

**MEDIA RELEASE**

**SINGAPORE ART MUSEUM SPOTLIGHTS EMERGING PRACTICES IN SAM  
CONTEMPORARIES: HOW TO DREAM WORLDS**

*Now in its second edition, the biennial initiative presents newly commissioned works developed in close collaboration with SAM's curatorial team, exploring imaginative alternatives to living, perceiving, and relating to the present.*



Installation view of *SAM Contemporaries: How To Dream Worlds* at SAM at Tanjong Pagar Distripark. Image courtesy of Singapore Art Museum.

**Singapore, 30 July 2025** – Singapore Art Museum (SAM) presents ***SAM Contemporaries: How To Dream Worlds***, the second edition of this biennial platform dedicated to supporting emerging practices and generative trends in Singapore art. Opening on 1 August 2025 at SAM, the exhibition features new commissions by six Singapore artists: **Chok Si Xuan, Chu Hao Pei, Lee Pheng Guan (PG Lee), Masuri Mazlan, NEO\_ARTEFACTS (Fazleen Karlan) and Syahrul Anuar**. Framed as a space for collective research and critical inquiry, the exhibition brings together diverse practices that reflect the evolving conversations and approaches shaping contemporary art in Singapore today.

Developed through close artistic and curatorial exchange, *SAM Contemporaries* foregrounds artistic process and development as critical sites of inquiry. This initiative supports experimentation and iterative exploration, enabling each artist to dive deeper into their artistic research and develop new works through sustained dialogue with SAM's curators. This culminates in the exhibition, *How To Dream Worlds*, presenting deeply researched, personally grounded explorations into a range of contemporary concerns from body-machine relations and the uncovering of dominant or erased histories to the politics of how space is shaped and used. As viewers engage with the works, they are invited to step into a slow, ongoing process of questioning the now and imagining what might be. Some artworks speculate on futures, others revisit histories or explore the everyday, drawing attention to the subtle forces that shape daily life.

Ong Puay Khim, Director of Collections, Public Art & Programmes at SAM, said: "*SAM Contemporaries* reflects SAM's commitment to supporting artists and their exploration of long-term and budding interests, grounded by continued conversations. Both in its first edition in 2023 and current edition, some artists of *SAM Contemporaries* are past residents of the SAM Residencies programme; some have been engaged through different projects; and others mark new relationships. Supporting artists at pivotal moments in their practices, this platform nurtures discursive conversations, opens up fresh modes of seeing and thinking, both artistically and curatorially with a collaborative spirit."

### **Six new commissions dream up alternative worlds**



Installation view of Lee Pheng Guan's *Pretty, Please (Sleep Tight)* as part of *SAM Contemporaries: How To Dream Worlds* at SAM at Tanjong Pagar Distripark. Image courtesy of Singapore Art Museum.

The exhibition's title, *How To Dream Worlds*, evokes dreaming as both method and resistance. It invites audiences to reimagine modes of living, relating, and perceiving, offering speculative, hopeful propositions that unfold within states of uncertainty and possibility. Through diverse strategies, each artist proposes new ways of seeing and sensing the world as it is, while offering pathways toward what it could still be and become.

Lee Pheng Guan's *Pretty, Please (Sleep Tight)* is a multi-media installation centred on lalang (*Imperata cylindrica*), a hardy, invasive weed seldom visible within Singapore's meticulously manicured and controlled urban landscapes. Thriving only in neglected pockets of the city, lalang in this work has been laboriously gathered and encased within rigid metal frames. Drawing on gardening as both metaphor and method, Lee's work reveals the often imperceptible mechanisms of control embedded in everyday life: within landscapes, bodies, and the architecture of daily existence. It reflects on how systems of order, both ecological and social, are maintained through acts of pruning, regulating, and enclosing. The work offers a quiet reckoning: what comforts do we cling to, and at what cost?



Installation view of Chu Hao Pei's *Nasi Goreng Diplomacy #3* as part of *SAM Contemporaries: How To Dream Worlds* at SAM at Tanjong Pagar Distripark.

Image courtesy of Singapore Art Museum.



Detail view of Masuri Mazlan's *can haunting be another way of enduring?* as part of *SAM Contemporaries: How To Dream Worlds* at SAM at Tanjong Pagar Distripark.

Image courtesy of Singapore Art Museum.

In *Nasi Goreng Diplomacy #3*, Chu Hao Pei presents the third chapter of an ongoing artistic research project through an extended cooking ritual. Collaborators Fadhiah Nadwa Binti Fikri, Rizki Amalia Affiat, and Sharmini Aphrodite share their nasi goreng recipes, which are prepared and

reflected upon across four video works. Nasi goreng (meaning “fried rice” in Malay), with its ubiquitous yet adaptable characteristics, is commonly found across Southeast Asia, yet possesses no standardised form. Set against the performative backdrop of a diplomatic roundtable, the installation humorously substitutes national debates and the intricacies of diplomacy mirrored with conversations about food, evoking relational politics and collective negotiation enacted through everyday rituals. Visitors are invited to contribute their recipes, extending this participatory dialogue around community and exchange.

Masuri Mazlan’s installation *can haunting be another way of enduring?* draws from memories of fractured belonging – of homes that were unstable, impermanent or denied. It reimagines home as a haunted shell where belonging is never fixed but always in negotiation. Using salvaged furniture, latex skins, expanding foam, and photographic fragments, Masuri conjures spectral presences; bodies withheld sanctuary yet refusing erasure. These materials grow, peel, and distort across familiar surfaces, forming wound-like membranes and hollowed spaces that speak to both refuge and refusal. Rooted in personal memory yet resonant with collective experiences of precarity and exclusion, the work proposes haunting as a mode of endurance: a persistent flicker, a soft defiance, and a refusal to disappear.



Installation view of Syahrul Anuar’s *the mountain lovers club* as part of *SAM Contemporaries: How To Dream Worlds* at SAM at Tanjong Pagar Distripark. Image courtesy of Singapore Art Museum.



Installation view of NEO\_ARTEFACTS’s *Secrets, Sweat and Sand* as part of *SAM Contemporaries: How To Dream Worlds* at SAM at Tanjong Pagar Distripark. Image courtesy of Singapore Art Museum.



Syahrul Anuar's *the mountain lovers club* invites viewers to reckon with Singapore's artificial elevations in the absence of natural topography. Referencing the tower viewers commonly found on observation decks and viewing platforms, the installation prompts reflection on how land, development, and aspiration intersect, raising critical questions of identity and place within the island city-state. The work explores Singapore's mountain-less landscape, now dominated by the artificial peaks of public housing estates and skyscrapers. Oscillating between the historical and contemporary, factual and fictional, it invites visitors to consider their shifting relationship with a land transformed by urban expansion, resource extraction, and the costs of economic prosperity.

In *Secrets, Sweat and Sand*, NEO\_ARTEFACTS constructs a speculative archaeological dig at the fictional site of Gunong Perandaian. Blurring the lines between narratives of history and fiction, the installation features replicas of iconic pop culture relics such as Indiana Jones' Holy Grail and Lara Croft's necklace and the Triangle of Light from the *Tomb Raider* series. Amidst epic lores surrounding archaeological sites and relics, the work activates a critical interrogation of how the discipline has been exoticised and mythologised, and how that shapes popular understandings of civilisation. By inviting viewers to piece together an origin story for Gunong Perandaian, NEO\_ARTEFACTS asks urgently: whose stories are being told, and by whom?



Installation view of Chok Si Xuan's *solid\_state* as part of *SAM Contemporaries: How To Dream Worlds* at SAM at Tanjong Pagar Distripark. Image courtesy of Singapore Art Museum.

Finally, Chok Si Xuan's *solid\_state* features three kinetic sculptures constructed by draping silicone and nylon over electrical components and shape-memory alloys. These hanging forms rotate, expand, and contract in ways that mimic human gestures. However, the subtle whirring of

concealed motors betrays their machinic core. In the installation, two livestreams capture the internal movements and sounds of the sculptures, while a third assembles visual fragments from recorded and stock footage, highlighting the fragmented journeys of materials, whose origins are obscured by global supply chains and extractive processes. Similarly, while the sculptures take on tangible forms that we can recognise, like the human body, their internal workings remain concealed. By drawing attention to the atomisation of material culture that shapes our technological world, *solid\_state* speculates on what remains shrouded in both body and object.

By rooting these imagined worlds in the realities of our time, *How To Dream Worlds* offers insight into how artists respond to the conditions around them, underscoring SAM's belief in art as a vital space for inquiry, reflection, and change.

Accompanying the exhibition is a rich line up of artist- and curator-led programmes designed to deepen engagement and expand understanding of the works. A forthcoming publication in October will document the artists' evolving creative processes, alongside curatorial essays and creative responses. The exhibition will be shown at Gallery 3 at SAM at Tanjong Pagar Distripark from 1 August to 16 November 2025. General Admission (free for Singaporeans and PRs) applies.

More information about **SAM Contemporaries: How To Dream Worlds** and its accompanying programmes can be found at [https://bit.ly/SAMContemporaries\\_HowToDreamWorlds](https://bit.ly/SAMContemporaries_HowToDreamWorlds). Media assets can be accessed via <https://bit.ly/SAMContemporaries>.

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

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**About Singapore Art Museum**

Singapore Art Museum opened in 1996 as the first art museum in Singapore. Also known as SAM, we present 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.

SAM 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 *SAM Contemporaries: How To Dream Worlds***

1 August – 16 November 2025, Gallery 3, Level 3, SAM at Tanjong Pagar Distripark

General admission, Free for Singaporeans and PRs

What does it mean to imagine a world otherwise?

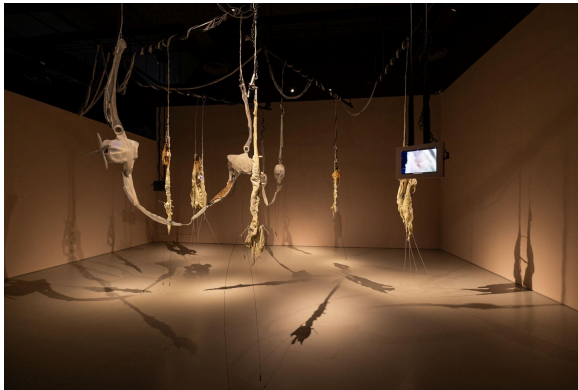
*How To Dream Worlds*, the second edition of SAM Contemporaries, brings together six artists whose practices span installation, moving image and materially driven forms. Their works emerge from diverse concerns—body-machine intimacies, the uncovering of dominant and erased narratives, and the politics of cultivated space—each grounded in the specificities of their own research and lived experiences.

The exhibition's title proposes a reading of these practices, approaching dreaming as a method and form of resistance, gesturing towards other ways of living, relating and perceiving from within the conditions of the now. Some works speculate on possible futures; others dwell in the traces of what was. Many attend to the present, paying close attention to the undercurrents that shape daily experience. These are not visions of utopias but propositions in motion, open-ended and continuously unfolding. Rather than offering solutions or conclusions, they linger in uncertainty and possibility.

As you move through the exhibition, you are invited to journey alongside the artists in asking what it means to imagine something otherwise. Here, dreaming is not about arriving at a final, perfected “elsewhere,” but about staying with the process—the slow, ongoing work of questioning the world as it is, and imagining what it could still be and become.



Artwork Details	Description
<p><b>Chok Si Xuan</b>  <b><i>solid_state</i></b>  Steel, fibreglass, nylon, silicon, silicone, multi-axis fasteners, custom electronics with shape memory alloy, linear actuators, stepper motors, servo motors, carbon fibre rods, jersey fabric, cable glands, single core wire and router  Dual-channel livestream video with multi-channel contact microphones, 4:3 aspect ratio, colour and sound (stereo)  Video: single-channel, 4:3 aspect ratio, colour and no sound, 12 min  Multimedia collaborator: Natalie Soh  2025  Commissioned by Singapore Art Museum</p>	<p><i>solid_state</i> comprises hanging kinetic sculptures that rotate, expand, contract and contort beneath their synthetic skin. Draped in silicone and nylon over a skeletal structure made of electrical components and NiTiNol (a shape-memory alloy), the sculptures perform precise mechanical movements. These gestures echo the mundane motions of the human body: the bend of an elbow, the turn of a neck and the stretch of a limb. Yet their artificiality is revealed in the electronic whirring of motors beneath, which betrays their machinic core.</p> <p>The term “solid state” describes electronic systems that operate entirely through solid materials, typically semiconductors like silicon. Popularised for their durability and efficiency, these components, including transistors and integrated circuits, form the foundation of computing and digital systems today. Referencing this internal logic, <i>solid_state</i> reimagines the body through the language of electronics: closed, self-contained and quietly alive beneath its surface.</p> <p>Beyond physical resemblance, the sculptures also highlight the body's unknowability. We recognise the physical surface of our bodies through our reflections in the mirror, but our internal workings remain concealed. Drawing on this parallel, the videos foreground a sense of partial opacity that extends to the materials themselves, whose origins are obscured by global supply chains and extractive processes.</p> <p>Where do these materials come from? How do they come to be? <i>solid_state</i> draws attention to the atomisation of the material culture that shapes our technological world. In the installation, two livestreams capture the internal movements and sounds of the sculptures, while a third video assembles visual fragments from recorded and stock footage. Scenes from a walk through</p>



Installation view of Chok Si Xuan's *solid\_state* as part of *SAM Contemporaries: How To Dream Worlds* at SAM at Tanjong Pagar Distripark. Image courtesy of Singapore Art Museum.

Shenzhen's Huaqiangbei Street and Singapore's Sim Lim Tower and Sim Lim Square are intercut with close-ups of materials and their production, their journeys fragmented and obfuscated. Together, the videos speculate on what remains shrouded in both body and object.

### **About the artist**

Chok Si Xuan (b. 1998) is driven by a deep fascination for the complex relations that enmesh technology in the everyday blurring the lines between the human, the organic, motors and machines. Exploring cybernetics, the feminine, and the ways in which technology and industrial materials shape contemporary subjectivities and corporealities, her growing body of work features composite sculptures and kinetic installations that coalesce odd circuitries, feedback systems, found electronics, and material components of common technological devices into uncanny symbioses between intimacy and automation. With a keen interest in interdisciplinary collaborations, she has contributed her technical skills in 3D modelling and prototyping, microcontroller electronics, and coding to various projects ranging from performance arts and fashion and technology.

Complementing her practice, she is also pursuing a Bachelor's in Electronics Engineering (BEng Electronics) as a means of understanding the inherently material nature of electronics and electricity. From semiconductors, frequency responses to integrated circuits, she aims to uncover the deeply embedded ways these energy conversions are into the way we live.

In Singapore, her work has been shown in and commissioned by institutions such as ArtScience Museum, Singapore Art Museum and Esplanade – Theatres on the Bay, as well as independent art spaces. Outside of Singapore, she has exhibited at the Science Gallery Melbourne, Australia.

**Chu Hao Pei**

***Nasi Goreng Diplomacy #3***

Video installation, digital print on paper, C-shaped table, office chairs, leather folders and notepad

Video: high definition, four-channels, 16:9 aspect ratio, colour and sound (stereo), 40 min

2025

Commissioned by Singapore Art Museum



Forming the third iteration of Chu Hao Pei's ongoing artistic-research project, *Nasi Goreng Diplomacy #3* takes shape as an extended cooking session. It features recipes from Chu, as well as his collaborators Fadiyah Nadwa Binti Fikri, Rizki Amalia Affiat and Sharmini Aphrodite.

Nasi goreng (meaning "fried rice" in Malay), with its ubiquitous yet adaptable characteristics, serves as the basis for the work. Whilst commonly found in food stalls and cooked in homes across Southeast Asia, there is no standardised version of the dish. Instead, it is often negotiated and altered for different contexts. To the artist, these exact qualities make the dish an appropriate metaphor for the intricacies of diplomacy. According to Chu, the act of diplomacy is not something that should be relegated to the bureaucrats of our day. In fact, it confers agency on all when led by citizens, enabling horizontality over a top-down hierarchy.

The installation is set on a large table, a stately setting that references major intergovernmental convenings such as the United Nations or ASEAN. This display enhances the relationality that is implicit in the conversations between his collaborators, as national-level debates are mediated by talks of keropok (a type of fried cracker), chillies, how rice circulates and its spiritual significance. Split across four videos, each screen focuses on the narrative of a single individual and follows their journey from purchasing their ingredients, formulating their recipes to cooking their renditions of nasi goreng and engaging in a shared discussion about the final dishes.

The artist also makes space to invite you, the viewer, into the fold. Visitors are welcome to share their own nasi goreng recipes by writing them down on the blank sheets provided. In doing so, the conversational spirit of *Nasi Goreng Diplomacy* endures, with us carrying this process of negotiating our differences and finding common ground forward.

<p>Installation view of Chu Hao Pei's <i>Nasi Goreng Diplomacy #3</i> as part of <i>SAM Contemporaries: How To Dream Worlds</i> at SAM at Tanjong Pagar Distripark. Image courtesy of Singapore Art Museum.</p>	<p><b>About the artist</b></p> <p>Chu Hao Pei (b. 1990) is a visual artist whose practice explores the shifting physical, sociological and emotional connections with our natural and urban landscapes. His works shed light on the overlooked and accidental by interweaving the processes of engagement, documentation and research to examine the complexities of environmental and cultural loss (or resurgence) that have been shaped by political, economic and social factors. Chu's methods tether between concealment and revelation to draw attention to what cannot or has yet to be communicated or understood.</p> <p>Chu's works have been exhibited at the Asian Art Biennale (2024), Esplanade Singapore (2022) and Taipei Fine Art Museum (2021), amongst others. His participation in the Serendipity Arts Festival (2023) and the Practice Tuckshop residency (2024) kickstarted <i>Nasi Goreng Diplomacy</i>, which he continues developing today. Chu also participated as a resident with both Singapore Art Museum (2021) and the National Arts Council-Cemeti Institute for Art and Society (2019).</p>
<p><b>Masuri Mazlan</b> <b><i>can haunting be another way of enduring?</i></b> Furniture, glass, polyurethane, fibreglass, epoxy resin, fabric, photographs, steel, vinyl print, water, pump and mister</p> <p>2025 Commissioned by Singapore Art Museum</p>	<p>How does absence press against your skin? What does it mean to build a home in a world that never made room for you? To leave traces that outlast the narratives written to contain our bodies?</p> <p>In this work, "home" —something so often imagined as a site of safety and belonging—is reconfigured and presented as a haunted shell: a place where identity must be negotiated through absence, adaptation and resilience. Masuri Mazlan brings together salvaged furniture, expanding foam, resin-soaked sheets and photographic fragments in a sprawling installation that conjures the lingering presences of bodies withheld from sanctuary. These materials grow, peel and distort across the familiar surfaces of beds and tables, forming wound-like membranes and hollowed spaces that suggest both shelter and refusal.</p>



Installation view of Masuri Mazlan's *can haunting be another way of enduring?* as part of *SAM Contemporaries: How To Dream Worlds* at SAM at Tanjong Pagar Distripark. Image courtesy of Singapore Art Museum.

Rooted in personal history yet resonating with a broader collective experience, the work gestures towards the shared reality of persisting amid precarity and the violence of exclusion. Masuri draws from memories of fractured belonging—of homes that were unstable or denied altogether—and filters them through sculptural forms that feel intimate yet unsettled.

The sculptures in this space do not linger at the margins; they assert their presence — too large, too soft, too strange to be contained or ignored. Here, haunting is not horror but a form of endurance: a persistent flicker, a soft defiance and a refusal to disappear.

#### **About the artist**

Masuri Mazlan (b. 1990) is an artist and cultural worker whose practice spans sculpture, found objects and photography. His mixed-media installations translate innate desires of intimacy, longing and belonging into uncanny but familiar vignettes of domestic and everyday life. Transforming industrial materials into amorphous forms, Masuri moves between the boundaries of hardness and softness, control and vulnerability, personal memory and collective experience—creating environments that operate as quiet sites of reckoning with inherited trauma and the ambiguities of identity.

Masuri graduated with a BA in Fine Art (First Class Honours) from LASALLE College of the Arts, accredited by Goldsmiths, University of London. He was a recipient of the Goh Chok Tong Youth Promise Scholarship (2016), 38th International Takifuji Art Award (2017), Winston Oh Travelogue Research Award (2018) and the LASALLE Award for Academic Excellence (2019).

#### **NEO\_ARTEFACTS** ***Secrets, Sweat and Sand***

An assemblage of sand, tools, equipment and a large projection recreates the archaeological site of Gunong Perandaian. However, upon further exploration,

Sand, rocks, camping equipment, excavation tools, artefact props, standing lights, film camera, vinyl sticker and video installation  
Video: high definition, single-channel, 16:9 aspect ratio, colour and sound (stereo), 1 min 32 sec

Collaborators: Izzad Radzali Shah, WALL WORKS and WAN G

2025

Commissioned by Singapore Art Museum



Installation view of NEO\_ARTEFACTS's *Secrets, Sweat and Sand* as part of *SAM Contemporaries: How To Dream Worlds* at SAM at Tanjong Pagar Distripark. Image courtesy of Singapore Art Museum.

several peculiarities begin to emerge. Audiences familiar with movie franchises like Indiana Jones or Tomb Raider might notice replicas of recognisable relics such as the Holy Grail, Lara Croft's necklace and the Triangle of Light from Tomb Raider. Soon, we begin to wonder if Gunong Perandaian is, too, a matter of fiction.

Popular movie franchises can tint our general understanding of archaeological work. Within these narratives, ancient sites house treasures at risk of being plundered. Unswayed by these riches, the protagonists are positioned as the true protectors of the treasures found within. Amidst the fanfare of protagonists' escapades and the epic lore woven around the sites and relics, popular culture often reifies archaeology as spectacle at the expense of the slow, methodical labour it actually requires.

*Secrets, Sweat and Sand* was made with an eye towards the problematic nature of these stereotypical storylines and character arcs. In reading the faux artefacts and other contextual props as remnants, we might be inclined to piece together an origin story for Gunong Perandaian—just as some have attempted to do so for the actual site in West Java that inspired the artist, Gunong Padang. Findings from Gunong Padang have received academic and media attention but remain heavily contested, living proof of our desire for compelling narratives around such sites. By shrouding Gunong Perandaian in a similar fog of mystery and speculation, the artist invites us to dwell between reality and artifice. Through demonstrating the limitations of such a theoretical exercise, the artist reminds us that the search for and discovery of civilisations is not a distant phenomenon—all sites are susceptible to such mythologising.

#### **About the artist**

Fazleen Karlan (b. 1993) is an artist whose practice lies at the intersection of art-making and archaeological methods. She makes works under the auspices of NEO\_ARTEFACTS, an experimental initiative that investigates the intersection



	<p>between art and archaeology. Drawing on Fazleen's experience as a post-excavation technician, NEO_ARTEFACTS seeks to reassemble fragments of material from different timeframes to construct personal and cultural realities. Growing up as a millennial, NEO_ARTEFACTS also draws from a variety of influences including internet culture.</p> <p>NEO_ARTEFACTS has presented solo showcases such as <i>d3ar succ3ss0r</i> (2022) at the Esplanade Community Wall and has participated in several group exhibitions including <i>OH! Open House Kampong Gelam: Palimpsest</i> (2024), <i>Between the Living and the Archive</i> (2021) at Gillman Barracks and <i>Time Passes</i> (2020) at National Gallery Singapore. In 2022, NEO_ARTEFACTS was artist-in-residence at the NTU Centre for Contemporary Art.</p>
<p><b>Lee Pheng Guan</b> <b><i>Pretty, Please (Sleep Tight)</i></b> Dried lalang (<i>Imperata cylindrica</i>), lalang flowers, metal grid armature, steel, glass, LED light, fan and sound 2025 Commissioned by Singapore Art Museum</p>	<p>Along the streets of Singapore, grass grows in manicured sections, bound by concrete pavements, asphalt roads and chain-link fences. It almost never seems to grow past our ankles, and when it does, it does not stay untamed for long. Only in the neglected edges of the city —though these areas have shrunk in recent years —can wild lalang run rampant. Lalang, also known as <i>Imperata cylindrica</i> or cogon grass, has long been regarded as an invasive weed for its ability to spread rapidly and extensively. However, in this installation, lalang has been laboriously gathered and contained within rigid metal frames, its fibrous, earthy scent still lingering in the air. Overhead, a light glows, intermittently illuminating the silhouettes of disembodied lalang flowers. At intervals, a subtle whirring sound reverberates, echoing circadian rhythms of sleep yet shadowed by unease.</p> <p><i>Pretty, Please (Sleep Tight)</i> gestures towards the quiet and often imperceptible ways that control embeds itself in the everyday: in landscapes, in bodies, and in the architecture of daily life. Drawing from gardening as both metaphor and method, the artist engages in this act to reflect on how systems of order are sustained: through pruning, regulating, enclosing. These are acts that shape not</p>



Installation view of Lee Pheng Guan's *Pretty, Please (Sleep Tight)* as part of *SAM Contemporaries: How To Dream Worlds* at SAM at Tanjong Pagar Distripark. Image courtesy of Singapore Art Museum.

only the spaces we inhabit but also the contours of our inner lives. The work leaves us with a quiet reckoning: what comforts do we cling to, and at what cost?

### **About the artist**

Lee Pheng Guan (b. 1974, also known as PG Lee) is an artist and educator who works mainly with the mediums of sculpture and installation. His practice examines the temporal nature of human existence and the instinctive—and often futile—desire for transcendence. Building on research developed during his 2023 residency at Singapore Art Museum, Lee has turned his attention to the quiet politics of gardens and landscapes, and how they reveal deeper societal impulses towards order and control.

Lee holds an MA from LASALLE College of the Arts and a BA in Fine Art (Hons) from Goldsmiths, University of London. His past solo exhibitions in Singapore include *GRAVITAS* (2020) and *Weight/less* (2015). Lee has also completed the Artist Studio Residency at Objectifs – Centre for Photography & Film, Singapore (2022) and the Asia Culture Center Arts Space Network Residency in Gwangju, South Korea (2018).

### **Syahrul Anuar** ***the mountain lovers club***

Video installation and PVC print  
Video: single-channel, 16:9 aspect ratio,  
colour and sound (multi-channel), 15 min

Collaborators: Crystal Sim, Timo Kleinemeier,  
Naing, Hwee Min

2025  
Commissioned by Singapore Art Museum

*the mountain lovers club* bridges our imagined lack of mountains, hills and bukits (Malay for “hills”) in Singapore and its manifestations on our contemporary psyche living in this island state. Referencing a tower viewer—a device which is often mounted on elevated ground to view a landscape from afar—the sculptural installation guides the viewer to gaze upwards at the familiar terrain of Singapore. It offers a critique of the mountainless topography and exposes the contradictions of having man-made elevations. By levelling our naturally elevated ridges, artificial peaks in the form of public housing flats and skyscrapers now occupy our visual field.



Installation view of Syahrul Anuar's *the mountain lovers club* as part of *SAM Contemporaries: How To Dream Worlds* at SAM at Tanjong Pagar Distripark. Image courtesy of Singapore Art Museum.

Since the 19th century, as British Malaya (comprising present-day Singapore and Peninsular Malaysia) underwent urban expansion—minerals were extracted and terrains were developed for cash crop plantations, transforming the land to make way for civic infrastructure and to facilitate the trade of commodities for global consumption. Consequently, in the process of facilitating this flow of goods and capital to the rest of the world from Southeast Asia, Singapore was galvanised into one of the world's busiest ports and transshipment hubs. The landscape is always seen as capital, and capital is consequently the landscape.

Oscillating between the contemporary and historical, the factual and the fictional, *the mountain lovers club* invites us to consider our relationship with the land we call home—what did we do to become one of the richest countries in Asia?

#### **About the artist**

Syahrul Anuar (b. 1995) explores the notion of merantau (Malay for “migration”), drawing inspiration from his family's diaspora across the Indo-Malay world. By engaging with the rich contemporary narratives and histories of the Indo-Malay world, Syahrul examines human movement, the built environment and the geographical landscape. Through his research-driven practice, he explores the spaces between fact and fiction, blending past and present, reality and fiction.

Syahrul has a background in photography, but his interdisciplinary practice probes emerging technologies, exploring artificial intelligence, machine learning and computer graphics. These tools serve not only as mediums but also as frameworks for reimagining and reconstructing photography within the complexities of Southeast Asia's dynamic contemporary landscape.

A graduate of Nanyang Technological University, School of Art, Design and Media, with a BFA in Media Art (Photography), Syahrul was honoured with the Kwek Leng

	Joo Prize of Excellence in 2021. His artistic endeavours have been showcased in exhibitions across Singapore, China, the Netherlands and the United States.
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## Annex B: Complementary Programmes

Programme Details	Description
<p><b>Curator Tour of SAM Contemporaries: <i>How to Dream Worlds</i> with SgSL Interpretation</b></p> <p>2 August 2025 (Sat), 3pm – 4pm Gallery 3, SAM at Tanjong Pagar Distripark</p> <p>Free (General admission fees apply)</p>	<p><i>How To Dream Worlds</i>, the second edition of SAM Contemporaries, brings together six artists whose practices span installation, moving image and materially driven forms.</p> <p>Tour the exhibition with SAM Curators to understand how these works explore diverse themes—from body-machine intimacies and uncovering hidden narratives to the politics of cultivated space—all grounded in the artists’ unique research and personal experiences.</p> <p>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.</p>
<p><b>Poetry Reading with Masuri Mazlan and Poets</b></p> <p>11 October 2025 (Sat), 3pm – 4pm Gallery 3, SAM at Tanjong Pagar Distripark</p> <p>Free (General admission fees apply)</p>	<p>Join us for an evocative afternoon of poetry, inspired by the profound themes of <i>can haunting be another way of enduring?</i> by artist Masuri Mazlan.</p> <p>This special reading invites Singaporean poets to delve into the nuanced intersections of identity, domesticity, and the unseen. Their verses will echo the artwork’s exploration of “home” as a space imbued with spectral presences and hidden aspects of reality, prompting us to speculate on its deeper dimensions.</p> <p>Can poetry, indeed, be another way of haunting?</p>

<p><b>Walking Tour with Syahrul Anuar and The Urbanist</b></p> <p>8 November 2025 (Sat), 4pm – 5.30pm Various locations around Tanjong Pagar</p> <p>Paid Programme Registration is required via SAM's website</p>	<p>Embark on a walking tour with artist Syahrul Anuar and Yong from The Urbanist Singapore that delves into Singapore's dynamic and urban Tanjong Pagar district.</p> <p>By traversing the lines between the contemporary and historical, the factual and the fictional, this immersive walk encourages you to deepen your understanding of the land we inhabit. Discover sites that were once hills, now flattened, revealing the untold narratives that forged our nation.</p> <p>You can also explore some of the tour's featured sites and learn about Tanjong Pagar's transformation through our e-resource.</p>
<p><b>Curator Tour of SAM Contemporaries: How to Dream Worlds</b></p> <p>15 November 2025 (Sat), 3pm – 4pm Gallery 3, SAM at Tanjong Pagar Distripark</p> <p>Free (General admission fees apply)</p>	<p><i>How To Dream Worlds</i>, the second edition of SAM Contemporaries, brings together six artists whose practices span installation, moving image and materially driven forms.</p> <p>Tour the exhibition with SAM Curators to understand how these works explore diverse themes—from body-machine intimacies and uncovering hidden narratives to the politics of cultivated space—all grounded in the artists' unique research and personal experiences.</p>