

Press Release



FOR IMMEDIATE RELEASE



Journey into the world 200 years from today with *2219: Futures Imagined* *Exhibition focuses on small, human-scale acts of innovation and contemplation*

SINGAPORE (21 November 2019) – From 23 November, visitors will be brought on a thought-provoking journey into possible future worlds two centuries from today at ArtScience Museum’s latest exhibition, *2219: Futures Imagined*.

Inspired by the work of Singaporean writer Alvin Pang, *2219: Futures Imagined* marks the Singapore Bicentennial by looking 200 years into the future. The immersive and experiential exhibition developed by ArtScience Museum features the works of over two dozen artists, architects, filmmakers, writers and theatre companies from Singapore and around the world.

The exhibition immerses visitors in future scenarios which show how life may be impacted by changes in the Earth’s environment, caused by climate change and the loss of the planet’s biodiversity. These global transformations act as a backdrop, upon which Singapore’s domestic life, society, culture and tradition, continue to evolve and adapt.

“2219 is the year Singapore will commemorate its Quadricentennial. Singapore in 2019 is beyond whatever may have been envisioned by Raffles and other settlers when they arrived here 200 years ago. And so Singapore in 2219 may be beyond the grasp of any of us today. This show invites audiences to engage in a shared experience of imagining this distant future. It presents ‘experiential futures’, immersive installations, theatrical sets, meditative spaces, interactive artworks, films, and sculptures that allow audiences to step into, and be part of, possible futures. The projects in *2219: Futures Imagined* are not predictions of how the future will unfold, nor straightforward warnings of the potential dangers ahead. Instead, the artworks in the show enable us to inhabit a few of many possible future scenarios. *2219* asks our audiences to reflect on what kind of future they want for Singapore, and what actions they may be prepared to take to bring that future into being”, said Honor Harger, Executive Director of ArtScience Museum.

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“We are honoured to be able to co-produce and work with ArtScience Museum as well as the artists to create an immersive exhibition – one that allows visitors to connect with art in an open-ended way through digital and visual interaction and underlines the immense impact that climate change has in every aspect of our lives,” said Augustus Peh, Managing Director of SPACElogic.

2219: Futures Imagined resists the utopian science-fiction future of flying cars and robots, and the dystopian bleak futures often portrayed in movies. It focuses on smaller, more resilient human qualities - 'small futures', such as intimate stories and enduring traditions that are passed down from generation to generation.

It is aimed at all Singaporeans and visitors to Singapore alike. With the support from Singapore Bicentennial, all students studying in local institutions will have free admission to *2219: Futures Imagined*.

The exhibition unfolds over five Acts which take visitors on a journey from 2019 to 2219.

Act I – Arrival

2219: Futures Imagined begins in the year 2019, when the repercussions of environmental degradation are increasingly being felt. The convenience that we enjoy today is brought about at a cost to the earth’s natural resources. The impending ecological crisis will have profound effects on Singapore’s future and 2019 will be remembered as the year of its arrival.



John Akomfrah (UK)

Purple, 2017

6 channel HD colour video installation with 15.1 surround sound, production still Image courtesy of Smoking Dogs Films and Lisson Gallery. Photography by Justin Piperger.

John Akomfrah's most ambitious artwork, *Purple*, is an immersive six-channel video installation addressing climate change, human communities and the wilderness. He combined hundreds of hours of archival footage with newly shot film and a hypnotic score, to document humanity's destructive impact on the planet.

This elegiac artwork is based on a symphonic structure of five interlinked movements which are designed to confront us with the most devastating effects of climate change.

Purple is the colour of mourning in Ghana, where Akomfrah was born. The use of the


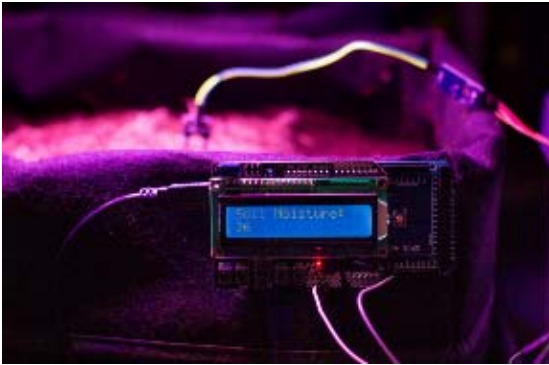
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| | colour in the installation, as well as in the film's title, prompts somber reflection on a dying planet. The work has been described as a wake-up call. |
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Act II – Home

Act II is set in the middle of the 21st century. As ecological, social and political changes unfold, daily life will also evolve significantly. The artworks in this section suggest that living spaces will become more self-sustaining as the environment becomes less able to provide essentials such as food and clean water. This section also suggests that in Singapore, the familiarity of public housing, shared communal spaces, and a fascination for nature and history will remain. The projects presented in Act II suggest that being highly adaptable, many Singaporeans will be able to make the necessary adjustments needed to survive in a changing world.

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|  | <p>Sarah Choo Jing (Singapore) <i>Nowhere Near</i>, 2016 Single-channel video installation, 19 min 42 sec looped Courtesy of artist</p> <p><i>Nowhere Near</i> illustrates how people became increasingly estranged from a sense of shared cultural identity in these dense homogenous zones. Various cities were photographed from a distance, then pieced together to form a multilayered panoramic installation that depicts a vague 'somewhere' that is everywhere and yet nowhere. The artwork features strangers on the streets, each seemingly with a story of their own to tell. The work is imbued with a sense of loneliness and restlessness that many Singaporeans might find familiar.</p> |
|  | <p>Superflux (UK/India) <i>Mitigation of Shock (Singapore Edition)</i> Installation Courtesy of artist</p> <p><i>Mitigation of Shock (Singapore Edition)</i> is an invitation to experience the lived consequences of global warming. This mid-21st century apartment shows how our lives might have to change as a result of climate change. The home is a space for domestic food production. A living space alive with</p> |

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| | <p>multi-species inhabitants, surviving and thriving together in an indoor microcosm.</p> <p>Experience a world where extreme weather conditions, economic uncertainty and broken global supply chains mean widespread resource scarcity. It is also a world where ingenuity and community give hope that even though this might be the end of the world as we know it, other worlds are possible.</p> |
|  | <p>Robert Zhao Renhui (Singapore) <i>The Bizarre Honour, 2017</i> Courtesy of artist</p> <p><i>The Bizarre Honour</i> draws on the collection of the Institute of Critical Zoologists in order to explore Singapore's contentious relationship with nature, from its time as a colony to its period as city-state. Presented as a 'cabinet of curiosity', a collection of natural specimens and rarities, the installation includes artefacts that relate to important local histories, such as "The Singapore Stone", which originally stood at the mouth of the Singapore River until 1843 when it was blown up by the British. The collection also includes rare botanical gems, such as a coconut pearl and lightning-fused sand-forms called fulgurites.</p> <p>Zhao's 'cabinet of curiosity' invites us to form our own interpretation of Singapore's natural history and to examine issues such as authorship and authenticity.</p> |

Act III – Underworld

Living conditions on Earth's surface are expected to deteriorate further by 2060, making it inhabitable for human societies. Act III explores how life may migrate underground. The artworks in this section suggest that Singapore may be well-placed to move its citizens into a subterranean environment. Other artworks in this section explore how our relationship with nature may change in underground cities with limited sunlight to sustain plants and animals.

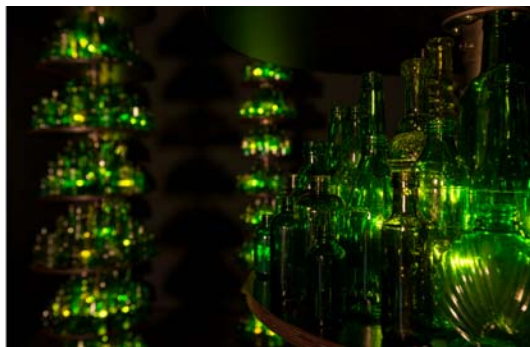
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Finbarr Fallon (Singapore/UK)
Subterranean Singapore 2065, 2016
Film in loop 7 minutes, book
Courtesy of artist

Subterranean Singapore 2065 is an installation presenting an architectural proposal developed by Finbarr Fallon that enables Singapore to move underground, after conditions on the surface worsen due to climate change. Driven by a state focused on national survival, Fallon's underground city is a feat of the technological sublime. Organised around modular super-frame structures, inflatable structures and artificial weather systems that create an optimally habitable subterranean environment. The film in the installation documents Singapore's National Day Parade in 2065 – a mass celebration of technological achievement, featuring a choreographed march of robotic construction technology.

Subterranean Singapore 2065 can be read now as both a remarkable monument of Singapore's desire to future-proof life for its citizens, as well as a cautionary tale.




Donna Ong (Singapore)
The Forest Speaks Back (II)
Green glass vessels, wood platters and steel supports, LED lights
Image credit: Marina Bay Sands

The Forest Speaks Back (II) is an evocative installation of six towering columns that resemble trees. Constructed from approximately 5,000 green glass bottles, it depicts a forest that no longer exists. Representing a synthesis of the artificial and the natural, it gestures towards a type of nature which can no longer be experienced first-hand, and acts as a lament for its passing.

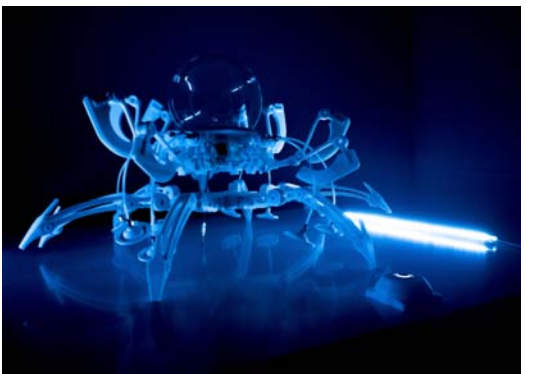
The Forest Speaks Back II was originally commissioned for the exhibition *Da Vinci: Shaping the Future* at ArtScience Museum.

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|  | <p>Lisa Park (USA/Korea) <i>Blooming, 2018</i> Interactive installation, sensors, video, sound Courtesy of artist</p> <p><i>Blooming</i> is an audiovisual interactive installation that takes the form of a life-size cherry blossom tree projection and explores themes of human connection, emotion and touch.</p> <p>The installation responds to physical and aural contact between two to four participants. When participants stand on the sensors in bare feet, the tree flourishes, it also releases petals when participants hold hands or embrace. When participants release physical contact, the tree returns to its pre-bloom state. In addition to the tree's visual responses, corresponding sounds are mapped to the human interactions.</p> <p>The beauty of the tree in full bloom highlights the continued importance of human presence and physical connection.</p> |
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Act IV – Adaptation

By 2119, sea levels would have risen significantly around the world, inundating many coastal cities and forcing communities and societies to adopt dramatically different ways of living. The sea will become the primary geological feature on the planet. Adapting to an increasingly oceanic world becomes critical for survival. As the sea warms and acidifies, it becomes an ideal habitat for one particular species: jellyfish.

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|  | <p>Bao Songyu (Singapore) <i>Museum of Marine Life 2119</i> 3D printed sculptures, motors, electronics Courtesy of the artist</p> <p><i>Museum of Marine Life</i> is a natural history presentation from the year 2119 where many sea creatures had become extinct by this time. The project depicts the work of a marine biologist who set out to reconstruct a series of oceanic animals that had died out by the 22nd century. His manufactured</p> |
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| | <p>'natural history specimens' are presented as a menagerie of robotic sculptures that appear to be a tribute to the vanished life forms. As all evidence of these sea creatures had been lost, the biologist could only rely on imperfect recollections of what these animals were like. His faithfulness to the recounted memories of these marine lifeforms, along with a strict adherence to statistical methods, lead to some results which appear unusual today.</p> |
|  | <p>Rimini Protokoll (Germany) <i>win > < win</i> Interactive installation with live jellyfishes and sound © CCCB 2017 Photo by Martí E. Berenguer</p> <p><i>win > < win</i> can be described as a participatory theatre piece that speculates on the animal species most likely to thrive in an oceanic world transformed by climate change. For at least 670 million years, jellyfish have been floating – unchanged – through our oceans, and pretty much everything that damages our ecosystem seems to benefit them. Overfishing brings down the number of predatory fish that could reduce the number of jellyfish, while ocean plastic kills other predators such as turtles. On top of that, jellyfish flourish in waters made warmer by a rapidly heating planet. Marine scientists have observed that, as the planet warms, and oceans expand, jellyfish may be the only winners.</p> <p>This interactive artwork attempts to warn us of a future where humans are no longer the dominant species.</p> |

Act V: Memory

Act V explores the strength of collective memory. It begins as Singapore prepares to commemorate its Quadricentennial in 2219. The worst years of ecological calamity have passed, and ancestral customs, domestic crafts and rituals are being practiced again. The artworks in this section suggest that what endures through the centuries may not be technology or infrastructure, but cultural traditions that survive by being passed down from

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one family generation to another. The stories we tell, the art we make, the prayers we offer, the rituals we repeat – these are the intimate legacies of our past, which we will take with us into our future.

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| An art installation by Yanyun Chen titled '娘 niang (wife)'. The scene is bathed in a deep red light. In the center, a traditional Chinese chair is flanked by another chair. A glowing, cylindrical lantern hangs from the ceiling. The floor is covered with scattered white papers or petals. | <p>Yanyun Chen (Singapore) <i>娘 niang (wife)</i> From the series <i>Stories of a woman and her dowry</i> Installation, chairs, lamp, silk, text Courtesy of the artist</p> <p><i>娘 niang (wife)</i> is one of four chapters of a larger body of work where each chapter is titled with a Chinese ideogram denoting the roles women are expected to play within a traditional Cantonese-Hainanese family. The novelistic work explores the deep and meaningful relationships that often exist between a grandmother, her daughter and granddaughter, as well as the expectations and tensions that accompany such close relationships.</p> <p>The work examines the values placed on heritage and culture as beautiful and poetic, but also restrictive and disconnected from contemporary life. Chen's installation for this exhibition focuses on the role of the wife – a role her grandmother and mother have both undertaken – expressed through the chairs which were her grandmother's dowry furniture. The objects shown are often associated with Chinese weddings, but have been modified to emphasise the disparity of the expected roles of husband and wife in traditional Chinese culture, while echoing a Chinese idiomatic custom of situating the man on the left and the woman on the right.</p> |
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Programming

ArtScience Museum will officially launch the exhibition with a special edition of ArtScience Late, *A Night with the Last Bookkeeper* on 21 November. This is a literary Late featuring excerpts from *The Illo of Kantimeral* – a reading by Alvin Pang; while Ethos Books will present Elizabeth Teoh at ArtScience Late. She will be presenting the story "Archive House" from *Dream Storeys* by Clara Chow.

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The museum has also specially put together a series of programmes that explore how artists and writers play a central role in shaping the imagination that creates the future.

| Event: | Date and time: | Venue: | Description: | Remarks: |
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| Conversation: John Akomfrah | 22 Nov, Fri 4.30pm – 5.30pm | Expression Gallery, Level 4 | This intimate conversation will focus on the ideas raised by one of the key protagonists of <i>2219</i> , the acclaimed artist and filmmaker John Akomfrah. He will introduce his iconic work, <i>Purple</i> and the environmental issues which motivated it. His talk will be followed by a panel discussion, which includes curator Ute Meta Bauer from NTU CCA, which will explore why the climate crisis has become such a major topic for contemporary art practice. | Free admission on a first-come-first-served basis, subject to capacity. |
| 2219 Opening Conversation | 23 Nov, Sat 11am – 1pm | | As part of the opening programme of <i>2219: Futures Imagined</i> , exhibiting artists, strategical futurists and others will present their works and explore the role of art in looking ahead to what the future holds for us. Speakers include artists, Alvin Pang, Finbarr Fallon, and Lisa Park, and futurists, Scott Smith and Chor Pharn Lee. | |
| 2219 In-Gallery Conversations | 23 Nov, Sat 2pm – 3pm | Basement 2 galleries | The 2219 In Gallery Conversations will take the form of an informal guided tour, with special appearances from four of the exhibiting artists who will offer first-hand introductions to their practices. Artists include Jon Ardern from Superflux, Finbarr Fallon, Songyu Bao and Adeline Kueh. | Complimentary to ticket holders to <i>2219: Futures Imagined</i> . |
| The Library of Necessary Books | 23 Nov and 7 Dec 2019; 4 Jan, 1 Feb, 7 Mar, 4 Apr 2020 12noon – 2pm | ArtScience Museum L1 | The Library of Necessary Books is an in-gallery programming space, presenting a selection of books which future inhabitants may find valuable – from the literary canon to DIY manuals of utilitarian know-how. | |

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| | | | <p>Submissions to the Library of Necessary Books</p> <p>In addition to the selection of books, visitors are invited to submit relevant volumes from their personal collection, including readers' notes for future readers. Submissions can be made during Library Hours, when the Head Librarian will be on hand to log and seal the submitted books.</p> <p>Throughout the run of the exhibition, the Library of Necessary Books will be the site of further talks, book launches, discussion groups and more.</p> | |
| <p>ArtScience In Focus: The World Around the Corner</p> | <p>5 – 8 Dec 10am – 7pm</p> | <p>Expression Gallery, Level 4</p> | <p><i>The World Around The Corner</i> looks at the speculative futures of Singapore through the literary lens. Dystopias, utopias and the many evolutions — read about the changes that could be, use technologies that would change the way we live and question ideas of the future.</p> | <p>Free admission on a first-come-first-served basis, subject to capacity.</p> |
| <p>Public guided tours</p> | <p>Please see website for details</p> | | <p>The guided tour through this exhibition is an exhilarating hour of time travel that investigates the multitudes of futures presented by artists, filmmakers, designers and architects. Across five highly participatory and environmentally distinct acts, walk into different moments in time and place which showcase future scenarios impacted by drastic changes in the Earth's environment.</p> | <p>Complimentary to ticket-holders of <i>2219: Futures Imagined</i>.</p> <p>Limited to a maximum of 25 pax.</p> |
| <p>Interactive Trail</p> | <p>Self-guided, please allow 60min to complete the trail</p> | <p>Basement 2 galleries</p> | <p>Young visitors are invited to imagine that they find themselves in the distant future with very little memory of how they got there. Using a mysterious folder of fragments of clues and riddles as well as hints trailed throughout the exhibition,</p> | <p>The trail kit is available for purchase at our Museum Retail shop for \$5.</p> |

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| | | | they get to piece together the story of how the future came to be. | Recommended for children 12 years and above. |
| In-gallery artist interventions | 28 Dec 2019, 17 Jan 2020, 29 Feb 2020, 28 Mar 2020 Timing to be advised | | Join artist Adeline Kueh and facilitators from her studio for a drop-in activity in the 2219 galleries, making the special paper beads that are part of her installation Everything But Gold. Each bead is rolled from recycled materials and functions as a tiny time capsule that is being held in trust for the future. The beads are strung onto string and displayed in the galleries. | Complimentary to ticket-holders of <i>2219: Futures Imagined</i> . |
| Worshops, masterclasses and reading circles | Yanyun Chen: 11 Jan 2020 Priyageetha Dia: 12 Jan2020 Adeline Kueh: 17 Jan 2020 Zarina Muhammad: 18 & 19 Jan 2020 | | To coincide with Art Week 2020 and in collaboration with Impart Art, ArtScience Museum presents a series of in-gallery artist interventions featuring Adeline Kueh, Zarina Muhammad, Yanyun Chen and Priyageetha Dia. Exploring how ritual and handiwork is handed down from generation to generation, in a fond layering of memories and identity, these four exhibiting artists will present intimate hands-on sessions and talks, as well as readings and performances. | Complimentary to ticket-holders of <i>2219: Futures Imagined</i> . |

2219: Futures Imagined will run from 23 November 2019 till 5 April 2020.

Ticket prices as follows:

| | STANDARD TICKET (SGD) | SINGAPORE RESIDENT (SGD) |
|-----------------------------------------------------------------|-----------------------|--------------------------|
| Adult | 19 | 16 |
| Senior (65 years and above)/ Student/ Child (2-12 years) | 14 | 12 |
| Family package (2 kids & 2 adults) | 54 | 45 |

For more information, please visit <https://www.marinabaysands.com/museum.html>.

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About Marina Bay Sands Pte Ltd

Marina Bay Sands is the leading business, leisure and entertainment destination in Asia. It features large and flexible convention and exhibition facilities, 2,560 hotel rooms and suites, the rooftop Sands SkyPark, the best shopping mall in Asia, world-class celebrity chef restaurants, a theatre and an outdoor event plaza. Completing the line-up of attractions is ArtScience Museum at Marina Bay Sands which plays host to permanent and marquee exhibitions. For more information, please visit www.marinabaysands.com

About ArtScience Museum

ArtScience Museum is a major cultural institution in Singapore that explores the intersection between art, science, technology and culture. It is the cultural component of Marina Bay Sands. Since its opening in February 2011, ArtScience Museum has staged large-scale exhibitions by some of the world's major artists, including Leonardo da Vinci, M.C. Escher, Salvador Dalí, Andy Warhol and Vincent Van Gogh, as well as exhibitions that explore aspects of science and technology – including particle physics, big data, robotics, palaeontology, marine biology and space science. For more information, please visit www.marinabaysands.com/museum.html

About SPACElogic

A one-stop solution provider that specialises in interior, permanent gallery and museum fit-out projects, SPACElogic has built a strong foundation of trust and an excellent track record to deliver high standard services. SPACElogic collaborates with experts from various disciplines to co-create spatial stories, integrating visual aesthetics with technology and functionality to craft out meaningful and engaging experiences for its customers. As thinkers and doers, SPACElogic thrives on ideas and solutions to create enthralling encounters in museums, commercial and artistic environments.

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For hi-res images, please click [here](#).

(Credit to respective artists as indicated in the captions)

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Appendix A - Full list of participating artists, studios and representatives

| Names | Names |
|-----------------------------|-------------------------------------|
| Larry Achiampong (UK) | Shan Hur (Korea) |
| John Akomfrah (UK) | Joshua Ip (Singapore) |
| Bao Songyu (Singapore) | Tristan Jakob-Hoff (New Zealand/UK) |
| Books Actually (Singapore) | Adeline Kueh (Singapore) |
| Yanyun Chen (Singapore) | Zarina Muhammad (Singapore) |
| Gordon Cheung (UK) | Donna Ong (Singapore) |
| Sarah Choo Jing (Singapore) | Hafiz Ozman (Singapore) |
| Clara Chow (Singapore) | Alvin Pang (Singapore) |
| Fyerool Darma (Singapore) | Lisa Park (USA/Korea) |
| Priyageetha Dia (Singapore) | Pomeroy Studio (Singapore) |
| Debbie Ding (Singapore) | Rimini Protokoll (Germany) |
| Finbarr Fallon (Singapore) | RAD+ar (Indonesia) |
| Johann M Fauzi (Singapore) | Superflux (UK/India) |
| Amanda Heng (Singapore) | WOHA Architects (Singapore) |
| Rachel Heng (Singapore) | Robert Zhao Renhui (Singapore) |
| Judith Huang (Singapore) | |