

**National Gallery Singapore presents *Art Remembers*,
bringing the past to life through the enduring power of art**

Discover compelling stories as contemporary artists reinterpret histories and create new archives through their unique perspectives.



Installation view of *Art Remembers*, National Gallery Singapore, 2026.

SINGAPORE, 18 August 2026 – National Gallery Singapore presents ***Art Remembers***, a thought-provoking contemporary art exhibition that explores how artists across Singapore and Southeast Asia engage with archives to reframe histories, preserve memories, and imagine new futures. Opening on 21 August 2026, the exhibition brings together 20 works, featuring new commissions and key works from Singapore's National Collection. Through the eyes of artists, *Art Remembers* invites visitors to reconsider the past and imagine the future of archives as living spaces, while uncovering overlooked stories and revealing the power of art to shape how we remember.

Exploring memory through contemporary artistic practices

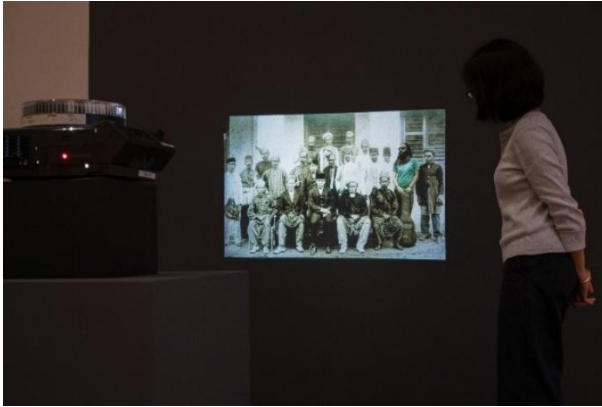
Art Remembers features works by artists that uncover overlooked narratives, intervene in existing records, and create new forms of archives. Spanning photography, video, print, digital and technology-enabled mediums, the exhibition explores the many ways artists engage with archives – from materials from state institutions, community-maintained living archives, mass media imagery, and traces left behind in the natural environment. By bringing new meaning to these materials, the artists demonstrate that remembering is not simply about looking back, but also about reimagining the narratives through which Southeast Asia's past is understood.

Dr Eugene Tan, CEO and Director, National Gallery Singapore, and Project Director of the exhibition, says, "Through *Art Remembers*, National Gallery Singapore presents archives as art and centres artists as important interpreters and storytellers of history and memory. This exhibition builds on the Gallery's ongoing commitment to deepening understanding of how our region's art histories are shaped, remembered, and shared. We hope audiences will rediscover familiar histories from fresh perspectives and experience how artists' creative practices can illuminate lesser-known narratives, foster reflection and connection, and inspire us through the enduring power of art to remember."

This pivotal exhibition is made possible with the support of Series Partner Singtel and the Gallery's Exhibition Supporters Vignesh Sundaresan, the Onemai Foundation, Padimai Art & Tech Studio, and Razer Inc.

Rediscovering the past through artists' eyes

Drawing from personal memories, historical records, and archival materials, the featured artists offer alternative readings of the region's past. By reinterpreting existing records alongside personal and collective accounts and creating new forms, their works deepen our understanding of the people, places and events that have shaped Southeast Asia.



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



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.

Among the highlights is Malaysian artist **Ahmad Fuad Osman**'s digital modification of archival photographs from Malaysia's post-independence past to include a contemporary figure donned in modern-day clothes and comical poses, exploring how national histories are continually shaped and retold. A fish takes centre stage in Singaporean artist **Robert Zhao**'s video work, as the unlikely journey of the tilapia from wartime Singapore to commercial success in Taiwan uncovers stories of migration and cultural exchange.



Installation view of *Art Remembers*, National Gallery Singapore, 2026.

A newly commissioned mural by Yogyakarta-based printmaking collective **Krack!** revisits wartime visual materials to examine the complexities of history, power and collective memory.

Through a different lens, Hmong Australian artist **Vanghoua Anthony Vue** intertwines personal memory with his paintings of archival imagery to recover the legacy of the lesser-known conflict in Laos during the Vietnam War.

Together, these works demonstrate how artists can challenge familiar narratives, encouraging audiences to reflect on identity, belonging and cultural memory.

Reimagining the archive of the future

Art Remembers also explores how contemporary artists are expanding what it means to remember and archive through technology and new forms of creative practice. From algorithmically mobilised archives to digital collages and multimedia installations, these works reimagine archives not as passive collections of historical data and records, but as living spaces for speculative and collective imagination.



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.



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.

The exhibition features pioneering digital and technology-driven works by Singaporean artists **Ho Tzu Nyen** and **Ho Rui An**. Visitors can also look forward to the debut presentation of Filipino American artist **Josh Kline**'s work made during a residency at Singapore Tyler Print Institute, where iPhones, one of the world's most familiar devices that houses our personal archives, are

processed into paper, inviting the audience to consider how technologies relate to our collective histories.

Together, the exhibition shows how artists are redefining the archive and transforming the ways in which historical material and memory are created, preserved, and reimagined.

Art Remembers at National Gallery Singapore

Art Remembers runs from 21 August to 18 October 2026 at the Singtel Special Exhibition Gallery 1 and City Hall Chamber, National Gallery Singapore. A General Admission ticket is required, with free entry for Singaporeans and Permanent Residents. For more information, please refer to the following annexes or visit www.nationalgallery.sg/ArtRemembers.

Media assets are available via this [link](#).

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- [Annex B](#): *Art Remembers* Exhibition Programmes

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About National Gallery Singapore

National Gallery Singapore is a leading visual arts institution and the largest modern and contemporary art museum in Southeast Asia. Dedicated to making art accessible to all, the Gallery engages audiences of all ages through its exhibitions, educational programmes, and public festivals.

Home to the world's largest public collection of Singapore and Southeast Asian art, the Gallery is redefining the region's art history through pioneering research, strategic acquisitions, and thoughtfully curated exhibitions. By offering new perspectives, it recontextualises the region's artistic contributions within global narratives.

Located in the heart of the Civic District, the Gallery is housed in two national monuments – the City Hall and former Supreme Court – making it an iconic cultural landmark where architectural grandeur meets deep historical significance.

A vibrant cultural destination, the Gallery has been ranked among Asia's Top 10 most visited museums by The Art Newspaper since 2019. It has also received accolades at the Singapore Tourism Awards, including "Best Leisure Event" for Light to Night Festival 2020 and "Outstanding Leisure Event" for Gallery Children's Biennale 2021.

As a registered Charity and an Institute of Public Character, the Gallery relies on public support to expand its collection, advance research, and bring art to more people, shaping cultural discourse and inspiring creativity for generations to come.

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*. 2025. Includes *War is Beyond a Century: Teruna Jaya*. 2025. Performance documentation. *Intervention into Ni Pollock*. 2025. Video, single channel. Jatasura. 2021. Textile. 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* (2025). 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-performance *War is Beyond a Century: Teruna Jaya*; a video intervention featuring footage of renowned Balinese classical dancer Ni Nyoman Pollok; and *Jatasura*, a performance and 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.

Annex B: *Art Remembers* Exhibition Programmes

Tours	
Curator Tour	
Date & Time:	Friday, 4 Sep 2026 & Friday 9 Oct 2026 7.30pm – 8.30pm
Venue:	City Hall Wing, Level 3, Entrance to UOB Singtel Gallery 1
Admission Details:	Standard: \$45 Concession: \$40
Description:	Step into <i>Art Remembers</i> on this curator led tour and discover how artists from Southeast Asia revisit history through archives, memory, and lesser-known records. Bringing together newly commissioned works alongside works from the National Collection, the exhibition features 20 artworks that recover, reimagine, and retell histories that have been forgotten, marginalised, or left untold. From painting and photography to installation and moving image, encounter works that question familiar historical narratives and reveal new perspectives on the past. Along the way, gain deeper insights into the curatorial vision behind the exhibition, and hear the stories, research, and creative processes that shaped these thought-provoking works. *In addition to the tour, you will also receive two all-access passes valid for 3 months (worth \$30 for Singaporeans/PRs, \$60 for Other Nationalities).