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'

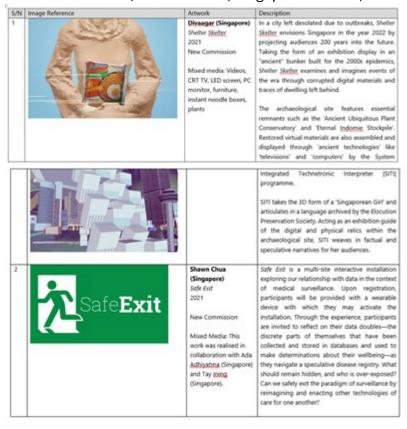
Singapore, 20 January 2021

ANNEX A

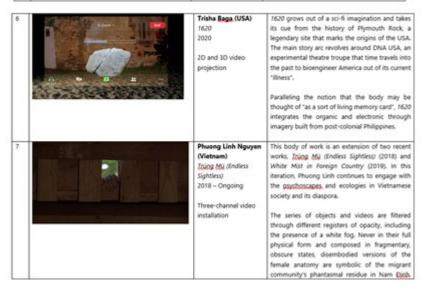
ARTWORK FROM STATE OF MOTION 2021'S VISUAL ARTS EXHIBITION

20 January – 21 February 2021 12.00pm – 8.00pm daily (closed from 11 to 13 February 2021) Free entry

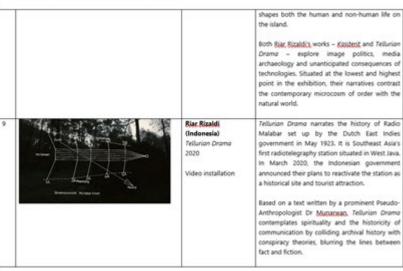
Venue: Marina One, 7 Straits View, Singapore 018936 (Entrance from Marina One East Tower)



3	bani haykal. (Singapore) (momok elektrik. 2021 New Commission Nine-channel sound (mono) installation, gunny sacks, mild steel frames and stands This work was realised with voice samples by Leslie Low, but. Wabidab and Subalis Satari.	opcools electrial is an audio installation of voice samples that speculates how machines of the future will codify speech. The installation imagines a morpol (ghost, phantom or spectre) being conjured through the machiner's continued interaction with human speech. 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, mornol electric 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.
4	Debbie Ding (Singapore) The Legend of Debbie 2021 New Commission Gameplay video on projection	Featuring game simulations inspired by artworks like Dream Syntax (2009–2013). Here the River Lies (2010), Class Mirror (2014), Shelter (2016), A Brief History of the Trugotor (2017), A Home Without Abeliter (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, The Legend of Debbie seeks to bridge the disconnect between the works and the artist's own
		articulation of the works. This often messy facilitation process allows <u>misceadings</u> , and opens up more worlds of interpretation.
5	PURE EVER (Singapore) Sunset X - This is not sci-ft, this is hearthreak 2021 New Commission Mixed Media: Videos, LED screen, digital advertising screens, polyurethane, automobile paint, mineral assortment, recycled paper, artificial moss.	Surset X - This is not soi-fi, this is heartbreak is a tale of forbidden love between three individuals from the Republic of Sankje. With a flourishing kelp industry that is turning the country's capital into Science, the artwork explores the contemporary struggles of its protagonists, Eden. Yastron and Wan Ting amidst a backdrop of alternative imaginings of spirituality, visual fantasy, ecoenterprise and a cult economy.



		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	Natasha Tontey. (Indonesia) Pest to Power 2019 New Commission Multi-channel video installation	As the only species to have survived extinction events and epochal transformations, Pest to Power 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 ecocentric kinship between humans and non-humans.
8	Riar Rizaldi (Indonesia) Kasitroit 2019 Videos, iPhones, projector	Researched and filmed on Bangka island in the Indonesian archipelago. Kasikriz traces the 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





| Squish' | Squish' 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,

during a time of distress.

and alludes to a prospect for transformation