

singapore  
biennale  
2022

natasha  
16 oct 2022  
– 19 mar 2023

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# Natasha

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Natasha. A given name. A title. Giving a name—especially to a subject. Through this act of naming, human or non-human—an entity is brought into

Through this act of naming, attention to and discussion of the being, human and non-human, the unknowing, visible and invisible, how these connect or intersect, encoding and navigating the

Conceived as a shared space of functions and potentials of

## Organiser

Singapore Art Museum opened in 1996 as the first art museum in Singapore located in the city's cultural district. 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 art and 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).

The Singapore Biennale was established in 2006 as the country's pre-eminent platform for international dialogue in contemporary art. It presents and reflects the vigour of artistic practices in Singapore and the region within a global context, and fosters productive collaborations and deep engagement with artists, arts organisations and the international arts community. The Singapore Biennale cultivates public engagement with contemporary art through a period of concerted activities including exhibitions, public engagement and education programmes, which feature artist and curator talks and tours, school visits and workshops, and community days. It complements achievements in other areas of arts and culture, collectively enhancing Singapore's international profile as a vibrant city in which to live, work and play. The 2006 and 2008 editions of the Biennale were organised by the National Arts Council (NAC). NAC has commissioned SAM to organise the Biennale since 2011.

To find out more, visit [www.singaporebiennale.org](http://www.singaporebiennale.org).

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# Messages

Rosa Daniel  
Chief Executive Officer,  
National Arts Council, Singapore  
Commissioner,  
Singapore Biennale 2022

The Singapore Biennale remains important to our arts ecosystem, even as operating environments have shifted and as we adapt to changes brought on by various events that have upturned our world.

Established in 2006, the Singapore Biennale was conceived as a means to connect Singapore with the international art world, and to position Singapore as a key destination in Southeast Asia for contemporary art. As commissioner for the Singapore Biennale, we are proud to see how far the Biennale has come and how it continues to serve as a key platform to raise the country's profile as an emerging centre in Asia for artistic collaboration, production and research.

This seventh edition of the Singapore Biennale underscores the evolving functions and potential of the Biennale in the midst of a global pandemic. The Co-Artistic Directors have opted to shift from

the conventional large-format exhibition to a different model that seeks to connect with audiences on a more personal level. A unique direction in the Singapore Biennale's history, we hope that this audience-centric and multi-site approach will enable greater appreciation and deepen interest in contemporary art in Singapore, the region and beyond.

As the leading contemporary art institution in Singapore, the Singapore Art Museum continues to work collaboratively with curators and artists to organise inspiring and thought-provoking biennales that have contributed significantly towards the development of the larger arts ecosystem. On behalf of the National Arts Council, I would like to congratulate the artists, collaborators, Co-Artistic Directors and the Singapore Art Museum for launching this edition of the Singapore Biennale.

Edmund Cheng  
Chairman,  
Singapore Art Museum  
Chairman,  
Singapore Biennale Committee

Eugene Tan  
Director,  
Singapore Art Museum

The 2022 edition of the Singapore Biennale takes bold steps to shift away from the familiar biennale format of a large-scale exhibition and is a keen reflection on the role of major international art platforms like a biennale has in and after the time of a pandemic. COVID-19 brought to the fore many pertinent issues surrounding contemporary society in the globalised, hyperconnected world we live in. At the same time, it provided an opportunity to discover new ways of engaging with one another across time and distance and gave new meanings to notions of intimacy and systems of being.

Named Natasha, Singapore Biennale 2022 invites audiences to come on a journey to find, form and shape a relationship with oneself and the art that is presented. It brings together a diversity of artistic practices from across the world (including the Middle East, East Asia, South Asia) and highlights the interconnectedness and interdependency of ideas, influences and networks these geographies have with Singapore and Southeast Asia. It is an approach that manifests Singapore Art Museum's vision for the Singapore Biennale—

as a leading contemporary art platform to forge deeper connections between local, regional and global art practices, foster collaborations internationally, and to present the multitude of perspectives artistic expressions contribute to world conversations.

The Natasha journey would not have been possible without the support and dedication of many individuals and organisations. We extend our deepest appreciation to all the participating artists and collaborators, the four Co-Artistic Directors, our sponsors and partners, members of the Singapore Biennale Committee, the National Arts Council and the Ministry of Culture, Community and Youth, the Biennale team and all who have devoted their time and effort in realising this year's edition.

We hope that the journey with Natasha uncovers for visitors ways of relating to contemporary art and artists, of understanding our world today and navigating the future with renewed and varied perspectives.

Ala Younis  
Binna Choi  
June Yap  
Nida Ghouse  
Co-Artistic Directors,  
Singapore Biennale 2022

Welcome to Natasha!

Singapore Biennale 2022 has been given a name to draw attention to the possibilities of new and different relations between you, the Biennale, artworks and artists.

But who or what is Natasha? This question marks your first step in a journey of discovery. Natasha is and can come to refer to many things to different people: a new acquaintance or familiar existence; a figment of imagination; a mythical being; a place; or even a force or feature of nature, which we have chosen to name.

By giving the Biennale a name, we hope to highlight topics and questions that arise with the act of naming, on being or life, and how we define our knowledge and experiences of the worlds that are around and within us. These are subjects that seem urgent in our time—as we emerge from a pandemic and navigate

our future together as individuals, communities and a planet—but that are also enduring. The act of naming produces a lens that is personal and intimate from which to view these experiences and issues, and importantly, where we can see ourselves within this complex picture.

This publication has been put together as a directory comprising an index of artists who introduce themselves in their own words, and a constellation of concepts and places to guide your journey of Natasha. The directory complements on-site exhibition captions, which serve as prompts and suggestions to enrich your encounter with the artworks.

We invite you to discover and engage with life's big and small questions alongside these artworks and artists in Natasha and wish you an interesting journey ahead!





# How to Use this Directory

1

Find artists by their given name.  
Entries are arranged alphabetically.

2

Go to these entries to discover related keywords. Every artist, collective and keyword is assigned an entry number.

3

Discover collaborators and collectives.  
You can find them by name too.

**Areumnari Ee**

15, 29

Collaborating with AWKNDAFFR

11

For Natasha, I introduce the narrative of a digital afterlife as an in-between, border space from which I hope to offer glimpses of other stories.



Still from Areumnari Ee's video, *Afterco*.

**Being**

15

What does it mean to be? Being establishes as fact an existence or a coming into the world. By giving the Singapore Biennale 2022 a name, an entity seems to have been called forth or revealed.

Being appears simple—it is observed or manifest through our senses and confirmed in thought originating from the self (I am...) and philosophical contemplation (ontology). Yet, its apparent simplicity conceals its important basis and foundation of our knowledge.

## Aarti Sunder <sup>9, 15, 55</sup>



I'm interested in how we engage with, understand and influence—accidentally or by design—infrastructures of technology that are not always visible to us, but which we are deeply conditioned by.

For Natasha, I have developed a three-part project, *Platforms: Around, In-between and Through*, comprising a workshop, book and conversation, to explore how we communicate and interact with, around and through different platforms at various scales—from the intimate and individual to the peripheral and global.

Invited participants and contributors will help to broaden our collective understanding of platforms and the lens with which we may view them. I'm interested in who and what we will encounter along the way, as we create a community that looks at bots, animals and spirits, and uncovers hidden design features. Placing them at the forefront of this investigation may offer us an expanded view of "platformisation" as an intricate play of online and offline interdependencies.

## Adele Tan <sup>61, 127</sup>

Collaborating with Erika Tan

Hello @Natasha:

I am Adele, your fellow traveller.

I see myself primarily as a curious (but oftentimes angsty) cultural worker, who finds the act of writing (and consuming pieces of writing) the most endearing of activities in life. Right now, I curate exhibitions and artistic projects for a museum in Singapore and spend way too much time fulminating about the state of my country and the art industry in general. People tell me that I am an arch-contrarian who seemingly loves to swim against the tide. Truth be told, I just want to get under their skin ... to snuggle and to pry. Can I get under yours?

For our programme, *Slideshow Party – A women's evening of sharing art and other provocations*, Erika



A sketch of the Feminist Studio Workshop (Woman's Building, Los Angeles, California, 1973), based on a still from the documentary film *!Women Art Revolution* (2010). © Adele Tan

and I come together with others to collectively explore artist Kim Lim's work and life through radical feminist trajectories, bringing into conversation and generating new connections, networks and gendered ancestries across time and space.

*Arrive, be present, take part and enjoy (even the difficult moments).*

## Afifa Aleiby <sup>53, 61, 98</sup>

I started painting at a young age. After secondary school, I joined the Fine Art Institute in Baghdad and, at the same time, I worked as an illustrator in a popular newspaper and for young readers. In 1974, I received a scholarship from the Surikov Institute and moved to Moscow for six years. Due to the political situation, I could not return to Iraq after the completion of my studies and moved between Italy, the Soviet Union and Yemen for a few years. In Yemen, I taught drawing and painting at the Institute of Fine Arts in Aden, and also in illustrated children's stories. In Italy, I worked as an assistant to some established Italian artists, then I worked in an antique shop that produced copies of 16<sup>th</sup>- and 17<sup>th</sup>-century artworks, or Flemish paintings. I moved to the Netherlands in the mid-1990s and have dedicated my time to my art practice since then.



Afifa Aleiby. *Gulf War*. 1991. Oil on canvas, 100 × 70 cm. Object view in exhibition *Theater of Operations: The Gulf Wars 1991–2011* on view at MoMA PS1 3 Nov 2019–1 Mar 2020. Photo by Matthew Septimus.

## Agent

Agents exist as themselves, but also as others. An agent acts on behalf of another. They are one and they are many.

They are aware of the weight that people carry, for themselves and for others, as they also carry this weight. They may lose their breath when their burdens are too great, and fleeting signs of disaster may appear.

They can be there when we cannot. We can be there for them too, if they want.

A simplified version of a five-letter Arabic name, which comprises four different pronunciations for the letter written in English as “A”; a plural name, the singular of which can mean a special type of tree; a word that can mean “the blessings” or “the powers” and which has “an aspect of the praiseworthy qualities too, in it”;<sup>i</sup> 34; “a wing or flat winglike process or structure”;<sup>ii</sup> a link to a head that contains an endless series of questions starting with “how to.”

- i Sayyid Abul A’la Mawdudi, *The Meaning of the Qur’an* (Lahore: Islamic Publications Limited, 2000), V: 285.
- ii Collins Dictionary, s.v. “Ala,” accessed 30 July 2022, <https://www.collinsdictionary.com/dictionary/english/ala>.

## Alfian Sa’at<sup>95, 120</sup>

Collaborating with Lucy Davis (Migrant Ecologies Projects), Tini Aliman and Zachary Chan



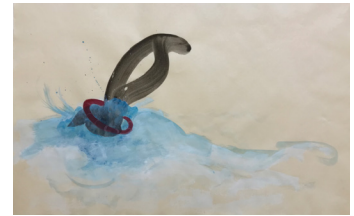
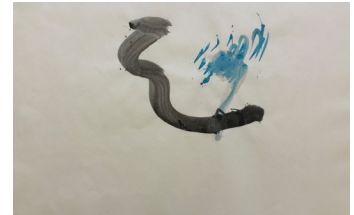
I am the Resident Playwright of Wild Rice, a theatre company in Singapore, and a writer of poetry and fiction. My recent works include *Pulau Ujong—Island at the End*, a play about the climate crisis, and *The Death of Singapore Theatre as Scripted by the Infocomm Media Development Authority of Singapore*, a performance-lecture on censorship. I am excited to work with my other collaborators of the Migrant Ecologies Projects to explore intersections between language and the vegetal world.

A Simpo Ayer plant. Courtesy of the artist.

## Ali Yass<sup>55, 69, 96</sup>

I am a painter, filmmaker and student. I received my BA in Visual Arts from the University of Jordan in 2015. Currently, I live in Berlin, where I am furthering my studies at Berlin University of the Arts (UdK). My work entangles personal and collective memory in its interrogation of power within the realm of the psycho-affective.

I’m interested in the connection between dreams and water. In the *Die Flut* (The Flood) series, I trace a flood’s different phases—before the flood, during the flood and the aftermath—speculating how it lends itself simultaneously to acts of repression, political discourse and resistance by merging the various landscapes that manifest in my dreams with conscious narration.



Ali Yass. *Die Flut* (The Flood). 2022. Chinese ink and acrylic on Misumi Kozo paper, 65 × 97 cm. Courtesy of the artist.

## Angkrit Ajchariyasophon<sup>25, 42</sup>

I was born in Chiang Rai, grew up in Chiang Mai and studied art there. Currently, I work as an independent artist and curator in Bangkok.

In 1994, I read a little book called *The One-Straw Revolution: An Introduction to Natural Farming* by Masanobu Fukuoka, which is about farming, eating and the limits of human knowledge. It also reflects a deep faith in the wholeness and balance of the natural world. This book inspired me to question the meaning of life, uncertainty and death.

I started planting trees in my father’s empty garden in 2002, hoping that it would be a nurturing habitat for all living things. My father bought numerous teak poles and kept them for many years. I used them to build an octagonal pavilion, just like those in the *Wuxia* films that I enjoyed watching when I was young. Around it, I planted many Yang trees, which love water and grew quite quickly.

I observe the changes and flow of nature in this garden and invited a guardian, the Naga Buddha, to sit in the sala at the heart of my garden to protect the little creatures that lived there.



Angkrit Ajchariyasophon’s octagonal pavilion, featured in his video, *The Sanctuary* (2022). Courtesy of the artist.



## Anonymous

It may well be without names that a family, community or partners maintain their relationship. Naming may be an act of distancing and objectification as in the colonial custom. The name at best may be an index, an agent of the party in question. Anonymity can be an act of love.

## Araya Rasdjarmrearnsook<sup>29, 32, 95, 127</sup>



Araya Rasdjarmrearnsook and her dogs, Ngab and Koon Chang. Photo by Eakarach Prangchaikul. Courtesy of the artist.

Last year, I promised my dogs that I would stay with them rather than make any more art and that I would join in on these former stray dogs' daily activities to move away from my sometimes too-serious way of life.

The moment came when I sensed that this could be the last opportunity for me to introduce my dogs to Natasha. It's not easy for people to perceive something so small and understated—an aging life at one with animals—amidst the splendour of an event like the Biennale.

I recall my initial attitude towards these dogs; I was driven by a somewhat artificial outlook that took a long time to simplify—to reach the dogs' level of naive, nonsense thinking.

Thank you, therefore, for this last-minute hard and invasive reunion between art and life, this invitation to conform again to the regimen that's hidden behind the generosity of Natasha.

Please allow me to introduce you to these lovely lives that bravely face human's morbid indifference with their lively nonsense.

Ngab and Koon Chang, who are shown in the photo, are waiting for you to be kind to them through this website: <https://puthertosleepsaveusandours.com/donation-to-jao-jorn-care/>

## Areumnari Ee<sup>15, 29</sup>

Collaborating with AWKNDAFFR

For Natasha, I introduce the narrative of a digital afterlife as an in-between, border space from which I hope to offer glimpses of other stories.



Still from Areumnari Ee's video, *Aftercloud* (2022). Courtesy of the artist.

## Åsa Sonjasdotter<sup>42, 90</sup>

Collaborating with Daniela Zambrano Almidón

In my artistic practice, I engage in material-narrative processes to unmake violent relations related to food and land. Having grown up between monoculture fields in South Scandinavia, I have experienced first-hand how this affects the people, habitats, water and soil. It was in this region that a "universally applicable" technique for monoculture plant breeding was invented, which is used today as the basis for legislations imposed on farmers by global seed corporations. The topic is elaborated in my 2022 film, *Cultivating Abundance – Away from Monoculture*, made in dialogue with the seed association Allkorn (Common Grains) and breeder of peasant seeds, Hans Larsson.

In the piece *Papitas Tarpuycha/Earthing Potatoes*, made in collaboration with artist, researcher and activist Daniela Zambrano Almidón, we work to restore nonauthoritarian food relations following migratory trajectories of potatoes.



Potatoes bred collaboratively using traditional techniques in community garden Prinzessinnengarten, Berlin, 2011–ongoing. Courtesy of Åsa Sonjasdotter.

## Assem Hendawi <sup>4, 9, 52</sup>



I am an artist and researcher based in Egypt whose works act as spaces for worldmaking. I like questioning historical and sociopolitical events through heuristics that extend from the abstract and philosophical to the imaginary and the absurd. My works address how I live in and respond to hypercapitalist military fascism and how I am torn between the multitude of subjectivities that I embody.

## AWKNDAFFR <sup>4, 61</sup>

Led by Soh Kay Min and Wayne WJ. Lim  
Collaborating with Areumnari Ee, Extended Asia, ila & Ang Kia Yee and Ranu Mukherjee

Initiated in 2018, AWKNDAFFR is an artistic operation at the intersection of art, theory and praxis. Our work revolves around relationality, agency and cooperation between peoples and practices, as well as gathering/s across and between different spaces and forms. Our practice has manifested in a string of whirlwind and long-term affairs, which began with *A Weekend Affair* (2019), a clandestine, crowdfunded and self-organised symposium-festival in a chalet in Changi. More recently, we published the book *Can, Cannot, and Other Options: Between Defiance and Desire, Towards Fuller Lives* (2021), co-edited by Wayne WJ. Lim and Soh Kay Min, which explores ideas of labour and limitations.

Our multi-site, multi-authored project, *Islandwide Coverage* (2022), takes Natasha on a journey in an attempt to chart a course towards a sense of “nowhereness” through artistic interventions



Layering of images taken at various points of multiple journeys during the making of *Islandwide Coverage*.

into the machinations and mechanisms of various commuting and non-commuting vehicles. From within the dense tangle of our lived environment and infrastructural networks, we invite you to wander on and off beaten paths with us as a passenger-viewer—to re-encounter what we normally understand as conveniences, mobility and the circulation of bodies and data.

## Being

What does it mean to be? Being establishes as fact an existence or a coming into the world. By giving the Singapore Biennale 2022 a name, an entity seems to have been called forth or revealed.

Being appears simple—it is observed or manifest through our senses and confirmed in thought originating from the self (I am...) and philosophical contemplation (ontology). Yet, its apparent simplicity conceals its importance as the basis and foundation of our knowledge of the world, as much as it fires up imagination of worlds beyond and to come.

Natasha invites us to examine the experiences and conditions of being. What does it mean to call a Biennale into being? How can and does being—as a creative act and moment—take shape, form and life within art and as imagined by and with artists?

## Shin Beomsun <sup>69, 113</sup>

Collaborating with Koon Kwon,  
Kyoungtae Kim, Maya West, mediabus,  
Min & Sulki, Namsu Kim and Sungeun Lee

The entirety of my life to date has been pierced through with a steady stream of words and appeals, flowing through my unconscious. This exhibition is the outcome.

Ancient stone tablets were calling to me through extraordinary dreams. In one, I was climbing up an endlessly soaring cyosmic tree; in another, mysterious pictograms covered a huge, endless



Queen Shyashya, a stone tablet from the collection (2020–ongoing) by Shin Beomsun. Photo by Kyoungtae Kim.

fence made of meat, which people could share between them. After several decades of researching petroglyphs, I have turned to solving the riddles of my dreams by studying the small ancient stone tablets I began collecting a few years ago. In them, I have found fairytale epics from time immemorial, tales that speak of the gyrriffyn, bearing news of the coming paradise, as well as the gyrriffyn's master, Queen Shyashya, and her daughter, Princess Shyashyahwa. They are accompanied by countless shyamyans and sprites, spirits and tenshyas, the inhabitants of the cyosmic forest. Here, I begin to tell their story.

This project was conceived in close collaboration with Koon Kwon, Sungeun Lee, Maya West, mediabus and with contributions by Min & Sulki, Namsu Kim and Kyoungtae Kim.

## Berry Tan <sup>113, 127</sup>

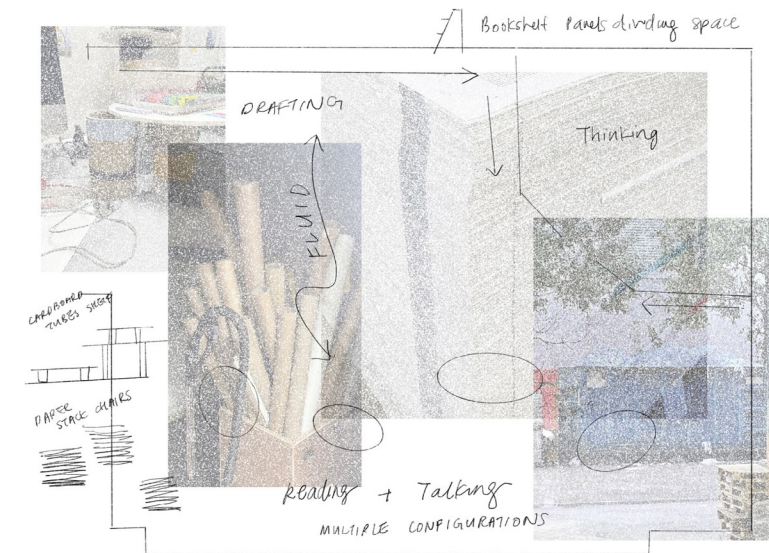
I am an artist, independent curator and writer from Singapore. My interdisciplinary practice examines the tensions that arise when I apply systems to—and unearth systems in—my personal experiences, complicating the false binary between rational and emotional. My exhibitions are built on principles of empathy, sensitivity and collaboration, and are often accompanied by writing that illuminates the processes and materialities of artmaking.

For Natasha, I am showcasing a project titled *Page Break*, working within my Curatorial and Research Residency at the Singapore Art Museum. Evolving over three months, this project looks at how the medium of the art book is used by artists and designers to explore everyday objects and scenes. I aim to surface the methodologies and intentions that underlie the translation of our lived environment into print, and how an art book can define a world of its own, to be experienced by the reader.

My residency space will be divided into four loose sections: Thinking, which will function as my

personal workspace; Talking, which will host workshops, talks and discussions; Reading, which will feature curated micro-libraries of art books; and Drafting, which will present experimental, small-scale exhibitions focusing on a single book or book project at a time.

The SAM Residencies EX-SITU space will be open to the public from 17 Nov 2022–29 Jan 2023. Opening hours are Thu–Sun, 10am–7pm (or by appointment). For programme updates, please visit @page\_\_\_break on Instagram.



Sketch of potential layout and fabrication materials for presentation in the SAM Residencies EX-SITU space by Pixie Tan, based on concepts by Berry Tan. Courtesy of the artist. Photographs by Pixie Tan and Azelia Ng.

## Biennale

A biennale is an institution of contemporary art, akin to museums, art centres and project spaces. Occurring every two years, it is a momentary manifestation, an event that garners attention and assembles resources. What would happen if we extended this moment?



## Billy Yong <sup>93</sup>

Collaborating with Tan Tarn How



I am the illustrator and character designer for the *Sengkang Snoopers* series. I've worked on various children's books in both Singapore and the United States, with notable clients such as Epigram, Disney/Marvel, Simon & Schuster, among many others.

*Sengkang Snoopers* was how I started in the kid lit scene, illustrating stories of our *kaypoh* adventurers back in 2017. It is a great joy and honour to present this third instalment, *The Riddle of the Coral Isle*, through Natasha.

Tarn How and I hope you enjoy the story and go on your own adventures. But don't anyhow *garang* ok? See danger, call police can already.

Courtesy of the artist.

## Binna <sup>29, 87</sup>



My name, Binna 빛나—or “Bit-naa,” to be closer to its actual pronunciation—is a Korean verb meaning “be radiant.” “Bit” in Korean means “light.”

In lieu of any further elaboration on myself and my relationship with Natasha, I would like to introduce a photograph my late sister Yunna 윤나 sent me not long before her passing. She asked me, “Do you remember this?” “This” referred to more than what the photograph could show; it referred to something just the two of us shared. But there's still something to be found in the photograph. It shows a pencil held in Yunna's hand, which was from a family trip to the United States when we were youths. One half of the pencil is a vial containing a collection of miniature rocks from the Smithsonian Institution. The side of the pencil reads, “Vial contains tiny stones from all over the world for you to treasure and enjoy.”

Her absent presence or present absence guided my relationship with Natasha from the biennale's inception. Overall, it has also led me to unlearn the modes of critique that I'm familiar with, to learn more about ways of creating—or just being—together, which are as effortless as possible, as empathetic as possible, and with care and precision. I speculate that

Courtesy of Binna Choi.

imagining this absent presence or present absence could also be a means for us to understand David Bohm's notion of “impersonal fellowship,”<sup>i</sup> the establishment of a common consciousness, and to be reminded again and again that there are things from all over the world to be treasured and enjoyed.

i David Bohm, *On Dialogue* (Abingdon, Oxon: Routledge, 2013), 32.

## Brian Fuata <sup>8, 29, 53, 95</sup>

Working across the fields of visual and performance art, I employ various modes of presentation within the framework of structural improvisation.

Created on-site, *Untitled (intermission)* is a series of timed improvisations comprising spoken word, vocalised sounds and movement, and a continuation of *Intermission* (2022), a performance of self that debuted in ANTI Festival Finland. In *Untitled (intermission)*, I fold site-specific elements from the Finnish iteration into the physical, relational and psychic body of Natasha at the Singapore Art Museum. The work's formal logic is grounded by the kinaesthetic practice of BodyWeather and framed by the concept of autophagy, a metabolic process of renewal by removing old components; each performance both builds upon and deletes from the previous one.

## Brightworkroom <sup>30, 82</sup>

Includes Kim Hyona and Kim Inkyung  
Presenting Na Jeong Suk,  
Kym Jinhong and Yoon Mi Ae

We are a group founded by novelist Kim Hyona and visual artist Kim Inkyung for neurodivergent artists and creators. We experiment with creative and communicative methods through diverse art forms. To foster intuitive artistic expression, we have planned and held workshops and exhibitions, and produced publications since 2008 in Seoul, South Korea.

For Natasha, we are introducing three creators: Yoon Mi Ae, Na Jeong Suk and Kym Jinhong. Yoon Mi Ae creates collages of communion wafers with



newspaper, snack and coffee mix bags, milk cartons and other waste materials found in her daily life. Na Jeong Suk's imagined landscapes consist of star-shaped units, which are densely woven together. In Kym Jinhong's works, shadows represent the feeling of unease and distress people can have in everyday life.

23

## Butterfly

"Once upon a time, I, Chuang Chou, dreamt I was a butterfly, fluttering hither and thither, to all intents and purposes a butterfly. I was conscious only of my happiness as a butterfly, unaware that I was Chou. Soon I awaked, and there I was, veritably myself again. Now I do not know whether I was then a man dreaming I was a butterfly, or whether I am now a butterfly, dreaming I am a man. Between a man and a butterfly there is necessarily a distinction. The transition is called the transformation of material things."<sup>i</sup>

i Lin Yutang, ed., *The Wisdom of China* (London: Michael Joseph Ltd., 1954), 83.

24

## Cevdet Erek<sup>55, 61, 118</sup>



Cevdet Erek. *Bergama Stereotip*. 2019–2020. Loudspeakers, amplifiers, computer, audio interface, wood, metal, molton curtain, 13-channel sound. Installation view from Arter, Istanbul. Courtesy of the artist. Photo by flufoto.

I live and work in Istanbul.

My work, *Bergama Stereo in Singapore*, produced for Natasha, is the new iteration of a series of installations that references the Great Altar of Pergamon. It reinterprets the historically attributed function, form and ongoing reception of the Pergamon Altar, now partly located in Berlin. The original version *Bergama Stereo* was first presented in Germany at Turbinenhalle as part of the Ruhrtriennale in Bochum (2019) and then in the historical hall of Hamburger Bahnhof Museum in Berlin with an accompanying performance programme. The work was reinterpreted for Arter in Istanbul and turned into a new version called *Bergama Stereotip* (2019–2020). A variation of the work *Bergama Stereotip* was presented in the Pergamon ancient city as a part of Bergama Theater

Festival (2021), where I pieced together and rearranged parts of the Istanbul version with the remains of the original altar. The latest iteration, *Bergama Stereo in Singapore* (2022), features a portion of *Bergama Stereo* with the aim of drawing attention to the journey and transformation of the work and of the Great Altar.

## Continuous

25

Can we extend our gaze on *Continuous*<sup>i</sup> by Ruth Asawa, a hanging sculpture of a globe within a globe, to the thought of her life in which art, community engagement, educational practice and family were not separated but existed as a continuum?

i Ruth Asawa. *Continuous* (S.340, Hanging, Miniature Single-Lobed, Three Layered Continuous Form within a Form). c. 1981–1982. Hanging sculpture: gold-filled wire, 8.9 × 11.4 × 11.4 cm. Collection of the Asawa Family.

## Cosmic

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While the cosmic may technically be defined as the vastness of the universe around us and beyond, to comprehend it fully requires a transcendental step that begins from within: a transformation of one's awareness to grasp its scale and our place in relation to it. Attempts have been made to articulate our experience of the cosmic, such as psychiatrist Richard Maurice Bucke's concept of "cosmic consciousness;"<sup>i</sup> the subtle change of *satori*, or Zen spiritual illumination; recent revelations from the James Webb Space Telescope; or, more whimsically, Zaphod Beeblebrox's survival of the Total Perspective Vortex.<sup>ii</sup> The irony, of course, is that every moment—even the most banal—is part of this cosmic experience, which is then freely available to anyone, anytime and anywhere.

i Richard Maurice Bucke defines this as "a higher form of consciousness than that possessed by the ordinary man." See *Cosmic Consciousness: A Study in the Evolution of the Human Mind* (Mineola, New York: Dover Publications, 2009), 1.  
ii The Total Perspective vortex is a fictional psychic torture device, which torments its victims by showing them the infinity of creation, invented by Douglas Adams in *Hitchhiker's Guide to the Galaxy*.

I've been working in partnership with other-than-humans, those who are essential to our complex ecosystem: plants, fungi, bacteria, animals, minerals, ancestors, mythical beings, unnamed entities ... I've been trying to find ways to communicate with them by creating spaces in which they are the protagonists in lieu of us, the humans. In this process, I felt our relationship shifting; sometimes I felt like a student, a parent, an employee or their vassal.

I feel it is extremely important that these spaces are created and shared with people so that they may somehow encounter and connect with these other-than-humans with reference to their own life experiences. Often I ask people what their experience was like when they encountered my work so that I can perceive the possibilities that this disruptive ecosystem can offer.

One question that guides my (re)search is: How can these spaces allow us to develop a deeper sensibility towards perception—and thus, how can they give me/us agency to keep existing in this world?



Daniel Lie. *After the arrival of the prophecy*. 2021. Watercolour, charcoal and soft pastel on paper, 160 × 150 cm. Installation view in solo exhibition *Scales of Decay* at Künstlerhaus Bethanien, Berlin, Germany, 2021. Courtesy of the artist.

My work and research addresses social, cultural and ecological encounters and fractures between the body, the family, the community and the Earth. I am a Quechua woman from a migrant family from the Andes and the Peruvian Amazon. I was born in the city of Lima, a large city that is home to many people who, like my family, chose to leave their places of origin because of colonial and centralist violence. That is why my work strives to recover ancestral knowledge and practices, facilitate reciprocal exchange and instil respect for nature.

For Natasha, I reflect on migration, food production and ancestral techniques of cooking on the land and in the community, with dishes such as *Pachamanca*, or “earth pot.” Together with artist Åsa Sonjasdotter, we present an installation and workshop centred on the potato, a food from the Andes that feeds and is found all over the world.



Collage on colonial histories of the potato, agriculture, memory and earth rights by Daniela Zambrano Almidón, 2018. Courtesy of the artist.

## Death

In a time when the dead are counted and broadcast every day, how do we comprehend death? Does death give meaning to life? Is there life beyond death? The stories of extinction, melting icebergs, rising sea levels, heatwaves, floods and droughts never end. How do we position ourselves when we're faced with our impending demise?

Natasha appears and villages around the world talk about it.

When Natasha leaves, what would you sing as your parting song?

"We've been discussing dialogue and thought, and the importance of giving attention to the whole process—not merely to the content of all the different opinions and views—and to how we hold it all together. [...]"

Now if you can question it and say, 'Is it absolutely necessary?' then at some point it may loosen up. People may say, 'Well, maybe it's not absolutely necessary.' Then the whole thing becomes easier, and it becomes possible to let that conflict go and to explore new notions of what is necessary, creatively. The dialogue can then enter a creative new area. [...]"

The object of a dialogue is not to analyze things, or to win an argument, or to exchange opinions. Rather, it is to suspend your opinions and to look at the opinions—to listen to everybody's opinions, to suspend them, and to see what all that means. [...]"

Thus, everybody is quite free. It's not like a mob where the collective mind takes over—not at all. It is something between the individual and the collective. Eventually we may be somewhere between all these opinions, and we start to move beyond them in another direction—a tangential direction—into something new and creative. [...]"

And also, if we can all listen to each other's opinions, and suspend them without judging them, and your opinion is on the same basis as anyone else's, then we all have 'one mind' because we have the same content—all the opinions, all the assumptions. At that moment the difference is secondary. Then you have in some sense one body, one mind. It does not overwhelm the individual. There is no conflict in the fact that the individual does not agree. It's not all that important whether you agree or not. There is no pressure to agree or disagree. The point is that we would establish, on another level, a kind of bond, which is called impersonal fellowship. You don't have to know each other. [...]"

People sometimes say, 'All we really need is love.' Of course, that's true—if there were universal love, all would go well. But we don't appear to have it. So we have to find a way that works. Even though there may be frustration and anger and rage and hate and fear, we have to find something which can take all that in. [...]"

There may be no pat political answer to the world's problems. However, the important point is not the answer—just as in a dialogue, the important point is not the particular opinions—but rather the softening up, the opening up of the mind, and looking at all the opinions. If there is some sort of spread of that attitude, I think it can slow down the destruction."<sup>i</sup>

i David Bohm, *On Dialogue* (Abingdon, Oxon: Routledge, 2013), 21, 23, 26, 27, 32, 36, 53.

## Doa Aly <sup>15, 85, 95</sup>

Over the past 20 years, my work has evolved into a research-based practice that generates multiple outcomes across numerous media. My projects unfold through the deconstruction, reinterpretation and appropriation of literature, history, anatomy and movement.

In 2017, during a visit to the Egyptian Museum, I came across some debris from an excavation: two blocks of clay, approximately 35 × 25 cm each, with twisted strips of gold and stone fragments embedded in them. They were part of a jewellery display and surrounded by an array of gold trinkets. Behind them, photographs documented the careful disinterring of the objects. A wall label referred to the displayed items as "Jewels of King Semenk-Ka Re," which were excavated from a site that archeologists have designated Tomb 55 of the Valley of the Kings, or KV55.

*Smenkhkare: The Many Forms of Silence* is a drawing and sculpture project exploring the origins of the debris, in which the jewels of Smenkhkare appear in perpetual motion, latching onto, morphing into and exchanging shapes with other objects from the Amarna period. As the jewels form and deform, they depart from their original appearance to approach the unexpected and unknown.



Jewels of King Semenk-Ka Re excavated from Tomb 55 of the Valley of the Kings, on display at the Egyptian Museum, 2017. Courtesy of the artist.

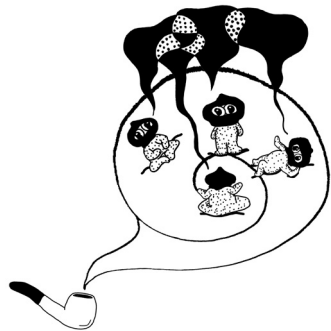


## Dog

There is a legend in which dogs are beings without souls unless they have been given a proper name, usually the name of a deceased relative or loved one. These dogs are then let into homes, better fed and cared for. It is said that women train the dogs and there is some kind of mystique that surrounds this as well.

Donghwan Kam<sup>85</sup>

Part of Nina bell F. House Museum



I am a South Korea-born artist, who lives and works in Amsterdam, the Netherlands. In my practice, domestic elements that occur in relation to time are often found, such as maintaining communal kitchen and house plants, cooking, composing, fermenting, distilling and sculpting household items.

At Nina bell F. House Museum in Natasha, I present the *Fermentation House*, in which I will ferment soya sauce over the period of Natasha, and *Names of Water* that I have been collecting last few years.

The artists contributing to the Nina bell F. House Museum, Donghwan Kam, Nuraini Juliastuti, Sophia Park and Ying Que, were inspired by Diana Cantarey's illustration for the English translation of *The Other Stories/Los Otros Cuentos* by Subcomandante Insurgente Marcos. Courtesy of Diana Cantarey.

Elaine W. Ho<sup>4, 69, 96</sup>

dearest Natasha,

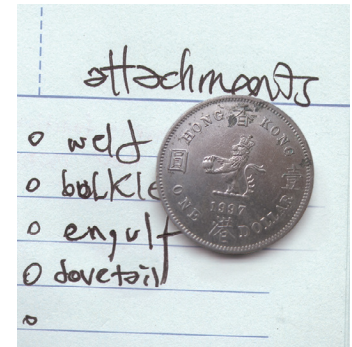
By the time you read this, we will have already met. But to preface this facing, i can tell you that i live and work in and around and about these waters—work between—was once exuberantly called a pirate by S, later more seethingly a hustler by J. Since then, we've lost some of those names between us, but now i'm listening to your *Strange Tales, that Make-do Studio*—mouse-like, scrapping together. Hope you'll be pleased to hear that i will take your advice this year, to

try to labour through the gauze and shards and fermentations of this—the diasporadic.

Having left this city, we'll come back round again. We are currently based in ... carry ... take from ... indebted to ... copying that ... *Copy that?* We tear up when reading the biographies others write for themselves, want to find ourselves in others; we heard them say... Many, many matters, many others ... "when everything came together and folded" ... i wish i could describe it to you better.

warmest,  
e

i 聊齋誌異 *Strange Tales from Make-do Studio*, comprising close to 500 "marvel tales" written in the 志怪 *zhiguai* and 传奇 *chuanqi* styles, is attributed to Qing dynasty writer Pu Songling and served to implicitly criticise societal problems.



Working notes for *The Last Emporium* and the false 1997 dollar. Courtesy of the artist.

## Elemental

From a conversation between Daniel Lie and Ross Simonini:

"RS: Is making the work a mystical experience for you?"

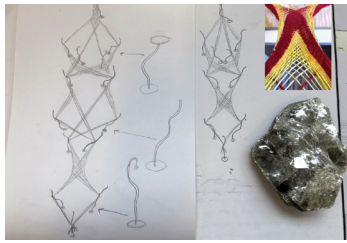
DL: In my work, I think the first thing is the relationship I develop with it. In one part, I try not to look for complete control of the work. I put in elements that can change throughout time."<sup>i</sup>

i Ross Simonini, "Daniel Lie," *ArtReview*, 15 March 2018, <https://artreview.com/ar-september-2017-simonini-daniel-lie/> (accessed on 4 July 2022).

Elina Waage Mikalsen<sup>26, 113</sup>

I'm an artist and musician from Norway/Sápmi. I work from a position between Sámi and Norwegian culture, collecting stories, threads and connections that are linked, sometimes in the faintest of ways.

My work titled *Áhcagastá – Tales of the Ember*, a co-commission for the Lofoten International Art Festival (LIAF) and Natasha, looks at fire and darkness,



Sketch of *Áhcagastá – Tales of the Ember* (2022) by Elina Waage Mikalsen. Courtesy of the artist.

stars and sunlight, transmutation and storytelling.

Fire is at once a healing and destroying power, a sign of danger and a source of comfort and connection. An element strongly connected to everyday life, its mythical and cosmic properties entwine and merge with my understanding of the world.

In *Áhcagastá – Tales of the Ember*, I try to understand the transformative role that fire has played in my own family; the meaning of fire to my cousin, who remembered his past life; and attempts to transform history by burning remains. The work tries to bind the masked people wandering down my Mother's valley on New Year's Eve with a nightly hunting scene and the stories running through my fingers as I braid.

How do we grasp our time? This question inevitably leads to a question about ourselves: Who are we as human beings?

"On average, an invertebrate species' lifespan is about 11 million years, and a mammalian species lasts between one and two million years. After a mass extinction, ecosystems recover after two million years, while the biosphere takes about 10 million years to fully flourish again. These numbers and time frames are inferred from the fossil record and geology, and can provide a framework within which to assess the current epoch, often called the Anthropocene.

The explosive growth of human numbers, technological innovation and demands of the global economy have amplified our species' ecological footprint so greatly that we have triggered another mass extinction episode. Unlike the previous five, this sixth extinction is the direct consequence of one species, us—an infant species that has only been around for 300,000 years.<sup>i</sup>

<sup>i</sup> David Suzuki, "David Suzuki: We have to stop squandering our brief time on Earth," *Straight*, 9 December 2021, <https://www.straight.com/news/david-suzuki-we-have-to-stop-squandering-our-brief-time-on-earth> (accessed on 20 July 2022).

In 1954, Kim Lim left the shores of Singapore on a flight bound for England. Little did she know that this journey would lead to her finding a new home, life and family.

After her death in 1997, her work is "returning" home, riding upon a revival of interest in her practice: Kim will have her first large-scale retrospective in the National Gallery Singapore in 2024.

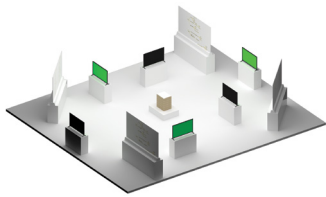
I'm interested in stories of departures, returns and developing national canons, from "recovering" *Halimah—the-Empire-Exhibition-weaver-who-died-while-demonstrating-her-craft* (2015) from the footnotes of the 1924 Malaya Pavilion, to producing new lineages and modes of understanding resonance and entanglements in *Barang-Barang* (2022), a project creating speculative "conversations" between four women artists: Kim; my mother Fay Tan; Dora Gordine, one of the first female artists to receive a public commission in Singapore; and Georgette Chen, Singapore's pioneering sweetheart. The echo of returns and their impossibilities strikes a chord with my own biography; as a Singaporean by birth now living in England, I often dream of returns.

For our programme, *Slideshow Party – A women's evening of sharing art and other provocations*, Adele and I come together with others to collectively explore Kim's work and life through radical feminist trajectories, bringing into conversation and generating new connections, networks and gendered ancestries across time and space.

*Arrive, be present, take part and enjoy (even the difficult moments).*



Still from Erika Tan's *Barang-Barang: Spectral Entanglements* (2022). Courtesy of the artist.



Digital mock-up of *Ext.Asi: Archive*.  
© Extended Asia 2022

## Extended Asia<sup>4</sup>

Collaborating with AWKNDAFFR

What does "working collaboratively" mean? How can we push the limits of virtual collaboration? How can art be presented in a time of social restrictions? In a time when the public was testing the potential of the virtual universe as a substitute for daily life and as a means of living collectively, we confronted these questions to navigate the uncertainty of the pandemic and the widespread adoption of digital media, which resulted in new and emerging infrastructures for artistic production.

Our contribution to AWKNDAFFR's *Islandwide Coverage* project is a continuation of *Impssblprjct: Affirming the Crisis*, organised by the Cemeti Institute for Art and Society, Yogyakarta in 2021, a presentation of our archives and a mindmap of our DIY organisation model, which positioned the production process as Extended Asia's primary output.

For *Islandwide Coverage*, we focus on the theme of discovery by re-visiting, re-reading and re-developing our two online festivals, *Extended Asia: Asian New Generation (2020)* and *Extended Asia: Satellite (2021)*. To create a sustainable ecosystem of communities between Indonesia and Singapore, we experimented with live virtual performances and modes of hybrid collaboration. These programmes existed within the framework of one project, emphasising Extended Asia's role as an "online terminal," which offers various forms of production and presentation using internet-based digital media.

For Natasha, we have developed *Ext.Asi: Archive* and a third festival in the project, which can be watched on <https://extended.asia/discovery>.

## Firas Shehadeh<sup>4, 25, 67</sup>

I am a Palestinian artist based in Vienna. My practice is informed by my long-standing interest in history, technology and aesthetics. I use a variety of mediums—images, sound and videos—to explore and research online culture, gaming, signs, ecology and postcolonial studies.

### *Signal Feels Collision*

Systems of abstraction are among the many forms of colonial violence applied by settlers onto natives and their worlds. The settler renders native ecology into data that can be analysed, categorised, surveilled and controlled. Natives imagining freedom is a threat to the colonial domination over bodies and land. The native resist colonial systems of abstraction with systems of meaning. These dialectics are aptly described by psychiatrist Frantz Fanon: "The settler's work is to make even dreams of liberty impossible for the native. The native's work is to imagine all possible methods for destroying the settler."<sup>i</sup> Here, the natives understand that the only way to bypass colonial abstraction is a further abstraction. A prison is bypassed by a tunnel and a spoon. Algorithmic censorship of language and images is bypassed by coded characters and signs.

<sup>i</sup> Frantz Fanon, *The Wretched of the Earth*, trans. Constance Farrington (New York: Grove Press, 1968), 92.



Firas Shehadeh. *Signal Feels Collision*. 2022. Digital prints on aluminium, 120 × 160 cm. Courtesy of the artist.

## Flora Weil<sup>126</sup>

Part of air cut into song, alongside Huruf with Ejin Sha, Moad Musbahi and Sukanta Majumdar

I am a design engineer and artist interested in exploring new narratives around the development of emerging technologies and challenging human centrality within the fields of design and science. For the past three years, I have led interdisciplinary projects with scientists from Tokyo to transform academic research into new products and platforms.

*The rolling reverb from the thunder imprints itself. The atmospheric ceiling etches our eyes as we watch the cloud report and the sky crack. A jagged signal sent into the world with the understanding that the conditions for its reception couldn't be met. We receive only the crackle of indeterminate noise, a broad wash of frequencies bouncing their wide amplitude against our ear drums, a stereo of similarity. After*

*a while, still blind, our ears become accustomed to this melodic mist.*

*air cut into song OI: A Broken Sky* is a radiophonic compass that listens to the latitude of lightening, and the weather of the museum. A lateral pointing device built from a series of long wave antennas that search for the source of the strike, and its related electromagnetic radiation, revealing a geography that cannot be heard without its computational translation. It allows us to witness the sky's fracture as we become more sensitive to the salient sound of its whisper and whistle, and receptive to the climatic charge behind the white walls encircling us.

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## Garden

In 1967, then Prime Minister Lee Kuan Yew announced his vision of Singapore as a "garden city," kicking off an intensive tree-planting programme that would extend to greening efforts across the island state. The intent was to "instill in the people a feeling of care for trees, and to encourage people to plant trees themselves near their homes."<sup>i</sup> The result today is a city that is lush with greenery in spite of its rapid urbanisation. Creating a garden requires labour and a long-term commitment to its cultivation. Beyond the botanical and aesthetic, a garden offers numerous benefits as a space for leisure, reprieve and play in which we may experience the richness of nature.

<sup>i</sup> "Body to make people care for trees," *The Straits Times*, 19 April 1967. Retrieved from NewspaperSG.

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## Haegue Yang <sup>95, 113</sup>

Haegue Yang is an artist interested in picturing a non-hierarchical, hybrid perspective in the language of abstraction. This pursuit of a more holistic view manifests across various media, including sculpture, wallpaper, and immersive installations.

The sculptural dyad *The Hybrid Intermediates – Flourishing Electrophorus Duo* (2022) was conceived specially for the Singapore Biennale. Poised on casters, each life-size work features sculpted electrical outlets housed in positive and negative forms along their "bodies," which are topped with colorful gardens of plastic vegetables. Both sculptures' frames are made of stainless steel, though the materiality of the surfaces differ: one is covered by rattan, the other shrouded in bells and plastic twine.

While anthropomorphic in scale, the sculptures depict a thing: a receptacle for electrical devices to plug into and be powered. Power outlets are typically integrated in the architecture, hidden behind the wall. By rendering the receptacle of static infrastructure visible, freestanding, and mobile, the broader concept of the hybrid, namely a "thing-figure" is invoked. Equipped with handles, these complex and self-insisting sculptures also address the actual and metaphorical possibility of movement. Enlarged to human proportions and occupying real space, these peculiar "thing-figures" in the form of multiple electrical outlets forge a dynamic pair inviting us to dance.



Haegue Yang. *The Hybrid Intermediates – Flourishing Electrophorus Duo* (left to right, *The Sonic Intermediate – Hairy Carbonous Dweller* and *The Randing Intermediate – Furless Uncolored Dweller*). 2022. Powder-coated stainless steel frames, mesh and handles, casters, rattan, powder-coated stainless steel bells, stainless steel bells, split rings, plastic twine and artificial plants, 210 × 107 × 107 cm each. Courtesy of the artist. Photo by Maculangan/Pioneer Studios and Studio Haegue Yang.



A state in the ocean; a triennial visited by one of Natasha's Co-Artistic Directors; connections drawn to the island in Natasha; "Natasha is handwritten in Hangul on paper held in the air against the crater Lē'ahi on O'ahu island on 21 February 2022;"<sup>i</sup> artist Samia Halaby titled her work *Niihau*; she went to Hawai'i twice: "By the late 1960s, I had completed my graduate education, moved to Honolulu to teach at the University of Hawai'i" and "Thus in 1986, after returning from several exciting adventures, a wonderful semester of guest teaching at the University of Hawaii, attending the Asilah Arts Festival in Morocco, followed by a one artist show in Spain, I began shopping in earnest for my own computer."<sup>ii</sup>



Samia Halaby. *Niihau*. 1986. Computer program, dimensions variable. Courtesy of the artist.

- i Singapore Biennale (@sgbiennale), "We have given the Singapore Biennale 2022 a name. We've called it #Natasha," Instagram photo, 16 March 2022, <http://www.instagram.com/p/CbKR1GmrJNj/?igshid=YmMyMTA2M2Y=> (accessed 17 July 2022).  
ii Unpublished notes by Samia Halaby.



Hemali Bhuta. *Grayscale*. 2012. Glycerine soap, 30.48 × 30.48 × 30.48 cm (set of 10). Courtesy of Project 88. Photo by Anil Rane.

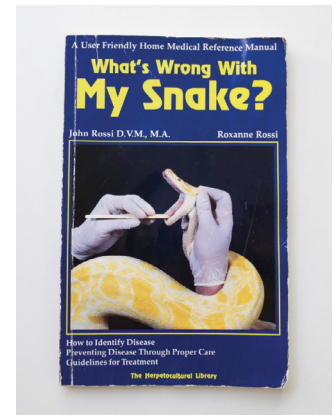
My contribution to Natasha is a compilation of works made at different times for different spaces in different situations but taking something from the other and leaving something behind for the other to take from.

The statement below—an extract from my text written for *Some things that art only can do: A Lexicon of Affective Knowledge*, edited by Nancy Adajania for AROOP—is a good representation of my experiments, struggles and workings.

"Can we form a situation that floats in-between? That manipulates tenses and forms new ones, where one goes back in order to propose something in the future? Where there is seepage, a rupture in the construct of a timeline, where the future leaks into the past, where the outcome institutes itself to become the aftermath, and the result proposes no closure. Within this collapse rises the possibility of chance ecologies, minor attitudes. Can we propose a practice in which form ceases in order to become space?"<sup>i</sup>

- i Hemali Bhuta, "future," *AROOP: A Series of Arts, Poetry and Ideas* 2, no. 1 (2017): 91–92.

*The Library of Unread Books* is an artist-run space that functions as a temporary public reference library. Renée Staal and I started it in 2016 at the NTU Centre for Contemporary Art Singapore during a three-month residency. Each book in *The Library of Unread Books* was previously owned as private property. Someone decided to give up the book—and their status as its owner—and donate it to a common pool. Our cheesy motto is: If you have a book you haven't read, donate it to us and someone else will read it for you. We are not precious about the books as physical or cultural commodities. Even a book that is stolen from our library remains a book from our library; it is simply sitting on someone's else shelf. We insist that our library functions like an epiphyte that grows on the surfaces of other institutions. We hope that it will seduce these institutions to dream of producing common spaces for people to gather, common tools for people to use, and ways of working that don't exhaust common resources and, in turn, exhaust the possibility of community.



*What's Wrong With My Snake?* donated by Ryan Su to *The Library of Unread Books*. Courtesy of the artists.

The Singapore Art Museum (SAM) opened in 1996 at the former St Joseph's Institution on Bras Basah Road. Built in 1855 and now a gazetted national monument, it was the main site for exhibitions until 2008, when the museum extended its venue to include the former Catholic High School, a conservation building on the adjacent Queen Street. As these heritage museum buildings are currently closed for redevelopment, programming has been relocated to SAM's Tanjong Pagar Distripark (TPD) galleries along Keppel Road. At the same time, SAM commissions artworks for the hoardings that now surround its redeveloping buildings. Situated in direct view of the street, these expansive billboards are sites for public conversations on art and its relationship with contemporary life.



**Huruf with Ejin Sha** <sup>101, 126</sup>

Part of air cut into song, alongside Flora Weil, Moad Musbahi and Sukanta Majumdar

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Huruf is a type and graphic design collective including David Ho, Hsin Yin Low, Kai-Cong Fam, Louie Lee Weiyi, Sueh Li and Tan Zi Hao. Ejin Sha is an independent graphic designer. Both are based in Kuala Lumpur, Malaysia.

*We sit in the gap of opposing forces: the passage of glacial time and the pace of lunar rotation. Finding our bearings, we meander between this spacing and its endlessly altered fit. Giving name and notation to each sign, we attend to reading the weather outside. We are watching from south of Sentosa, upon the limits of this tropical archipelago as it is being relayed back to us. A taxonomy of weather patterns and what they signal as future arrival.*

*air cut into song O2: The Wind Between Two Winds* is a video-printing device that marks the weather as it enters the confines of Natasha, or at least the veneer version of Nat that is white-walled and well-washed. It is a real-time machine that annotates a remote camera-feed positioned in Lazarus Island, forecasting what is to come, through a series of taxonomic tactics of illustration and display. A transcription of Nat. Radio will be relayed in a silent synchronisation.

**Kim Hyona** <sup>127</sup>

Part of Brightworkroom

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**ila** <sup>35, 55</sup>

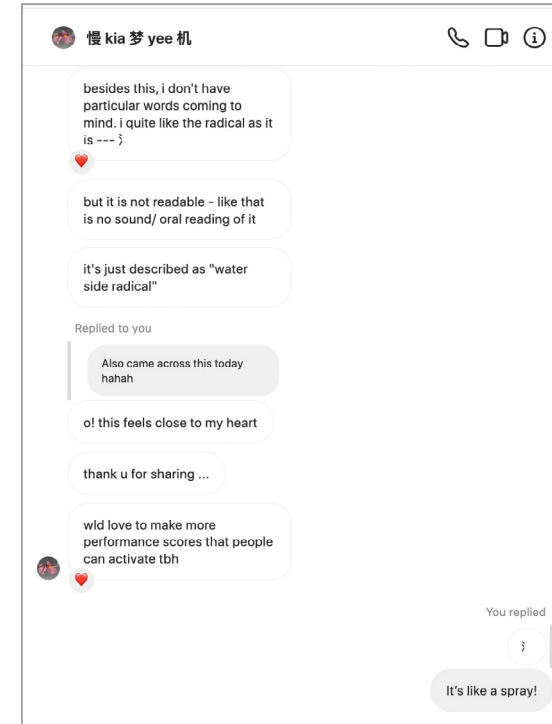
Collaborating with AWKNDAFFR

50

I am ila and I create speculative openings by merging historical archives into fictional dreaming of the city. I believe in participation as a necessary exercise for individual and collective forms of resistance against physical displacement, affective mutilation and social disempowerment. We all have a right to exercise and

create symbolic remedies to mend ecosystems permeated by alienation and loss.

I am working with Kia Yee on ; *pasang*, a self-guided walk around ghosts and rivers in a city that is shrouded by the presence of absence. It is an exercise on being: to breathe through and be in the presence of others, to be still and quiet, to carve out spaces of mourning.



Conversation between ila and Ang Kia Yee. Courtesy of ila.

**Kim Inkyung** <sup>96</sup>

Part of Brightworkroom

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**Institution**

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An institution, in its simplest definition, could be considered a collective habit. A "good" institution is aware of its habits, whether good or bad, and makes an effort every day to change the bad ones. Likewise, an individual that consciously forms habits may be deemed an institution.

The photo accompanying the announcement of the Singapore Biennale 2022 in November 2021 showed the Co-Artistic Directors with their eyes closed, projecting the biennale as a “turning away from the conventional preoccupation with the visual [to] dwell instead on interiority.”<sup>i</sup> Through *Natasha*, our focus shifts from common and objective experiences to something more personal happening within. Can the depth and complexity of these interior worlds and lives be fully expressed in art, text and other external forms? Are we able to communicate these inner workings and worlds, which may be unfamiliar and beyond the grasp of our senses? Do we even sense the same way?

- i Singapore Art Museum, “Singapore Biennale Returns in October 2022 with a Team of Four Co-Artistic Directors,” Singapore Art Museum press release, 9 November 2021, <https://www.singaporeartmuseum.sg/-/media/sam/files/press-release/2021-pr/media-release-singapore-biennale-returns-in-october-2022-with-a-team-of-four-coartistic-directors.pdf?inline=1> (accessed 13 August 2022).



“What would it take to see beyond the preoccupation with the spectacle?” Singapore Biennale 2022 Co-Artistic Directors; From left: June Yap, Nida Ghose, Ala Younis and Binna Choi. Image courtesy of Singapore Art Museum.

Centrally located in the Tanjong Pagar district within a confluence of business, dining and residential developments, International Plaza—with its integration of work and living spaces, a new and novel concept when it opened in 1976—is a building ahead of its time. A mixed-use development built for self-sufficiency, it continues to host a complex ecosystem of offices engaged in maritime services, given the building’s proximity to the historic port; consultancies; architectural and accounting firms; apartments; casual lunchtime eateries; dental practices; laundry services and coffee shops. This socially vibrant space opens possibilities for informal artistic encounters. Fancy lunch with art, anyone?

## Invisible

“If you want to find the secrets of the universe,  
think in terms of energy, frequency and vibration.”  
— Nikola Tesla

Is fear invisible? Hope invisible? Speech, as a wave,  
invisible? An idea rushing to the mind invisible? Water  
invisible? Are intentions invisible? Words deleted from  
final edits invisible? Faces behind turned-off Zoom  
cameras invisible? The links between works in an  
exhibition invisible? Can *Natasha* be there but invisible?

## Joo Jae-Hwan <sup>30, 69</sup>

Amidst the COVID-19 pandemic, the Russian invasion of Ukraine, the plague of indiscriminate gun violence across the United States ... *Natasha* is a rainbow, breaking through these dark clouds. A message of hope. I am grateful for the ties of fate that have brought me into this fold, together with so many fellow artists.

Below, a poem to honor *Natasha*’s bright soul.



### A Child's Heart<sup>i</sup> By Jongryul Heo

Subzero weather, after the snow  
A sidewalk flowerbed, frozen solid  
Little birds run about, hop hop

My first-grader granddaughter  
Mumbles, out of the blue  
Their feet must be cold  
Whose?  
The birds

...

<sup>i</sup> Translated from Korean by Maya West.

Joo Jae-Hwan. *Million Dollar*  
*Painting*. 2022. Acrylic, paintbrush  
and packets of coffee mix on canvas,  
53 × 45.5 cm. Courtesy of the artist.

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### Jeamin Cha<sup>85, 96</sup>



Sometimes, I think of just protecting myself and my immediate environment rather than saving the whole world. However, I often end up looking at what is happening on a macro scale instead, in society and the country. To focus on the individual, I look at points of dissensus. I try to understand individuals and see their wounds, which are caused by changes that are forced upon them, through interviews and field studies. My work does not comprise of synthesised images but is lens-based. I interrogate both the possibilities and the helplessness of the mediums of visual arts and documentaries in grappling with these realities.

Jeamin Cha. *Study for The Bed  
Seen Out of Bed 2*. 2018. Gouache  
on paper, 39 × 27 cm. Courtesy of  
the artist.

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### Jeannine Tang<sup>15</sup>

I'm an art historian of modern and contemporary art and visual culture, teaching at The New School's Eugene Lang College in New York City. For Natasha, I'm co-organising *Sweet Pea Your Progeny*, public programmes titled after the metaphor and history of

sweet peas: their cultural significance as an affectionate endearment and scientific history as organic matter and experimental material. The programmes reflect on how histories of smart technology, artificial and nonhuman intelligence are entangled with questions of reproduction, inheritance and racial science; and the ways in which artists and scientists have not only traced such genealogies but imagined and enacted kin cultures and interspecies relations differently.

### Na Jeong Suk<sup>25</sup>

Presented by Brightworkroom

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### Kym Jinhong<sup>96</sup>

Presented by Brightworkroom

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### Journey

It is said that, in the time when Goethe lived, most people never managed to leave the place where they were born. Goethe had an exceptional opportunity to travel to Italy, the country he admired, and that journey was so significant that it helped him rediscover himself as an artist.

In our time of mass tourism, such journeys are still rare—the journeys on which we find ourselves and ground our practice. These are journeys that make it possible to find Natasha.

61

### June<sup>111</sup>

What's in a name? "June" is familiar as a reference to the sixth month of the Gregorian calendar. A quick internet search reveals its namesake: the Roman goddess Juno. It isn't the only month named after mythological figures; even days of the week take their titles from Greek and Nordic gods, such as Woden or Odin for Wednesday. Further internet surfing reveals other entertaining details involving a peacock-drawn chariot.

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## Kanitha Tith <sup>25, 85</sup>

Instinct, intuition and play are valued skills and disciplines that I have nurtured as strategies of resistance to normative expressions of beauty, productive labour, gender roles and politics. My practice, which centres on intuitive processes and traverses mediums, provides different ways to breathe. My works conjure personal experiences of participation and freedom as they are associated with the subconscious and the somatic.

My sculptures are made with thin gauge steel wire. With its typically “supportive role” as an unseen material that connects and builds structures, I find a strong metaphorical relation between this medium and my thematic concerns. Through laborious hand-coiling around a thin copper dowel, I amass great extensions of helical modules that become spring-like, flexible lengths, which can stretch, compress and interlock when wrapped around one another.

In a two-way conversation with my materials, I engage in both careful listening and gentle subversion, finding a flow or drifting. My sculptures often feature as part of my installations and performances. I refer to my sculpting process as “drawing with wire,” a phrase that has more recently become a double entendre as I often fashion tools of steel wire for my abstract drawing practice.

## Soh Kay Min <sup>4, 61</sup>

Part of AWKNDAFFR

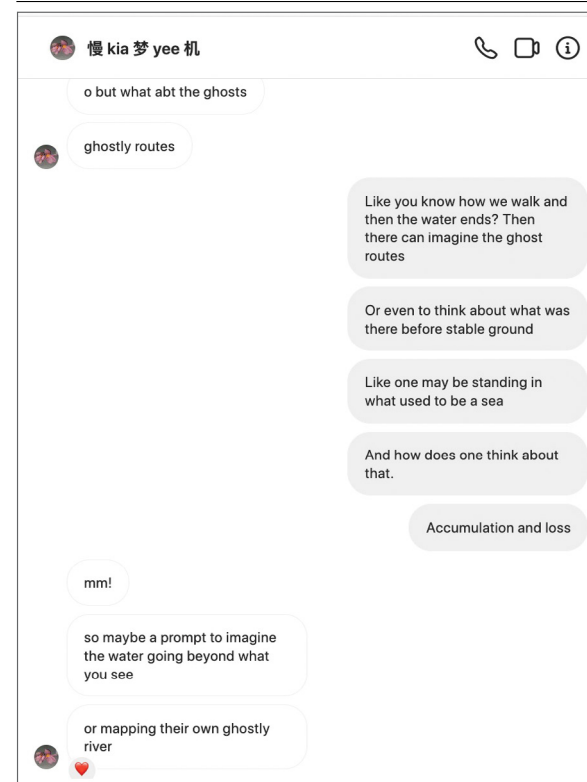
Drawn towards the semiotic double-bind between the climate of our conditions and the conditions of our climate, my practice spans across writing, artistic research and curation, in an ongoing exploration of emergent modes of queering and other-worlding. In 2018, I co-initiated AWKNDAFFR with visual artist Wayne WJ. Lim and together we have worked with a host of other collaborators towards non-conforming modes of collective organisation and artistic operation.

We are once again activating our operations as AWKNDAFFR to create *Islandwide Coverage* (2022), a

multi-sensory journey on foot, mid-air, across stations, into digital portals; taken within minutes and lasting over months; mediated through sonic scores and filmic installations. Natasha, won't you come with us, on this magic carpet ride? ~

## Ang Kia Yee <sup>35, 55</sup>

Collaborating with AWKNDAFFR



Conversation between ila and Ang Kia Yee. Courtesy of ila.

I am Kia Yee or kyatos, a slow dream machine (慢梦机) striving to build loving and inhabitable worlds. I live and make things to demonstrate that other worlds and ways of being are possible, and that we are more than capable of love, regeneration, renewal and healing. I play with and trouble the bounds of categories and

disciplines. I do my best to resist illusory urgency, distraction and noise in favour of ease and (re)generative attention.

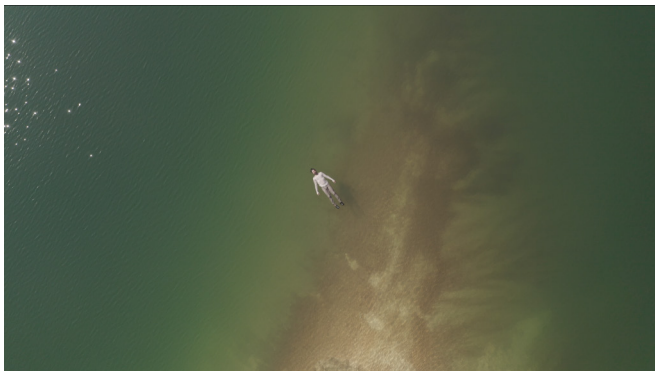
For Natasha, I am working with ila on *ḥi pasang*, a self-guided audio walk around absent and surviving rivers where remembrance, mourning and haunting may occur. I hope that it will prompt you to touch the rivers that still run near you and offer a sliver of peace and stillness in the difficult hour we live in, within which life and joy are still possible.

## Ong Kian Peng <sup>29, 55, 90</sup>

I enjoy solitude, especially when exploring new landscapes. It's an honest conversation between the land and your body, a process that is sometimes uncomfortable or even threatening. My body becomes an apparatus that reads/measures/analyses the unfamiliar environment. One of my favourite Chinese idioms is: "It's better to travel a thousand miles than to read a thousand books."

My practice and research revolve around ecology and the Anthropocene, and I often find myself seeking emotional experiences that allow me to learn about the landscape and for meaningful connections to emerge between the audience and nature.

For Natasha, I'm involved in an exchange between Darat al Funun in Amman, Jordan and the Singapore Biennale. I spent three months getting to know Jordan and conducting artistic research on the Dead Sea and its tributaries. This process has culminated in an artwork titled *The Viscous Sea*.



A man floating on the Dead Sea. Courtesy of the artist.

Samia Halaby writes, "Kinetic abstraction and the computer fit naturally like hand and glove" and "In kinetic abstraction, a shape could have shifting color and size; it could not in oil painting. Additionally, in kinetic painting a shape could make noise";<sup>i</sup> Kinetic, adj.: "of or relating to the motion of material bodies and the forces and energy associated therewith" or "active, lively" or "dynamic, energizing."<sup>ii</sup>

What if we consider art based on its motion or forces or energies? We may then interpret the artwork not as form or shape but as intention or spirit, and gain awareness of how our interpretations are wholly mediated by our physical and cerebral faculties, past the filter of our technologies.

A robot once welcomed visitors at SAM's temporary home. *Press its buttons, then follow the bot. It will point you in the direction of your destination. Once its task is complete, it will stand still once more, until someone else presses its buttons again.*

<sup>i</sup> Unpublished notes by Samia Halaby.

<sup>ii</sup> Merriam-Webster, s.v. "kinetic," accessed 17 July 2022, <https://www.merriam-webster.com/dictionary/kinetic>.

## Kiraṇ Kumār <sup>15, 26, 61</sup>

I approach the human body-mind through a trifold practice of dance as art, science and the spi/ritual. Rooted in Haṭha yoga, Kālaripayāṭṭ and Indic temple dancing, my research involves critical, conceptual and artistic inquiries into these somatic practices and their cosmologies. In my works, these inquiries come into dialogue with personal and planetary problems through performance, writing, video, installation and archiving.

Natasha, through you I share a piece of (speculative historical) fiction for a pioneer of (theoretical computer) science, Alan Turing (1912–1954). It is not widely known that Alan was raised in England while his parents lived in British-administered India. His background provoked me, as did a 6-page meditation written by a 20-year-old Alan; titled "Nature of Spirit," this text has since been archived among his "non-scientific" writings. The Turing Archive also holds 72 unordered pages filed under a note: "it will be





Digital palimpsest of ethnographic, archival and choreographic-computational layers for *Six uneasy fragments (exactly) about the natural and spiritual* (2022). Courtesy of the artist.

difficult, in some places impossible to know exactly what the fragments are (exactly) about." These 6 and 72 pages at the fringes of his mathematical work become a curious and critical surface upon which I (re)inscribe a(nother) story. Perambulatory timelines of digital palimpsests tell tall tales of Alan's birth and his first 20 years in colonial India and Indonesia. Through tāntrik drawing and dance, I offer new and provocative data points to speculatively (re)shape his mathematical mind and tell a (his)story of (non-dual) art-science and (binary) digitality.

This story finds a snug site in the Tanjong Pagar harbour where on July 20, 1927, Alan (would have) sailed into Singapore. Between Madras and Malacca, Odisha and Java, *Six uneasy fragments (exactly) about the natural and spiritual* are now here in the Distripark, available for transshipment across factual waters to further fictive shores.

## Knowing

It seems that we often know more than what we think we know, especially when we think we know nothing, whereas we usually don't know much about what we think we know very well.

Rather than the word "knowledge," consider the word "knowing." Knowledge is situated. Knowledge is in flux. Knowledge affects and is affected. Knowing comes and goes, is transmitted or translated, and affirms our ways of being and being together. From knowing comes a relationship.

Pulggot (nameless flowers in grass) 2<sup>i</sup>

By Taeju Na

Knowing the name

Makes a neighbour

Knowing the colour

Makes a friend

Knowing even the shape

Makes a lover.

Oh, that's a secret though.

i "풀꽃 2" by 나태주, translated from Korean by Binna Choi.

Koon Kwon <sup>113</sup>

Collaborating with Shin Beomsun

Through painting, sculpture and performance, I seek to unfurl a mythical narrative of the goddess-individual, to interweave subconscious with embodied experience and the awakenings that come from visions of nature. My practice can also be understood as an exploration of identity through the characteristics of life itself—the source of all humans, their selves and bodies. One day in 2017, I looked up and saw a rainbow-coloured comet-shaped light in the sky along with countless eyes, all around. This was no ordinary act of "seeing," but rather an incredible spiritual "face-to-face" meeting, a moment of unforgettably powerful "eye contact." In the wake of this initial encounter, such auspicious events continued to occur from time to time. Each time I met the eyes of these beings, I was able to feel their world, if only for a moment. Similarly, when I look at the eyes and figures that populate Shin Beomsun's stone tablets, I am drawn into their world. Essentially illustrative in form and expressing something both nameless and repetitive, the messages in these stone tablets are difficult to comprehend through the "ways of seeing" that are prevalent today. Still, I have faith that by physically unfurling the images etched into these tablets, my paintings and drawings will help our eyes to naturally adjust to their visual language. In this way, we might say that my artistic practice is an attempt to make a familiar yet unfamiliar world unfamiliar yet familiar.



Koon Kwon. *YCode, Life Tree, World tree, and Two Sun (after the stone tablet collection by Shin Beomsun)*. 2022. Oil on canvas, 154 × 257 cm. Photo by Youngtae Kim.

Kyoungtae Kim <sup>113</sup>

Collaborating with Shin Beomsun

I am a photographer and artist based in Seoul. I have been collecting stones, which feature in my photographic works. In the same vein, my contribution to the project by Shin Beomsun is the photography of Shin's stone collection.

"[M]an has always lied, to himself and to others. He has lied for the sheer fun of it—the fun of exercising this astounding gift of being able to 'say what is not so,' creating by his word a world for which he alone is responsible."<sup>i</sup>

A lie is that which is *not*. Telling a lie is speaking a world that is *not* into being. Saying that what is *not*—or is *not yet*—tricks and troubles the world that *is*. Two worlds then emerge: the world that *is* and a world that is *not*—a world that is made.

i Alexander Koyré, *Réflexions sur la mensonge*, bilingual edition (Buenos Aires: Editorial Leviatán, 2009), 18.

## Lucy Davis (Migrant Ecologies Projects)<sup>95, 120</sup> Collaborating with Alfian Sa'at, Tini Aliman and Zachary Chan

I am an artist, writer, educator and founder of the transdisciplinary Migrant Ecologies Projects,<sup>i</sup> "[which bring] together daughters of woodcutters, seed gatherers, memory trackers and song mappers, in processes that move between salvage and speculation. Our stories are drawn by soundings, echoes, shadows, and spirits of more than human political movements, across this planet"—at least, that's how we currently formulate things.

I lived in Singapore for nearly 30 years but was forced to leave in 2016. In the years since then, I've been able to maintain some grounding and hope, thanks to ecologies of care nurtured by students and friends at Aalto University Helsinki, where I currently work, and the art/life practices of former students and old friends in Singapore and Southeast Asia.

Alfian Sa'at and I have been friends since 1997. I am profoundly inspired by his writing and research into more-than-human interventions in Malay worlds. His essay, "Talking in Trees,"<sup>iii</sup> is an eco-political and philosophical approximation of the persisting presence of plants in the everyday Malay language. Designer and long-time Migrant Ecologies collaborator Zachary Chan and I proposed to translate Alfian's



Lucy Davis (Migrant Ecologies Projects). *Talking in Trees Like Shadows Through Leaves*. 2022. Collage comprised of: prints of fragments of a 1930s teak bed; transparencies of photographs of shadows of leaves on walls of demolished buildings in Tanglin Halt, Singapore; ink; charcoal; kinetic lights; shadows; dimensions variable. Courtesy of the artist.

essay into an illustrated, slow-release book project. The new, exciting collaboration with sound artist Tini Aliman we are offering here, marks a first exploration of the resonances of the vegetal words and worlds that Alfian's essay reveals.

- i For more information, visit [www.migrantecologies.org](http://www.migrantecologies.org).
- ii Alfian Sa'at, "Talking in Trees," *Antennae: The Journal of Nature in Visual Culture: Uncontainable Natures* 1, no. 54 (Summer 2021): 106–9, [https://www.dropbox.com/s/dl/2bvyyymjxtlm9si3/ANTENNAE\\_ISSUE\\_54.pdf](https://www.dropbox.com/s/dl/2bvyyymjxtlm9si3/ANTENNAE_ISSUE_54.pdf).

## Luther Blissett

"Luther Blissett' is a multi-use name, an 'open reputation' informally adopted and shared by hundreds of artists and social activists all over Europe since Summer 1994.

For reasons that remain unknown, the name was borrowed from a 1980's British soccer player of Afro-Caribbean origins.

In Italy, between 1994 and 1999, the so-called Luther Blissett Project (an organized network within the open community sharing the 'Luther Blissett' identity) became an extremely popular phenomenon, managing to create a legend, the reputation of a folk hero.

This Robin Hood of the information age waged a guerrilla warfare on the cultural industry, ran unorthodox solidarity campaigns for victims of censorship and repression and—above all—played elaborate media pranks as a form of art, always claiming responsibility and explaining what bugs they had exploited to plant a fake story.

Blissett was active also in other countries, especially in Spain and Germany.

December 1999 marked the end of the LBP's Five Year Plan. All the 'veterans' committed a symbolic seppuku (samurai ritual suicide). The end of the LBP did not entail the end of the name, which keeps re-emerging in the cultural debate and is still a popular byline on the web."<sup>i</sup>

- i "Who is Luther Blissett?", [lutherblissett.net](http://lutherblissett.net), <http://www.lutherblissett.net/> (accessed 14 Aug 2022).

## Maile Meyer and Drew Kahu'āina Broderick<sup>30, 44</sup>

Maile: Born in Kailua, Ko'olaupoko, O'ahu and educated in the continental United States, I have worked as a community organiser, in arts advocacy and with small business since returning home to Hawai'i in 1987. No matter what form it takes, I am dedicated to holding space and creating pathways to encourage creative and meaningful engagement with Native issues, including their presence, agency and authority.

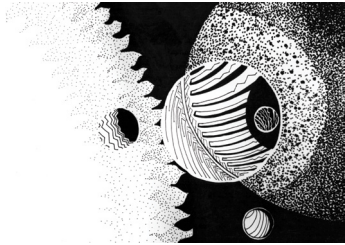
Drew: Raised in a deep-rooted matriarchy in Mōkapu, a peninsula occupied by the US military, on the windward side of O'ahu, my work as an artist, curator and educator is guided by the ongoing efforts of Kānaka 'Ōiwi women—especially my mother Maile, aunts and maternal grandmother—who have devoted their lives, individually and collectively, to perpetuating the stories and practices of Hawai'i and Moananuiākea.

Set within an altered shipping container environment, *KĪPUKA [for "Natasha"]* brings together offerings from an intergenerational group of collaborators and friends—Īmaikalani Kalāhele, Wayne Kaumualii Westlake, Protect Kaho'olawe 'Ōhana, 'Elepaio Press, Nā Maka o ka 'Āina, Tutuvī, 'Ai Pōhaku Press, Native Books, Nā Mea Hawai'i, Lawrence Seward, Bradley Capello, Keanahala and kekahi wahi, among others.

The word "kīpuka" carries many different meanings in Hawaiian including "variation or change of form (*puka*, hole), as a calm place in a high sea, deep place in a shoal, opening in a forest, openings in cloud formations, and especially a clear place or oasis within a lava bed where there may be vegetation."<sup>i</sup> In everyday use, kīpuka is a metaphor for vibrancy and resilience.

i Mary Kawena Pukui and Samuel H. Elbert, "kīpuka," *Hawaiian Dictionary: Hawaiian-English English-Hawaiian* (Honolulu: University of Hawai'i Press, 1971), 143.

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Īmaikalani Kalāhele. *Inaspace 5*. Date unknown. Marker on paper, 22 × 31 cm. Reinterpreted by Maile Meyer and Drew Kahu'āina Broderick through *KĪPUKA [for "Natasha"]*. 2022. © Īmaikalani Kalāhele. Courtesy of the artists.

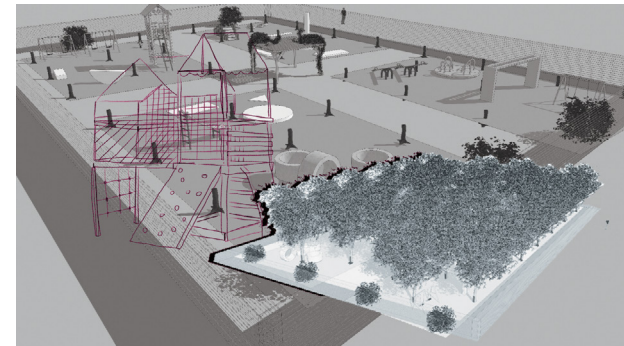
## Malaeb<sup>4, 120, 122</sup>

We are Malaeb. Our name is an Arabic word that means "playground." We believe in using the power of play and aspire to build a world with community-led play spaces that are joyful, ethical, accessible and inclusive.

We work with communities to imagine and build playgrounds that respond to their histories, social norms and potential skills and resources. In this process, open-source plans and toolkits on how to activate the playground, both as a physical and social learning space, are also eventually produced.

In the pilot edition of our project, we are working with families in Umm Sayhoun, a remote South Jordanian village near Petra, with over 7,000 inhabitants that has only one football field. Together with other members of the wider community in Jordan, we are building a playground to offer a safe space for children and families.

For Natasha, we are collaborating with Superhero Me, an inclusive arts movement, to design a workshop that invites children from diverse backgrounds to conceptualise and create games and other forms of play.



Sketch of *Malaeb 1.0* playground. Courtesy of Mohammad Talafha and Ayah Younis.

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## Wu Mali<sup>61, 111</sup>

I'm an artist based in Kaohsiung and Taipei, Taiwan, and currently teach at the Graduate Institute of Transdisciplinary Art NKNU, Taiwan.

I'm interested in the relationship between art and public life. In recent years, my students and I have

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conducted cultural research on places through food. We found that in a small town like Cijin, the taste of the food is embedded with narratives of different scales, from personal stories of migration to shared histories.

My artwork 《旗津本事: 旗津的帝國滋味》 (*Cijin Pún-Sū: Cijin's Taste of Empires*) reveals not only stories of Cijin residents, but also our individual stories, Natasha's stories and the stories of the many cities influenced by globalisation. This video work combines interviews and performances by my graduate students and invites the viewer to taste biopolitics.

## Maya West <sup>127</sup>

Collaborating with Shin Beomsun

Scholar, eccentric, visionary, madman, teacher, mystic, genius, kook. These are just some of the words I've used to try and explain Shin Beomsun, both to myself and those around me. (Think William Blake, I'd say. Or Hilma af Klint!) The work of translation from one language to another can run the gamut from stultifying to exhilarating; this project with Shin Beomsun has been something else—something more. Unpacking his singular cosmology of pattern and stone has been an experience of chimerical interpellation unlike any I have known. Just as Natasha invites a profound reconsideration of art as encounter, Shin Beomsun invites a reconsideration of life as perspective. What do we actually see in the world around us? What might we see if we engaged in another kind of looking? Recognition and invention may not be so very different from one another after all, depending on who you ask.

## mediabus <sup>113</sup>

Collaborating with Shin Beomsun

mediabus is a Seoul-based publisher founded by Kyung Yong Lim and Helen Koo.

## Yoon Mi Ae <sup>87</sup>

Presented by Brightworkroom

## Min & Sulki <sup>113</sup>

Collaborating with Shin Beomsun

## Mind

A vehicle; a travel companion; a drifter; a dark space that can also be bright; a location that tolerates continuously changing combinations of presence; a shared ride towards dis/agreement; a stream of interpretations.

Upon encountering the name "Natasha," each mind creates an association to an image, sound, ideas ... How could Natasha become a meeting in the mind? How do we meet and what do we say, from one meeting to another? Can new forms of coming together emerge? These questions arose from our consciousness of limitations, of the need for negotiation.

Some borrow from existing ideas, while others develop their own. Natasha moves between the two, establishing and accepting the possibility of having a changing mind.

## Moad Musbahi <sup>101, 126</sup>

Part of air cut into song, alongside Huruf with Ejin Sha, Flora Weil and Sukanta Majumdar

I am an artist and curator who focuses on the migration of visual, sonic and social practice through video, installation and collaborative exhibition projects.

*The air was heavy. It was full of traces of a weather since past. I push through its many leftover marks, signals of days whose resonant residues remain. I move with stillness, a slow speed under a silent storm. Despite all the sensitivity I could muster, my motion creates an incision and re-ordering of the atmosphere that envelopes me. This now thick and layered air was cut, cornered, caught and composed. Turned*

*into song, I tuned in, an acoustic anthropology of a gaseous sought-after sound.*

*air cut into song* is a process in four parts. By assembling a team of silent acousticians, we seek to locate the history of reading the weather, its scribal significance and social situation in a compilation of muffled-material-moments:

*air cut into song 01: A Broken Sky* with Flora Weil

*air cut into song 02: The Wind Between Two*

*Winds* with Huruf and Ejin Sha

*air cut into song 03: The Nat. Radio Weather*

*Channel* with Sukanta Majumdar and Weather

Correspondents

*air cut into song 04: Rainy Days* (instrumental)

*Hovering between tranquility and turbulence in the eye of the storm, I got drenched making this piece and needed some serrated songs to see through it all. The ground was beat, some bad luck made to splash itself sideways. Nothing worked alone, no words or windows of pensive pondering. It was all a bit much, a poured over instrumentality, over a sore solo score. Rainy Days is a collection of cut-out prisms to stutter sound and a percussive decoy for the island's monkeys to bang and bellow with.*

## Na

*Na-wa Natasha-wa Heun Dangnagui.*

This poem, "Natasha, the White Donkey, and Me," is so popular in South Korea that one might say it has become an element of the collective imaginary. The "Natasha" in the poem is in question; in some interpretations, Natasha is interchangeable with "I" and donkey.

The poem was written in 1938 by Baek Seok, who lived in the Korean peninsula when it was under Japanese occupation; when one could move freely from south to north and vice versa; when Russia was not the ideological or geographic "other."

*Na* means "I" in Korean. *Wa* is a postpositional word meaning "and."

By the way, *Ne-o* in Korean means "you."

**Natasha, the White Donkey, and Me**<sup>i</sup>

By Baek Seok

Tonight the snow falls endlessly  
because I, a poor man,  
love the beautiful Natasha.

I love Natasha,  
the snow falls endlessly,  
and I sit alone, drinking rice wine.  
Drinking rice wine, I think:  
the night the snow falls endlessly  
I would like to ride, with Natasha, upon a white  
donkey  
to a remote, mournful mountain village and live in a  
cottage.

The snow falls endlessly.  
I love Natasha.  
Natasha must be coming.

She has already come in quietly and tells me:  
"You throw away such a thing as the world  
because it's muddled,  
but going to a remote mountain doesn't mean you  
lose it all."

The snow falls endlessly,  
the beautiful Natasha will love me,  
and somewhere the white donkey, too, will cry out,  
delighted with tonight.

<sup>i</sup> "나와 나타샤와 흰 당나귀," translated from Korean by Chae-Pyong Song and Anne Rashid. See Chae-Pyong Song, "Natasha, the White Donkey, and Me by Baek Seok," Korean Poetry in Translation, <https://jaypsong.blog/category/baek-seok/> (accessed 15 August 2022).

## Name

Not in my name.  
In the name of ...  
What's in a name?  
The name says it all.

A Korean proverb: Tigers die and leave their skins; people die and leave their names.

The title of a poem by June Park: I made and ate your names for some days.<sup>i</sup>

Name days in Greece:

“Your name day is the day the saint you were named for is celebrated by the church. [...]”

Your birthday is by design the day you were born. From an Orthodox Christian standpoint, that day is not considered important as it marks the arrival onto earth and the fall from heaven.

Similarly, from a religious point of view, marking the day of your birth as an important milestone can be seen as egocentric.

The birthday serves a purpose for matters of the law and government identification.

If you were to ask the grandparents or older people in Greece, they might not even be able to give you an exact day for when they were born.”<sup>ii</sup>

<sup>i</sup> Title of poem translated from Korean by Binna Choi.

<sup>ii</sup> “Name Days in Greece – What Are They and How They Are Celebrated,” *Definitely Greece*, <https://www.definitelygreece.com/name-days-in-greece/> (accessed 15 August 2022).

## Namsu Kim <sup>113</sup>

Collaborating with Shin Beomsun

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## Natana

*Natana-da* is a Korean verb meaning “appear.” You say, as someone appears, “그녀가 나타나,” pronounced *genyeo-ga natana*. Natasha is more like sound or music than a concept. Jeamin Cha pointed out that “sha” in “Natasha” sounds like a mimetic word, which describes a mode of appearing.

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## Natasha

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Natasha. A given name. A first name. A forename.

Giving a name—especially a proper name—signals a subject. Through this act of naming—whether human or non-human—an entity takes shape.

Through this act of naming, we wish to draw attention to and discuss the facets of being and non-being, human and non-human, knowing and unknowing, visible and invisible, local and cosmic; and how these connect or intersect with creating, writing, encoding and navigating each other and the world.

Conceived as a shared commitment to the functions and potentials of a biennale of contemporary art in and after a pandemic, Natasha is a presence through which we can investigate the ways that art, as well as that which is considered “other” to art, may be deeply connected to life.

## Natasha Tontey <sup>84</sup>

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I am an artist living and working in Yogyakarta, Indonesia. In my practice, I look into speculative futures projected not only from the perspective of major and established institutions but from the personal points of view of outcasted entities and beings.

For Natasha, I expand my artistic research in Minahasa cosmology through a new body of work and performance, *Garden Amidst the Flame; Lacuna for Compassion*, developing a different approach towards understanding one of its main ritual ceremonies, Karai. Karai is a ritual in which Minahasan warriors are “dressed” with impenetrable armour to make them invulnerable in tribe wars. In contemporary Minahasa, Karai is mostly understood as a hyper masculine ritual as most of the participants are male tribesmen. Given that the world is not heteronormative in Minahasa cosmology, through *Garden Amidst the Flame; Lacuna for Compassion*, I attempt to destabilise and reconfigure established conceptions of Karai in relation to ideas of care and vulnerability instead of aggression and masculinity.



*Garden Amidst the Flame; Lacuna for Compassion* (2022) performance in progress. Courtesy of the artist.

To speak of nature is to speak of power—the power of natural forces that shape the world and our human attempts to control and discipline nature in our studies and with our instruments and technologies. Our attempts to humanise nature—such as by personifying and naming hurricanes and typhoons—reveal how much we are in nature’s thrall. Even so, our actions have their impact, and nature responds in return. In our desire to tame nature, we position ourselves as separate and in opposition to nature. Yet, we are ecosystems too. The body is a world in itself—a teeming microbiome of organisms in action. We are nature.

We call people by their names. But what happens when a name itself means “call”—like a call from above, or to pray—or “sound” or “voice”? When we call such a name, we are calling a call. While there is something to be said about giving a name that means “sound” and “voice” to someone who finds herself working with sound and voice, in the context of Natasha, it is curious to consider that by calling a name that happens to be Nida, we are doing the very thing that the name means.

Includes Donghwan Kam, Nuraini Juliastuti, Sophia Park and Ying Que

Our name, Nina bell F., stems from a shared admiration for the artistic, black, feminist and political engagements of Nina Simone, bell hooks and Silvia Federici. Nina was born in 2016, in the context of the *Site for Unlearning (Art Organisation)* project, convened by artist Annette Krauss and the Casco team, an ongoing series of exercises to unlearn institutional habits. She emerged from our common desire for what we at the Casco Art Institute call “deep

understanding” and social change.

Over the years, the identity of Nina came into question. Who can really speak for Nina? More people who cared about Nina appeared next to those who named her. As we began learning about cooking together, we became like a spirit. Nina bell F. made friends, chose family and our ecosystem grew into a living organism, fermenting in the archive of Casco. We were eating well and looking for land to farm. So far, we haven’t found it yet, but we did discover more common ground. Lately though, we’ve been going hungry.

At Natasha, you can visit our House Museum. Here, we propose new ways of running an institution. Houses contain the know-how of bubbling yeast and bacteria, which care for the starting cultures of a quiet, culinary mutiny. What you see in the museum is a collection of useful archives with which we intend to develop kinship by cross-referencing.

Ref: Nina bell F. House Museum: Donghwan Kam, Nuraini Juliastuti, Sophia Park, Ying Que and others in Nina’s ecosystem.



Donghwan Kam. *Untitled*. 2016. A self-portrait for Nina bell F., written messages and Casco’s lunch book. Photo by Donghwan Kam.

“In 2003 the Van Abbemuseum made a special purchase—it bought an exhibition of 28 works by 18 different artists as part of the project ‘No Ghost Just a Shell’.

Central to this project was a virtual figure made by a commercial company in Japan for the Manga animation industry. In 1999 Pierre Huyghe and Philippe Parreno bought the rights to this virtual figure, gave him (or her) the name AnnLee and brought the figure to life. AnnLee gained a voice, a history and an identity. Huyghe and Parreno then invited other artists to bring the figure to life through stories and ideas. AnnLee popped up in all kinds of guises in various places and times. Video animation films, paintings, objects, installations, posters, a magazine, a sound work and a book were all produced and the works were finally drawn together in a travelling exhibition shown at the Kunsthalle Zurich, the Institute of Visual Culture, Cambridge, and the MoMA, San Francisco. The exhibition ended at

the Van Abbemuseum in January 2003 where it was added to the museum collection in its entirety.”

About two decades later, in the context of the Singapore Biennale 2022, we present the project again with a selection of works by Angela Bulloch & Imke Wagener, Lili Fleury, Liam Gillick, M/M (Paris), Pierre Huyghe, Philippe Parreno, Richard Phillips and Rirkrit Tiravanija.

By situating “AnnLee” in Natasha, we study time and change in artistic and cultural production; what remains as shared concerns between us; the image of being, and the relationships we form around this being; the question of where life begins and ends; and the agency we each have.

i Ann Lee, “No Ghost Just A Shell,” Van Abbemuseum, <https://vanabbemuseum.nl/en/programme/programme/no-ghost-just-a-shell-1/> (accessed 22 Aug 2022).



A postcard showing a copy of a painting of AnnLee (2002) by Richard Phillips, displayed at home. Photo by Binna Choi.

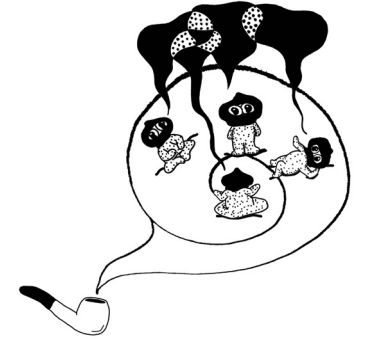
## Nuraini Juliastuti<sup>52</sup>

Part of Nina bell F. House Museum

I am a trans-local practicing researcher and writer, focusing on art organisations, activism, illegality, alternative modes of cultural production and archiving. Since 1999, I have been part of Kunci Study Forum & Collective, Yogyakarta. I have an untethered physical presence as a channel of communication between

different families and circles. Given my position, I actively pursue creative ways of producing entanglements in contexts that are not limited by geographical distance.

I see Kunci as a kind of sister organisation to or a close friend of the Casco Art Institute. As part of my personal research, I have been thinking a lot about archiving, institutions and self-organisation. To me, Nina is an open invitation to explore institutional archives but also to expand them and to discern new possibilities for narrating histories of independent cultural organisations.



The artists contributing to the Nina bell F. House Museum, Donghwan Kam, Nuraini Juliastuti, Sophia Park and Ying Que, were inspired by Diana Cantarey's illustration for the English translation of *The Other Stories/Los Otros Cuentos* by Subcomandante Insurgente Marcos. Courtesy of Diana Cantarey.

## Other

Natasha is an invitation to dialogue with another—with someone or something that may be different, distinct, foreign and even strange. In this conversation, alternatives—options, new paths and ways of thinking—may surface, in which the self may even turn around and become the “other” or, more radically, the binary may dissolve and the “other” may cease to be.

## Patience

“Time as it is expressed in our habitual activities is time that decides, that negates; it is the hasty movement between points that must not retain it. Patience tells another time, another sort of tasks whose end one doesn't see, which assigns us no goal we can steadfastly pursue.”<sup>i</sup>

i Maurice Blanchot, *Space of Literature*, trans. Ann Smock (Lincoln, Nebraska: University of Nebraska Press, 1982), 126.



Pratchaya Phinthong<sup>26</sup>

My projects are often in a dialogue with others. To me, an artist's movements occur within a social field. Beyond any artistic or formal experience, look for equivalences within political, economic and cultural representations, and leverage on the art space as a free and dynamic area in which "between realities" can be foregrounded and the notion that everything is interconnected can be amplified.

My installation, *Algahest* (2012), represents the planet Kepler-22b, a 2011 discovery by NASA's Kepler Space Telescope, through a moveable window. As one turns the window frame, a landscape of sand, air and water—elements necessary for all forms of life—slowly constitutes itself. We know little about Kepler-22b, other than that there may be water in a liquid state on its surface, which presents the possibility of finding lifeforms on the planet. It is interesting to note that NASA chose to communicate its scientific advancements through someone's subjective imagination, with an illustrator's rendition of the planet that looks very similar to Earth. This image of the planet is reproduced in *Algahest* by the artist Pattara Chanruechachai.

*Algahest* represents the way in which memory is constituted through different cultural, collective and personal filters. The title of the installation alludes to a "universal solvent" from Renaissance alchemy, which is capable of reducing any substance to its base matter. This process of transmutation from one form to another aptly describes the nature of my practice.

## Quarantine

Quarantine is being in a room by yourself but on Zoom with other collaborators, some of whom are also in quarantine, making plans for Natasha. The team spent many hours waiting on the line and asking about each other's quarantine rules. "Together we diminish the days," said Binna from her 14-day quarantine to Ala in her 10-day quarantine when both were in Singapore. Trevor said he would submit his proposal during his 21-day quarantine in Hong Kong. Elaine travelled to

more destinations before returning to her 21-day quarantine, also in Hong Kong. When a Co-Artistic Director missed a photoshoot because of extended quarantine, she was photoshopped into the group picture. We met and spoke in quarantine times: 21 days, 10 days, 14 days, 7 days, 5 days and 0 days; calculating quarantine days for each stop in a research trip. How many 14-day quarantines can fit into one year? Now, no quarantine is required for the vaccinated, says the airline website.

Raed Ibrahim<sup>101, 113</sup>

My work explores how trending events influence popular culture and how they mark mutations in the writing of modern history based on political and social powers. I manipulate and attempt a conceptual re-telling of themes in history by introducing new elements into their established narratives. Here, in *Scripted Tablets*, new readings of history are produced and new intellectual and visual relationships are built through the work's production—its making, construction or rearrangement—as simple sculptures and drawings. These works, comprising various sources, materials and techniques, prompt critical contemplation of and destabilise our relation to a place and/or the events that define it.



Raed Ibrahim's tablets. Photo by A. Kharoub.

## Ranu Mukherjee <sup>42</sup>

Collaborating with AWKNDAFFR

My name is Ranu. In 2015, I named the parallel timescale, Shadowtime, with the Bureau for Linguistical Reality!<sup>i</sup> My work is made in response to the conditions that manifest in the naming of this condition.

Take a moment to close your eyes and imagine you are in a forest. Wander around amongst the flora and fauna; sense temperature, sound and light, your feet on the ground. Do this again tomorrow. How is it different? How do your environment, current events and personal circumstances inform your forest? Where do you think this forest comes from?

In Natasha, my project *Ensemble for Non-Linear Time/Capsule 22* takes the form of a film installation in capsules on the Singapore Flyer. For this work, I employed a speculative process, exploring forests as mythical figures and protagonists that connect histories of migration and colonisation, future ecologies and the lush internal spaces of longing, desire and imagination. I am interested in the implications of situating *Ensemble for Non-Linear Time/Capsule 22* in a journey on the Flyer, with its cyclical movement and surveying viewpoints, and what this multi-dimensional experience might awaken.

This film was made in collaboration with choreographer Hope Mohr, dancers Belinda He, Irene Hsi and Karla Quintero, and artists Beatriz Escobar, Sunroop Kaur and Claudia Soares. The audio score is composed by sound designer Mike Maurillo.

<sup>i</sup> For more information, please visit <https://bureauoflinguisticalreality.com/portfolio/shadowtime/>.



Still from *Ensemble for Non-Linear Time/Capsule 22* (2022). Courtesy of Ranu Mukherjee and Gallery Wendi Norris.

## Reading

Do not overread in general. Read with a consciousness that there are codes—especially those inscribed in stone—which need to be deciphered to access new understandings of the world.

## Regional Libraries

The seeds of national libraries in Singapore were sown with the establishment of the Singapore Institution (later Raffles Institution) Library, which served mainly as a school library with free access for students, teachers and donors to the institution. In response to demand for access to the library's resources, lending privileges were extended to the public on a subscription basis. Come 1844, following the success of this subscription library, the first of its kind in the country, a motion to establish a public library in Singapore was passed.

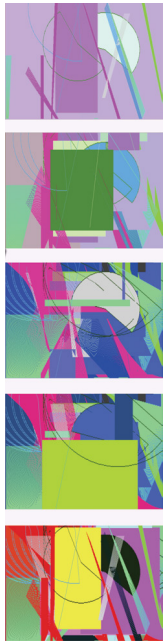
Public use remains a central tenet of regional libraries today. More than just buildings for books, they are social and community spaces that anticipate and fulfil a variety of needs and interests. Human-centred by nature, libraries are built on a firm belief that all people should be afforded equal access to information and in the power of books as gateways to the knowledge they seek. Books also make great companions.

## Samia Halaby <sup>44, 67, 122</sup>

I find myself within the great embrace of Natasha and I welcome you who have come to visit and hopefully love her.

I am an artist beginning the 7<sup>th</sup> decade of my painting practice and 9<sup>th</sup> decade of my life. Sometime in the middle of all this, I found myself absorbed in pushing the language of painting forward. I thought that, to truly be an artist, I must use the technology of my time.

I thus glued myself to a small, sexy personal computer called the Amiga 1000. This was in the 1980s and I was free to put all my days into discovering what



digital media could contribute to abstract painting—and so I taught myself to program. I wrote and ran programs that created abstract paintings, which moved, jumped, grew and made sounds. I called them Kinetic Paintings with Sound. Their movement and growth imitated how our eyes work while we conduct our lives. The contrast in colour and brightness between my Kinetic Paintings and oil paintings on the wall of my studio was stunning. I would often run the programs with close friends and we would irresistibly giggle at the delight of such new creatures.

Samia Halaby. *Constructivist10*. 1986. Five digital bitmaps. Courtesy of the artist.

## Sarah Abu Abdullah <sup>25, 69</sup>



I come from an island in the east coast of Saudi Arabia and my family traditionally worked in fishing and pearl diving before shifting, like the majority of the inhabitants of the region, to working for the oil company. Due to the rapid modernisation that followed, the family's tools of trade were not passed on, leading to the disappearance of traditions and the language of the sea.

*Multitude* is a painting in two parts, a constellation of drawings and collaged images that float on a blue background, which maps personal history in reference to the rupture in knowledge transfer generationally.

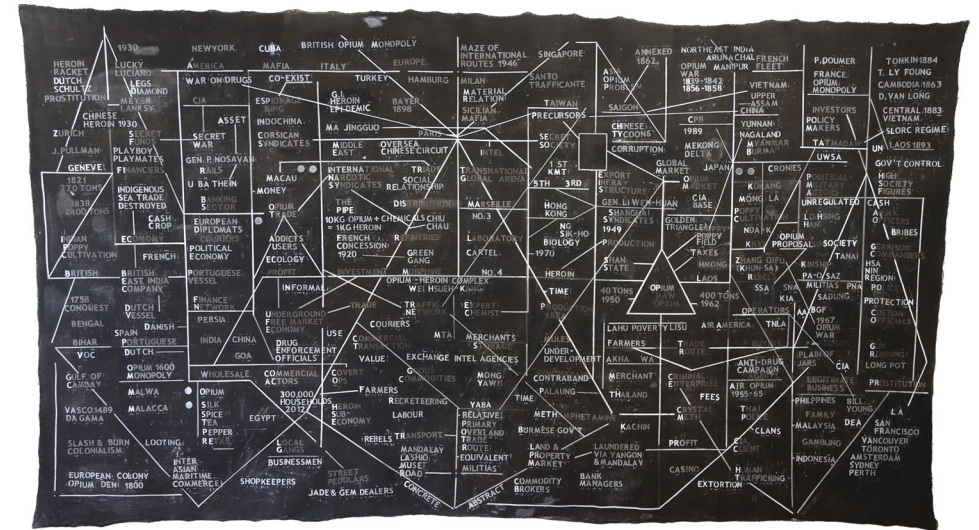
Work in progress, 2022. Courtesy of the artist.

## Sawangwongse Yawngwhe <sup>101</sup>

I was born in 1971 in the Shan State Army camp, in a jungle near a Shan village called Na Lek, which means “iron field” in Thai, an expression for an infertile, barren site. My family was driven into exile after the arrest and deaths of my grandfather Sao Shwe Thaik and my uncle Myee Myee. We settled in Thailand where I spent my formative years before escaping to Canada.

My painting and installation practice engages politics with reference to my family history as well as current and historical events in my country, Burma. Family photographs form the basis of a pictorial language through which I explore these events and suggest that existing and available archives cannot reveal a nation's entire truth. My maps chart the conflicts surrounding drugs such as heroin and amphetamines, revolutionary armies, minority ethnicities, mining and gas pipelines, the armament of generals, as well as state genocide. Through my works, I intend to bring order to a complex political situation.

In *The Opium Parallax* (2019) and its accompanying *Footnotes* (2019), I dive into the two-sidedness of the Shan State's heroin trade, which traverses national borders and blurs the line between the legal and illegal.

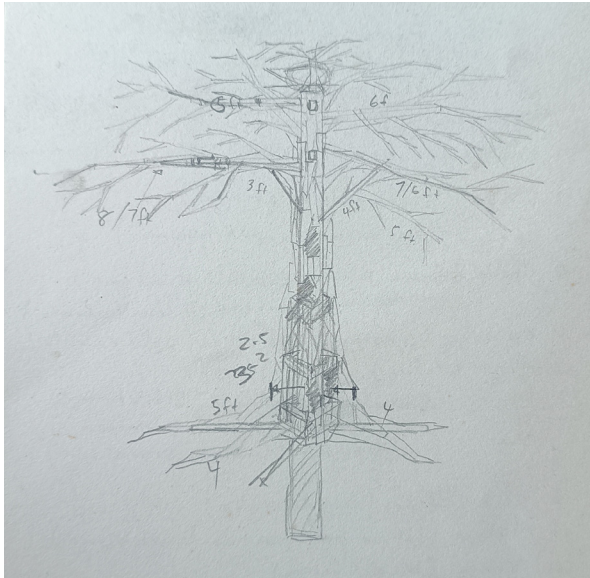


Sawangwongse Yawngwhe. *The Opium Parallax*. 2019. Oil on linen, 224 × 400 cm. Collection of Singapore Art Museum.



Sang Kancil is a mousedeer who outwits his fellow animals in various Malay fables and is thus seen as a symbol of intelligence. In my project for Natasha, I imagine Sang Kancil's latest adventure: an encounter with the *pohon beringin*, or banyan tree. Also known as the tree of life, the *pohon beringin* occupies an important position in Malay cosmology, marking the threshold between spiritual and human worlds. My installation commemorates Malay cosmology on the historic grounds of the Malay Heritage Centre (MHC) and will eventually find its permanent home on Lazarus Island.

This installation is accompanied by an eponymous children's book, *Kancil Mengadap Beringin* (The Mousedeer Comes Before the Banyan Tree), in which a But-But (or coucal) couple seek help from the Creator to save their babies, who are in danger due to a native belief that But-But nestlings can be made into a miracle cure—all emulsion by boiling them in coconut oil. Sang Kancil acts as a mediator between animals and the universe, with the aid of his followers, Puru, Landak and Kura-kura, and the banyan tree as a spiritual transmitter.



Sketch of *Kancil Mengadap Beringin* (2022) by Shooshie Sulaiman. Courtesy of the artist.

Standing at 165 metres, the Singapore Flyer, which opened to the public on Valentine's Day in 2008, offers enrapturing unobstructed views of Singapore from its Marina Bay location. At the zenith of Asia's largest observation wheel, perhaps more may be discerned than the nation's remarkable skyline. The urban landscape that meets the eye is a lively one in which imagination and ambition fuel continuous change and renewal, just as the wheel of the Flyer—like a cog in a machine—also turns.

## S.O.I.L. Community with CONA PROJECTS<sup>52</sup>

S.O.I.L. (Sanctum of Inspired Learning) was formed by a community of parents in December 2021, led by a small group of six parents in its core team. A Waldorf-inspired learning space, S.O.I.L. believes in small-scale community learning where one mentor works with five children. We as parents actively contribute to the development and teaching of the curriculum, which comprises hands-on craft and visual arts activities.

Our *One room school* is a six-month curriculum running from July 2022 to January 2023, which will culminate in a puppet show by children. The puppet show will incorporate outcomes from learning modules for music, puppet-making, diorama backdrop-printing with natural pigments, woodwork, storyboarding, theatre and pottery. This project aims to understand pedagogy as practice without a predetermined and aesthetically defined outcome. For Natasha, S.O.I.L. will present small audiovisual recordings, which reflect the process behind the puppet show.

The *One room school* project is a collective initiative by S.O.I.L. members, made in collaboration with CONA PROJECTS and involving parents Amitaabh Narayaana, Suzzanne Rebello, Harsish Madnani, Khushboo Madnani, Hemali Bhuta and Shreyas Karle; and children of the S.O.I.L. community, Jahaan, Krishna, Arya, Janaa and Kurt; as well as mentor Liza Sreedharan. We are also working alongside a support team including Nikita Fernandes, Katyayini Gargi as well as mentors and facilitators Sheetal DeSa and Ansh Baid.



Children from the S.O.I.L. community and other schools participate in a workshop on brush and pigment making with natural materials foraged from the wild. The workshop was conducted by Harshidha Prakash, who runs the Natural Colour Collective. Photo by Shreyas Karle.

Sophia is a name of someone with whom I'd like to maintain a friendship. It's also the name of a well-known humanoid robot developed by a Hong Kong-based company, which was activated in 2016.

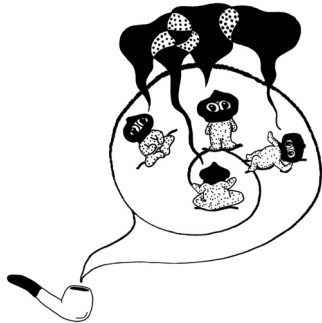
"We may even be the last of our species to be fully human as bio-technology and artificial intelligence begin to rip apart the very core of who we are. Indeed, our Being Human campaign is led by Sophia, an incredible lifelike robot who is developing her own intelligence. She looks human, she sounds human, but she cannot yet think or feel like a human. How many years until she is truly one of us? Or we are one of them?"<sup>i</sup>

i *Being Human* is a 2017 TV series on BBC Earth, which explores what it means to be human and the future of human civilisation. See Jon Farrar, "What does it mean to be human?", *BBC Earth*, <https://www.bbcearth.com/news/what-does-it-mean-to-be-human> (accessed 22 Aug 2022).

## Sophia Park<sup>52</sup>

Part of Nina bell F. House Museum

I was born in Gumi, South Korea and am now based in Brooklyn, New York. I work in an arts service organisation called Fractured Atlas and spend my time noodling over what artist support can look like. My curatorial practice is concerned with communal practices of care and diasporic memory. I spent a warm and, dare I say, unforgettable summer at Casco Art Institute in 2022, where I was introduced to Nina. Following this time, I joined Ying, Donghwan and Nuning in building Nina's House Museum. The fermentation from our summer in Utrecht continues as we practice to unlearn and (re)discover together.



The artists contributing to the Nina bell F. House Museum, Donghwan Kam, Nuraini Juliastuti, Sophia Park and Ying Que, were inspired by Diana Cantarey's illustration for the English translation of *The Other Stories/Los Otros Cuentos* by Subcomandante Insurgente Marcos. Courtesy of Diana Cantarey.

What is the source of writing? Where does writing emerge from? What if we considered writing as a narrative technology or mode of autoethnography and playfully followed this notion to its limit? The solitary act of writing is in actuality a profoundly collective activity. That is to say, even when writing is done all by oneself, in a room of one's own, it nevertheless occurs in constant community with others—other writers, other texts, other subjects, objects, natures, cultures, material and cosmic worlds. Through writing, one articulates an infinity of others within the self. Not to mention, writing assumes reading and is thus a (self-) reflexive process through which we may access an ever-expanding universe of relations.

## St John's Island and Lazarus Island

St John's and Lazarus are two islands to the south of mainland Singapore and among the more popular options for the public to get away from the bustle of the city and experience "island life."

But what about the life of the island? From fragments of historical records and stories, the islands themselves may be said to have had many "lives," registered in the names they have been assigned and their myriad uses over time. These offshore lands were once named *Pulau Sekjiang Bendera* and *Pulau Sekjiang Pelepah*, after real or mythical deer said to have gone their separate ways. Their present titles, St John's and Lazarus, possibly recall colonial missionaries or may be misheard versions of earlier native names. Formerly home to a hundred cats, they're also affectionately known as "Cat Islands."

These islands have variously served as residences for local islanders and seafarers, a quarantine facility and sites for leisure and retreat.

What is the allure of islands? Is it the novelty of beholding the boundary between sea and land, or the exhilarating possibility of moving seamlessly between two distinct habitats?

## Stone

Stones are stories that scramble time. They flow like lava and fly like shooting stars. Whether they are expelled from an interior or hurled from outer space, they settle on the surface of the earth and share it with us. Meteorites are far into the future. Molten rocks are the deep past in present tense. Did we hear them rumble before they took shape? Did we sense their tremors, a seismic saga, before we held them in our hands and read what their lines meant? Natasha is a stone with a story with which we can play. Pick up a pebble, skip it across the water. What makes those ripples and how are they felt? We will soon be fossils that were once upon a time preserved in stone as well.

Sukanta Majumdar<sup>101, 126</sup>

Part of *air cut into song*, alongside Flora Weil, Huruf with Ejin Sha and Moad Musbahi

I am an independent audiographer and sound artist who specialises in field recording and sound design for films and theatre. A graduate of the Satyajit Ray Film and Television Institute of India in Kolkata, I have worked with many renowned filmmakers at home and abroad. I am co-creator, with Moushumi Bhowmik, of The Travelling Archive, which is a project in ethnomusicological field recording and archiving.

*I listen to the phonographic weight of the air, a murky medium twisting itself into literary formations, shedding its volume. At 6:30pm, I dial in the frequency, the amplitude falls off with a humid hiss and I hear the news.*

*air cut into song 03: The Nat. Radio Weather Channel* is a series of reports from Southeast Asia and beyond. These reports contend with the period from 1869, when the first measurements of rainfall used in numerical weather prediction in Singapore were recorded, to 2019, when the first tropical climate model

specifically designed for the country and the surrounding region was made operational. The Channel operates in and out of this 160-year gap of weather histories in a broadcast of incomplete and entangled atmospheric phenomena narrated by a group of international Weather Correspondents.

\*Weather Correspondents are made public during broadcast and updated online.

Sungeun Lee<sup>113</sup>

Collaborating with Shin Beomsun

I have been making tools that create illusions, which allow users to touch or look at themselves from outside of their bodies. I've suffered from narcolepsy for a lifetime. This has influenced my methodology: I continuously question the substance of "now" and "me," and the connection between reality and dreams in my works.

## Tanjong Pagar Distripark

Singapore's geographic location on the maritime route between China and India and its deep harbour makes it an ideal site for shipping and entrepôt trade. Colonial interest in the 19<sup>th</sup> century propelled the development of the island's port facilities and shipping enterprise. Originally a fishing village known as Selintar, Tanjong Pagar—meaning "cape of stakes" in Malay—became the site of Singapore's first dry dock in 1859, and the godowns or warehouses that remain in its Distripark today are evidence of the area's history and functions.

As newer port facilities continue to be developed in other parts of Singapore, such as the much-anticipated Tuas Port, Tanjong Pagar Distripark has become a site for contemporary art. Its new purpose is quite apt, not merely due to artistic interest in global structures and conditions; the economic flows in which the port participated find their parallel in the circulation of art and artists characteristic of the biennale format.

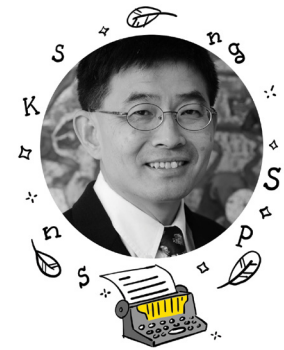
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**Tan Tarn How** <sup>101, 122</sup>

Collaborating with Billy Yong

I am a playwright and children's novelist with award-winning plays, which have been published by Epigram in *Six Plays* and *Fear of Writing*. I formerly worked as a teacher, journalist, scriptwriter, policy researcher and arts activist.

My children's adventure series, *Sengkang Snoopers*, published under the penname Peter Tan, is welcoming its third book *The Riddle of the Coral Isle*. Set in different Singapore islands, the *Sengkang Snoopers* series features four children and an Amazon parrot who get caught up in a mystery involving criminals.



Courtesy of the artist.

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**Time**

This biennale was made and occurs in a very different time. It is a time that demands that we revisit and unlearn previous times. It is a time that calls for a different sensibility towards decision-making and engagement, which is sometimes caught up in its own norms or cycles. Physically, not much has changed. In practice, we err on the side of caution. Neighbourhoods are re-learning how to accommodate pedestrians; flights are full and getting expensive. Time takes a shape in Natasha, as it determines ability and availability. In this biennale and others, there are backstage times; times for discussion, for proposal submissions, for teams to do their bits of work; to get approvals, to share with the press and the public, to set up; time to see Natasha.

**Tini Aliman** <sup>95, 120</sup>

Collaborating with Alfian Sa'at, Lucy Davis (Migrant Ecologies Projects) and Zachary Chan

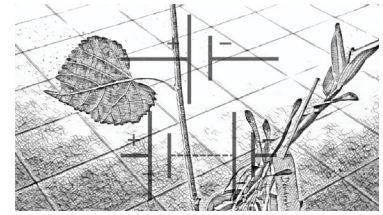
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I am a sound artist and designer, and I work at the intersection of theatre and film, live sound performances, installation and collaborative projects, with research interests in forest networks, spatial

acoustics, bio-music, botanical histories and biodata sonification.

I am interested in presenting accidental improvisational sonic textures and punctuations as well as "post-processed sound sculptures," which lift these improvisations above and beyond the ordinary.

In *Talking in Trees*, a collaborative project with Alfian Sa'at, Lucy Davis and Zachary Chan, I play the role of a sound "gardener," with the intention to nurture and attend to vegetal elements in Alfian's text—to help them flourish, get onto the tongue, under the skin and into the breath of visitors.



Visualisation of sound sculptures by Tini Aliman. Courtesy of the artist.

**Trees**

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*Hopea odorata*, also known as *ta-khian*, is a tree that can be found across Southeast Asia. Its second name refers to a female spirit from Thai folklore, *Nang Ta-khian* (นางตะเคียน), who is believed to haunt these trees. For this reason, the wood of this tree is seldom used as construction material, except for certain structures such as Buddhist monasteries, and only when accompanied by ceremony and ritual. The association of trees with spirits is not uncommon, neither is the belief in the sacred nature of trees (a sentiment that is likewise observed with mountains). Other examples include the banyan tree or *Ficus benghalensis*, which are found in Hindu and Buddhist lore and symbolise immortality and longevity; and the Bodhi tree or *Ficus religiosa*, which receives its stature as the tree under which the Buddha is said to have gained enlightenment. Such trees are venerated with adornments of cloth and ribbons, or placement of offerings or shrines at their base. On occasion, even the tree's descendants are regarded with the same degree of reverence. This entwinement of the lives of humans and trees speak to our connections with the spiritual and our preoccupation with the possibility of crossing between realms.



Trevor Yeung <sup>4, 42</sup>

I am an artist who lives and works in Hong Kong with an aquarium, a pair of lovebirds, three tortoises and a lot of plants.

In my practice, I excavate the inner logics of closed systems and the way in which such systems are characterised by and create emotional and behavioural conditions. In my mixed-media works, carefully staged objects and plants function as aesthetic pretexts, which delicately and ironically address notions of artificiality and human relations.

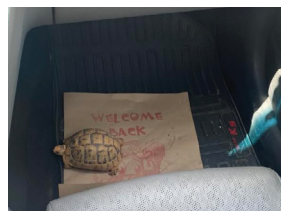
My contribution to Natasha, *The Pavilion of Regret*, serves not only as a platform for donating and adopting plants, but as an opportunity for the unwanted leftover plants to form their own self-sustaining systems—to find ways to grow, or to tempt someone to take them home. Cycles of regret—a complex and mixed emotion—surround the pavilion as visitors arrive to give up their plants and/or pick up new ones.



Sketch for *The Pavilion of Regret* (2022). Courtesy of the artist.

## Turtle

Turtle is a Python library, which is used to create graphics, pictures and games; an enticing technology that appeals to a painter to create digitally; once associated with the language “LOGO”; a slow creature that crossed the road when we returned from a distant site visit in the South of Jordan; an emoji always shared by a Co-Artistic Director; a robot that children once phoned to make drawings.



A turtle sits in on a highway ride through the city of Shoubak on 3 June 2022. Photo by Ala Younis.

Valentina Desideri  
and Denise Ferreira da Silva <sup>69, 101</sup>

The Sensing Salon is a studio practice that we—Valentina Desideri and Denise Ferreira da Silva—developed over the past five years. It developed from *Poethical Readings*, our initial collaboration in 2014, in which we experimented with tools for reading that have been used for centuries, such as Tarot, Astrology, Reiki and Herbs.

Over the years, we designed the Sensing Salon, which includes, in addition to *Poethical Readings*, the *Study Group on Entangled Sociality*; Reiki, Tarot and Astrology workshops; as well as the contributions of guests with their own reading practices.

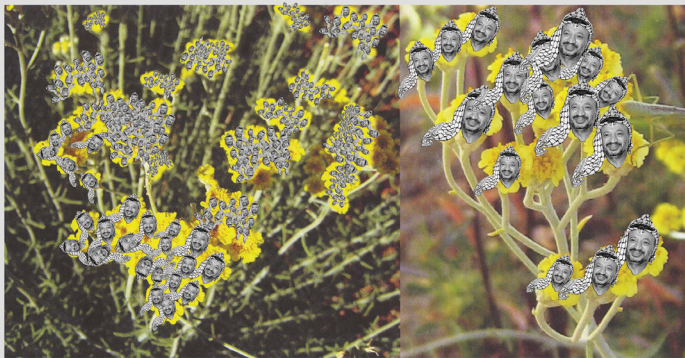
For Natasha, we introduce *Echo*, a Tarot Deck and Reading Form. *Echo* was inspired by Ai Ogawa’s poems as well as individual and collective readings that we have done over the past few years, during the COVID-19 pandemic. The installation includes *Echo* and other Tarot Materials, like decks and reading guides; and a Fake Therapy Station, comprising decks, pillows and a manual; Reiki books and *The Collected Poems of Ai*. All of these materials are available to members of the public who wish to engage in readings with each other throughout the exhibition.



*Poethical Readings* @ Arika 2015. Photo by Alex Woodward.

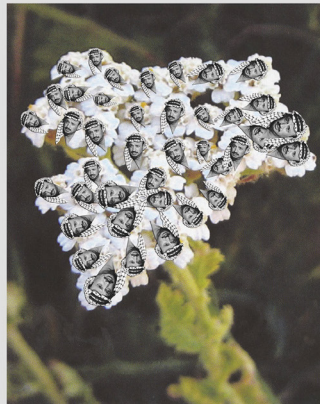
## Walid Raad/The Atlas Group <sup>4, 52, 82</sup>

In my work, I tend to create the documents that I expect to find in history (instead, they exist in a place called fiction) as I engage how the protracted Lebanese wars affect bodies, minds, cities, language, art and tradition. Here, I concentrate on how various political and military figures became so entrenched in my life that I have almost come to view them as part of my natural rather than my political world.

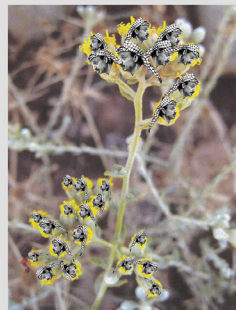


▲▲ *Achillea falcata* L. Ras-Baalbek, > Hermel, Ehden. Kneisseh. Arid region in mountains. EMR.  
Falcate milfoil. ACHILLÉE FALCIFORME. قيسون  
Cylindrical stem, 15–45 cm; pubescent leaves; pale yellow ligules, 20–30.

▼ *Achillea kotschy* Boiss. Jourd Marjhine, Sir, Bcharreh, Tannourine, Qanat Bakich, Lassa, Jabal Kneisseh, Swaair. At altitude. EMR.  
Kotschy's milfoil. ACHILLÉE DE KOTSCHY. اخلية كوتشي  
Plant 12–40 cm long; woolly leaves, twice divided.



▼ *Achillea fragrantissima* (Forssk.)  
Fragrant lavender-cotton.  
ACHILLÉE SUAVE. اخلية شاذية  
Plant 50–100 cm; numerous capitula,  
corymbs 1–3 cm, no ligules; 30–60.



Walid Raad/The Atlas Group. *Better be watching the clouds*. 1992–2022.  
Pigmented inkjet prints, 76.2 × 50.8 cm. Collection of Paula Cooper Gallery.

## Wayne WJ. Lim <sup>4, 61</sup>

Part of AWKNDAFFR

Often fascinated by the arrangements of the intersectional logics of aesthetics, economy and ideology, I am a visual art practitioner who makes psycho-sensorial works relating to the everyday. I have exhibited and presented in Greece, Indonesia, Japan, the Netherlands, Russia, Singapore and the United Kingdom, as well as participated in residencies in Chiangmai, Thailand (2012); Istanbul, Turkey (2015); Biella, Italy (2016); Romainmôtier, Switzerland (2017); and most recently in Singapore (2021). In 2018, Soh Kay Min and I co-initiated AWKNDAFFR, an artistic operation from which I would think beyond the conventional notions of aesthetics and relationality with many other collaborators. I graduated with an MA in Fine Arts from the Dutch Art Institute in the Netherlands in 2017.

For Natasha, I am presenting alongside Kay Min a video essay, which takes inspiration from safety videos and serves as a prologue for AWKNDAFFR's multi-site and multimedia project, *Islandwide Coverage*.

## Weather

Airports use air-conditioning and carpets. Damp carpet has a special smell. Singapore's weather is humid. All year it has the same weather. It might rain on the way to the island. In the team's backpacks are masks, packets of candy, juice, scented hand sanitizers, umbrellas and small battery-operated pastel-coloured fans.

## Writing

What is the relationship between art and writing? If a work of art is its own universe, what does it mean to write about it? From curatorial texts to wall texts, press releases to exhibition catalogues, contemporary art seems to have writing written all over it. It is perhaps no accident then that multiple artists within this Biennale come with texts of their own. This gives us an opportunity to ponder the relationship between writing and art, not just in art that is composed of text but the role that writing plays in artistic practice—from the casual scribble and recorded journal to the artist book or the book as art object.

## Yan Kit Playfield

The second public swimming pool in Singapore, Yan Kit Swimming Complex, opened in 1952 with three pools and a diving platform. (The first such pool was Mount Emily Swimming Complex.) While popular in the 1950s and 1960s, the pool saw a steady decline in visitor numbers and closed in 2001. It was abandoned for a period before being given a new lease of life in 2019 as Yan Kit Playfield, which sports a multipurpose court for basketball, netball and volleyball, as well as green spaces for other lawn games.

Over time, old spaces are renewed. Old memories mingle with new ones and the once-familiar becomes familiar once more.

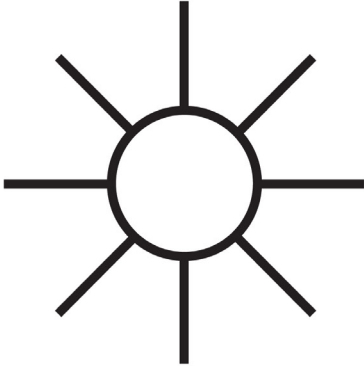
## Yejin Cho <sup>30, 67</sup>

*draw2play* was born in the early days of the COVID-19 pandemic when strict distancing measures were first put into place and children could no longer go to school or interact with their peers. With over 60 original games collected to date, this project helps kids and families play and spend time together away from screens.


For Natasha, I present ten games from *draw2play*, complete with geometric notations, rules and instructions, on the SAM at 8Q hoardings. Five of these games are meant to be drawn on paper and can be played in a small space using only your hands. The remaining five are floor-based games, which require a larger area so that you can be more active and use your whole body. Learning the rules may require a little focus and determination, but once you have that down, you'll be having fun in no time!


Regardless of where we are, how much space is available or how many people we are with, there are always games that can be played. The simple act of drawing the diagram for these games encourages playfulness and creates excitement while creating space for conversation and emotional exchange, helping us to build and strengthen relationships.

SUNSHINE



1. Draw a diagram and have each player place 4 tokens at the end of each branch.
 


2. Decide who will play first. After the first round, the game is played in succession, the person who lost in the previous round starts first in the next round.
3. Players take turns by moving pieces one space at a time to an empty space.
4. In order to come out from the end of the branch to the center circle, the other person's piece must be on at least one of both sides of the branch where your piece is.
 

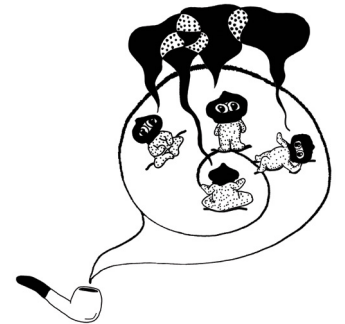

5. Moving from a circle to a branch or moving in a circle is free.
6. Move the pieces one by one and you win when you make the opponent's 4 pieces stop moving.

The Sunshine game in *draw2play*. Image courtesy of the artist. Game: Sunshine © bosco.pe.kr

## Ying Que <sup>52</sup>

I am an educator, facilitator and cultural worker living in Utrecht, the Netherlands, where I moved to study cultural anthropology. My practice is informed by curatorial and artistic research around the commons and unlearning. I am drawn to myriad subjects: sound, translation, circulation, food, activism and the history of slavery. I work as part of a collective and am based out of the volunteer-run Room for Experiment in the cultural center, Moira.

From 2013–2016, I worked in the Casco Art Institute team on community projects where I became one of the many individuals who make up Nina bell Federici (or Nina bell F.). For Nina's House Museum in Natasha, I sift through Casco's archive to find lessons and stories that could represent Nina's life.



The artists contributing to the Nina bell F. House Museum, Donghwan Kam, Nuraini Juliastuti, Sophia Park and Ying Que, were inspired by Diana Cantarey's illustration for the English translation of *The Other Stories/Los Otros Cuentos* by Subcomandante Insurgente Marcos. Courtesy of Diana Cantarey.



**Zachary Chan** <sup>95, 120</sup>

Collaborating with Alfian Sa'at,  
Lucy Davis (Migrant Ecologies Projects)  
and Tini Aliman

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Sambal the cat. Courtesy of the artist.

Hello, I am a graphic designer and one of the founders of design collective CROP. I have been making things together with Migrant Ecologies Projects since 2017. I first worked together with Alfian for the *Migrant Workers Community Museum* in 2021, and frequently make music and noise together with Tini, participating as a musician in her *Pokoknya* trilogy. Much of my visual arts practice is collaborative in nature as I really enjoy working collectively. Besides art making and design, I take pleasure in playing, performing (only sometimes) and writing music, especially for Javanese and Balinese gamelan ensembles.

For *Talking in Trees*, I trace entanglements between language, the vegetal, the body, the embodied archive and spirit ecologies.

132

**Zarina Muhammad** <sup>26, 95</sup>

Auspicious animals moving across the cardinal directions. Courtesy of the artist.

I'm an artist who works at the intersections of practice-led research, performance, installation, text, sound, moving image and participatory practice. My work, in its various incarnations, has explored ecocultural and ecological histories, mythmaking, haunted historiographies, water cosmologies and chthonic realms.

Asking questions that welcome different forms of knowing, understanding, respecting and being present with the ecological, the more-than-human and non-human, has guided my practice through the years.

What relationships do we have with landmarks, objects and places? How can we access the histories of places in more intuitive and sensorial ways? How might we sense the islands and water bodies that we have encountered in footnotes, marginalia, fragments of hand-me-down knowledge and forgotten archival images?

The work I'm developing for and co-creating with Natasha, *Moving Earth, Crossing Water, Eating Soil*, explores how we may reorient our senses towards

socioecological entanglements, discern magnetic forces with our bodies, and be attentive to the stories and knowledge embedded in places. This work delves into wayfinding and narrative map-making while reflecting on how we may engage with a landscape and its history, especially in a time when the relationship between humans and nature appears tenuous.

**22 Orchard Road**

133

Currently undergoing refurbishment, the unassuming address of 22 Orchard Road has, in fact, an illustrious history. It opened as the Middle East Film Building—popularly known as the Midfilm House—in the 1920s and housed a pioneering regional film distributor. Its filmic mission continued even after its tenancy changed hands as it came under Australasian Films (Malaya) Ltd. An architectural icon, the building, with its Dutch gables, is amongst the rare shophouses that still remain along the Orchard Road strip.



Dearest,

There are no rivers here, no great epic river, no rivers that birthed civilisations. Only longkangs, man-made canals, reservoirs. Wet shadows run through these pipes, pumped empty of dirt and memory, snaking out of taps, fragmenting into a hundred droplets from shower heads. Walking into the river, our bodies dissolve into salt and stone. We feel endlessly thirsty. We press our faces into the water and open our mouths. No amount of drinking will quench our thirst.

In our daydreams, we hear the sound of water flowing through a city. The liquid licks the void decks, peers into our water tanks, kisses the reservoirs. Still in the blood of a mangrove root.

We also dream of the river when we sleep. But we don't remember any of its songs when we wake. We go to sleep dry as sand and wake soaked to the bone, our mattresses oozing water as we sputter. We hear wet laughter, wet song, whispering sediments. We hear them all but we don't remember any of it.

We invite you to step into the river, in a self-guided audio walk.

Scan the QR code to enter *;* pasang.



*;* pasang by ila and Kia Yee is part of *Islandwide Coverage*—a multi-site, multi-authored project by AWKNDAFFR navigating towards a sense of “nowhereness” through journeys on and off the beaten path.

# Venue and Visitor Information

Exhibition Period 16 October 2022 – 19 March 2023

## Admission

Non-Singaporeans/ Permanent Residents *		Singaporeans/ Permanent Residents *	
Standard	Concessions Students / Seniors	Standard	NSFs/Seniors
\$25.00	\$20.00	\$15.00	\$10.00

### SB2022 Ticket Prices

Admission fees only apply to 39 Tanjong Pagar Distripark.

Admission to all other Singapore Biennale 2022 venues is free, unless otherwise stated.

Concession for overseas students\*, seniors aged 60 and above\*, and Full-time National Servicemen\* (NSFs) excluding foreign personnel.

Free admission for children aged 6 and below, persons with disabilities (PWD) and their caretakers, and local/locally based students\* and teachers\*.

For school bookings, please email [education@singaporeartmuseum.sg](mailto:education@singaporeartmuseum.sg)

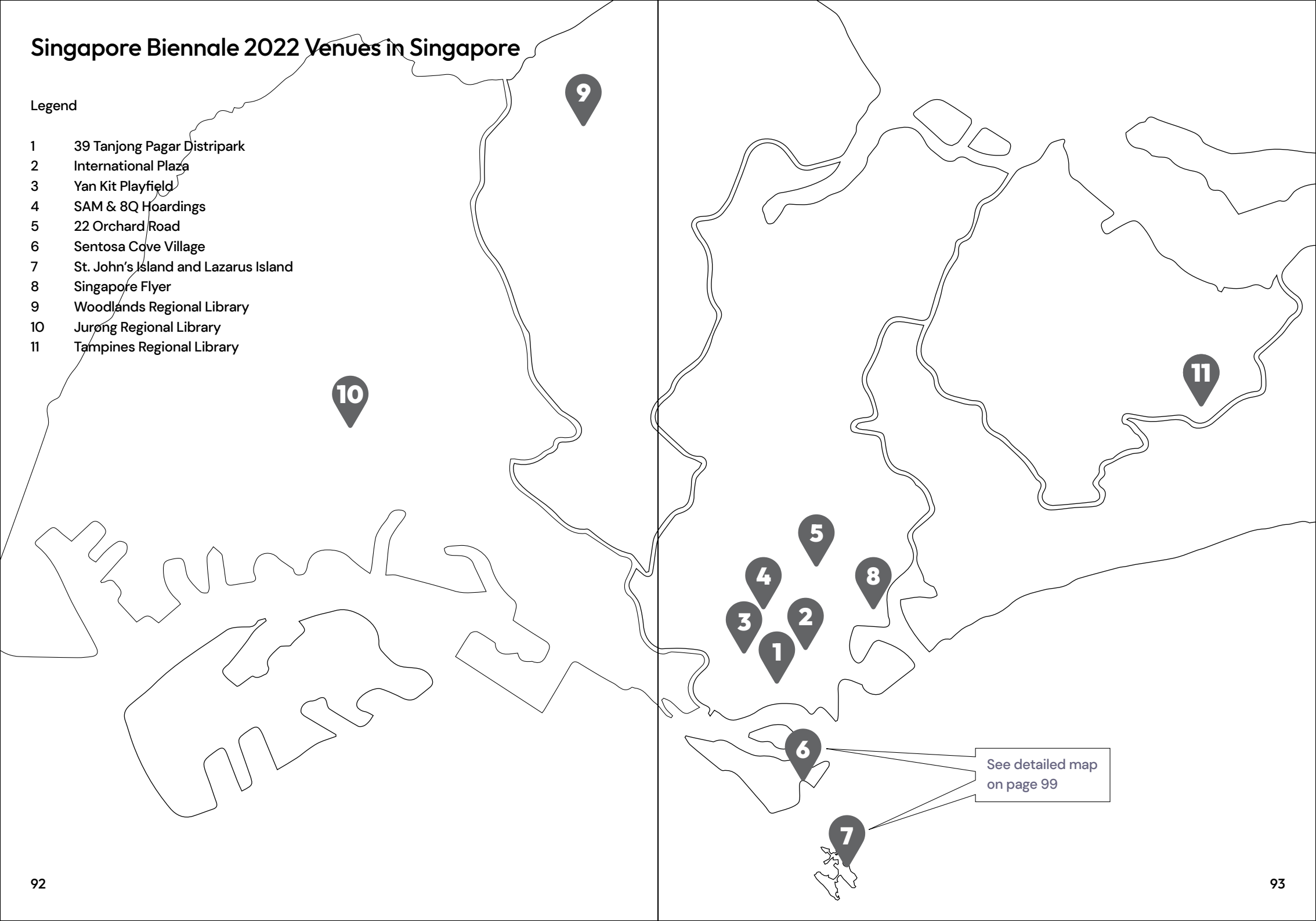
For information about wheelchair accessible routes and washrooms as well as nursing rooms, please visit [www.singaporebiennale.org/visitor-info](http://www.singaporebiennale.org/visitor-info).

\* Valid identification required

# Singapore Biennale 2022 Venues in Singapore

## Legend

- 1 39 Tanjong Pagar Distripark
- 2 International Plaza
- 3 Yan Kit Playfield
- 4 SAM & 8Q Hoardings
- 5 22 Orchard Road
- 6 Sentosa Cove Village
- 7 St. John's Island and Lazarus Island
- 8 Singapore Flyer
- 9 Woodlands Regional Library
- 10 Jurong Regional Library
- 11 Tampines Regional Library



**Address**

39 Keppel Rd, Tanjong Pagar  
Distripark, Singapore 089065

SB2022 works are located within  
SAM@TPD on Level 1 (unit #01-02)  
and on Level 5 (unit #05-01, 05-02).  
Selected SB2022 activations and  
programmes are also scheduled at  
the SAM Residences EX-SITU space  
on Level 3 (unit #03-07).  
For more information, please visit  
[www.singaporebiennale.org](http://www.singaporebiennale.org).

**Opening Hours**

10am–7pm

SAM Residencies EX-SITU space  
17 Nov 2022–29 Jan 2023, Thu–Sun,  
10am–7pm (or by appointment)

**Getting There****Available buses**

10, 30, 57, 80, 97, 97e, 100, 131, 145

**Parking**

39 Tanjong Pagar Distripark

**ARTISTS EXHIBITING AT  
39 TANJONG PAGAR DISTRIPARK****#01-02 (SAM GALLERY 1)**

Afifa Aleiby  
Araya Rasdjamreansook  
AWKNDAFFR  
Brightworkroom with works  
by Na Jeong Suk  
Daniel Lie  
Doa Aly  
Donghwan Kam, Nuraini Juliastuti,  
Sophia Park, Ying Que with others  
in and around Casco Art Institute:  
Working for the Commons, part of  
Nina bell F. House Museum  
Elina Waage Mikalsen  
Haegue Yang  
Hemali Bhuta  
Joo Jae-hwan  
Kanitha Tith  
Lucy Davis (Migrant Ecologies Projects),  
with Alfian Sa'at, Tini Aliman and  
Zachary Chan  
No Ghost Just A Shell with works by Angela  
Bullock & Imke Wagener, Liam Gillick,  
M/M (Paris), Philippe Parreno, Pierre  
Huyghe and Richard Phillips  
Pratchaya Phinthong  
Samia Halaby  
Sawangwongse Yawnghwe  
Shin Beomsun with Koon Kwon, Kyoungtae  
Kim, Maya West, mediabus,  
Min & Sulki and Sungeun Lee  
Tan Tarn How and Billy Yong

**#03-07  
(SAM RESIDENCIES EX-SITU SPACE)**

Berny Tan

**#05-01**

Angkrit Ajchariyasophon  
Araya Rasdjamreansook  
Assem Hendawi  
Brian Fuata  
Brightworkroom with works  
by Kym Jinhong and Yoon Mi Ae  
Donghwan Kam, Nuraini Juliastuti,  
Sophia Park, Ying Que with others in  
and around Casco Art Institute:  
Working for the Commons, part of  
Nina bell F. House Museum  
Elaine W. Ho  
Firas Shehadeh  
Jeamin Cha  
Joo Jae-Hwan  
Kiran Kumār  
Natasha Tontey  
Raed Ibrahim  
Tan Tarn How and Billy Yong  
Wu Mali

**#05-02**

Aarti Sunder  
Ali Yass  
Cevdet Ereğ  
Extended Asia  
Jeamin Cha  
Moad Musbahi with Ejin Sha,  
Flora Weil, Huruf and  
Sukanta Majumdar  
No Ghost Just A Shell with work by  
Rirkrit Tiravanija  
Ong Kian Peng  
Shin Beomsun with Koon Kwon, Kyoungtae  
Kim, Maya West, mediabus,  
Min & Sulki and Sungeun Lee  
Walid Raad/The Atlas Group  
Valentina Desideri and  
Denise Ferreira da Silva



**2****INTERNATIONAL PLAZA****Address**

10 Anson Road, #01-22,  
Singapore 079903

For more information, please visit  
[www.internationalplaza.sg](http://www.internationalplaza.sg).

**Opening Hours**

10am–7pm  
[www.internationalplaza.sg](http://www.internationalplaza.sg)

**Getting There**

**By MRT**  
Tanjong Pagar, Exit C (2 min walk)

**Available buses**  
57, 131, 167, 186, 532, 533, 534, 535,  
536, 542, 543, 548, 549

**Parking**  
International Plaza

**ARTISTS EXHIBITING AT  
INTERNATIONAL PLAZA**

Heman Chong and Renée Staal

**3****YAN KIT PLAYFIELD****Address**

17 Yan Kit Rd, Singapore 088268

**Opening Hours**

The SB2022 works here are sited  
outdoors and publicly accessible at  
all times.

**Getting There**

**By MRT**  
Tanjong Pagar, Exit A ( 5 min walk)

**Available buses**  
75, 80, 154, 167, 196

**Parking**  
Tanjong Pagar Plaza

**ARTISTS EXHIBITING AT  
YAN KIT PLAYFIELD**

Donghwan Kam, part of Nina bell F.  
House Museum  
Trevor Yeung

**4****HOARDINGS****Address**

**Singapore Art Museum**  
71 Bras Basah Road Singapore 189555

**SAM at 8Q**  
8 Queen Street Singapore 188535

The museum buildings at Bras Basah  
and Queen Street are currently  
closed for major building revamp.  
The SB2022 works here are on the  
hoardings and are publicly  
accessible at all times.

For more information, please visit  
[www.singaporeartmuseum.sg](http://www.singaporeartmuseum.sg).

**Getting There**

**By MRT**  
Bras Basah, Exit A (2 min walk)  
Dhoby Ghaut, Exit A (10 min walk)  
City Hall, Exit A (10 min walk)  
Bugis, Exit C (10 min walk)

**Available buses**  
7, 14, 16, 36, 77, 111, 131, 162, 167, 172, 175,  
502, 518, 700

**Parking**  
Waterloo Street, Queen Street, NTUC  
Income Centre, Manulife Centre,  
Hotel Grand Pacific and Singapore  
Management University

**ARTIST EXHIBITING AT  
SINGAPORE ART MUSEUM HOARDING**

AWKNDAFFR

**SAM AT 8Q HOARDING**

Yejin Cho

**5****22 ORCHARD ROAD**

9 Dec 2022–19 Mar 2023

**Address**

22 Orchard Road, Singapore 238885

**Opening Hours**

10am–7pm

**Getting There**

**By MRT**  
Dhoby Ghaut, Exit B (3 min walk)

**Available buses**  
7, 14, 16, 36, 64, 65, 77, 106, 111, 124, 131,  
139, 147, 162M, 166, 167, 174, 175, 190,  
502, 518, 857, 972, 972M

**Parking**  
Plaza Singapura, The Cathay

**ARTISTS EXHIBITING AT  
22 ORCHARD ROAD**

Areumnari Ee  
Daniel Lie  
Donghwan Kam, part of Nina bell F.  
House Museum  
Jeamin Cha  
Malaeb  
Sarah Abu Abdallah  
S.O.I.L. Community with CONA PROJECTS

## 6 SENTOSA COVE VILLAGE

### Address

1 Cove Ave, Singapore 098537

### Opening Hours

10am–7pm

### Getting There

#### Available buses

Shuttle buses may be taken from Vivo City and Harbourfront Bus Interchange. Bus charges are applicable and paid by EZ-Link Card. For more information and schedules, please visit [www.sentosacove.com/shuttle-service](http://www.sentosacove.com/shuttle-service).

#### Parking

Sentosa Cove Village

## 7 ST JOHN'S ISLAND AND LAZARUS ISLAND

### Opening Hours

The SB2022 works here are sited outdoors and publicly accessible at all times.

### Getting There

#### Ferry Services

Daily ferries with limited capacity will depart from Sentosa Jetty @Cove to Seringat Jetty (at Lazarus Island). Services are offered by Marina South Ferries, charges apply.

#### Ferry Charges

Adult: S\$20.00

Child\*: S\$15.00

\* Below 12 years old  
(Free for children 0–2 years old)

Family Package: S\$64.00  
(2 Adults, 2 Children)

#### Ferry Schedule

Weekdays (Mon–Fri)	
Depart	Return
10.00am	12.30pm
1.00pm	3.30pm

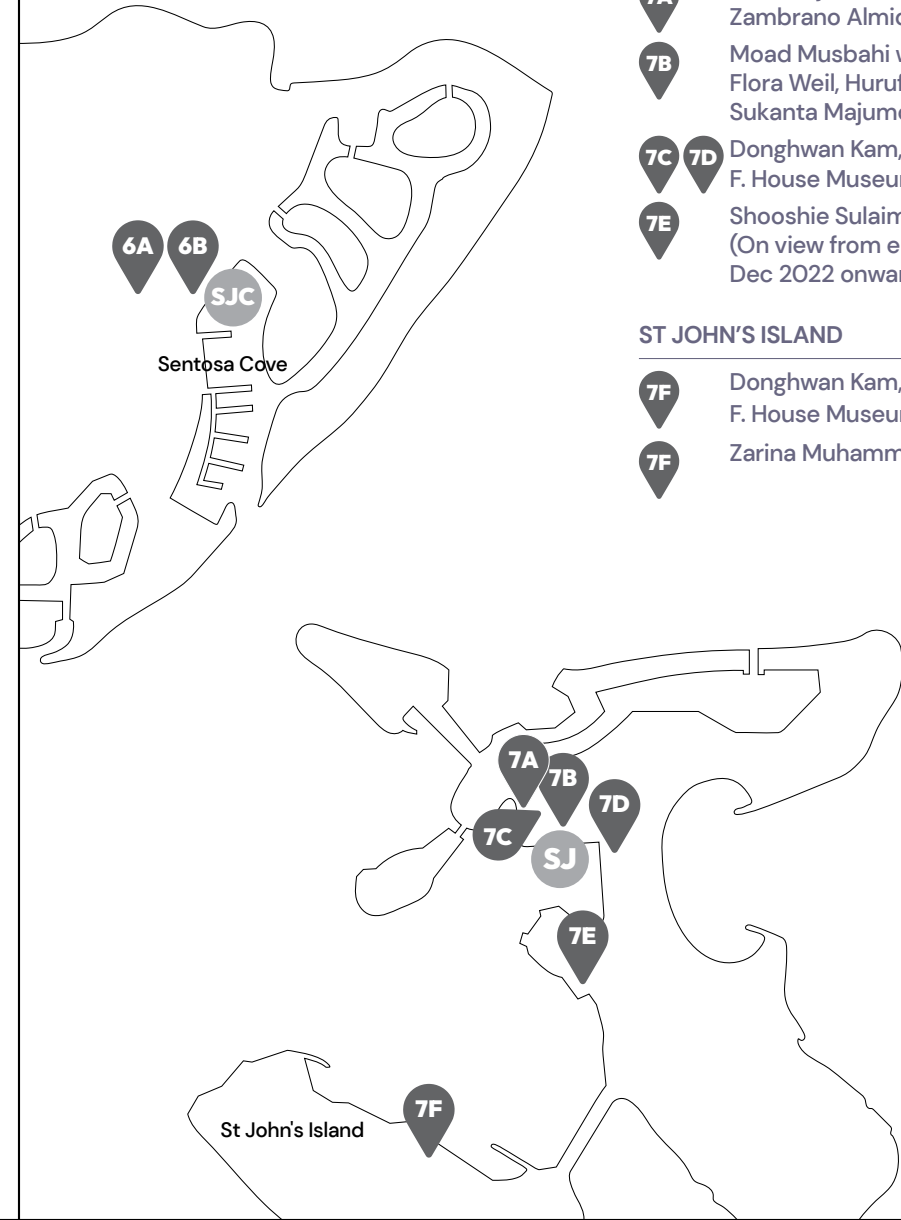
#### Weekends (Sat–Sun) and Public Holidays

Depart	Return
9.00am	10.30pm
11.00am	12.30pm
1.00pm	2.30pm
3.00pm	5.30pm

Advance booking of ferry tickets is required. To book, visit: <https://marinasouthferries.com/products/SB2022>

### Legend

SJC SENTOSA JETTY @COVE  
SJ SERINGAT JETTY



### ARTISTS EXHIBITING AT SENTOSA COVE VILLAGE

- 6A Maile Meyer and Drew Kahu'āina Broderick
- 6B Donghwan Kam, part of Nina bell F. House Museum

### LAZARUS ISLAND

- 7A Åsa Sonjasdotter and Daniela Zambrano Almidón
- 7B Moad Musbahi with Ejlin Sha, Flora Weil, Huruf and Sukanta Majumdar
- 7C 7D Donghwan Kam, part of Nina bell F. House Museum
- 7E Shooshie Sulaiman (On view from end Dec 2022 onwards)

### ST JOHN'S ISLAND

- 7F Donghwan Kam, part of Nina bell F. House Museum
- 7G Zarina Muhammad



## SINGAPORE FLYER

### Address

30 Raffles Avenue, Singapore 039803

The SB2022 work is presented within the Singapore Flyer Thematic Capsule. Admission charges apply.

### Opening Hours

Thu–Mon, and Public Holidays,  
3–10pm. Closed on Tue and Wed.

### Tickets

Ticket includes one rotation (30 min) on the Singapore Flyer Thematic Capsule. For more information or to book an experience, please visit [www.singaporeflyer.com](http://www.singaporeflyer.com).

### Getting There

**By MRT**  
Promenade, Exit A (8 min walk)

**Available buses**  
36, 36A, 36B, 70A, 70M, 97, 97e, 106, 111, 133, 162M, 502, 502A, 518, 518A, 700A, 857

**Parking**  
Singapore Flyer

### ARTIST EXHIBITING AT SINGAPORE FLYER

Ranu Mukherjee

## REGIONAL LIBRARIES

An exhibition will travel to various Regional Libraries across Singapore. For information and updates, please visit [www.singaporebiennale.org](http://www.singaporebiennale.org).

### Opening Hours

10am–9pm  
Closed at 5pm on eves of Christmas, New Year and Chinese New Year.  
Closed on Public Holidays.

### ARTIST EXHIBITING AT REGIONAL LIBRARIES

AWKNDAFFR

## WOODLANDS REGIONAL LIBRARY

9 Nov–26 Dec 2022



### Address

900 South Woodlands Drive, #01-03  
Singapore 730900

### Getting There

**By MRT**  
Woodlands, Exit 2 (4 min walk)

**Available buses**  
912, 912B, 912M

**Parking**  
Woodlands Civic Centre

## JURONG REGIONAL LIBRARY

28 Dec 2022–26 Feb 2023



### Address

21 Jurong East Central 1  
Singapore 609732

### Getting There

**By MRT**  
Jurong East, Exit A (8 min walk)

**Available buses**  
1, 52, 66, 78, 79, 97, 98, 105, 143, 160, 176, 178, 183, 197, 198, 333, 334, 335, 506

**Parking**  
Jurong Regional Library

## TAMPINES REGIONAL LIBRARY

1 Mar–9 Apr 2023



### Address

1 Tampines Walk, #02-01  
Our Tampines Hub, Singapore 528523

### Getting There

**By MRT**  
Tampines (5 min walk)

**Available buses**  
3, 10, 20, 22, 23, 31, 34, 39, 65, 67, 292, 293

**Parking**  
One Tampines Hub

## PROGRAMMATIC PROJECTS

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Apart from on-site installations, SB2022 will also feature projects that take the form of programmes and performances at various locations, dates and timings. For more information, please visit [www.singaporebiennale.org](http://www.singaporebiennale.org).

## ARTISTS

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Adele Tan and Erika Tan  
Ang Kia Yee and ila  
Jeannine Tang



Singapore Biennale CommitteeChairman

Edmund Cheng

Members

Chong Siak Ching  
 Low Eng Teong  
 Fumio Nanjo  
 Michelangelo Samson  
 Tan Xuan Rong  
 Tay Yu Jin

Co-Artistic Directors

Binna Choi  
 Nida Ghouse  
 June Yap  
 Ala Younis

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Singapore Art Museum BoardChairman

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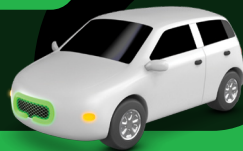
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