

Sci-Fi Themed Art and Films on show at Marina One as part of Singapore Art Week event, 'State of Motion 2021: [Alternate / Opt] Realities'

Singapore, 20 January 2021

ANNEX A




ARTWORK FROM STATE OF MOTION 2021's VISUAL ARTS EXHIBITION






20 January – 21 February 2021




12.00pm – 8.00pm daily (closed from 11 to 13 February 2021)

Free entry

Venue: Marina One, 7 Straits View, Singapore 018936 (Entrance from Marina One East Tower)

S/N	Image Reference	Artwork	Description
1		Divaagar (Singapore) Shelter Skelter 2021 New Commission Mixed media: Videos, CRT TV, LED screen, PC monitor, furniture, instant noodle boxes, plants	In a city left desolated due to outbreaks, Shelter Skelter envisions Singapore in the year 2022 by projecting audiences 200 years into the future. Taking the form of an exhibition display in an "ancient" bunker built for the 2000s epidemics, Shelter Skelter examines and imagines events of the era through corrupted digital materials and traces of dwelling left behind. The archaeological site features essential remnants such as the 'Ancient Ubiquitous Plant Conservatory' and 'Eternal Indomie Stockpile'. Restored virtual materials are also assembled and displayed through 'ancient technologies' like 'televisions' and 'computers' by the System
			Integrated Technebionic Interpreter (SITI) programme. SITI takes the 3D form of a 'Singaporean Girl' and articulates in a language archived by the Elocution Preservation Society. Acting as an exhibition guide of the digital and physical relics within the archaeological site, SITI weaves in factual and speculative narratives for her audiences.
2		Shawn Chua (Singapore) Safe Exit 2021 New Commission Mixed Media: This work was realised in collaboration with Ada & Dbyatma (Singapore) and Tay (Singapore).	Safe Exit is a multi-site interactive installation exploring our relationship with data in the context of medical surveillance. Upon registration, participants will be provided with a wearable device with which they may activate the installation. Through the experience, participants are invited to reflect on their data doubles—the discrete parts of themselves that have been collected and stored in databases and used to make determinations about their wellbeing—as they navigate a speculative disease registry. What should remain hidden, and who is over-exposed? Can we safely exit the paradigm of surveillance by reimagining and enacting other technologies of care for one another?

3		<p>bani haykal (Singapore) <i>mamak elektrik</i> 2021</p> <p>New Commission</p> <p>Nine-channel sound (mono) installation, gunny sacks, mild steel frames and stands</p> <p>This work was realised with voice samples by Leslie Low, Nur, Wabidah and Subali Safari.</p>	<p><i>mamak elektrik</i> is an audio installation of voice samples that speculates how machines of the future will codify speech. The installation imagines a <i>mamak</i> (ghost, phantom or spectre) being conjured through the machine's continued interaction with human speech.</p> <p>From surveillance listening to data accumulation, our relationship with machines revolves around the interdependency between us. As our voice samples become part of the machine's vocabulary, they conjure new dimensions and are rendered musical. In a world over-reliant on visuals, <i>mamak elektrik</i> is a sonic imagination of machine cognition as a modern-day spirit that wards off threats in an act of refusal to be listened to.</p>
4		<p>Debbie Ding (Singapore) <i>The Legend of Debbie</i> 2021</p> <p>New Commission</p> <p>Gameplay video on projection</p>	<p>Featuring game simulations inspired by artworks like <i>Dream Syntax</i> (2009-2013), <i>Here the River Lies</i> (2010), <i>Glass Mirror</i> (2014), <i>Shelter</i> (2016), <i>A Brief History of the Trapdoor</i> (2017), <i>A Home Without A Shelter</i> (2018), players stumble into different scenes led by a hyperactive avatar character reminiscent of the artist. Blending personal histories and bringing storytelling to the fore, <i>The Legend of Debbie</i> seeks to bridge the disconnect</p>
			<p>between the works and the artist's own articulation of the works. This often messy facilitation process allows <i>mamak elektrik</i> and opens up more worlds of interpretation.</p>
5		<p>PURE EVER (Singapore) <i>Sunset X - This is not sci-fi, this is heartbreak</i> 2021</p> <p>New Commission</p> <p>Mixed Media: Videos, LED screen, digital advertising screens, polyurethane, automobile paint, mineral assortment, recycled paper, artificial moss.</p>	<p><i>Sunset X - This is not sci-fi, this is heartbreak</i> is a tale of forbidden love between three individuals from the Republic of <i>Sunkie</i>. With a flourishing kelp industry that is turning the country's capital into <i>Kripital</i>, the artwork explores the contemporary struggles of its protagonists, Eder, <i>Yastoyan</i> and Wan Ting amidst a backdrop of alternative imaginings of spirituality, visual fantasy, eco-enterprise and a cult economy.</p>
6		<p>Trisha Baga (USA) 1620 2020</p> <p>2D and 3D video projection</p>	<p>1620 grows out of a sci-fi imagination and takes its cue from the history of Plymouth Rock, a legendary site that marks the origins of the USA. The main story arc revolves around DNA USA, an experimental theatre troupe that time travels into the past to bioengineer America out of its current "illness".</p> <p>Paralleling the notion that the body may be thought of "as a sort of living memory card", 1620 integrates the organic and electronic through imagery built from post-colonial Philippines.</p>
7		<p>Phuong Linh Nguyen (Vietnam) <i>Trùng Mù (Endless Sightless)</i> 2018 - Ongoing</p> <p>Three-channel video installation</p>	<p>This body of work is an extension of two recent works, <i>Trùng Mù (Endless Sightless)</i> (2018) and <i>White Mist in Foreign Country</i> (2019). In this iteration, Phuong Linh continues to engage with the <i>psychoscapes</i>, and ecologies in Vietnamese society and its diaspora.</p> <p>The series of objects and videos are filtered through different registers of opacity, including the presence of a white fog. Never in their full physical form and composed in fragmentary, obscure states, disembodied versions of the female anatomy are symbolic of the migrant community's phantasmal residue in Nam <i>Dinh</i>.</p>

			Using sci-fi imagination as a method to reconcile irrational contemplations of the immaterial, Phuong Linh emphasises a strategy to think about continuities and parallels in a reality that is not visible to our naked eye.
11		<p>Natasha Tontey (Indonesia) <i>Pest to Power</i> 2019</p> <p>New Commission</p> <p>Multi-channel video installation</p>	As the only species to have survived extinction events and epochal transformations, <i>Pest to Power</i> imagines a world where cockroaches are accepted and their knowledge of the universe is unparalleled. As a symbiotic entity, cockroaches in this reality imagine its role as part of a larger speculative cosmogony with other unorthodox species. By recognising their agency beyond 'pest', the work points to a future centred on eccentric kinship between humans and non-humans.
8		<p>Riar Rizaldi (Indonesia) <i>Kasitenit</i> 2019</p> <p>Videos, iPhones, projector</p>	<p>Researched and filmed on Bangka island in the Indonesian archipelago, <i>Kasitenit</i> traces the materiality of tin, one of the most coveted materials used in display technologies today. Bangka, as a major exporter of tin accounts for one-third of the global supply. In the work, the artist investigates tin from the mine to the museum, from tensions between communities, politicians, and miners, to the geophysics that</p>
			<p>shapes both the human and non-human life on the island.</p> <p>Both Riar Rizaldi's works – <i>Kasitenit</i> and <i>Tellurian Drama</i> – explore image politics, media archaeology and unanticipated consequences of technologies. Situated at the lowest and highest point in the exhibition, their narratives contrast the contemporary microcosm of order with the natural world.</p>
9		<p>Riar Rizaldi (Indonesia) <i>Tellurian Drama</i> 2020</p> <p>Video installation</p>	<p><i>Tellurian Drama</i> narrates the history of Radio Malabar set up by the Dutch East Indies government in May 1923. It is Southeast Asia's first radiotelegraphy station situated in West Java. In March 2020, the Indonesian government announced their plans to reactivate the station as a historical site and tourist attraction.</p> <p>Based on a text written by a prominent Pseudo-Anthropologist Dr Mupaseao, <i>Tellurian Drama</i> contemplates spirituality and the historicity of communication by colliding archival history with conspiracy theories, blurring the lines between fact and fiction.</p>
10		<p>Tulapop Saenjaroen (Thailand) <i>Squish!</i> 2021</p> <p>New Commission</p> <p>Video Installation</p>	<p><i>Squish!</i> is a meditation on the self through liquid forms, filtered through old and foreseeable technology informed by Thai animation history and contemporary culture, and a constant process of constructing and deforming new selves to simulate 'movements'. By alluding to traditional modes of early animation, the central character self-references its own existence to make sense of its 'reality'. By extrapolating and redefining the terms of 'movement', the work interweaves the medium of animation with a state of depression and investigates how they are enmeshed between control and freedom. The animation medium becomes a way of externalising a personal crisis, and alludes to a prospect for transformation during a time of distress.</p>