



SINGAPORE
BIENNALE
2011
OPEN HOUSE

13.MARCH – 15.MAY.2011
VERNISSAGE 11 – 12.MARCH

MEDIA RELEASE

15 December, 2010

FULL LIST OF ARTISTS ANNOUNCED

An Open House to Singapore as Home, City and International Port

The third edition of the Singapore Biennale (SB2011), *Open House*, features over 150 works by 63 artists from 30 countries. Open to the public from 13 March to 15 May 2011, this edition of the Biennale is led by Artistic Director Matthew Ngui and curators Russell Storer and Trevor Smith, and is organised by the Singapore Art Museum (SAM) of the National Heritage Board and supported by the National Arts Council, Singapore.

As the leading Biennale in Southeast Asia, SB2011 situates contemporary art from Singapore and Southeast Asia within a broad international conversation. The title is conceived not as a theme but as an invitation or ‘open house’ onto contemporary artistic practice. Artists’ practices are not simply grounded in describing or portraying subjects in the world, but are often actual attempts to exchange information, translate experiences and trade places and perspectives. *Open House* suggests the crossing of thresholds between public and private, where boundaries and borders are made permeable. It is in this fluid space that contemporary art often emerges, out of a need to bridge the gaps between the experiential and the psychological, and between social and political hierarchies.

Focused on the journey of making art, rather than defining its final destination, SB2011 studies these artistic processes and their relationship to the daily transactions that take place between people. From trading objects to swapping stories, from sharing food to dressing up, we are constantly making exchanges – as individuals, groups, cities and nations. *Open House* brings

together artworks that offer multiple perspectives and myriad creative approaches to questions of how we move across borders, see other points of view, and form connections with others.

Artistic Director, Matthew Ngui says, “As an artist, I have a strong desire to focus this biennale on artistic process and to communicate this to both the Singaporean public and international visitors. This is not an easy task, as contemporary artists' processes are so diverse and often not immediately evident. The curatorial team have worked hard to arrive at the heart of SB2011 *Open House* by connecting these artistic processes to what we do every day, such as working, commuting, shopping, and eating, as well as, obsessive or recreational activities in private or public. We have consciously related these processes to the urban spaces in which they take place in Singapore, which in turn has shaped the structure of each exhibition venue and the placement of artworks. Works will be presented in ways that relate to the private space of the home, transactional spaces in the city and finally to our ports, which provide the springboard for international exchange. In this way, our exhibition venues have a more direct conceptual and formal link to the artworks.”

With this focus on artistic process, real spaces and people, more than half of the artists will be creating new site-specific commissions or premieres.

VENUES & HIGHLIGHTS

SB2011 *Open House* is presented across four exhibition venues, each with their own particular character, that draw upon emblematic spaces in Singapore.

The Singapore Art Museum and SAM at 8Q, with its four floors of discrete exhibition spaces, finds inspiration in Housing Development Board apartment blocks, home to the great majority of Singaporeans. Each gallery space will invite Biennale visitors to enter another person's world, opening the door onto private obsessions, secret knowledge, personal histories and intimate experiences.

In a world premiere, Malaysian artist Ise (Roslisham Ismail) looks at Singapore through the ways that six families eat and buy food for the home – universal yet highly specific activities that offer insight into how we live and form communities. For the first time, South African-born, Berlin-based artist Candice Breitz presents the entire series of her *Factum* video portraits, in which seven sets of identical twins (and one set of identical triplets) talk candidly about their lives,

hopes, and relationships with each other. Deeply affecting, the works reflect upon similarity and difference, and how individual identities are formed. Gülsün Karamustafa's video work peers into an Istanbul apartment to reveal a secret society of women with a shared passion for panther prints, living out a fantasy life of 'endless freedom with wearing what they want'. Koh Nguang How, who since the 1980s has carefully researched and collected materials relating to the history of Singaporean art, opens up his private archive to the public. With a focus on how art has been written about in the local media, Koh's new installation *Artists in the News* reflects upon how art is documented and described, and what is ultimately left behind for posterity.

The National Museum of Singapore is the city's museum of its history, and with its contrasting architecture of dramatic, light-filled atriums and dark, cavernous galleries, becomes an urban landscape of shopping malls and night markets. Works consider the transactions and transformations that take place within the city, from urban development and its ecological impacts, to the pleasure and pain of window-shopping.

Greeting visitors at the rotunda entrance of the Museum will be *Compound*, a newly commissioned sculpture by Cambodian artist Sopheap Pich. Renowned for his innovative work with rattan and bamboo, Pich here uses modular cube and torpedo forms to create a towering structure that is monumental as well as delicate and permeable. Another new commission is a series of startling images of Singapore by Swiss photographer Beat Streuli, who for two decades has photographed people in cities around the world. Capturing private moments within public space, Streuli offers a fresh perspective on Singapore and its people. A wickedly funny cycle of video animations by Charlie White meditate on the consumer culture of his home town of Los Angeles, where the mall can be 'a massive crystal palace of total happiness' as well as the hell of endless choice. At the centre of the gallery space will be the premiere presentation of Beijing-based artist couple Shao Yinong and Mu Chen's stunning *Spring and Autumn*, a series of large embroideries of obsolete banknotes from around the world. Produced using the exquisite technique of Suzhou embroidery, the work suggests fragility and transience, with the notes depicted eliminated from circulation through changing political and economic fortunes.

Old Kallang Airport, opened in 1937 as Singapore's first civil airport, has since the 1960s, been the headquarters of the People's Association. The site holds fond memories for several generations of Singaporeans, and the Biennale offers a rare opportunity to again enter this space, so significant in Singapore's history. Taking the site's former function as a cue, as well as Singapore's status as one of the world's busiest air hubs and trading ports, the works at Kallang

respond to ideas of movement from one place or state to another – across borders or thresholds, or between cultures, with such exchanges offering new perspectives and understandings.

Positioned in the airport's former hangar, Elmgreen & Dragset's gigantic new installation will delight and challenge visitors. Transplanting a traditional German barn into the tropical urban environment of Singapore, the Scandinavian duo conjure the fantasy of being somewhere (or someone) else, where we can begin to imagine new possibilities and horizons. Singaporean artist Ming Wong's new video installation *Devo Partire. Domani* transforms Pier Paolo Pasolini's classic 1968 film *Teorema* into a compelling self-portrait, with Wong playing each of the film's male and female characters. Using the city of Naples as a setting, Wong appears and reappears in different guises, weaving in and out of the Italian city's past and present, as only an outsider can do. Bangkok-based artist Arin Rungjang also explores the position of the outsider, in this case Thai migrants who have come to Singapore to find work. Rungjang's installation creates an intimate space inside the airport, where Biennale visitors can rest and encounter stories and objects from the Thai workers, who have played their own part in furnishing the space. Taryn Simon's photographic series *Contraband* explores the limits placed upon movement across borders. Spending five days at New York's JFK Airport, Simon took over 1000 pictures of items detained from passengers or from mail entering the United States, a selection of which will be presented at the Biennale. The images offer an astounding archive of illicit objects, reflecting a shadow trade of prohibited goods.

The Biennale's key outreach project, *Self-Portrait, Our Landscape (SPOL)* will also be shown at Kallang Airport. Over 3000 students from 47 primary and secondary schools in Singapore are participating in this project, which encourages them to draw their self-portrait but without drawing out their own faces. The children have to shift their perspective to aspects that shape their identity, by looking at their environment. Each student then uses basic animation techniques and sound to gradually morph their self-portrait into the next student's, creating a landscape of collective identities. The complete animation, as well as the initial drawings, will be displayed in a specially designed exhibition and education space.

Two major new commissions at **Marina Bay** offer spectacular public encounters which at the same time amplify individual experience. Tatzu Nishi's *Hotel Merlion* continues the Japanese artist's series of private structures built around public sculpture and urban architecture. Nishi's work shifts our relationship to public space, offering new and intimate perspectives on familiar yet often inaccessible urban icons. For the Biennale, Nishi, with the support of the Singapore Tourism Board, will build an operational luxurious hotel room enveloping Singapore's beloved

national monument, the Merlion. One of the key global images of Singapore, the Merlion will now be viewed anew by visitors entering the hotel room during the day, or for those who book early, spending the night.

Rafael Lozano-Hemmer, who is well known for his large scale public interactive works, will create a new large scale installation for Marina Bay, in the heart of downtown Singapore. Using smart phone technology, visitors to the installation will be able to modulate a series of robotic searchlights that form a canopy of lightbeams over the bay by using only the power of their own voice.

Director of the Singapore Art Museum, Mr Tan Boon Hui said, “The third edition of the Singapore Biennale has a significant Asian focus presented within an international framework. Matthew Ngui as the first Singaporean Artistic Director plays a crucial role in this – from the title ‘Open House’, which stems from the Singaporean tradition of opening one’s home to one another on festive occasions, to opening up creative spaces within the Singaporean landscape for artists from all over the world to draw inspiration from, creating works that reflect our lives, and the fabric and soul of the city. As Singapore’s museum that promotes contemporary art and culture of the region, SAM is excited to work with Matthew and his curatorial team to realise our twin missions of making the Biennale a distinctive international visual art exhibition that is relevant and will resonate with people in Singapore and from all over the world.”

In the world’s busiest port, a multicultural city built on trade and commerce, *Open House* plugs Singapore into the latest developments in contemporary visual culture around the world. Kicking off the festivities and open to the public, SB2011 will hold an *Open House* Party at Old Kallang Airport on the evening of 12 March 2011.

For more information on the SB2011, the following materials are enclosed:

Annex A – List of Artists

Annex B – Information on Selected Artists

Annex C – *Open House* Curatorial Precis

Annex D – About the Exhibition Venues

Annex E – Singapore Biennale Factsheet

Annex F – Visitor Information

About the Singapore Biennale

The Singapore Biennale was established in 2006 as the country's pre-eminent platform for international dialogue in contemporary art. It places Singapore's artists within a global context, and fosters productive collaborations with the international arts community. In this way, the Biennale provides new opportunities for local visual artists, arts organisations and businesses, and cultivates deeper public engagement with the arts. 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. Singapore Biennale 2011 is organised by the Singapore Art Museum of the National Heritage Board, and supported by the National Arts Council, which first inaugurated the Biennale in 2006 and was also the organizer for the 2008 edition.

About the Singapore Art Museum

The mission of the Singapore Art Museum (SAM) is to document, interpret and promote the contemporary art practices of Singapore and the Southeast Asian region. Opened in January 1996 as a museum under the National Heritage Board of Singapore, SAM has amassed one of the world's largest public collections of modern and contemporary Southeast Asian artworks. Since 2009, SAM has focused its programming and collections development initiatives around contemporary Southeast Asian art and art practices. Through strategic alliances with arts and cultural institutions and community organisations, SAM facilitates visual arts education, exchange, research and development within the region and internationally. SAM is also the organiser of the Singapore Biennale 2011.

About the National Arts Council, Singapore

The National Arts Council was established in September 1991 to spearhead the development of the arts in Singapore. To realise its vision of developing Singapore into a distinctive global city for the arts, NAC provides total support to nurture artistic talent, promotes the practice and appreciation of the arts among Singaporeans, builds up capabilities and resources, facilitates internationalisation and advocates the value of the arts. Through its holistic range of programmes and initiatives to develop the entire arts value chain, the Council champions the growth of a vibrant arts sector where the arts are accessible to all, and the community of artists, arts groups and arts businesses can innovate, excel and achieve sustainability in the long term.

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LIST OF SB2011 ARTISTS

* INDICATES NEW OR COMMISSIONED WORK

	Artist Name	Gender	Born	Country	Lives & Works
1	Ang Song Ming	Male	1980	Singapore	Singapore
2	Leonor Antunes *	Female	1972	Portugal	Berlin
3	Michael Beutler *	Male	1976	Germany	Berlin
4	Candice Breitz	Female	1972	South Africa	Berlin
5	Genevieve Chua *	Female	1984	Singapore	Singapore
6	Tiffany Chung*	Female	1969	Vietnam	Ho Chi Minh City
7	Phil Collins *	Male	1970	United Kingdom	Berlin
8	Louie Cordero *	Male	1978	Philippines	Manila
9	Marcos Corrales *	Male	1964	Spain	Madrid
10	Martin Creed	Male	1968	United Kingdom	London
11	Elmgreen & Dragset: Michael Elmgreen, Ingar Dragset *	Male Male	1961 1969	Denmark Norway	London Berlin
12	Omer Fast	Male	1972	Israel	Berlin
13	Ceal Floyer	Female	1968	Pakistan	Berlin
14	Simon Fujiwara	Male	1982	United Kingdom	Berlin
15	Julian Göthe	Male	1966	Germany	Berlin
16	Goto Design: Takaya Goto Lesley Chi *	Male Female	Est. 2003	Taiwan Japan	New York
17	Sheela Gowda	Female	1957	India	Bangalore
18	Kyungah Ham	Female	1966	South Korea	Seoul
19	Ise (Roslisham Ismail) *	Male	1972	Malaysia	Kuala Lumpur
20	Teppeï Kaneuji	Male	1978	Japan	Tokyo
21	Gülsün Karamustafa	Female	1946	Turkey	Istanbul
22	Leopold Kessler	Male	1976	Germany	Vienna
23	Koh Nguang How *	Male	1963	Singapore	Singapore
24	Charles LaBelle	Male	1964	USA	USA
25	Michael Lee Hong Hwee *	Male	1972	Singapore	Singapore / Hong Kong
26	Charles Lim *	Male	1973	Singapore	Singapore
27	Michael Lin	Male	1964	Japan	Shanghai / Brussels

28	John Low *	Male		Singapore	Singapore
29	Rafael Lozano-Hemmer *	Male	1967	Mexico	Montreal
30	Robert MacPherson	Male	1937	Australia	Brisbane
31	Tala Madani	Female	1981	Iran	Amsterdam / New York
32	Jill Magid	Female	1973	USA	New York
33	Dane Mitchell *	Male	1976	New Zealand	Auckland
34	Tracey Moffatt	Female	1960	Australia	Sydney
35	Shao Yinong and Mu Chen *	Male Female	1970 1961	China	Beijing
36	Matt Mullican	Male	1951	USA	New York
37	Mike Nelson	Male	1967	United Kingdom	London
38	Tatzu Nishi *	Male	1960	Japan	Berlin / Tokyo
39	Sopheap Pich *	Male	1971	Cambodia	Phnom Penh
40	The Propeller Group: Phu Nam Thuc Ha, Matt Lucero, Tuan Andrew Nguyen *	Male Male Male	Est. 2006	Vietnam	Ho Chi Minh City
41	Ruben Ramos Balsa	Male	1978	Spain	Santiago de Compostela
42	Lisi Raskin *	Female	1974	USA	New York
43	Navin Rawanchaikul	Male	1971	Thailand	Chiang Mai
44	Stuart Ringholt	Male	1971	Australia	Melbourne
45	Liisa Roberts *	Female	1969	France	Helsinki
46	Martha Rosler *	Female	1943	USA	New York
47	ruangrupa *	Male	Est. 2000	Indonesia	Jakarta
48	Arin Rungjang *	Male	1975	Thailand	Bangkok
49	Mark Salvatus *	Male	1984	Philippines	Manila
50	Charles Sandison *	Male	1969	United Kingdom	Tampere
51	Gigi Scaria *	Male	1973	India	New Delhi
52	Taryn Simon	Female	1975	USA	New York
53	Nedko Solakov *	Male	1957	Bulgaria	Sofia
54	Beat Streuli *	Male	1957	Switzerland	Brussels
55	Shooshie Sulaiman*	Female	1973	Malaysia	Kuala Lumpur
56	Superflex: Jakob Fenger, Rasmus Nielsen, Bjørnstjerne Christiansen	Male Male Male	Est. 1993	Denmark	Copenhagen

57	Tan Pin Pin	Female	1960	Singapore	Singapore
58	Ryan Trecartin	Male	1981	USA	Philadelphia
59	Danh Vo *	Male	1975	Vietnam	Berlin
60	Charlie White	Male	1972	USA	Los Angeles
61	Gosia Wlodarczak *	Female	1959	Poland	Melbourne
62	Ming Wong *	Male	1971	Singapore	Singapore / Berlin
63	Zai Kuning *	Male	1964	Singapore	Singapore

INFORMATION AND BIOS ON SELECTED ARTISTS

MARINA BAY

Rafael Lozano-Hemmer

Born 1967, Mexico City, Mexico; lives and works in Montreal

Rafael Lozano-Hemmer is an artist who develops interactive installations at the intersection of architecture and performance art. His works take the form of kinetic sculpture, responsive environments, video installation and photography, with a central interest in creating platforms for public participation. While often spectacular in scale, his works always maintain a level of intimacy and individual agency. For SB2011, Lozano-Hemmer will create a new large-scale light installation for Marina Bay. Using smart phone technology, visitors will be able to personally modulate a series of searchlights that form a canopy of light beams over the bay, using the individual characteristic or power of their own voice.

Bio: Solo exhibitions and projects throughout North America, Europe, Japan and Australia, and the Mexican Pavilion at the Venice Biennale (2007); Group exhibitions include the Biennale of Sydney (2006); 'Pre-Emptive', Kunsthalle Bern (2006); Shanghai Biennale (2004); Liverpool Biennial (2002); Istanbul Biennial (2001); Havana Biennial (2000).

Tatzu Nishi

Born 1960, Nagoya, Japan; lives and works in Berlin and Tokyo

Tatzu Nishi uses scale and distance in his installations to propose fresh perspectives on what might be taken for granted or otherwise seem ordinary. His best-known projects have involved the building of rooms around public monuments or architectural elements. The result is two-fold: on one hand, an 'instant sculpture' appears in a private space, and on the other, that same piece disappears from the public sphere. Within the room, this dramatic shift from public to private creates an encounter with the sculpture that is both fascinating and uncanny; there is egalitarianism in Nishi's desire to expose art to all. *The Merlion Hotel*, Nishi's project for SB2011, comprises a luxurious hotel room built around Singapore's national monument, the Merlion, offering audiences an entirely new relationship to this globally recognised symbol.

Bio: Solo exhibitions and projects in Tokyo, Los Angeles, Dublin, Basel and Sydney; Group exhibitions include 'Twist and Shout', Bangkok Art and Cultural Centre (2009); Scape Biennial, Christchurch (2008); 'Ecstasy', MoCA, Los Angeles (2005); 'Projekt Migration', Kölnischer Kunstverein, Cologne (2005); Yokohama Triennial (2005); Seville Biennial (2004); Liverpool Biennial (2002).

SINGAPORE ART MUSEUM / SAM at 8Q

Candice Breitz

Born 1972, Johannesburg, South Africa; lives and works in Berlin

Since the mid-1990s, Candice Breitz has produced a body of work treating various aspects of the structure of identity and psychological identification. Central to her work is the question of how an individual 'becomes' him or herself in relation to a larger community, be it the family, or the real and imagined communities shaped by nation, race, gender and religion, as well as by mainstream media such as television, cinema and popular music. Breitz's work *Factum*, premiered in its entirety at SB2011, features interviews with identical twins and triplets. It explores processes of identification and emulation, and ideas of similarity and difference, within the relationship between the self and close family others.

Bio: Solo exhibitions throughout Europe, North America, and South Africa; Group exhibitions include 'Afro-Modernism', Tate Liverpool (2010); 'Laughing in a Foreign Language', Hayward Gallery, London (2008); 'Tokyo-Berlin-Berlin-Tokyo', Mori Art Museum, Tokyo (2006); Venice Biennale (2005); Gwangju Biennale (2000); Johannesburg Biennale (1995, 1997).

Ise (Roslisham Ismail)

Born 1972, Kota Bahru, Malaysia; lives and works in Kuala Lumpur

Ise's work arises from his personal experience of urban communities and popular culture, based on travel, conversation and friendships around the world. His practice, which spans collage, animation, drawing and installation, incorporates comic narratives and found materials, and often extends into interactive events, to generate and celebrate interpersonal dialogue and cultural exchange. His work for SB2011 comes out of time spent with six diverse Singaporean families, with a focus on how they buy, cook and eat food. Both universal and highly specific, these domestic processes offer insights into how we live and form connections with others.

Bio: Solo exhibitions in Kuala Lumpur, Yogyakarta and Sydney; Group exhibitions include 'The New Order Beauty', Palette Art Gallery, New Delhi (2010); Jakarta Biennale (2009); 'Intrude 366', Zendai MOMA, Shanghai (2008, 2009); 'The Independence Project', Galeri Petronas, Kuala Lumpur / Gertrude Contemporary, Melbourne (2007-08); 'Antara Merdeka', National Art Gallery, Kuala Lumpur (2007); Istanbul Biennial (with ruangrupa) (2005).

Gülsün Karamustafa

Born 1946 Ankara, Turkey; lives and works in Istanbul

Gülsün Karamustafa has been a leading figure in contemporary Turkish art since the 1970s. Her acute observations of cultural conditions, particularly for women, reflect the enormous social and economic shifts in Turkey over recent decades and draw on her own experience of political repression in the 1970s and 80s. Her installations and video works explore experiences of cultural displacement and economic nomadism, as well as the clichés and kitsch of Orientalist stereotypes, which persist in many ways today. Her video work *The City and the Secret Panther Fashion* uses humour and the style of silent cinema to, as she says, 'bring forth the arguments about the outlooks, especially the actual debates throughout the world, on what women should wear'.

Bio: Solo exhibitions in Istanbul, Munich, Kassel, Milan, Paris, Stockholm and Rotterdam; Group exhibitions include 'Strange and Close', Van Abbe Museum, Eindhoven (2009); Cairo Biennial (2008); 3rd Guangzhou Triennial (2008); 'The 1980s: Topology', Fundação de Serralves, Porto (2006); 'Peace Tower' Whitney Biennial, New York (2006); Venice Biennale (2003); 'When Latitudes Become Forms', Walker Art Center, Minneapolis (2003); Gwangju Biennale (2000).

Koh Nguang How

Born 1963, Singapore; lives and works in Singapore

Artist and independent researcher Koh Nguang How has been documenting and collecting materials relating to contemporary art in Singapore since the late 1980s. His process reflects his research and curatorial work with institutions, including Singapore's then National Museum Art Gallery and the Fukuoka Asian Art Museum. A main part of Koh's focus has been on artist groups and collectives, and his documentation of the Artists Village between 1989 and 1999 has become a significant historical resource. In 2005 Koh established the 'Singapore Art Archive Project', based on his extensive collections. His project for SB2011, *Artists in the News*, draws on his archive of newspaper cuttings – that nearly fills his HDB flat – of art news taken from Singapore's English and Chinese language papers, to explore the discussion and circulation of art and artists in the Singaporean media.

Bio: Solo exhibitions in Singapore including 'Errata' at p-10, NUS Central Library and Singapore History Museum (2004-05); Group exhibitions include 'The Artists Village: 20 Years On', Singapore Art Museum (2008); 'Situation', MCA, Sydney (2005); 'Remembering Samsui Women', Nokia Singapore Art, Singapore Art Museum (2002); 'The Space', Hong Bee Warehouse, Singapore (1992); 'ARX3', Perth Institute of Contemporary Arts (1989-90).

NATIONAL MUSEUM OF SINGAPORE

Beat Streuli

Born 1957, Altdorf, Switzerland; lives and works in Brussels

Renowned for his street portraiture, Beat Streuli has been documenting 'anonymous urban citizens' around the world since the late 1990s, as part of an ongoing photographic project. At the core of his practice is a focus on ordinary people in the street, contemporary 'flaneurs' going about their daily business. By focusing his telephoto lens on individuals within the crowd, Streuli is able to capture unguarded, intimate moments amidst the flow of everyday urban life. The images are presented in a variety of formats, including large-scale photographs, billboards, slide projections, and video, as well as permanent installations, including Frankfurt Airport and Dallas Fort Worth Airport, Texas. SB2011 will feature a range of images taken in Singapore, the first time Streuli has photographed the city.

Bio: Solo exhibitions held throughout Europe, the United States and Japan; Group exhibitions include 'The Portrait', Kunsthalle Wien, Vienna (2009); 'An Urban History of Photography', Tate Modern, London (2008); 'Mapping the City', Stedelijk Museum, Amsterdam (2007); Yokohama Triennial (2005); 'Restaging the Everyday', Museum of Modern Art, San Francisco (2001); Biennale of Sydney (1998); Gwangju Biennale (1995)

Charlie White

Born 1972 Philadelphia, USA; lives and works in Los Angeles

Photographer and filmmaker Charlie White uses fantasy and artifice to explore American aspirations and the individual and collective tensions they generate. His works address aspects of religion, entertainment, lifestyle and celebrity culture, as well as historical moments of collective trauma. They are highly constructed, using sets, actors and visual effects, with White manipulating each element of the shoot during postproduction. As he says: 'A picture is just a million questions now... Did it really happen? ... Do I believe it? ... The picture doesn't lie. It is a lie.' White's *OMG BFF LOL* animations, part of his ongoing 'Girl Studies' project, enter into the world of Californian teenage girls, with its torrid mix of consumer desire and social anxiety.

Bio: Solo exhibitions in Oslo, Berlin, London, Stockholm and New York; Group exhibitions include 'Nine Lives', Hammer Museum, Los Angeles (2009); 'The Puppet Show', ICA Philadelphia and touring (2008); 'Sympathy for the Devil', MCA, Chicago (2007); 'Art in America Now', MoCA, Shanghai (2007); 'Laid Bare', Bergen Kunsthall, Norway (2003)

Sopheap Pich

Born 1971, Battambang, Cambodia; lives and works in Phnom Penh

Cambodian artist Sopheap Pich's sculptures respond to and connect with his surroundings. After training in the United States and France, Pich returned to Cambodia and began using local materials such as rattan, bamboo and burlap, primarily used in craft and agriculture. His refined, expressive works hover between abstraction and figuration, reflecting upon everyday Cambodian life, history, personal experience, and phenomena he observes in the natural environment. *Compound*, commissioned for SB2011, uses simple modular forms to create a large aggregate structure that will dominate the foyer of the National Museum. The work is inspired by rapid urban development and its environmental effects; as Pich says, 'Throughout history there's this endless cycle of building and destruction. Can we build without destroying?'

Bio: Solo exhibitions in Phnom Penh, New York, Singapore and Bangkok; Group exhibitions include the 6th Asia Pacific Triennial, Brisbane (2009); Fukuoka Asian Art Triennial (2009); 'Forever Until Now', 10 Chancery Lane, Hong Kong (2009); 'Strategies from Within', Ke Center for Contemporary Art, Shanghai (2008); and Visual Arts Open, Phnom Penh (2005).

Shao Yinong and Mu Chen

Born 1970, Liaoning, China and 1961, Qinghai, China; live and work in Beijing

Husband and wife team Shao Yinong and Muchen have worked collaboratively since 2001. They are widely known for their photographic series documenting Red Army assembly halls across China, reflecting upon the legacy of the Cultural Revolution on Chinese society and culture. Their new work *Spring and Autumn*, presented for the first time at SB2011, also reflects on shifting political conditions, through a series of large-scale embroideries of obsolete currencies from different countries and periods. Using the refined technique of traditional Suzhou embroidery, the works create highly detailed yet fragile images, with the banknotes expressing the power and beliefs of regimes and economic orders whose time has now passed.

Bio: Solo exhibitions in Hong Kong, Beijing, Taipei, New York and London; Group exhibitions include 'Reshaping History', National Exhibition Center, Beijing (2010); 3rd Guangzhou Triennial (2008); 'Political/Minimal', KunstWerke, Berlin (2008); 'Thermocline of Art', ZKM, Karlsruhe (2007); and 5th Asia Pacific Triennial, Brisbane (2006).

OLD KALLANG AIRPORT

Elmgreen & Dragset

Michael Elmgreen: Born 1961, Copenhagen, Denmark

Ingar Dragset: Born 1969, Trondheim, Norway

Live and work in London and Berlin

Elmgreen and Dragset have worked collaboratively since 1995. They have become internationally renowned for their witty and evocative sculptures and installations that critique power structures in architecture, institutions and public space. A recurrent subject of their work is the art system itself, with the supposedly neutral white cube of the gallery a regular motif for investigating economic, social and representational forces. A number of their projects displace objects and buildings into unlikely contexts, as in their SB2011 project, which transplants a traditional German barn into the tropical urban environment of Singapore. Creating slippages in meaning, the work unsettles our sense of what is 'normal', and uncovers hidden dreams and desires.

Bio: Solo exhibitions throughout Europe, North America and Japan, and curators of the Nordic and Danish Pavilions at the Venice Biennale (2009); Group exhibitions include 'Contemplating the Void' Guggenheim Museum, New York (2010); Yokohama Triennial (2008); Skulptur Projekt Münster (2007); 'Mapping the Self', MCA, Chicago (2007), Gwangju Biennale (2006, 2002); Venice Biennale (2003); Sao Paulo Biennial (2002).

Ming Wong

Born Singapore, 1971; lives and works in Singapore and Berlin

Ming Wong's video works refashion classic cinema from around the world to explore the shifting nature of identity and belonging. Enacting key scenes from films as diverse as those by Malay director P Ramlee, German auteur Rainer Werner Fassbinder, Hong Kong's Wong Kar-Wai and the Hollywood master of melodrama Douglas Sirk, Wong uses actors of varied ethnic backgrounds, including himself, to play the parts. He loves to imitate. Race and gender become performances, and language becomes a process of translation and repetition, highlighting the assumptions and misunderstandings, as well as the fluid potential for connection between cultures. *Devo Partire. Domani*, co-commissioned by SB2011, transforms Pier Paolo Pasolini's 1968 film *Teorema* by setting the film in contemporary Naples with Wong playing each of the male and female roles.

Bio: Solo exhibitions in Singapore, Berlin, London and Sydney, and the Singapore Pavilion at the Venice Biennale (2009); Group exhibitions include Gwangju Biennale (2010); Biennale of Sydney (2010); Jakarta Biennale (2009); 'The Simple Art of Parody', Museum of Contemporary Art, Taipei (2009); 'Vertraut oder Verdaut', ZKM, Karlsruhe (2008).

Taryn Simon

Born 1975, New York, USA; lives and works in New York

Taryn Simon's wide-ranging research into institutions of science, government, medicine, entertainment, nature, security, and religion explore operations of privilege and power; a world divided between those with access and those denied. Her series *Contraband*, to be presented at SB2011, was produced over five days spent at New York's JFK Airport. It documents prohibited items confiscated from airline passengers and express mail and forms an astounding archive of illicit objects, reflecting a shadow trade of illegal goods. Elegantly formal, her work creates idiosyncratic lists that catalogue the vast networks and strange connections that underpin 'America's mythology and daily functioning'.

Bio: Solo exhibitions throughout the United States, Europe, Australia and New Zealand, and the Danish Pavilion at the Venice Biennale (2011); Group exhibitions include 'elles@centrepompidou.fr', Centre Pompidou, Paris (2009); 'Reality Check', Metropolitan Museum of Art, New York (2008); Gwangju Biennale (2007); Whitney Biennial, New York (2006); 'How Human', International Centre of Photography, New York (2003).

Arin Rungjang

Born 1975, Bangkok, Thailand; lives and works in Bangkok

Arin Rungjang reconfigures everyday objects and materials to explore human relationships with space and each other. Often deeply personal, his installations and video works draw upon memory, family history, and lived experience, with a romanticism that 'dwells on the minor harmonies between individuals'. Rungjang's installation for SB2011 stems from his research in Singapore in which the artist spent time with Thai migrant workers, getting to know them and discussing and recording their past and present lives. An intimate space will be created inside Old Kallang Airport, where Biennale visitors can rest and encounter anecdotes and objects from the Thai workers. Using a structure of exchange, Rungjang will collaborate with the workers to furnish the space and present their stories, translating private experiences into a form of public dialogue.

Bio: Solo exhibitions in Bangkok, including Gallery Ver (2009); Group exhibitions include 'Grip', Kadist Foundation, Paris (2010); 'As Yet Unnamed: 2010 Taipei Station', Artists Village, Taipei (2010); 'Traces of Siamese Smile', Bangkok Art and Cultural Centre (2008); 3rd Guangzhou Triennial (2008); Nuit Blanche, Paris (2006).

Self Portrait, Our Landscape (SPOL)

The major outreach project for SB2011 is entitled *Self-Portrait, Our Landscape (SPOL)*, developed by Artistic Director Matthew Ngui with the Biennale outreach team. Over 3,000 school students have participated in this project, which encourages each student to draw their self-portrait without drawing what they look like. The children are therefore required to shift their perspective, by looking instead at their environment. Each student then uses basic animation techniques and sound to gradually morph, through a series of drawings, their self-portrait into the next student's to create a landscape of collective identities. The completed animation, which will run for almost 24 hours, will be presented in a display at Kallang Airport, along with the initial self-portraits and individual video sequences from each school.

OPEN HOUSE PRECIS

Featuring over 60 artists from 30 countries, the third Singapore Biennale, titled 'Open House', will be open to the public from 13 March to 15 May 2011. Over half of the artists are creating new commissions or premiering new works. 'Open House' is presented across four exhibition venues, each with their own particular character, that draw upon emblematic spaces in Singapore: Housing Development Board flats (Singapore Art Museum and 8Q), shopping centres and night markets (National Museum of Singapore), and international air and sea ports (Old Kallang Airport). Major art works at Marina Bay will amplify individual experience in the city.

In Singapore, at Hari Raya, Deepavali and Chinese New Year, people open their homes to others, inviting them to visit, eat and talk. This is not only a gesture of hospitality and good will but also an opportunity to reflect, negotiate and exchange. The threshold between the private and the public is made permeable, if only for a moment, relaxing boundaries between individuals and barriers between groups.

Contemporary art often emerges out of a need to communicate across such thresholds of difference that may be experiential, psychological, or grounded in social and political hierarchies. As such, artists' practices are not simply *about* something in the world, they are real attempts to exchange information, translate experiences and even trade places. Borders may be guarded with force, yet artists find ways to embed themselves within such systems of control, turning unspoken desires toward unexpected ends. Sometimes artists displace or exchange objects, materials and information from one context to another, revealing unexpected connections between culturally divergent situations. The labour of constructing or deconstructing common objects and materials highlight the creative potential in seemingly mundane situations, suggesting fresh ways of seeing the world.

'Open House' examines these artistic processes and their links to the daily transactions that take place between people. From trading objects to swapping stories, from sharing food to dressing up, we are constantly making exchanges, as individuals, groups, cities and nations. In the world's busiest port, a multicultural city built on trade, 'Open House' brings together artworks that offer multiple perspectives and myriad creative approaches to questions of how we move across borders, see other points of view, and form connections with others.

Matthew Ngui, Trevor Smith and Russell Storer

ABOUT THE EXHIBITION VENUES

SINGAPORE ART MUSEUM AND SAM AT 8Q

The Singapore Art Museum (SAM) opened in January 1996 as the country's national art museum. It holds one of the world's largest public collections of modern and contemporary South East Asian art, as well as growing holdings of international art. Its exhibition programme is primarily focused on contemporary South East Asian art, in keeping with its mission to preserve and promote the contemporary art of Singapore and the region.

SAM is housed in the former St Joseph's Institution building, which was built in 1867, with extensions added in the early 1900s. Its 8Q wing, named after its location at 8 Queen Street, occupies the site of the former Catholic High School's primary school building, and officially opened in August 2008.

NATIONAL MUSEUM OF SINGAPORE

The National Museum of Singapore has a history dating back to 1849, when the Raffles Library and Museum was established. It was housed in several venues before moving to its permanent site on Stamford Road in 1887, and was renamed the National Museum at independence in 1965. Since then, its focus has shifted from zoological and ethnographic collections to the social and cultural history of Singapore, and was renamed the Singapore History Museum in 1993. After a three-year redevelopment, the new National Museum of Singapore opened in 2006. Its programme includes major touring exhibitions, festivals and film screenings, and its Singapore History and Living Galleries offer unique and innovative ways of presenting Singapore's history and culture.

OLD KALLANG AIRPORT

Kallang Airport was Singapore's first civil airport, opening in 1937. Built on reclaimed swampland along the Kallang River, it also included an anchorage for seaplanes, and was described at the time as the finest airport in the British Empire. It served as a military airbase during World War II, and reverted to its civil function after the war until 1955, when it was replaced by a new airport at Paya Lebar. From the 1960s until 2009 it provided the headquarters for the People's Association, a community organisation established by the government to promote social cohesion and active citizenry. The old runway was transformed into Old Airport Road.

MARINA BAY

Marina Bay was formed through large-scale land reclamation projects that began in the 1970s. It transformed the mouth of the Singapore River into an urban amphitheatre, creating the centre of the city's financial and cultural precincts and a site for major events including National Day and New Year celebrations and the Formula 1 Singapore Grand Prix. Since the Marina Barrage was completed in 2008, Marina Bay has functioned as a freshwater reservoir, an important component of the city's self-sufficiency program. Its constantly transforming landscape is symbolic of Singapore's urban planning and hopes for the future.

SINGAPORE BIENNALE FACT SHEET

1. Number of works : Over 150
2. Number of artists : 63
3. Geographical distribution (artists living and working in)
 - Asia : 27 (43%)
(Southeast Asia, China, Japan, Korea, India, Pakistan)
 - Europe : 17 (27%)
 - North America : 10 (16%)
 - Australia & New Zealand : 5 (14%)
 - Middle East : 3 (5%)
 - Africa : 1 (1%)
4. Number of countries/regions : 30
5. New commissions : 34 artists (54%)
6. Gender distribution : 50 male, 20 female
(inclusive of individual artists in collectives)
7. Number of venues : 4
8. Number of artists per venue
 - Singapore Art Museum / SAM at 8Q : 15
 - National Museum of Singapore : 18
 - Old Kallang Airport : 28
 - Marina Bay : 2

- The Singapore Biennale, established in 2006, is **Singapore’s most internationally significant contemporary art event** and the **largest contemporary art exhibition in South East Asia**. Initiated by the National Arts Council, the 2011 edition is organised by the Singapore Art Museum.
- The Singapore Biennale has **always worked with significant sites** in Singapore, exploring the use of different venues in Singapore. **SB2011 is no different**, presented at the **historic Kallang Airport**, Singapore’s first civil airport, as well as the **Singapore Art Museum, the National Museum of Singapore, and Marina Bay**.
- The Biennale **demonstrates the diversity of contemporary art practice** from around the world. **In 2011, *Open House* will feature the work of 63 artists from 30 countries, with around half from Asia, particularly South East Asia**.
- The Biennale has **consistently showcased the work of Singaporean artists**, placing their work within an **international context**. **For *Open House*, 9 of the 63 artists in the exhibition are from Singapore, the largest proportion to date**, with most presenting works newly commissioned for the Biennale.
- The **commissioning of new works** has been a significant component of each Biennale. For *Open House*, **over half of the works are new commissions** or works presented for the first time. A number of these works are **developed in Singapore**, working with local communities and responding to specific sites.
- As part of the Biennale’s **long-term commitment to developing and engaging local audiences**, a number of **public and education** programmes have been developed. **‘Self Portrait, Our Landscape’** is a major drawing and animation project developed by Artistic Director Matthew Ngui to involve over 3,000 children from 47 local primary and secondary schools in the Biennale. The final result will be presented as a major display at the Old Kallang Airport.

- As always, the **Public Programmes** will involve children and families in activities that provide insight into artists' works and creative processes. A **free activity booklet** will be produced and **special wall texts** will be developed for children. An **educators' kit** will also be produced for teachers bringing their students to the Biennale.

VISITOR INFORMATION

EXHIBITION DATES

13 March – 15 May 2011

VENUES

Singapore Art Museum and SAM at 8Q

National Museum of Singapore

Old Kallang Airport

Marina Bay

OPENING HOURS

10am – 7pm daily (last admission at 6.15pm)

Rafael Lozano-Hemmer's work at Marina Bay: 8pm – 12mn daily (until 2am on Fridays & Saturdays)

ADMISSION

Includes one-time entry to all venues, one complimentary Short Guide and one-time free audio guide rental at all venues

Adult	\$10
Student	\$ 5
Senior citizen 60 years and above	\$ 5

Tickets are available at Singapore Art Museum and SAM at 8Q, National Museum of Singapore and Old Kallang Airport.

* Free Admission

To Old Kallang Airport and Marina Bay

Visitors 6 years and under

Singaporean or Permanent Resident senior citizens

Full-time National Servicemen (NSFs)

Students and teachers from local schools

Please produce valid identity documents to enjoy the free admission.

Audio guide rental at \$3 and Short Guide at \$5 is available for those who enjoy free admission (no admission ticket purchase).