

MEDIA ALERT

SINGAPORE ART MUSEUM ANNOUNCES THE SINGAPORE BIENNALE 2019 FINAL ARTIST LIST AND COORDINATES PROJECTS

Over 70 artists and art collectives from around the world will be presented

SINGAPORE – 24 OCTOBER 2019 – The Singapore Art Museum (SAM) is pleased to announce the artist list for the Singapore Biennale 2019 (SB2019). With over **70 artists and art collectives** from around the world and a strong focus on Southeast Asia, the 6th edition welcomes over 150 works across a breadth of diverse mediums including film, installation, sound art and performance. Complementing the Singapore Biennale will be the **Coordinates Projects** - seven ground up initiatives and organisations that will present a suite of exhibitions, community programmes, workshops and tours. These projects will expand upon this Biennale's theme, *Every Step in the Right Direction*.

Commissioned by the National Arts Council and organised by SAM, the Singapore Biennale will run from 22 November 2019 until 22 March 2020 in multiple nodes across 11 venues in the city. Early bird tickets will be available for purchase online and at SISTIC counters from 22 October 2019.

SB2019 PARTICIPATING ARTISTS

In addition to the artists announced earlier, SB2019 will include: **Larry Achiampong** (United Kingdom), **Laurie Anderson** (USA) & **Hsin-Chien Huang** (Taiwan), **C&G** (Hong Kong), **Centro Audiovisual Max Stahl Timor-Leste (CAMSTL)** (Timor-Leste), **Desire Machine Collective** (India), **Korakrit Arunanondchai** (Thailand / USA), **Lawrence Lek** (UK), **muf architecture/art** (UK), **Judy Freya Sibayan** (The Philippines), **The Mamitua Saber Project** with Bakudapan Food Study Group (Indonesia), **•• PROPAGANDA DEPARTMENT** (Hong Kong / China) and Mark **Sanchez** (The Philippines), and **Jason Wee** (Singapore).

Premiering at SB2019, **Larry Achiampong** will present *Relic Traveller 3*, a new work recounting the journey of a traveller against the haunting backdrop of a post-Brexit United Kingdom. **Laurie Anderson and Hsin-Chien Huang** collaborate on a virtual reality work where the beholder is faced with a flux of possibilities in a sublime process of accumulation and disappearance. Hong Kong-based duo **C&G** create an interactive installation that invites members of the public to test their status as a 'ghost.' In a seven-channel video installation, presenting materials drawn from the **CAMSTL** archive, audiences can experience the fraught history and vibrant culture of Southeast Asia's youngest nation-state, as well as the Timorese struggle for democracy and nationhood. **Desire Machine Collective** present *Nishan II*, an SB2019 commission that appropriates the cityscape and soundscape of Kashmir into an endless loop of timelessness.

In an age of rapid technological advancement and simultaneous technological obsolescence, **Korakrit Arunanondchai's** SB2019 commission examines the unlikely dichotomy between traditional animist beliefs and western digitisation. The Asian Civilisations Museum becomes the location for a para-fiction modelled by **Lawrence Lek**, where the artist imagines an alternative world where visitors can play a game that takes them to a not-so-distant future of Singapore. The starting point of **muf architecture/art's** *Absentee Landlords* explores the London neighbourhood of Wood Green, to unpack the ties – and tensions – between 'home' and the housing market. Manila-based conceptual artist and writer **Judy Freya Sibayan** participates as part of Céline Condorelli's Artists' Archives project. **Bakudapan Food Study Group, •• PROPAGANDA DEPARTMENT** and **Mark Sanchez** collaborate in a para-curatorial project to examine the legacy of the scholar and culture worker Mamitua Saber. **Jason Wee** presents a SB2019 commission, *Quora Fora: A Rehearsal*, comprising cloth, assembler-singers and a musical composition in an ongoing search for a new symbolic form of democracy.

SB2019 artists live and work in 36 countries and territories across the world. The complete list can be found in Annex A: Singapore Biennale 2019 – Artist List.

SB2019 COORDINATES PROJECTS

Complementing the Singapore Biennale is a series of seven Coordinates Projects, each providing creative meeting points, chance encounters, participatory experiences and stimulating dialogues across the city. Focusing on three creative concerns – **heritage, the moving image and performance** – this section aims to provide a framework for discovery and organic exploration around the key concerns of the Biennale and dynamic engagement with local communities beyond traditional gallery walls.

Organised by Singapore Art Museum | Commissioned by National Arts Council, Singapore

Supported by the Ministry of Culture, Community and Youth



Drama Box |
The Lesson: A Workshop

Drama Box is a socially engaged theatre company known for creating work that inspires dialogue, reflection and change, seeking to tell stories that provoke a deeper understanding of Singapore's culture, history and identity. *The Lesson* is a piece of participatory theatre that explores land issues and democratic processes in Singapore, turning passive audiences into active participants who are suddenly compelled to contend with the costs, risks, stakes, and sacrifices that come with creating a community.

Image courtesy of Drama Box.



Geylang Adventures |
Lorongs of Wisdom

Google Geylang and its stereotypes abound – from multiple mentions of crimes and the red-light district to listicles showcasing its delicious late-night offerings. Founded by a long-term resident of the area, Geylang Adventures' walking tour presents alternative interpretations of the neighbourhood and the changes the area has witnessed over the years, allowing participants a glimpse into the shared narratives of its inhabitants.

Image courtesy of Geylang Adventures.



Indian Heritage Centre (IHC) | From the Coromandel Coast to the Straits: Revisiting Our Tamil Heritage

Under the management of the National Heritage Board and with support from the Indian community, the IHC traces the history of the Indian and South Asian communities in the Southeast Asian region. *From the Coromandel Coast to the Straits: Revisiting Our Tamil Heritage* will explore ancient trade, religious, political, and cultural contact between the Tamils of the Coromandel Coast and Southeast Asia from the early years of the Common Era. It also features three installations by contemporary artists from India and its diaspora.

Image courtesy of Indian Heritage Centre.



Intercultural Theatre Institute (ITI) |
The Making of an Actor

An independent theatre school for contemporary artists, the ITI is unique in its intercultural approach and in using immersions in traditional Asian theatre systems. Through the multi-session workshop *The Making of an Actor*, attendees are provided a unique opportunity to witness and understand how the creative capabilities of the contemporary actor are conceived, shaped and primed for performance.

Image courtesy of Intercultural Theatre Institute.



**The Projector |
Takashi Makino**

The Projector is Singapore's most iconic historic movie theatre showcasing foreign, local, and indie arthouse films complete with themed events, live-scoring and special food menus. Their Coordinates project is presented in three parts: A screening of *Memento Stella*, the latest, most seminal work by video artist and filmmaker Takashi Makino; a live audio-visual performance with one of Makino's existing film works; and a documentary screening containing archival footage of the artist, visionary, and celebrated iconoclast Joseph Beuys.

Image courtesy of The Projector.



**NUS Museum |
Hu Yun, *another diorama***

Presented by SB2019 artist Hu Yun, *another diorama* weaves his Biennale artwork around world-making in diorama and the historic conjectures of woodcarving as a populist medium in Southeast Asia. Hu Yun's installation confronts the motifs and materials among the trade and cultural life in the region, in conversation with historic pottery fragments in the Archaeology Library at NUS Museum.

Image courtesy of NUS Museum.



**Casco Art Institute with Dutch Art Institute |
Eurasia Underground Library**

As a branch of Unmapping Eurasia, a framework in which artists, curators and other transversal practitioners investigate the geographic and geopolitical space of Eurasia, Casco Art Institute presents Eurasia Underground Library, a pop-up library which opens to facilitate public access to Eurasian knowledge and imagination and serves as an occasion to recruit and train new librarians.

Image courtesy of Eurasia Underground Library.

Key Dates and Venues

Commissioned by the National Arts Council and organised by SAM, the Singapore Biennale is the country's pre-eminent platform for international dialogue in contemporary art. SB2019 will run from 22 November 2019 until 22 March 2020 in multiple nodes across 11 venues in the city, featuring prominently at Gillman Barracks, National Gallery Singapore, and LASALLE College of the Arts. Early bird tickets will be available for purchase online and at SISTIC counters from 22 October 2019.

More information can be found in the accompanying Annexes:

Annex A: Singapore Biennale 2019 – Artist List

Annex B: Singapore Biennale 2019 – Newly Announced Artists' Bios

The complete press kit and images can be downloaded from:

[https://suttonpr.egnYTE.com/fl/8N9d9I9HNt/SB2019_Press_Kit_\(Sharing\)](https://suttonpr.egnYTE.com/fl/8N9d9I9HNt/SB2019_Press_Kit_(Sharing))

Media Accreditation Link: <http://muwwbzed.evenium.net/>

Please register your details for updates on opening week events and programming.

– END –

Organised by Singapore Art Museum | Commissioned by National Arts Council, Singapore
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Editor Notes:

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 four-month exhibition, and its accompanying public engagement and education programmes that include 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. The NAC commissioned the Singapore Art Museum to organise the 2011, 2013, 2016, and 2019 editions.

About the Singapore Art Museum

Singapore Art Museum is a contemporary art museum which focuses on art-making and art-thinking in Singapore, Southeast Asia and Asia, encompassing a worldwide perspective on contemporary art practice. SAM advocates and makes accessible interdisciplinary contemporary art through research-led and evolving curatorial practice. Since it opened in January 1996, SAM has built up one of the most important collections of contemporary art from the region. It seeks to seed and nourish a stimulating and creative space in Singapore through exhibitions and public programmes, and to deepen every visitor's experience. These include outreach and education, research and publications, as well as cross-disciplinary residencies and exchanges.

SAM occupies two buildings: the old St Joseph's Institution on Bras Basah Road, built in 1855 and now a National Monument; and SAM at 8Q, a conservation building across the road on Queen Street that was the old Catholic High School. The museum buildings are currently closed for a major building revamp, with museum programming continuing at partner venues until the buildings re-open.

SAM is the organiser of the Singapore Biennale in 2011, 2013, 2016 and 2019. SAM was incorporated as a Company Limited by Guarantee on 13 November 2013, operating under the Ministry of Culture, Community and Youth. To find out more, visit www.singaporeartmuseum.sg




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 while 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: Singapore Biennale 2019 – Artist List

1. Larry Achiampong (United Kingdom)
2. Raymundo Albano (The Philippines)
3. Laurie Anderson (USA) & Hsin-Chien Huang (Taiwan)
4. Arnont Nongyao (Thailand)
5. Boedi Widjaja (Singapore)
6. Karolina Bregula (Poland/Taiwan)
7. Busui Ajaw (Thailand)
8. Hera Büyüktaşçıyan (Turkey)
9. C&G (Hong Kong)
10. Centro Audiovisual Max Stahl Timor-Leste (CAMSTL) (Timor-Leste)
11. Theresa Hak Kyung Cha (South Korea/USA)
12. Chang En-Man (Taiwan)
13. Kray Chen (Singapore)
14. Sharon Chin (Malaysia)
15. Céline Condorelli (France/UK)
16. Sandu Darie (Romania/Cuba)
17. Desire Machine Collective (India)
18. Dusadee Huntrakul (Thailand)
19. Ha Bik Chuen (Hong Kong)
20. Hafiz Rancajale (Indonesia)
21. Amanda Heng (Singapore)
22. Chia-Wei Hsu (Taiwan)
23. Hu Yun (China/Serbia)
24. Kahlil Robert Irving (USA)
25. Ismail Zain (Malaysia)
26. Juliana Yasin (Singapore)
27. Mathias Kauage (Papua New Guinea)
28. Khairullah Rahim (Singapore)
29. Korakrit Arunanondchai (Thailand/USA)
30. Le Quang Ha (Vietnam)
31. Soyung Lee (South Korea)
32. Lawrence Lek (UK)
33. Lim Sokchanlina (Cambodia)
34. Jen Liu (USA)
35. Temsüyanger Longkumer (India/UK)
36. Lani Maestro (The Philippines/Canada/France)
37. Min Thein Sung (Myanmar)
38. Petros Moris (Greece)
39. muf architecture/art (UK)
40. Nabilah Nordin (Singapore/Australia)
41. Pooja Nansi (Singapore)
42. Ngoc Nau (Vietnam)
43. Okui Lala (Malaysia)
44. Alfonso Ossorio (The Philippines/USA)
45. Paphonsak La-or (Thailand)
46. Gary-Ross Pastrana (The Philippines)
47. Vong Phaophanit and Claire Oboussier (Laos/UK)
48. Phare, the Battambang Circus (Cambodia)
49. Post-Museum (Singapore)
50. Prapat Jiwarangsan (Thailand)
51. Tracey Rose (South Africa)
52. Ruangsak Anuwatwimon (Thailand)
53. Miljohn Ruperto (The Philippines/USA)
54. Ali Akbar Sadeghi (Iran)
55. Judy Freya Sibayan (The Philippines)
56. Haifa Subay (Yemen)
57. Dennis Tan (Singapore/Japan)
58. Koki Tanaka (Japan)
59. Zai Tang (UK/Singapore)
60. The Mamitua Saber Project
 - i. Bakudapan Food Study Group (Indonesia)
 - ii. •• PROPAGANDA DEPARTMENT (Hong Kong/China)
 - iii. Mark Sanchez (The Philippines)
61. titre provisoire (Germany)
62. Verónica Troncoso (Chile/Germany)
63. Wu Tsang (USA/Germany/Switzerland)
64. Wendelien van Oldenborgh (The Netherlands/Germany)
65. Vandy Rattana (Cambodia/Japan/France)
66. Carlos Villa (USA)
67. Marie Voignier (France)
68. Vanghoua Anthony Vue (Australia)
69. Jason Wee (Singapore)
70. Zakaria Omar (Brunei)
71. Zakkubalan, in collaboration with Ryuichi Sakamoto (USA/Japan)
72. Robert Zhao Renhui (Singapore)

Annex B: Singapore Biennale 2019 – Newly Announced Artists’ Bios

Artist/Art Collective	Biography
<p>Larry Achiampong (United Kingdom)</p> 	<p>Larry Achiampong (b. 1984, London, UK) is a British-Ghanaian artist. His solo and collaborative projects employ imagery, aural and visual archives, live performance and sound to explore ideas surrounding class, cross-cultural and post-digital identity. His works examine his communal and personal heritage, in particular, the intersection between pop culture and the post-colonial position. Achiampong has exhibited, performed and presented projects widely, including: Tate Britain and Modern (London), The Institute for Creative Arts (Cape Town), Kunsthal Charlottenborg (Copenhagen) and the ‘Diaspora Pavilion’ at the 57th Venice Biennale (2017). Achiampong completed a BA at the University of Westminster in 2005, and an MA at the Slade School of Fine Art in 2008. He lives and works in London, UK.</p>
<p>Laurie Anderson (USA) and Hsin-Chien Huang (Taiwan)</p>  	<p>Laurie Anderson (b. 1947, Illinois, USA) is regarded as one of America’s most renowned and daring creative pioneers. Known primarily for her multi-media presentations, she has cast herself in roles as varied as visual artist, composer, poet, photographer, filmmaker, electronics whiz, vocalist and instrumentalist. Laurie Anderson’s visual work has been presented in major museums throughout the United States and Europe. In 2003, the Musée d’art contemporain de Lyon produced a touring retrospective of her work, entitled ‘The Record of the Time: Sound in the Work of Laurie Anderson.’ In 2008, the Museum of Modern Art acquired her <i>Self-Playing Violin</i> which was featured in the ‘Making Music’ exhibition in 2008. She lives and works in New York, USA.</p> <p>Hsin-Chien Huang (b. 1966, Taipei, Taiwan) is a new media practitioner who explores cutting-edge technologies in art, literature, design and stage performance. His projects often involve large-scale interaction, performing, mechanical apparatus, algorithmic computations and video installations. Huang began in the electronic entertainment industry and embarked on a career in new media art when he returned to Taipei in 2001. His projects include collaborations with Laurie Anderson on her interactive projects, ‘Puppet Motel’ and ‘Here’. His works have been exhibited in the Taipei Fine Arts Museum, National Taiwan Museum of Fine Arts, Venice Biennale, MoMA, Louisiana Museum of Modern Art (Denmark) and Shanghai Biennale, amongst others. He lives and works in Taipei, Taiwan.</p>

<p>Korakrit Arunanondchai (Thailand / USA)</p> 	<p>Korakrit Arunanondchai (b. 1986, Bangkok, Thailand) is a multi-media artist whose works engage with a broad range of subjects, operating at the intersection points between an array of artistic disciplines, from music videos to performances, paintings and installations. Korakrit has had major presentations at the Whitney Biennial (New York, 2019), the 58th Venice Biennale (2019), the 9th Berlin Biennale (2016) and at MoMA PS1 (New York, 2014) where he had his first solo museum exhibition. He earned his BFA from the Rhode Island School of Design and his MFA from Columbia University. He lives and works in Bangkok, Thailand and New York, USA.</p>
<p>C&G (Hong Kong)</p> 	<p>C&G (est. 2007, Hong Kong) is composed of two Hong Kong artists and curators, Clara Cheung and Gum Cheng, who founded the art space 'C&G Artpartment' in Hong Kong in 2007. Keenly concerned about Hong Kong's art ecology and current events, C&G use their art to respond to social and cultural issues. The practice of C&G is both humorous and challenging and their activities are often collective and participatory in nature. Recent projects include: 'Not as Trivial as You Think: Shanghai Art Quiz' at the Shanghai Art Biennale (2018) and a series of 'Decongestants of West-Kowloonization' in the public space around the Artpartment. C&G live and work in Hong Kong.</p>
<p>Centro Audiovisual Max Stahl Timor-Leste (CAMSTL) (Timor-Leste)</p> 	<p>Centro Audiovisual Max Stahl Timor-Leste (CAMSTL) (est. 2003, Timor-Leste) is the world's leading archive on audio-visual material pertaining to Timor-Leste's history, culture and traditions. The archive is currently home to more than 6,000 hours of material. Its collection on Timor-Leste's struggle for independence, collectively titled 'On the Birth of a Nation: Turning Points,' was inscribed in UNESCO's Memory of the World Register in 2013.</p>
<p>Desire Machine Collective (India)</p> 	<p>Desire Machine Collective (est. 2004, Guwahati, India) was founded by Sonal Jain and Mriganka Madhukaillya. They create films, videos, photography, sound and multi-media installations that consider space and time, with particular reference to human habitation, natural environments and their occupation. Many of their works are based in remote parts of India, including Kashmir and their home state of Assam. Their work has been widely shown, including: New Museum of Contemporary Art (New York), Solomon R. Guggenheim Museum (New York), Musée d'art contemporain de Lyon (France), Deutsche Guggenheim (Berlin) and 54th Venice Biennale (2011). They live and work in Guwahati, India.</p>

<p>Lawrence Lek (UK)</p> 	<p>Lawrence Lek (b. 1982, Frankfurt, Germany) is an artist, filmmaker and musician working in the fields of virtual reality and simulation. Lek creates site-specific virtual worlds and speculative films using game software, 3D animation, installations and performance. He uses computer-generated imagery and interactive software to develop digital environments he describes as “three-dimensional collages of found objects and situations.” Recent projects include ‘AIDOL’ at Sadie Coles HQ (London, 2019), ‘AI: More than Human’ at the Barbican (London, 2019) and ‘Nøtel’ at Stroom Den Haag (The Hague, 2018). Lek received the 2017 Jerwood / FVU Award. He lives and works in London, UK.</p>
<p>The Mamitua Saber Project with Bakudapan Food Study Group (Indonesia), •• PROPAGANDA DEPARTMENT (Hong Kong / China) and Mark Sanchez (The Philippines)</p>   	<p>Dr Mamitua Saber (1922–1992) was a sociologist, institution-builder, cultural worker and educator, and led the development of cultural and civic life in Mindanao. Saber facilitated exchanges among the majority and minority populations, between Manila and Mindanao and across non-metropolitan areas in the region. He highlighted the preservation and cultivation of Moro culture, the promotion of intersociety dialogues and the meaningful integration of local and traditional values within national and international frameworks. Born in Marawi City, the Philippines, Saber lived and worked in Manila and Marawi, the Philippines.</p> <p>The Bakudapan Food Study Group (est. 2015, Yogyakarta, Indonesia) is an interdisciplinary study group focusing on food. The name Bakudapan originated from the Manadonese words ‘bakudapa’ (to meet) and ‘kudapan’ (meals). Therefore, Bakudapan means ‘to meet’ while ‘snacking.’ They believe food can be an instrument to understand social, political, cultural and economic issues that takes place within a society. Their projects explore ingredients, cooking and food history, and use food as an instrument for discussing broad issues, including politics, gender, economics, philosophy, art and culture. They live and work in Yogyakarta, Indonesia.</p> <p>•• PROPAGANDA DEPARTMENT (est. 2017, Shanghai, China) is an inquiry into textual space, depending upon the common attribution for the symbol in your preferred language. The collective has undertaken a series of publicly distributed broadsheets known as the ‘Etc., Etc.,’ catalogue, and their works have appeared in art spaces and on street corners in equal measure.</p> <p>Mark Sanchez’s (b. 1987, Manila, the Philippines) works deal with the accumulation, inventory and classification of objects, images and/or information. It is through these processes that he creates representations of systems upon which identities and values are formed. Previous solo projects include ‘In a Maintained State of Being a Few Seconds Away from an Inevitable Breakdown’ (2016), and in ‘OK. Pangan – OK. Video Indonesia Media Arts Festival’ (2017). His main advocacies involve the advancement of the rights and welfare of cultural</p>

	<p>workers and peasants. Sanchez also works as a freelance writer. He lives and works in Quezon City, the Philippines.</p>
<p>muf architecture/art (UK)</p> 	<p>muf architecture/art (est. 1994, London, UK) comprises of the architects and artist Liza Fior, Juliet Bidgood, Kath Shonfield and Katherine Clarke. A specialist in public architecture and art, muf has established a reputation for pioneering and innovative projects that address social, spatial and economic infrastructure. With the aim of exploring the potential pleasures that exist at the intersection of the lived and the built environment, their projects have been featured at the Victoria and Albert Museum (London, 2015), Venice Architecture Biennale (2010) and Tate Britain (London, 2008 and 2002). They live and work in London, UK.</p>
<p>Judy Freya Sibayan (The Philippines)</p> 	<p>Judy Freya Sibayan (b. 1953, Baguio City, the Philippines) is a conceptual artist. Former Director of the erstwhile Contemporary Art Museum of the Philippines, she has also been the Museum of Mental Objects since 2002, a life-long parodic performance. She has exhibited in museums such as MoMA PS1 (New York), Hayward Gallery (London) and Mori Art Museum (Tokyo). She is also co-founding editor and publisher of the online 'Ctrl+P Journal of Contemporary Art', and the author of 'The Hypertext HerMe(s)'. She lives and works in Manila, the Philippines.</p>
<p>Jason Wee (Singapore)</p> 	<p>Jason Wee (b. 1979, Singapore) is an artist, writer and curator, working between contemporary art, architecture, poetry and photography. His artistic practice contends with sources of singular authority in favour of polyphony and difference. Wee is the founder and director of Grey Projects, an artists' space, library and residency that focuses on curatorship, new writing, design propositions and art. He has held group and solo shows in Germany, Luxembourg, Japan, Singapore, South Korea and USA. His works are in private and public collections around the world, including the Singapore Art Museum. He lives and works in Singapore.</p>