

MEDIA RELEASE

**SINGAPORE BIENNALE 2022:
NATASHA MANIFESTS THIS SUNDAY WITH NEW VENUES, ARTISTS
AND PUBLIC PROGRAMMES**

SB2022 announces the addition of Singapore Flyer and 22 Orchard Road to the extensive list of SB2022 venues across Singapore, the activation of artworks and performances across the Southern Islands and Tanjong Pagar Distripark, and a diverse range of public programmes for the opening week, on 16, 21 and 22 October.



Singapore Biennale 2022 Key Visual – intervened by Berny Tan

Singapore, 12 October 2022 — The seventh edition of Singapore Biennale 2022 (SB2022) named Natasha, officially opens to the public this Sunday, 16 October 2022. Three new venues - the Singapore Flyer, International Plaza and 22 Orchard Road - will join the exciting lineup of locations around Singapore. Organised by the Singapore Art Museum (SAM) and commissioned by the National Arts Council, Singapore (NAC), audiences can embark on a journey with Natasha and its artists and collaborators, and re-discover different perspectives of viewing and relating to the world and the transformative potentials of life and relationships within it.

Eugene Tan, Director of SAM, said, “SAM is extremely pleased to present Natasha to the public. In developing this edition of the Biennale, the Co-Artistic Directors - Binna Choi, Nida Ghouse, June Yap and Ala Younis - created a biennale that sensitively responded to its time, as we contemplate the role and place of art in a post-pandemic world. Through framing Natasha as an intimate and collective journey across Singapore with artists, collaborators and audiences, SAM foregrounds its interest in placing relationships at the centre of our work, where art is infused into the everyday and made accessible to different communities. We look forward to how this journey with everyone will unfold as Natasha continues to evolve and transform over time.”

Experience Natasha at three new locations, and with SB2022’s *Islandwide Coverage* project

Conceived as exploratory spaces for audiences to wander, rest and converse, SB2022 will take place in a variety of locations beyond Tanjong Pagar Distripark and traditional gallery settings. International Plaza, the iconic Singapore Flyer and 22 Orchard Road are now part of the multiple locations visitors to the Biennale can experience art, in addition to the previously announced Sentosa Cove, St John’s Island, Lazarus Island, as well as everyday spaces like regional libraries and Yan Kit Playfield.

SB2022 Co-Artistic Directors, Binna Choi, Nida Ghouse, June Yap and Ala Younis, said, “The additions of International Plaza, the Singapore Flyer and 22 Orchard Road as spaces for art takes the experience of Natasha into unexpected places, and probes audiences to change their perspectives through art. It extends our interest in the re-discovery of life and everyday encounters in SAM’s home of Tanjong Pagar Distripark and the neighbourhood around International Plaza and Yan Kit Playfield.”

The Singapore Flyer will serve as one of many locations under AWKNDAFFR’s (Wayne Lim and Soh Kay Min) multi-authored project *Islandwide Coverage*, which spans six diverse locations in Singapore, taking audiences from a well-loved icon of the Singapore skyline to regional libraries in the heartlands. By activating a variety of viewing experiences through these locations, AWKNDAFFR charts a course towards a sense of “no-where-ness”. Through the integration of the artworks into the movement and mechanism of each venue, the audiences’ encounter with each location will be transformed. In keeping with AWKNDAFFR’s artistic practice of exploring forms of gathering, the art collective will also stage a roving exhibition consisting of a series of trailers

and work-in-progress materials such as photographs and sketches of the presented artists' work. The roving exhibition *Prologue* will be staged at the following three Regional Libraries:

- Woodlands Regional Library (Wednesday 9 November - Monday 26 December 2022)
- Jurong Regional Library (Wednesday 28 December 2022 – Sunday 26 February 2023)
- Tampines Regional Library (Wednesday 1 March – Sunday 9 April 2023)



Installation view of AWKNDAFFR's *Islandwide Coverage* (2022), as part of Singapore Biennale 2022 named Natasha.
Image courtesy of Singapore Art Museum.

Venturing to SAM Hoardings, AWKNDAFFR's *Islandwide Coverage* will be featured at the Hoardings along Bras Basah Road. Designed by CROP, the work uses a combination of symbols and shapes to represent networks and connectivity. *An overview of artworks across Singapore can be found in Annex B.*

Apart from these works under *Islandwide Coverage*, audiences can also encounter Yejin Cho's *draw2play*, an independent work presented on the Hoardings along Queen Street. The work consists of ten geometric notations with accompanying rules and instructions on how to play the associated games. Through this work, Cho invites audiences to gather and play, thereby creating a space for conversation and exchange.

From December, audiences can look forward to experiencing Natasha at 22 Orchard Road, an old shop house building that will feature artistic practices that puts the artists' local communities at the core of the project such as Malaeb, Nina Bell F. House Museum, and S.O.I.L. Community with CONA PROJECTS. Also presented at this space are the works of Areumnari Ee, Sarah Abu-Abdallah, and Jaemin Cha, inviting more personal encounters and reflections. Brazilian-Indonesian artist Daniel Lie will present a new site-specific installation in January 2023. *More information on artists presenting works at 22 Orchard Road can be found in **Annex C**.*

Journey to the Southern Islands



Image of St. John's Island. Image courtesy of Singapore Art Museum.

Natasha will also take audiences past Singapore's coastline to the Southern Islands with the support of the Sentosa Development Corporation and the Singapore Land Authority. These islands provide a space for reflection, imagination, and projection while serving as a potent site for art, artists, and the public to gather in lived encounters. Audiences can look forward to six artistic projects that engage with our relationship to nature, social practices and myths.

Across the three islands, audiences can look forward to the following artworks:



Hawai'i USA artists Maile Meyer and Drew Kahu'āina Broderick's *KĪPUKA (for "Natasha")* at Sentosa Cove, is set within an altered shipping container and brings together offerings from an intergenerational group of collaborators and friends. The word kīpuka carries many meanings in Hawaiian including 'variation' or 'change of form', 'a calm place in a high sea', 'a deep place in a shoal', and in everyday use, a metaphor for vibrancy and resilience.



Donghwan Kam, *Fermentation House* at Sentosa Cove, St John's Island and Lazarus Island. Fermentation House was developed from Kam's previous work Fermentation Garden which saw the artist cultivating kimchi in miniature houses. Fermentation House is situated across the Southern Islands as well as other SB2022 venues.

Part of the Nina bell F. House Museum featuring works by Donghwan Kam, Nuraini Juliastuti, Sophia Park, Ying Que with others in and around Casco Art Institute: Working for the Commons.



Singaporean artist Zarina Muhammad's *Moving Earth, Crossing Water, Eating Soil* at St John's Island invites participants to lean in, listen and reorient their senses to unruly spaces on maps. Drawing from islands that have lost their names, among other inspirations, the title alludes to the multiple historical identities of Pulau Sekijang Bendera and apotropaic acts associated with itinerancy, inhabitation and engaging with the potency of various landscapes. Her multi-faceted installation will be accompanied by several on-site workshops, tours and performances that audiences can participate in.

Encounter contemporary art across three floors at Tanjong Pagar Distripark



Exhibition view of Level 5 Gallery, Tanjong Pagar Distripark. Image courtesy of Singapore Art Museum.

As audiences embark on their reflective journey with Natasha, they will come across a variety of artworks that respond to their respective environments, and spanning multimedia installations, immersive experiences and participatory workshops.

Spanning various spaces on Levels 1, 3 and 5 of Tanjong Pagar Distripark, the homeground of SAM will play host to an exciting and diverse selection of works of artists from Singapore, Southeast Asia, the Asia-Pacific, the Middle East, Europe, and the Americas. This includes renowned artists such as Haegue Yang, Araya Rasdjarmrearnsook, Cevdet Erek, and Wu Mali and homegrown Singapore artists like Berny Tan and Ong Kian Peng. For the first time, audiences will be introduced to the practices of seminal artists including Samia Halaby and Joo Jae-Hwan and encounter newly commissioned works by Angkrit Ajchariyasophon, Kanitha Tith, Natasha Tontey, Kiran Kumar, Aarti Sunder, Brian Fuata, Ali Yass, Moad Musbahi, and Valentina Desideri and Denise Ferreira da Silva, among others.

As part of SB2022's artist residencies in partnership with Darat al Funun - The Khalid Shoman Foundation, Singapore artist Ong Kian Peng will present an immersive multimedia installation titled *The Viscous Sea*, created during his three-month residency in Amman, Jordan. Jordanian

artist Raed Ibrahim, who is in-residence in Singapore till November 2022, will present on Level 5 a series of clay tablets coded and customised to reflect a subject that is missing, obstructing or obscuring, exploring the anonymity of established concepts. Singapore artist, curator, and writer, Berny Tan will also be in-residence from November 2022 to January 2023 at SAM's EX-SITU space on Level 3, with a curatorial research project titled *Page Break* that looks at how everyday objects and scenes are explored through the medium of the art book.

Through the act of naming, the public is invited to meet and connect with artists, their lives, and different forms of life that are more than human. A myriad of conversations with surrounding environments are introduced as some artists present their interventions and artworks across spaces, whether it is on the grounds of Tanjong Pagar Distripark, or beyond. Visitors are encouraged to traverse between SB2022 venues and spaces to truly experience the breadth and depth of relationships and narratives of Natasha. *More information on highlights at Tanjong Pagar Distripark can be found in Annex D.*

Low Eng Teong, Deputy Chief Executive Officer of Sector Development at the National Arts Council, and member of the Singapore Biennale Committee, said, "Since its inception, the Singapore Biennale has been crucial in spotlighting the artistic vigour of Singapore and the region's arts and culture scene in a global dialogue on contemporary art. It has been an important platform for public engagement and to further nurture arts appreciation in Singaporean audiences. The Biennale continues to pursue its mission by inviting audiences to participate in a collective journey that traverses a variety of iconic, everyday and artistic spaces across Singapore. In transforming the island into a distinctive city through art, we hope to bring the arts to people of all ages and backgrounds. This is also in line with the next iteration of Our SG Arts Plan (2023-2027), as NAC continues to work closely with our partners and key stakeholders to strengthen our arts ecosystem."

Public Programmes for SB2022's Opening Week

To celebrate the return of Singapore Biennale, SAM will be presenting a series of public programmes as it kickstarts the opening week of Natasha. Programmes are held across two weekends on 16, 21 and 22 October 2022, where audiences can participate in art experiences that reflect the vulnerabilities and stories of transformation of the artists and collaborators. These include encounters with many of SB2022's participating artists and works in-person, through a

series of artist talks, including Joo Jaehwan, Haegue Yang, Samia Halaby and Brian Fuata in deep conversations with the Co-Artistic Directors; workshop by Kiran Kumar; and performances by Brian Fuata and Natasha Tontey.

SAM's doors will also be open past opening hours on 21 and 22 October 2022, inviting all to explore the museum after dusk in a fun-filled evening of art and entertainment. Parents can also plan an exciting day out for the family at *SAMily Funday* on 22 October and enjoy a line-up of programmes and activities designed for all ages. *More information on the programme line-up and schedule can be found in Annex E.*

Benesse Prize Winner to be announced on 15 October

Benesse Holdings Inc. will be once again collaborating with SAM in presenting the 13th Benesse Prize at SB2022. In its third edition with the Singapore Biennale, the winner of the Prize will be announced at an awards ceremony on 15 October 2022, during the opening of the Biennale. The prize will be awarded to an outstanding artist or artist collective chosen from the participating artists of the Biennale, based on how their work embodies an experimental and critical spirit beyond conventional practices and who is expected to have the potential to create works that will lead to "Benesse = Well-Being". The winner will be selected by an international jury that has been jointly appointed by Benesse Holdings Inc. and Singapore Art Museum.

The main event for SB2022 will run from 16 October 2022 to 19 March 2023. More information on ticketing can be found on SB2022's website (<https://www.singaporebiennale.org/>). You can also join the conversation on Facebook ([@SingaporeBiennale](#)) and Instagram ([@sgbiennale](#)).

For more information, please refer to the Annexes.

- Annex A: Full list of artists
- Annex B: Artworks at the various SB2022 locations
- Annex C: Artists presenting works at 22 Orchard Road
- Annex D: Highlights at Tanjong Pagar Distripark
- Annex E: SB2022 Opening Week Public Programme Schedule
- Annex F: About the Benesse Prize
- Annex G: Map of SB2022's Venues in Singapore
- Annex H: Ticketing Information

Other assets may be downloaded at <https://bit.ly/SB2022mediakit>.

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About the Singapore Biennale

The Singapore Biennale was established in 2006 as the country's pre-eminent platform for international dialogue in contemporary art. It presents and reflects the vigour of artistic practices in Singapore and the region within a global context, and fosters productive collaborations and deep engagement with artists, arts organisations, and the international arts community.

The Singapore Biennale cultivates public engagement with contemporary art through a period of concerted activities including exhibitions, public engagement and education programmes that feature artist and curator talks and tours, school visits and workshops, and community days. It complements achievements in other areas of arts and culture, collectively enhancing Singapore's international profile as a vibrant city in which to live, work and play.

The 2006 and 2008 editions of the Biennale were organised by the National Arts Council (NAC). NAC has commissioned SAM to organise the Biennale since 2011.

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 the National Arts Council

The National Arts Council champions the arts in Singapore. By nurturing creative excellence and supporting broad audience engagement, our diverse and distinctive arts inspire our people, connect communities and profile Singapore internationally. We preserve our rich, cultural traditions as we cultivate accomplished artists and vibrant companies for the future. Our support for the arts is comprehensive – from grants and partnerships to industry facilitation and arts housing. The Council welcomes greater private and corporate giving to and through the arts so that together we can make the arts an integral part of everyone's lives.

For more information on the Council's mission and plans, visit www.nac.gov.sg.

Annex A: Full list of artists

<p>Singapore</p> <ol style="list-style-type: none"> 1. <u>Ang</u> Kia Yee 2. AWKNDAFFR (Wayne <u>Lim</u> & <u>Soh</u> Kay Min) 3. Tini <u>Aliman</u> 4. Zachary <u>Chan</u> 5. Heman <u>Chong</u> 6. <u>ila</u> 7. Zarina <u>Muhammad</u> 8. <u>Ong</u> Kian Peng 9. Alfian <u>Sa'at</u> 10. Adele <u>Tan</u> 11. Berny <u>Tan</u> 12. Erika <u>Tan</u> 13. <u>Tan</u> Tarn How 14. Jeannine <u>Tang</u> 15. Billy <u>Yong</u> <p>Southeast Asia</p> <ol style="list-style-type: none"> 16. Angkrit <u>Ajchariyasophon</u> (Thailand) 17. Extended.Asia (Indonesia) 18. Kanitha <u>Tith</u> (Cambodia) 19. Shooshie <u>Sulaiman</u> (Malaysia) 20. Pratchaya <u>Phinthong</u> (Thailand) 21. Araya <u>Rasdjarnreansook</u> (Thailand) 22. Natasha <u>Tontey</u> (Indonesia) 23. Sawangwongse <u>Yawnghwe</u> (Myanmar) <p>Rest of the world</p> <ol style="list-style-type: none"> 24. Sarah <u>Abu-Abdallah</u> (Saudi Arabia) 25. Afifa Aleiby (Iraq / the Netherlands) 26. Doa <u>Aly</u> (Egypt) 27. Hemali <u>Bhuta</u> (India) 28. Brightworkroom (<u>Kim</u> Hyona & <u>Kim</u> Inkyung, South Korea) with <u>Yoon</u> Mi Ae, <u>Na</u> Jeong Suk, <u>Kym</u> Jinhong 29. Jeamin <u>Cha</u> (South Korea) 30. Yejin <u>Cho</u> (South Korea) 31. Valentina <u>Desideri</u> (Italy) 32. Denise Ferreira <u>da Silva</u> (Brazil) 33. Lucy <u>Davis</u> 34. Areumnari <u>Ee</u> (South Korea) 35. Cevdet <u>Erek</u> (Turkey) 36. Brian <u>Fuata</u> (New Zealand / Australia) 	<ol style="list-style-type: none"> 37. Samia <u>Halaby</u> (Palestine/USA) 38. Assem <u>Hendawi</u> (Egypt) 39. Elaine w. <u>Ho</u> (USA/Hong Kong) 40. Raed <u>Ibrahim</u> (Jordan) 41. <u>Joo</u> Jae-hwan (South Korea) 42. Donghwan <u>Kam</u>, Nuraini Juliastuti, Sopia Park, Ying Que and others in and around Casco Art Institute: Working for the Commons 43. Kiran <u>Kumār</u> (India) 44. Daniel <u>Lie</u> (Brazil) 45. Malaeb (Jordan) 46. Maile <u>Meyer</u> and Drew Kahu'āina <u>Broderick</u> (Hawai'i USA) 47. Elina Waage <u>Mikalsen</u> (Norway) 48. Ranu <u>Mukherjee</u> (USA) 49. Moad <u>Musbahi</u> with Huruf (David Ho, Hsin Yin Low, Kai-Cong Fam, Louie Lee Weiyi, Sueh Li, Tan Zi Hao) Ejin Sha, Flora Weil, Sukanta Majumdar, and Weather Correspondents 50. No Ghost Just A Shell with works by Angela Bulloch & Imke Wagener, Liam Gillick, Pierre Huyghe, Richard Phillips, Rirkrit Tiravanija, M/M (Paris), Philippe Parreno (Van Abbemuseum collection, the Netherlands) 51. Walid <u>Raad</u> (Lebanon) 52. Firas <u>Shehadeh</u> (Jordan) 53. <u>Shin</u> Beomsun with Koon Kwon, Kyungtae Kim, Maya West, mediabus Min & Sulki, and <u>Lee</u> Sungeun (South Korea) 54. S.O.I.L COMMUNITY with CONA PROJECTS (India) 55. Åsa <u>Sonjasdotter</u> (Sweden) 56. Renée <u>Staal</u> (the Netherlands / Singapore) 57. Aarti <u>Sunder</u> (India) 58. <u>Wu</u> Mali (Taiwan) 59. Haegue <u>Yang</u> (South Korea/Germany) 60. Ali <u>Yass</u> (Iraq) 61. Trevor <u>Yeung</u> (China) 62. Daniela <u>Zambrano</u> (Peru)
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Annex B: Artworks at the various SB2022 locations

<p>Islandwide Coverage 2022 AWKNDAFFR Multi-venue, Multi-authored project Singapore Biennale 2022 Commission</p>	
<p>Islandwide Coverage 2022 Multi-venue, Multi-authored project Singapore Biennale 2022 Commission</p> <p>AWKNDAFFR</p>  <p>Wayne Lim. Image courtesy of artist.</p>  <p>Soh Kay Min. Image courtesy of artist.</p>	<p><i>Islandwide Coverage</i> is a multi-venue, multi-authored project that explores the infrastructural networks and environments of everyday life through artistic interventions into the machinations and mechanisms of various commuting and non-commuting vehicles.</p> <p>AWKNDAFFR (initiated in 2018) is an artistic operation situated at the intersections of art, theory, and praxis. The operative logic of AWKNDAFFR revolves around relationality, agency, and cooperation between peoples and practices, through different modes of gathering/s. Its first interpellation was <i>A Weekend Affair</i> (2019), a two-day symposium-festival at a chalet in Changi, Singapore, and more recently, in book form through the edited anthology <i>Can, Cannot, and Other Options</i> (2021). It has also manifested in a string of short and long-term affairs, independently and through participation in local residencies with LASALLE College of the Arts (2019) and <i>The Substation</i> (2020–21).</p> <p>Wayne Lim is a visual art practitioner who makes psycho-sensorial works relating to the everyday. He studies and is fascinated by the arrangements of the logics of aesthetics, economy, and ideology. He has shown in Greece, Japan, the Netherlands, Russia, Singapore and the UK, as well as participated in residencies in Chiangmai, Thailand (2012), Istanbul, Turkey (2015), Biella, Italy (2016), Romainmôtier, Switzerland (2017), and most recently in Singapore (2021). In 2018, he co-initiated AWKNDAFFR, an artistic operation from where he would think and strive beyond the conventional notions of aesthetics and relationality. Wayne graduated in 2017, from the Dutch Art Institute in the Netherlands.</p> <p>Soh Kay Min's practice weaves between the interstices of semiotics, theory, and fiction, towards emergent modes other-worlding through queering and reorganising. In another life, they are Research Associate at NTU Centre for Contemporary Art Singapore. Recent curatorial engagements include the 17th Istanbul Biennial (2022), which reimagines the biennial as a site of compost, and in 2018, they co-initiated the artistic operation AWKNDAFFR. They graduated with a BSc in Anthropology from University College London (UCL) in 2016, and MA in Contemporary Art Theory at Goldsmiths College, University of London, in 2017.</p>

Ensemble for Non-Linear Time

Venue: Singapore Flyer



Still from *Ensemble for Non-Linear Time*. Image courtesy of Ranu Mukherjee and Gallery Wendi Norris.



Ranu Mukherjee. Image courtesy of the artist.

Ensemble for Non-Linear Time

2022

Ranu Mukherjee (USA)

2-channel video and sound

Duration: 20 mins

Singapore Biennale 2022 Commission

Ensemble for Non-Linear Time is a film installation in which Ranu Mukherjee employs a speculative process to explore forests as mythical figures and protagonists that connect with the histories of migration and colonisation, future ecologies and the lush internal spaces of longing, desire, and imagination. This work was made in collaboration with choreographer Hope Mohr, dancers Belinda He, Irene Hsi and Karla Quintero, and artists Beatriz Escobar, Sunroop Kaur and Claudia Soares. The audio score is composed by sound designer Mike Maurillo.

Ranu Mukherjee (b. 1966) works in hybrid forms of painting, video and installation, guided by the forces of ecology and non-human agency, diaspora and migration, motherhood and transnational feminisms. She draws inspiration from the histories of collage, black feminist science fiction and Indian mythological prints (19th-20th). Employing layers of saturated color, printed pattern on sari cloth and animated overlays of image, tempo and choreography, she amplifies physical presence and sensuality. She lives and works in San Francisco.

Ext.Asi Archive

Venue: Tanjong Pagar Distripark Level 5



Installation view of Extended Asia's *Ext.Asi Archive* (2022), as part of Singapore Biennale 2022 named Natasha. Image courtesy of Singapore Art Museum.



Andang Kelana. Image courtesy of Eko Yulianto.

Ext.Asi Archive

2022

Extended Asia (Indonesia)

Acrylic aerosol paintings and videos, dimensions variable

Singapore Biennale 2022 Commission

Focusing on the theme of discovery by re-visiting, re-reading, and re-developing two previous online festivals,¹ *Ext.Asi Archive* aims to create a sustainable ecosystem of communities between Indonesia and Singapore by experimenting with live virtual performances and modes of hybrid collaborations. This project is a continuation of *Impssblprjct: Affirming the Crisis*, organised by the Cemeti Institute for Art and Society in 2021.

Extended Asia is a platform run by four artists (Andang Kelana, Aditya F.H., Theo Nugraha, and Nissal Nur Afryansah) who work remotely via internet connection. In the form of an online terminal that can be accessed on their website, this platform brings together audio-visual artists from various regions in Asia to expand collaboration across genres. Emerging out of the current digital-internet era, the platform is organised to become a discursive site, artistic channel, and practicable space relevant for the sustainability of artistic practice and presentation.

¹ *Extended.Asia: Asian New Generation* (2020) and *Extended.Asia: Satellite* (2021).



Aditya Fachrizal Hafiz. Image courtesy of artist.



Nissal Nur Afryansah. Image courtesy of Jin Panji.



Theo Nugraha. Image courtesy of the artist.

ꦶ *pasang*



Artist ila and Kia Yee on a research journey to develop ꦶ *pasang*, a self-guided audio walk. Image courtesy of the artist.



ila. Image courtesy of the artist.

ꦶ *pasang*

2022

ila & Ang Kia Yee (Singapore)

Performance and audio trail

Singapore Biennale 2022 Commission.

ꦶ *pasang* traces the ghost rivers that flow from the straits to the shores of the city, guiding us along spectral currents that continue even after their physical bodies cease. This self-guided walk takes approximately two hours to complete with participants loosely guided through a series of prompts, provocations and activations in the form of the spoken word. Participants navigate rivers, canals, and reservoirs of their choice and are invited to consider their relationships with these riverscapes, both absent and surviving.

ila's artistic practice revolves around urgencies for repair, care, and mutual support. Amid frustrations resulting from the ever-shifting urban landscape and rising social inequalities, the artist is interested in navigating the collective emotional psyche through the notion of "wounded city" as described by cultural geographer Karen E. Till. She lives and works in Singapore.

Ang Kia Yee is a writer and artist whose work comprises transdisciplinary art, writing, and research, with a focus on poetry and performance. She also

	<p>leads the development of Feelers, a nascent artist-run label that innovates at the intersections of art and technology. She lives and works in Singapore.</p>
<p>Ang Kia Yee. Image courtesy of the artist.</p>	

<p>Artworks on St John’s Island and Lazarus Island Duration: 16 October 2022 to 19 March 2023 Opening Hours: The SB2022 works here are sited outdoors and are publicly accessible at all times.</p>	
<p>Moving Earth, Crossing Water, Eating Soil Venue: St John’s Island</p>	<p>Moving Earth, Crossing Water, Eating Soil 2022 Zarina Muhammad (Singapore) Mixed media installation, dimensions variable Singapore Biennale 2022 Commission</p>
	<p><i>Moving Earth, Crossing Water, Eating Soil</i> is an audio-visual-tactile installation that invites visitors to reorient the senses to the coordinates of unruly spaces on maps. Zarina Muhammad’s work will unfold over nine archetypal signatures and departure points namely – The Guide, The Witness, The Wrathful Deity, The Pyramidal Cell, The Gate, The Peculiar Habitat, The Rotating Naga, The Talisman, and The Pragmatic Prayer – and are presented as a diorama of (inter)cardinal directions, palimpsests and constellations that may be read or experienced in various poly-sensorial ways.</p>
<p>Detail of <i>Moving Earth, Crossing Water, Eating Soil</i>. 2022. Courtesy of the artist.</p>	
	<p>Zarina Muhammad (b. 1982) is an artist, educator and researcher whose practice is deeply entwined with a critical re-examination of oral histories, ethnographic literature and other historiographic accounts about Southeast Asia. Working at the intersections of performance, text, installation, ritual, sound, moving image and participatory practice, she is interested in the broader contexts of ecocultural and ecological histories, myth-making, haunted historiographies, water cosmologies and chthonic realms. She has been working on a long-term interdisciplinary project on Southeast Asia’s transmutating relationship to spectrality, ritual magic, polysensoriality and the immaterial against the dynamics of global modernity, the social production of rationality and transcultural exchanges of knowledge. She lives and works in Singapore.</p>
<p>Zarina Muhammad, Image courtesy of the artist.</p>	
<p>Papitas Tarpuycha/Earthing Potatoes</p>	<p>Papitas Tarpuycha/Earthing Potatoes 2011-ongoing Åsa Sonjasdotter & Daniela Zambrano Almidón Mixed media, dimensions variable</p>

Venue(s): Lazarus Island



Installation view of Åsa Sonjasdotter & Daniela Zambrano Almidón's *Papitas Tarpuycha/Earthing Potatoes* (2011-ongoing), as part of Singapore Biennale 2022 named Natasha. Image courtesy of Singapore Art Museum.



Potatoes bred collaboratively using traditional techniques in community garden Prinzessinnengarten, Berlin, 2011-ongoing. Image courtesy of Åsa Sonjasdotter.



Collage on colonial histories of the potato, agriculture, memory and earth rights by Daniela Zambrano Almidón, 2018. Image courtesy of Daniela Zambrano Almidón.



Åsa Sonjasdotter. Image courtesy of the artist.

Papitas Tarpuycha / Earthing Potatoes is a collaborative project involving a site-specific installation on Lazarus Island, workshops, and a Quechua food ritual. The work is centred on the potato, a staple from the Andes as well as a common crop all over the world. The project explores the restoration of non authoritarian food relations following migratory trajectories of potatoes and reflects on migration, food production and ancestral techniques of cooking on the land and in the community.

Åsa Sonjasdotter (b. 1966) is an artist who works with plant breeders, farmers, and gardeners for the regeneration and reclaiming of those remaining and still living pluriverse socialites of peasant-bred crops that were lost by monoculture coercion. Through collaboration, real and speculative narrative-material processes are set in motion, taking place in the fields, by and with the crops.

Daniela Zambrano Almidón (b. 1993) is a Peruvian-Quechua researcher and interdisciplinary artist, with experience in artistic projects and research on Andean-Amazonian popular culture in Peru, migratory groups, interculturality and memorial culture. Since 2011 she has been working on researching textile art with the EnRedLanita Project. She is director of the project "Tejiendo Caminos", a decentralised intercultural art project founded in 2014 together with community leaders, regional environmental activists and artists. She is also founder of Ashlanqueras Collective, Laboratory of Interventions in Urban Public Space in Lima, and of Yakunewen association in Berlin.

 <p>Daniela Zambrano Almidón. Image courtesy of the artist.</p>	
<p><i>Kancil Mengadap Beringin (The Mousedeer comes before the Banyan Tree)</i> Venue(s): Lazarus Island</p> <p>On view from December 2022</p>  <p><i>Kancil Mengadap Beringin</i>, 2019-ongoing, installed at Malay Heritage Centre. Photo courtesy of June Yap.</p>  <p>Shooshie Sulaiman on Southern Islands. Image courtesy of Annabelle Aw.</p>	<p><i>Kancil Mengadap Beringin (The Mousedeer comes before the Banyan Tree)</i> 2019 - ongoing Shooshie Sulaiman (Malaysia) Cement and wooden sculptures around the banyan tree, dimensions variable</p> <p><i>Sang Kancil</i> is the name given to a mousedeer who has been featured in various Malay fables from the region. Often depicted as a creature capable of outwitting his fellow animal peers, the mousedeer is often seen as a symbol of intelligence. In <i>Kancil Mengadap Beringin</i>, Shooshie Sulaiman imagines <i>Sang Kancil's</i> encounter with the <i>pohon beringin</i> (banyan tree). Also known as the tree of life, the <i>pohon beringin</i> occupies an important position in Malay cosmology, marking the threshold between the spiritual world and the human world. In bringing together the dexterous mousedeer and the banyan tree thus, this installation commemorates Malay cosmology and intellect.</p> <p>Shooshie Sulaiman (b. 1973) is recognised as one of the most important contemporary artists of Southeast Asia. Of both Malay and Chinese origin, the history of Southeast Asia, the culture of her homeland of Malaysia, as well as her personal memories and her own identity, serve as significant themes within her work. An almost mystical air permeates Sulaiman's oeuvre, with works produced through diverse approaches such as drawings, collages, installations, and performances that at times appropriate natural elements from trees, soil, to water that which are native to the land. Through them, her works inform viewers of the complex and inextricably connected relationship between human beings, nature, and art.</p>
<p><i>air cut into song</i> Venue(s): Lazarus Island (also installed at Tanjong Pagar Distripark)</p>	<p><i>air cut into song</i> 2022 Moad Musbahi alongside Huruf with Ejin Sha, Flora Weil, Shukanta Majumdar, and Weather Correspondents Multi-venue site-specific installations Singapore Biennale 2022 Commission</p> <p><i>air cut into song</i> is the collaborative project comprising of four installations presented across two SB2022 venues. The installation presented at</p>

	<p>Lazarus Island acts as a transmitter that would read the weather, while the installation at Tanjong Pagar Distripark will receive and broadcast the weather report. Alongside the installations are a series of weather-reports from Southeast Asia and beyond. This project is a collaborative effort between Moad Musbahi, Huruf, a type and design collective collective, Ejin Sha, an independent graphic designer, Flora Weil, a design engineer and artist, and Sukanta Majumdar, an independent audiographer and sound artist.</p> <p>Moad Musbahi is an artist and curator, who utilises video, installation, and collaborative exhibition projects, with a focus on the migration of visual, sonic and social practice. He co-directed the roaming film programme, Taught to Travel, with the Harun Farocki Institut and in collaboration with RAW Material Company, Dakar, Behna el Wakelet, Alexandria, Women on Airplanes, Berlin and the Arab Image Foundation, Beirut, (2021-22). His work has featured in All Our Relations, Projects Art Center, Dublin (2021); A Few in Many Places, Protocinema, New York (2021); Night Air, Sonic Acts, Amsterdam (2021); How to Reappear, Beirut Art Center, Beirut (2019) among others. He has been recently invited to present at Princeton University's Institute for International and Regional Studies, (2022); Harvard University's Center for Middle Eastern Studies (2021); and the Tate Modern's 'consent not to be a single being', programme (2021). He was a RAW Academie 9 Fellow at the ICA, Philadelphia (2022), and recently undertaken residencies at the Singapore Art Museum, Singapore (2022); Onassis AiR, Athens (2021); Gasworks, London (2021). He is a recipient of the European Union's 'All Around Culture' Grant (2022), Goethe Institut's Visual Arts Projects Fund (2021); and the Sharjah Art Foundation's Production Programme (2020).</p>
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<p><i>Fermentation House</i></p> <p>Venue(s): Sentosa Cove, St John's Island and Lazarus Island, and more</p>  <p>Installation view of Donghwan Kam's <i>Fermentation Houses</i> (2021-2023), as part of Singapore Biennale 2022 named Natasha. Image courtesy of Singapore Art Museum.</p>	<p><i>Fermentation House</i> 2021-23 Donghwan Kam wood, ceramic jar, fermented soybean, sea-salt, drinking water, charcoal, dried pepper, dimension variable Singapore Biennale 2022 Commission</p> <p>In <i>Fermentation House</i>, Donghwan Kam will be fermenting soya sauce in miniature house sculptures using an underground fermentation technic. These miniature house sculptures are installed across various SB2022 venues including Sentosa Cove, St John's and Lazarus Island. This work was developed based on Kam's earlier work entitled <i>Fermentation Garden</i> that saw the artist cultivating kimchi in similar miniature houses. Through these works, Kam continues to explore how domestic acts – such as cooking, fermenting, and distilling – are often situated in relation to time.</p> <p>This work along with other contributions² by Donghwan Kam, Nuraini Juliastuti, Sophia Park, Ying Que with others in and around Casco Art Institute: Working for the Commons is part of Nina Bell F. House Museum. Convened by the Casco team and artist Annette Krauss, the collective figure of Nina bell Federici (Nina bell F.) stems from the shared admiration for the artistic, black, feminist, and political engagements of Nina Simone, bell hooks, and Silvia Federici. Nina was born in the context of the Site for Unlearning (Art Organization) project and lives on through the study line at Casco, which questions social norms and structures and takes on the process of unlearning oppressive institutional habits for a more commons practice.</p>
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² Also part of the project, and sited at Tanjong Pagar Distripark, is *Names of Water*. This installation comprises water dispensers that invite audiences to taste different water brands. SB2022 will also host an 'Unlearning Workshop' that seeks to question production and reproduction processes, culminating in an archival project.

Artworks at Sentosa Cove

1 Sentosa Cove Ave, Singapore 098537
Duration: 16 October 2022 to 19 March 2023
Opening Hours: 10am to 7pm

**KĪPUKA [for
“Natasha”]**



Installation view of Maile Meyer & Drew Kahu‘āina Broderick’s *KĪPUKA [for “Natasha”]* (2022), as part of Singapore Biennale 2022 named Natasha. Image courtesy of Singapore Art Museum.



Maile Meyer (left) and Drew Kahu‘āina Broderick (right). Image courtesy of the artist.

KĪPUKA [for “Natasha”]

2022

Maile Meyer & Drew Kahu‘āina Broderick
Site-specific installation, dimensions variable
Singapore Biennale 2022 commission

The Hawaiian word “*kī.puka*” carries multiple meanings and may refer to a change or variation in form, or an island of vegetation surrounded by hardened lava. Similarly, this work is an island of Hawaiian tradition and culture that brings together various materials such as artworks and publications by Hawaiian collaborators: ‘Imaikalani Kalāhele, Wayne Kaumualii Westlake, Protect Kaho‘olawe ‘Ohana, ‘Elepaio Press, Nā Maka o ka ‘Āina, Tutuví, ‘Ai Pōhaku Press, Native Books, Nā Mea Hawai‘i, Keanahala and kekahi wahi, among others. Set within an altered shipping container, these cultural materials are presented in a spatial setting that resembles a makeshift shop.

Maile Meyer and Drew Kahu‘āina Broderick is a mother-son duo. Broderick was raised in a deep-rooted matriarchy in Mōkapu, a peninsula occupied by the U.S. military, on the windward side of O‘ahu. His work as an artist, curator, and educator is guided by the ongoing efforts of Kānaka ‘Ōiwi women — especially his mother Meyer, aunties, and maternal grandmother — who have devoted their lives, individually and collectively, to perpetuating stories and practices of Hawai‘i and Moananuiākea. Meyer, was born in Kailua, Ko‘olaupoko, O‘ahu and educated abroad on the continental United States, I have worked in community organizing, arts advocacy, and small business since returning home to Hawai‘i in 1987. They live and work in Hawai‘i.

Artwork on 8Q Hoardings

8 Queen Street, Singapore 188535

The SB2022 work here is on the hoardings and are publicly accessible at all times.

draw2play

Venue(s): SAM Hoarding



Installation view of Yejin Cho's *draw2play* (2022), as part of Singapore Biennale 2022 named Natasha. Image courtesy of Singapore Art Museum.



Yejin Cho. Image courtesy of the artist.

draw2play

2022

Yejin Cho

Digital print on vinyl.

The work consists of ten geometric notations with accompanying rules and instructions on how to play the associated games. Through this work, Yejin Cho invites audiences to gather and play, thereby creating a space for conversation and exchange.

Yejin Cho (b. 1984) is a graphic designer based in Seoul, South Korea. She runs a design-based studio/laboratory called 'kit', which focuses on 'an open manual for conveying experience' in the field of art, design and education.

Artwork at Yan Kit Playfield

17 Yan Kit Road, Singapore 088268

Duration: 16 October 2022 to 19 March 2023

Opening Hours: The SB2022 work here is sited outdoors and is publicly accessible at all times.

The Pavilion of Regret



Installation view of Trevor Yeung's *The Pavilion of Regret* (2022), as part of Singapore Biennale 2022 named Natasha. Image courtesy of Singapore Art Museum.



Trevor Yeung. Image courtesy of the artist.

The Pavilion of Regret

2022

Trevor Yeung (Hong Kong)

Greenhouse setting, planter, old clay pots and plants.

Singapore Biennale 2022 Commission

The Pavilion of Regret serves as a platform for donating and adopting plants, and an opportunity for unwanted and discarded plants to find a new home. The work responds to the recent surge in demand for houseplants during the pandemic and examines the relationship between human and plants vis-à-vis the relationships formed between human and pets.

Trevor Yeung (b. 1988) is an artist who works with mixed-media, with carefully staged objects, animals, and plants function as aesthetic pretexts which delicately and ironically address notions of artificiality and the processes of human relations. He consistently excavates the inner logics of closed systems and the way in which such systems contain and create emotional and behavioural conditions. Yeung has participated in biennials and exhibitions including “Kathmandu Triennale 2077” (Kathmandu, Nepal, 2022); “KölnSkulptur #10: Natural Takeover” (Skulpturenpark Köln, Cologne, Germany, 2020); “la biennale de Lyon 2019” (Lyon, France, 2019); the 38th EVA International Biennale (Limerick, Ireland, 2018); “Soil and Stones, Souls and Songs” (Para Site, Hong Kong, 2017); “Seal Pearl White Cloud” (4A Centre for Contemporary Asian Art, Australia, 2016); and the 10th Shanghai Biennale (Shanghai, China, 2014). He currently lives and works in Hong Kong.

Artworks at International Plaza

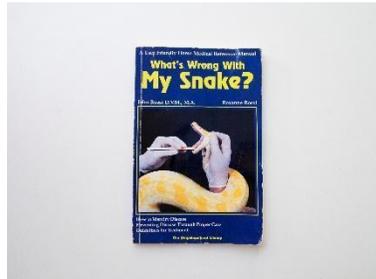
10 Anson Road, Singapore 079903
Duration: 16 October 2022 to 19 March 2023
Opening Hours: 10am to 7pm daily

The Library of Unread Books

Venue(s): International Plaza Singapore #01-22



Installation view of Heman Chong's *The Library of Unread Books* (2016-ongoing), as part of Singapore Biennale 2022 named Natasha. Image courtesy of Singapore Art Museum.



What's Wrong With My Snake?, donated by Ryan Su to *The Library of Unread Books*. Image courtesy of artist.

The Library of Unread Books

2016 - ongoing
Heman Chong & Réene Staal
Reference library, dimensions variable.
Collection of Singapore Art Museum.

The Library of Unread Books is an itinerant library initiated by Heman Chong and Renée Staal. It is a living reference library with a collection of over 700 titles, that traces the perimeters of knowledge and reflects on notions of access, excess and the politics of redistribution. *The Library of Unread Books* is part of the Singapore Biennale 2022 (SB2022) organised by Singapore Art Museum.

Every single book you find in the collection was once private property and has been donated by an individual who did not read it when it was in their possession. Contributors to the growing mobile library receive a personalised library card and a lifetime membership.

The Library of Unread Books brings to light these once-hidden-away titles to emphasise shared knowledge. The books, which are accessible to anyone who can visit the library sites, work to create a commons.

The books of *The Library of Unread Books* are arranged randomly and in stacks, in a setting that encourages visitors to feel at home and rearrange the books according to will and desire.

Reminding us that a (private) library is both a means to an end and a research tool rather than an accessory, Umberto Eco famously called for an “antilibary” made up of unread books. The novelist and scholar argued that read books are far less valuable than the unread ones and that a library should contain as much of what one does not know as finance might allow. “You will accumulate more knowledge and more books as you grow older, and the growing number of unread books on the shelves will look at you menacingly.”

In the case of this library of unread books, access to knowledge is not contingent on finance, and so the books are reverted back to a common resource pool.

Come donate an unread book to this library housed at International Plaza Singapore, #01-22, from 16 October 2022 to 19 March 2023. In exchange, we'll give you a lifetime membership to the library.

Heman Chong (b.1977) is an artist whose work is located at the intersection between image, performance, situations and writing. His practice can be read as an imagining, interrogation and sometimes intervention into infrastructure as an everyday medium of politics.

	<p>Chong is the co-director and founder (with Renée Staal) of <i>The Library of Unread Books</i> which has been hosted by the NTU Center for Contemporary Art, Singapore; The Museum of Contemporary Art and Design (MCAD), Manila; Casco, Utrecht; Kunstverein Milano, Milan; Jameel Arts Center, Dubai; tranzit.cz, Prague and I_S_L_A_N_D_S, Singapore.</p> <p>Renée Staal is a Singapore-based collection manager. She has worked at art institutions and architecture practices in Singapore, The Netherlands and the United States. She has contributed to numerous artist-run projects in The Netherlands and co-founded.</p>
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Annex C: Artists presenting works at 22 Orchard Road

Artists presenting works at 22 Orchard Road	
Sarah <u>Abu-Abdallah</u>	Sarah <u>Abu-Abdallah</u> 's (b.1990) work challenges the impossible by piecing together improbable elements and connections as a gesture of hope and outlet for new narratives through video, installation, poetry, images and conversations. Initially trained as a painter, Abu-Abdallah was later attracted to the documentary capacities of the camera, as well as the possibilities inherent in video and performance, leading her to create multimedia works. Through references to gender roles and the female experience, she explores issues of obscurity and value, probing the social and cultural conditions of contemporary Saudi Arabia.
Jaemin <u>Cha</u>	Jaemin <u>Cha</u> (b. 1986) works variously between film, performance, and installation. She lives and works in Seoul. Cha's works are not constituted of synthesized images, but lens-based, and ask about the possibilities and helplessness of visual arts and documentaries. She approaches the reality of individuals through processes of interviews and field studies, and notes how society permeates their lives. Cha has participated in numerous group exhibitions and festivals, including; Asia Culture Center; KADIST; Barcelona Museum of Contemporary Art; National Museum of Modern and Contemporary Art; Museum of Contemporary Art Busan; Film at Lincoln Center; OCAT Museum; Gwangju Biennale; Seoul Museum of Art Biennale Mediacity; Berlin International Film Festival; Oberhausen International Short Film Festival; Jeonju International Film Festival.
Daniel <u>Lie</u>	Daniel <u>Lie</u> (b. 1988) is an artist whose practice revolves around time as a central pillar of reflection. Through installations, objects, and hybridizing languages of art, the works create bridges that incorporate elements of performance art, such as being time-based, ephemerality, and presence. To highlight these three instances, elements that have time contained in themselves are set in the space, as installations, such as decaying matter, growth of plants, fungi, and the body. Lie's research is interested in confronting the tensions, and breaking the binary of thought between science and religion, ancestry and present, life and death. Lie has works exhibited globally, and had their first solo exhibition, titled: Unnamed Entities, at the New Museum in the United States (2022).
Malaeb	Malaeb is a play lab. The name is an Arabic word that means playgrounds. It builds a world of community-led play spaces that are happy, ethical, accessible, and inclusive. The project works with a community on imagining and building a playground that responds to the community's history, social norms, and potential skills/resources. Additionally, Malaeb produces a toolkit on how to activate and maintain the playground, both as a physical and social/learning space.
Donghwan Kam, Nuraini Juliastuti, Sophia Park, Ying Que with others in and around Casco Art	Convened by the Casco team and artist Annette Krauss, the collective figure of Nina bell Federici (Nina bell F.) stems from the shared admiration for the artistic, black, feminist, and political engagements of Nina Simone, bell hooks, and Silvia Federici. Nina was born in the context of the Site for Unlearning (Art Organisation) project and lives on through the study line at Casco, which questions social norms and structures and takes on the

<p>Institute: Working for the Commons.</p>	<p>process of unlearning oppressive institutional habits for a more commons practice. Nina bell F. thus inspires the team to think beyond (institutional) frameworks of Casco and artist. Featuring Donghwan Kam, Narini Juliastuti, Sophia Park and Ying Que will be collaborating on the SB2022 presentation.</p>
<p>S.O.I.L Community with CONA Projects</p>	<p>S.O.I.L COMMUNITY is a community of parents and teachers that will be collaborating with CONA PROJECTS for SB2022. CONA PROJECTS exists as a temporal- liminal state in its physicality- it is constantly in a state of flux, thus failing to be an establishment or an institution. It relies on the requirements of the time and the people who belong in it. It questions them in order to understand them, it applies theoretical supplements not to succumb to solutions but rather make inquiries into the process of the problematic. The role of causation in any given system is to generate, and in the process of generation, it leaves behind number of voids that create the incompetency in that system.</p>

Annex D: Highlights at Tanjong Pagar Distripark

<p>Angkrit <u>Ajchariyasophon</u></p> <p><i>The Sanctuary</i> 2022</p> <p>2-channel video, sound, 27 min 30 sec and 14 min 23 sec</p> <p>Singapore Biennale 2022 Commission</p>	<p><i>The Sanctuary</i> and <i>Rain</i> are two single-channel video works that involves the intervention within Angkrit Ajchariyasophon’s garden sanctuary in Chiang Rai, Thailand. The garden was developed with sustainable farming approaches initially posited by Japanese philosopher, Masanobu Fukuoka, and Swedish research, Ernst Götsch. These farming approaches involve radical methods of land cultivation, such as ‘do-nothing’ farming (of direct seeding, non-cultivation and natural succession) and ‘regeneration by use’ (of soil formation, microclimate regulation, water cycle alignment). Besides the exploration of sustainable farming and sustainable living, the intervention also considers aspects of cultural and spiritual life that is deeply connected to the knowledge of and relationship with nature.</p> <p>–</p> <p>Angkrit <u>Ajchariyasophon</u> (b. 1976) received his BFA from Chiang Mai University, in 1999, and his MA from the Media Arts and Design, Chiang Mai University in 2007 Angkrit is known for his work in a variety of media, He is the founder of the Angkrit Gallery Chiang Rai in 2008 and ARTIST+RUN in Bangkok in 2016. In 2002, Angkrit started to turn the degenerated land in Chiang Rai into the ecological project called ‘Suan Anusorn’. He aimed it to be a sanctuary. Angkrit lives and works in Bangkok, Suphan Buri, and Chiang Rai.</p>
<p>Denise Ferreira <u>da Silva</u> & Valentina <u>Desideri</u> (The Sensing Salon)</p> <p><i>The Sensing Salon: Reading with Echo</i> 2022</p> <p>Furniture, publications and posters</p> <p>Dimension variables</p> <p>Singapore Biennale 2022 Commission</p>	<p><i>The Sensing Salon: Reading with Echo</i> is a project that explores the means in which we go about knowing when we want to know something out of uncertainty. Centered on the act of reading and knowing about the uncertainties of one’s life using Tarot Decks, the project consists of several components including an installation in the form a Study Room and a series of participatory activities. Both components invite audiences to read the writings of American poet Ai Ogawa and participate in a collaborative experiment to develop a new Tarot Deck.</p> <p>–</p> <p>The Sensing Salon is a studio practice conceived by Valentina <u>Desideri</u> and Denise Ferreira <u>da Silva</u>. Through formats that facilitate collaborative studying and experimenting with different practices and tools for reading (e.g. Tarot and Astrology) and healing (e.g. Reiki and Political Therapy), it fosters a form of sociality that attends to our deeply implicated existence. Together, they perform individual and group sessions of Poethical Readings where they use different reading tools, layering them to image and discuss the question brought forward by the participants.</p>

<p>Cevdet Erek</p>  <p>Installation view of Cevdet Erek's</p> <p><i>Bergama Stereo in Singapore</i> (2022), as part of Singapore Biennale 2022 named Natasha. Image courtesy of Singapore Art Museum.</p> <p><i>Bergama Stereo in Singapore</i> 2022</p> <p>Loudspeakers, amplifiers, computer, audio interface, wood, metal, molton curtain, 13-channel sound</p> <p>Collection of the artist</p>	<p><i>Bergama Stereo in Singapore</i> is an architectural-acoustic installation that draws inspiration from the Pergamon Altar. The title of the installation is derived from the combination of two terms. Bergama is the Turkish name for Pergamon, the ancient city in which the Pergamon Altar was built in. Stereos is the Grecian term for solid, and also a method of multi-directional sound reproduction. Typically, in audio playback and in amplification systems for live performances, stereo sound arises through the symmetrical placement of two single loudspeakers or two groups of loudspeakers. In <i>Bergama Stereo</i>, this audio-visual aspect is associated with the symmetric architecture of the Altar. The Altar's famous frieze of the giants and gods is interpreted through a multi-channel composition that fills the room with sound. Here, sound assumes the central role that visual elements play in the original Altar, creating a multi-dimensional narrative.</p> <p>—</p> <p>Cevdet <u>Erek</u> (b. 1974), is an Istanbul based artist and musician. A background in architecture, sound engineering, and performing in band Nekropsi forms the basis of his practice. Contemplating and exploring rhythms, his work produces intense bodily experiences and establish provocative correlations between different temporalities and histories, forms and languages. A major part of Erek's artistic practice is large scale site-specific installations such as <i>Bergama Stereo</i> (Hamburger Bahnhof, Berlin, 2019), <i>Bergama Stereotip</i> (Arter, Istanbul, 2019-20) and <i>ÇIN</i> (Turkish Pavilion, Venice Biennale, 2017). He studied architecture at Mimar Sinan University of Fine Arts in Istanbul and Sound Engineering & Design at the Center for Advanced Studies in Music (MIAM) of Istanbul Technical University, ITU. From 2005–2006 he was an artist-in-residence at the Rijksakademie van Beeldende Kunsten in Amsterdam. In 2011, Erek received his doctorate in Music from the ITU MIAM. In 2012, he received the Nam June Paik Award.</p>
<p>Brian Fuata</p> <p><i>Untitled (intermission)</i>, 2022</p> <p>Performance</p>	<p><i>Untitled (Intermission)</i> is a series of structured improvisations comprising spoken word, vocalized sounds and movements, and is a continuation of Brian Fuata's previous work entitled <i>Intermission</i> (first staged at the ANTI Festival in Finland). This performance is grounded by the kinesthetic practice of <i>BodyWeather</i>. <i>BodyWeather</i> is a philosophical approach to performance founded in the early 1980s by Japanese dancer, Min Tanaka. This approach conceives the body not as a stable unitary subject, but a changing and complex system of forces, like the weather. This performance is also framed by the concept of autophagy, a metabolic process of renewal by removing old components, in which each successive performance builds upon and deletes components from the previous iteration.</p> <p>—</p> <p>Brian <u>Fuata</u> (b. 1978) works in performance through live and mediated forms. He employs various modes of presentation within the framework of structured-improvisation. In Fuata's works, the act of viewing is a reciprocating action between artist and audience and audience with each other. Fuata employs the 'blank sheet' as a recurring motif in his work, which transforms with different contexts into emails, paper, Word.Doc, google.doc,</p>

	<p>SMS text, concrete, film, and in the case of his 20-minute ghost performances, a white bedsheet. His major solo works include Placeholder, Enjoy Gallery, Christchurch (2016); A predictive/preparatory performance for a circuit of email and the living, (email and live performance performed at Printed Matter, for Performa Biennial, New York (2015); Untitled (ghost machinery refit/letting go of the sheet), Chisenhale Gallery, London (2015); and nationally: Close to the knives (one to five) email performances, for Endless Circulation, Tarrawarra Biennale, Tarrawarra (2016); FIFO Ghost, Liquid Architecture at the National Gallery Victoria, Melbourne (2015); Apparitional Charlatan...for 24FramesPerSecond, Carriageworks (2016); Privilege (performance), Museum of Contemporary Art Australia, Sydney (2015); Points of Departure: one to three, email performance, Australian Centre for Contemporary Art, Melbourne (2014) He is one half of Wrong Solo a performance collaboration with artist Agatha.</p>
<p>Samia Halaby</p>  <p>Installation view of Samia Halaby's <i>Kinetic Paintings</i> (1987-1988), as part of Singapore Biennale 2022 named Natasha. Image courtesy of Singapore Art Museum.</p> <p><i>Kinetic Paintings</i> 1987-1988</p> <p>55 kinetic paintings with archival documentation and video</p> <p>Collection of Artist</p>	<p>Kinetic Paintings is a series of 55 digitally created paintings coded on a Commodore Amiga 1000 with two coding technologies; BASIC (Steps, Mark8, Painting 7, Sound Painting 2, New Lines, Judd 6 197, Lines 3); and C (Milk, Circles, Flower, Jumps, Land, Nest, Niihau, Rain, Tide, and Weavings). Made in the 1980s, these computer-based kinetic art explores how new approaches to painting may transform the way we perceive the world. Of note, these works are not replications of existing imagery and are instead works and imagery created by Halaby, with each colour and line used imbued with specific meaning. Tangentially, Halaby also explores the potential for computer programming, as an artistic medium, to reflect reality. The works are accompanied with archival and documentation from Halaby's personal collection and provide a rare opportunity into the creative processes of the abstract painter.</p> <p>—</p> <p>Samia <u>Halaby</u> (b. 1936) was 11 when the British Mandate government helped the Zionist movement occupy Palestine and cause the tragic war that created Israel causing, thereby, the great Palestinian tragedy of 1948. As a child, Halaby escaped the violence with her family who then thought to get away from it and return in a few weeks. But return was violently prevented and still is. Over the length of years the Palestine tragedy unfolded, Halaby, like most Palestinians continued to construct her life while still seriously resisting occupation of both land and mind. She is recognized as an influential abstract painter currently living in New York.</p>
<p>Raed Ibrahim</p>  <p>Installation view of Raed Ibrahim's <i>Scripted Tablets</i> (2022), as part of Singapore Biennale 2022 named Natasha. Image courtesy of Singapore Art Museum.</p>	<p><i>Scripted Tablets</i> is a series of engraved terracotta clay sculptures that explores the relationship between the communication of history with the underlying socio-political environments of the present time. Through this work, Raed Ibrahim retells history through the introduction of new elements into established narratives. New readings of history are not only produced, through the act of making and rearranging.</p> <p>This installation is being developed as part of an Artist-In-Residence programme organised in partnership with Darat Al Funun – The Khalid Shoman Foundation.</p> <p>—</p>

<p><i>Scripted Tablets</i> 2022</p> <p>Terracotta clay</p>	<p>Raed Ibrahim (b. 1971) is an artist who teaches Fine Arts at the University of Jordan. His work involves various mediums and is interested in socially and politically engaged artistic practices that play out in the intersections between polarities, resulting in irony that permeates his work. It is confrontational and provocative, compelling debate on taboo subjects. He participated in Darat al Funun's Summer Academy in 2000, 2001, and 2003, and the artist-in-residence exchange programme between Darat al Funun and ProHelvetia, in Aarau, Switzerland in 2009. His work has been part of several exhibitions at Darat al Funun since then, including <i>A Camel in the Room</i> in 2020. He currently lives and works in Jordan.</p>
<p><u>Joo Jae-Hwan</u></p>  <p>Installation view of Joo Jae-Hwan's <i>Series of bricolage paintings</i> (1997 – 2022), as part of Singapore Biennale 2022 named Natasha. Image courtesy of Singapore Art Museum.</p> <p>Series of bricolage paintings</p> <p>1997 – 2022</p>	<p>A selection of over 20 of Joo Jae-Hwan's paintings and drawings will be presented at SB2022, which are often made with found objects and detritus of everyday life. Joo was one of the founding members of the Reality and Utterance art collective, a group of young, revolutionary and rebellious artists who came together in October 1980 with the motto, "Speaking truth with art". Reflecting an observation of daily life, Joo's works are both profoundly insightful and humorous.</p> <p>–</p> <p><u>Joo Jae-Hwan</u>, (b. 1941), was one of the founding members of the Reality and Utterance art collective — a group of young, revolutionary and rebellious artists who came together in October 1980 — under the motto of "Speaking truth with art." His works are often made with found objects and detritus of everyday life as embedded in his daily life and are profoundly insightful but generously humorous observations of life.</p>
<p><u>Kanitha Tith</u></p>  <p>Installation view of Kanitha Tith's <i>Hut Tep Soda Chan</i> (2011/2017), as part of Singapore Biennale 2022 named Natasha. Image courtesy of Singapore Art Museum.</p> <p><i>Hut Tep Soda Chan</i> 2011/2017</p> <p>Mixed media installation, approx. 250 x 300 x 300 cm</p> <p>Collection of Singapore Art Museum</p>	<p>Kanitha Tith presents an installation and a series of sculptures, painting and drawings as part of the biennale.</p> <p><i>Hut Tep Soda Chan (Hut of an Angel)</i> is a mixed media installation that draw its name from a 1968 Khmer film that tells a love story between a mortal man and an angel. The film's overarching message conveys that despite being materially impoverished, the poor are rich in happiness and love. The installation in turn reveals that this condition is true to the realities of Tith and her neighbours, and comprises of everyday objects and personal belongings contributed by Tith's neighbours. The installation also play a role in documenting the effects of economic and social change in present in modern-day Cambodia.</p> <p><i>Someone is moving</i> is a series of wire sculptures, painting and drawings. Tith's woven sculptures are made of thin steel wire that are hand-woven without any predetermined design. Each of these sculptures gradually comes into a final shape and toggle between figurative and abstract forms. This long, manual process of coiling the wire and creating shape enables a process of constant questioning and adjusting. Accompanying the wire sculptures are a series of water-colour drawings.</p> <p>–</p> <p><u>Kanitha Tith</u> (b. 1987) is a cross-disciplinary artist working between the visual</p>



Installation view of Kanitha Tith's *someone is moving* (2019-20227), as part of Singapore Biennale 2022 named Natasha. Image courtesy of Singapore Art Museum.

someone is moving
2019–2022

11 hand-coiled, steel wire sculptures, 5 watercolour drawings, 1 pencil drawing, a binder with drawings, scribbles and notes, dimensions variable

arts in sculpture, performance, and installation as well as in Cambodia's independent film industry, as a director and artistic director. She holds a BA in Interior Design, Royal University of Fine Arts, Phnom Penh, Cambodia (2008). Kanitha's solo exhibitions include *Instinct* (SA SA BASSAC, Phnom Penh, 2018) and *Companions* (French Cultural Center, Phnom Penh, 2011). Select recent group exhibitions include; *Le paysage après coup* (Centre d'art contemporain Faux Mouvement, Metz, 2018), *SUNSHOWER: Southeast Asian Art from 1980s to Today* (Mori Art Museum, Tokyo, 2017), and *Today of Yesterday: The Return* (Yamamoto Gendai, Tokyo, 2015). She lives and works in Phnom Penh, Cambodia.

Kiran Kumār



Installation view of Kiran Kumār's *Six uneasy fragments (exactly) about the natural and spiritual* (2022), as part of Singapore Biennale 2022 named Natasha. Image courtesy of Singapore Art Museum.

Six uneasy fragments (exactly) about the natural and spiritual
2022

Video, 6 channels, HD; 4-channel audio; 146 digital prints, dimensions variable
Singapore Biennale 2022 Commission

Six uneasy fragments (exactly) about the natural and spiritual is a multimedia installation that is part of Kiran Kumar's inquiry into a personal filiation of practice, reflected through materials gathered in and around a public personality. In this installation, Kumar explores the life of the English mathematician, Alan Turing (1912-1954), who was born to parents living in British administered India. Kumar's exploration is centered on open letters and writings of Turing; and using these materials speculate the possible influences on living in India might have had on Turing's scientific and mathematical research. The installation consists of video, audio and digital prints that visualises Turing's first twenty years in colonial India and Indonesia and sees how living in Asia might have reshaped Turing's mathematical mind through premodern t̄antrik practices. The installation is a collaborative effort and features programming and digital visualization of Matthias H̄artig, electronic score by Ulf Langheinrich, vocalisation by Shubhashree Parthasarathy, musical performances by musicians at Istana Mangkunegaran.

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Kiran Kumār (b.1983) is an artist, researcher and writer. He approaches the human body-mind through a trifold practice of dance as art, science and spiritual. Rooted primarily in his somatic practices of Haṭha yoga, Kaṭaripayatt̄, and traditional Indic temple dancing, his research involves critical, conceptual and artistic inquiries into these practices. In his works, these inquiries come into dialogue with pressing personal and planetary problems through performance, writing, video, installation and archiving as modes of artistic research publication. His recent research fellowships include Academy for Theatre and Digitality (2021-22), Akademie Schloss

	Solitude (2022) and Medienwerk.NRW (2022-23).
<p>Ong Kian Peng</p>  <p>Installation view of Ong Kian Peng's <i>The Vicious Sea</i> (2022), as part of Singapore Biennale 2022 named Natasha. Image courtesy of Singapore Art Museum.</p> <p><i>The Viscous Sea</i> 2022</p> <p>Video, 6 channels, dimensions variable</p> <p>Singapore Biennale 2022 Commission</p>	<p><i>The Viscous Sea</i> is an immersive audio-visual installation that explores the effects of climate change and our relationship with nature. Reflecting on wider environment impact arising due to the continual destruction of the Dead Sea, the installation is centred on Ong Kian Peng's research in and around the ancient salt lake while he was an Artist-in-Residence in Jordan between May to July 2022. The installation features materials gathered from his trekking trips to various rivers and valleys that are connected to the salt lake as well as audio recordings received from the nomadic Bedouin tribes that roam around the valleys of Jordan.</p> <p>This installation was developed while Ong was an Artist-in-Residence in Jordan, which was organised in partnership with Darat al Funun - The Khalid Shoman Foundation.</p> <p>–</p> <p><u>Ong Kian Peng</u> (b. 1981) is a media artist. His practice investigates the effects of climate change and our relationship with nature. Working at the intersection of art, technology, and the environment, Ong creates immersive and reflective environments that offer alternate visions and imaginations of our relationship with nature. Ong's works have been exhibited in art spaces such as the Tainan Museum of Fine Art, Singapore Art Museum, Arebyte Gallery London, ICA London, Total Museum Seoul, and ICA Singapore. Ong was awarded the President's Young Talent Grand Prize in 2015. Ong graduated from UCLA with an MFA in Design Media Art. He received the NTU research scholarship to pursue his PhD at the School of Art, Design and Media, Nanyang Technological University (2022). Since 2017, he has been running Supernormal, an independent art space focusing on emerging and experimental art practice. Ong currently lives and works in Singapore.</p>
<p>Araya Rasdjarmrearnsook</p> <p>Philosophical Theater of Animals 2019</p> <p>Digital print on canvas and six papier mâché dog heads, dimensions variable</p> <p>Collection of the artist</p> <p><i>Afterwards, regret rises in our memory even for bygone hardship II</i> 2017</p>	<p>Araya Rasdjarmrearnsook presents three works as part of the biennale, which collectively explores wider themes of overcoming the binaries – of object and self, life and death, animal and human – through the exploration of the interrelationship between humans and dogs.</p> <p><i>Philosophical Theatre of Animals</i> is a mixed media installation presented across two facing walls. Six papier mâché sculptures of dog heads (that are moulded after the dogs that Rasdjarmrearnsook had rescued) are installed on one wall, while distorted excerpts from her 2018 novel, <i>A Novel in Necessity's Rhythm</i>, are printed on canvas and placed on the other. Through the placement of the various pieces, and the distortions of the excerpts, the installation explores the questions of what it means to be human.</p> <p><i>Afterwards, regret rises in our memory even for bygone hardship II</i> comprises of resin sculptures and a video projection. The work contemplates the physical and emotional trauma of the female experience and death. Shot in black and white, the video screened has no sound and is steeped with a sense of loss and sadness.</p> <p>Similarly, <i>Dogs' Palatial House</i> employs the dog as a central motif. The title references that space that Rasdjarmrearnsook houses the dogs she rescues, and the video work features footage and imagery of the dogs' experience</p>

<p>Resin sculptures and video projection, dimensions variable</p> <p>Collection of the artist</p> <p>Dogs' Palatial House 2022</p> <p>Video, single channel, 25 min</p> <p>Singapore Biennale 2022 Commission</p>	<p>while in the space.</p> <p>–</p> <p>Araya <u>Rasdjamreansook</u> (b. 1957) is an artist who works primarily with film and video, a writer of fiction, poetry, art criticism, and a semi-retired professor at Chiang Mai University, where she established the pioneering Multidisciplinary Arts programme. Rasdjamreansook's practice often explores tensions between narratives and bodies, death and life, humour and tragedy, knowledge and ignorance. Moreover, Rasdjamreansook's works often deploy complex and provocative imagery that draws attention to taboos relating to Thai culture, gender, and the expected roles of artists, writers, teachers, and women. Rasdjamreansook is one of Southeast Asia's most respected and internationally active contemporary artists. For over thirty years her video, installation, and graphic works have been regularly shown in museums and biennials around the world, including the Venice Biennale (2005), Documenta (2012), and a retrospective exhibition at the Sculpture Center in New York City (2015). She lives and works in Chiang Mai, Thailand.</p>
<p>Aarti <u>Sunder</u></p> <p><i>Platforms: Around, In-between and Through</i> 2022-2023</p> <p>Workshop, book and conversation</p> <p>Singapore Biennale 2022 Commission</p>	<p><i>Platforms: Around, In-between and Through</i> explores how we communicate and interact with, around and through different platforms at various scales. The project is developed through three-parts and comprises of various components, including a series of participatory workshops. The first workshop happened in September 2022 and was conducted by Aarti Sunder. Participants of the September workshop subsequently played the role of the conductor-performer by organising and conducting workshops on 22, 29, and 30 October 2022.</p> <p>Through this, participants and contributors aim to broaden our collective understanding of platforms and the lens with which we may view them. The recordings and materials gathered from these workshops are presented as a video installation within the exhibition space. The project will subsequently be assembled into a publication.</p> <p>–</p> <p>Aarti <u>Sunder</u>'s research and practice lies at the crossroads of the digital humanities and contemporary art. She is interested in the fictions arising from investigating situated experiences and asking if these help us re-think the ways in which we understand technology and our relationship with it. So far she has focused on contemporary labour practices, fictional edges of protest, myth and digital-terrestrial play. Her interest is to problematize the determined linearity of 'progress' inscribed within the promise of the algorithm, technological prowess and a quantifiable future. Looking at globalised framework of precarious labour, non-human exhaustion and storytelling that lies at the strategic intersection of power, knowledge and aesthetics. Relooking at these intersections, she believes, can help us tell better stories, of fictions past, present and future.</p>
<p>Berny <u>Tan</u></p>	<p><i>Maybe we read too much into things</i> is a curatorial project presented through an exhibition and a series of workshops within SAM's EX-SITU space. This project serves as an extension of Tan's previous exhibition which brought together six artists to explore the materiality of everyday objects through</p>

<p><i>Maybe we read too much into things</i> 2022-2023</p> <p>Curatorial and Research residency</p>	<p>mediums such as sculptural installation, video, and painting. This sequel will instead see a shift of material focus towards the medium of art books. The residency, within the larger framework of the biennale, will be an active, sustained space of research and discourse with artists as well as designers – most of whom are based in Singapore – who have engaged with everyday objects and scenes in book form. It will delve into methodologies and intentions that underlie the translation of our quotidian environment into a ‘two-dimensional’ printed format, and how the controlled parameters set out by the book’s design become a world of its own, to be experienced by a reader.</p> <p>This project is developed and is presented while Tan is participating as a Curatorial & Research Resident of SAM. Singapore Biennale 2022 named Natasha presents a range of projects including the inclusion of residencies within the biennale framework that highlights that the journey of artmaking is as important to the final creation of the artwork.</p> <p>–</p> <p>Berny <u>Tan</u> (b. 1990) is an artist, curator, and writer. Her interdisciplinary practice explores the tensions that arise when she applies systems to – and unearths systems in – her personal experiences. As an independent curator, she has developed a practice built on principles of empathy, sensitivity, and close collaboration with artists. Her exhibitions are often accompanied by poetic, approachable writing that illuminates the processes and materialities of art-making. Tan holds an MA (Dist) in Contemporary Art Theory from Goldsmiths, University of London, and a BFA (Hons) in Visual and Critical Studies from the School of Visual Arts. Recent curatorial projects include <i>Three Sketches for a Lost Year</i> (Field Studies, 2022), <i>Bad Imitation</i> (Tanjong Pagar Distripark, 2022), <i>Recast</i> (starch, 2021), and <i>Maybe we read too much into things</i> (72-13, 2021). She currently lives and works in Singapore.</p>
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Natasha Tontey



Installation view of Natasha Tontey's *Garden Amidst the Flame; Lacuna for Compassion* (2022), as part of Singapore Biennale 2022 named Natasha. Image courtesy of Singapore Art Museum.

Garden Amidst the Flame; Lacuna for Compassion
2022

Music album, listening room installation and performance, dimensions variable

Singapore Biennale 2022
Commission

Garden Amidst the Flame; Lacuna for Compassion is a multimedia installation that expands on Natasha Tontey's artistic research in Minahasan cosmology. This installation particularly focuses on the Karai ritual of the Minahasan people, an ethnic group native to Indonesia. The Karai is one of the Minahasan people's main ceremonies and involve the donning on of an invincible armour that would make their warriors invulnerable. Where the Karai is mostly understood as a hyper-masculine ritual with most of the participants being male, Tontey attempts to reimagine the ritual in an alternative way, one in relation to care and invulnerability rather than a ritual of aggression and masculinity.

—

Natasha Tontey (b. 1989) is an artist whose practice predominantly explores the fictional accounts of the history and myths surrounding 'manufactured fear'. In her practice, she observes any possibilities of other futures that are projected not from the perspective of major and established institutions, but a subtle and personal struggle of the outcasted entities and beings. Her work has been shown at Asian Art Biennale 2021, Hamburger Bahnhof - Museum für Gegenwart (Berlin), transmediale 2021, Performance Space 2021, Other Futures 2021, Singapore International Film Festival 2021, Kyoto Experiment 2021, Asian Film Archive (2021), amongst others. In 2020, she received the HASH Award from ZKM and Akademie Schloss-Solitude and is currently a fellow for Human Machine of the Junge Akademie at Akademie der Künste Berlin 2021-2023. She currently lives and works in Yogyakarta, Indonesia.

Wu Mali



Installation view of Wu Mali's 《旗津本事：旗津的帝國滋味》(Cijin Pún-Sū: Cijin's Taste of Empires) (2022), as part of Singapore Biennale 2022 named Natasha. Image courtesy of Singapore Art Museum.

《旗津本事：旗津的帝國滋味》(Cijin Pún-Sū: Cijin's Taste of Empires)
2022

Video, single channel, sound, 18 min

Singapore Biennale 2022
Commission

旗津本事：旗津的帝國滋味 (Cijin Pún-Sū: Cijin's Taste of Empires) is a field study and performative project that is presented as a film. The project showcases the stories of Cijin residents, who have immigrated to the Cijin District over time and from different cities and countries. The Cijin District is a predominantly coastal district of Kaohsiung City in Taiwan and covers several islands including the Cijin island and the islands in the South China Sea. The stories of the residents are gathered through interviews, interpreted and then performed by Wu Mali's graduate students at her Cijin Kitchen, a kitchen space of a former navy dormitory in the Cijin District of Kaohsiung City. Food is the central focus of the project, and through its preparation and consumption, these stories are embodied and shared. Community regeneration and cultural transmission are thus intertwined with artistic performance and social practice within the project.

—

Wu Mali (b. 1957) is a Taiwanese curator, installation, socially engaged, and conceptual artist who lives and works in Kaohsiung and Taipei. She is a professor at the Graduate Institute of Transdisciplinary Art, at the National Kaohsiung Normal University (NKNU). Wu has graduated from National Art Academy Düsseldorf, Germany, in 1985. Focusing on the quotidian act of food consumption, Wu utilises cooking, eating, tasting, and sharing as heuristic tools to examine processes of social change brought about by colonialism, Cold War, and globalisation. Her art has moved away from their origins in formal aesthetics, to look for connections between art and society,

	<p>and treats her art making as a form of social critique, typically situating her work within existing social movements and collaborating with existing organisations.</p>
<p>Haegue Yang</p>  <p>Installation view of Haegue Yang's <i>The Hybrid Intermediates – Flourishing Electrophorus Duo (Sonic Intermediate – Hairy Carbonous Dweller and The Randing Intermediate – Furless Uncolored Dweller)</i> (2022), as part of Singapore Biennale 2022 named Natasha. Image courtesy of Singapore Art Museum.</p> <p><i>The Hybrid Intermediates – Flourishing Electrophorus Duo (Sonic Intermediate – Hairy Carbonous Dweller and The Randing Intermediate – Furless Uncolored Dweller)</i>, 2022</p> <p>Powder-coated stainless steel frame, mesh and handles, casters, rattan, powder-coater stainless steel and stainless steel bells, split rings, plastic twine, artificial plants</p> <p>Powder-coated stainless steel frames, mesh and handles, casters, rattan, powder-coated stainless steel bells, stainless steel bells, split rings, plastic twine and artificial plants, 210 x 107 x 107 cm each</p>	<p><i>The Hybrid Intermediates – Flourishing Electrophorus Duo (Sonic Intermediate – Hairy Carbonous Dweller and The Randing Intermediate – Furless Uncolored Dweller)</i></p> <p>The <i>Hybrid Intermediates – Flourishing Electrophorus Duo (Sonic Intermediate – Hairy Carbonous Dweller and The Randing Intermediate – Furless Uncolored Dweller)</i> is a set of two sonic sculptures that are part of Haegue Yang's larger series entitled, <i>The Intermediates</i> (2015-). Through the series, Yang explores the use of artificial straw weaving as a critical inquiry into the notion of folk as a conventional term to define identity and belonging as being something fixed and given in her works. Equipped with handles, the sculptures are mounted on casters that can be operated for simple movements. While in movement, the bells that cover the sculptures rattle subtly and produce a metallic sound reminiscent of the sounds produced by bells used in rituals from various cultures (including Korean shamanism and European paganism), linking humans to the cosmos.</p> <p>The sculptures are scheduled to activated throughout the biennale period.</p> <p>–</p> <p>Haegue <u>Yang</u> (b. 1971) is Professor of Fine Arts at the Staedelschule in Frankfurt am Main. Yang's practice spans a wide range of media, from paper collage to performative sculpture and large-scale installations, often featuring everyday objects, in addition to labor-intensive woven sculptures. Articulated in an abstract visual vocabulary, her anthropomorphic <i>Intermediates</i> sculptures often play with the notion of 'the folk' being a cultural idea, while also attempting to transcend it as being a mere tradition of specific cultures. Her multisensory environments made of venetian blinds suggest uncontrollable and fleeting connotations of time, place, figures, and experiences that connect us in this non-sharable field of perception. She currently lives and works in Berlin and Seoul.</p>

Annex E: Opening Week Public Programmes Schedule

Artists Insights

Kick-start the opening weekend with artists of the Singapore Biennale 2022 as they discuss their work processes in this series of talks.

Venue: Level 5, Singapore Art Museum at Tanjong Pagar Distripark

- AWKNDAFFR | 16 October 2022 | 12pm – 12.30pm | #05-02
- Kiran Kumar | 16 October 2022 | 12.30pm - 1pm | #05-01
- Natasha Tontey | 16 October 2022 | 1.30pm - 2.30pm | #05-01
- Firas Shehadeh | 16 October 2022 | 2.30pm – 3pm | #05-01
- Jeamin Cha | 16 October 2022 | 4.30pm – 5pm | #05-01
- Ong Kian Peng | 21 October 2022 | 8pm – 9pm | #05-02

In Conversation with Artists

Don't miss this chance to join our Singapore Biennale Artists and Co-Artistic Directors as they have deep conversations behind the artistic process of their artworks.

Date: 16 October 2022

Venue: The Engine Room, Level 1, Singapore Art Museum at Tanjong Pagar Distripark

- Joo Jae-Hwan with Binna Choi | 1pm – 2pm
- Haegue Yang with Dr June Yap | 2pm – 3pm
- Samia Halaby with Ala Younis | 3pm – 4pm
- Brian Fuata with Nida Ghouse | 4pm – 5pm

Performances by Artists

Catch special performances by artists.

Venue: Level 5, Singapore Art Museum at Tanjong Pagar Distripark

- Natasha Tontey | 16 October 2022 | 1.30pm - 2.30pm | #05-01
- Brian Fuata | 16 October | 3.30pm - 4.30pm | #05-01
- Ong Kian Peng | 21 October 2022 | 8pm – 9pm | #05-02

Activation of Haegue Yang's *The Hybrid Intermediates – Flourishing Electrophorus Duo* (*Sonic Intermediate – Hairy Carbonous Dweller and The Randing Intermediate – Furless Uncolored Dweller*)

The sculptural dyad *The Hybrid Intermediates – Flourishing Electrophorus Duo* (2022) by artist Haegue Yang was conceived specially for the Singapore Biennale 2022. Poised on casters, each life-sized work features sculpted electrical outlets housed in “bodies,” which are topped with colourful gardens of plastic vegetables. These complex and self-insisting sculptures address the actual and metaphorical possibility of movement. Watch this dynamic pair come to life in this live activation.

Venue: Level 1, Gallery 1, Singapore Art Museum at Tanjong Pagar Distripark

- 21 October 2022 | 7pm – 7.30pm
- 22 October 2022 | 2pm – 2.30pm
- 22 October 2022 | 7pm – 7.30pm

Design Your Own Name Badge!

Do you have nicknames for your family and friends? Design your own pin badge with a nickname you would like for yourself or for your loved ones.

Venue: #05-02, Singapore Art Museum at Tanjong Pagar Distripark

- 21 October 2022 | 6pm - 9pm
- 22 October 2022 | 1pm - 5pm

* Admission Fees apply

Live Music by Jason Yu

Jason Yu is a Singapore singer-songwriter whose roots trace back to busking on the streets of Orchard Road. Let Jason take you on a journey through your favourite hits and his self-written tunes!

Date: 22 October 2022

Time: 2:30PM - 3:00PM, 3:30PM - 4:00PM

Venue: Level 1, Corridor, Singapore Art Museum at Tanjong Pagar Distripark

* Admission Fees apply

Biennale Highlights by Ong Puay Khim

Join Ong Puay Khim, Deputy Director, Public Art and Collections and Head of the Biennale Office, on a tour of Singapore Biennale 2022's highlights.

Date: 21 October 2022

Time: 4:00PM - 5:00PM

Meeting point: Level 5, Singapore Art Museum at Tanjong Pagar Distripark

* Admission Fees apply

The Night Market by Balestier Market Collective and Friends

Presented by Balestier Market Collective, The Night Market features well-loved local brands.

Venue: Level 1, Singapore Art Museum at Tanjong Pagar Distripark, Epigram Coffee Bookshop

21 and 22 October 2022 | 6:00PM - 9:00PM

* Admission Fees apply

Annex F: About the Benesse Prize

The 13th Benesse Prize will be awarded at the Singapore Biennale 15 October 2022

Benesse Holdings, Inc. (Benesse; Head Office, Okayama-shi, Okayama. Presentative Director and President CEO Hitoshi Kobayashi) in collaboration with Singapore Art Museum (SAM) will present the 13th Benesse Prize at the Singapore Biennale 2022. The prize will be awarded to an outstanding artist or artist collective chosen from the artists participating in the Biennale. The prize recognizes an artist whose work embodies an experimental and critical spirit beyond conventional practice and who is expected to have the potential to create works that will lead to "Benesse = Well-Being."

The winner of the 13th Benesse Prize will be announced at an awards ceremony on 15 October, the same day as the opening of the Singapore Biennale 2022.

Prize Presentation Ceremony

Date: Saturday, 15 October 2022

Time: 2:00 pm
Doors open at 1:30 pm

Venue: Singapore Art Museum, The Engine Room
Tanjong Pagar Distripark
39 Keppel Road, #01-02, Singapore 089065

Dress Code: Smart Casual

Limited seating available for the award ceremony. RSVP via the link [here](#).

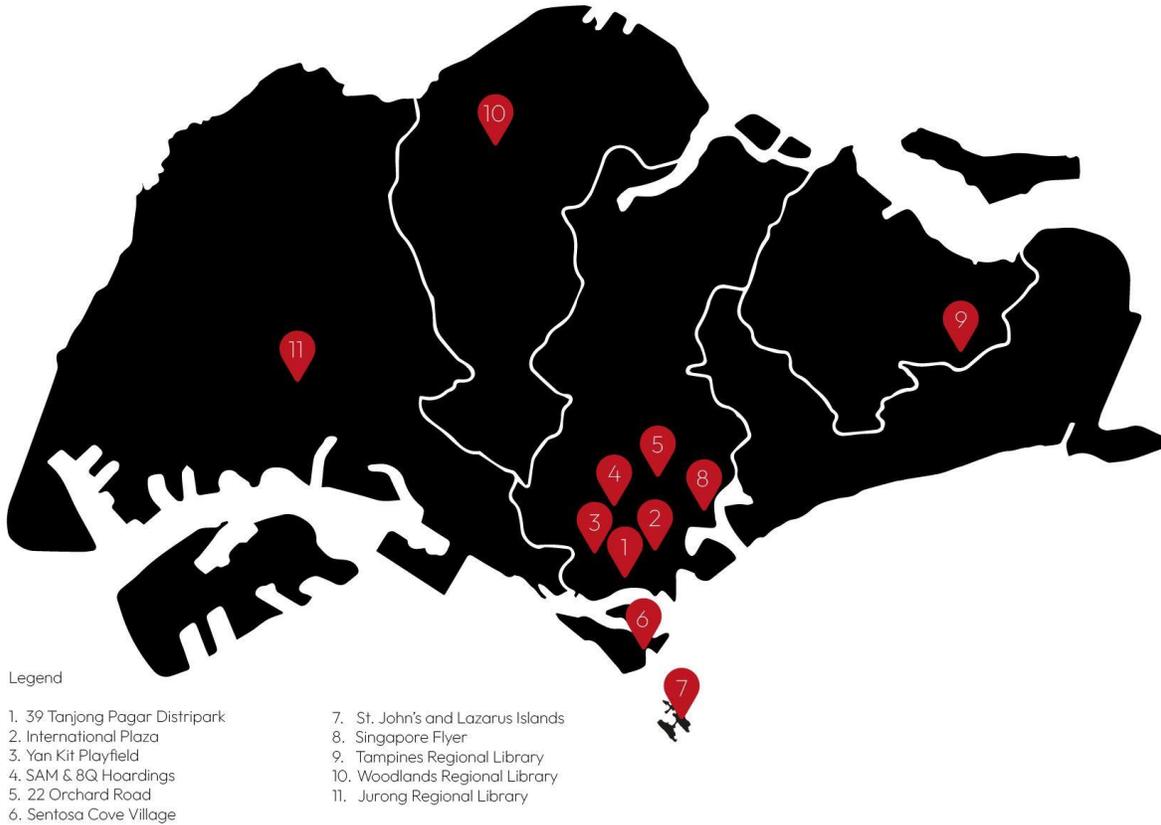
About the Benesse Prize

The Benesse Prize was established in 1995 when Fukutake Publishing Co., Ltd. changed its corporate name to Benesse Corporation, and it was first awarded at the Venice Biennale in the same year. It was created to recognize the artistic endeavours of outstanding artists and support those who embody the corporate philosophy of the Benesse Group, which is "Well-Being."

Since the 11th Benesse Prize (2016), the Benesse Prize has shifted its focus to Asia, and has been presented to artists participating in the Singapore Biennale in collaboration with Singapore Art Museum.

In addition to a cash prize of JPY 3 million, the winning artist(s) receives a commission to create an artwork to be exhibited at Benesse Art Site Naoshima, Japan, or the opportunity to have their works collected at the Site.

Annex G: Map of SB2022's Venues in Singapore



Annex H: Ticketing Information

Ticket Prices

NON-SINGAPOREANS/ PERMANENT RESIDENTS		SINGAPOREANS/ PERMANENT RESIDENTS	
Standard	Concessions <i>Students/ Seniors</i>	Standard	Concessions <i>NSFs/ Seniors</i>
S\$25.00	S\$20.00	S\$15.00	S\$10.00

Please note that only the exhibitions at Tanjong Pagar Distripark are ticketed*. Free admission applies to other programmes, installations, and artworks in other locations. Certain venues may incur other fares, such as ferry tickets to St John's and Lazarus Islands.

More details on ticketing and purchasing can be found on SB2022's website [here](#).

**Free admission for children aged 6 and below, persons with disabilities (PWD) and their caretakers, and local/locally-based students and teachers.*

**Concessions are available to overseas students, seniors aged 60 and above, and Full-time National Servicemen (NSFs) excluding foreign personnel.*

Ferry Services to St. Johns and Lazarus Islands

The Singapore Biennale office has worked with Marina South Ferries to offer additional weekday ferries from Sentosa Jetty @ Cove to Seringat Jetty (at Lazarus Island), in addition to the already existing ferries in operation from Sentosa Jetty @ Cove on the weekends*.

** Ferries departing from Sentosa Jetty @ Cove Jetty have limited capacity. Services are offered by Marine South Ferries, charges apply.*

Ferry Charges

Adult: S\$20.00

Child*: S\$15.00

* Below 12 years old (Free for children 0-2 years old)

Family Package: S\$64.00 (2 Adults, 2 Children)

Ferry Schedule

Weekdays (Mon – Fri)

Sentosa Cove – Seringat	Seringat Jetty – Sentosa Cove
1000hrs	1230hrs
1300hrs	1530hrs

Weekends (Sat, Sun and Public Holidays)

Sentosa Cove – Seringat	Seringat Jetty – Sentosa Cove
0900hrs	1030hrs
1100hrs	1230hrs
1300hrs	1430hrs
1500hrs	1730hrs

Advance booking of ferry tickets is required. To book, visit:

<https://marinasouthferries.com/products/SB2022>

Singapore Flyer

Premium Capsules	Schedule	Adult	Child
Singapore Sling Experience	Thu - Mon and on Public Holidays at 4:30pm, 6:30pm and 7:30pm	S\$69	S\$31
Premium Champagne Experience	Thu – Mon and on Public Holidays at 3pm, 5pm, 7pm and 8pm.	S\$79	NA

Guest ages below 18 will be served mocktail.

Singapore Flyer ticket holders can enjoy the following discount on SB2022 tickets by presenting Singapore Flyer tickets with dates of visit between 16 Oct 2022 and 19 Mar 2023 at SAM's ticketing counter.

- 20% off for Singapore Flyer premium and general ticket holders

Singapore Biennale 2022 ticket holders and Singaporeans and PRs can enjoy the following discount on Singapore Flyer Premium Capsules when purchasing the tickets on Singapore Flyer's webstore using the promo code "SF2022" between 16 Oct 2022 and 19 Mar 2023.

- 20% off Premium Capsule tickets