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NTU CENTRE FOR  
CONTEMPORARY  
ART SINGAPORE

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SEA AiR

Studio Residencies for  
Southeast Asian Artists  
in the European Union

Cycle 1

Hoo Fan Chon, George Town ↔ HIAP, Helsinki

Citra Sasmita, Bali ↔ WIELS, Brussels

Vuth Lyno, Phnom Penh ↔ Villa Arson, Nice

New Works

11 January – 5 February 2023

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Citra Sasmita, *Timur Merah Project VIII: Pilgrim, How You Journey*, acrylic on Kamasan canvas, 2022.

A very warm welcome to *Hoo Fan Chon, Citra Sasmita, Vuth Lyno: New Works*, the inaugural exhibition of **SEA AiR – Studio Residencies for Southeast Asian Artists in the European Union** at NTU Centre for Contemporary Art Singapore in Gillman Barracks.

A new programme launched jointly by the European Union Delegation to Singapore and the Nanyang Technological University's Centre for Contemporary Art, SEA AiR celebrates diversity and people-to-people connectivity between the EU and ASEAN. We embarked on this pioneering project in a milestone year as the EU and ASEAN commemorated the 45th anniversary of their relations in 2022. SEA AiR embodies the rich spirit of dialogue and exchange that are hallmarks of the partnership between our two regions.

The exhibition presents works of the three artists who participated in the first cycle of SEA AiR: Hoo Fan Chon (Malaysia, in residence at Helsinki International Artist Programme, Finland), Citra Sasmita (Indonesia, in residence at WIELS, Belgium) and Vuth Lyno (Cambodia, in residence at Villa Arson, France). They were selected from a pool of 24 candidates nominated by curators and artists from across Southeast Asia. These established European art institutions offered the artists a three-month residency in Helsinki, Brussels, and Nice respectively, together with the opportunity to create new works inspired by their experiences, discoveries, and interactions in Europe.

Iwona Piórko  
Ambassador of the  
European Union  
to Singapore

Foreword ← →

For the artists the residencies unfolded not only in the midst of a new surge of the COVID-19 pandemic but also during the start of Russia's unprovoked, unjustified, and illegal war of aggression against Ukraine. All three artists witnessed protests in Europe and met with representatives of the Ukrainian arts community. These and many other encounters have informed the compelling and thought-provoking artworks featured in this exhibition.

A made-in-Singapore programme, SEA AiR drives the development of Southeast Asia's contemporary art and serves as a springboard for dialogue and mutual learning between European art institutions and Southeast Asian artists. The programme is specifically dedicated to artists who have not yet had a significant exposure to and professional experience in Europe. SEA AiR pivots on the creative and cultural exchange between the EU and ASEAN enabling us to highlight a region that has historically been under-represented in most Artist-in-Residence programmes in Europe.

With Singapore as both the engine and the end point of their inspiring journey, I wish the artists a successful exhibition here. Sparking conversations and discourse among the wider community, this show fittingly opens during Singapore Art Week 2023. It gives an opportunity to art lovers from the region and beyond to immerse themselves in a cross-regional artistic project and experience how travels and cultural exchanges shape contemporary art practices.





Hoo Fan Chon, *Finnish landscape painting series – #7 Bright future ahead*, oil on found painting (U. Huumo, 2003), framed, 2022.

Since its foundation in 2013, NTU Centre for Contemporary Art Singapore has been committed to make a significant contribution to the arts ecosystem in Singapore and Southeast Asia. Amongst the multiplicity of international exhibitions, publications, and research projects we have developed over the years, our in-house Residencies Programme at Gillman Barracks, where our Centre is located, stood out as a particularly effective platform to support artistic research, engender cross-regional encounters, and spark connections and collaborations. Thanks to the generosity of the European Union Delegation to Singapore, we had the opportunity to develop SEA AiR – Studio Residencies for Southeast Asian Artists in the European Union (SEA AiR), a new programme which stems from our understanding of the needs and aspirations of emerging visual artists in this vibrant region. A three-month residency at arts institutions in various European countries and an exhibition at our Centre weave together research and production foregrounding the tremendous importance of cultural mobility to nurture artistic practices and, on a broader level, more open and inclusive societies.

Through a region-wide nomination process, Hoo Fan Chon, Citra Sasmita, and Vuth Lyno were selected as participants in the inaugural cycle of SEA AiR. In the spring of 2022, the artists conducted their residencies in Europe—with Helsinki International Artist Programme (HIAP), WIELS in Brussels, Villa Arson in Nice as host institutions—with

## Director's Welcome

Ute Meta Bauer  
Founding Director, NTU CCA Singapore  
and Professor, NTU School of Art,  
Design and Media

unwavering enthusiasm in spite of persisting outbreaks of COVID-19 and the Russian invasion of Ukraine. We warmly welcome them at NTU CCA Singapore where the exhibition *Hoo Fan Chon, Citra Sasmita, Vuth Lyno: New Works*, curated by Dr Anna Lovecchio, Assistant Director (Programmes), fittingly presents their artworks in our Residencies Studios bringing their journeys to full fruition.

A catalyst for interregional connectivity, SEA AiR could only be made possible thanks to the joint efforts of many individuals across different institutions. We are grateful to H.E. Iwona Piórko, the European Union Ambassador to Singapore, for embracing this project with enthusiasm, her predecessor Ms. Barbara Plinkert, and Deepika Shetty, Press Officer at the EU Delegation to Singapore, who has accompanied this project from the start. My gratitude also goes to Professor Tim White, Vice President (International Engagement), Professor Joseph Liow, Dean of the College of Humanities, Arts, and Social Science, at Nanyang Technological University and, of course, to our Centre's team for their whole-hearted endorsement of this unique collaboration between the University and the European Union Delegation to Singapore. I thank HIAP, Villa Arson, and WIELS for hosting and mentoring the artists within their residency programmes. Last but not least, I thank the artists Hoo Fan Chon, Citra Sasmita, and Vuth Lyno for embarking on this exciting journey together with us.

The exhibition *Hoo Fan Chon, Citra Sasmita, Vuth Lyno: New Works* is the final yield of the first cycle of SEA AiR – Studio Residencies for Southeast Asian Artists in the European Union (SEA AiR). In spite of its official designation, SEA AiR extends beyond the conventional format of a residency programme. This exhibition must therefore be contextualised within the wider framework that brought it into being, a framework wherein artistic development, institutional collaboration, and mutual learning are deeply intertwined.

Developed by NTU Centre for Contemporary Art Singapore thanks to the support of the European Union, SEA AiR engenders opportunities for artistic growth and cultural dialogues between Southeast Asia and Europe. The programme caters specifically to emerging Southeast Asian artists who have not previously had a significant working experience in Europe and it provides them with a platform for research, networking, and exposure. At the same time, by means of partnerships with overseas residency programmes, European institutions are granted unique access to Southeast Asia's visual arts ecosystem through their involvement in the process of selecting the artists and the collaboration with the artists

## Notes from the Curator

themselves during the residencies. As much as it seeks to benefit individual artists, on a systemic level SEA AiR also aspires to address the historical underrepresentation of Southeast Asian artists in most European arts institutions and it contributes to cultivate a better understanding of Southeast Asian creative practices for European institutions and publics.

The participating artists in the inaugural cycle of SEA AiR are **Hoo Fan Chon** (Malaysia), **Citra Sasmita** (Indonesia), and **Vuth Lyno** (Cambodia). They were selected through a scouting process propelled by nominations solicited from curators and artists in each Southeast Asian country. The nominators were approached in light of their involvement with the local art scenes of their respective countries of expertise and connectivity with a young generation of creative practitioners. Whereas no restrictions were placed with regard to artistic mediums, the nominators were prompted to zero in on artists whose work is informed by a research-based approach and reverberates with a critical awareness of the diverse challenges contemporary societies struggle with. Furthermore, in planning the selection process of the first cycle of SEA AiR, we purposefully steered away from the most prominent art hubs in Southeast Asia in order to open up this opportunity to artists who

operate, instead, at the fringes of the artworld in this region. It is therefore worth noting that Hoo Fan Chon and Citra Sasmita live and work in George Town and Bali, respectively, rather than the more networked and developed scenes of Kuala Lumpur and Java. The same holds true for the Phnom Penh-based Vuth Lyno, an artist who earnestly counteracts Cambodia's systemic lack of infrastructure for contemporary art and education through the work of Sa Sa Art Projects, the art collective he cofounded, as well as through his solo practice.

In the first half of 2022, amidst unrelenting surges of the pandemic and the ghastly military invasion of Ukraine, the artists took off from their home countries to conduct three-month-long residencies: Hoo Fan Chon at **HIAP – Helsinki International Artist Programme** (Finland); Citra Sasmita at **WIELS** (Brussels, Belgium); and Vuth Lyno at **Villa Arson** (Nice, France). Albeit sited at different latitudes and embedded within different institutional contexts, these residency programmes have a long history in facilitating cultural mobility and they share a commitment to supporting emerging artists through curatorial mentorship, peer-to-peer dialogues, and public programmes.

Anna Lovecchio,  
Assistant Director, Programmes,  
NTU CCA Singapore

While in residence, artists always work in a situation. They immerse themselves in a new environment made of people, politics, histories, arts, and habits that are likely to influence their artistic process to one extent or another. Hoo Fan Chon arrived in Suomenlinna, the island off Helsinki where HIAP is located, in the midst of the rigid Nordic winter. The son of a fisherman—the artist's personal obsession with fish often surfaces in his work—he became captivated by the salmon pink colour of a building by the main pier, a colour he soon began to detect in other buildings across Finland and its neighbouring countries. The question “Do Finnish people love salmon so much that they paint their houses pink?” became the conceptual compass of his ironic and erratic investigation into the processing of farmed salmon and the class connotations of this fish species in Chinese culture.

Located on the eastern edge of the French Riviera, Villa Arson comprises a school of fine arts, a research centre for contemporary art, an international exhibition programme as well as artist residencies. During his residency, Vuth Lyno travelled from Nice to Paris to research the architectural remnants of the International Colonial Exposition which took place in the Bois de Vincennes forest park in 1931. There, he discovered that the former Cameroon Pavilion had been converted into a Buddhist temple in the

late 1970s. Following its conversion into a place of worship, the building, and the surrounding greenery, have come to play a significant role in the spiritual, cultural, and social life of the Cambodian community in France. The contemporary appropriation of buildings and grounds which once hosted the display of colonial power became the kernel of the artist's comparative research on forest parks as sites for refuge, decolonial practices, community formation, and emancipation in the contexts of Paris, Phnom Penh, and Singapore.

Decolonial impulses were also at the core of Citra Sasmita's residency at WIELS, a leading contemporary art institution that provides space for innovative ideas and creative experiences. Midway through her residency Citra remarked: "My art residency experience in Europe is a pilgrimage to the traces of my ancestors". Indeed, her efforts focused on researching Balinese artefacts that are held in European museum collections as well as scholarly publications on Balinese history that are not available in her home country. Research trips to the Tropenmuseum in Amsterdam and to the Royal Netherlands Institute of Southeast Asian and Caribbean Studies (KITLV) in Leiden allowed the artist to excavate the figure of I Dewa Agung Istri Kanya, a queen of the Klungkung kingdom in Bali who fiercely opposed the Dutch colonisers in the 19th century. Ruled out from most historical accounts, the history and words of this mighty woman leader are revived in the powerful figurations of Citra's paintings and video work.

The last stage of a process made of journeys and collaborations, field-work and encounters, research and art making, *Hoo Fan Chon*, *Citra Sasmita*, *Vuth Lyno: New Works* constitutes a significant outcome of SEA AiR's multifaceted framework. The artworks featured in the exhibition were created by the artists in the months following their residencies, a much-needed time for critical reflection and material experimentation that allowed them to develop their research findings and creative inspiration into full-fledged artworks. Ranging from installation and video to sculpture and painting, some of these works also mark these artists' first attempts at embracing new mediums and materials: 3D animation techniques for Hoo Fan Chon, video for Citra Sasmita, and paper for Vuth Lyno. Most importantly, they bear witness to how the artists' interests in the cosmetics of food, cultural contaminations, decolonial practices, the empowerment of women, and the resilience of marginalised communities, have evolved over the last year.



Vuth Lyno, preparatory drawing for  
*Vibrating Park-Forest*, graphite on paper, 2022.





## LEARNING JOURNEYS

**Anna Lovecchio:** It's been a few months since your experiences overseas and I am curious to know what is the most vivid memory related to your residencies. Without thinking too much about it, what impression, image, or feeling comes to your mind when you go back to the time you spent in Finland, Belgium, and France respectively?

**Hoo Fan Chon:** I never knew I would need to learn how to walk again. The first week in Helsinki, I slipped a few times until I learnt to identify safe walking surfaces based on the different colours and textures of the ice and snow. A good pair of boots plays a vital role in the Nordic winter, giving you a solid grip on the ground. The heels of my boots fell off

on my second day of arrival while I was touring the city and I had to rush to get a new pair of second-hand boots in town. I distinctly remember feeling the chill from the ground for a good half hour.

**Vuth Lyno:** Perhaps the most vivid image stuck in my mind is that of thousands of Cambodian immigrants living in Paris taking over a patch of green in the Bois de Vincennes during Khmer New Year last April. They gathered around a grand Buddhist pagoda—the former Cameroon Pavilion built for the 1931 Colonial Exposition—to pay respects to the massive statue of Buddha and the monks. People laid down mats all over the adjacent grass field to have group picnics, chit-chat, and hang out. My feeling at

Left: Hoo Fan Chon in front of HIAP Studios, February 2022.

Middle: Vuth Lyno at Villa Arson, March 2022.

Right: Citra Sasmita on her first days in Brussels, April 2022. Photo: Veerle Melis.

## An Interview with Hoo Fan Chon, Citra Sasmita, and Vuth Lyno

the time was one of exciting energy. I experienced a sense of comfort being surrounded by relatable people, and a sense of freedom about being oneself and, at the same time, part of a community. The simple act of sitting down on mats around a historical, politically charged site, on such a massive scale, made a deep impression on me: a migrant community was performing a decolonial practice on the ground.

**Citra Sasmita:** My residency apartment was located five kilometres away from WIELS, quite a distance to walk. At the beginning, I didn't know how to take public transportation, so I rented a bike to explore the city. I managed to go through this phase of adaptation thanks to the help of some Muslim immigrants from the

Middle East who run a grocery store that also provides useful information on how to live in Brussels, access the internet, use public transport, and other important tips for a newcomer.

**AL:** The three-month residency gave you the opportunity to engage with new cultural ecosystems and meet a variety of practitioners from different backgrounds. How has this process unfolded for you?

**VL:** During my time at Villa Arson, there was a combination of encounters which enriched me professionally and personally. Interestingly, some encounters were planned and others were unplanned. At the beginning, the residency evolved slowly. The host institution, which is also an art school, didn't arrange a public programme for me early on so I couldn't meet the students properly. It was hard for me to get in. The students were not curious to meet neither myself nor the other artists-in-residence. There seems to be something very 'stubborn' about French culture. Nevertheless, I managed to make connections with a professor and a couple of students who introduced me to the pedagogical framework of the school. I visited their studios to see what they were doing and gained access to art events in town. I also made friends with other artists-in-residence from Afghanistan and Ukraine who had to leave their countries in order to survive. I learnt a lot from their stories.

**CS:** This was my first experience in Europe and relating to foreign ways of thinking and habits proved quite challenging. It took me some time to adapt to the new environment and social fabric. At WIELS there are weekly programmes that bring together fellow residents as well as mentorship sessions, studio visits,

and discussion groups with students from other art institutions. But for me meeting local artists and curators also took place organically, without the mediation of the host institution. I joined up with some Indonesian friends who are well-connected with activist groups and the local arts scene. For sure, connecting with the ecosystem in Brussels was important but I had to go beyond that because my research materials were in the Netherlands so I had to put an extra effort into reaching out to curators and academics there.



Citra Sasmita introducing her work to members of Club WIELS during a studio visit, 29 May 2022. Photo: Mashid Mohadjerin.

**HFC:** In some ways, this residency prompted me to confront my position as an artist growing up in Malaysia. It made me think more about the geographical audience I engage with and the role of my work within the context of a larger global art discourse. For instance, I became quite disheartened when I discovered that the subject of salmon had already been extensively explored from an ethical and environmental perspective by Cooking Sections, a London-based artist duo. I felt that I didn't have much to add and I had to push myself to find a different angle to tackle the subject.

**AL:** The experience of displacement and the encounter with the unfamiliar often spark a soul-searching process which leads us to reconsider what we do and our context of origin from a different perspective. Was this the case for you? Did you gain new insights into your work or generate new thoughts about the future development of your practice?

**CS:** Visiting major cultural institutions in Europe, especially historical archives and the Dutch museums with large collections of Balinese paintings, helped me to map



Studio of Vuth Lyno at Villa Arson (detail), May 2022.

out some ideas about the history of colonialism in Bali. I strongly feel that this experience, and the challenges of being in a new environment, will benefit my artistic process and career, especially in terms of developing new perspectives and exploring different mediums and working methods. In particular, this residency gave me the confidence to take my visual language into new forms. After the residency, I made my first animated film and I am now working on my first video work for the upcoming exhibition at NTU CCA Singapore. Along this process I hold on to my cultural roots, but thanks to constructive mentorships

and to the visual references and ideas I encountered in Europe my perspective on art and on the international art scene has significantly changed.

**VL:** I haven't done many residencies abroad and SEA AiR is the longest one. My first two weeks were mainly spent on reorienting myself and forming connections to a new context. Also, this was the first time I had a studio and I didn't quite know what to do with it at first. In fact, it was very intimidating. What was I supposed to fill the room with? Then, I started to print out my research images and scatter them around on the table and on the walls. On the one hand, this helped me to process the research. On the other hand, it allowed me to visualise my ideas into an artwork. The realisation of the importance of a studio at this stage of my practice was illuminating to the point that, upon returning to Phnom Penh, I started to look for a studio. I am actually writing from the studio I just rented!

**HFC:** The interactions with some of my fellow artists-in-residence have stretched my thinking about performance art, a visual language I have always struggled to relate to. During my residency, I attended other artists' events. For instance, Iranian artist Parsa Kamehkhosh conducted a walking tour around Suomenlinna "waiting for a miracle to happen", Australian artist Sumugan Sivanesan held a silent disco event, and Estonian artist Maria Metsalu used her body as a walking billboard for a performance event at an artist-run space called Myymälä2. The exchanges I had with these artists and my own experience as an audience member compelled me to think about working with actions, steering away from studio-based skills and from the display of objects on plinths and walls. I am becoming more



interested in exploring how to use one's body as a conduit to create a temporary structure that engages the audience through improvisation.

**AL:** To a certain extent, your practices have in common an engagement with issues relevant to specific contexts: the status of women in Balinese society for Citra, the complexities of Malaysian Chinese cultural identity for Fan Chon, and the politics of space and place-making practices for Lyno. How was the experience of introducing your work to artists, curators, and audiences who might not be very familiar with the contexts you make reference to?

**VL:** Many people in Nice were quite familiar with both Cambodia and the Bois de Vincennes. However, the historical and present uses of the Parisian urban park in relation to colonialism and decolonialism seemed to be not so well-known. Hence, I took time to explain these contexts to people after they saw my work. I like when people relate to my work first, either visually or through a sensorial encounter, before I share about its context and stories. It's visual art after all. People seemed very open to discover more about the work, read the materials, and talk to me.

**CS:** At first, I wondered how the Balinese context of my work would be understood by the audience at WIELS. In spite of its framework of reference, presenting the work I made during the residency turned out to be an interesting experience. As a matter of fact, the local knowledge I put forth contributed to produce new understandings for the European audience since they were not very familiar with the cultural contexts of Southeast Asian countries. I observed that the Europeans



Citra Sasmita with ancient Balinese paintings in the storage of Tropenmuseum, June 2022. Photo: Kerstin Winking.

find the style of my paintings familiar to their own cultural references and I came to see the potential of iconography in my work as a crosscultural language. Also, I noticed that feminism is a kind of universal keyword there.

**HFC:** Generally, I had no problem explaining my works to the cultural practitioners I met during my residency. Perhaps because Finland is a comparatively small nation within the European Union in terms of population size and, like Malaysia, is a country with a long colonial history. Finnish people have been exposed to many other cultures and they had to constantly negotiate their own identity. It was interesting to have some interlocutors share with me their Finnish perspective on the work. Some contexts or nuances might be lost in translation, but since most of my works explore general subjects, such as class aesthetics,

DIY salmon colour chart. Courtesy Hoo Fan Chon

cultural contaminations, food culture, etc., mistranslation can actually be conducive to further extrapolation.

**AL:** You were selected for SEA AiR – Studio Residencies for Southeast Asian in the European Union because of the quality of your portfolio and the promise of your research proposal. How has your original research project evolved during and after the residency?

**HFC:** I had very little knowledge about Finland. I wanted to start with a clean slate leaving my research open to hunches and chances so that it would develop through living experience and the people I came in contact with. After spending a few weeks on Suomenlinna Island, where HIAP is sited, I decided to make a project about the appearance of salmon pink colour in architecture and the role of the artist as a pigment-making alchemist. Halfway

through organising my research materials, the existence of a salmon pink colour chart was brought to my attention. I realised that a project about the colouration of salmon could be a fertile subject to explore and a more viable entry point for me to better understand a foreign yet familiar food species.

**CS:** After establishing connections with the University and the Museum Volkenkunde in Leiden and the Tropenmuseum in Amsterdam, my research progressed a lot. I was excited to encounter, for the first time, Balinese artefacts held in the Netherlands and to get access to significant archival sources at the Leiden University Library. The Royal Netherlands Institute of Southeast Asian and Caribbean Studies (KITLV) in Leiden invited me to present my research at the international conference “The Makings of Arts from Southeast Asia and the Problems of Colonial Legacies”, co-organised with the Bandung Institute of Technology. This allowed me to meet wonderful experts in Southeast Asia studies. There are many English books by foreign researchers who discuss Balinese history but they are not available in Bali. I brought back a suitcase full of research materials and exhibition catalogues. These materials and connections will fuel my work for a long time.

**VL:** Initially, my research project hinged on a specific French site, the Bois de Vincennes, and it entailed exploring a particular history of relations between France and Cambodia. I wanted to study historical colonial expositions and the current use of the Bois de Vincennes by minority groups, not only the migrants but also the homeless and queer communities. During the research, I grew interested in comparative studies with the former Democracy Park in Phnom Penh. Then, after the residency,



I began to struggle because I was supposed to create a new work to be presented in Singapore. I felt a disconnect between geographies and audiences and I was at pains to make sense of how a work which is born out of the French-Cambodian colonial entanglement could resonate with people in Singapore. Then I realised that by focusing on the politics of space and by expanding the scope of my research, other relevant contexts could be brought in. In the case of Singapore, for example, I became interested in Gillman Barracks itself, where my work will be exhibited, which was originally built by the British as a military complex in a forest, and in Hong Lim Park, a public park where LGBT+ movements exercise free speech and assert their visibility within a sexually controlled regime. That gave me new momentum and my work will eventually address urban parks and forests in Paris, Phnom Penh, and Singapore as sites of political contestations and community-building processes. I am glad that the project grew organically out of the necessity to connect with audiences and sites in Singapore.

**AL:** Is there any significant encounter or discovery which occurred during the residency that you would like to mention?

**HFC:** My stay in Helsinki coincided with the 70th anniversary of the 1952 Helsinki Olympics. I visited the TAHTO Center for Finnish Sports Culture, a section of which is dedicated to the 1952 Helsinki Olympics. On a symbolic level, the 1952 Helsinki Olympics marked Finland's recovery from WWII after the country had paid off the war reparations to the Soviet Union. This international sports event was aimed at promoting Finland as a progressive and modern nation to the world. It was as culturally significant as the

1900 Paris World's Fair where Finland had a pavilion for the first time and the opportunity to showcase works in an art nouveau style imbued with national romanticism. It was intended to show that Finland was a state separate from Russia and culturally independent. And it also marked the beginning of ideological and geopolitical tensions between the Western and the Eastern Blocs. Initially, I wanted to conduct a research on Finland as a first-time host country and Malaya as a first-time participant, but I soon found out that Malaya did not participate in the 1952 Helsinki Olympics because it was undergoing the Malayan Emergency.

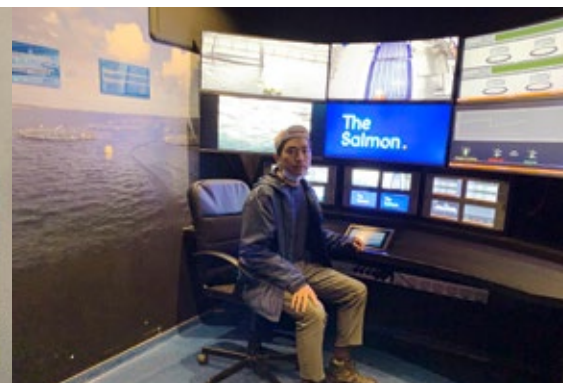


Cambodian communities having picnics around La Grand Pagode, Bois de Vincennes, Paris, April 2022. Courtesy Vuth Lyno.

**CS:** A very memorable experience was to eventually access the collection of Balinese paintings in the Tropenmuseum which took me two months. I am especially grateful to curator and researcher Kerstin Winking who was instrumental in allowing me to see the paintings right before my return to Indonesia. Seeing works of art painted by my ancestors engendered complex feelings. It was undoubtedly an enlightening experience which nurtured my spirit and strengthened my commitment to continue this

research and create more works about Balinese history. In addition to Kerstin Winking, I was also supported by professor Marieke Bloembergen from Leiden University, who helps Balinese people to retrieve old manuscripts for ancient rituals. These relationships became quite miraculously intertwined and they are a crucial starting point for me to develop a more comprehensive understanding of Bali's historical context and visual codes.

**VL:** For me one fortunate and unexpected encounter was a trip to Roquebrune Cap Martin in southern France, to visit the Cap Moderne Association and Eileen Gray's



Hoo Fan Chon visiting The Salmon – Science Centre in Oslo, April 2022.

E-1027 modernist villa. Having studied this 1929 villa as part of an Architectural Theory and History class back in 2014, it was surreal to be inside the building in person. The villa was designed as a boat house by the ocean. It made me think of the Preah Suramarit National Theatre by the riverfront in Phnom Penh which was designed by Vann Molyvann in 1966 and also features a 'boat aesthetic'. I began speculating whether there could be any connection, or influence, between the two architectures. It also made me think about

the meeting point between architecture and the environment (i.e. earth, water) and how that creates a special consciousness of living.

**AL:** During the residency, you had the opportunity to do research trips to different countries. Some trips were motivated by interests related to your research while others were driven by the desire to experience the work of your peers at major exhibitions such as the Venice Biennale and documenta.

**HFC:** The trip to Tallinn organised by HIAP was particularly inspiring for me, especially the visit to the House Museum of Estonian artist Flo Kasearu. The house was originally built by her great-grandparents nearly a hundred years ago. It was nationalised during the Soviet Union era and returned to her family in the 1990s. This living museum is a residential space, an art gallery, and a museum, and all these functions are balanced with a great sense of seriousness and irony. On a separate note, my visits to The Salmon Centre in Oslo and the Fishery History Museum in Bergen were not what I was expecting. Later I discovered that both exhibitions were sponsored by a salmon export company, Lerøy Seafood, which explains the disproportionate amount of content to justify the importance of salmon farming. The Salmon Centre, which actually turned out to be a salmon-themed restaurant, was not dissimilar to some eco-tourism experiences we can find in Asia, mostly restaurants above floating fish pens by the sea with a dedicated room to explain the health benefits and importance of certain fish species.

**CS:** The trips to attend major art events like the Berlin Biennale, Venice Biennale, and documenta fifteen meant a lot.

They allowed me to observe the colours, dynamics, discourses, and goals underlying these important cultural events. I was especially impressed with the Berlin Biennale curated by Kader Attia because it gave space to voices that are hard to hear. It featured idealistic works that make strong statements against the repression of rulers and the dehumanisation of industrial developments. I really admire artworks that bring together aesthetic achievement, solid research, and the artists' own life experiences. The residency also allowed me to be present at my first exhibition in Europe. My work was included in a group exhibition at Savvy Contemporary in Berlin and, by attending the opening, I had the privilege to witness the reception of new audiences. Thanks again to NTU CCA Singapore for making this possible.

VL: These trips were definitely crucial to my residency experience. I took several trips to Paris where my research site was. I made my way to visit relevant archives, connected with a Khmer-French cultural association, and returned multiple times to the Bois de Vincennes to observe how the space is used by different people. In addition, I took a trip to see the Venice Biennale. Seeing so much art there in a concentrated time was overwhelming. Yet it was also very inspiring. Among the artworks that left an imprint on me was Małgorzata Mirga-Tas' work in the Polish Pavilion. It felt like entering into a different world, or rather into three parallel worlds as the installation consisted of three horizontal bands of textiles depicting Roma narratives: one mythological, one archival, and one based on the artist's own experience. The work was so powerful that it might have actually influenced my forest installation project, something that I just realised writing this answer.

AL: I came across an interview from 2016 where Fan Chon states: "I am still in the state of realising what exactly 'Artist-in-Residence' stands for". I would like to hear your thoughts on being an artist-in-residence within the framework of SEA AiR, with its two-fold structure consisting of a residency and the production of new works for an exhibition.

VL: To be a guest in a new place, I suppose. Being an artist-in-residence in SEA AiR meant that I could immerse myself in a new environment and develop a new research. This structure has been around for a very long time in the history of artistic residencies. However, SEA AiR also



Vuth Lyno giving an artist talk at the Association Culturelle Franco-Khmère, Paris, 2 April 2022. Photo: Jean-Alex Quach.

has the second component of supporting the materialisation of research ideas into new works for an exhibition. This model drives motivation. It is concrete and realistic because, in the end, as artists we make artworks. To be able to think, and to know from the beginning that there are the material conditions to create an artwork out of the research was very helpful to bring my ideas to fruition. And, as I mentioned earlier, the exhibition opportunity also challenged me to reconsider

my work in relation to its presentation in Singapore.

CS: The residency for me was a stepping stone to regenerate existing thinking methods. Exposed to new situations and experiences, my artistic ideas and processes have been constantly tested through intense discussions and meetings with audiences from different cultures.

HFC: I have limited experience with artistic residencies. I participated in a month-long research residency in Taiwan in 2017 and a two-week-long research and production residency in Sulawesi, Indonesia, for the Makassar Biennale in

Hoo Fan Chon during HIAP Open Studios, 6 May 2022. Photo: Sheung Yiu. Courtesy HIAP.

2019. Both were organised by artist-run initiatives. If a well-supported residency creates an environment that allows artists to focus purely on learning, reflecting, and producing, it is a luxury and privilege to take part in it.





Despite Hoo Fan Chon's hope that the residency at Helsinki International Artist Programme would provide some respite from his obsession with fish-based iconography and symbolism, upon arriving in Helsinki the artist found himself immediately drawn to the salmon pink colour that commonly adorns buildings in Finland. This chromatic cue ignited his interest in issues of taste, class aesthetics, and fish culture triggering an erratic investigation about the cosmetic processing of farmed salmon, the environmental plight of this fish, and the social status of its consumption as a signifier of class and wealth.

Inspired by amateur tutorials commonly found on YouTube, the video *How to turn your siakap into salmon* illustrates DIY techniques to colour fish. While the pink pigmentation of wild salmons is due to a natural diet made of krill and shrimp, the flesh of farmed salmon is off-white. In order to achieve the vibrant hue that makes salmon appealing to consumers, farmed salmons are regularly fed synthetic carotenoids the health implications of which are still under scrutiny. In Southeast Asia, salmon is a luxury good and its consumption bespeaks the Western lifestyle aspirations of a rising global middle class. This instructional video shows how to simulate a salmon-eating experience by dying affordable local fish and is presented alongside takeaway maps of upscale Singaporean restaurants where salmon is served at high tea.



Hoo Fan Chon  
George Town

HIAP  
Helsinki

The ironic speculation on how to 'domesticate' a foreign species continues in *I have never seen a swimming salmon in my life*. Accompanied by a voiceover by Sir David Attenborough borrowed from an advocacy campaign to protect salmon, the installation features 3D animations of salmon cuts—fillet, loin, and streak—swimming inside a fish tank, a staple fixture in Chinese seafood restaurants.

The artist's familiar-yet-distant relation to salmon culminates with *Finnish landscape painting series*, an installation featuring 13 paintings hung on a salmon pink wall. In this series, the artist introduced the motif of the proverbial "carp leaping over the dragon's gate" and auspicious Chinese blessings into existing Finnish landscape paintings purchased in thrift shops around Helsinki. Both salmons and carps are known for their strength and jumping ability; in Chinese culture, the iconography of the leaping carp symbolises courage and perseverance leading to wealth and prestige. By conflating Chinese symbolism and Nordic waterscapes where wild salmons once thrived, the work enacts a process of cultural contamination while also hinting at the hardships of migratory journeys and environmental change.

Previous spread: Hoo Fan Chon, 3D animation rendering for *I have never seen a swimming salmon in my life*, 2022.

Opposite, above: Hoo Fan Chon, *How to turn your siakap into salmon*, still from video, 2022.

Opposite, below: Hoo Fan Chon, from the series *Finnish landscape painting series*, oil and acrylic on found paintings, 2022.











## Citra Sasmita Bali

The artistic practice of Citra Sasmita revisits ancient mythologies and revives traditional artistic techniques and materials to question historical misconceptions and misrepresentations that persist in Balinese society, especially with regard to the status of women. The residency at WIELS enabled the artist to research the legacy of her ancestors in European archives and museum collections—built during the colonial era by often dubious and unethical means—and to produce the eighth chapter of her long-term project *Timur Merah* (*The East is Red*).

*Timur Merah Project VIII: Pilgrim, How You Journey* is a two-part work featuring an installation and a double-channel video. Eight antique carved wooden pillars float mid-air, each adorned by a painting. They are arranged in a star-shaped configuration that references ancient cosmologies and the nine kingdoms of Bali, with the Klungkung kingdom symbolically at the centre of the installation. The vivid imagery of this painting series unfolds complex narratives inspired by the life of I Dewa Agung Istri Kanya, the daring and undaunted Queen of Klungkung who opposed the Dutch through military struggle and cunning diplomatic manoeuvring in the mid-19th century. The series starts off with a Dutch warship rigged with batik sails to suggest the possibility of a peaceful encounter between the two civilisations. Brutal Hindu rituals, such as the widow's sacrifice on the husband's funeral pyre, are juxtaposed to the violence inflicted by the

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## Wiels Brussels

Dutch upon Balinese women. Dressed in a black and white cloth, the Queen makes her appearance from the third painting onwards, first leading the armed resistance in the battle of Kusamba (1849) and then requiring the Dutch to offer a one-horned rhinoceros to stop her subjects from committing mass suicide. The elaborate scenes in the two following paintings are representations of Hell and Heaven drawn from the *Bhima Swarga*, a Hindu epic evoked by the Queen in her anti-Dutch propaganda. The last painting illustrates the abominable trade of slaves which entailed the massive deportation of Balinese people, including a great number of women, to other Dutch colonies.

Set in the royal palace of the Karangasem kingdom where I Dewa Agung Istri Kanya was allegedly born, the video features a singer performing *Prelambang Bhasa Wewatekan* (*The Coded Language of Symbols*), a poem written by the ruler herself. The tantric symbolism of the poem secretly encodes the Queen's own memoir, military strategies, and calls for anticolonial resistance.

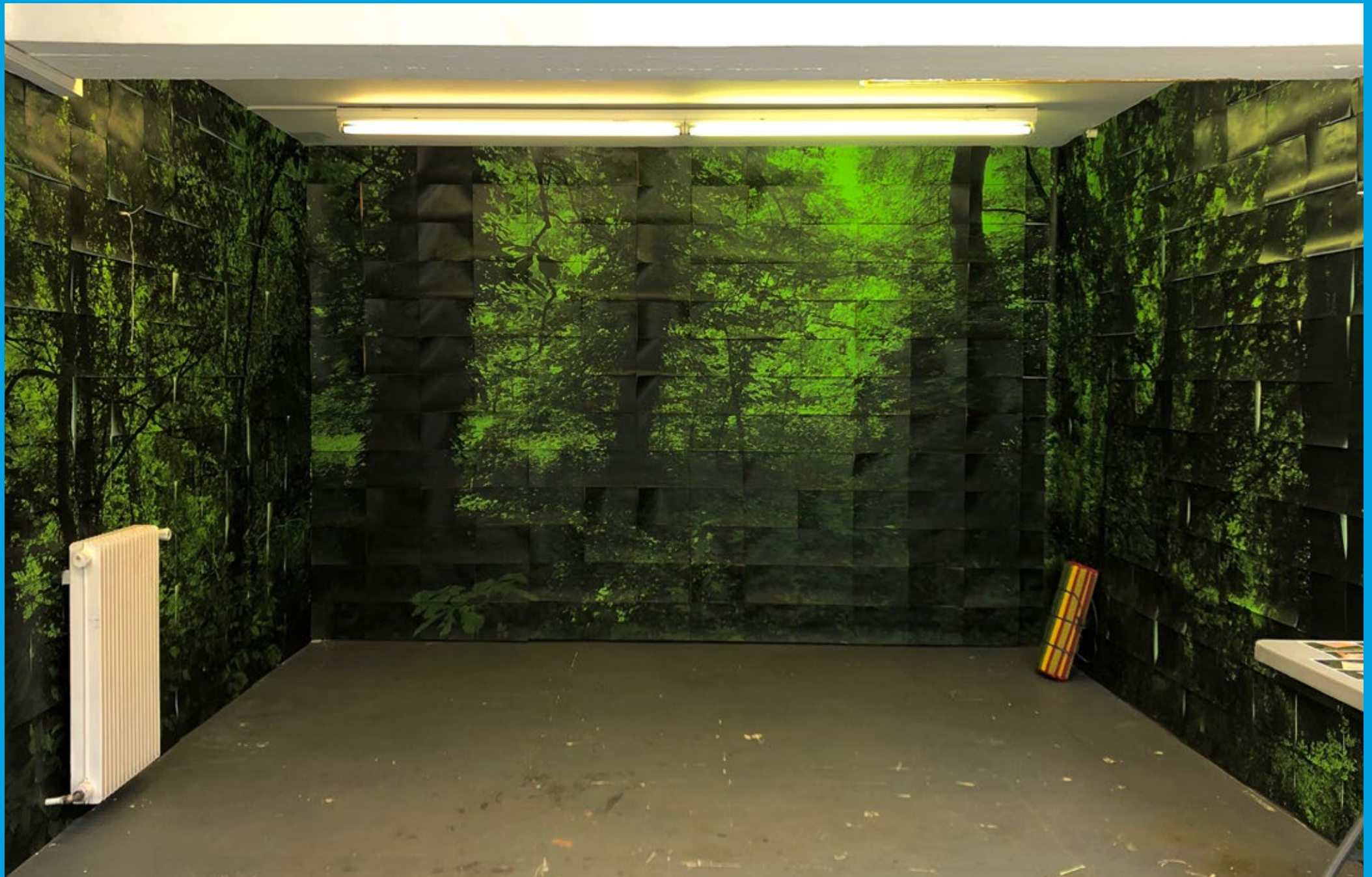
Previous spread: Citra Sasmita, *Timur Merah Project VIII: Pilgrim, How You Journey*, acrylic on Kamasan canvas, 2022.

Opposite: Citra Sasmita, *Timur Merah Project VIII: Pilgrim, How You Journey*, still from video, 2022.

Above: Citra Sasmita, *Timur Merah Project VIII: Pilgrim, How You Journey*, acrylic on Kamasan canvas (detail), 2022.

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Penh, the artist's hometown. Known for its Speaker's Corner—an area where, upon registration with the authorities, citizens can hold demonstrations and political speeches—since 2009 Hong Lim Park hosts Pink Dot, an annual rally of thousands of people in support of LGBTQ communities, freedom of love, and inclusiveness in a country where male same-sex relationships were criminalised until just a few months ago. Democracy Park has a history of entanglement between colonial power, the nation state, and the people. Created at the end of the colonial period, throughout the 1950s the park was used to celebrate the country's independence and parade the nation building process. In recent years, it became a designated site for political demonstrations until it was closed off to the public following anti-government protests in 2014.

The layered identities of these urban forest parks as sites of contestation, refuge, community building, and emancipation are conveyed in Lyno Vuth's immersive installation where the forest is turned into a mosaic made of pulsating paper tiles. Fluttering delicately to the movement of the air, the forest's 'leaves' reveal underneath drawings. They depict a diverse range of events that took place at those sites, from manifestations of state power to grassroots initiatives and other informal modes of appropriation by which marginalised communities reclaim public space to enact their agency.

Vuth Lyno  
Phnom Penh

Villa Arson  
Nice

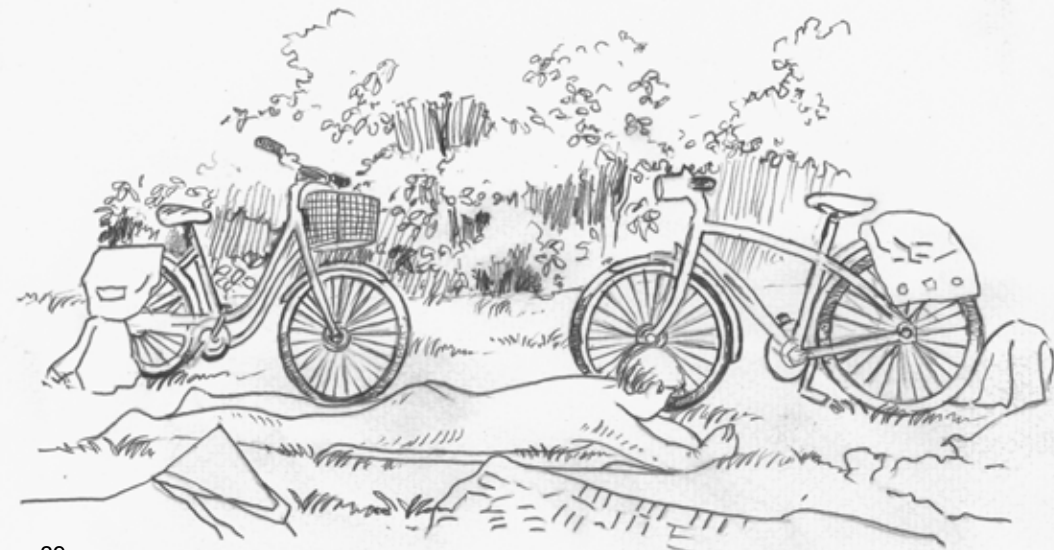
Pursuing intersecting interests in architecture, the politics of space, and place-making practices, during his residency at Villa Arson Vuth Lyno travelled to Paris to research the Bois de Vincennes forest park. In 1931, the park hosted the International Colonial Exhibition, a showcase designed to boast the 'accomplishments' of colonialism wherein pavilions modelled after indigenous architectural styles housed displays of the 'native' cultures of the colonies. Some of these structures outlived the temporary exhibition and are still extant today. In the late 1970s, the Cameroon Pavilion was transformed into a Buddhist temple known as La Grande Pagode. In the spring, thousands of Cambodians living in France swarm to the temple to celebrate Khmer New Year occupying the adjacent grounds with picnic mats and makeshift stalls. The community's appropriation of a public space previously used to stage Eurocentric (mis)representations of those very colonial subjects struck the artist as a self-powered emancipatory practice of place-making and community-building.

*Vibrating Park-Forest* ensues from Vuth Lyno's comparative study of heteronormative practices that unfold in the Bois de Vincennes as well as in Hong Lim Park in Singapore and Democracy Park in Phnom

Previous spread: Vuth Lyno, prototype for *Vibrating Park-Forest*, installation view, Open Studio, Villa Arson (Nice, France), May 2022.

Above: Vuth Lyno, preparatory drawing for *Vibrating Park-Forest*, graphite on paper, 2022.

Opposite: Vuth Lyno, preparatory drawing for *Vibrating Park-Forest*, graphite on paper, 2022.





**Hoo Fan Chon** (b. 1982, Malaysia) is a visual artist whose practice explores taste and foodscapes as cultural and social constructs. His research-driven projects examine how value systems fluctuate as people move from one culture to another. Reframing mundane aspects of everyday life with irony and wry humour, his multimedia works address notions of cultural authenticity setting in motion overlaps and frictions produced by the migration of symbols amongst different sociocultural contexts. Hoo recently received a solo exhibition at The Back Room, Kuala Lumpur, Malaysia (2021) and he has participated in a number of group shows including the last Makassar Biennale, Indonesia (2022). Also active as a curator and a grassroots cultural producer, he was the co-founder of the art collective Run Amok Gallery (2012-2017) in George Town.

With a background in literature and physics, **Citra Sasmita** (b. 1990, Indonesia) is a self-taught painter who turned to visual arts after working as an illustrator at a local newspaper in Bali. She is deeply invested in the social empowerment of women and in questioning colonial legacies. By unravelling myths and misconceptions that persist in Balinese culture, her work figures forth secular mythologies for a post-patriarchal future. Regularly exhibited in Indonesia, her work has been presented internationally at SAVVY Contemporary, Berlin, Germany (2022), Kathmandu Triennale 2022, Nepal (2022); and ParaSite, Hong Kong (2020). In 2020, she received the UOB Museum MACAN Children's Art Space Commission. She is the Gold Award Winner of the UOB Painting of The Year 2017.

**Vuth Lyo** (b. 1982, Cambodia) is an artist, curator, and educator interested in space, cultural history, and the production of knowledge through social relations. He often articulates his research into spatial configurations that resonate with personal stories and collective practices. His artistic and curatorial approach is deeply rooted in communal learning and aims to engage a multiplicity of voices in the production of meaning. Besides his solo practice, Lyo is currently Artistic Director of Sa Sa Art Projects in Phnom Penh, an artist-run initiative that addresses the lack of infrastructure for contemporary art education and engagement in Cambodia. His works have been featured in several group exhibitions at institutions such as the Bangkok Art and Culture Centre, Thailand (2020) and the 9th Asia Pacific Triennial, Brisbane, Australia (2019) amongst others. With Sa Sa Art Projects, he was a participant in documenta fifteen, Kassel, Germany (2022).

## HIAP – Helsinki International Artist Programme Helsinki, Finland

Helsinki International Artist Programme (HIAP) is an international artist residency organisation which was established in 1998. The HIAP residency programme offers time and space for developing new work in dialogue with the local art scene. The goal is to support experimental, cross-disciplinary art practices and to actively contribute to topical debates within and around the context of art. Since 2019 HIAP is also responsible for managing the Villa Eläintarha artist residency which focuses on short-term production residencies.

## Villa Arson Nice, France

Villa Arson is an innovative public institution of the French Ministry of Culture that fulfils several complementary functions in favour of contemporary creation: teaching, research, experimentation, production, dissemination, promotion and support. The Villa Arson school of art, contemporary art centre, artists' residency and specialised library form a unique ecosystem dedicated to supporting young generations of artists towards professional practices, presenting original artistic visions and facilitating critical exchanges with an international perspective. Villa Arson welcomes residents for its teaching and research activities and within the framework of tailored partnerships for artistic production and research.

## WIELS Contemporary Art Centre Brussels, Belgium

WIELS is the main centre for contemporary art in Europe's capital city. An international laboratory for innovation and creative practices that aims to enrich the debate, open up new perspectives and stimulate the senses, enhancing cultural mobility and interactions with creators and authors from other cultures and geographies. As a space dedicated to the transmission of knowledge, support and professionalisation of emerging and less-visible artists since its inception in 2007, WIELS occupies a central position in the art scene from Brussels and Europe and puts its know-how at the service of artistic invention and innovation. For the second decade, WIELS engages in new efforts to connect artists and intellectuals from East and Southeast Asia, Africa, and Latin America.

## SEA AiR Selection Process Cycle 1

### Nominators

Artists and curators from different Southeast Asian countries were prompted to leverage on their in-depth knowledge of emerging contemporary art practices in their respective contexts to nominate promising artists who could benefit from participating in SEA AiR.

**Aung Myat Htay**, artist, writer, and independent curator (Myanmar)  
**Kittima Chareeprasit**, curator, MAIAM Contemporary Art Museum (Thailand)  
**Đỗ Tường Linh**, researcher and curator (Vietnam)  
**Misouda Heuangsoukhoum**, independent curator (Laos)  
**Renan Laru-an**, researcher and curator (Philippines)  
**Melati Suryodarmo**, artist (Indonesia)  
**Meta Moeng**, independent curator (Cambodia)  
**Syaheedah Iskandar**, assistant curator, Singapore Art Museum (Singapore)  
**Yee I-Lann**, artist (Malaysia)

### Selection Committee

**Ute Meta Bauer** (Chair),  
Founding Director, NTU CCA Singapore;  
Professor, School of Art, Design and Media,  
NTU  
**Sylvie Christophe**, Head of International  
Relations, Villa Arson  
**Juha Huuskonen**, Director, Helsinki  
International Artist Programme  
**Siddharta Perez**, Curator, NUS Museum  
**Deepika Shetty**, Press Officer, European  
Union Delegation to Singapore  
**Dirk Snauwaert**, Director, WIELS

### Shortlisted Artists

In addition to the selected artists, six artists were shortlisted by the Selection Committee in recognition of the merit and promise of their artistic practice.

**Thuy Anh Dang** (b.1996, Vietnam)  
**Priyageetha Dia** (b.1992, Singapore)  
**Tada Hengsapkul** (b.1987, Thailand)  
**Rita Khin** (b.1992, Myanmar)  
**Kat Medina** (b.1984 Philippines)  
**nor** (b.1993, Singapore)

## HOO FAN CHON, CITRA SASMITA, VUTH LYNO: NEW WORKS 11 January – 5 February 2023 NTU Centre for Contemporary Art Singapore Residencies Studios

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Ute Meta Bauer

### Curator

Anna Lovecchio

### Programmes Coordinator

Nadia Amalina Binte Abdul Manap

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Maggie Yin

### Communication

Corporate Communications Office  
Nanyang Technological University

Deepika Shetty  
Press Officer

European Union Delegation to Singapore

### Graphic Design

mono.studio

### Exhibition Fabrication

Auxilio Studio

### Shipping

Lotus Fine Arts

### Acknowledgments

NTU CCA Singapore wishes to thank the artists for their enthusiastic commitment to this project. We are also grateful to our partner institutions, in particular to Juha Huuskonen and Mia Mikkola (HIAP), Eric Mangion and Sylvie Christophe (Villa Arson), Dirk Snauwaert and Eva Gorsse (WIELS), for supporting and mentoring the artists throughout their residencies.

We warmly thank Paolo Zingale (Head) and Michel Mouchiroud (Deputy Head) of the EU Foreign Policy Instruments Asia & Pacific for their guidance throughout the implementation of this project.

Finally, we would like to acknowledge our former staff members Peter Lin, Karin Oen, Celine Yeo, and Kristine Tan who, in different capacities, significantly contributed to the development of SEA AiR – Studio Residencies for Southeast Asian Artists in the EU.

### In collaboration with

helsinki.  
international.  
artist.  
programme.

**WIELS** **villa  
arson**  
**nice**



Funded by the  
European Union





## Artwork Credits

### Hoo Fan Chon

*How to turn your siakap into salmon, 2022*  
Single-channel video, Full HD, colour, sound, 15 min 36 sec  
Talent: Zufar Zeid  
Production Assistant: Sven Tang

*I have never seen a swimming salmon in my life, 2022*  
Installation, 3D animation, projection, fish tank, plastic plants, bubble pumps, sound, 2 min 58 sec  
Dimensions variable  
Animation: Darrel Chia Chee Sum  
Voiceover: Sir David Attenborough (extracted from “Year of the Salmon”, produced by Pace Productions, 2019)

*Finnish landscape painting series, 2022*  
Oil or acrylic interventions on 13 found paintings, framed  
Dimensions variable

*Afternoon tea with salmon experience in Singapore, 2022*  
Takeaway foldout map, 500 copies  
29.7 cm x 42 cm (open), 7 x 14,8 cm (closed)  
Graphic Design: hrftype  
Research: Hoo Fan Chon, Chong Hui Shien, Celine Yeo

### Citra Sasmita

*Timur Merah Project VIII: Pilgrim, How You Journey, 2022*  
Installation, acrylic on traditional Kamasan canvas, antique carved wooden pillars  
Dimensions variable

*Timur Merah Project VIII: Pilgrim, How You Journey, 2022*  
Double-channel video, 4K, colour, sound, 22 min  
Videography & Editing: Niskala Studio  
Sound: Agha Praditya  
Talent: Dayu Mang Anna, Bhumi Bajra  
Location: Puri Gde Karangasem Royal Palace  
Research Team: Mira MM Astra, Dwi Setyo Wibowo  
Production Manager: Ruth Onduko

### Vuth Lyno

*Vibrating Park-Forest, 2022*  
Installation, paper, wall drawings, fans  
Dimensions variable

The artworks were produced by SEA AiR – Studio Residencies for Southeast Asian Artists in the European Union, a programme developed by NTU Centre for Contemporary Art Singapore and funded by the European Union.

All artworks courtesy of the artists.

### Image Credits

Unless otherwise stated, image courtesy of the artists.

## NTU CENTRE FOR CONTEMPORARY ART SINGAPORE

A national research centre of Nanyang Technological University Singapore, with a focus on Spaces of the Curatorial, NTU Centre for Contemporary Art Singapore (NTU CCA Singapore) addresses the urgencies of our time such as the climate crisis and its impact on communities. A leading international art institution, driven by dynamic thinking in its three-fold constellation: **RESEARCH AND ACADEMIC EDUCATION**; **RESIDENCIES PROGRAMME**; and **EXHIBITIONS**. It brings forth innovative, multi-disciplinary, holistic and experimental forms of emergent artistic and curatorial practices that intersect the present and histories of contemporary art embedded in social, geo-political, geo-cultural spheres with other fields of knowledge. NTU CCA Singapore’s office and research centre is located at Gillman Barracks.

## SPACES OF THE CURATORIAL

The Centre seeks to engage the potential of “curating” and its expanded field. What are the infrastructures and modes of presenting and discussing artistic and cultural production in diverse cultural settings and in particular throughout Southeast Asia’s vastly changing societies?

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## ABOUT NANYANG TECHNOLOGICAL UNIVERSITY

Young and research intensive, Nanyang Technological University, Singapore (NTU Singapore) has 33,000 undergraduate and postgraduate students in engineering, business, science, humanities, arts, social sciences, education and medicine. Ranked among the world's top universities, NTU is home to world-class institutes – the National Institute of Education, S. Rajaratnam School of International Studies, Earth Observatory of Singapore, and Singapore Centre for Environmental Life Sciences Engineering.

Besides being reputed as one of the world's most beautiful campuses, the NTU Smart Campus is a living testbed of tomorrow's technologies and a model of sustainability, with 61 Green Mark Platinum awards for its building projects. In addition to its main campus in the western part of Singapore, NTU also has a medical campus in Novena, Singapore's healthcare district.

## ABOUT SINGAPORE ART WEEK


As Singapore's signature visual arts season, Singapore Art Week (SAW) represents the unity and pride of a diverse and vibrant arts community in Singapore. From 6 to 15 January 2023, SAW 2023 will present an array of over 130 art events featuring new works and transnational collaborations across the island and online. In its 11th edition, the ten-day celebration of the visual arts will also showcase two dynamic art fairs, S.E.A. Focus and the inaugural ART SG; two highlight commissions are the homecoming presentation of *Pulp III: A Short Biography of the Banished Book* at the recent 59th International Art Exhibition of La Biennale di Venezia and the Singapore Biennale; as well as a vibrant Light to Night in the Civic District. SAW is a nexus for creative collaborations and audiences can look forward to an exciting line-up of art experiences at our museums, galleries, independent art spaces and public spaces, and enjoy enriching discussions, talks, walks and tours.


SAW 2023, a celebration of Singapore's vibrant art landscape, is a joint initiative by the National Arts Council (NAC) and the Singapore Tourism Board (STB).



Free admission unless otherwise stated.

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