

Annex A: *Art Remembers* Key Artworks

Rediscovering the past through artists' eyes

Through diverse and innovative practices, the exhibition's featured artists offer new perspectives on historical materials, bringing into focus the people, places, and events that continue to shape our shared histories. From reinterpreting archival images to combining documentation with lived experiences, their works demonstrate the many ways that Southeast Asia's past can be encountered, questioned, and understood.



Ahmad Fuad Osman. *Recollections of Long Lost Memories*. 2007. Slide projector with slides, dimensions variable. Number 2 in an edition of 3. Gift of the artist. Collection of Singapore Art Museum.



Tintin Wulia. *Bali, Foreground of War: A Critical Restaging*. 2026, which includes the artworks *War is Beyond a Century: Teruna Jaya*. 2026. Dance-lecture. *Parts of Us That Couldn't Forgive*. Textile installation (polyester taffeta, embroidery and Balinese Prada). Commissioned by National Gallery Singapore.

Several artists revisit archival records to examine how histories are constructed, remembered, and represented. In *Recollections of Long Lost Memories* (2007), Malaysian artist Ahmad Fuad Osman digitally modifies a contemporary figure into sepia-toned archival photographs from his personal collection, reimagining scenes from Malaysia's post-independence history. Through this striking intervention, he revives overlooked histories while inviting audiences to question how canonical accounts of history and collective memories are shaped.

Indonesian artist Tintin Wulia similarly reinterprets historical archives in *Bali, Foreground of War: A Critical Restaging* (2026). Drawing on archival collections, including those from National Gallery Singapore, Wulia responds to *Bali, Background for War: The Human Problem of Reoccupation*

(1943), a landmark exhibition at The Museum of Modern Art on Balinese art and anthropological materials, to interrogate Balinese dance as a vehicle of memory and cultural transmission. Wulia recovers the agency of the Balinese artist from a history that has framed them as anthropological subject, through a dance-lecture *War is Beyond a Century: Teruna Jaya*; and *Parts of Us That Couldn't Forgive*, a textile installation.



Krack!. *Mendjelang Hari Gemilang* (Towards a Glory Day). 2024–2026. Multicolour direct prints on paper, wheatpaste, fabric banners and video (single-channel, 9:16 aspect ratio, colour and sound [stereo], 2 min 35 sec). Prints: 360 × 707 cm. Collection of the artist. Commissioned by National Gallery Singapore. Music performance by Sangkakala and Sharing Tone. Banner images sourced from Beeldbank WO2 – NIOD.

Meanwhile, Yogyakarta-based printmaking collective Krack! revisits and reactivates overlooked archives of print culture in the mural *Mendjelang Hari Gemilang* (Towards a Glory Day) (2024 – 2026). Drawing on satirical Russo-Japanese War imagery by ukiyo-e artist Kobayashi Kiyochika alongside wartime propaganda from the Japanese-sponsored magazine *Djawa Baroe*, the mural takes the form of a giant octopus with archival pages affixed across its tentacles. Through this immersive work, Krack! reveals how propaganda shaped public consciousness during the Japanese Occupation while exposing the complex relationship between history, power, and collective memory.



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). Collection of the artist. Commissioned by National Gallery Singapore.



Vanghoua Anthony Vue. *Fading Marks*. 2015. Oil on wood, 15 x 20 x 2.8 cm each. Collection of the artist and Collection of Singapore Art Museum.

Other artists create new archives where few exist, drawing on personal, collective and ecological histories to preserve narratives that have been underrepresented. Singaporean artist Robert Zhao Renhui's *The Fish Does Not Know the War Is Over* (2025) traces the unlikely journey of the tilapia, introduced to Singapore during the Japanese occupation and later brought to Taiwan shortly after the war, where it is now regarded as a “national treasure”. Through this video work, Zhao explores themes of belonging, citizenship, and naturalisation and how the natural environment can function as an archive, bearing witness to the enduring legacies of empire and migration and the ways they continue to shape both ecological and social landscapes.

In *Fading Marks* (2015), Vanghoua Anthony Vue represents moments drawn from a Hmong television documentary which described the United States’ activities in Laos during the Vietnam War (Second Indochina War, 1955-75). The artist’s paintings depict the grainy archival footage, which has merged with his own childhood memories, reflecting the fleeting and ambiguous nature of memory and demonstrating how artistic practice can serve as an empowering means of documenting lesser-known histories often absent from official archives and public consciousness.

Reimagining the archive of the future

Art Remembers also explores how contemporary artists are redefining what an archive can be through technology and new media. Spanning pioneering digital works, algorithmic systems, interactive installations and multimedia practices, the exhibition transforms archives from static repositories of information into living systems for memory.



Ismail Zain. *Bruce Springsteen*. Number 1 in an edition of 15, 25.8 x 20 cm. 1988. Digital print on paper. Collection of National Gallery Singapore. © Ismail Zain Art Estate & Archive.

This exploration begins with digital experimentation. Malaysian artist Ismail Zain's *Digital Collage series* (1988) represents an early exploration of digital image-making and media “archiving” through a distinctly Southeast Asian lens. Creating digital collages from his Macintosh computer, he was hailed as a pioneer of new media art in Malaysia. Zain redefined narratives around figures from popular culture by combining images drawn from mass media, and this series reimagined the archive as a site of creative interpretation. While embracing emerging digital technologies, his works are also imbued with the traditional Malay poetic form of the ‘pantun’, bridging the traditional and contemporary through his unique reinterpretations of cultural images, data, and archives.



Ho Rui An. *Fuelling Apocalypse*. 2024–2025. Digital prints on paper mounted on aluminium dibond with anti-reflective acrylic glass, 3 pieces, each 150 × 60 cm. Committed Gift of Longlati Foundation. © Ho Rui An.

Building on these foundations, Singaporean artists employ contemporary technologies to expand the possibilities of the archive. Ho Rui An's *Fuelling Apocalypse* (2024 – 2025) offers new visual interpretations of the Vietnam War, highlighting how illusive historical accounting can be.



Ho Tzu Nyen. *The Critical Dictionary of Southeast Asia (CDOSEA)*. 2017–ongoing. Video, single-channel, HD, black-and-white and colour and sound (five channels), computer, algorithmic editing system and LED lights, infinite loop. Collection of Singapore Art Museum. © Ho Tzu Nyen.

Ho Tzu Nyen's *The Critical Dictionary of Southeast Asia (CDOSEA)* (2017 – ongoing) further reimagines the archive as an ever-evolving algorithmic system. Composed of texts, music, and images representing Southeast Asia that are continuously recombined by an algorithm, the work generates an endless web of unique associations, demonstrating how the internet itself can function as a vast archive constantly rewritten through new connections.



Josh Kline. *Powdered iPhone*. 2025. iPhone SE and dyed cotton pulp. Approx. 13.9 x 6.8 cm each. Collection of Singapore Tyler Print Institute. © Josh Kline/STPI.

Art Remembers presents the debut presentation of new work by Filipino American artist Josh Kline made during a residency at Singapore Tyler Print Institute. Used daily, the iPhone can be understood as an archive of its user's life, continuously and passively recording, storing, and organising the routines of everyday life. In *Powdered iPhone* (2025), Kline pulverises iPhones into handmade paper. This act of making paper, a material associated with the historical record invites audiences to reflect on how the technologies that shape our daily lives today may one day become records of our collective histories.