>
<p>[PERFORMANCE] Sonic LIVE: Session #1 with NADA and Raja Kirik</p>	<p>19 January 2024, Friday 8pm</p> <p>Stage, The Spine, Tanjong Pagar Distripark</p>	<p>Featuring music sessions across two weekends, Sonic LIVE brings you artistic duo NADA and Indonesian collective Raja Kirik, sound artist and musician bani haykal, experimental musician George Chua and music group NUS Electronic Music Lab.</p>
<p>[PERFORMANCE] Sonic LIVE: Session #2 with bani haykal</p>	<p>20 January 2024, Sunday 8pm</p> <p>Stage, The Spine, Tanjong Pagar Distripark</p>	
<p>[PERFORMANCE] Sonic LIVE: Session #3 with George Chua</p>	<p>26 January 2024, Friday 8pm</p> <p>Stage, Container Bay, Tanjong Pagar Distripark, 39 Keppel Road</p>	
<p>[PERFORMANCE] Sonic LIVE: Session #4 with NUS Electronic Music Lab</p>	<p>27 January 2024, Saturday 5pm</p> <p>Stage, Container Bay, Tanjong Pagar Distripark, 39 Keppel Road</p>	
<p>[TOUR] Curator Tour of <i>Time & the Tiger</i></p>	<p>19 January 2024, Saturday 3pm</p> <p>21 January 2024, Saturday 3.30pm</p>	<p>Let SAM curators take you on a tour of our latest exhibition, <i>Ho Tzu Nyen: Time & the Tiger</i>.</p> <p><i>Ho Tzu Nyen: Time & the Tiger</i> is a mid-career survey exhibition of the artist's practice that spans two decades worth of paintings, films, theatrical performances, and</p>

	Gallery 1 & 2, SAM at Tanjong Pagar Distripark, 39 Keppel Road, #01-02	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. <i>Ho Tzu Nyen: Time & the Tiger</i> is co-organised by Singapore Art Museum and Art Sonje Center.
[IN-CONVERSATION] Behind-the-Scenes with ARTFACTORY: On the artistic practice of Ho Tzu Nyen	27 January 2024, Saturday 2.30pm SAM Corporate Office at Tanjong Pagar Distripark, 39 Keppel Road, #03-07	Join ARTFACTORY as they share insights into the processes involved in the presentation of artworks by Singaporean artist Ho Tzu Nyen. Follow us as we map two decades of artistic practice through a technical lens, tracing a lineage of projects that includes works such as <i>The Cloud of Unknowing</i> (2011), <i>Ten Thousand Tigers</i> (2014), <i>One or Several Tigers</i> (2017) and more.
[TOUR] Curator Tour of <i>Proof of Personhood</i> – by Duncan Bass	28 January 2024, Sunday 3pm Gallery 3, SAM at Tanjong Pagar Distripark, 39 Keppel Road	Join SAM curator Duncan Bass as he gives you an overview of the exhibition, <i>Proof of Personhood</i> . By examining forms of contemporary portraiture generated using interactive software, AI-synthesised images and genetic engineering, <i>Proof of Personhood</i> explores the unstable relationship between identity, agency and authenticity in a world full of online personas, fake news and biometric data capture.
[SELF-GUIDED AURAL EXPERIENCE] Transmissions from the Wayang Spaceship: A Light to Night special Self-guided aural compositions by Ng Yi-Sheng, nor and Diana	19 January–10 March 2024 10am–midnight (19 Jan–8 Feb), 10am–10pm (9 Feb–10 Mar) Empress Lawn, 10 Empress Pl In front of Victoria Theatre/Concert Hall	During the day, Ming Wong's <i>Wayang Spaceship</i> is seemingly dormant, its own inactivity interrupted by the occasional stray radio transmission relayed from another dimension. Decode these transmissions and access the memories of the scholar-warrior, a time-travelling consciousness and custodian of the <i>Wayang Spaceship</i> .

<p>Rahim, with sound designs by Wu Jun Han</p> <p>Featuring voice narrations by Kamini Ramachandran and Amy J Cheng</p>		<p>Interpreted as aural compositions by literary artists Ng Yi-Sheng, nor and Diana Rahim, with sound designs by Wu Jun Han, commune with this solitary figure at the artwork in the day, before the <i>Wayang Spaceship</i> awakens with an operatic symphony of light, sound and image at dusk. On the opening and closing weekends of Light to Night Singapore 2024, you may even take home a customised illustration of your favourite aural composition! For more information, please visit The Everyday Museum website.</p> <p>This programme is organised by The Everyday Museum, a public art initiative by Singapore Art Museum, co-presented with Light to Night Singapore 2024.</p>
<p>[DROP-IN ACTIVITY] Transmissions from the Wayang Spaceship: Weekend Live Drawing Sessions With yeowcarrot, deniseardenise and jaeyyelle</p>	<p>20–21 January, 3–4 February 2024 2–6pm</p> <p>Empress Lawn, 10 Empress Pl In front of Victoria Theatre/Concert Hall</p>	<p>Encounter Ming Wong’s <i>Wayang Spaceship</i> through aural compositions by Ng Yi-Sheng, nor and Diana Rahim, and take home a customised illustration designed by yeowcarrot, deniseardenise and jaeyyelle.</p> <p>This unique live drawing experience is exclusive to the opening and closing weekends of Light to Night Singapore 2024. Share about your favourite aural composition with our talented illustrators, who will transform your reflections into cherished mementos of your visit to Ming Wong’s largest public art installation to date!</p>

		<p>This drop-in activity is free. While stocks last. For more information, please visit The Everyday Museum website.</p> <p>This programme is organised by The Everyday Museum, a public art initiative by Singapore Art Museum, co-presented with Light to Night Singapore 2024.</p>
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