

**NATIONAL
GALLERY
SINGAPORE**

21 AUG-
18 OCT 2026

ART REMEMBERS



SINGTEL SPECIAL EXHIBITION GALLERY 1 AND CITY HALL CHAMBER

ART REMEMBERS

explores how artists bring overlooked histories and forgotten lived experiences back into view. Working with official records, personal photographs, mass media, digital communities, and traces in the natural environment, the artists in this exhibition engage with archives in expansive and unexpected ways.

Their works recover stories that may be absent from national narratives, omitted from official archives, or lost over time. Bringing together recent contemporary commissions and works from the National Collection, the exhibition reflects on the power of art to challenge silences, confront historical inequalities, and offer new ways of remembering Southeast Asia's past.

ON COVER

Stephanie Syjuco. Detail of *Black Out the Sun*. 2019. Pigment print on aluminium, 20 × 52 cm, each print. Edition 1 of 3. Collection of Singapore Art Museum.



Justin Loke 骆建伟 also known as 贾斯汀. *Art as a Sharp Weapon*. 1940–2026. Wood and glass, 162 × 76 × 50 cm. Collection of the artist. Commissioned by National Gallery Singapore.

In 1940, Lim Hak Tai, the founding principal of the Nanyang Academy of Fine Arts, called for urgent changes to the role of art and artists in society in his manifesto, *Art as a Sharp Weapon*. Justin Loke transforms Lim's declaration into a sculptural encounter. Carved in reverse and read through a mirror, the work gives material weight to the call for art to respond urgently to the societal changes at the time.

Through 16 photographic records, Simryn Gill returns printed pages to the natural environment by tearing pages from books and embedding them into forms that resemble leaves and the patterns of a tree trunk. Through this gesture, paper is brought back to its material origins, inviting a reflection on folklore, memory, and the ecological life of records.



Simryn Gill. *Forest*. 1996–1998. Gelatin silver print on paper, 120 × 95 cm each. Edition 6 of 15. Collection of Singapore Art Museum.

Sim Chi Yin revisits archives of the Malayan Emergency through rare photographs, uncatalogued documents, and family history, drawing from institutional collections and found images. Using colonial image technologies such as magic lantern slides, stereoscopic reels, and goggles, she presents these materials in ways that confront the propagandistic afterlives of these records while reflecting on the conflict's transgenerational impact.



Sim Chi Yin. *Interventions: Farming*. 2018. Pigment print and foil on glass, 13 pieces, each 60.5 × 43 × 1.3 cm. Number 1 in an edition of 3 plus 2 artist's proofs. Collection of Singapore Art Museum. Courtesy the artist and Zilberman Gallery, Berlin, Istanbul. Original archival image: Imperial War Museum, UK. © Sim Chi Yin.



Robert Zhao Renhui. *The Fish Does Not Know the War Is Over*. 2025. Inkjet prints on paper and video (two-channels, 2:1 aspect ratio, 4K, black and white, 13 min). 1 print, 83 × 123 cm; 2 prints, each 63 × 93 cm; 5 prints, each 43 × 63 cm; 6 prints, each 34 × 44.5 cm. Collection of the artist. Commissioned by National Gallery Singapore.

Robert Zhao's video installation traces the tilapia's journey from wartime Singapore to postwar Taiwan as a reliable food source. Introduced during the Japanese Occupation to supplement food supplies, the fish later became Taiwan's prized national commodity while remaining feral in Singapore's urban waterways – drains, canals, and reservoirs. Through archival research, film, and images, Zhao reframes this dual history from the tilapia's imagined perspective, reflecting on migration, belonging, and naturalisation.

TOURS & PROGRAMMES

In conjunction with the exhibition, we are bringing together a variety of public talks, tours, and workshops that offer deeper insights into its themes. For more information, please visit nationalgallery.sg/ArtRemembers

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Daily 10am–7pm
General ticket sales end
30 minutes before closing time.



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