

## MEDIA RELEASE

### SINGAPORE ART MUSEUM UNVEILS TWO NEW COLLECTION-BASED EXHIBITIONS EXPLORING HOW ART SHAPES MEMORY, MEANING, AND EXPERIENCE

- SAM's refreshed Collection Gallery introduces *Talking Objects*, which considers how familiar things become carriers of meanings, and *The Living Room*, which reflects on how works of performance may persist beyond their original moments.



Exhibition view of 'Talking Objects'. Image courtesy of Singapore Art Museum.



Exhibition view of 'The Living Room'. Image courtesy of Singapore Art Museum.

**Singapore, 9 September 2025** – Singapore Art Museum (SAM) presents *Talking Objects* and *The Living Room*, two exhibitions opening on 12 September 2025 at Gallery 4, SAM at Tanjong Pagar Distripark. Together, they explore how artworks that are both tangible and ephemeral transform meaning across time, offering new perspectives with each encounter. Featuring 23 works by 22 artists from 11 countries across Asia, the exhibitions draw from the collection of SAM alongside selected works from the Seoul Museum of Art (SeMA) and Queensland Art Gallery | Gallery of Modern Art (QAGOMA), and include newly commissioned performances and activations.

*Talking Objects* considers how the symbolic charge of commonplace items can speak to personal and collective histories, offering varied ways of reading the world through embedded narratives. In parallel, *The Living Room* reflects on how performance-based practices are remembered, reinterpreted, and sustained over time. Conceived as an open, evolving space, the exhibition

reimagines the gallery as a site of gathering, exchange, and continual activation. *The Living Room* marks the final chapter of *Collection Project: Communicating, Convening, Commoning*, a three-part collaboration between SAM, SeMA and QAGOMA, which explores shared approaches to collection-building and curatorial practice across the Asia Pacific.

Shabbir Hussain Mustafa, Chief Curator of SAM, says: “*Talking Objects* and *The Living Room* offer distinct yet interconnected approaches to understanding how art carries memory, generates meaning, and invites dialogue across geographies and generations. By bringing together objects, ideas, and processes, the exhibitions challenge conventional frameworks of collecting and exhibiting, opening up new possibilities for how audiences might encounter, interpret, and participate in contemporary art. Together, they reflect SAM’s commitment to advancing Southeast Asian perspectives and strengthening collaborations with international partners. They also reaffirm our vision of SAM as a site of research, connection, and exchange – where collecting is conceived as an evolving and critical process, shaped by and responsive to the complexities of the world we live in.”

### **Art as a reflection of life**



Exhibition view of 'Talking Objects'. Image courtesy of Singapore Art Museum.

*Talking Objects* brings together works from the collection of SAM that explore how everyday items, familiar scenes, and common representations become carriers of memory and emotion when transformed into objects of art. The exhibition invites visitors to slow down and engage deeply with objects that embody histories, identities, and lived experiences. By examining

materials and forms transformed by artists' gestures, *Talking Objects* explore devices of meaning-making in art and offer fresh ways for thinking about the world around us.

In the exhibition, **Subodh Gupta's *Hungry God*** commands attention, confronting viewers with a cascading pile of gleaming stainless-steel household wares. Gupta's use of these quotidian objects captures the multitudes of definitions and conditions of contemporary India. Here, the towering pile of ubiquitous vessels stand as a witness to economic and social transformations and cultural representations — like a mountain of offerings to a “hungry god”, the work is a compelling reflection of shifting symbolisms brought about by the global industry.



Installation view of Suzann Victor's 'Third World Extra Virgin Dreams' (1997, remade in 2010). Image courtesy of Singapore Art Museum.



Installation view of Alwin Reamillo's 'Mang Emo + Mag-himo Grand Piano Project (3rd Movement: Manila-Fremantle-Singapore)' (2007 - 2009). Image courtesy of Singapore Art Museum.

The effect of globalisation on local economies is also alluded to in **Alwin Reamillo's *Mang Emo + Mag-himo Grand Piano Project (3<sup>rd</sup> Movement: Manila-Fremantle-Singapore)***. Central to the installation is a piano reconstructed from discarded parts of a workshop owned by the artist's father, who was once the only maker of grand pianos in the Philippines, until the workshop closed with the rise of affordable electronic and factory-made pianos. Created in remembrance of his father, Reamillo collaborated with the craftsmen who used to work at the piano workshop to craft the instrument. More than a portrait of his father, the work weaves together family legacy, artisanship, and a personal history of relocation. Importantly, it is also a 'social sculpture' – from involving the craftsmen to inviting audiences to play the piano – the work carries in its materiality a spirit of community and solidarity.

The interweaving of personal stories with social histories and experiences is one of the common threads in the exhibition. **Nguyen Phuong Linh's *Trung Ma – Endless, Sightless*** presents a still life of a beauty parlour, portraying an industry brought about by the perceived societal standards of beauty. In the video, images are viewed through a veil of smoke and curtains. Here, the beauty parlour becomes a metaphor for how the proximity of service industries in our lives obscures the lived realities of women navigating globalised labour.

Metaphors and representations of the body and human condition is another key thread in the exhibition. **Suzann Victor's *Third World Extra Virgin Dreams*** comprises a bed suspended from the ceiling and draped with a 10m long tapestry of blood stained lenses. Staging the site for where life both begins and ends, where dreams and nightmares, strength and vulnerability, play out, the work is an invitation to be keenly aware of the body's performance of desire and fragility.

A similar contemplation of life is core to **Christine Ay Tjoe's *Lama Sabakhtani #03***. A stripped-back typewriter, bathed in an emotive composition of sound, sits in solitude, its bare keys resembling outstretched fingers seeking a connection. When certain keys are pressed, the musical composition changes. Triggered by (human) interaction, an allegorical effect emerges as emotions are evoked through the collection of sound and the pain on our fingertips. For the artist, it is a meditation on the overcoming of sadness and the joy that accompanies it through a life that seeks to connect.

Accompanying the artworks is a digital exhibition guide that leads visitors through the exhibition space, highlighting dialogues between different artworks and offering multiple readings through the voices of the artists, curators and writers. *Talking Objects* is an invitation to take a close look at the world around us and seek new ways of seeing, thinking and meaning.

## A space for remembering and revisiting performance



Exhibition view of 'The Living Room'. Image courtesy of Singapore Art Museum.

*The Living Room* brings together performance-based works from the collections of SAM, SeMA and QAGOMA, alongside invited artists, that engage with liveness, temporality, and impermanence. Through archival traces, re-enactments, activations, and conversations, the exhibition invites visitors into a shared space where performance continues to unfold, taking new shape through memory, encounter, and exchange. Like a living room in the home, it is both personal and communal: a place to gather, reflect and allow works to be revisited, reimagined and even co-created.

The exhibition reflects on what remains after the 'live' moment of a performance has passed. Nearly a decade on, **Ezzam Rahman** returns to his 2015 performance ***Allow Me to Introduce Myself***—now with an adapted title ***Allow Me to Reintroduce Myself***—not to restage the past, but to meet it in the present. His talcum-powder rituals, typically defined by the scattering of powder with each breath and movement, are now shaped by the changes in his ageing body and evolving relationship to performance. In this setting, the act of return becomes a way to attend to the passage of time – resisting nostalgia while asking how the body carries and reshapes what it has already lived.



Installation view of Chia Chuyia's 'Knitting the Future' (2016). Image courtesy of Singapore Art Museum.

This attention to the life of a work – and to care for it at the point of its transformation – shapes the presentation of **Chia Chuyia's *Knitting the Future***, a five-week durational performance staged in 2016 in which she wove a full-length garment from strands of leek. Over the years, the once pliable and green material has dried and become fragile. Shown here with video documentation of its making, the work is not presented to recreate the original performance, but to acknowledge what it has become. During Singapore Art Week 2026 (22 to 31 January 2026), the garment will be activated for a final time, with a performance that tends to its final moments and lays it to rest – framing performance itself as a form of care and asking what it means to close a work with intention.



Exhibition view of 'The Living Room'. Image courtesy of Singapore Art Museum.

In a similarly reflective register, **Jeremy Hiah's *Performance Journal Scroll*** maps two decades of artistic activity across a ten-metre hand-drawn scroll. Its figures and scenes shift between remembered events and imagination, layering time and meaning into a single visual field. Presented alongside archival footage of performances staged in public spaces, galleries, and the artist's own living room, the work foregrounds drawing as an active performative gesture, one that resists fixing the past and instead treats memory as something that can be reanimated each time it is encountered.

**Brian Fuata** works with improvisation as both method and material, shaping each performance in response to the space, context and people present. Rarely repeated in the same form, his works unfold through a mix of spoken word, movement and unscripted interactions that generate a charged presence in the room. Within *The Living Room*, his performance ***Minor Gestures (a conduit in the living room)*** will take place as a structured improvisation generated on-site, responding to both the exhibition and its physical containment. While the work may exist only in the moment it is enacted, the space after often retains a residual charge that lingers beyond the event. Brian's improvised performance injects the space with electrifying energies – an invisible yet potent aftereffect that lingers beyond the live encounter. This prompts the question of how such energies might be carried forward for audiences who encounter the exhibition later. This tension – between the immediacy of the unpredictable encounter and its afterlife – sits at the heart of Fuata's practice and of the exhibition's interest in how performance continues to live on after the event itself.

The question of how performance histories are carried forward takes shape in **Nam Hwayeon's *Ehera Noara***. Inspired by pioneering Korean dancer Choi Seung-hee's original 1933 performance of the same name – now surviving only through a handful of archival photographs and written accounts – Nam draws from these fragments to construct a living performance archive, realised in the body of performer Chung Ji Hye. Moving between Choi's era and the present, they fill in the absences between surviving moments, tracing a line of influence across generations. In *The Living Room*, the work functions both as archive and performance, reflecting on how embodied practices are remembered, transmitted, and reinterpreted as they pass from one body to another over time.

**Kim Ga Ram's** participatory project *The AGENDA Hair Salon* (2014-ongoing), previously staged in Seoul and Dusseldorf, also changes with each iteration. In this version, presented at the upcoming Singapore Art Week, the gallery becomes a functioning hair salon where Kim, trained in hairdressing, offers visitors a free haircut in exchange for conversation. Participants may choose a slogan-printed cape and decide how much hair to part with, turning the haircut into a symbolic gesture of personal belief or solidarity. By placing this intimate, everyday act in a public setting, the work transforms it into a space for exchange, vulnerability and care – asking how small ordinary gestures can carry the weight of performance long after the encounter has ended.

Throughout its run, *The Living Room* will include a series of performance activations by participating artists. The full schedule will be made available on SAM's website.

Audiences can participate in programmes such as live performances, performance activations, curator-led tours, and artist talks and conversations – opportunities to connect more deeply with the exhibitions' themes and gain insight into the distinctive practices of the featured artists. Both exhibitions will be on view at SAM at Tanjong Pagar Distripark, Level 3, Gallery 4, from 12 September 2025 to 2 August 2026. General admission fees apply, with free entry for Singaporeans and Permanent Residents. More information about [Talking Objects](#) and [The Living Room](#) can be found on SAM's website. Media assets can be accessed via [bit.ly/TalkingObjectsandTheLivingRoom](http://bit.ly/TalkingObjectsandTheLivingRoom).

- [Annex A: Exhibition and Artwork Details for \*Talking Objects\*](#)
- [Annex B: Exhibition and Artwork Details for \*The Living Room\*](#)
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**About Singapore Art Museum**

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

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

To find out more, visit [www.singaporeartmuseum.sg](http://www.singaporeartmuseum.sg)

## **Annex A: Exhibition and Artwork Details for *Talking Objects***


12 September 2025 to 2 August 2026 | Level 3, Gallery 4, SAM at Tanjong Pagar Distripark

Free for Singaporeans and Permanent Residents

*Talking Objects* examines the meanings that quotidian objects and everyday representations amass through use and circulation. Casting daily encounters in a new light, the artists in the exhibition explore the emotions and values we accord to the material and visual world around us.

Presented in unexpected or unsettling contexts, commonplace objects are imbued with human experience and emotions, revealing ambiguous histories and memories. By the actions of artists, the mundane is transformed into incisive instruments of expression—words become gestures, language turns visual, the intangible is rendered material and the inanimate comes to life.

Drawn primarily from the collection of Singapore Art Museum, the works in *Talking Objects* encourage us to take a close look at the world we inhabit and seek new ways of seeing, thinking and meaning-making. As we face an entropy of images, information and values, how do we talk with and about objects, and what do objects say of us?

Artwork	Description
<p><b>Christine Ay Tjoe</b> <b><i>Lama Sabakhtani #03</i></b> 2010 Aluminium, typewriter machine and light bulb 23 x 20 x 370 cm</p> <p>Collection of Singapore Art Museum</p>  <p>Installation view of Christine Ay Tjoe's 'Lama Sabakhtani #03' (2010). Image courtesy of Singapore Art Museum.</p>	<p><i>Lama Sabakhtani #03</i> emerged from Christine Ay Tjoe's contemplation on the relationships in life, particularly in a theological context but also one in which the religious relationship is extended to allude to connections between people. The work centres on a solitary typewriter stripped of its external casings with 18 keys that resemble long arms, as if reaching out in a desire to connect. Sound is core to the work: a strong, emotive composition plays in the background. Viewers are invited to press the keys and when certain combinations of keys are pressed, the composition changes. This prompts the viewer to uncover emotions embedded in both the sound and the tapping of keys. Through this interplay, the artist explores the intersubjectivity of relations in life and opens up the allegorical object to many interpretations.</p> <p><b><u>About the Artist:</u></b> Christine Ay Tjoe (b. 1973, Indonesia) started her career as a graphic artist where her experiment with drypoint technique led her to create intricate, layered paintings. Intrigued by human emotions and the relationship between humanity and the cosmos, Ay Tjoe often conveys feelings and inner complexities such as melancholy, struggle, pain and happiness in her works. Her works also gesture to universal human experiences and how mythology and spirituality affect emotions. A more direct connection to the human body figures prominently in her recent work, offering a visceral sense of physicality and alludes to both physical and metaphysical states of being. Her work underscores the interconnectedness of the mind, body and soul, while exploring their inherent fragility.</p>
<p><b>Simryn Gill</b> <b><i>Washed Up</i></b> 1993–1995</p>	<p><i>Washed Up</i> is an installation of seawashed glass collected from the beaches of Malaysia and Singapore. Gathered by the artist, these glass fragments are remnants of their former selves, and one can only guess what objects they were</p>

Engraved seawashed glass  
Dimensions variable

Collection of Singapore Art Museum



Installation view of Simryn Gill's 'Washed Up' (1993–1995).  
Image courtesy of Singapore Art Museum.

once part of, their histories or where they had travelled from now unknowable. Words are engraved on each of the glass shards, inviting the viewer to consider what these objects have to tell (or fail to convey) of their own significance. In attempting to read them, each viewer brings different meanings and associates the objects with different experiences. The work invites contemplation on one's connection to place and how both past and present are carried within our self.

**About the Artist:**

Simryn Gill (b. 1959, Singapore) works with a wide range of methods for thinking and making, including writing, drawing, photography, printmaking, creating collections of things, altering objects and publishing. Collecting materials and images from her immediate surroundings, Gill generates poetic and philosophical explorations into the places that we inhabit and carry within us. With Tom Melick, she runs Stolon Press, a publisher in Sydney that makes books and pamphlets, and organises occasional meals and conversations between people working in different modes and practices.

**Subodh Gupta**

***Hungry God***

2005–2006

Stainless steel

497.4 x 210.8 x 264.1 cm

Gift of Sammer Sain & Family

Collection of Singapore Art Museum

In *Hungry God*, a large cascading pile of pots, pans, buckets and kitchen utensils makes up a shiny, towering sculpture. The use of stainless-steel objects as a medium in Subodh Gupta's practice carries cultural and historical significance. India, one of the top producers of steel in the world, has seen mass-produced stainless-steel utensils become ubiquitous in everyday life. Replacing earlier materials that once signified different statuses or meanings, these stainless-steel household wares now serve as a cultural signifier, yet this widespread use obscures the reality of social and economic disparities. By turning ordinary items into imposing sculptures, Gupta reflects on the transformation and representations of his homeland and captures the multitudes of definitions and conditions of contemporary India.

**About the Artist:**



Installation view of Subodh Gupta's 'Hungry God' (2005–2006). Image courtesy of Singapore Art Museum.

Subodh Gupta (b. 1964, India) is known for sculptures and installations that incorporate everyday objects commonly seen in India, such as mass-produced stainless-steel household utensils and bicycles with milk pails. His works reflect on the social and political economies of his homeland. Elevating ubiquitous items as art, he explores the symbolisms and transformative powers of these objects and is interested in the effects of cultural translation and dislocation and what inevitably disappears in the process of change. His ideas have taken shape in a variety of different media: from film, video and performance to steel, bronze, marble and paint. Gupta employs these media for both their aesthetic properties and conceptual significance and connotations.

**Nilo Ilarde**

***If Your Work Speaks For Itself, Don't Interrupt***

2025

Wall-bound Painting According to Artist's Instructions

153 x 366 cm

Collection of Singapore Art Museum

*If Your Work Speaks for Itself, Don't Interrupt* reflects Nilo Ilarde's interest in the formal and conceptual conditions of art and language. Quoting from texts that he has read, Ilarde visualises these statements and reconstructs them, giving them a visual appearance that amplifies, but also offers nuances to their meaning. Ilarde considers both text and the exhibition space as ready-mades: the work itself is its own exhibition label, to be read as well as to be looked at, while the exhibition space becomes the conceptual ground necessary for the work's comprehension. It is also an unpainted painting: the text manifests on the wall by scraping away the wall paint, revealing the letters and the raw surface of the wall. Ilarde has long employed this process in his works as a form of excavation, or "painting" through erasure, to reveal the physicality and history of the space.

**About the Artist:**

Nilo Ilarde (b. 1960, Philippines) is an artist and curator whose work navigates the intersections between image and word, drawing and writing, and surface and painting. Using both found and constructed objects, he assembles image and text to comment on both the formal and conceptual conditions of art and language. Often, Ilarde's practice involves giving form to emptiness through unpainted paintings that



Detail view of Nilo Ilarde's 'If Your Work Speaks For Itself, Don't Interrupt' (2025). Image courtesy of Singapore Art Museum.

considers the space of the gallery as a readymade. He is interested in exploring themes that revolve around the relationship between art objects and space, with a meticulous and fastidious approach to planning which ironically necessitates an embracing of errors that may arise as part of the creation process. His installations challenge traditional notions of artmaking and engage viewers in a dialogue with the exhibition space.

**Myat Kyawt**  
**Series of still life paintings**

2003

Watercolour on paper

7 paintings, each 40 x 50.2 x 3.8 cm / 50.2 x 40 x 3.8 cm (framed)


Collection of Singapore Art Museum



These paintings are part of a still life series the artist painted for his solo exhibition, *Mindscape* at Azada Art Gallery in Yangon in 2003. They reflect a period early in Myat Kyawt's practice when he moved away from the realist traditions of his teachers toward experimenting with Western techniques. In these watercolour paintings, Kyawt carefully arranges objects commonly found in the home to evoke the postures of figures often seen in classical Western paintings. In doing so, he complicates the conventional approach to "still life," rendering the human subject inanimate while endowing a lifelike quality to inanimate objects. The series is at once an experiment with familiar genres and a playful appropriation of classical portraiture.

**About the Artist:**

At the core of Myat Kyawt's (b. 1966, Myanmar) artistic philosophy lies a dedication to the nuances of daily life—a celebration of life's simple pleasures. An artist who embraces experimentation, he constantly seeks new approaches to conventional styles and techniques to explore diverse forms of expression. Through his works, often bold and vibrantly coloured, exuding a child-like wonder and whimsical

<p>Installation view of Myat Kyawt's 'Series of still life paintings' (2003). Image courtesy of Singapore Art Museum.</p>	<p>portrayal of the mundane, the artist invites viewers to share in his explorations, reminding us of the enchantment that resides in our daily experiences.</p>
<p><b>Nguyễn Huy An</b> <b>A Ǻ Ǻ ...</b> 2014–2018 Plaster, glass, wood and varnish, photo documentation 30 boxes, each 30.5 x 15.5 x 6 cm  Collection of Singapore Art Museum</p>  <p>Installation view of Nguyễn Huy An's 'A Ǻ Ǻ ...' (2014–2018). Image courtesy of Singapore Art Museum.</p>	<p>A Ǻ Ǻ ... is made up of a performance and an installation. The artist travelled to the northern Vietnamese province of Nam Định and meticulously extracted all 29 letters of the Vietnamese alphabet from slogans that had been painted on public walls and exterior walls of houses. Individually framed and arranged in alphabetical order, the letters are returned to their neutral state, before words, meanings and ideologies were created out of them. Nguyễn's reverse-vandalism is an act of resistance and points to the absurdity of the mechanisms of propaganda while also questioning its use. Through breaking the bond between words and meaning, the work can be seen as a gesture of liberation, breaking free from proclamations and doctrines to return language to its origin while offering an opportunity to create meanings anew.</p> <p><b>About the Artist:</b> Nguyễn Huy An (b. 1982, Vietnam) reflects on the emotive associations of everyday materials, exploring themes of memory and isolation in his practice. Expressed as installations, paintings, sculptures and performance, his works mediate the artist's desire to trace the interiority of self and the psychology of human behaviour. He is known for performances that are almost meditative. Undertaken with precision, the artist measures, captures and consolidates what is intangible, formless and conceptual, using the humblest of materials: strands of hair, threads of textile, coal, ink and dust, etc., to convey a yearning for bygone times lost in the brutal tides of modernity. In 2010, Nguyễn Huy An co-founded the performance art collective Phu Luc (The Appendix Group) with Vietnamese artists Vũ Đức Toàn and Hoàng Minh Đức.</p>
<p><b>Nguyễn Phương Linh</b> <b>Trùng Mú - Endless, Sightless</b> 2018</p>	<p><i>Trùng Mú – Endless, Sightless</i> emerges from the observation by Nguyễn Phương Linh's travels, during which she noticed a uniformity in the types of work available to working-class Vietnamese diaspora women in cities around the world. Beauty</p>

Video, single channel, 16:9 format, colour and sound (stereo), 9 min

Collection of Singapore Art Museum



Installation view of Nguyễn Phương Linh's 'Trùng Mú - Endless, Sightless' (2018). Image courtesy of Singapore Art Museum.

parlours and nail salons became locations the artist could hear her mother tongue spoken. In this video work, the beauty parlour, a site for the maintenance of standards of beauty, is rendered as a still life. Smoke fills the room, filtering our vision while the ambient noise of laser treatments for the removal of dark pigmentation (a symptom that points to the preference for lighter complexions) can be heard. All of this draws attention to the constant conditioning and desire for certain physical qualities. In the video, images are seen through a veil of smoke or curtain, the opaqueness of its whiteness is a metaphor for the blind spots in history—beyond official narratives, the more one looks, the blinder one becomes.

**About the Artist:**

Nguyễn Phương Linh's (b. 1985, Vietnam) multidisciplinary practice spans video, sculpture and installation. She is concerned with geographic cultural shifts, traditional roots and the fragmented history of Vietnam. Tracing a complex network of ethnicities, religions and cultural and geo-political influences, her works contemplate visible versus invisible truths, and form and time. Other thematic areas of her focus include the experience of alienation and dislocation, and the ephemeral. Nguyễn Phương Linh often conducts field research, collecting artefacts from historical sites of exchange. She then transforms these materials to construct alternative perspectives, and interpretations of histories, personal narratives and memories. In 2013, she co-founded and co-directed Nhà Sàn Collective, an initiative for artistic exchanges, fostering a "just-do-it" attitude.

**Po Po**

***Narcissus***

1987–1994

Silk, kapok, mirror and rope

91 x 137 x 19 cm

Collection of National Gallery Singapore

In *Narcissus*, a silk sheet filled with kapok (a cotton-like fibre) is bound tightly with black rope, twisted and placed on a pristine mirror. Based on the myth of Narcissus, Po Po says,

"I wanted to explore the universal role that narcissism plays at all times, in politics, business, nationalism, racism, individualism and also within each of us. We are all trapped by narcissism."



Installation view of Po Po's 'Narcissus' (1987–1994). Image courtesy of Singapore Art Museum.

Before exhibiting this work in 1997, Po Po placed it on a grass lawn so that one's own reflection would appear against the shifting clouds, thus alluding to the ephemeral nature of self in Buddhist philosophy. The artist's playful exploration of semiotics began in the 1970s. His engagement with Western mythological tradition and Buddhist philosophy within a controlled, minimalistic aesthetic was innovative for Myanmar at the time. It also represents a period where Po Po experimented freely with different materials and mediums.


**About the Artist:**

One of Myanmar's pioneering contemporary artists, Po Po (b. 1957, Myanmar) is best known for his conceptual, often abstract drawings based on Buddhist core concepts of spirituality and philosophy. His work also references Myanmar's fraught political history, framing and challenging the country's socio-political landscape through an idiosyncratic interpretation of his environment. More recently, he incorporates documentation of contemporary Burmese society into his work, often with an element of humour. Po Po was amongst the first Burmese artists to embrace the modes and methods of conceptual art in the late-1980s and in the 1990s, was one of the first Burmese artists to exhibit internationally. Since then, he has been shown widely across Asia-Pacific and Europe.

**Alwin Reamillo**  
**(in collaboration with Jaime Pastorfide,**  
**Tranquilino Tosio Jr. & Rabino Sabas Jr.)**  
***Mang Emo + Mag-himo Grand Piano***  
***Project (3rd Movement:***  
***Manila-Fremantle-Singapore)***  
2007–2009

Mixed media on found Wittenberg grand piano iron frame, wooden backpost and

*The Mang Emo + Mag-himo Grand Piano Project*, one of Alwin Reamillo's most ambitious projects, grew out of a cross-cultural collaboration that began in 2005. Reamillo worked with craftsmen from his late father's now defunct piano-making workshop to create a work that is both sculpture and a functioning musical instrument. The artist considers the work a "social sculpture," an embodiment of a generosity of spirit. Through inviting others to play the piano to create new works, their participation extends the work's lifespan and legacy. The project draws heavily from the Filipino notion of bayanihan (community solidarity), harnessing art, memory and the creative potential in discarded objects to empower individuals and

<p>Watanabe musical instruments, accessories Installation dimensions variable</p> <p>Collection of Singapore Art Museum</p>  <p>Installation view of Alwin Reamillo's 'Mang Emo + Mag-himo Grand Piano Project (3rd Movement: Manila-Fremantle-Singapore)' (2007-2009). Image courtesy of Singapore Art Museum.</p>	<p>communities. Having journeyed through different countries, the accompanying “wing-work” pieces highlight the richness of the project.</p> <p><b><u>About the Artist:</u></b> Alwin Reamillo (b. 1964–d. 2023, Philippines) developed an artistic practice centred on the pedagogy of creative play and mixed media experimentations. A multifaceted artist, his work spanned painting, sculpture and installation, and he often initiated projects that intersected these mediums with video and performance. After migrating to Australia in 1995, he began exploring ideas about memory and mobility, examining how cross-cultural interactions can change ways of thinking. His later works dealt with the intertwined themes of colonisation, migration and the globalisation of culture. Reamillo had facilitated projects with diverse communities across Australia and overseas, creating participatory “social sculptures” that responded to local contexts and histories. The projects were often developed through a process of “hunting and gathering,” which the artist considers as a “hunting” for found materials and resources, and a “gathering” of people.</p>
<p><b>Sim Chi Yin</b> <b><i>Remnants, from One Day We'll Understand</i></b> 2015–2018 Archival pigment prints on photographic paper Dimensions various</p> <p>Collection of Singapore Art Museum</p>	<p><i>Remnants</i>, part of Sim Chi Yin's ongoing project <i>One Day We'll Understand</i>, takes us on a journey through traces of hidden histories. The work presents an unspoken archive of an undeclared war between the British colonial government and the resistance led by the Malayan leftists in the post-World War II period of independence movements. Grounded in historical and archival research, Sim stages the landscapes with a cinematic, aesthetic quality that evokes spatial haunting and the absent presences in sites imbued with memories both known and unknown. Unembellished photographs of objects encountered during her visits with the former leftists juxtaposes with the evocative landscapes, opening up a space for subjectivities of history. While these objects are recognisable as articles of war and struggle, they are also objects of daily use and represent the unrecorded stories, songs and memories of that war.</p>



Installation view of Sim Chi Yin's 'Remnants, from One Day We'll Understand' (2015–2018). Image courtesy of Singapore Art Museum.

**About the Artist:**

Sim Chi Yin (b. 1978, Singapore) uses artistic and archival interventions to contest and complicate historiographies and colonial narratives. Working across photography, film, installation, performance and book-making, she combines research with storytelling to explore issues relating to history, conflict, memory and extraction. Since 2015, she has examined and engaged with the historiographies of the Malayan Emergency (1948–1960) through photographs, video and sound installations, oral histories as part of her ongoing project *One Day We'll Understand*. Developed as a counter archive in three parts, the project challenges official histories, allowing for a generative response to gaps and absences in these master narratives.

**Gerardo Tan**  
***thisisthatisthis***

2001

Collected dust from Juan Luna's *Tampuhan* (1895), picture light, gold paint, label  
Installation dimensions variable

Gift of the artist

Collection of Singapore Art Museum

*thisisthatisthis* and *thatisthisisthat* present grime collected from the surfaces of historical paintings and displayed in forms that recall classical paintings and artefacts. The works reflect Gerardo Tan's ongoing interest in exploring the nature of art and how forms and materiality can be articulated. By staging the grime against a lavish gold wall, Tan transforms what seems insignificant into matter weighted with history. The setting heightens their mundane quality at the same time frames it as a treasured relic, intimately sized as if it were a "stampita." In doing so, Tan asks what the true value in art is when it is not intrinsic to its materiality. As the artist puts it, "dust is worthless but if it is 100 years old and collected from the painting of a Filipino master-painter, it somehow achieves an aura of value and real value perhaps if presented as art."

**About the Artist:**

Working with a variety of media including found objects, painting and sculpture, artist books, collages, video and sound, Gerardo Tan (b. 1960, Philippines) engages with issues of representation and conceptual play, blurring the line between transcription and transformation in vision and process, giving way to new, itinerant



Installation view of Gerardo Tan's 'thisisthatisthis' (2001).  
Image courtesy of Singapore Art Museum.

***thatisthisisthat***

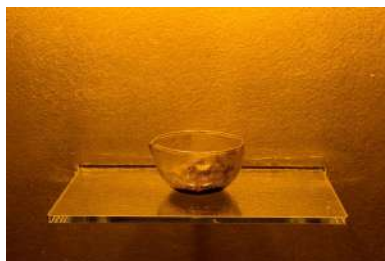
2001

Collected dust attributed as Canaletto's  
*Entrance to the Grand Canal from the Molo,*  
*Venice* (c. 1740s), picture light, gold paint,  
label

Installation dimensions variable

Gift of the artist

Collection of Singapore Art Museum



meanings. Exploring the nature of art and how forms and materiality can be articulated in ideas and concepts, Tan often references works from the world of art and mass media to probe material and medium, and questions the reproducibility of images and their spatial and temporal authenticity.

Detail view of Gerardo Tan's 'thatisthisisthat' (2001). Image courtesy of Singapore Art Museum.

**Suzann Victor**

***Third World Extra Virgin Dreams***

1997 (remade in 2010)

Glass, Fresnel lens, human blood, bed and wire

Dimensions variable

Collection of Singapore Art Museum



Installation view of Suzann Victor's 'Third World Extra Virgin Dreams' (1997, remade in 2010). Image courtesy of Singapore Art Museum.

*Third World Extra Virgin Dreams* is one of Suzann Victor's most important and iconic early installations. At its centre is a used single bed; the site of beginnings and ends—where human conception, birth and dying take place. The bed performs as host and witness to an individual's most private moments: sleep, sexual fantasies/fulfilment, dreams and nightmares. For the artist, the bed is "imprinted with not only the human form but its corporeality." Draped over the suspended bed is a ten-metre patchwork quilt composed with thousands of Fresnel lenses. Its transparent, light refractive nature creates a dreamlike state that, in the artist's words, hovers between "fragility and strength, appearance and disappearance, visibility and invisibility, intrusion and expulsion." Each lens holds a brush of mixed blood. Pieced together into a quilt, it can be seen as embodying numerous subjectivities, of lives in their most vulnerable manifestation.

**About the Artist:**

The works of Suzann Victor (b. 1959, Singapore) prospect the contours of human sensorial experience, perception and phenomena by rekindling materials derived from the body, the elements of light and water, science of physics, alongside engineered components and the readymade. Through performances of vulnerability, acts of collective labour and installations, Victor underscores the significance of sites, spaces and architecture by transforming them into immersive environments that draw awareness to the viewer's own body as an investigative tool for apprehending the world at large. A significant figure in Singapore's contemporary art scene, Victor was Co-founder and Artistic Director of Singapore's first corporate-sponsored feminist artist-initiative, 5th Passage (1991–1996) and was the only female artist among the four artists who represented Singapore at its first national pavilion at the Venice Biennale in 2001.

## **Annex B: Exhibition and Artwork Details for *The Living Room***


12 September 2025 to 2 August 2026 | Level 3, Gallery 4, SAM at Tanjong Pagar Distripark


Free for Singaporeans and Permanent Residents

Performance art never sits still. Belonging to time, it vanishes just as it happens – leaving behind questions, afterimages, even a bit of chaos. But what if what remains is not merely a trace, but an opening for something else?

*The Living Room* explores how museums might collect, care for, and re-present performance-based practices. Like the living room in a home, this exhibition considers what it means to create a space that is private yet shared, settled yet always in flux. More than a metaphor, it becomes a way of being: a model for how an exhibition might gather people, hold ideas, and remain open. Here, *The Living Room* invites us to think of performance traces not merely as static records, but as elements in a shifting space of encounter and exchange.

This show completes a three-part collaboration between Singapore Art Museum (SAM), Seoul Museum of Art (SeMA), and Queensland Art Gallery | Gallery of Modern Art (QAGOMA). It brings together works from the collections of the three institutions alongside invited artists. Through ephemeral gestures, participatory encounters, unrealised proposals, and archival fragments, *The Living Room* reflects on the afterlives of performance – not as endings, but as openings for reactivation, relation and return.

Artwork	Description
<p><b>Chia Chuyia</b> <b><i>Knitting the Future</i></b> 2016 Leek garment, video and sound Garment: 165 x 139 cm Video: Single-channel, 16:9 aspect ratio, colour and sound, 60 min</p> <p>Collection of Singapore Art Museum</p>  <p>Installation view of Chia Chuyia's 'Knitting the Future' (2016). Image courtesy of Singapore Art Museum.</p>	<p>What happens when an object in a collection reaches the end of its life? What happens when, despite our best efforts to preserve it, a work continues to shift and fade?</p> <p>In <i>Knitting the Future</i>, Chia Chuyia performed an extraordinary act of perseverance and care. Over five weeks, for six days a week and six hours a day, she sat inside a glass gallery, knitting not with yarn but with bright green threads of leek. Dressed in black, she worked patiently as thousands of strands passed through her hands to form a full-length garment that she called a “body armour,” a gesture of protection for the body and, by extension, for the land that sustains it. On the final day of her performance, Chia put on the completed garment and offered it with quiet pride to the crowd gathered outside, who returned her gesture with warm applause.</p> <p>The garment, together with a video and audio log of the performance, entered the museum’s collection as a record of the work. However, the organic nature of the garment meant that its lifespan was always an uncertain one. Over the years in storage, its vivid greens and yellows have darkened to brown and black as the garment has become increasingly fragile, resisting efforts to keep it unchanged.</p> <p>How might we honour not just the making of a work, but also its unmaking as well? What does it mean to care for an artwork even as we prepare to let it go?</p> <p>As part of this exhibition, the artist will return in January 2026 to perform a closing ritual. Through this final act, she will tend to the garment’s final moments and offer it rest.</p> <p><b><u>About the Artist:</u></b></p>

	<p>Chia Chuyia (b. 1970, Malaysia) works with performance and installation to explore themes of environmental responsibility, food and identity, and human connection. She is particularly interested in how performance, as an ephemeral art form, can engage with questions of sustainability, presentation and collection. Combining performance with craft, moving image and installation, her work fosters new ways of thinking across disciplines. Chia is also a co-founder of the performance art collective Communication Laboratory/ComLab Sweden, through which she initiates and presents collective actions in public space. She lives and works in Gothenburg, Sweden.</p>
<p><b>Brian Fuata</b> <i>Minor Gestures (a conduit in the living room)</i> 2025</p> <p>Collection of Queensland Art Gallery   Gallery of Modern Art</p>  <p>Brian Fuata. Image courtesy of Seoul Museum of Art (SeMA).</p>	<p>A structured improvisation generated on-site responding to both the exhibition and its physical containment.</p> <p><b><u>About the Artist:</u></b> Brian Fuata (b. 1978, Aotearoa/New Zealand) creates live improvisational performances that unfold in the moment. Drawing on lived experience, social discourse, and customary knowledge, his work incorporates a diverse array of performance and communication modalities, including spoken word, concrete poetry, authentic movement (dance), correspondence, clowning, glossolalia (speaking-in-tongues), and sound. Humour and ambiguity are central to his practice, which probes shifting relationships between body, place, self, and other. His charged and enigmatic performances open spaces of uncertainty, heightened presence, and transformation. Often adopting the role of trickster, Fuata blurs the lines between autobiography and fiction, audience and performer, art and the everyday.</p>

<p><b>Jeremy Hiah</b> <i>Performance Journal Scroll</i> 2018 Charcoal on paper 110.5 x 1014 cm</p> <p>Collection of Singapore Art Museum</p> <p><b>Jeremy Hiah</b> <i>The Albino Circus</i> 2018 Performance documentation Video: Single-channel, 4:3 aspect ratio, colour and sound, 48 min 19 sec</p> <p>Collection of Singapore Art Museum</p>	<p>What does it mean to remember a performance through drawing instead of photography—when memory is filtered not through the lens but through the hand?</p> <p>Unfurling across ten metres of paper, <i>Performance Journal Scroll</i> offers a whimsical, hand-drawn account of Jeremy Hiah’s two-decade-long engagement with performance art. Using charcoal as his medium, the artist has mapped out some of his most memorable works, including (from left to right) <i>1 Die 1000 Grow</i>, <i>Coward</i>, <i>White Angel Crocodile</i>, <i>Metamorphosis</i>, and <i>Man Eat Man</i>—performances shaped by curiosity, humour and a deep grounding in the everyday.</p> <p>Part journal and part dreamscape, the scroll drifts between the artist’s lived moments and surreal imaginings. Gestures from past performances are sketched alongside strange creatures that tread their way across its length. Unlike photographs which capture a moment in time, drawing allows memory to flow, mixing what was seen with what was felt, imagined or remembered differently.</p> <p>The scroll is accompanied by <i>The Albino Circus</i>, a nearly hour-long video and photo montage of the artist’s performances in various settings—from galleries, to public spaces and even in the artist’s own living room. The montage offers a glimpse into the fluid life of performance as it is shaped and reshaped by context and time.</p> <p>What stories do you carry across time? And how might you draw them?</p> <p><b><u>About the Artist:</u></b> Jeremy Hiah (b. 1972, Singapore) is a visual artist whose practice spans painting, print, installation and performance. Originally trained as a painter, he was introduced to performance art and drawn to its immediacy and its potential beyond conventional art structures. Since the late 1990s, Hiah has played a key role in advancing performance art in Singapore. He contributed to several iterations of Future of Imagination, founded and helmed the Fetter Field Performance Art Event</p>
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Exhibition view of 'The Living Room'. Image courtesy of Singapore Art Museum.

(2006–2012) and co-organised the Wuwei Performance Art Series (2018–ongoing). Hiah also co-founded Your Mother Gallery (2004–2025), Singapore's longest-running independent art space, operated out of his own living quarters.

**Tehching Hsieh**

***One Year Performance 1978–1979***

1978–1979

Artist's statement, poster and silkscreen print on paper

Poster: 44.7 x 28.5 cm; Artist's statement: 28 x 21.5 cm; Silkscreen print: 127 x 97 cm

Gift of Hallam Chow

Collection of Singapore Art Museum

What does it mean to mark time with your body, and to do so alone?

On 30 September 1978, Tehching Hsieh began the first of five seminal year-long performances. Locking himself inside a cell he built in his New York apartment, he lived in complete isolation for one whole year: no reading, no writing, no speaking, no media. The only furnishings in his cell were a single bed, a wash basin, a light and a pail. On select dates, visitors could witness him from outside the cell, but no interaction was allowed.

What remains here are some of the records left behind of the performance: the artist's statement of intent, a poster listing public viewing dates and a silkscreen print of the wall where he made notches to mark each passing day.



Installation view of Tehching Hsieh's 'One Year Performance 1978-1979' (1978-1979). Image courtesy of Singapore Art Museum.

Hsieh's performances resist reenactment. They are not just about what was done, but who did it, when, why, and for how long. These are artworks as lived life, and life cannot be replayed. Rather than replicate the extremity of his actions, this presentation invites reflection: how do we witness the invisible labour of waiting, enduring or simply *being* with time?

If you were to sit with time, without diversion or escape, what might you notice?

**About the Artist:**

Tehching Hsieh (b. 1950, Taiwan) is a seminal figure in performance art, renowned for endurance-based works that dissolve the boundaries between art and life. Beginning in the late 1970s, Hsieh created five "One Year Performances," each involving extreme physical and mental constraints, followed by a "Thirteen Year Plan" where he made art without public exhibition. Through long durations, severe restrictions and simple documentation, Hsieh forged one of the most radical approaches to contemporary art, making art and life inseparable. Since 2000, his work has been exhibited globally at major institutions including the Guggenheim, Museum of Modern Art (New York), Tate Modern (London), and Neue Nationalgalerie (Berlin). At the 2017 Venice Biennale, he represented Taiwan with his solo exhibition *Doing Time*.

**Kim Ga Ram**  
***ACS#2: The AGENDA Hair Salon, 2016***  
***Düsseldorf-Project***

2016

Video: Single channel, 16:9 aspect ratio,  
colour and sound, 57 min 30 sec

Collection of Seoul Museum of Art

How much of your hair are you willing to give up for what you believe in? A strand? A lock? All of it?

These questions lie at the core of Kim Ga Ram's ongoing project *The AGENDA Hair Salon*, first conceived in 2014. Each time it is staged, the work takes the form of a pop-up salon where Kim offers free haircuts in exchange for conversation. Participants begin by choosing a cutting cape printed with a slogan on a social issue, and then decide how much hair to part with. The more committed they feel, the more hair they give—ranging from a trim to a full shave.



Installation view of Kim Ga Ram's 'ACS#2: The AGENDA Hair Salon, 2016 Düsseldorf-Project' (2016). Image courtesy of Singapore Art Museum.

The video presented here documents the 2016 staging of the work in Düsseldorf, Germany, which unfolded across six locations. There, the issues featured on the capes spoke to the city's immediate concerns—migration, feminism, labour and surveillance—demonstrating how the project adapts to each local context. As a professionally trained hairdresser, Kim performed each cut with care and precision, inviting participants to share their views and turning the salon into a temporary public space for protest, vulnerability and dialogue.

What issue would you choose to wear on your sleeve? How far would you let it shape how you look, speak or act?

The artist will be reactivating this performance from 24 to 27 January 2026, offering haircuts to interested participants. Details on how to register will be shared closer to the date.

**About the Artist:**

Kim Ga Ram (b. 1984, South Korea) is an artist whose practice spans installation, performance and media. Kim's work explores tensions between morality and entertainment, using playful experimentation to provoke reflection on social and ethical issues. Her socially engaged projects often invite active viewer participation, highlighting shifts in perception and values. Through her practice, she creates spaces for connection, questioning, and reimagining the boundaries between personal experience and broader societal concerns. Kim received her BA in Fine Arts from Ewha Womans University and an MA from Chelsea College of Art and Design.

**Lee Kun-yong**  
*Logic of Place*

Have you ever noticed how the same place can feel different depending on where you stand? Or how your description of something changes when your point of view

1975, reprinted in 2019  
Chromogenic print  
50 x 50 cm each (framed)

Collection of Seoul Museum of Art



Installation view of Lee Kun-yong's 'Logic of Place' (1975, reprinted in 2019). Image courtesy of Singapore Art Museum.

shifts?

In *Logic of Place*, Lee Kun-Yong performed a simple action with lasting resonance. He began by drawing a circle on the ground in a field. Standing outside of the circle, he pointed at its centre and said, "There." After that, he stepped into the circle, gestured to the ground underfoot and said, "Here." Lastly, he stepped back out of the circle, turned his back to the circle, pointed over his shoulder and again said, "There." Lee repeated this sequence of actions, finally circling around while asking, "Where, where, where." With that, the performance concluded.


A pioneer of Korean experimental art, Lee approaches performance not as a spectacle, but as a way of inquiry. Through minimal gestures and repeated speech, *Logic of Place* shows how meaning is never fixed but always relational. "Here" and "there" are not stable coordinates; they change with the body's position in space and time.

Lee invites us to see performance as a space where truth can shift. In this space, documentation, memory and meaning are inseparable from the context of the encounter.

When was the last time a small shift in position changed what you saw?

**About the Artist:**

Lee Kun-Yong (b. 1942, South Korea) is a pioneering figure in performance and avant-garde art in Korea. A founding member of the influential Space & Time Group and a leading figure in the Korean Avant Garde Association, Lee has explored the body's relationship to space, time, and audiences since the 1970s. He is best known for his *Bodyscape* paintings—created by tracing bodily movements across the canvas—and for works that document the body's physical gestures. Today, Lee continues to expand on series that he began early on in his career, using his own

	<p>body as both subject and medium in an ongoing dialogue with audiences.</p>
<p><b>Nam Hwayeon</b> <b><i>Ehera Noara</i></b> 2020, 2025 Performance, photography, text, video and sculpture Various dimensions Collection of the artist</p>  <p>Installation view of Nam Hwayeon's 'Ehera Noara' (2020, 2025). Image courtesy of Singapore Art Museum.</p>	<p>How do we remember and preserve a performance that survives only in fragments?</p> <p>In <i>Ehera Noara</i>, Nam Hwayeon brings back the Japanese premiere performance of Korean dancer Choi Seunghee from 1934. At a time when Korea was under Japanese colonial rule—and women’s bodies were subjected to systemic control—Choi was a Korean woman performing in the capital of the country that had colonised her home. The original <i>Ehera Noara</i> (<i>Dance of the Carefree</i>), now remembered only through several photographs and a few eyewitness accounts, was a lively dance inspired by the swaying, bowing gestures of middle-aged men at drinking parties. Disguised in traditional Korean male attire (the <i>gat</i> and <i>dopo</i>), Choi reimagined these movements through her own body, navigating an exotic gaze tied to both spectacle and empire.</p> <p>Nam reconstructs the “vanished time” between Choi’s frozen poses, adding her own layers—Indian poetry and music influenced by flamenco—that echo Choi’s global influences. In the gallery, an archival photograph of Choi is displayed alongside a sculptural “shell” of cut and folded fabric, inviting viewers to inhabit the space her garment once held. Two accompanying essays—one inscribed on cloth, the other framed—address future audiences, proposing that such fragments might be woven into a shared memory.</p> <p>The work is a live archive that grows each time it is staged. Performed now by Nam and Chung Ji Hye, it will later be entrusted to appointed custodians, ensuring that <i>Ehera Noara</i> continues to move across bodies, generations and time.</p> <p>When only fragments remain, what will you preserve and what will you reinvent? How might these gestures change in your hands?</p>

	<p><i>Ehera Noara</i> will be performed at 3pm daily in the gallery from 28 to 31 January 2026.</p> <p><b><u>About the Artist:</u></b> Nam Hwayeon (b. 1979, South Korea) is an artist whose practice explores the performativity of research and the paradoxes of choreography shaped by absence. Her work engages with the fragility and contingency of presence, and with temporal interventions that disrupt linear time. Through the use of performance, installation and video, Nam examines how recorded time re-emerges in the present through shifting rhythms and cycles across bodies, nature and history. Drawing attention to the ephemeral and inscrutable aspects of existence, her practice invites new encounters with the past and the fleeting nature of the present.</p>
<p><b>Ezzam Rahman</b> <b><i>Allow Me to Introduce Myself</i></b> 2015 <b><i>Allow Me to Reintroduce Myself</i></b> 2025 Performative installation with talcum powder, second-hand furniture and glass bell jars Dimensions variable  Collection of Singapore Art Museum</p>	<p>How would you introduce yourself if your body were both the message and the medium?</p> <p>In 2015, Ezzam Rahman presented a series of performances involving talcum powder for the <i>President's Young Talents</i> exhibition at Singapore Art Museum (SAM). Although he had been experimenting with the material since 2013, this work—then titled <i>Allow Me to Introduce Myself</i>—marked a turning point in his practice, engaging most directly with the condition of life and living through the act of breath. Dressed head to toe in white, Ezzam enacted a sequence of gestures: inhaling powder and exhaling it in soft clouds, letting it settle on second-hand furniture, scooping it into glass jars and piling it around them. At times, he coughed – the powder catching in his throat, refusing to remain only symbolic.</p> <p>Nearly a decade on, Ezzam meets this work again—this time bearing a new title and the shifts that time has brought. This is not a reenactment but a renewed encounter: one shaped by an ageing body, evolving sensibilities and his changing relationship with performance, material and self.</p>



Installation view of Ezzam Rahman's 'Allow Me to Introduce Myself' (2015). Image courtesy of Singapore Art Museum.

How do you carry your past selves? What do you think would happen if you were to meet yourself again, ten years on?

**About the Artist:**

Ezzam Rahman (b. 1981, Singapore) is known for his interest in the body and for using unconventional, everyday materials in his work. Working across sculpture, installation, digital media and performance, he creates works that are often autobiographical and ephemeral, engaging with themes of body politics, identity and abjection. These concerns frequently take shape in his performances, which he has presented widely in Singapore and internationally. In 2015, he received the People's Choice Award and was the joint winner of the Grand Prize for the President's Young Talents organised by SAM. In 2016, he was awarded the prestigious Young Artist Award by the National Arts Council (NAC).

**Rim Dong-sik**  
***Stand Up***

2019–2020  
Oil on canvas  
104.5 x 149 cm

Collection of Seoul Museum of Art

When an artist reconstructs a performance from memory and photographs, is he preserving what happened or creating something new altogether?

Rim Dong-sik often revisits his past performances, sometimes decades later, recreating them in oil paint. *Stand Up* recalls a 1981 field performance that took place along Gongju's Geum River, where Rim worked with whatever the river offered to him. Discarded driftwood became his collaborators; avoiding arrangement or alteration, Rim stood each piece upright as it was and let nature's debris determine the form. This act of accepting "what the field throws back" reflects his *Yatoo* ethos—a philosophy shaped by his role in the Korean art collective known for its nature-based performances and installations, where art, life and environment merge.

In the painting, moments that once unfolded in sequence now meet side by side: the artist holding a branch, planting it into the riverbed, and the solitary piece of wood



Detail view of Rim Dong-sik's 'Stand Up' (2019–2020).  
Image courtesy of Singapore Art Museum.

left standing on its own in the water. Beginning, middle and aftermath share a single frame, merging documentation, reimagination and the slow work of memory into one frame.

How might you respond to what the world places at your feet? What could you learn by following nature's lead?

**About the Artist:**

Rim Dong-sik (b. 1945, South Korea) is a seminal figure in Korean contemporary art and a key contributor to the development of nature art in Korea. Emerging from the 1970s avant-garde movement, he co-founded the experimental performance art group Yatoo, which was dedicated to site-specific engagements with nature. His time in Germany—where he studied and encountered the Fluxus movement—further shaped his integration of art and life. Rim is known for creating paintings that recollect and reinterpret his outdoor performances and that capture the landscapes of his surroundings, offering a contemplative view of nature.

**Wong Hoy Cheong**

***Lalang — Archives***

1994, 2025

Silkscreen print on wall, adapted from the original performance *Lalang* (1994)

Collection of Singapore Art Museum

**Ray Langenbach**

***LALANG (Video Documentary)***

1994–2004

Video: Single-channel, 4:3 aspect ratio, colour and sound, 9 min 52 sec

How can we draw out the essence of a performance from the objects that it leaves behind? How do we remember its spirit without fixing its memory in place?

In 1994, Wong Hoy Cheong staged *Lalang*, a performance that unfolded over several days on the lawn of Malaysia's National Art Gallery's Creative Centre. Wearing a gas mask, he sprayed weedkiller on a patch of lalang he had cultivated for two months. Then he cut, burned and uprooted it. Finally, he replaced it with cow grass to restore the site to its original state. The lalang—a hardy, fast-growing weed—symbolised anyone or anything that goes against the grain.

Today, *Lalang – Archives* lives on in SAM's collection as an archive of over a hundred items: sketches, tools, photographs, news clippings and a video by fellow artist Ray Langenbach. Like many archival materials in museum collections, these

## Collection of Singapore Art Museum



Installation view of Wong Hoy Cheong's 'Lalang — Archives' (1994, 2025) and Ray Langenbach's 'LALANG (Video Documentary)' (1994–2004). Image courtesy of Singapore Art Museum.

items are now safeguarded under strict conservation and handling protocols. While this ensures that they are preserved, it also places them at a remove—protected, yet more difficult to access or encounter.

Rather than display the archive in full, this presentation experiments with how a performance might be remembered differently. *Lalang*, a silkscreen print based on a drawing by the artist, spreads across the wall of the exhibition space—growing, encroaching and refusing containment.

What does it mean to remember an action not through what it left behind, but by letting its spirit back into the room?

### **About the Artist:**

Wong Hoy Cheong (b. 1960, Malaysia) is one of Malaysia's foremost contemporary artists, known for his deep engagement with socio-political 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. He 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 MEd from Harvard University in 1984, and an MFA in painting from the University of Massachusetts, Amherst, in 1986.

## Annex C: Programmes for *Talking Objects*

Programme Details	Description
<p><b>[Tour] Curator Tour of <i>The Living Room</i> and <i>Talking Objects</i></b></p> <p>*11 October 2025 (Sat), 1 - 2:30pm 7 March 2026 (Sat), 3 - 4:30pm 18 July 2026 (Sat), 3 - 4:30pm</p> <p>Level 3, Gallery 4 SAM at Tanjong Pagar Distripark</p> <p>Free with registration</p>	<p>How do objects speak? And what happens when a work refuses to be bound to an object at all?</p> <p>Join our SAM Curators on a tour of the latest showcase of Singapore Art Museum Collection, <i>Talking Objects</i> and <i>The Living Room</i>, which explore parallel approaches to what it means to encounter and present art.</p> <p><i>*This tour will be delivered in English with Singapore Sign Language (SgSL) interpretation by Equal Dreams. This tour is suitable for participants aged 6 and up; children must be accompanied by an adult.</i></p>
<p><b>[Performance] Talking in Tune: A Lunchtime Piano Recital</b></p> <p>Bi-monthly (1st week of November 2025, January 2026, March 2026, May 2026 and June 2026), 1 - 2pm</p> <p>Level 3, Gallery 4 SAM at Tanjong Pagar Distripark</p> <p>Free</p>	<p>In this bi-monthly recital series, <i>Mang Emo + Mag-himo Grand Piano Project</i> by artist Alwin Reamillo comes alive with chosen melodies that resonate with the artwork's profound themes.</p>
<p><b>[Workshop] Still Life Sketching Club</b></p>	<p>Join us for a practical sketching workshop that delves into the foundational process of creating a scene, drawing inspiration from Myat Kyawt's <i>Still Life</i>.</p>

<p>February 2026</p> <p>Level 1, The Engine Room SAM at Tanjong Pagar Distripark</p>	<p>This session will equip you with key sketching skills in proportion, composition, shading and other basic techniques. Participants are invited to bring personal objects, which will then be assembled into a collaborative arrangement for everyone to draw.</p> <p>Explore the fascinating concept of metaphorical objects as you learn to translate their significance onto your canvas.</p>
<p><b>[Drop-In Activity] Still Life Sketching</b></p> <p><b>Oct 2025 - Jul 2026</b></p> <p>Level 1, The Engine Room SAM at Tanjong Pagar Distripark</p> <p>Free</p>	<p>Explore the art of observation with our drop-in sketching stations. Inspired by Myat Kyawt's Series of still life paintings, you can make your own sketch of everyday objects that have been arranged to mirror the composition of the artwork.</p> <p>Once finished, you can add your drawing to our display wall and become part of the creative dialogue about the artwork!</p>
<p><b>[Drop-In Activity] Words in Form: A Concrete Poetry Workshop</b></p> <p>Level 1, The Engine Room SAM at Tanjong Pagar Distripark</p>	<p>Where words take on new dimensions.</p> <p>In this workshop, learn to manipulate visual elements like line, shape, colour, contrast and movement to transform text into compelling images. Drawing inspiration from Nguyễn Huy An's <i>A Ǻ Ǻ ...</i>, we will explore universal themes that resonate deeply such as the self, the intricacies of human behaviour and personal narratives.</p>
<p><b>[Talk] Objects in Dialogue: A Talk Series</b></p> <p>Level 1, The Engine Room SAM at Tanjong Pagar Distripark</p>	<p>In conjunction with the exhibition <i>Talking Objects</i>, Singapore Art Museum (SAM) presents a series of talks exploring how everyday items become works of art. This programme brings together diverse voices—from artists and academics to practitioners—to reveal the deep stories, histories, and meanings of objects. We'll explore how personal narratives connect with broader social contexts, fostering a</p>

	richer understanding of material and visual culture.
<p><b>Art Cards</b></p> <p>12 Sep 2025 – 19 Jul 2026 Level 3, Gallery 4, SAM at Tanjong Pagar Distripark</p> <p>Free</p>	<p>Have you ever felt a connection to an object? Before exploring the exhibition, pick a card of an object that resonates with you the most. Find out which artwork the object refers to and take your card home as a personal keepsake.</p>
<p><b>Stick with SAM</b></p> <p>12 Sep 2025 – 19 Jul 2026 Level 3, Gallery 4, SAM at Tanjong Pagar Distripark</p> <p>Free</p>	<p>Join us for a <i>Stick with SAM</i> adventure by collecting stickers from our exhibitions, events or programmes and making memories with us!</p>

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**Annex D: Programmes for *The Living Room***

Programme Details	Description
<p><b>[Performance] <i>TWO ACTS: Activating "The Living Room"</i></b></p> <p>13 Sep 2025 (Sat), 3pm – 4:30pm Level 1 &amp; Level 3 SAM at Tanjong Pagar Distripark</p> <p>Free with registration</p>	<p>What does it mean to inhabit a space, to leave a mark, and to live with the echoes of the past? This programme brings two artists from <i>The Living Room</i> into a live setting to explore these questions. Across the two acts, their performances open up ways of thinking about memory and the relations that form in the shared space of performance.</p> <p><b>ACT I: <i>Allow Me to Reintroduce Myself</i></b> <b>Ezzam Rahman</b> Level 1, L-corridor facing the port (between Lift Lobby B and SAM Entrance)</p> <p>In 2015, Ezzam Rahman presented a series of talcum powder performances that explored the condition of life and living through the act of breath. A decade later, he revisits this work to confront the profound changes that have marked both his body and practice.</p> <p><b>ACT II: <i>Minor Gestures (a conduit in the living room)</i></b> <b>Brian Fuata</b> Level 3, Gallery 4</p> <p>A structured improvisation generated on-site, responding to both the exhibition and its physical containment. Fuata's practice embraces the unpredictability of liveness, drawing on movement, voice, and the dynamics of audience encounter to animate the room with a presence that emerges only in the moment of performance.</p> <p>This event is presented in conjunction with <i>A Weekend with SAM</i>.</p>

<p><b>[Performance] <i>The Last High Tea</i></b> <b>Jeremy Hiah</b></p> <p>14 Sep 2025 (Sun), 2pm - 3pm Level 1, The Engine Room SAM at Tanjong Pagar Distripark</p> <p>Free <i>*Registration is required for participants</i></p>	<p>In 2010, Jeremy Hiah staged <i>Man Eat Man</i>, a darkly humorous performance inspired by Francisco Goya's Saturn Devouring His Son. Protruding from a dining table with his head served on a plate, Hiah invited audiences to partake in a communal act of eating that mixed the grotesque with the convivial, turning an image of brutality into one of shared conversation and laughter.</p> <p>With <i>The Last High Tea</i>, Hiah returns to the table – this time trading the macabre for the refinement of an afternoon tea. Here, the rituals of hospitality unfold with elegance but slowly give way to subtler revelations: the unspoken negotiations of power and self-interest that shape how we gather, share and consume.</p> <p>Guests can expect a setting both familiar and strange – where the ordinary etiquette of tea is gently unsettled, and every gesture becomes part of the performance.</p> <p>This event is presented in conjunction with <i>A Weekend with SAM</i>.</p>
<p><b>[Talk] Restaging Performance: More Questions than Answers</b></p> <p>14 Sep 2025 (Sun), 3:30pm - 4:30pm Level 1, The Engine Room SAM at Tanjong Pagar Distripark</p> <p>Free with registration</p>	<p>How do museums collect and present what was meant to be ephemeral? What happens when a performance is staged again – years later, in a different place, for new audiences?</p> <p>Join curators Teng Yen Hui (Singapore Art Museum), Gahee Park (formerly at Seoul Museum of Art) and Reuben Keehan (Queensland Art Gallery   Gallery of Modern Art) for a conversation that trades certainty for curiosity, asking as much as it attempts to answer. Moderated by Ong Puay Khim (Director of Collections, Public Art and Programmes at SAM), the discussion reflects on the challenges and possibilities of caring for works that resist permanence.</p> <p>This event is presented in conjunction with <i>A Weekend with SAM</i>.</p>
<p><b>[Tour] Curator Tour of <i>The Living Room</i></b></p>	<p>How do objects speak? And what happens when a work refuses to be bound to an</p>

<p><b>and Talking Objects</b></p> <p>*11 Oct 2025 (Sat), 1 - 2:30pm 7 Mar 2026 (Sat), 3 - 4:30pm 18 Jul 2026 (Sat), 3 - 4:30pm</p> <p>Level 3, Gallery 4 SAM at Tanjong Pagar Distripark</p> <p>Free</p>	<p>object at all?</p> <p>Join our SAM Curators on a tour of the latest showcase of Singapore Art Museum Collection, <i>Talking Objects</i> and <i>The Living Room</i>, which explore parallel approaches to what it means to encounter and present art.</p> <p><i>*This tour will be conducted in English with Singapore Sign Language (SgSL) interpretation by Equal Dreams. This tour is suitable for participants aged 6 and up. Children must be accompanied by an adult.</i></p>
<p><b>[Performance] The AGENDA Hair Salon Kim Ga Ram</b></p> <p>24 - 27 Jan 2026 (Sat - Tue), 12pm - 5pm Level 3, Gallery 4 SAM at Tanjong Pagar Distripark</p> <p>Free <i>*Registration is required for participants</i></p>	<p>Step into <i>The AGENDA Hair Salon</i>, an ongoing project by artist and certified hair stylist Kim Garam that turns the simple act of haircutting into a powerful socio-cultural statement. In exchange for a free haircut, participants choose a cutting cape printed with a slogan of their choice – each addressing issues as wide-ranging as life, death, the arts, technology and more – then engage in conversation with the artist as the haircut unfolds. The length of hair they part with becomes a measure of their commitment to the message they wear, turning a personal grooming act into a public performance of values and dialogue.</p> <p>Please note that these sessions will be recorded and may be subsequently presented within <i>The Living Room</i>.</p> <p>This event will be presented in conjunction with Singapore Art Week 2026.</p>
<p><b>[Showcase and Talk] The AGENDA Hair Salon Kim Ga Ram</b></p> <p>30 Jan 2026 (Fri), 7pm - 8pm</p>	<p>Catch <i>The AGENDA Hair Salon</i> with this showcase of documented footage, followed by a conversation between the artist, curator and participants.</p> <p>This event will be presented in conjunction with Singapore Art Week 2026.</p>

<p>Level 3, The Main Deck, SAM Office, #03-07, SAM at Tanjong Pagar Distripark</p> <p>Free with registration</p>	
<p><b>[Performance] <i>Knitting the Future</i></b> <b>Chia Chuyia</b></p> <p>24 Jan 2026 (Sat), 5pm - 6pm Level 1, L-corridor facing the port (between Lift Lobby B and SAM Entrance) SAM at Tanjong Pagar Distripark</p> <p>Free</p>	<p>During Singapore Art Week, artist Chia Chuyia will perform a closing ritual for her work, <i>Knitting the Future</i>—a garment hand-knitted entirely from leeks, now displayed in <i>The Living Room</i>. Since its creation, the garment has gradually transformed in colour and texture, its changing form marking the passage of time and the ephemerality central to Chia’s practice.</p> <p>In this performance, the artist will ceremonially “lay the garment to rest,” acknowledging both its life and its inevitable transformation. Through this act, Chia invites audiences to reflect on cycles of growth and decline, and on how museums care for works that resist permanence.</p> <p>This event will be presented in conjunction with Singapore Art Week 2026.</p>
<p><b>[Talk] Duration, Decay and Documentation: A Study of Chia Chuyia’s <i>Knitting the Future</i></b></p> <p>25 Jan 2026 (Sun), 3pm - 4:30pm Level 3, The Main Deck, SAM Office, #03-07 SAM at Tanjong Pagar Distripark</p> <p>Free with registration</p>	<p>Following Chia Chuyia’s closing ritual for <i>Knitting the Future</i>, this roundtable will explore the unique challenges of conserving and exhibiting works of performance art. Centred on Chia’s work, the conversation considers its “afterlife” and the possibilities of its preservation within a national collection.</p> <p>Offering a rare, behind-the-scenes look at the lifecycle of a contemporary artwork, the panel brings together artist Chia Chuyia, SAM Production Manager Anisah Aidid—who first realised the work in 2016, and Textiles Conservator Geraldine McClelland, who now oversees its care. Moderated by SAM curator Yen Hui, this crucial conversation will unpack the complex decisions, labour and expertise required to maintain the integrity of an artwork that resists permanence.</p>

	This event will be presented in conjunction with Singapore Art Week 2026.
<p><b>[Performance] <i>Ehera Noara</i></b> <b>Nam Hwayeon</b></p> <p>28 - 31 Jan 2026 (Wed – Sat), 3pm – 3:15pm Level 3, Gallery 4, SAM at Tanjong Pagar Distripark</p> <p>Free with registration</p>	<p>During Singapore Art Week, artist Nam Hwayeon will present <i>Ehera Noara</i>, a performance reimagining a 1933 dance by pioneering modern Korean dancer Choi Seung-hee. With only a handful of photographs and eyewitness accounts remaining, much of the original work has been lost to time. Working from these fragments, Nam filled in the missing moments to create a choreography that bridges past and present.</p> <p>Performed by Chung Ji Hye, this 15-min performance will be staged daily in Gallery 4 at 3pm, from 28 to 31 January 2026.</p> <p>This event will be presented in conjunction with Singapore Art Week 2026.</p>
<p><b>[Performance] <i>Metamorphosis</i></b> <b>Jeremy Hiah</b></p> <p>18 Jul 2026 (Sat), 2:30pm - 3pm Level 3, The Main Deck, SAM Office, #03-07 SAM at Tanjong Pagar Distripark</p> <p>Free</p>	<p>Presented as part of <i>The Living Room</i>, join us for a spirited closing performance by multidisciplinary artist Jeremy Hiah. Known for his witty social commentary and ability to transform the mundane, Hiah revisits his signature work, <i>Metamorphosis</i>, a playful yet poignant exploration of change, rebirth and the ever-evolving nature of artistic practice.</p>
<p><b>Action Cards</b></p> <p>12 Sep 2025 – 19 Jul 2026 Level 3, Gallery 4, SAM at Tanjong Pagar Distripark</p> <p>Free</p>	<p>Pick up a prompt and perform a small action in the space. Some prompts are offered by the artists, extending their engagement beyond their artworks. Each action adds to the ways <i>The Living Room</i> is experienced.</p>

<p><b>Response Activity</b></p> <p>12 Sep 2025 – 19 Jul 2026 Level 3, Gallery 4, SAM at Tanjong Pagar Distripark</p> <p>Free</p>	<p>Share your thoughts in response to the questions posed by the artworks. Your words may be shared as part of the exhibition, becoming part of conversations that <i>The Living Room</i> holds.</p>
<p><b>Stick with SAM</b></p> <p>12 Sep 2025 – 19 Jul 2026 Level 3, Gallery 4, SAM at Tanjong Pagar Distripark</p> <p>Free</p>	<p>Join us for a <i>Stick with SAM</i> adventure by collecting stickers from our exhibitions, events or programmes and making memories with us!</p>

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