



UNEARTHED

ARTISTS

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Twardzik Ching Chor Leng
Donna Ong
Charles Lim
Han Sai Por
Frayn Yong
Genevieve Chua
Ang Song Nian
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Isabelle Desjeux
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UNEARTHED: THE EOS ART PROJECTS

Sutthirat Supaparinya
Chen Sai Hua Kuan
Zhang Xiao
Clara Balaguer and Carlos Casas
Robert Zhao Renhui
Isaac Kerlow

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Unearthed artwork captions by Tan Siuli.

Unearthed: The EOS Art Projects artwork captions by the Earth Observatory of Singapore.

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COVER IMAGE:

Ang Song Nian, *And Now, Like Sleeping Flowers (Senja Road)*, 2009 - 2010, archival Piezography print, 103 x 87 cm, edition 1/3, Singapore Art Museum collection. Image courtesy of the artist.

UNEARTHED

21 MARCH – 6 JULY 2014
SAM & SAM AT 8Q

The first exhibition presented by the Singapore Art Museum (SAM) after the Singapore Biennale, *Unearthed* seeks to investigate our relationship with Earth and the natural world, and charts SAM's new direction in encompassing and presenting projects and practices where art intersects with other disciplines and modalities.

Drawing on works from SAM's permanent collection as well as private and artists' collections, the exhibition at SAM offers an insight into how artists in Singapore view and respond to the natural world, coming from and living in such an urban and built-up environment. As such, one strand running through the exhibition is the idea of nature as something that can be studied, controlled, and constructed – an idea that often extends into a metaphor for the nation and national identity. In contrast to the notion of a carefully cultivated 'Garden City', other artists regard nature as unknown, uncanny, and untamed, drawing on memories of nature's recent incursions into the urban cityscape. Natural sites as repositories of social memory and history also feature in these artistic excavations, as artists seek to call attention to forgotten or overlooked terrain in Singapore.

This conversation is extended with a complementary exhibition at 8Q which presents artworks that have ensued from residencies undertaken by artists from Singapore and the region at the Earth Observatory of Singapore, a research centre dedicated to the study of earth sciences and natural phenomena. By turns poetic, reflective, experimental, and urgent, these works charge us to reconsider our assumptions and attitudes towards the natural environment and phenomena beyond human control, and how life is bound up with the land.

ORGANISED BY

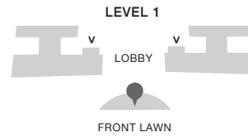
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TWARDZIK CHING CHOR LENG

In this site-specific intervention, Twardzik Ching Chor Leng unearths a plot of land on the front lawn of the Singapore Art Museum, and brings the excavated earth into the Museum. By laying bare the ground in front of the Museum, the artist invites us to consider what lies beneath – the foundations on which we have built our city and our institutions – as well as to intimately observe the material qualities of the earth itself: its colours, textures, and detritus. This material and physical understanding of land presents a stark contrast to how we conventionally speak or think about land in Singapore, which is often foregrounded by its status as a prized commodity (in terms of ‘real estate’), or in abstract and territorial terms of land ownership and contested sites.

Moreover, the excavated earth has deep resonances with the specificity of the site, as it references the endless tunneling into the ground in the surrounding area of the Civic District, to make way for new MRT (subway) lines and construction projects. The ground, along with the history sedimented in its strata, like the earth in *Real Estate*, is displaced. In bringing the dislocated plot into the Singapore Art Museum, Twardzik Ching elevates the status of this humble and overlooked material, by inviting us to consider the place and importance of land in Singapore.

Twardzik Ching Chor Leng (b. 1974, Singapore) is an installation artist and visual arts and theory lecturer at the National Institute of Education. She engages with land and earth art in her investigations of how art can exist both within and beyond traditional spaces. Elements of urban life and contemporary architecture usually feature in her work, which are often public installations that encourage interactivity. Twardzik Ching was one of four artists selected for the President’s Young Talents Exhibition in 2009 at the Singapore Art Museum, and has exhibited widely in Singapore and abroad.



Real Estate | 2014
 Site-specific earth art installation
 240 x 240 cm
 Collection of the Artist
 Image courtesy of Vincent Twardzik Ching

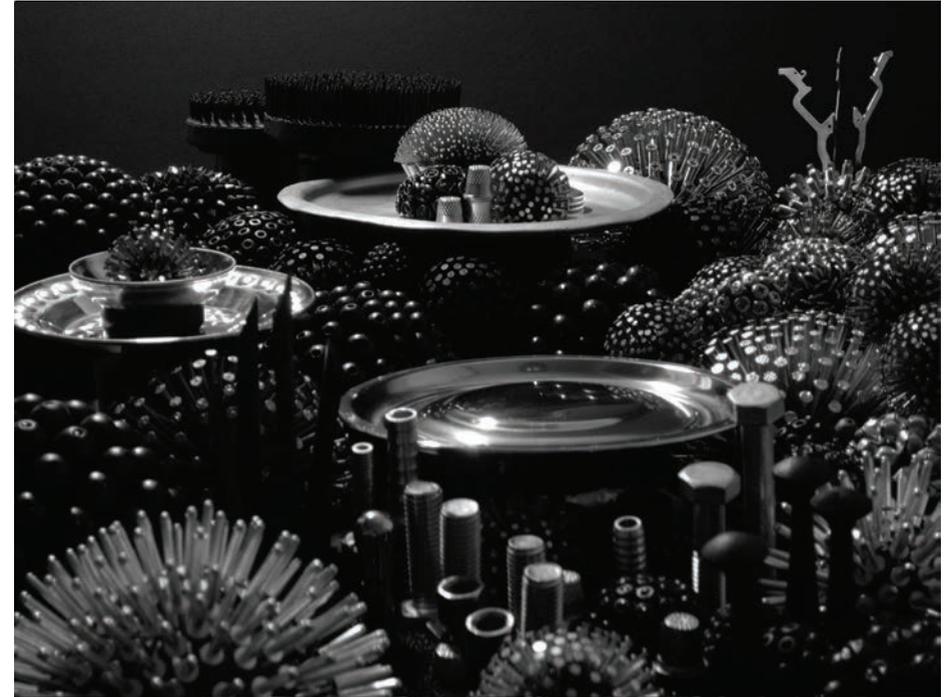


DONNA ONG

The impetus for the creation of this mesmeric underwater world came from an incident where artist Donna Ong had to forego a much-anticipated diving trip. This moved the artist to create her own imaginary underwater landscape as a compensatory gesture.

What appears at first glance to be clusters of corals in this installation reveal themselves to be entirely constructed from industrial materials: nails, screws, nuts and bolts. Even the atmospheric sounds in the background – the faint clinking and stirrings – which convey the mysterious ambience of an underwater grotto, have been composed from sounds made by the metallic objects used in the installation. While part of the magical quality of this imaginary seascape stems from the artist's gift in composing fantastical new worlds out of prosaic objects, the work also alludes to the idea of a 'constructed' Nature, which finds its parallel in the image of Singapore as a 'Garden City', where nature is manicured and carefully cultivated.

Donna Ong (b. 1978, Singapore), is known for her immersive installations which transform found objects into dream-like narratives. Her artistic practice is guided by a simple promise to herself, "never to forget what it felt like to be a child...to dream and invest in the imaginary, the fantastic, the impossible." Ong is the recipient of the 2009 National Arts Council Young Artist Award and the People's Choice Award at the 2009 President's Young Talents Exhibition. Her work has been presented widely both at home and abroad, at exhibitions including the inaugural Singapore Biennale (2006), the Kuandu Biennale, Taipei (2008), the Jakarta Biennale (2009) and the 11th International Architecture Exhibition, La Biennale di Venezia (2008).



*Landscape Portraits:
A Beautiful Place Nearby* | 2009
Mixed media installation
Dimensions variable
Collection of the Artist
Image courtesy of the Artist



CHARLES LIM

Commissioned for the Singapore Biennale (2011), *All Lines Flow Out* investigates our relationship with bodies of water; the interplay between man and nature, man-made and natural environments; and the relationship between land and sea.

For all of our status as inhabitants of an island-state and port-city, the majority of Singapore residents, living in a densely populated and highly built-up urban environment, have a largely detached relationship with the surrounding sea and bodies of water. In this video, artist Charles Lim – a former national sailor – embarks on a mapping of Singapore by sailing down its man-made waterways. His journey down Singapore’s drains and canals opens up unexpected vistas, as we are offered unique views of the city from an almost subterranean perspective. Prosaic concrete structures start to resemble caves or grottoes as the artist brings the exhilaration and sense of adventure and discovery associated with sailing on the open seas, as he maps the city from the unique perspective of its overlooked and undistinguished waterways.

Along the way, the video poetically captures images of water and the city in their various states: water still like a slate, rippling, flowing, dappled by gentle rain, churning in torrential downpours; the city in the calm stillness of dusk and dawn, bustling with construction, going about the business of everyday life. In contrast to the domesticated canals of the city, with their schooled, straight lines and trajectories, the closing of the video introduces us to the open waters of the sea as a reminder of the elemental force of nature, and its power to engulf and overwhelm.

Charles Lim (b. 1973, Singapore) is a former national sailor whose practice revolves around both his knowledge of the sea and his passion for cinema and the moving image. He represented Singapore in the 1996 Olympics and is the founder of collective net art group tsunamii.net, which exhibited at *Documenta 11*. He is interested in our contemporary waterways and how they represent issues of mobility, migration, and ecological concerns. Lim’s films have been screened widely at international exhibitions and film festivals, such as the Rotterdam International Film Festival, the Tribeca Film Festival and the Edinburgh Film Festival. An edited version of *All Lines Flow Out* received a Special Mention Award at the 68th Venice Film Festival, and is the first Singapore film to hold that honour.



All Lines Flow Out | 2011
Single-channel HD video
21:43 mins
Singapore Art Museum collection
Image courtesy of the Artist



HAN SAI POR

The art of Han Sai Por has always been centred on nature and natural forms. *Flow Through The Land* and *Water Erosion* are part of a body of work created by Han during an artist residency with the Singapore Tyler Print Institute. In line with her minimalist sculptures, these paper-based works retain an economy and poetry of form that suggest and capture a multitude of elemental energies.

Flow Through The Land gestures towards the tradition of Chinese ink with its expanse of black and white, and negative and positive space. It evokes multiple vistas, both terrestrial and celestial. Viewed from afar, the surface appears flat and the veins of white against black suggest a comet streaking across the sky, chasing its own tail. Close up, the textured and moulded paper surfaces suggest a more earthbound view, of a river winding its way through the land, the contours of which are heightened by the raised mound in the middle, reminiscent of a landscape, or a cumulative swirl of energies, both natural and cosmic.

With *Water Erosion*, the paper print takes on a sculptural quality as its centre is hollowed out into a trough filled with pellets resembling seeds, or stones. The curves that wrap around these pellets are evocative of multiple forms with generative or life-giving properties: a riverbed, the inner cavity of a seeded fruit, or a womb.

Han Sai Por (b. 1943, Singapore) is a highly regarded sculptor and former art educator. The founder of Singapore's Sculpture Society, she was awarded the Cultural Medallion in 1995, Singapore's highest honour for artists. Her sculptures investigate natural, organic forms and objects, focusing on the relationship between human beings, the works, and the natural environment. Her sculptures, which encompass both site-specific and public works, can be found around the world in countries such as Japan, United Kingdom, China, United States, Malaysia and Singapore.



¹ *Flow Through The Land 1* | 2013
Acrylic paint, powder pigment, coloured shaped abacca paper, ink, canvas
100 x 200 cm
Collection of the Artist
Image courtesy of Singapore Tyler Print Institute (STPI)

² *Water Erosion 1* | 2013
Acrylic paint, ink, cast cotton paper, sculpted coloured abacca paper
151.5 x 94 cm
Collection of the Artist
Image courtesy of Singapore Tyler Print Institute (STPI)



FRAYN YONG

Frayn Yong constructs delicate miniature panoramas from pencil lead, blending man-made structures with natural forms. The choice of pencil lead as a medium is poetic, for it comprises a natural material (graphite) which has been repurposed into a functional, precision instrument. These fine pencil leads are often used by architects and engineers as they dream up buildings and structures in the same way that the artist carefully composes his cityscapes from pieces of pencil lead. The scale of these compositions and the painstaking effort that has gone into their construction underlie the fragility of the 'monuments' we build, which can easily be swept away by natural forces.

Frayn Yong (b. 1984, Singapore) was an interior designer and illustrator before he began his artistic explorations. He is known for his pencil lead structures, which embody his preoccupation with the transience and fragility of existence and the human condition. Selected exhibitions include the 2013 edition of the 'OH! Open House' public art walkabout exhibition; 'Engaging Perspectives: New Art from Singapore', at Gillman Barracks in 2013; and 'Experience', a 2010 group exhibition with Phunk Studio Transmission Lab.



Terra Firma (artist impression) | 2014
 Graphite
 Dimensions variable
 Collection of the Artist
 Image courtesy of the Artist

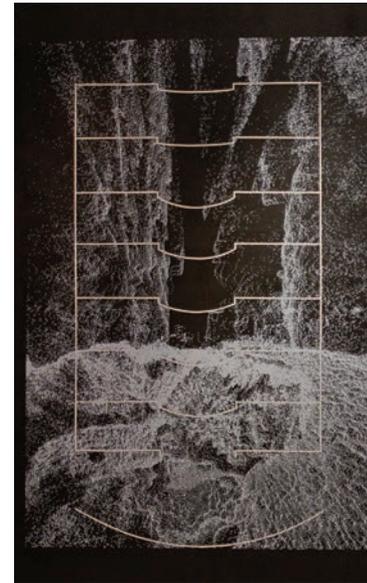


GENEVIEVE CHUA

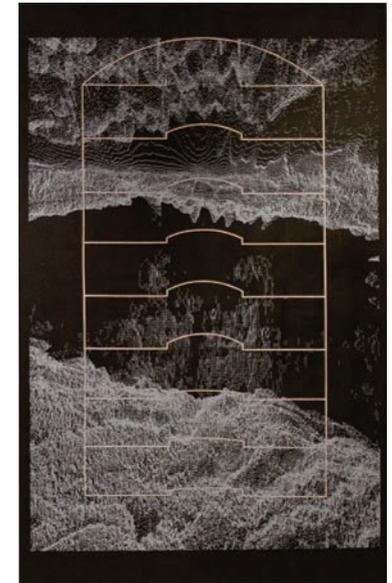
Genevieve Chua's *Ultrasound* series of paintings was inspired by two separate incidents around the time of the works' creation, both involving water. The first was a succession of flash floods in Singapore which severely impacted public infrastructure, taking both the local and international community by surprise, given how insulated from climactic vagaries Singapore normally is. The second incident was a spate of suicides at Bedok Reservoir. The image of a human body floating in the dark watery depths of a reservoir is a macabre one, but also brings to mind another image of the human body held by a larger body of water: that of a baby's in its mother's womb. Water gives life, and can take away life.

These preoccupations are bound up in the *Ultrasound* paintings, where the artist manipulated digital images of sonar scans of Singapore's reservoirs, to produce a series of images of water's force and movement, framed by an ultrasound scan motif. The ultrasound scan, typically used for monitoring a foetus's development in the womb, is a means of uncovering 'what lies beneath' the surface (of human skin), in the same way that on a larger scale, sonar scans can detect objects in more expansive bodies of water such as the sea. The ultrasound then, is a rational and scientific method of understanding and plumbing the depths of natural phenomena, whose mysteries give way under its probing waves.

There is however no rational containment in Chua's paintings, as the bodies of water on her canvases escape the frames of the ultrasound scan. Water is sucked into a chasm in a ground; in a companion piece, water gushes out forcefully from its surface like waves crashing on the sea. In part of a diptych, the artist suggests the force of water gushing into a cavernous space from a height, much like how the basements of several buildings in the city of Singapore were inundated by the flash floods. A companion piece suggests the reverse action, with water gushing upwards, propelled by forces from below. The dynamism of these oppositional forces present an image of nature's energies unleashed, unbounded by the rational frameworks or technological systems we may attempt to put in place to contain and understand it.



The Cascade: Underground | 2012
Acrylic and screenprint with enamel on linen
278 x 170 cm
Private collection
Image courtesy of the Artist



The Cascade: Upper Floors | 2012
Acrylic and screenprint with enamel on linen
278 x 170 cm
Private collection
Image courtesy of the Artist

The art of Genevieve Chua (b. 1984, Singapore) often explores the fear of the unknown and is informed by Southeast Asian superstitions and horror genres. Her works are contingent realities, presented as installations, images and objects. She is the recipient of two awards from the National Arts Council Singapore: the Young Artist Award (2012), and the Georgette Chen Scholarship (2003–2004). Chua has had numerous solo and group exhibitions in Singapore as well as internationally, including participation in the Singapore Biennale 2011. She has also completed residencies with the Gyeonggi Creation Centre, Korea; CCC Shizouka, Japan; the Singapore Tyler Print Institute; The Banff Centre, Canada; and most recently in 2012 with London's Royal College of Art.



ANG SONG NIAN

A series of quietly elegiac photographs, *And Now, Like Sleeping Flowers* captures a succession of peaceful landscapes which betray subtle signs of man's incursions: a tree stump in a wooded area; a hollow clearing in a forest; a brick wall cutting through greenery, dividing its foreground from the background; and tarpaulin drawn over mounds in a landscape.

What appears to be white confetti gently drifts over each of these scenes, reminiscent of falling leaves or petals. The white paper, however, also resembles 'spirit money', strewn in front of the hearse during Chinese funeral processions to pave the way for the departed. In the same way, they are scattered over these unassuming landscapes to mourn their eventual passing, even while nature sleeps on, unaware of the imminent danger.

Ang Song Nian (b. 1983, Singapore) is a photographer whose practice interrogates the implications of human interferences on landscapes. Ang has received much recognition for his work, including winning the 2012 Noise Singapore Photography Award, the 2011 University of the Arts London International Graduate Scholarship, and being the United Kingdom winner at the Flash Forward Festival 2010. He has exhibited widely in Singapore and abroad, and his works have been part of several major exhibitions including the Singapore Art Show (2005), the Singapore Art Exhibition (2009), and the Singapore International Photography Festival (2010). He was also a finalist for the Sovereign Art Prize in 2012.



And Now, Like Sleeping Flowers
(Sheen Cross Wood) | 2009–2010
 Archival Piezography print, edition 1/3
 70 x 70 cm
 Singapore Art Museum collection
 Image courtesy of the Artist

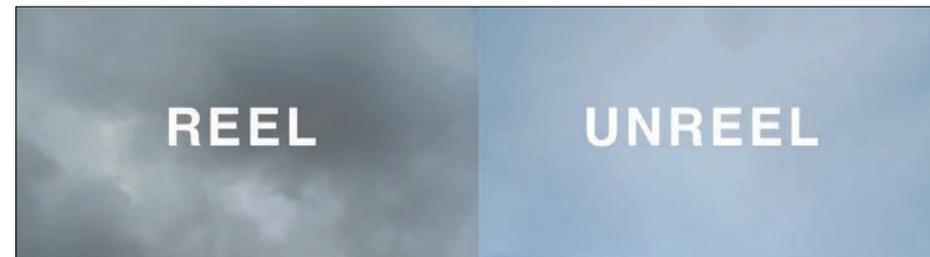


REGINA DE ROZARIO

Reel/Unreel is part of a larger body of work by Regina de Rozario centered on the Bidadari cemetery, in which she maps and documents the site's psychogeography. One of Singapore's largest and oldest burial grounds, Bidadari Cemetery is no longer in use today, the majority of its graves exhumed (including that of the artist's grandfather's) to make way for proposed residential redevelopment.

Reel/Unreel traces the passage of a body through the green spaces of the former burial grounds, mapping this movement from a skyward perspective as well as one trained on the ground, moving forward as well as backwards. The body in space then becomes an axis between heaven and earth, in this meditation on the past and present, loss and remembrance.

Regina de Rozario (b. 1973, Singapore) works largely with photography, video and text. Her works deal with memory and loss by adopting a psychogeographic approach to places and spaces within Singapore. The ways in which sites are constructed from one's own life, psyche, and physical interaction with the space lie at the heart of her investigations. She co-founded Perception3, an art and design duo in 2007. Under Perception3, she has collaborated frequently with The Substation Singapore, and their exhibition 'Pulau' was shown in the Kulturhuset, Stockholm, in 2012. De Rozario has exhibited in Singapore, most recently at Art Stage (2014), and has also shown at the Musee de l'Elysée, Lausanne, France, at the Collegium Hungaricum in Berlin, and in New York.



Reel/Unreel | 2010
Digital video
6 mins
Collection of the Artist
Image courtesy of the Artist



ISABELLE DESJEUX

Enfolding art, science, history and imagination, Isabelle Desjeux's installation focuses our attention on the rubber fruit, a colonial crop which once covered huge swathes of land in Singapore and which today has all but vanished from the highly urbanized cityscape and the consciousness of Singaporeans. Rubber fruit propagates by exploding and propelling its seeds as far away as possible from the parent plant. On the shelves of the wooden cabinets, a thousand rubber seeds are displayed, along with one mutant fruit which has failed to explode presented prominently in the centre. In science, advancements in understanding organisms are made from the study of mistakes, or mutants, rather than the successes. This approach presents an interesting counter to society and social organisms, where success is prized and mistakes marginalized.

Central to both art and science is the discipline of observation. *1000 Rubber Seeds and One Mutant* is an intersection of these modalities as it invites the public to observe the rubber seeds and fruits through different lenses, and to use this information in different ways, be it through the creative discipline of drawing, or the logical and meticulous matching of images. The tactile quality of the interactive installation reminds us of the human dimension to science, before the advent of high-tech environments and machinery that contribute to conceptions of science today as sterile and detached from the practice of everyday life and creativity.

Isabelle Desjeux (b. 1967, Tunisia) is a French artist who has been living in Singapore since 1999. Prior to becoming a full time artist in 2000, she was a scientist with a PhD in Physiology and Molecular Biology from Edinburgh University, UK. Her practice is informed by art and science methodologies, and she has been researching the “refuse”, “failures” and “leftovers” from scientific research processes. A multi-disciplinary artist, she works in video, performance lecture, installation, printmaking and sculpture, also favouring media used by scientists such as books, lectures and posters. Currently, she is director of L'Observatoire, a multi-purpose art and science open space for artists, scientists, the public and young children. Desjeux has presented her projects and research extensively in Singapore, including at LaSalle, the Société Générale Gallery and at the 2010 TED x Biopolis talk.



1000 Rubber Seeds and One Mutant | 2014
Mixed media installation
Dimensions variable
Collection of the Artist
Image courtesy of the Artist



JENNIFER NG

Educator Jennifer Ng created this installation as a metaphor for the pressures and demands foisted onto her young charges by the education system. In aiming to 'stretch' students to their fullest potential, the rigours of contemporary schooling in Singapore instead wear down the energy and spirit of youth, stretching them thin, like tender young blades of grass which have been compelled to grow too quickly and before their time.

Jennifer Ng (b. 1974, Singapore) teaches art at a local junior college and is currently also a part-time Masters student in Art Education. Her practice explores the notion of time and seeks to question the expectations placed on students by Singaporean society today. Ng works in a variety of different materials and believes that materials are vital in connecting people with spaces. She has exhibited numerous times in Singapore, most recently in 2013, at Yavuz Fine Art Gallery and at the National Institute of Education art gallery.



Pulling At Grass To Make It Grow | 2013
 Elastic string and food dye
 Dimensions variable
 Collection of the Artist
 Image courtesy of the Artist



DEBBIE DING

The Singapore River is an iconic natural landmark that is inextricably bound up with the country's history and culture. Life and trade flourished along its banks in the past, and it also features prominently in local art and poetry. In the course of history, the river's role has also changed from one formerly associated with economic activity and Singapore's pioneering history to one of tourism and entertainment. Today it is lined by dining establishments and watering holes, as kitsch boat tours transport tourists down the waters where the river's history lies submerged.

In *Here The River Lies*, artist Debbie Ding attempts to reclaim the river and what it means to / for us by inviting the public to map out a 'psycho-geography' of the Singapore River. Participants mark out sites along the river's winding route with cards which recount personal stories and histories associated with that site. They can then browse the cards left by others, and decide if the stories are fact or fiction by voting on the respective cards, thus contributing to a collective history and mythology of the Singapore River.

In an associated installation, *The Shape of The Singapore River*, framed prints reproduce drawings contributed by the public who were invited to illustrate the Singapore River. These highly personal 'maps' are revealing of how familiar (or unfamiliar) the majority of people in Singapore are with this cultural landmark, and what their primary associations or priorities about the river are.

In the same way that rock fragments can reveal much about the history of the earth, Debbie Ding's tongue-in-cheek installation *Ethnographic Fragments of Singapore* attempts to document civilisation in Singapore through its rock fragments. It is notable that none of these rock samples displayed like artefacts are naturally-occurring: they have all been taken from man-made constructions — the corner of a pavement, a bit of a building, a slab from a sidewalk — attesting to Singapore's highly urban environment. In addition, these samples are all relics of sites that have ceased to exist, as Singapore's cityscape continually renews itself. These cast-off rocks and the sites they come from — many of sentimental or cultural value — paint a portrait of the tug-of-war of values and interests playing out in Singapore society.

Debbie Ding (b. 1984, Singapore) is a visual artist, writer, independent researcher, and self-described cartographer, currently pursuing her Masters in Design Interaction at the Royal College of Art, London. Her interest lies in mapping and narrating real and imaginary spaces in the urban environment, making these spaces meet in the realm of psychogeography. She is a facilitator for the Singapore Psychogeographical Society, which aims to promote a better understanding of the local environment through documentation, lucid adventure, and encouraging the construction of personal narratives through space. Her works have been presented at exhibitions including *The Substation Open Call* (2010), Singapore; and *'Engaging Perspectives: New Art from Singapore'*, at Gillman Barracks in 2013.



Here The River Lies | 2010
Mixed media installation
150 x 375 cm
Collection of the Artist
First presented with the support of The
Substation Open Call 2010
Image courtesy of the Artist



POST-MUSEUM

Bukit Brown is an oasis of greenery in the heart of Singapore, home to the graves of many of Singapore's pioneers as well as several species of flora and fauna. It is also steeped in history, having been a battle site during the Second World War. A few years ago, it catalyzed an outpouring of civic activism when the government announced its plans to bisect the area with a major highway, and earmarked other parts of Bukit Brown for redevelopment as public housing. Several interest groups including the Nature Society and the Singapore Heritage Society petitioned for the preservation of Bukit Brown; however the decision was made to proceed with redevelopment plans.

Artists and activists Woon Tien Wei and Jennifer Teo, the founders of Post-Museum, have been consistently working with a gamut of individuals and interest groups who have been moved by Bukit Brown's plight to document, communicate and preserve its history and heritage as much as possible. In their multi-faceted installation, Woon and Teo attempt an indexing of Bukit Brown by capturing the spectrum of interests and agendas invested in this contested terrain, ranging from the political to the spiritual.

Post-Museum is an independent cultural and social space in Singapore which aims to encourage and support a thinking and pro-active community. It is an open platform for examining contemporary life, promoting the arts and connecting people, in order to find ways of creating micro-Utopias where people actively imagine and create the cultures and worlds they desire. Events and art projects produced include the Awaken the Dragon Festival (co-produced with Michelle Lim) and The Bukit Brown Project. Post-Museum has participated in various international exhibitions and events, including the Busan Biennale, Korea (2012); Next Wave Festival, Melbourne, Australia (2010); and The 4th Fukuoka Asian Art Triennale (2009).



The Bukit Brown Index (detail) | 2014
Mixed media installation
Dimensions variable
Collection of the Artists
Image courtesy of the Artist



HO TZU NYEN

Earth presents a vision of a world post-apocalypse, where a sprawl of human bodies is arranged across a bleak landscape of detritus. The lighting, composition and tableau of the work are steeped in references to canonical works of Western art which depict the extremities of the human spirit, in suffering, heroism and hubris. As the light and camera pan over sections of this unearthly sprawl, the human figures stir, rising and then falling back into slumber once again. The rhythms and cadences of these movements evoke that of an organism silently breathing, as the light alternately picks out individual bodies and merges them into one massive entity.

Ho Tzu Nyen's (b. 1976, Singapore) practice spans video, painting and theatre. His interest is in deconstructing the media he works in and refers to, and in exploiting its slipperiness to question its conventions and discursive tools. More recently, he has focused on immersive multimedia installations, which are an apt vehicle for combining his personal interests in film, text, image and music. His recent works such as *Earth* and *The Cloud of Unknowing* are intricately bound up with his personal interest in art history and historiography. His films characteristically comprise elaborate tableaus that refer back to canonical artworks, and condense his multiple, eclectic sources of research and reference. Ho has exhibited widely in Singapore as well as internationally, including solo exhibitions at the Contemporary Art Centre of South Australia in Adelaide (2007 and 2010), and at the Mori Art Museum in Tokyo (2012). He also represented Singapore at the 54th Venice Biennale in 2011. Selected group exhibitions include the 26th Bienal de São Paulo in Brazil (2004); the 3rd Fukuoka Asian Art Triennale in Japan (2005); the 6th Asia Pacific Triennale in Brisbane, Australia (2009); 'No Soul for Sale' at London's Tate Modern (2010), and 'No Country: Contemporary Art for South and Southeast Asia', a travelling exhibition by the Guggenheim Museum, New York (2013).



Earth | 2009
Single-channel video
41 mins
Collection of the Artist
Image courtesy of the Artist

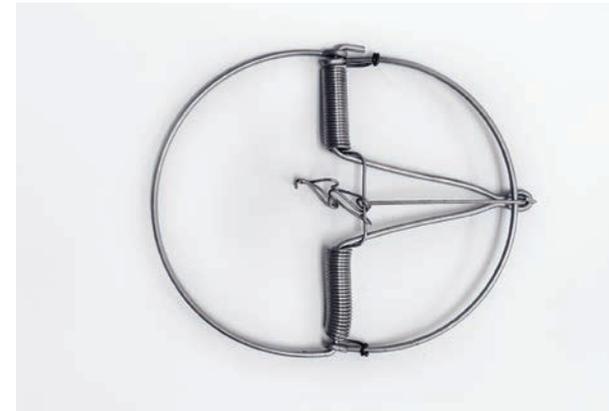


INSTITUTE OF CRITICAL ZOOLOGISTS

Robert Zhao Renhui, an artist whose practice revolves around how we perceive and study the natural world, has been steadily collecting an assortment of animal traps over the years under the auspices of the Institute of Critical Zoologists, a fictional research platform he created to encapsulate strands of his artistic practice and zoological investigations.

Animal traps are fascinating because their efficacy hinges on our intimate understanding of animal behaviour, in order that we may ensnare them effectively with these devices. Some of these traps are almost sculptural in quality, and their shapes hint at the forms of the various creatures whose bodies they are meant to ensnare – sometimes quite brutally. As artefacts, they are a physical manifestation of our relationship with the natural world – an assertion of power and control over animal life – and a statement about how we choose to use our knowledge about other living things.

Robert Zhao Renhui (b. 1983, Singapore) is a multi-disciplinary artist whose work addresses man's relationship with nature. By presenting different modes of the human gaze on nature, he seeks to highlight how truth is constructed through a false naturalization and manipulation of beliefs. The Institute of Critical Zoologists is one of his best known works. Zhao is the recipient of the United Overseas Bank Painting of the Year Award, Singapore (2009); the National Arts Council Singapore Young Artist Award (2010); and the Deutsche Bank Award in Photography (2011). He was selected to participate in the 2013 President's Young Talents exhibition at the Singapore Art Museum. His works have been shown widely in Singapore and abroad, including exhibitions at the Fukuoka Asian Art Museum, Japan; the Photo-Levallois Festival, Paris; the GoEun Museum of Photography, Korea; and most recently at the Singapore Biennale (2013).



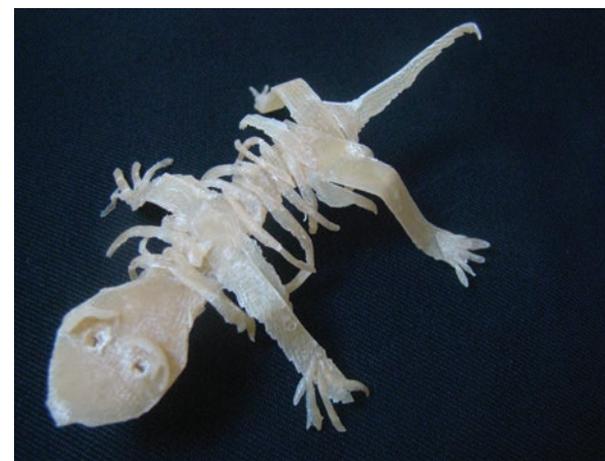
Animal traps
Clockwise from top left:
Mus Cypriacus (Cyprus)
Pyrenean Desman
Rhine Ring Beater (Rheinische Ringslager)
 Dimensions variable
 Collection of the Institute
 of Critical Zoologists
 Image courtesy of the Artist



EZZAM RAHMAN

These miniature sculptures of animal skeletons have been created from artist Ezzam Rahman's dead skin, peeled and scraped from callouses and the soles of his feet – that part of our bodies which needs to harden itself to protect against the pressure and impact of pounding against surfaces whilst bearing our entire weight. At once intimate and abject, these fragile fossils, like the dead skin they are made of, speak of the hardness of life; as detritus, they seek to ask what we choose to cast off or value, and why.

Ezzam Rahman (b. 1981, Singapore) is an artist and part-time lecturer at Lasalle College of the Arts, Singapore. He works mainly in installation and performance art, and is also a filmmaker, favouring narrative forms for their ability to communicate to the audience. He has exhibited extensively in Singapore and is the recipient of the 2010 Lee Foundation Educational Grant, and the National Arts Council Singapore Bursary Award in 2009. From 2011–2012, Ezzam was President of The Artists Village. He curated the Roving Artists at The Substation for the Night Festival, Singapore, in 2010, 2011 and 2012, and co-directed the Fetter Field Performance Art Event in Singapore in 2006, 2007, 2009 and 2011.



Ouch! | 2014
 Artist's skin, adhesive
 Dimensions variable
 Collection of the Artist
 Image courtesy of the Artist



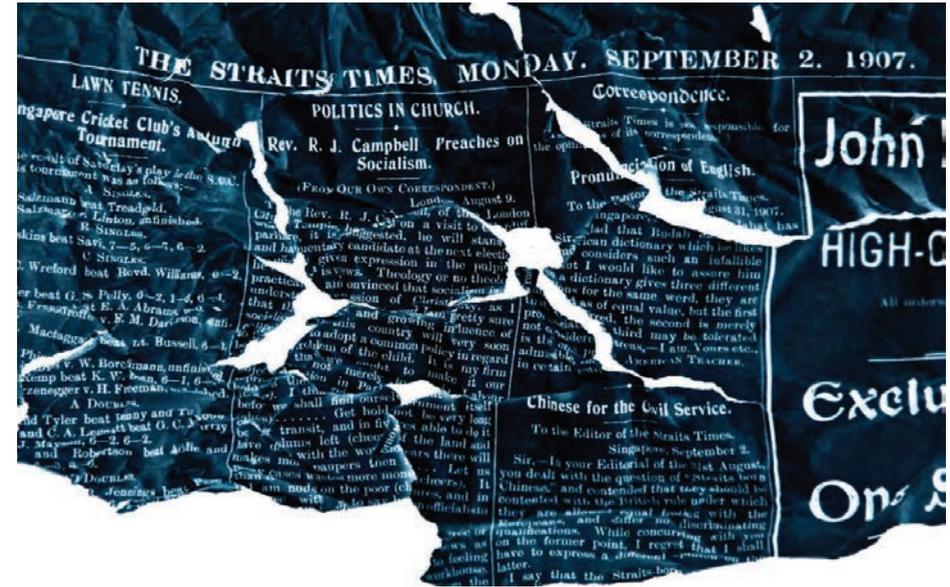
LUCY DAVIS

All The Way Down and *Nanyang Meadows* were born of artist and researcher Lucy Davis's unique encounter with the collections of the Raffles Museum of Biodiversity Research (RMBR). The animal specimens in RMBR's collection are a legacy of the interest in natural history promoted by Singapore's colonial rulers such as Thomas Stamford Raffles and William Farquhar, and in particular Dr Richard Hanitsch who was the first Director of the Raffles Museum and Library. Davis's interest lies in the interior and materiality of the taxidermied specimens in the Museum's collection, as they open up a multiplicity of readings about how we view and study animals and the natural world.

Nanyang Meadows is composed from bundles of wheat used to stuff a 4.5 metre long crocodile in the RMBR collection, captured at the mouth of the Serangoon river and stuffed and presented to the Raffles Museum in 1887, the year of its opening. The wheat has been arranged to suggest the contours of a landscape. Wheat is a crop foreign to the tropical region, so the stuffing for the crocodile — an animal typically found in Southeast Asia — was likely to have originated in Europe. The juxtaposition of the two — the animal and its alien interior, a relic of Singapore's colonial past — was not lost on Davis, who draws a parallel with the contemporary pastoralisation of the tropics, most commonly witnessed in Singapore road and place-names such as 'Nanyang Meadows' at the Nanyang Technological University where Davis works.

History and myth intertwine in *All The Way Down*, an installation based around the materials recovered from the inside of a tortoise in the RMBR collection. The yellowing clippings from various newspapers dating back to the early 1900s are fascinating in what they reveal about the concerns and preoccupations that gave birth to the 20th century ranging from the mutiny on the battleship Potemkin, to the Swatow Rebellion, to thoughts on British seamen. Pulled from the belly of the tortoise, they evoke the shamanistic practice of divining or fortune-telling based on animal entrails. Pieced together, they form a poetic collage collapsing multiple histories and cultures. The sheets of paper are presented in a floating column above an apparition of the tortoise in which they were housed: simultaneously a conjuration of the dreams of different worlds contained within the little creature, as well as a poignant evocation of the weight of history bearing down on it.

Lucy Davis (b. 1971, Uganda) is a visual artist, writer, researcher and Assistant Professor at the School of Art, Design and Media at Nanyang Technological University, Singapore. Currently, she is working on building the first ever art history degree curriculum in Singapore. Since 2006, her art practice and research have looked at ways in which nature and culture in Southeast Asia are performed, represented and known. The intersections between art, science and natural history, branching out into aesthetics of science, form the fundamental issues structuring her work. In 2010, Davis founded the Migrant Ecologies Project which supports art and ecology initiatives. She has contributed to numerous prominent academic journals and art magazines such as 'ANTENNAE: The Journal of Nature' in Visual Culture (UK), Art Asia Pacific, BROADSHEET Art & Culture (Australia), The DOCUMENTA #12 READER, and FOCAS: Forum on Contemporary Art & Society. Her 2012 short film *Jalan Jati (Teak Road)* won the Promotional Award at the International Short Film Festival Oberhausen, and the entire project was a Finalist for the French Prix COAL Art & Ecology Prize 2011.



All The Way Down (detail) | 2014
Mixed media installation
Dimensions variable
Collection of the Artist
Image courtesy of the Artist



STELLAH LIM

As a commentary on and antidote to our throwaway consumerist culture, Stelah Lim transforms discarded costume jewellery into new sculptural works by coating assemblages of necklaces, rings and bracelets with black enamel paint. The resulting artworks are organic and evocative of natural forms such as seeds, vines, stalactites and stalagmites, as well as human entrails. Their melting forms remind us that our acquisitive desires strip the earth of its resources to keep pace with our ever-changing appetites for new consumer items — items which we discard at a whim, generating waste and contributing to environmental degradation.

Stelah Lim (b. 1979, Singapore) was originally trained as a jeweller and through this developed an interest in the body as a site for artistic expression and form. She continues to draw upon this background for inspiration in her sculptures, installations and drawings. Lim is currently investigating the lingering presence of absent objects and people. Her works have been exhibited in Singapore and Kuala Lumpur, Malaysia.



Abandoned (detail) | 2014
 Repurposed jewellery and enamel
 Dimensions variable
 Collection of the Artist
 Image courtesy of the Artist



YEO CHEE KIONG

A Day Without A Tree is a commentary on global warming and the future of our planet. Climate change is compounded by the fact that in several cities such as Singapore, natural shade is fast disappearing, as trees and swathes of greenery make way for urban development. Yeo Chee Kiong's installation imagines a day without trees, when the very monuments we have cleared away greenery to build, start to warp, melt and liquefy under the intense heat of the sun. *A Day Without A Tree* was first presented at the National Museum of Singapore in 2007 and awarded the inaugural Grand Prize at the Asia Pacific Breweries Foundation Signature Art Prize (2008).

Yeo Chee Kiong (b. 1970, Singapore) is a sculptor known for creating playful and surprising juxtapositions in his pieces. Yeo was the recipient of the 2006 Young Artist Award, the International Development Grant, 2007, and the International Touring Grant (Visual Art), 2007, by the National Arts Council, Singapore. He was also one of 25 finalists shortlisted in the 2006 International Competition for Young Sculptors, Milan, Italy. Yeo has been the invited judge for the Yulong International Wood Sculpture Competition, Taiwan, from 2011–2013, and in 2013 exhibited at the 25th UBE Biennale, Japan; the 3rd China Sculpture Almanac Exhibition; at the Aarhus, Denmark; and at the Cite International Des Arts, Paris. He has also been commissioned to create several public works of art in Singapore as well as abroad.



A Day Without A Tree | 2007, 2014
 Site-specific installation
 Dimensions variable
 Collection of the Artist
 Image courtesy of the Artist

UNEARTHED: THE EOS ART PROJECTS

Unearthed: The EOS Art Projects presents artworks that have ensued from residencies undertaken by artists from Singapore and the region at the Earth Observatory of Singapore (EOS), a research centre dedicated to the study of earth sciences and natural phenomena, focusing on tectonic activity, sea level and climate change in and around Southeast Asia.

The EOS is committed to acquiring knowledge of these natural hazards and passing on this information to populations at risk by contributing to forecasts of such natural phenomena, and helping affected communities adapt to these environmental challenges. The EOS also develops and implements policies to mitigate risks that nature poses to our societies. Programmes in education and outreach, media, art, and sustainability are emblematic of the observatory's commitment to embed an awareness of earth processes, resources, and limitations into society in order to create more sustainable societies.

The Earth Observatory of Singapore is a Research Centre of Excellence, and is located on the campus of the Nanyang Technological University.

SUTTHIRAT SUPAPARINYA



When Need Moves the Earth reflects on the impact of altering the natural environment during the course of human activities such as mining or the creation of hydroelectric power. More specifically, Sutthirat Supaparinya presents a visual exploration of a coal mine and a water dam, both of which are used to generate electricity. Her video installation combines documentary and experimental techniques to create a unique narrative of the Srinakarin Dam and the Mae Moh Lignite Mine, both sites administered by the Electricity Generating Authority of Thailand. These two large-scale sites are located along or near natural active faults, which are deep or shallow fractures that give expression to the dynamic Earth.

In addition to drastically altering the landscape, coal mining and dam building are also known to be a potential cause of man-made earthquakes. Most of these are small in scale compared to the most destructive natural earthquakes, but these human interventions can influence the stress load stored in natural faults. This artwork also encourages viewers to consider our high consumption of electrical power, and proposes that communities and societies improve their sustainability planning and hazard reduction efforts.

Sutthirat Supaparinya (b. 1973, Thailand) is a video and installation artist living and working in Chiang Mai, Thailand. She obtained her BFA in Painting from the Faculty of Fine Arts at Chiang Mai University, and later pursued a Postgraduate degree in media Arts from Hochschule Fuer Grafik und Buchkunst in Leipzig, Germany. In 2010, she was awarded a fellowship from the Asian Cultural Council to conduct visual arts research. In the same year, she was also selected to participate in the International Creator Residency Program at the Tokyo Wonder Site Aoyama. She supports local art in Chiang Mai, and is a member of the Chiang Mai Art Collective, a non-profit organization promoting contemporary art and culture in Chiang Mai.



When Need Moves the Earth | 2013

3-channel video

20:34 mins

Collection of the Artist

Image courtesy of the Earth Observatory of Singapore (EOS)



CHEN SAI HUA KUAN

Sound of the Earth is an experimental installation that uses the power stored in wet soil to produce sound. Artist Chen Sai Hua Kuan utilises a technique for collecting electricity commonly known as an Earth battery. The basic idea consists of using pairs of electrodes made of different metals to collect the small Telluric electrical currents that can be found when the electrodes are buried in soil. The artist started these experiments in the cities of Padang and Banda Aceh in Indonesia, both of which sit in a region exposed to earthquakes and tsunamis.

For this installation the artist extracted soil from Seletar in northeastern Singapore. The soil is placed in an array of glass bottles and produces sufficient electricity to vibrate two small metal plates against each other. The impact of the metal plates creates a small hammering sound against clay bowls, made from the same soil and fired in a kiln. These fired clay domes amplify the sounds powered by the Earth battery installation. The driving force behind this project is simple: according to the artist, "I wanted to find out how the earth sounds like and whether it has a sound. That was the question. I started making recordings and playing around with them, trying to understand what I want(ed) to do. It slowly evolved into working with electricity, and producing electricity from mud that will resonate back to the mud itself."

Chen Sai Hua Kuan is a Singaporean artist who graduated from Lasalle-SIA College of The Arts with a diploma in Fine Arts. He went on to pursue a Masters in Fine Arts from Slade School of Fine Arts, University College London. A multi-disciplinary artist, Chen is the recipient of several awards and residencies, and has also lectured and participated in workshops overseas. His works have been presented in Singapore as well as abroad, including exhibitions at the Fukuoka Asian Art Museum, Japan, and most recently at the Singapore Biennale 2013.



Sound of the Earth | 2013
Mixed media installation
Dimensions variable
Collection of the Artist
Image courtesy of the Earth Observatory of Singapore (EOS)

LEVEL 3



ZHANG XIAO

Coastline is a photographic project that presents human life along the Chinese coast as well as some of its repercussions on the natural environment. Seeking to document the great changes that take place everyday since China began opening up thirty years ago, as well as to explore the consciousness of his generation, artist Zhang Xiao visited dozens of urban and rural areas that sit on the coastline between the Yalu River mouth in the northern province of Liaoning, and the Beilun River mouth in the southern province of Guangxi.

Rapid construction and its side effects are apparent everywhere along the coastal areas. At times the new buildings seem out of proportion with their simple surroundings; land reclamation and seaside construction are abundant. In the midst of these accelerated developments, ordinary people continue their lives, adapting their routines to the new conditions. A couple hugs at an abandoned seaside pool. Inland construction workers encounter the sea for the first time. Traditional fishermen work around the new developments. School children play in new but deserted facilities. Swimmers share the landscape with new factories or ports. The environment and the new populations have yet to adopt one another.

Zhang Xiao (b. 1981, China) is a freelance photographer based in Chengdu, Sichuan Province, China. He graduated from the Art Department at Yantai University, and worked as a photographer for the Chongqing Morning Post for four years. His projects *They*, *Coastline*, *Envelope*, and *Subdue* have been exhibited widely in China, as well as internationally including Singapore, London, France, and USA.



Coastline | 2013
 C-Print on paper
 70 x 90 cm (each)
 Collection of the Artist
 Image courtesy of the Earth Observatory of Singapore (EOS)



CLARA BALAGUER AND CARLOS CASAS

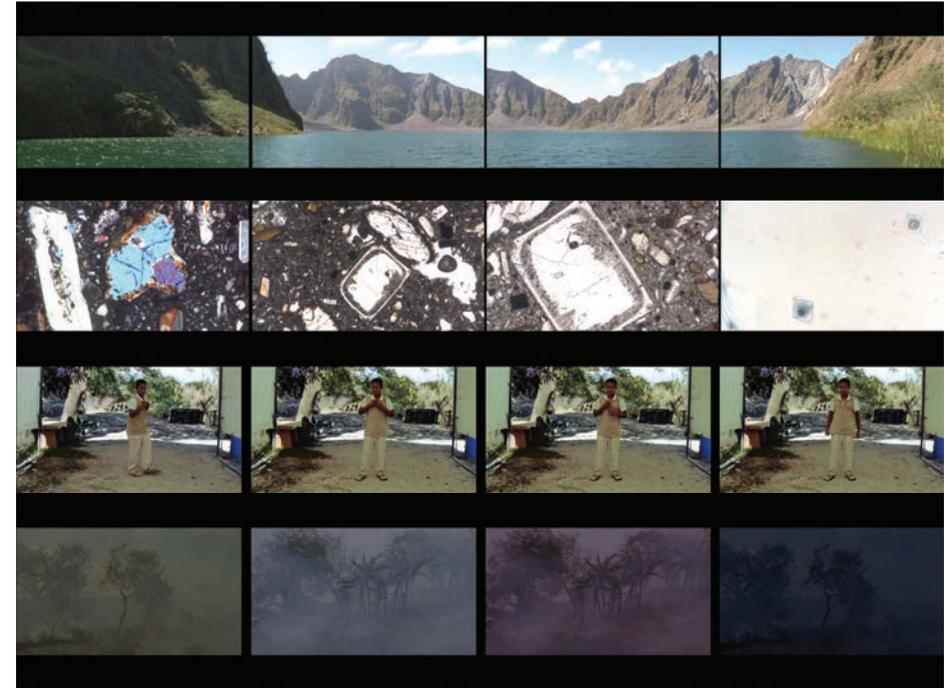
Lupang is an eight-channel installation that portrays the life of the Ayta (or Aeta) people, who are thought to be the earliest inhabitants of the Philippines. The Ayta were displaced from their ancestral lands by the 1991 eruption of the Mount Pinatubo volcano located in Luzon. Clara Balaguer and Carlos Casas collaborated on this project with the intention to develop — along with the Ayta people — a better understanding of the causes behind the eruption and possible solutions to its aftermath. The video installation presents scenes of everyday life in Ayta communities who have relocated to the highlands and the lowlands. The former is shown in *Lupang* screens 1-4 by Casas, the latter, in screens 5-8 by Balaguer.

The non-narrative installation draws some of its inspiration from *Udlot-Udlot*, a 1975 musical composition by Filipino composer and ethnomusicologist, José Maceda. The musical piece is meant to be performed by an ensemble of variable size that can range from dozens to thousands of non-trained musicians playing different types of traditional musical instruments.

The artists believe in the integration of social responsibility into the practice of art, and their intention was to create something that could be a source of stability and empowerment for Ayta participants. The overall project seeks to help the Ayta revisit and come to terms with their identity under their new surroundings and circumstances.

Clara Balaguer (b. 1980, Philippines) is an artist based in the Philippines, where she has lived most of her life. She has held different appointments in the various industries, including the advertising, publishing, and television industries. Balaguer is currently the director of The Office of Culture & Design, as well as the owner and publisher at Hardworking, Goodlooking Studio. Over the years, she has also taken on various roles such as artist, exhibitor, producer, director, and speaker for various projects, exhibitions, and conferences.

Carlos Casas (b. 1974, Spain) is a filmmaker and visual artist, whose works marry documentary film, cinema and contemporary visual art genres. His recent works have won awards in film festivals, and he has also exhibited extensively in several cities including Berlin, Venice, and Torino. Casas is interested in presenting his works through the lens of his experience of the world, and to create works that focus on the human condition.



Lupang | 2013

8-channel video installation

Channels 1-4, 46 mins; channels 5-8, 41:49 mins

Collection of the Artists

Image courtesy of the Earth Observatory of Singapore (EOS)

LEVEL 4



ROBERT ZHAO RENHUI

The Possibility of Knowing focuses on the before and after of a natural disaster, examining the tension and fragility of landscapes and human habitations in areas that are subject to such hazards. Inspired by the methods and techniques used by Earth scientists to interpret the natural forces behind earth hazards, the artist travelled to the Indonesian cities of Padang and Banda Aceh, both of which sit on an area with many active faults and significant tectonic plate action, and both of which have been affected by tsunamis in recent years.

The body of work produced by Zhao under the auspices of the EOS residency seeks to represent landscapes of disasters, and to capture vignettes of life poised in between one episode of devastation and another impending one. The photographs of closed beachfront restaurants in Padang evoke a tense absence, a post-disaster desolation in the making. Poignantly, the artist observed: “these restaurants, all 145 of them, will be the first to be swept away by the (next) tsunami. I guess it’s important to photograph them, as well as everything else that I saw while I was there.”

Robert Zhao Renhui (b. 1983, Singapore) is a multi-disciplinary artist whose work addresses man’s relationship with nature. By presenting different modes of the human gaze on nature, he seeks to highlight how truth is constructed through a false naturalization and manipulation of beliefs. The Institute of Critical Zoologists is one of his best known works. Zhao is the recipient of the United Overseas Bank Painting of the Year Award, Singapore (2009); the National Arts Council Singapore Young Artist Award (2010); and the Deutsche Bank Award in Photography (2011). He was selected to participate in the 2013 President’s Young Talents exhibition at the Singapore Art Museum. His works have been shown widely in Singapore and abroad, including exhibitions at the Fukuoka Asian Art Museum, Japan; the Photo-Levallois Festival, Paris; the GoEun Museum of Photography, Korea; and most recently at the Singapore Biennale (2013).



The Possibility of Knowing | 2013
Photography installation
Dimensions variable
Collection of the Artist
Image courtesy of the Earth Observatory of Singapore (EOS)



ISAAC KERLOW

Sudden Nature is a project about the uneasy relationship between Man and Nature, and how this inescapable relation often oscillates between nurturing and destruction. The project includes a variety of media ranging from visual artworks and stenciled text to interactive installations with image and sound. *The Dialog of Monologs* audio installation, for example, uses ultrasonic sensors to trigger statements by Man and Nature about each other. Stenciled on the wall above the sensors are words describing some of the destructive actions typical of natural hazards. The typographic style of these words is inspired by the multi-lingual signs that are common in construction sites throughout Singapore, where English, Chinese, Malay, and Tamil are *de facto* languages.

The interactive installation *I think he loves me* invites the viewer to interrupt a video loop that presents a metaphor for the human destruction of nature. Kerlow was inspired by conversations with survivors of natural disasters in communities throughout Southeast Asia, which have endured for centuries earthquakes, tsunamis, volcanic eruptions and lahars. Their experiences of shock, loss and recovery are overwhelming emotions that most humans do not encounter in the course of a lifetime, and these are reflected in how some of the disaster survivors were explicit about their feelings while others would let their silence speak for itself.

Isaac Kerlow (b. 1958, Mexico) is an artist and filmmaker whose work deals with change, technology and the human condition. He is considered one of the pioneers of digital art, and continues to create with digital technology and traditional techniques. The first Artist-in-Residence at the EOS, he was formerly the Founding Chairman of the Department of Computer Graphics and Interactive Media at Pratt Institute in New York City in the 1980s, and during the mid-2000s he was the Founding Dean of Singapore's first professional art/media/film school at the Nanyang Technological University.



Sudden Nature | 2012
Multi-media installation
Dimensions variable
Collection of the Artist
Image courtesy of the Earth Observatory of Singapore (EOS)

LIST OF EXHIBITED ARTWORKS

UNEARTHED (SAM)

Ang Song Nian

And Now, Like Sleeping Flowers...
(*Bukit Batok Avenue 3*) | 2009-2010
Archival Piezography print, edition 1/3
103 x 87 cm
Singapore Art Museum collection

And Now, Like Sleeping Flowers...
(*Senja Road*) | 2009-2010
Archival Piezography print, edition 1/3
103 x 87 cm
Singapore Art Museum collection

And Now, Like Sleeping Flowers...
(*Sheen Cross Wood*) | 2009-2010
Archival Piezography print, edition 1/3
70 x 70 cm
Singapore Art Museum collection

And Now, Like Sleeping Flowers...
(*Adam's Pond*) | 2009-2010
Archival Piezography print, edition 1/3
70 x 70 cm
Singapore Art Museum collection

Genevieve Chua

Ultrasound #3 | 2012
Acrylic and screenprint
with enamel on linen
118.5 x 180 cm
Collection of the Artist

Ultrasound #5 | 2012
Acrylic and screenprint
with enamel on linen
118.5 x 180 cm
Collection of the Artist

The Cascade: Underground | 2012
Acrylic and screenprint with
enamel on linen
278 x 170 cm
Private collection

The Cascade: Upper Floors | 2012
Acrylic and screenprint with
enamel on linen
278 x 170 cm
Private collection

Lucy Davis

Nanyang Meadows | 2014
Mixed media installation
Dimensions variable
Collection of the Artist

All The Way Down | 2014
Mixed media installation
Dimensions variable
Collection of the Artist

Regina de Rozario

Reel/Unreel | 2010
Digital video
6 mins
Collection of the Artist

Isabelle Desjeux

*1000 Rubber Seeds and One
Mutant* | 2014
Mixed media installation
Dimensions variable
Collection of the Artist

Debbie Ding

Here The River Lies | 2010
Mixed media installation
150 x 375 cm
Collection of the Artist

*The Shape of the Singapore
River* | 2010
Print on paper
45 x 45 cm
Collection of the Artist

*Ethnographic Fragments of
Singapore* | 2012
Installation with rock fragments
Dimensions variable
Collection of the Artist

Ezzam Rahman

Ouch! | 2014
Artist's skin, adhesive
Dimensions variable
Collection of the Artist

Han Sai Por

Flow Through The Land 1 | 2013
Acrylic paint, powder pigment, coloured
shaped abacca paper, ink, canvas
100 x 200 cm
Collection of the Artist

Water Erosion 1 | 2013
Acrylic paint, ink, cast cotton paper,
sculpted coloured abacca paper
151.5 x 94 cm
Collection of the Artist

Ho Tzu Nyen

Earth | 2009
Single-channel video
41 mins
Collection of the Artist

Institute of Critical Zoologists

Animal traps
Arion lustranicus, Mogera imaizumii, Pyrenean
Desman, Orange-Throated Sunangel
(Heliangelus Mavors), Rhine Ring Beater
(Rheinische Ringslager), Gallus gallus, Zosterops
palpebrosus, Rattus rattus, Mus Musculus,
Mus Caroli, Mus Spretus (Southern France),
Micromys minutus (England), Apodemus
sylvaticus, Mus Cypriacus (Cyprus), Mus
booduga (Nepal)
Dimensions variable
Collection of the Institute
of Critical Zoologists

Charles Lim

All Lines Flow Out | 2011
Single-channel HD video
21:43 mins
Singapore Art Museum Collection

Stellah Lim

Forgotten | 2014
Repurposed jewellery and enamel
Dimensions variable
Collection of the Artist

Abandoned | 2014
Repurposed jewellery and enamel
Dimensions variable
Collection of the Artist

Forsaken | 2014
Repurposed jewellery and enamel
Dimensions variable
Collection of the Artist

Jennifer Ng

Pulling At Grass To Make It Grow | 2013
Elastic string and food dye
Dimensions variable
Collection of the Artist

Donna Ong

*Landscape Portraits: In A Beautiful
Place Nearby* | 2009
Mixed media installation
Dimensions variable
Collection of the Artist

Post-Museum

The Bukit Brown Index | 2014
Mixed media installation
Dimensions variable
Collection of the Artists

Twardzik Ching Chor Leng

Real Estate | 2014
Site-specific earth art installation
240 x 240 cm
Collection of the Artist

Yeo Chee Kiong

A Day Without A Tree | 2007, 2014
Site-specific installation
Dimensions variable
Collection of the Artist

Frayn Yong

Terra Firma | 2014
Graphite
Dimensions variable
Collection of the Artist

UNEARTHED:

THE EOS ART PROJECTS (SAM AT 8Q)

Clara Balaguer and Carlos Casas

Lupang | 2013
3-channel video installation
Channels 1-4, 46 mins;
channels 5 41:49 mins
Collection of the Artists

Isaac Kerlow

Sudden Nature | 2012
Multi-media installation
Dimensions variable
Collection of the Artist

Chen Sai Hua Kuan

Sound of the Earth | 2013
Mixed media installation
Dimensions variable
Collection of the Artist

Suttthirat Supaparinya

When Need Moves the Earth | 2013
3-channel video
20:34 mins
Collection of the Artist

Zhang Xiao

Coastline | 2013
C-Print on paper
70 x 90 cm (each)
Collection of the Artist

Robert Zhao Renhui

The Possibility of Knowing | 2013
Photography installation
Dimensions variable
Collection of the Artist

PROGRAMMES

UNEARTHED: CONVERSATIONS

The Unearthed: Conversations series of lectures and artist talks engages elements of history, sociology, the sciences, arts and design, and encourages a multi-layered and multi-disciplinary exploration of some of the salient themes and issues of the exhibition, by engaging participating artists with speakers from different, yet related fields.

SATURDAYS, MAY – JUNE | 2PM – 4PM
SINGAPORE ART MUSEUM | GLASS HALL

Registration required. Please visit www.singaporeartmuseum.sg for more details and to register for the programme.

CURATOR TOUR

Join SAM curator Tan Siuli on an exhibition tour that explores how artists in Singapore investigate our relationship with nature and the environment through various lenses. Drawing on varied disciplines and modalities, the tour offers an insight into how local artists draw out and make meaning with the land through the artworks on display, exploring issues ranging from the earthly to the spiritual and the political to the territorial.

WEDNESDAY, 9 APRIL 2014 | 7:30PM – 8:30PM | SAM

\$15. Tickets available at SAM and SISTIC. Limited spaces. For ticket availability at the door, please call SISTIC.

TOURS AND TALKS FOR TEACHERS

Tours and preview talks are held to give teachers preparing to bring students for a visit an overview of SAM's upcoming exhibitions. SAM curators and exhibition managers will explain key concepts and highlight selected works during these sessions.

UNEARTHED (21 MARCH – 6 JULY 2014)
TOUR: THURSDAY, 24 APRIL | 4PM | SAM

All tours and talks are for teachers only. Free admission.

Registration required. Please email your name, school, contact number, the subject you teach and the age of your students to education@singaporeartmuseum.sg.

For more details, please visit the SAM website
www.singaporeartmuseum.sg

GENERAL INFORMATION

SAM

71 Bras Basah Road,
Singapore 189555.

SAM at 8Q

8 Queen Street,
Singapore 188535

OPENING HOURS

Mon to Sun | 10am to 7pm
(Last admission at 6:15pm)
Fridays | 10am to 9pm

ENQUIRIES

6332 3222 or 6332 3200
programmes@singaporeartmuseum

SAM ONLINE

www.singaporeartmuseum.sg
www.facebook.com/singaporeartmuseum
www.twitter.com/singaporeart
www.youtube.com/samtelly

ADMISSION

Adult

\$10

Student, Senior Citizen 60 years and
above and Regular (with valid 11B pass) *

\$5

**20% off admission tickets for
20 or more persons.**

* Unless otherwise stated, admission is free
for visitors 6 years & below, Singaporean
and PR students & senior citizens, NSF's
and teachers from local schools.

**Free admission to SAM every
Friday from 6pm to 9pm & on
Open House days.**

Admission ticket includes \$1 SISTIC
fee & is available at SAM Information
and Ticketing Counters and SISTIC.
Please present proof of eligibility to
enjoy concessions or free admission.
Please obtain admission sticker from
the Information & Ticketing Counters
before entering the galleries.

MUSEUM TOURS

Tours in English

Mon	2pm
Tue	11am & 2pm
Wed	11am & 2pm
Thu	11am & 2pm
Fri	11am, 2pm & 7pm
Sat	11am, 2pm & 3:30pm
Sun	11am, 2pm & 3:30pm

Tours in Japanese

Mondays to Saturdays | 10:30am

Tours in Mandarin

Fridays | 7:30pm
Sundays | 11:30am

Tours are not available on public
holidays & selected Open House days.



Scan this QR code with your
smartphone for more about
SAM. You can download a QR
code reader from your app store.

GETTING TO SAM

By Bus

SBS 7, 14, 16, 36, 111, 131, 162, 175, 502, 518
SMRT 77, 167, 171, 700

By MRT

2-minute walk from Bras Basah MRT station.
10-minute walk from Dhoby Ghaut, Bugis or
City Hall MRT stations.

By Car

Carparks are available at Waterloo Street, Queen
Street, NTUC Income Centre, Plaza by the Park,
Hotel Grand Pacific and Singapore Management



WHEELCHAIR ACCESS/LOCKERS

Lifts provide easy access to galleries.
Lockers are available for visitors' use.

ORGANISED BY



www.singaporeartmuseum.sg