

MEDIA RELEASE

SINGAPORE ART MUSEUM UNVEILS NEW COLLECTION GALLERY WITH THE EXHIBITION *EVERYDAY PRACTICES*, HIGHLIGHTING THE ROLE OF ART IN NAVIGATING ADVERSITY

Featuring artworks from SAM's collection by diverse artists across different generations and geographies in Asia, the inaugural exhibition delves into the themes of everyday, repetition, and endurance.



Installation view of 'Everyday Practices' at SAM at Tanjong Pagar Distripark. Image courtesy of Singapore Art Museum.

Singapore, 28 August 2024 – Singapore Art Museum (SAM) unveils its new collection gallery at Tanjong Pagar Distripark with the inaugural exhibition *Everyday Practices*, reaffirming its commitment to showcasing and curating contemporary art from the National Collection that inspires profound reflections on our world today. Opening to the public on 30 August, the exhibition will be housed in the new Gallery 4 on Level 3 — SAM's first space at Tanjong Pagar Distripark dedicated to highlighting varied critical artworks in the museum's collection. *Everyday Practices* delves into the fundamental conditions of life and meaning, featuring works from 19 artists and one artist collective from 10 Asian countries.



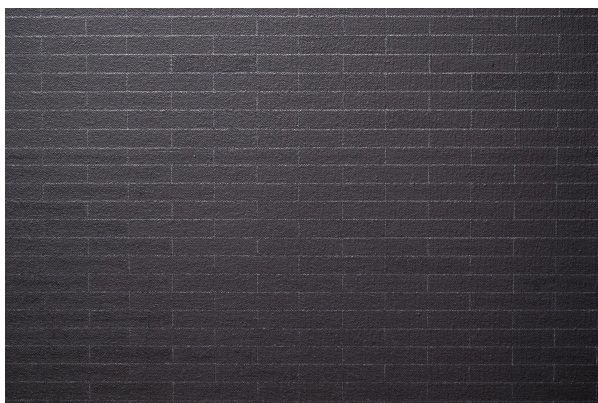
Installation view of Tehching Hsieh's 'One Year Performance 1978–1979' as part of 'Everyday Practices' at SAM at Tanjong Pagar Distripark. Image courtesy of Singapore Art Museum.

Everyday Practices draws inspiration from Tehching Hsieh's seminal work, **One Year Performance 1978–1979**, where Hsieh confined himself to a self-constructed holding cell in his studio and remained in solitude for a year, abstaining from activities such as conversation, reading, writing, listening to the radio, or watching TV. This became the first of Hsieh's five-year-long durational performances which turned the banality of life and the passage of time into both medium and subject for his art.

Building on Hsieh's philosophy, *Everyday Practices* brings together diverse artworks by artists from different generations and geographies across Asia, focusing on the themes of "everyday," "repetition," and "endurance." These artworks showcase the inventive ways artists have appropriated daily routines and lived experiences to express powerful statements of resilience and endurance in navigating adversity.

The exhibition spotlights SAM's efforts to grow a distinct and diverse collection with significant artworks from around the world and to present thoughtfully curated collection-focused exhibitions for local and international audiences. With the new collection gallery, SAM continues to offer new ways to explore artworks and practices that reflect our contemporary conditions. It also serves as a space that encourages active participation, discourse, and dialogue.

Eugene Tan, Chief Executive Officer and Director of SAM says, “The opening of *Everyday Practices* at SAM’s new collection gallery marks a significant milestone in our efforts to develop and showcase SAM’s critical collection of contemporary art. By deepening research on and expanding the collection scope of artistic practices from the 2000s in Southeast Asia and beyond, SAM aims to draw out narratives and perspectives that highlight the region’s diversity and connection with the global. We look forward to welcoming visitors to this new space, where everyone is invited to engage in dialogues with and around art that defines our time.”



Detail view of Maria Taniguchi’s ‘Untitled’ (2017) as part of ‘Everyday Practices’ at SAM at Tanjong Pagar Distripark. Image courtesy of Singapore Art Museum.



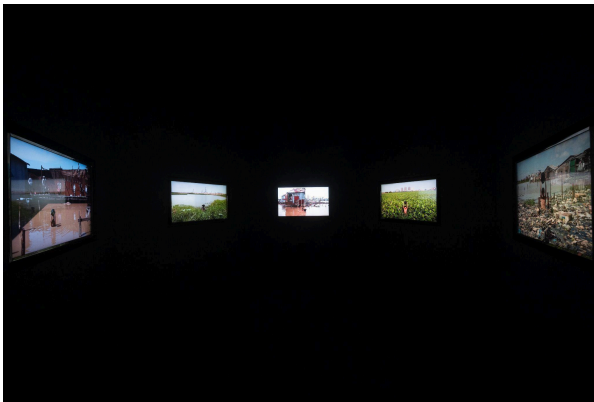
Installation view of Htein Lin’s ‘Soap Blocked’ (2016) as part of ‘Everyday Practices’ at SAM at Tanjong Pagar Distripark. Image courtesy of Singapore Art Museum.

Continuing the theme of repetition, Maria Taniguchi’s *Untitled* features a brickwork pattern covering the entirety of the artwork surface, extending endlessly. Each brick, a fundamental element in our daily environment, is painstakingly outlined in pencil and washed with black acrylic. This visual and conceptual device links this painting to others in the series. The varying dilutions of the paint introduce subtle tonal shifts, reflecting the passage of time and the steady, labour-intensive process that characterises Taniguchi’s work.

Everyday Practices further examines how routine actions and gestures can serve as subtle forms of resistance, revealing how art becomes a tool to navigate challenges amid ongoing global conflicts and humanitarian crises. Htein Lin’s *Soap Blocked* utilises everyday items from his environment to convey powerful messages. Just as how Taniguchi hand-draws each brick, Htein Lin’s installation features hundreds of hand-carved soap blocks, arranged to form a map of his native country Myanmar, with red blocks marking the locations where political prisoners have been held. Upon closer look, each soap block reveals a tiny, hunched figure trapped within

the rectangular space. This work reflects Htein Lin's personal history of imprisonment for political dissent and the collective helplessness experienced under military rule.

Echoing this concept, Khvay Samnang's *Untitled* depicts the artist pouring a bucket of sand over himself in five different lakes in Cambodia's capital Phnom Penh. This act, documented in video, responds to the displacement of thousands of families due to the illegal sale of state-owned lakes to private investors. Khvay's futile yet symbolic gesture captures the powerlessness of the resettled communities, resigned to their fate.



Installation view of Khvay Samnang's 'Untitled' (2011-2013) as part of 'Everyday Practices' at SAM at Tanjong Pagar Distripark. Image courtesy of Singapore Art Museum.



Installation view of 'Everyday Practices' at SAM at Tanjong Pagar Distripark. Image courtesy of Singapore Art Museum.

Narratives shaped by turbulent political landscapes and histories are also explored in Minstrel Kuik's *Domesticated Politics*, which recontextualises flags from Malaysia's 2013 General Elections by presenting them as DIY creations. By abstracting and "muting" these flags through domestic acts like folding and ironing, Kuik feminises and softens objects that were once exuberant, masculine, and heroic, offering a reflective commentary on the political and societal landscape of the country. Similarly, Svay Sareth's *Mon Boulet* — French for "my ball" or colloquially, "my burden" — involved a gruelling 250-kilometre journey from Siem Reap to Phnom Penh over six days, during which he dragged an 80-kilogram metal ball through the streets and alleys of Cambodia. This arduous feat symbolises the heavy personal and historical burdens that still linger in Cambodian society today while highlighting the resilience of the human spirit, as embodied in the ball's relentless forward motion.

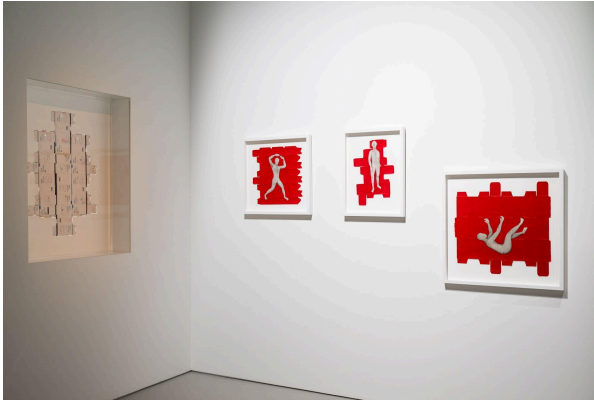


Installation view of Tan Guo-Liang's 'Peripheral Ritual I-III' (2018) as part of 'Everyday Practices' at SAM at Tanjong Pagar Distripark. Image courtesy of Singapore Art Museum.

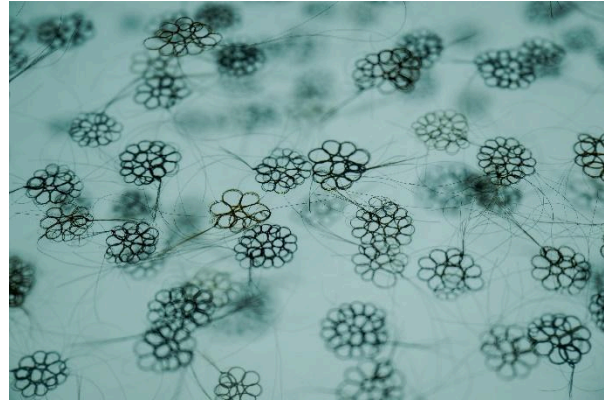


Detail view of Wong Hoy Cheong's 'Tapestry of Justice' (1999-2004) as part of 'Everyday Practices' at SAM at Tanjong Pagar Distripark. Image courtesy of Singapore Art Museum.

Tan Guo-Liang's *Peripheral Ritual I-III* consists of three paintings made with thinned paint on aeronautical fabric, producing seemingly accidental yet meticulously composed stains through various bodily gestures such as shifting, tilting and turning. Tan's process, which he describes as using his "own body to respond to the painting as objects," results in amorphous hues that evoke the appearance of bruised skin, highlighting the physicality of his approach and the negotiations between body, material and laws of physics (or forces of gravity). Wong Hoy Cheong's *Tapestry of Justice* extends this exploration of subtle resistance through a delicate tapestry of over 10,000 photocopied thumbprints held together with plant leaves and petals. Collected during Malaysia's Reformasi movement in the late 1990s, they function as an artwork and a petition, highlighting the ironic duality of thumbprints as a mark of criminality and a reliable form of identification, while emphasising the power of collective action to drive change.



Installation view of Jerome Kugan's 'The Internalised Self series (Atlas, Apollo, Icarus, Ganymede)' (2018) as part of 'Everyday Practices' at SAM at Tanjong Pagar Distripark. Image courtesy of Singapore Art Museum.



Detail view of Imhathai Suwatthanasilp's 'The Flower Field' (2012) as part of 'Everyday Practices' at SAM at Tanjong Pagar Distripark. Image courtesy of Singapore Art Museum.

Other artworks compellingly reflect narratives of endurance in the face of personal adversities. Jerome Kugan's *The Internalised Self series (Atlas, Apollo, Icarus, Ganymede)* features ambiguous and androgynous figures set against crimson backgrounds on recycled cartons of antiretroviral drugs, alluding to the artist's HIV-positive status. These figures, devoid of conventional gender markers, explore themes of selfhood and resilience, transforming a deeply personal predicament into a narrative of self-reckoning and empowerment. Similarly, Imhathai Suwatthanasilp's *The Flower Field*, featuring meticulously handspun balls of hair donated by cancer patients, survivors, and supporters, evokes a utopian realm. This poignant tribute to human resilience carries a powerful message of hope for a brighter future.

Everyday Practices runs from 30 August 2024 to 20 July 2025 at SAM at Tanjong Distripark. Alongside the exhibition, audiences can participate in various public programmes, including guided tours and artist talks. Admission to the exhibition is free until 3 December 2024, after which general admission fees will apply. More information about the exhibition and programmes can be accessed via SAM's website at bit.ly/SAM-EverydayPractices.

- [Annex A: Exhibition and Artwork Details](#)
- [Annex B: Programmes](#)

For media queries, please contact:

Farah Aqilah

Manager

Tate Anzur

+65 8163 0808

farah.aqilah@tateanzur.com

Natalie Sim

Senior Associate

Tate Anzur

+65 9710 6570

natalie.sim@tateanzur.com

About Singapore Art Museum

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

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

To find out more, visit www.singaporeartmuseum.sg

Annex A: Exhibition and Artwork Details for *Everyday Practices*


***Everyday Practices* at SAM**

SAM at Tanjong Pagar Distripark, Level 3, Gallery 4

“My art is doing time, so it’s not different from doing life or doing art, or doing time. No matter whether I stay in ‘art-time’ or ‘life-time,’ I am passing time.”—the artist Tehching Hsieh thus describes his durational performances, which turn the banality of life and the passage of time into medium and subject for his art.

Building on Hsieh’s philosophy, the exhibition *Everyday Practices* examines the inventive ways artists have appropriated quotidian routines and lived experiences to express powerful statements of resilience and endurance. Through their works, we witness ongoing conflicts, humanitarian crises and asymmetrical power relationships. In this context, the gestures that the artists have employed, by dint of repetition, reveal themselves as small acts of resistance that return agency to the individual. Art, as we see here, offers a means of sense-making and coping in the face of adversity.

Drawing from the collection of Singapore Art Museum, *Everyday Practices* brings together diverse artworks by artists across different generations and geographies in Asia. They affirm that the collective strength found in individual actions cuts across cultural practices and conditions. The question that is universal to us all is: “In the face of life’s challenges, how do we go on going on?”

Artwork	Description
<p>Apichatpong Weerasethakul <i>Blue</i> 2018 Video: high definition, single channel, 16:9 aspect ratio, colour and sound (5.1), 10 min 10 secs Collection of Singapore Art Museum</p>  <p>Installation view of Apichatpong Weerasethakul's 'Blue' (2018) as part of 'Everyday Practices' at SAM at Tanjong Pagar Distripark. Image courtesy of Singapore Art Museum.</p>	<p>In <i>Blue</i>, actress Jenjira Pongpas lies on a bed in a forest clearing. A flickering spark ignites in the centre of her chest and slowly grows into a crackling, consuming conflagration. This fire, though illusory, evokes a profound emotional response as the camera lingers on the sleepless Jenjira into the night. Is it a flame of love that has caught her heart? Is it a pleasurable yearning or hungered irritation? Does “blue” denote a state of mind—a melancholy that weighs on the insomniac?</p> <p>In the background, scrolled likay folk theatre screens unfurl, hinting at alternate realities and vivid landscapes warmed by a crimson sun. Hot and cool, passion and placidity, these polarities exist superimposed, as in a feverish dream. <i>Blue</i> captures the primal magic of Apichatpong’s cinema, evoking complex feelings from the most mundane elements.</p> <p>Jenjira is known for her roles in Apichatpong Weerasethakul’s other films, Uncle Boonmee Who Can Recall His Past Lives and Cemetery of Splendour.</p> <p><u>About the Artist:</u> Apichatpong Weerasethakul (b. 1970, Bangkok) creates installations, videos, short and feature films that are often non-linear and transmit a strong sense of dislocation and otherworldliness. Often set in rural Thai villages and forests, his films traverse an extremely personal territory, inviting viewers to enter the subjective world of memory, myth, and deep yearning. He earned a B.Arch. from Khon Kaen University in 1994 and an MFA from the School of the Art Institute of Chicago in 1997. Apichatpong has been active in promoting experimental and independent films through Kick the Machine, a company he founded in 1999.</p>

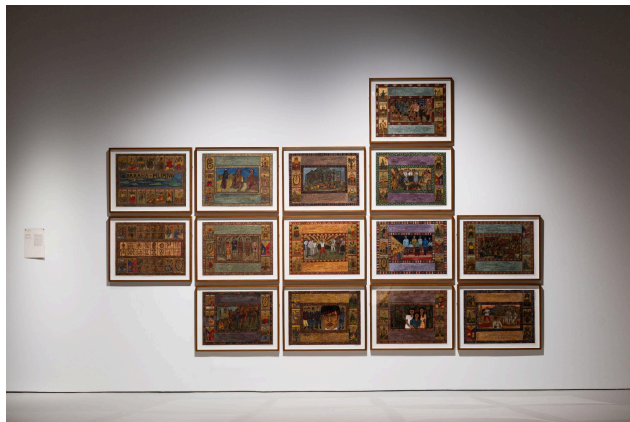
Brenda Fajardo
Baraha ng Pilipino (Card of the Filipino)

1997

Ink and tempera on paper

46 x 61 cm (each)

Collection of Singapore Art Museum



Installation view of Brenda Fajardo's 'Baraha ng Pilipino (Card of the Filipino)' (1997) as part of 'Everyday Practices' at SAM at Tanjong Pagar Distripark. Image courtesy of Singapore Art Museum.

Originating in mid-15th century Europe as a game, tarot has evolved as a tool for divination and spiritual guidance. Each tarot card bears symbolic imagery laden with meaning that alters depending on the card's sequence and placement. Brenda Fajardo uses them not to foretell fates but to interpret Philippine history in four periods: Pre-Spanish, Spanish, American, Filipino, and post-Marcos. She crafts her deck, incorporating indigenous Filipino motifs and folklore. Each drawing in this series features tarot cards arranged around a central illustration of socio-political events, such as the Ferdinand Marcos government's military rule. Through this juxtaposition, Fajardo retells and reclaims her country's history.

About the Artist:

Brenda Fajardo (b.1940, Manila) is an artist, community organiser and art educator whose practice began to take shape during the Marcos dictatorship. Influenced by folk and vernacular culture, mythology, precolonial mysticism and a background in theatre design, her works often reimagine the historical legacies of colonialism and dictatorship in the Philippines. As a founder of Kasibulan, a women's collective formed in response to the political turmoil of the 1980s, Fajardo also foregrounds feminist concerns and the female gaze in her art.

Dusadee Huntrakul
Again and Again We Are Somewhere

Turbulent waves and frenetic scribbles cascade over this suite of drawings. A sense of disorientation and being adrift pervades them. An ambiguous figure looms in one drawing, hastily sketched as though to capture a fleeting impression.

This series portrays a charged emotional landscape haunted by Dusadee Huntrakul's recurring dreams of his late brother. It also recalls memories of their time together on a surfing trip to Phuket, Thailand, during the monsoon season.



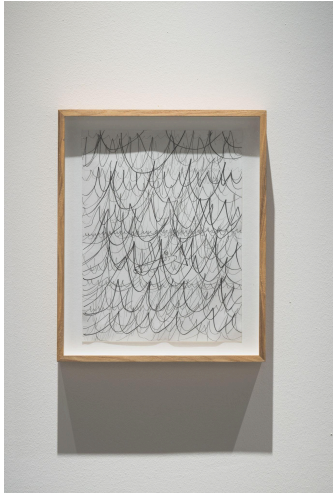
Detail view of Dusadee Huntrakul's 'Again and Again We Are Somewhere' (2015) as part of 'Everyday Practices' at SAM at Tanjong Pagar Distripark. Image courtesy of Singapore Art Museum.

Gosh, We Are Fucked

Spontaneous, raw, and visceral, these drawings are not just visual expressions for Dusadee but serve as a cathartic means of grappling with grief and memory.

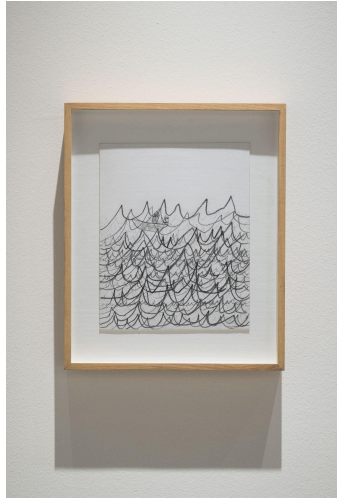
About the Artist:

Dusadee Huntrakul (b.1978, Bangkok) is a multidisciplinary artist who works with sculpture, ceramic, drawing, painting and text. His art explores human connections across time, spanning the topics of archaeology, anthropology and urban ecological observation. Inspired by his late brother's ceramic pots from a community college pottery class, Dusadee began working with clay almost twenty years ago at his uncle's ceramic studio in Bangkok, and remains to this day committed to using fired clay, language, and other materials to compose spaces that are familiar yet unknown.



Detail view of Dusadee Huntrakul's 'Gosh, We Are Fucked' (2015) as part of 'Everyday Practices' at SAM at Tanjong Pagar Distripark. Image courtesy of Singapore Art Museum.

Surfing the Monsoon Waves with the Fish



Detail view of Dusadee Huntrakul's 'Surfing the Monsoon Waves with the Fish' (2015) as part of 'Everyday Practices' at SAM at Tanjong Pagar Distripark. Image courtesy of Singapore Art Museum.

2015

Graphite on paper

29 x 22 cm; 25 x 20 cm; 29 x 22 cm

Collection of Singapore Art Museum

Dusadee Huntrakul

He Was Out There All Alone Riding the Monsoon Waves Like a Champ

2015

Porcelain and graphite

21 x 30 x 7 cm

Collection of Singapore Art Museum

The motif of undulating waves recurs in many of Dusadee Huntrakul's sculptures and drawings. They recall a time when Dusadee witnessed his late brother conquer towering monsoon waves while surfing in Phuket, Thailand. Dusadee felt a mix of trepidation and pride then; his fear and vulnerability are symbolised in this sculpture by a flaccid penis. When read alongside the drawings, this work illuminates facets of Dusadee's struggle with loss. Beyond the personal narrative, the work also comments on the tourism labour market: The monsoon rains mark Phuket's off-peak tourist season. However, it is only during this lull



Installation view of Dusadee Huntrakul's 'He Was Out There All Alone Riding the Monsoon Waves Like a Champ' (2015) as part of 'Everyday Practices' at SAM at Tanjong Pagar Distripark. Image courtesy of Singapore Art Museum.

that workers in the industry can break for their holidays, albeit contending with the weather and challenging surf.

About the Artist:

Dusadee Huntrakul (b.1978, Bangkok) is a multidisciplinary artist who works with sculpture, ceramic, drawing, painting and text. His art explores human connections across time, spanning the topics of archaeology, anthropology and urban ecological observation. Inspired by his late brother's ceramic pots from a community college pottery class, Dusadee began working with clay almost twenty years ago at his uncle's ceramic studio in Bangkok, and remains to this day committed to using fired clay, language, and other materials to compose spaces that are familiar yet unknown.

Dusadee Huntrakul

Untitled

2015

Porcelain, found clay and graphite

19 x 28 x 7 cm

Collection of Singapore Art Museum

The motif of a rising swell is carried into this sculpture alongside sweeping sinuous forms that show the artist's mastery of clay. Notice also the peculiar elements of mischief that the artist has incorporated here, such as the faeces of a gecko, a smiling pebble and eggs modelled from clay. These humorous details are said to be symbolic references to the artist's personal narrative and broader concerns, such as when he would find the actual droppings on his works in the studio and when his work was dismissed as terrible by his lecturer. They lead us to wonder: Do the abstract forms portray a figurative subject? What is the value of art? Do all objects possess an intrinsic value?

About the Artist:

Dusadee Huntrakul (b.1978, Bangkok) is a multidisciplinary artist who works with sculpture, ceramic, drawing, painting and text. His art explores human connections across time, spanning the topics of archaeology, anthropology and urban ecological observation. Inspired by his late brother's ceramic pots from a



Installation view of Dusadee Huntrakul's 'Untitled' (2015) as part of 'Everyday Practices' at SAM at Tanjong Pagar Distripark. Image courtesy of Singapore Art Museum.

community college pottery class, Dusadee began working with clay almost twenty years ago at his uncle's ceramic studio in Bangkok, and remains to this day committed to using fired clay, language, and other materials to compose spaces that are familiar yet unknown.

Htein Lin

Soap Blocked

2016

Soap and a poster

Various dimensions

Collection of Singapore Art Museum

Hundreds of household soap blocks are arranged to form a map of Myanmar in this installation, with the red-coloured ones marking where political prisoners have been held. On closer look, a tiny figure is carved into each soap, hunched over and trapped within the rectangle. They hark back to when Htein Lin was incarcerated for political dissent in Myanmar and had produced artworks using common items he had at hand, which included soaps and prison uniforms. The soaps are of the Shwe Wah brand, which means Golden Yellow in Burmese, referring to the country's nickname, the Golden Land, thus named for its innumerable glittering pagodas. According to Htein Lin, it was for decades the only brand available as Myanmar was isolated under the military regime: "It was a kind of brainwashing, the way we lived in the dark." This installation amplifies the collective helplessness the Burmese often faced under military rule.

About the Artist:

The practice of Burmese artist Htein Lin (b.1966, Myanmar) runs the gamut of



Installation view of Htein Lin's 'Soap Blocked' (2016) as part of 'Everyday Practices' at SAM at Tanjong Pagar Distripark. Image courtesy of Singapore Art Museum.

painting to installation to performance. Having participated in the failed uprising of 1988, he was forced to flee underground, spending several years in refugee camps on the border. He escaped and returned to Yangon in the early 1990s but was again arrested and jailed on charges of opposition activity. He subsequently spent almost seven years behind bars and was released only in 2004. During this time, he developed his artistic practice by using materials he could find in prison such as prison uniforms and soaps. After his release, he moved to London in 2006 but returned to Myanmar in 2013.

Imhathai Suwatthanasilp

The Flower Field

2012

Hair, bed frame, glass sheets and LED lights

100 x 210 x 57 cm

Collection of Singapore Art Museum

In this field of bright white light, thousands of intricate flowers seem to float. Ethereal and idyllic, they evoke a utopian realm of rest and reward, like Elysium. On closer look, the fuzzy flowers are found to be meticulously handspun balls of hair, specifically the hair shorn of cancer patients, survivors and donors in the Hair for Hope charity programme. These are arranged on a lightbox that Imhathai Suwatthanasilp had repurposed from a bed frame. Starkly backlit, the strands offer a tender tribute to the resilience of the human spirit. Imhathai dedicates her craftsmanship towards a message of hope for a brighter future.

About the Artist:

Imhathai Suwatthanasilp (b.1981, Bangkok) is known for her distinctive use of human hair in her practice, which she weaves, crochets, embroiders, or laces



Detail view of Imhathai Suwattanasilp's 'The Flower Field' (2012) as part of 'Everyday Practices' at SAM at Tanjong Pagar Distripark. Image courtesy of Singapore Art Museum.

into intimate two- and three-dimensional works. Relating hair to the human experience through works that are tactile and emotive, her pieces explore themes such as gender, mortality, belief and rituals, reflecting on the character and behaviours observed in Thai society. Imhathai holds a Bachelor's and a Master's degree in Thai Arts from Silpakorn University, Bangkok.

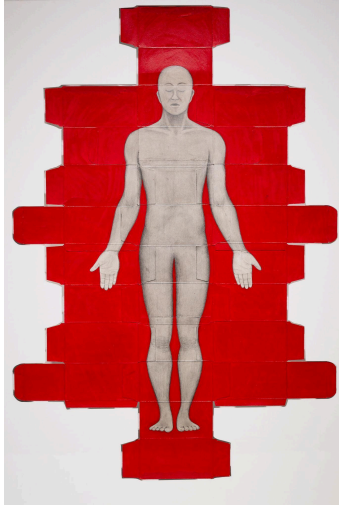
Jerome Kugan
The Internalised Self: Atlas



Ambiguous, androgynous figures devoid of genitalia and hair are depicted against crimson backgrounds on recycled carton packages of antiretroviral drugs. The medication gestures to the artist's HIV-positive status, rendering this series deeply autobiographical. Striking dramatic poses, the figures mime the Greek myths of Ganymede, Atlas, Icarus and Apollo, after how they are typically portrayed in early history paintings: Ganymede, desired for his youthful beauty, was abducted by Zeus in the guise of an eagle, and became both immortal cupbearer and the object of Zeus's desire; Atlas, punished for siding with the losing side in the Titan-Olympian war, was burdened with the weight of heavens for eternity; Icarus plunged into the sea after soaring too close to the sun despite his father's advice; Apollo, god of the sun, whose charisma masked an egoistic, jealous and sometimes vengeful nature. The fates and symbolism of these four characters resonate with Kugan's sense of the tragedy and irony of his predicament.

Detail view of Jerome Kugan's 'The Internalised Self: Atlas' (2018) as part of 'Everyday Practices' at SAM at Tanjong Pagar Distripark. Image courtesy of Singapore Art Museum.

The Internalised Self: Apollo



Detail view of Jerome Kugan's 'The Internalised Self: Apollo' (2018) as part of 'Everyday Practices' at SAM at Tanjong Pagar Distripark. Image courtesy of Singapore Art Museum.

The Internalised Self: Icarus

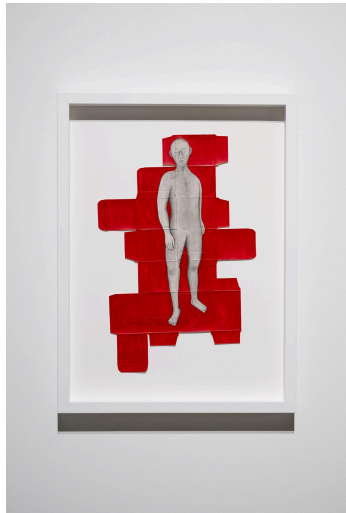
About the Artist:

Jerome Kugan (b. 1975, Kota Kinabalu, Sabah) is a visual artist, writer, and musician based between Kuala Lumpur and Kota Kinabalu. His work is personal, sensual, textual, dreamy, queer, punk, poetic, irreverent, silly, and surreal. A self-taught artist, Kugan works across a range of materials, including painting, woodcarving, illustration, and text. Jerome received his Bachelor's degree in Professional Writing from the University of Canberra, Australia.



Detail view of Jerome Kuan's 'The Internalised Self: Icarus' (2018) as part of 'Everyday Practices' at SAM at Tanjong Pagar Distripark. Image courtesy of Singapore Art Museum.

The Internalised Self: Ganymede



Detail view of Jerome Kugan's 'The Internalised Self: Ganymede' (2018) as part of 'Everyday Practices' at SAM at Tanjong Pagar Distripark. Image courtesy of Singapore Art Museum.

2018

Watercolour and pencil on used HIV-medication packaging paper

Various dimensions

Collection of Singapore Art Museum

Kawita Vatanajyankur

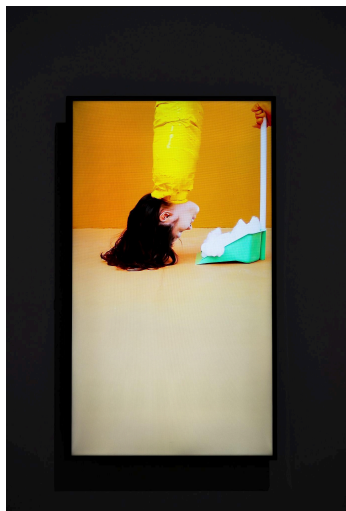
The Dustpan

2014

Video: single channel, 9:16 aspect ratio, colour, 2 min 8 sec

Collection of Singapore Art Museum

Can you identify a dustpan, rag, clothes basket and laundry line in these videos? In these works from the TOOLS/WORK series, Kawita Vatanajyankur contorts her body into these familiar objects from our everyday lives. The sheer incongruity of seeing a person transformed into a utilitarian object appeals to our sense of humour, which is amplified by the saccharine background colours. This comedy belies the series' dark undercurrents, for Kawita can be seen as objectifying her body and dramatising the violence inherent in quotidian tasks



Detail view of Kawita Vatanajyankur's 'The Dustpan' (2014) as part of 'Everyday Practices' at SAM at Tanjong Pagar Distripark. Image courtesy of Singapore Art Museum.

The Basket

2014

Video: single channel, 16:9 aspect ratio, colour,
2 min 13 sec

Collection of Singapore Art Museum

associated with femininity. As she suspends, swings and strains her body to her physical limits, she mirrors the pressure on women to conform to societal stereotypes.

About the Artist:

Kawita Vatanajyankur (b. 1998, Bangkok, Thailand) uses her body to investigate and challenge the intersections of womanhood, labor, and consumerism. By taking on the repetitive and strenuous tasks associated with domestic objects and mechanical tools, she blends human and machine, embodying a cyborg-like role. Drawing from a globalised and digitally networked visual language of consumption and instant gratification, her captivating videos resemble bold and colorful commercial advertisements. Yet, beneath their alluring surface, her rigorous works are challenging to witness, serving as a testament to human capability and female resilience.



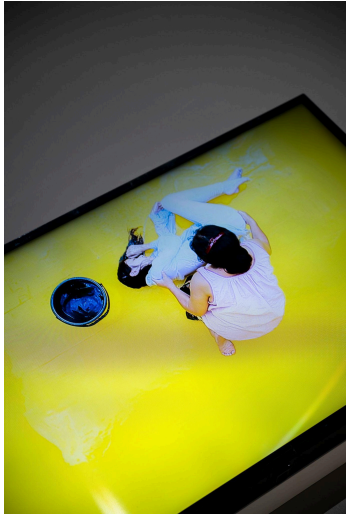
Detail view of Kawita Vatanajyankur's 'The Basket' (2014) as part of 'Everyday Practices' at SAM at Tanjong Pagar Distripark. Image courtesy of Singapore Art Museum.

Wet Rag

2012

Video: single channel, 16:9 aspect ratio, colour,
1 min 54 sec

Collection of Singapore Art Museum



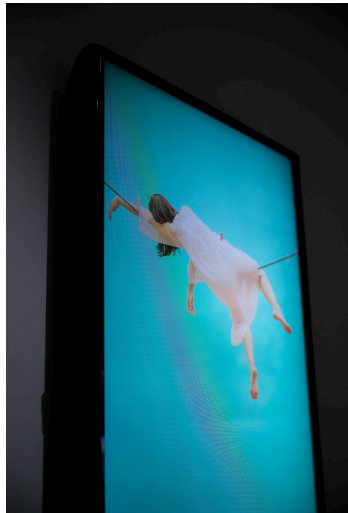
Detail view of Kawita Vatanajyankur's 'Wet Rag' (2014) as part of 'Everyday Practices' at SAM at Tanjong Pagar Distripark. Image courtesy of Singapore Art Museum.

The Robes

2014

Video: single channel, 9:16 aspect ratio, colour,
4 min 17 sec

Collection of Singapore Art Museum



Detail view of Kawita Vatanajyankur's 'The Robes' (2014) as part of 'Everyday Practices' at SAM at Tanjong Pagar Distripark. Image courtesy of Singapore Art Museum.

Khvay Samnang

Untitled

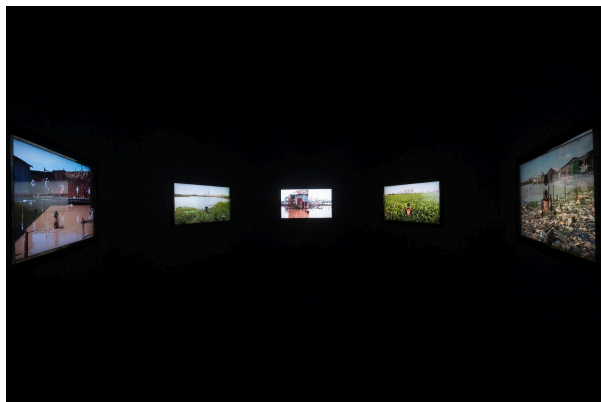
2011-2013

Video: high definition, five channels, each 16:9 aspect ratio, colour and sound (stereo), 14–23 sec

Collection of Singapore Art Museum

In Cambodia, the illegal sale of state-owned lakes to private investors has displaced thousands of families. Land reclamation and urban development at these sites have eradicated once-thriving communities, sparking protests against exploitation and inadequate compensation. These were swiftly subdued by the government.

Evading security, Khvay Samnang entered five lakes in the nation's capital, Phnom Penh. Standing partially submerged, Khvay Samnang would perform the symbolic act of upending a bucket of sand over himself. Cascading over his head and shoulders, the sand obscured Khvay Samnang's identity. This futile gesture, documented in these videos, captures the powerlessness of the resettled communities, resigned to their fate.



Installation view of Khvay Samnang's 'Untitled' (2011-2013) as part of 'Everyday Practices' at SAM at Tanjong Pagar Distripark. Image courtesy of Singapore Art Museum.

About the Artist:

Khvay Samnang (b. 1982, Svay Rieng, Cambodia) graduated from the Royal University of Fine Arts in Phnom Penh, Cambodia. His artistic practice spans a wide range of media including performance, photography, video and installation, often using humour and symbolism to address the humanitarian and ecological impacts of colonialism and globalisation. Khvay is also a founding member of Stiev Selapak, an art collective focused on reevaluating and preserving Cambodian history and visual practices disrupted by civil war and the Khmer Rouge regime. He currently lives and works in Phnom Pen.

Maria Taniguchi

Untitled

2017

Acrylic on canvas

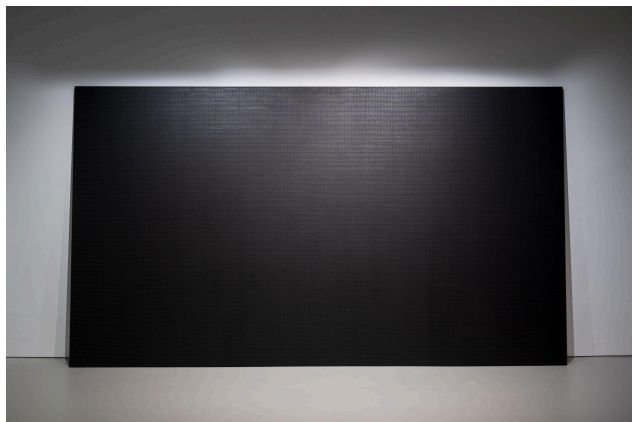
304.8 x 457.2 cm

Collection of Singapore Art Museum

Is this a painting or sculpture, an abstract or representational work? Maria Taniguchi's untitled canvas subverts these conventional categories of art. The painted plane is propped against the wall at an incline, insisting on its three-dimensionality. Follow the brickwork covering the surface; the pattern runs on, seemingly endless. It is a visual and conceptual device that Taniguchi has devised to connect this painting to the others in the series. Over and over, she painstakingly outlined each brick in pencil and washed it with black acrylic. The paint's varying dilutions create subtle tonal shifts, annotating the monochromatic surface with temporal records of Taniguchi's process. The brick, a modular building block in our everyday environment, and Taniguchi's steady production carry associations to labour.

About the Artist:

Maria Taniguchi (b. 1981, Dumaguete City, Philippines; lives and works in Manila, Philippines) works in painting, sculpture, video, and installation, encompassing a practice that investigates space and time along with social and



Installation view of Maria Taniguchi's 'Untitled' (2017) as part of 'Everyday Practices' at SAM at Tanjong Pagar Distripark. Image courtesy of Singapore Art Museum.

historical contexts. Taniguchi is most recognised for her brick paintings, a series that began in 2008 and has served as the fundamental root of her larger practice. Every artwork is composed of an array of seemingly infinite rectangular cells, meticulously outlined by hand with graphite and filled with shades of gray and black. With many paintings reaching meters in size, their structured form echoes architectural elements, transforming the works into monumental entities that command attention with their space.

Melati Suryodarmo
Der Sekundentraum

1998

Lambda prints

30 x 50 cm or 50 x 30 cm (each)

Collection of National Gallery Singapore

Melati Suryodomo was forced to confront her foreignness after migrating to Germany for further studies in 1994, prompting her frantic search for a new cultural identity. Her anxiety over adaptation and assimilation inspired *Der Sekundentraum*, which is loosely translated as “seconds of the dream.” In this performance, she surrounds herself with a sea of clothes that she had amassed within her first years of migration, bought by the kilo from flea markets. Repeatedly, she tidies the clothes into piles, only to mess them up again. Next, she dons layers of clothing, struggling and straining to pull them on even when they constrict and restrict her. Her actions reflect on the accumulation of life stories, experiences and situations that create rules, which are later destroyed. Suryodomo performed this hour-long work for the first time in 1998, in Hanover, Germany.

About the Artist:

Melati Suryodarmo's (b. 1969, Solo, Indonesia) work is the result of ongoing research into the movements of the body and its relationship to the self and the



Installation view of Melati Suryodarmo's 'Der Sekundentraum' (1998) as part of 'Everyday Practices' at SAM at Tanjong Pagar Distripark. Image courtesy of Singapore Art Museum.

world. These are enshrined in photography, translated into choreographed dances, enacted in video or executed in live performances. Her work is known for long durational performances, influenced by Butoh, dance, and history, among others. By compiling, extracting, conceptualising and translating some of these factors of presence that she recognises into her work, she intends to tease open the fluid border between the body and its environment, expressing her concerns about the cultural, societal, and political dimensions.

Moe Satt

***Bicycle Tyre Rolling Event from Yangon:
Bank of Innya Lake***

***Bicycle Tyre Rolling Event from Yangon:
Bogyoke's Bronze Statue***

***Bicycle Tyre Rolling Event from Yangon:
Independence Monument***

***Bicycle Tyre Rolling Event from Yangon:
Kan Daw Gyi Park***

In this series, Moe Satt playfully rolls a bicycle tyre across various sites in his hometown, Yangon, Myanmar, engaging in a Burmese childhood game called Gwe Hlain. This innocence of play conceals sociopolitical commentary embedded within the photographs' symbolic codes. This game was popular when Myanmar was under General Ne Win's military regime, and the photographs were shot at sites significant to Myanmar's political history, such as in front of a bronze statue commemorating the Burmese revolutionary hero Bogyoke Aung San. Moe Satt is also notably dressed in the traditional Burmese attire favoured by politicians. He wears a gaung baung (headgear), a taikpon jacket over a collarless shirt, and a longyi (a length of cloth wrapped around the waist). His sartorial choice is ironic as ordinary citizens, like himself, are largely excluded from political participation.



Installation view of Moe Satt's 'Bicycle Tyre Rolling Event from Yangon' (2013) as part of 'Everyday Practices' at SAM at Tanjong Pagar Distripark. Image courtesy of Singapore Art Museum.

2013

Prints on Dibond

60 x 91 cm or 91 x 60 cm (each)

Collection of Singapore Art Museum

About the Artist:

Moe Satt (b.1983, Yangon, Myanmar) is a visual and performance artist whose practice explores 20th century history in Myanmar. He is the founder of 'Beyond Pressure,' an international festival of performance art in Myanmar. As an artist, he has performed in galleries and staged guerrilla performances on the streets of Yangon. He has actively participated in live arts festivals in Southeast Asia and South Asia.

Min Thein Sung

Time: Dust

2017-2019

Dust on canvas and cotton

Various dimensions

Collection of Singapore Art Museum

Min Thein Sung transforms a pollutant in our everyday environments—dust—into art, allowing the fine particles to accrue on canvases under the tropical humidity of his studio in Yangon, Myanmar. Under conditions determined by the artist, the dust coalesces into precise geometrical shapes. Tonal gradients arise where the dust has settled thickly and then dispersed into lighter textural layers. As a result, the playful shapes seemingly dance and waver, a quiet ode to the unstoppable march of time. Min Thein Sung seeks to create poetic works, such as this series, that offer us respite in the present moment, sharply contrasting with the troubled political history of his country.



Installation view of Min Thein Sung's 'Time: Dust' (2017-2019) as part of 'Everyday Practices' at SAM at Tanjong Pagar Distripark. Image courtesy of Singapore Art Museum.

About the Artist:

Min Thein Sung (b. 1978, Myanmar) creates works that draw on daily life in Myanmar, addressing complex histories of a country that was long isolated from the world. Often playful and poetic, his works conjure up patterns of creativity and modes of imagination that circulate under restrictive political regimes. His works are often inspired by memories of his childhood and a desire to find respite in the present moment.

Minstrel Kuik

Domesticated Politics

2015

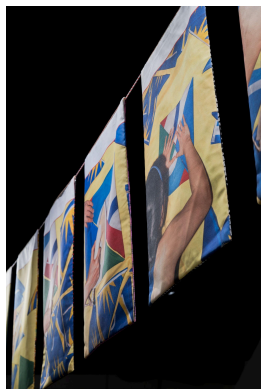
Digital print on fabric

76 x 44 cm (each)

Collection of Singapore Art Museum

In *Domesticated Politics*, nine DIY flags are hung on a line, like laundry. They are made in the proportions of the Malaysian national flag but are sized closer to pillowcases. Follow the sequence of images printed on the flags: they show Minstrel Kuik folding and ironing the flags of political parties used in Malaysia's General Elections held in May 2013. With each deliberate crease, Kuik abstracts the political iconography printed on the campaign flags, rendering them—as she says—"mute." Folded away, the flags are "kept immobile" and removed from circulation. Through this domestic activity, Kuik seeks to "feminise, to soften the once exuberant, masculine and heroic objects.

Kuik continues to develop works using the political paraphernalia left from these elections. They were originally collected by Kuik's university students for a photography assignment that did not eventually materialise. Disappointed by the election results and haunted by the material, Kuik was compelled to action.



Detail view of Minstrel Kuik's 'Domesticated Politics' (2015) as part of 'Everyday Practices' at SAM at Tanjong Pagar Distripark. Image courtesy of Singapore Art Museum.

About the Artist:

Minstrel Kuik (b. 1976, Malaysia) left her hometown Pantai Remis at 18 years old. After earning a Bachelor of Fine Art degree in Taiwan, she obtained her master's degree in photography in Arles, France. Kuik works across a range of mediums, including photography, drawing, poetry, textile, mixed-media assemblage and installation, with a focus on women's writing (Écriture féminine).

The access to different cultures through her multilingual education has come amid the first awareness about the politics of place, gender and identity, to which her migratory body has to constantly conform or adapt. With a belief that the private space is the major battlefield of ideological, political and economic interests, Kuik explores art as a historical trajectory where the personal mutation through the process of reading, thinking, making, revisiting and counterbalancing is traceable, and hopefully, reflective and transformative.

Sun Xun

Beyond-ism

2008-2010

Ink, colour and collage on paper, and video

Video: single channel, 16:9 aspect ratio, colour and sound (stereo),

8 min 8 sec

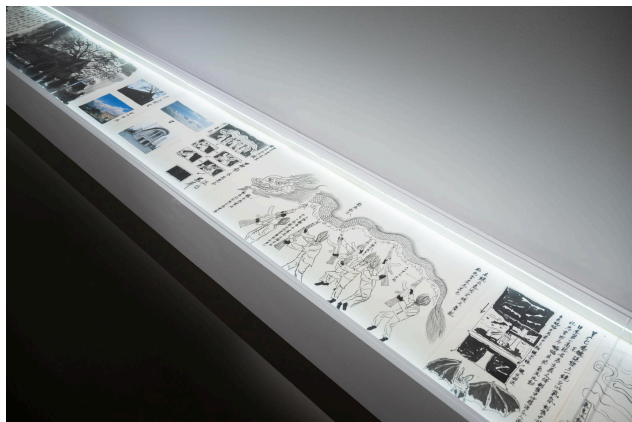
Gift of Hallam Chow

Collection of Singapore Art Museum

At the behest of the Chinese Qin Dynasty emperor, the alchemist Xu Fu voyaged to the East in search of the elixir of life—an ancient legend goes. Xu purportedly landed in Japan instead and, never returning to court, became the island's first emperor. Drawing inspiration from this tale, Sun created Beyond-ism's dream-like world. He samples poetry by the Chinese communist revolutionary Mao Zedong and other myths of China and Japan, using a storytelling technique to incorporate them out of chronology. Through blending reality and fiction, history and mythology, Sun contests the singular accounts of history we accept as truth, leading us to question the narrative devices employed in constructing collective memory.

About the Artist:

Sun Xun (b.1980, China) graduated from the Department of Printmaking at the China Academy of Art in 2005. In 2006, he founded π Animation Studio. Sun's



Installation view of Sun Xun's 'Beyond-ism' (2008-2010) as part of 'Everyday Practices' at SAM at Tanjong Pagar Distripark. Image courtesy of Singapore Art Museum.

work ranges from drawings, woodcuts, traditional Chinese ink painting and hand-drawn stop-motion animated films, showcasing a distinct visual language that consists of metaphoric imagery, highly-detailed hand drawings, and dreamy narratives. Growing up in the period immediately following the Cultural Revolution, its lingering aftereffects continue to profoundly impact his practice, leading him to explore themes of global history, culture, memory and politics in his works.

Svay Sareth

Mon Boulet

2011

Video and metal

Video: single channel, 16:9 aspect ratio, colour and sound (stereo),

8 min 25 sec

Object size: 200cm in diameter

Collection of Singapore Art Museum

In May 2011, Svay Sareth, a survivor of the Khmer Rouge regime, dragged a giant metal ball from his home in Siem Reap to Phnom Penh, Cambodia. Titled *Mon Boulet*—"my ball" in French, or colloquially "my burden"—the 250-kilometre journey through Cambodia's streets and back alleys took six days. The metal sphere weighed 80 kilograms. This arduous feat recalls the forced labour practices exacted by the genocidal regime, where men were harnessed to carts and made to toil in fields. The trauma of this brutal period in history persists in Cambodia today. Svay Sareth's endurance, magnified by the continuous rolling of the ball, shows the indomitable resilience of the human spirit.

About the Artist:

Svay Sareth (b. 1972, Cambodia) works in sculpture, installation, and durational performance, employing materials and processes associated with war: metals, uniforms, camouflage, and actions requiring great endurance. Svey began making art as a young teenager in the Site 2 refugee camp near the



Installation view of Svay Sareth's 'Mon Boulet' (2011) as part of 'Everyday Practices' at SAM at Tanjong Pagar Distripark. Image courtesy of Singapore Art Museum.

Thai-Cambodian border. Drawing and painting became a daily activity for Svay—a process of bearing witness to the psychological and physical violence that was an everyday experience, as well as to symbolically escape and dream of change. After the wars ended, Svay went on to co-found Phare Ponleu Selpak, a non-governmental organisation and art school in Battambang.

Tan Guo-Liang

Peripheral Ritual I–III

2018

Acrylic on aeronautical fabric stretched over wood

163 x 408 cm

Collection of Singapore Art Museum

Peripheral Ritual I–III consists of three paintings created separately but presented as a triptych. Across the panels, thinned paint is allowed to flow, diffuse and spread without direct brush contact. This method applied to the slightly water-resistant aeronautical fabric surfaces, produces stains and marks that appear accidental. They are, however, meticulously composed through a process akin to choreography. The artist describes his approach as using his “own body to respond to the painting as objects,” employing gestures such as shifting, tilting and turning. This physicality of the paintings is also asserted by the wooden stretcher bars visible through the translucent fabric. The amorphous hues evoke the appearance of bruised skin and suggest the body’s capacity to endure.

About the Artist:

Guo-Liang Tan (b.1980, Singapore) is a visual artist working primarily in the field of painting, from which works in other mediums such as text, collage and video



Detail view of Tan Guo-Liang's 'Peripheral Ritual I-III' (2018) as part of 'Everyday Practices' at SAM at Tanjong Pagar Distripark. Image courtesy of Singapore Art Museum.

sometimes emerge. In his work, surfaces, painterly or otherwise, become a space for performing gestures of affect and conjuring a haunting that converses with the ghosts of abstraction. Gaps and overlaps, traces and fragmentation feature prominently in Tan's making process. He is interested in how these frames orientate our sense of time, body and memory. Tan completed his BA in Fine Art & Critical Studies at Goldsmiths College, London and his MFA at Glasgow School of Art.

Tehching Hsieh

One Year Performance 1978 – 1979

1978–1979

Artist's statement, poster and silkscreen print on paper

Poster size: 44.7 x 28.5 cm

Artist's statement size: 28 x 21.5 cm

Silkscreen print dimension: 127 x 97 cm

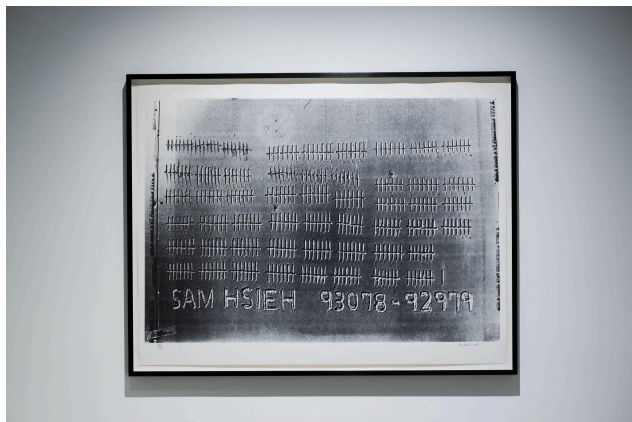
Gift of Hallam Chow

Collection of Singapore Art Museum

On 30 September 1978, Tehching Hsieh locked himself in a holding cell measuring (353 x 274 x 243 cm) in his New York apartment. Constructed from pine, it had only a wash basin, light, pail and single bed. He pledged to remain confined and in solitude for a year, during which he would not talk, read, write, listen to the radio or watch television. The public was invited to visit him on select dates. This became the first of Hsieh's five-year-long durational performances, in which preset rules foreground the element of time and endurance. The meticulousness of its documentation matches the severity of this performance: Hsieh made notches on the wall and arranged for photographs of him to be taken daily to mark the passage of time. The wall marks are presented here as a silkscreen print alongside the artist's statement and a poster indicating the public viewing dates. These elements emphasise that Hsieh's time and experience constitute his artwork.

About the Artist:

Tehching Hsieh (b. 1950, Taiwan) is a pioneering figure in performance art



Installation view of Tehching Hsieh's 'One Year Performance 1978-1979' as part of 'Everyday Practices' at SAM at Tanjong Pagar Distripark. Image courtesy of Singapore Art Museum.

known for his endurance-based works. After dropping out of high school in 1967, Hsieh initially pursued painting but soon transitioned to performance art. In 1973, he performed Jump Piece, in which he broke both of his ankles. In 1974, he entered the United States where he lived as an undocumented immigrant for fourteen years until gaining amnesty in 1988. Hsieh is renowned for his five One Year Performances and a Thirteen-Year Plan, works that blurred the boundaries between art and life, often involving extreme physical and mental endurance. His pieces have been exhibited globally, including at the Museum of Modern Art and the Guggenheim. In 2013, the M+ Museum in Hong Kong acquired a comprehensive collection of his works, and he represented Taiwan at the 2017 Venice Biennale.

Tengku Sabri Tengku Ibrahim
Kumpulan Lukisan-Lukisan Gelap (A Suite of Dark Drawings)

2015

Ink on paper

38 x 53 cm (each)

Collection of Singapore Art Museum

Tengku Sabri Tengku Ibrahim did not allow a debilitating stroke in 2014 that left his left side paralysed to prevent him from making art. He worked with a collaborator to create sculptures based on his sketches and instructions. With his right hand, Tengku Sabri began drawing, too.

This series of ink drawings, with their titles and artist's notes, chronicles Tengku Sabri's deeply personal journey. The drawings' dark, contemplative nature reflects the sombre reality of his condition and the emotional and physical toll of illness. The series is a testament not only to Tengku Sabri's perseverance in the face of adversity but also of human strength.

About the Artist:

Tengku Sabri Tengku Ibrahim (b.1961, Terengganu) first learnt the craft of traditional carpentry and woodcarving from his father, master craftsman Tengku Ibrahim Wook. He later studied sculpture and print-making at the MARA Institute of Technology (now Universiti MARA Teknologi) in Shah Alam, Selangor from



Installation view of Tengku Sabri Tengku Ibrahim's 'Kumpulan Lukisan-Lukisan Gelap (A Suite of Dark Drawings)' (2015) as part of 'Everyday Practices' at SAM at Tanjong Pagar Distripark. Image courtesy of Singapore Art Museum.

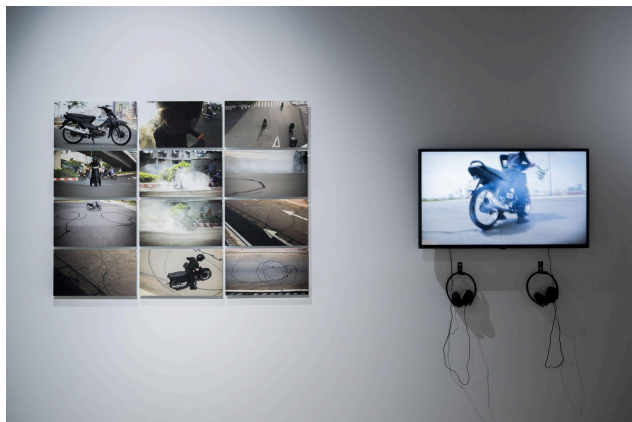
1982 to 1986. In 1998, he earned an M.A in Art & Design Education from De Montfort University in Leicester, United Kingdom. Tengku Sabri has taught at Multimedia University in Cyberjaya and currently lives and works in Puchong, Selangor.

The Propeller Group
Static Friction: Burning Rubber
2012

Video: single channel, 16:9 aspect ratio, colour and sound (stereo), 3 min 46 sec; print on paper mounted on Dillite
48 x 27 cm (each)
Gift of Hallam Chow
Collection of Singapore Art Museum

The Propeller Group is known for deploying the language and strategies of street culture, popular culture and media communication. Their works explore Vietnam's political, ideological and cultural histories, the aftermath of the Vietnam War, and broader themes of mass cultural production and consumption.

In *Static Friction: Burning Rubber*, a rider attempts a dramatic motorcycle stunt called the burnout. Each spin of the wheels generates smoke plumes and draws black rubber trails on the asphalt. A modest scooter is used here, the kind commonly seen on the streets of Vietnam. It is an unusual choice as the stunt is typically performed with luxury motorcycles of higher engine capacities for their showiness and agility. Regarded as symbols of socioeconomic status, these flashier motorcycles have legislation restricting their ownership and are unattainable by most Vietnamese. In this context, the performance takes on a



Installation view of The Propeller Group's 'Static Friction: Burning Rubber' (2012) as part of 'Everyday Practices' at SAM at Tanjong Pagar Distripark. Image courtesy of Singapore Art Museum.

Collision: Urban Sporty Mover

2012

Vinyl decals and polyurethane varnish on aluminium panel

100 x 178 cm (each)

Gift of Hallam Chow

Collection of Singapore Art Museum

new light, expressing defiance and reclaiming power.

Hard-edged graphics are reflected and rotated along axes of symmetry in *Collision: Urban Sporty Mover*. The resulting radial pattern is a riotous display of collisions and forces of impact. Reminiscent of comics, the graphics also borrow the designs of vinyl decals prevalent in bike and car modification cultures. This use of popular culture as a powerful artistic expression evokes the Pop art movement, where elements of mass production and commercialism undermine traditional views of fine art.

About the Artist Collective:

The Propeller Group was formed in 2006 by Phunam Thuc Ha (b. 1974, Ho Chi Minh City, Vietnam), Tuan Andrew Nguyen (b. 1976, Ho Chi Minh City), with its third member Matt Lucero (b. 1976, Upland, California) joining them in 2009. All three members have nurtured independent practices outside the collective, but since 2017, they have gradually moved away from identifying as a collective to pursue individual trajectories.

The Group is known for deploying the language and strategies of street culture, popular culture, and communications, encompassing advertising, marketing, branding campaigns, Hollywood movies, music videos, and documentary films. Their subjects of focus predominantly revolve around Vietnam's political, ideological, and cultural histories, the aftermath of the Vietnam War, and their engagement with broader themes of mass cultural production and consumption.



Installation view of The Propeller Group's 'Collision: Urban Sporty Mover' (2012) as part of 'Everyday Practices' at SAM at Tanjong Pagar Distripark. Image courtesy of Singapore Art Museum.

Wong Hoy Cheong
Tapestry of Justice

1999-2004

Thumbprints, petals and leaves

2000 x 89 cm

Collection of Singapore Art Museum

Over 10,000 photocopied thumbprints are connected into a delicate tapestry, punctuated with leaves and petals from plants, such as the hibiscus (Malaysia's national flower), rose and beech. The artist conceived this installation as a work of art and a petition. This was during Malaysia's late 1990s Reformasi movement when the redress of social injustices and other political issues held sway. For the next six years, the artist collected the thumbprints shown here to repeal the nation's Internal Security Act, which allowed for detention without trial. The dual symbolism of thumbprints is ironic—conventionally viewed as evidential of criminal activity, the thumbprint was also the most reliable form of personal identification before the advent of DNA sequencing. Fragile and hopeful, the tapestry emphasises the power of collective effort in effecting transformation.

About the Artist:

Wong Hoy Cheong (b.1960, Penang) is one of Malaysia's foremost contemporary artists known for his deep engagement with socio-political



Installation view of Wong Hoy Cheong's 'Tapestry of Justice' (1999-2004) as part of 'Everyday Practices' at SAM at Tanjong Pagar Distripark. Image courtesy of Singapore Art Museum.

activism and issues reflecting the historical and social trajectories of Malaysia's post-war development. Unrestrained by style or medium, his diverse body of work spans drawing, painting, installation, photography, performance and film. His art critically examines Asian and global history, society and politics through the lens of Malaysia's colonial and post-colonial experiences, and explores the intersection of history, politics, culture and ethnicity. Wong earned a BA in literature from Brandeis University in 1982, an M.Ed. from Harvard University in 1984, and an MFA in painting from the University of Massachusetts, Amherst in 1986.

Annex B: Complementary Programmes

Programme Details	Description
<p>[TALK] Artist Insights 31 August 2024, Saturday 2pm - 3.30pm Level 3, Gallery 4 SAM at Tanjong Pagar Distripark Free</p>	<p>Meet the minds behind the captivating works in <i>Everyday Practices</i>! Join us for a talk with artists Jerome Kugan, Maria Taniguchi, Imhathai Suwatthanasilp, and Minstrel Kuik as they share insights into their works.</p>
<p>[DROP-IN ACTIVITY] Question Trail Mid September 2024 onwards Level 3, Gallery 4 SAM at Tanjong Pagar Distripark Free</p>	<p>Dive into <i>Everyday Practices</i> with our engaging question trail and explore the fundamental conditions of life and its meaning through selected artworks.</p> <p>Complete all the questions to unlock the code before you leave.</p> <p>Enter the code at the locker in Gallery 4 to win our specially designed sticker sheet. Enjoy the journey!</p>
<p>[ACTIVITY] Photobooth with Everyday Objects 5 October 2024, Saturday 1pm – 5pm Level 3, Gallery 4 SAM at Tanjong Pagar Distripark Free</p>	<p>Capture your memories at SAM with our Photobooth featuring everyday objects! Use common items inspired by <i>Everyday Practices</i> as props to create unique snapshots and take home a personalised keepsake from your visit.</p> <p>This programme is part of SAMily Funday.</p>
<p>[ACTIVITY] Live Typewritten Poetry 5 October 2024, Saturday 1pm – 5pm Level 3, Gallery 4 SAM at Tanjong Pagar Distripark Free</p>	<p>Discover the magic of Live Typewritten Poetry, where poets craft personalised verses on a typewriter. Each poem is a unique keepsake, capturing your experience at <i>Everyday Practices</i>.</p> <p>This programme is part of SAMily Funday.</p>

<p>[TOUR] Access Tour on <i>Everyday Practices</i> with Singapore Sign Language (SgSL) 2 November 2024, Saturday 4pm – 4.45pm Level 3, Gallery 4 SAM at Tanjong Pagar Distripark Free</p>	<p>Explore SAM's new exhibition – <i>Everyday Practices</i>, on this tour designed for the Deaf and Hard-of-Hearing community. Led by a SAM curator / docent alongside our friendly Deaf and Hard of Hearing facilitators, the tour will include Singapore Sign Language interpretation (SgSL) by Equal Dreams.</p> <p>This tour is suitable for participants aged 6 and up; children must be accompanied by an adult.</p> <p>This programme is part of A Weekend with SAM.</p>
-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

*Programmes are subject to change. Please visit bit.ly/SAM-EverydayPractices for the latest information.