



Future
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as
Unpredicted

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8th

S
I
P
F

Singapore
International
Photography
Festival
2022



16 Sep to
30 Oct 2022

Festival Guide

Future Known as Unpredicted

In equal measure the medium of photography has contended with history and interrogated memories, it has also constructed alternative realities, prophesied the future and conjured visions at once magical, absurd and hopeful. As humanity lives amidst the most uncertain of times with sieges and struggles on all fronts of sovereignty, healthcare, environment, socioeconomic issues and politics, mankind has arrived at the crossroads of how to navigate this complex future together. How can we think about the times ahead? What do we need to do, and who do we need to be? In the coming eighth Singapore International Photography Festival (SIPF), we turn to exploring this shared vulnerability, courage and resilience with the theme "Future Known as Unpredicted".

Expanding on the belief that mankind should mine its boundless creativity for the capacity to create the path forward, 2022's festival shall focus on photography's infinite potential to envision and empower, highlighting the role of artists as visionaries to advocate, inspire and inform. Central to this year's lineup are experimental works which operate at the intersection of arts, science, technology, and design and embody strong messages for the future. Multivalent in nature, they examine the shape shifting and subversive nature of imagery as documentation and phantasmagoria, offering new insights for us to relook and reconfigure our world.

This approach is a flight from the previous edition's theme of "Departing and Arriving", which mapped out webs of interconnections in human genealogies and origins, as well as the construction of identities in relation to diasporas, migration, and colonial history. After establishing the past and turning it over for direction and wisdom, we now embark on a fresh journey in the present time to test bed and practise new permutations in navigating the human condition.

It is inevitable one lapses into nostalgia about the times before, where travel used to be limitless and physical contact with loved ones, a given. Moreover, the vastness of possibilities may appear simultaneously empowering yet debilitating; addicted as mankind is to prediction and certainty, these assurances continue to frustratingly elude us.

Yet, we have come to the conclusion that it is better to look forward: to gather the lessons we have learned and use our perseverance, courage and empathy to better understand and support each other. To look forward to things like a kinder and more inclusive society, equitable rights, and an end to poverty, hunger, and war. To look forward to simple pleasures in everyday life that will uplift us and bring us some warmth and comfort. German visual artist Gerhard Richter once expressed in 1982, "Art is the highest form of hope". Almost 40 years later in 2022's SIPF, we continue to look towards this statement for the strength to forge ahead.

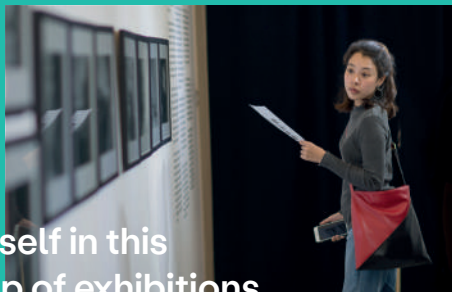


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Immerse yourself in this festival's lineup of exhibitions, seminars, and talks by voices of photography from all around the world. The festival's ticketing supports the programming of this edition and many more to come.

sipf.sg/tickets

Passes and tickets can be purchased at 37 Emerald Hill and Peace Centre Level 3.



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Ultimate Festival Pass

\$80
\$50 (Concession for Students and NSF's)

This pass is non-transferable. For Ultimate Festival Pass (Concession) holders, present Student/NSF ID at registration.

Free admission:

- Exhibitions at 37 Emerald Hill from 16 Sep to 30 Oct
- Photobook Makers' Dialogues on 24 & 25 Sep
- In Conversation series (Artist and Curator Talks)
- Guided tours
- Symposium – Photo Festivals Past, Present & Future on 15 Oct

& 10% off festival merchandise

Multi-Entry Exhibition Pass (37 Emerald Hill)

\$30

This pass is non-transferable.

Multiple admissions to:

- Exhibitions at 37 Emerald Hill from 16 Sep to 30 Oct

Single-Entry Exhibition Ticket (37 Emerald Hill)

\$20

One-time admission:

- Exhibitions at 37 Emerald Hill from 16 Sep to 30 Oct

Maker's Dialogues (p69) In Conversation/ Guided Tours (p78)

\$10 per talk/tour

Symposium – Photo Festivals Past, Present & Future (p74)

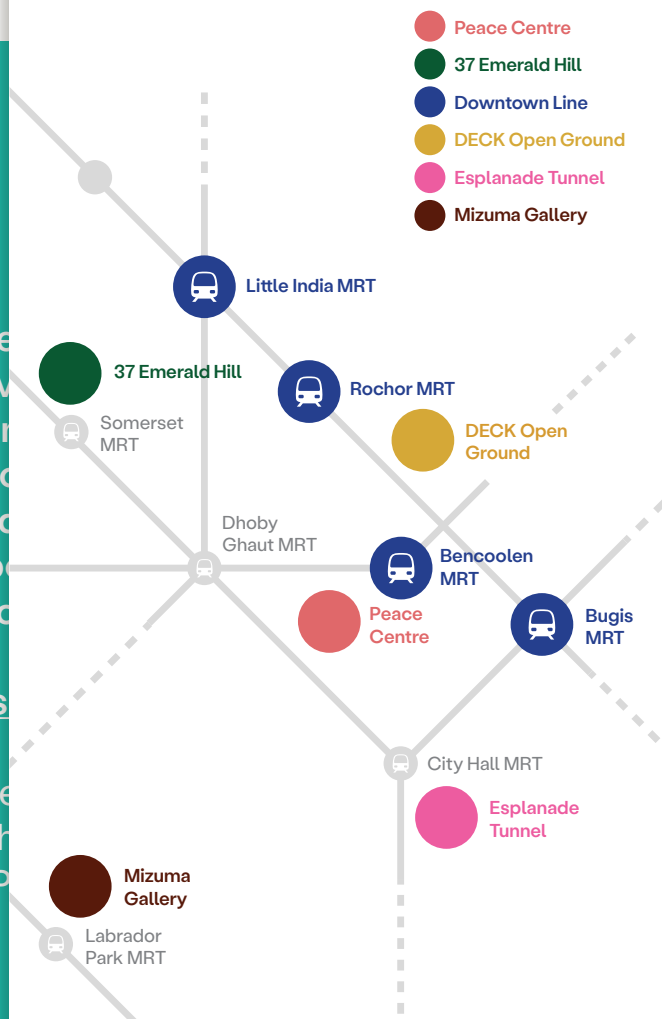
Ticket Bundle \$25

\$10 per talk

15 Oct, 2pm to 6pm

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FESTIVAL VENUES



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Peace Centre

1 Sophia Road
Singapore 228161

Tue to Sun: 11am to 7pm
Closed on Mon



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1. *Twinkle Memory*
Binran
Masato Seto
p24-25

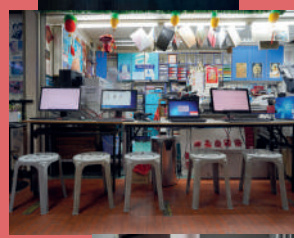
2. *Hawaii Nights*
Aik Beng Chia
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3. *Dark Cities*
Shyue Woon
p18-19

4. *Peace Agency*
Geraldine Kang
Cynthia Delaney Suwito
Woong Soak Teng
p20-21



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5. *Nowhere Here*
Sissi Kaplan and
Sam I-shan
p26-27



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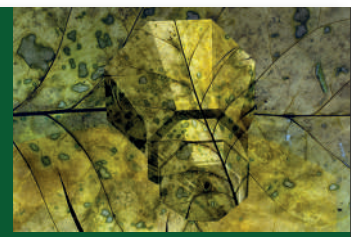
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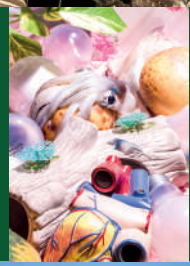
37 Emerald Hill

37 Emerald Hill Road
Singapore 229313

Tue to Sun: 11am to 7pm
Closed on Mon



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10-13. SIPF Portfolio Showcase
p43-56

- Sheung Yiu
- Tim Franco
- Makoto Oono
- Shi Chenbai
- Zhang Beichen
- Liam Webb
- Lisandro Suriel
- Putu Sayoga
- Min Ma Naing
- Liza Ambrossio
- Miti Ruangkritya
- Seok-Woo Song
- Soushi Tanaka
- South Ho Siu Nam

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Elise Morin
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DISCIPULA
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@filmleadstoanalog
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Masato Seto
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15. SIPF Photobooks Showcase
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16. Hong Kong Photobook Dummy Award 2021
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9. *The Salt of the Earth*
Arini Byng
Dennis Golding
Edith Amituanai
Nathan Beard
p34-35



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17. KASSEL DUMMY AWARD 2022
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Scan here for iCal of SIPF Programmes and Talks



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The Downtown Line

Opening hours dependent on first and last train timings

Little India MRT Station (DT12)
Concourse Level at B1 (Exit E)

18. Haneul Lee
p38

19. Matjaž Tančič
p39

Rochor MRT Station (DT13)
Upper Concourse Level (Exit A)

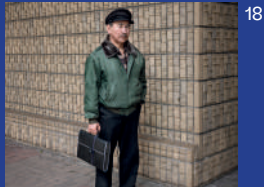
20. Toni Cuhadi
p40

Bugis MRT Station (DT14)
Concourse Level at B1 (Linkway between Downtown and East-West Line)

21. Matthew Cronin
p41

Bencoolen MRT Station (DT21)
Concourse Level (Exit C)

22. Sebastian Mary Tay
p42



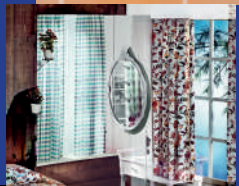
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DECK Open Ground

120A Prinsep Street
Singapore 187937

Tue to Sun: 11am to 7pm
Closed on Mon

23-25. *Listen... don't ask what bird is singing*
Emanuela Colombo
Fenqiang Liu
Goh Chun Aik
Johannes Bosgra
Lucas Lenci
p28-31



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Esplanade Tunnel

Basement One of Esplanade – Theatres on the Bay, Singapore

1 Esplanade Drive
Singapore 038981

26. *Worlds and Spacing – 世界与空间*
Maleonn
p12-13

Mizuma Gallery

22 Lock Rd, #01-34
Gillman Barracks
Singapore 108939

Tue to Sat: 11am to 7pm
Sun: 11am to 6pm

27. *The Line of Least Resistance*
Ian Teh
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The Future is a mystery... still tomorrow will arrive.

On behalf of the Festival Team, our warmest welcome to the 8th Singapore International Photography Festival. With bold and creative vision, festival curators John Tung, He Yining, and the team surfaced stories with new ideas and approaches through photographs, films, photobooks, Virtual Reality (VR) and site-specific installations by 64 artists across 9 venues.

A key venue this year is Peace Centre, a shopping mall built in 1973 and one of the earliest commercial buildings in the first decade of Singapore's independence. Even though Peace Centre is located within the arts and cultural precinct, very little was known or recorded of its developments in the past 50 years. We have embarked on this journey of re-discovering Peace Centre's heritage with students of Ngee Ann Polytechnic, who are crowdsourcing for stories, photographs and memories of the site through an open call.

The festival returns to the historic 37 Emerald Hill, which was the former Singapore Chinese Girls' School in the early 20th century. Within the classrooms are two highlights curated by He Yining, namely *Spring Odyssey* by Elise Morin and *How Things Dream* by DISCIPULA, which depict humanity's relationship with technology and the collective belief in it as the solution for our future. On the hockey field is Masato Seto's *Picnic*, a visual spread of portraits of couples in repose, tinged with a bittersweet aftertaste if one were to consider the fleetingness of these special moments on hindsight. A special showcase *The Salt of the Earth* curated by Talia Smith, a participant of DECK's 2021 Associate Creative Programme, presents the works of Australian and New Zealand artists for the first time in Singapore.

In this edition, the iconic DECK container art space which used to serve as the festival grounds has been demolished and is awaiting the construction of a brand new building. In the interim, curators John Tung and Robert Zhao Renhui have selected works on birds from the international open call submissions for

an outdoor exhibition encounter on this vacant plot of land to make space for contemplating our ambivalent and fraught co-existence with nature as urban dwellers.

The topic on environmental sustainability for our common future is also the driving force behind the Silvana S. Foundation Commission Award. Launched in 2020 during the period of the COVID-19 pandemic, the commission awards a grant to a photographer to create new works focusing on environmental and social issues in our community. The winner of this year's edition, themed "Renewable Coexistence", is Ian Teh, whose pivotal work explores the impact of frenetic urban development in Kuala Lumpur.

Aside from gentrification, humanity's perception of spatial modalities has also shifted significantly during attempts of overcoming the pandemic. Maleonn's *Worlds and Spacing* – 世界与空间 speaks of the innate inclination in us to forge connections despite barriers and restrictions wrought on by the pandemic.

The conversations that SIFP hopes to ignite with our audiences is demonstrated in the breadth and depth of the public programmes ranging from workshops, interviews, the Photobook Makers' Market, the Asia Meet Symposium bringing together photo festival directors on the future of photography, and educational tours for students.

On this note, my team and I wish to express our immense gratitude to our participating artists and cultural partners – the Embassy of France Singapore, Embassy of Italy Singapore, Goethe-Institut Singapore, as well as our long-time sponsors and supporters AVS Printing, Land Transport Authority (LTA), Moove Media and Canon Singapore.

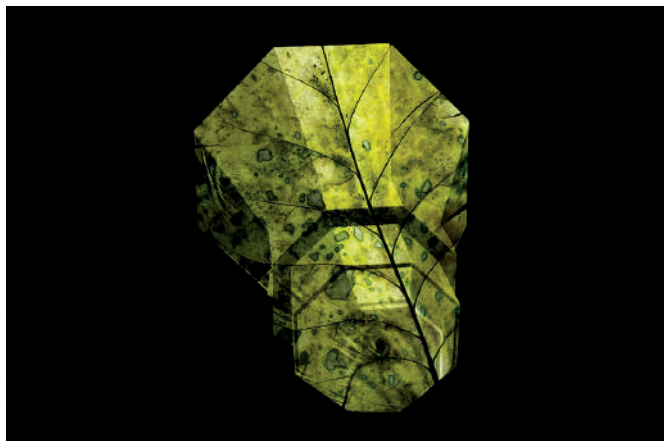
See you at the 8th Singapore International Photography Festival and in the near future.

Yours Sincerely,
Gwen Lee
Director and Co-founder, SIFP

Spring Odyssey and How Things Dream

The current technological machine of information and communication operates at the centre of human subjectivity, not only in the depths of human memory and intelligence but also in human sensibility, feeling and unconscious fantasy. It is precisely where art and technology overlap that a series of critical reflections in the form of visual art emerge. As curators, we hope to capture artists' current practice in the relevant discursive field and present it to multiple audiences through the exhibition.

French artist, Elise Morin's *Spring Odyssey* is a complex work that uses the latest imagery to contemplate ecology, technology and human emotion.



© Elise Morin.
Spring Odyssey.

In this global body of work that mixes photography, video, painting, and sound, Morin focuses on current research by NASA experts working with biologists to address the issue of radiation resistance that humans face living in space. Morin examines a mangrove forest in Ukraine that has been transformed into an open-air laboratory and explores different artistic dimensions around it. The exhibition will present the artist's VR work that has been seen by the artist as "a rite of passage towards a new physical reality mixing science and technology around a powerful invisible phenomenon and to question the fluctuating limits of our intuitions."

DISCIPULA's *How Things Dream* takes a more ambitious approach to predicting and shaping the full extent of the building and spread of future technological empires as a way of imagining and exploring the consequences of today's growing relationship between technology, neoliberalism, and new forms of control. In this work, the artist collective has created a fictional multinational corporation called AURA, which provides essential services in areas such as domotics, healthcare, security, education, and governance through IoT (Internet of Things) applications and the analysis of BIG DATA as a source of information on patterns of human behaviour.

In this exhibition, we try to present the viewer with the two narratives central to DISCIPULA's project construction. *AURA Solutions* introduces the world of AURA through sub-projects *Communication Services*, while *Morpheus* represents the most controversial and dystopian manifestation of AURA.

He Yining, Festival Curator



© Elise Morin.
Spring Odyssey.

Spring Odyssey
Elise Morin [FR]

Curated by He Yining
At 37 Emerald Hill

Spring Odyssey VR is a sensory experience which intimately links art, science, technology and philosophy in an installation set-up negotiating realms of reality and virtuality. It invites audiences to embrace the counterintuitive experience of caressing and dancing with an irradiated plant – the M_plant, a mutant species born from the collaboration of Elise Morin and the biologist Jacqui Shykoff, whose joint efforts had contributed to making radiation visible.

Using the real and virtual M-plant as an interface, audiences are invited to become one with the Red Forest, thus discovering its specificities, the fictional melting pot it embodies, and the answers which may lie in this open-air laboratory.

How can we coexist on a damaged earth? How can we tame the invisibility of high levels of radioactivity and learn resilience? If resistance to radioactivity is one of the conditions for life on an alternative planet, should we then look to the sky? Answers to these contemporary questions may reside within.

Supported by



In conjunction with



How Things Dream
DISCIPULA [IT]

Curated by He Yining
At 37 Emerald Hill

An ongoing project blending texts, imagery and audiovisual material, *How Things Dream* is based on an imaginative, post-democratic future, dominated by a fictional multinational tech empire called AURA. Integrated into every facet of daily life, AURA turns every iota of human sentience and behaviour into surveillable and commodifiable data.

DISCIPULA regards images as political and economic tools – means of power and control whose ambiguous nature can be controlled to determine shifts in the perception of reality. With regard to this, particular attention is paid to the role of the viewer as well as to the act of looking as a form of political conscience.

DISCIPULA is a collective operating in the field of contemporary visual research founded by Marco Paltrinieri, Mirko Smerdel and Tommaso Tanini.

Supported by



© DISCIPULA. MORPHEUS.



© DISCIPULA. BUENOS AIRES SERA.

Worlds and Spacing – 世界与空间
Maleonn 马良 [CN]



© Maleonn. *Portrait of Mr World*.

Curated by
 John Tung
 At Esplanade
 Tunnel

16 Sep to
 2 Jan 2023

Worlds and Spacing – 世界与空间 presents a selection of photographs from three bodies of work created by Chinese artist Maleonn (马良): *Postman*, 2008; *Portrait of Mr World*, 2019-2020; and *Your Portraits*, 2020. Though created at different junctures in time, the three bodies of work speak to human issues made only more apparent with the onset of the global pandemic, even if *Postman* and *Portrait of Mr World* were not created with COVID-19 in mind.

Communication, alienation, and insulation are the three core themes addressed within the exhibition. In spite of the fantastical settings Maleonn creates and photographs, each of his images are a salient reminder of the fundamental human need for earnest connection with one another.

Unfolding in expansive scale across the span of the Esplanade Tunnel, each photograph is an invitation to be immersed in other worlds that are a little different but not too foreign from our own.

Co-presented by



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Placemaking at the moment between times

Aik Beng Chia
Shyue Woon
Geraldine Kang
Cynthia Delaney Suwito
Woong Soak Teng

Curated by John Tung
At Peace Centre



© Ken Cheong.

The non-place – a term coined by French anthropologist Marc Augé to describe places of transience where people remain largely anonymous to each other and oftentimes isolated – has been applied to a variety of places including terminuses, hotel rooms, shopping malls. The characterisation of any given space as a non-place is entirely personal and dependent on each individual's perception and sensibilities – there, which is a place to one, may not be to another, and vice versa.

Presented at Peace Centre, a mixed development property built in the mid 1970s, *Placemaking at a moment between times* is an exhibition of three site-specific photographic installations by Singapore-based artists and photographers that concern themselves with such a subjective experience of spaces. Comprising *Dark Cities* by Shyue Woon, *Hawaii Nights* by Aik Beng Chia, and *Peace Agency*, a collaboration between Geraldine Kang, Cynthia Suwito & Woong Soak Teng, each of the artworks elicit an expanded scope of emotional responses beyond our preconceived expectations of the spaces they concern themselves with. In this respect, the artworks also emerge as timely responses to the present circumstances of Peace Centre: a hub for the convergence of divergent use functions that has continued to evolve across its years of operations. By way of each artwork's reoccupation of vacant shop units for presentation, *Placemaking at the moment between times* makes apparent the lifecycle of places in urbanised environments. Their changing use never detracting from their total value.

In a way, the artworks exhibited are anthropological studies of space. And to what extent can we say that a study of human-inhabited spaces is also not simultaneously an examination of people as well?

John Tung, Festival Curator



© Aik Beng Chia

Hawaii Nights by Aik Beng Chia [SG]

At Peace Centre #03-22

Presenting a selection of photographs from Aik Beng Chia's series *The Night We Never Met* within an atmosphere that complements the content of his images, *Hawaii Nights* simulates the ambience and settings of Club Hawaii – one of the oldest nightclubs in Singapore.

Having been in operation for over three decades, Club Hawaii is a living testament to the spirit and aesthetics of discotheques in the 1970s, which offered a safe haven for seniors seeking companionship alongside the pleasure of song and dance. In spite of the rapidity of Singapore's development, the way of life within the nightclub has seemingly evaded the onslaught of modernisation, remaining a hidden paradise for patrons and performers alike.

However, amidst the festive neon glow and strewn confetti, a numbing sense of isolation and anticipation hums resolutely like a wordless soundtrack, as subjects within the frames intimate the interminable wait for another.



Dark Cities
by Shyue Woon [MY/SG]

At Peace Centre #03-19

In the past few weeks while editing his photos, Shyue Woon was drawn down an internal pathway of reflection on what got him started on this project close to eight years ago. While the memory of how it all began felt evanescent and elusive, the energies and atmospheres of the shoots stayed with him vividly.

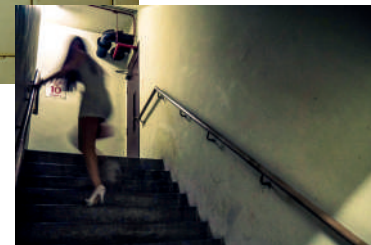
In his words, “I remembered not feeling alone. Maybe the dark atmosphere, with a hint of fear—of desperately clinging to fantasy because the real world is scary and unfair, with the fear of everything you ever cherish will vanish at some point.

Maybe this is how I interpret ‘Purgatory’, a space neither heaven nor hell.”

*Act
of
Disappearance*
24.05.2014



© Shyue Woon. Carpark.



Peace Agency
by Geraldine Kang [SG],
Cynthia Delaney Suwito [ID/SG],
and Woong Soak Teng [SG]

At Peace Centre #02-06

© Geraldine Kang, Cynthia Delaney
Suwito and Woong Soak Teng.
Peace Agency.



Peace Agency is a site-specific installation that transforms a commercial unit in the Peace Centre into a waiting experience. Taking broad visual cues from the design vernacular of waiting areas in the building, *Peace Agency* creates a transient space where the act of waiting becomes the subject matter to observe, reflect upon and make peace with.

PUBLIC OPEN CALL

Once upon a time, at Peace Centre...

This open call is held in collaboration with Ngee Ann Polytechnic's School of Humanities and Social Sciences (Diploma in Arts Business Management).



Open Call for Peace Centre Memory Project

Have you ever attended a computer class at Peace Centre in the 90s? Bought your first music score from Renner Piano Co? Purchased a gift for a loved one from Sun Fatt Watch Dealer? Bowled a turkey at Star Bowl in the late 70s?

If all these ring a bell, we want to hear from you!

We are collecting materials from the 1970s to early 2000s to weave together a narrative about Peace Centre's lifespan as one of Singapore's oldest shopping malls, and its surrounding neighbourhood.

- Photographs
- Documents
- Old newspaper and magazine articles
- Oral history (interviews to be conducted)

This public vault of memories will be presented as a public exhibition in January 2023 at Peace Centre.

Supported by



Share your memories at



peacecentre
memoryproject.deck.sg



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FESTIVAL HIGHLIGHT

Twinkle Memory

Picnic

Masato Seto [JP]

Curated by Gwen Lee

At 37 Emerald Hill

This Singapore premiere of Masato Seto's works presents two bodies of work – *Picnic* (1995-2003) and *Binran* (2004-2007) at 37 Emerald Hill and Peace Centre respectively, which had been envisioned curatorially as chapters from the riveting memoirs of Seto's personal observations made in Japan and Taiwan.

The word “Twinkle” brings to mind the concept of memory as light pulses and receding brightness, akin to electrical signals in the brain translated from optical information captured by the eyes. This alludes to Seto's vision as a photographer – sharp and precise, yet also soft and luminous – oftentimes transcending the viewfinder to reveal the invisible and intangible.

Sprawled across the field at Emerald Hill is *Picnic*, a series of life-size visages of couples leisurely picnicking in the open spaces of Tokyo's Yoyogi Park and the Futakotamagawa



© Masato Seto. *Picnic*.



© Masato Seto. *Binran*.

Binran

At Peace Centre #03-41K

Green Area. Lovers, friends and family stake out their personal spaces with ubiquitous picnic mats and belongings amongst idyllic greenery, as though demarcating a private realm and conjuring the comfort and security of being at home. Within this private bubble protected by invisible walls, couples indulge in each other's company, bantering about episodes in daily life or simply reclining into restful silence, while the rest of the world and all its troubles recede into the backdrop.

Staged within a post-independence strata mall retail unit decked out in neon lights, *Binran* is a photo installation mimicking the setup commonly seen in typical binran (Betel nut in English or 檳榔 in Chinese) shops in Taiwan. Betel nut chewing is a widespread practice in Taiwan amongst truckers and the older generation for its effects as a stimulant, and has earned the colloquial name of “Taiwanese chewing gum”.

Nowhere Here

Sissi Kaplan and Sam I-shan

16 Sep to 30 Oct

At Peace Centre #03-24 and around L3

Nowhere Here is a site-specific video and photographic project unfolding over three chapters: *The Presence of Your Absence*, *Anima* and *Dance With Me*. It speaks of the desire to connect despite isolation, and the humanity inherent within forgotten things. Hotels and hospital rooms become a stage set for singular performances, while ephemeral street assemblages take on lives of their own. The video installation *The Presence of Your Absence* features a series of hotel rooms, with crumpled bedclothes suggesting a lingering presence, and half-opened curtains hinting at unknown realities outside. An intermittently-appearing figure performs mysterious actions that suggest persistent longing in the face of impermanent dwelling.

The photographic series *Anima* depicts the anthropomorphic forms of covered vehicles and abandoned materials. Installed along the corridors of Peace Centre, where time is suspended and activities will soon cease, they become uncanny presences that represent alternative forms of inhabitation in seemingly quotidian settings. Finally, the same figure from *The Presence of Your Absence* reappears in the video installation *Dance With Me*, dressed in a biohazard bag and performing alone in an impersonal environment. Her breathing, moving body in the plastic bag echoes, yet subverts the shrouded or hollowed forms of *Anima*. Together, these works take the viewer on a journey through the emotions arising from proximity and distance, intimacy and separation, absence and existence, the spectral and the concrete, and the individual within the rest of the world.

Music and Sound by Vivian Wang.



© Sissi Kapan and Sam I-shan.
Anima, 2022.



© Sissi Kapan and Sam I-shan.
Film still from *The Presence of Your Absence*, 2022.

Listen... don't ask what bird is singing**Emanuela Colombo [IT]****Fenqiang Liu [US]****Goh Chun Aik [SG]****Johannes Bosgra [NL]****Lucas Lenci [BR]****Curated by****John Tung and Robert Zhao Renhui****At DECK Open Ground**

© Emanuela Colombo.
Great Tit.

“While the clear mind listens to a bird singing, the stuffed-full-of-knowledge-and-cleverness mind wonders what kind of bird is singing. The more stuffed up it is, the less it can hear through its own ears and see through its own eyes.” – Benjamin Hoff, *The Tao of Pooh*.

Birds fascinate us. And as trivial a reason that may seem to be present an exhibition focused on birds alone, it belies the persistence of such a fascination – one that has been ingrained in human visual culture for the past 15,000 years, hearkening back to the anthropomorphic ‘bird-man’ hybrid that adorned the Lascaux Cave’s walls.

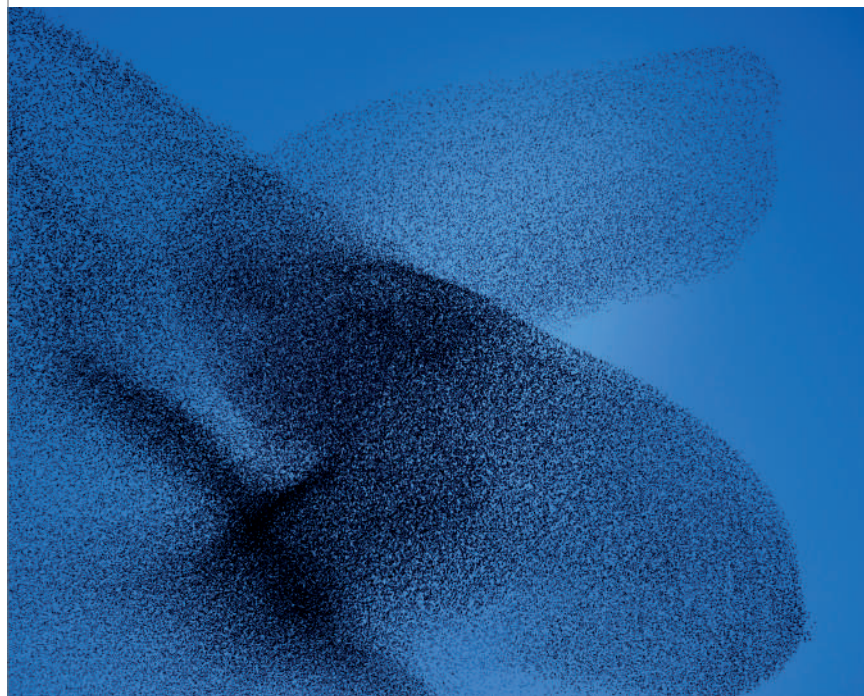
Listen... don't ask what bird is singing brings together a group of photographers whose contemporary images continue to encapsulate a similar avian-human enmeshment, albeit in a different vein. Within the context of the Anthropocene – an epoch defined by humanity having the most significant impact on the environment – we are sufficiently tied together by the circumstances alone.

Yet even amidst dire straits, the flutter of feathers still bring delight. We still steal some moments to listen to perhaps a last swan song.

FESTIVAL HIGHLIGHT



© Goh Chun Aik. *Two Parakeets.*



© Johannes Bosgra.
Murmurations I.



© Lucas Lenci.
Still Life.



© Fenqiang Liu.
Precious Moment.

FESTIVAL HIGHLIGHT



SILVANA S.
FOUNDATION
COMMISSION
AWARD

The Line of Least Resistance

Ian Teh [UK/MY]

At Mizuma Gallery

17 Sep to
9 Oct 2022

Esteemed Jury Members

Robert Zhao Renhui [SG]

Anna Lim [KR]

Shahidul Alam [BD]

Poulomi Basu [LDN/IN]

Moshe Rosenzveig OAM [AU]

Proceeds from artwork sales will go to Make-A-Wish Singapore.



East of Kuala Lumpur stands the lush verdant hills of the Titiwangsa range. The region is significantly bio-diverse with areas of primary forest. It serves as a critical water catchment area for the city's population. At the edge of the woodland is Klang Valley, an urban conglomeration of adjoining towns connecting to the capital that stretches westwards towards the coastline by the Malacca Straits. Dotted in between are remaining pockets of densely forested greenery. Their edges, usually frayed, are threatened by the endless expanse of encroaching concrete and tarmac.

Compared to its South-East Asian cousins – hyper-urbanised cities like Manila, Seoul, and Jakarta – Greater Kuala Lumpur is uniquely green. Its forests are biodiversity hot spots where researchers continue to make scientific discoveries. Forests within an urban environment are an essential offset to the urban sprawl. Like lungs, they provide oxygen to cities and capture various greenhouse gases. They filter water supplies, prevent erosion, and control floods while sustaining biodiversity. They cool built-up areas and bestow residents with opportunities for recreation, education, and cultural enrichment. Indeed the city's green spaces boast a network of community-maintained trails for hiking and mountain biking, crags for rock climbing and waterfalls that are outstanding but often little known. These ecological services are priceless but usually undervalued, perhaps because they are unaccounted for in the nation's GDP report.

About Silvana S. Foundation

Silvana S. Foundation is a non-profit organisation which builds upon the legacy of Silvana Regina Sutanto, an award-winning photographer who supported underprivileged children and environmental conservation throughout her life. The foundation continues her life's work through initiatives which unite photography and philanthropy to bring hope to children and wildlife in the Asia Pacific region.

The Special Mention Award is accorded to Farzana Akhtar's *A Litany for Survival* on raising awareness about women's rights and gender equality in Bangladesh.

Award Commissioner

Silvana S.
FOUNDATION

Gallery Supporter

MIZUMA GALLERY

Charity Recipient

Make A-Wish
SINGAPORE

The Salt of the Earth

Arini Byng [AU/US], Dennis Golding [AU],
Edith Amituanai [NZ], Nathan Beard [AU]

Curated by Talia Smith [AU]

At 37 Emerald Hill

The Salt of the Earth is a group exhibition that explores the way in which family and the ties that bind shape and inform who we are. From family archives to the way culture is presented in migrant lounge rooms to objects that represent the strength of culture and love to the grief of losing a mother who represented your connection to culture, each artist takes their lived experiences to show the inextricable way that our familial histories - no matter how hard or easy those relationships may be - continue to shape us. Although there are common threads that can be woven throughout each artist's work, *The Salt of the Earth* as an exhibition aims to assert that families are multifaceted and complex, and perhaps the true beauty is within the way that our different experiences are celebrated.

A DECK Associate Creative Programme

Supported by



© Nathan Beard.
Tender Ruin.



© Dennis Golding.
Something I touched everyday still remains.



© Arini Byng. *Virginia Beach.*



© Edith Amituanai.
Manulounge.

**This edition's Open Call
Portfolio submissions were
reviewed and selected by**

Gwen Lee

Founder and Artistic Director of
Singapore International Photography
Festival and DECK

He Yining

Independent Curator and Researcher

John Tung

Independent Curator

Mirjam Kooiman

Curator at Foam Photography
Museum

Natasha Egan

Curator and Executive Director
of Museum of Contemporary
Photography

Yasufumi Nakamori

Senior Curator, International Art
(Photography) at Tate Modern

**Visit 8th SIFP
Portfolio
Showcase at**

• **The Downtown
Line (DTL) in**

**Little India
Rochor
Bugis
Bencoolen**

• **37 Emerald Hill**

In a famous metaphor Henry James explains experience: experience is never limited, and it is never complete; it is an immense sensibility, a kind of huge spider-web of the finest silken threads suspended in the chamber of consciousness and catching every air-borne particle in its tissue. At a time when violence, conflict, disease and oppression continue to squeeze our space for survival and reflection, experience, as the medium through which the photographic practitioners connect the external world with internal perception, offers us a pathway into a complex world.

In this year's SIFP Portfolio Showcase, you can travel through the stories told with photographs, videos, installation, and other works. The exhibition showcases 19 international artists, whose works cover fresh issues and comprehensive visual expression, somehow united by a shared experience in the photographic world. Some are artists who spent many years exploring the issues around their surroundings and draw on personal experience to recount the stories of the visible and the invisible; others take their thinking and perceptions to a more abstract level, using visual experimentation to show the confrontation and interplay of individual and collective experiences.

He Yining, Festival Curator

Boomers
Haneul Lee [KR]

Curated by
He Yining
At Little India MRT
Station (DT12)

Meet the Korean equivalent of the Japanese salaryman – the *Ajeossi*. The term refers to middle-aged men from their 40s to 60s bearing certain stereotypical appearances and behavioural traits.

In *Boomers*, Haneul Lee discovers *Ajeossis* who defied these characterisations with their unique, larger-than-life personalities, strangely unafraid of judgement in a society so preoccupied with conformity. As much as these images capture slivers of their stories, they also documented the artist's emotions and subjectivities as she gradually built a relationship with each subject and observed the charms and allure of a generation greying, but shining still.

© Haneul Lee.
Boomers.



© Matjaž Tančič.
Mars on Earth.



Mars on Earth
Matjaž Tančič [SI]

Curated by
He Yining
At Little India MRT
Station (DT12)

It is humanity's penchant to always seek out new, undiscovered frontiers. In the realm of space travel and exploration, the latest goal on the horizon is to conquer Mars. This project shines light on the idiosyncratic visionaries across the world, often cash-strapped and working in the grey areas of the law, who are developing technologies in hope of journeying to and inhabiting Mars one day. Meet this lesser-known, bewildering community of architects, doctors, farmers, engineers, home rocket builders and multi billion startups, connected in their dreams of creating self-sustainable habitats in outer space.

PORTFOLIO SHOWCASE

***Under the Night of
the Unseen Stars***
Toni Cuhadi [ID/SG]

Curated by
John Tung
At Rochor MRT
Station (DT13)

Amidst mundane episodes of daily life – at a lit void deck, in a lift lobby or even during a trip to the toilet, Toni Cuhadi noticed light travelling beyond their intended path, crossing through reflective surfaces, materialising in a fixed constellation. The barriers at which lights are supposed to cease suddenly transformed into a crosswalk between him and his imagination. Within this series of images, the viewer's eye seeks the sources of illumination, akin to an ancestral mode of way finding. The work is an invitation to explore and wander, and to ponder on the concept of reflection itself.



© Toni Cuhadi.
Under the Night of the Unseen Stars.



© Matthew Cronin.
Dwelling.

Dwelling
Matthew Cronin [US]

Curated by
He Yining
At Bugis MRT Station
(DT14)

Through montage and multiple exposures, this series re-imagines home furnishing catalogue photographs by J. C. Penney, an American department store chain, during the 1970s.

Initially intended to entice and conjure ready-made fantasies of suburban aspiration, these uncanny interiors now repel as they hum with a sense of unease and discordance. Like the satisfaction promised by the advertisements that inundate our lives daily, the comfort that these alluring interiors present slowly dissipates.

Where Does the Sun Rise; Where Will the Moon Shine
Sebastian Mary Tay
 [SG]

Curated by
John Tung
At Bencoolen MRT Station (DT21)

In an uncertain era plagued with global crises ranging from the pandemic, heightening geopolitical tensions, to issues of environmental destruction, on what premises can we build a foundation of shared existence? This series hopes to offer a glimpse into ontological possibilities of future spaces by synthesising digital collages from found imagery extracted from old publications and other screen media.

The resulting work represents a common, unifying realm where the various components and their different background narratives (past) coalesce to form new meanings and potentialities (future).



© Sebastian Mary Tay.
Where Does the Sun Rise;
Where Will the Moon Shine.



© Sheung Yiu.
Ground Truth, or How To Resurrect A Tree.

Ground Truth, or How To Resurrect A Tree
Sheung Yiu [HK]

Curated by
He Yining
37 Emerald Hill

Ground Truth, or How To Resurrect A Tree illustrates the paradox of “seeing something when there is none”. Trailing the quest of a group of scientists in Finland striving to develop a better interpretation model of satellite data, this project explores cutting-edge imaging techniques of forests while looking back at the tradition of landscape photography.

Powered by advanced imaging technologies and algorithms, seeing is more abstract than ever.

PORTFOLIO SHOWCASE

Unperson / Portraits of North Korean Defectors Tim Franco [FR]

Curated by
He Yining
37 Emerald Hill

In George Orwell's dystopian novel *1984*, an "unperson" is one whose existence has been erased from official records. Similarly, the North Korean defectors that Tim Franco portrayed have decided to disappear for ideological and survival reasons, embarking on journeys both treacherous and winding.

To reflect this incredible transition, the artist captured both facial and location portraits in an attempt to retrace the radical paths taken by his subjects mentally and physically. Central to this process was the use of an analogue material that is not supposed to exist: the negative of a polaroid revealed through a series of chemical purifications, resulting in something uncertain, dirty and imperfect.

© Tim Franco.
Unperson / Portraits of North Korean Defectors.



© Makoto Oono.
SEPARATE HIDDEN RULES.



SEPARATE HIDDEN RULES Makoto Oono [JP]

Curated by
He Yining
37 Emerald Hill

Masquerading as glossy product advertisements, Makoto Oono's vivid still life imagery reels viewers in hook, line and sinker, before sensations ranging from horror to wonder take over. The artist transforms various organisms – purchased during visits to Asian countries – as the unlikeliest test sites for creative juxtapositions. Suspended between sculpture and imagery, these intricately assembled photographs pose as a visual idiom for the snares and promises of modern metropolises, where brutality and beauty simultaneously lie.

Red Flowers
Shi Chenbai [CN]

Curated by
He Yining
37 Emerald Hill

When one reaches a bottleneck in life, looking back may be the way forward.

Red Flowers is a tribute to Shi Chenbai's fond childhood memories of the sprawling "3507" factory compound in Xi'an, China, where his grandmother's family lived. In the eyes of a child, it resembled an urban sanctuary and forest.

Years later as an adult, he often revisited this familiar haunt to feel the lingering warmth of the past, knowing that this site will one day face the inevitable fate of demolition. The factories and residents within, like red flowers, testify to the enduring spirit of a vibrant era, even though they no longer have a place in memory.

© Shi Chenbai.
Red Flowers.



© Zhang Beichen.
11,565 Kilometre Project.

11,565 Kilometre Project
Zhang Beichen [CN]

Curated by
He Yining
37 Emerald Hill

Since 2018, Zhang Beichen has been investigating the history and circulation pathways of Chinese artefacts in American museums, to unveil the complexities in how historical narratives and cultural identities are constructed.

This project dissects and analyses the migration of a Han dynasty coffin fragment, its colonial background, and the interplay of power dynamics within American institutional museum collections. It subverts the conventional perspective of museums and cultural spaces as neutral spaces, precipitating new sites of discussion that interrogate the power dynamics and ideological functions inherent within.

***How to Pickle
an Adder***

Liam Webb [WLS]

**Curated by
He Yining
37 Emerald Hill**

© Liam Webb.
How to Pickle an Adder.



Crime-solving meets photography in this suspenseful body of work which retraces and reconstructs a landmark 1983 drug bust by the Dyfed-Powys Police in Britain. Through a carefully orchestrated assemblage of photographs, texts, and archival materials, viewers are plunged into navigating the investigation of one of the nation's largest and most complex drug smuggling conspiracies, deciphering clues as if at an actual crime scene.



© Lisandro Suriel.
Ghost Island.

Ghost Island
Lisandro Suriel [MF]

**Curated by
He Yining
37 Emerald Hill**

Suffused with the enigma and otherworldliness of dreams, *Ghost Island* is an endeavour at building visual metaphors and frameworks for understanding the dynamics of Caribbean identity and Black imagination.

It attempts to answer questions undergirding the artist's practice and his cultural origins of being born in Saint Martin: What constitutes a Caribbean/Black identity? How can we imagine this identity? What cognitive tools can be developed to engage with Caribbean/Black identity?

*Living Under the
Volcanoes*
Putu Sayoga [ID]

Curated by
He Yining
37 Emerald Hill

Located on the Pacific Ring of Fire, Indonesia ranks third in the world with the most active volcanoes, after the United States and Russia. Despite numerous fatal eruptions in the past centuries, a sizable population of Indonesians persists in living under the shadows of these dangerous craters, in return for access to arable farmlands.

Putu Sayoga trains his lenses on these communities inhabiting the islands of Bali, Java, Sumatra, and North Moluccas, documenting their livelihoods, cultures, rituals, as well as sacrifices made while treading the precarious tightrope between gains and losses.

© Putu Sayoga.
*Living Under the
Volcanoes.*



© Min Ma Naing.
of solongs and ashes.



*of solongs
and ashes*
Min Ma Naing
[MM]

Curated by
John Tung
37 Emerald Hill

Dive into this visual stream of consciousness reflecting the deluge of memories swirling in Min Ma Naing's mind, as she struggles to fill the void in her as an exile artist since leaving her homeland of Myanmar in July 2021. The artwork title references an extract within E. E. Cummings's poignant poem "into the strenuous briefness", which celebrates the brilliant and ephemeral qualities of life.

PORTFOLIO SHOWCASE

The Witch Stage **Liza Ambrossio [MX]**

Curated by
John Tung
37 Emerald Hill

© Lisa Ambrossio.
The Witch Stage.



Liza Ambrossio's body of work draws inspiration from her identity as a woman of mixed ancestry born in a nation ruptured by gender-related killings and violence. Combining found and constructed imagery, she reflects on the devastating national crisis of femicide beyond the male gaze, instead choosing to approach the phenomenon through the vantage point of psychic illness, malady and the practice of witchcraft – what she terms a kind of “female machismo”.

© Miti Ruangkritya.
Sunset on Unnamed Lanes
and *Room no.2.*



Room no.2* and *Sunset on Unnamed Lanes **(2020)** **Miti Ruangkritya [TH]**

Curated by
John Tung
37 Emerald Hill



Room no. 2 examines home interiors at Khlong Toey, one of Bangkok's largest slums, with a straightforward and unsentimental approach. The viewer is presented with visual cues such as personal effects and living environments as hints into the lifestyles and socioeconomic statuses of inhabitants. Developed with an overexposed monochromatic finish, these images contrast starkly with the colour-saturated palettes often used when capturing communities in developing nations.

Sunset on Unnamed Lanes is a parallel narrative depicting the network of lanes which connect the houses captured in *Room no. 2*. These pathways have developed organically without the intervention of urban planning and remain uncharted on way-finding applications such as Google Maps.

Collectively, both series serve as an archive of this disenfranchised community, ensuring that memories of these inhabitants, their homes, and their identities are not erased or forgotten over time.

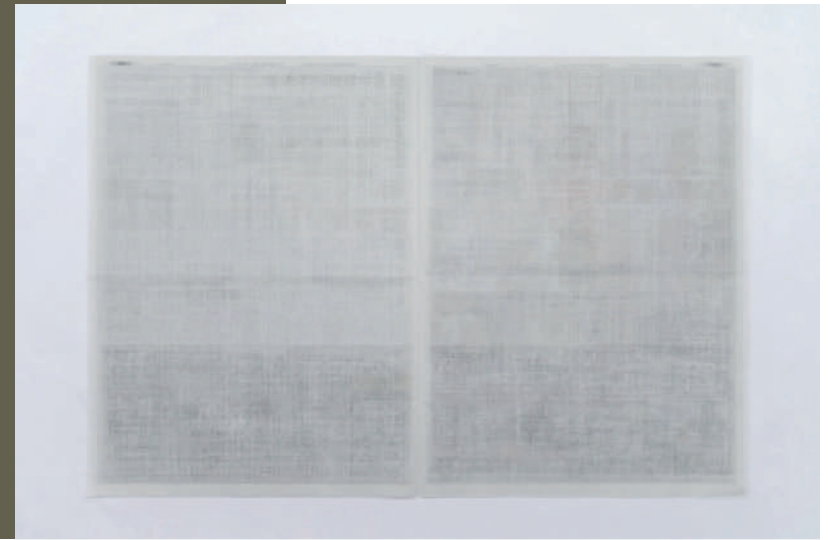
Wandering, Wondering
Seok-Woo Song [KR]

Curated by
John Tung
37 Emerald Hill

Wandering, Wondering is a story of us becoming adults, being accustomed to social norms, and living in a systematic social structure from cradle to grave. As time lapses, we segue into auto-pilot, living a life guided by a familiar flow and rhythm.

In this series, the artist looks back retrospectively on memories of him in his twenties. Driven by sentiments of loss, isolation and emptiness, he stages fictional scenes as narratives intended for the younger generation struggling to adapt to a rapidly changing world. Fraught with psychological tension, these images explore interpersonal relationships and connections between individuals, as well as the broader social forces at work.

© Seok-Woo Song.
Wandering, Wondering.



APRIL 02, 2020

Post
Soushi Tanaka [JP]

Curated by
John Tung
37 Emerald Hill

With a background in web creation, Soushi Tanaka became intrigued by the transmission and transformation of visual data via optical devices and programming languages.

In this ongoing body of work which commenced on April 1, 2015, Tanaka engages in a ritualistic aggregation and compression of micro data - first by taking multiple exposures of the pages of a daily newspaper, converting them into a single image, then further photographing one month's worth of image data with multiple exposures and converting them into a single image, and then repeating the same process for a year's worth of image data.

This process strips all readable information and indexical functions from the original source and renders them as abstract entities. Resembling "blank slates", these dated images involuntarily pose as memory triggers, inviting us to reminisce and recollect.

© Soushi Tanaka.
Post.

Work naming has not yet succeeded South Ho Siu Nam [HK]

From 2019 to 2020, a social movement surged in Hong Kong opposing the government's highly controversial amendment of the legislation to allow for extraditions of criminal suspects to mainland China.

Curated by
John Tung
37 Emerald Hill

Following the enactment of the National Security Law in July 2020, civil freedoms and liberties that Hong Kong previously enjoyed disappeared overnight. With demonstrations now being deemed illegal, slogans and words that once engulfed every corner of the city, representing the calls and cries of the people, were entirely painted over and whitewashed.

South Ho surveys this uncanny phenomenon with concern, observing how the superimposition of paint over protest slogans created abstract colour blocks, mirroring the struggle between the people and the State, embodying the zeitgeist of the city. Though now visually obscured, these messages for freedom remain stronger than ever.

© South Ho Siu Nam.
Work naming has not yet succeeded.



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SATELLITE EXHIBITIONS

Mental Pictures

Various photographers

Curated by @filmleadstoanalog

16 Sep to 30 Oct

At 37 Emerald Hill

In the midst of the fast-paced society we live in today, some would take refuge in the slower process of making images, often gaining satisfaction from the end results that have a more profound impact the longer it takes. This exhibition hopes to create a safe space for the audience to appreciate the aesthetics of film photography and open conversations on mental health and well-being.



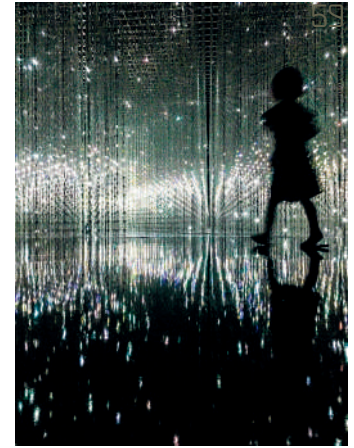
Image courtesy of @filmleadstoanalog.

AHEAD - a glimpse into Singapore's future A Projection Showcase by Women in Street SG

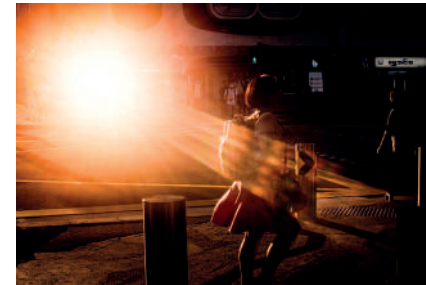
8 & 9 Oct

At 37 Emerald Hill

What lies AHEAD but is already visible in present day Singapore? What are traces of the future that can already be seen at the present day? While street photography is a genre of photography most exclusively dealing with daily, current life, this exhibition focuses on what is current but will show us the times ahead. As a collective view from female photographers based in Singapore into our city state's future, either being dystopian, hopeful, technical or human.



© Marie Dailey. *OBSCURITÉ.*



8 Oct, 4pm to 6pm

9 Oct, 4pm to 6pm

Meeting point:
37 Emerald Hill

Free
Register at sipf.sg/tickets

PROGRAMME

Photo Walk – A street photography walk guided by Women in Street SG

Take a walk around Orchard Road and Dhoby Ghaut with Women in Street SG, and find moments to capture. Get to meet fellow street photographers and hobbyists. At the end of the photowalk, there will be a sharing session to receive feedback on your captured moments.

The photo walk is open to all. Bring a camera or a smart phone with a camera.

It's funny that in this digital era we continue to witness the expanding interest into the photobook as a medium. In China, we see a booming business of art book fairs for the last five years that include many photobook publishers and sellers. It's probably more accessible than ever before to print a book and (self) publish. Obviously, not all these new publications breathe the air of brilliancy, it's only honest to point out there is a river of mediocre work out there. But I learned that this is not necessarily a bad thing. Printing books, attending book-fairs, visiting museums and photo-festivals like SIFP are the ultimate way for photographers to exchange ideas, improve their skills, interact with an audience and learn from each other. In the growing ocean of photobooks it's harder to find the precious pearls but there are still plenty of them out there.

As a jury of SIFP we were happily surprised with the high quality of entries this year. I'm very proud of the shortlist we came up with and looking forward to presenting the actual award. A big thanks to all photographers and publishers who've sent in their latest published and unpublished photobooks!

Ruben Lundgren, Artist and Curator

This edition's Open Call Photobook submissions were reviewed and selected by

Ang Song Nian
Founder of THEBOOKSHOW

Renée Ting
Director of Singapore Art Book Fair

Daniel Boetker-Smith
Founder and Director of Asia-Pacific Photobook Archive, Educator

Ruben Lundgren
Artist and Curator

Jeong Eun Kim
Founder and Director of The Reference Seoul

Yumi Goto
Co-founder and Curator of Reminders Photography Stronghold Tokyo

1— *A Visitor's Book*
Philippe Calia

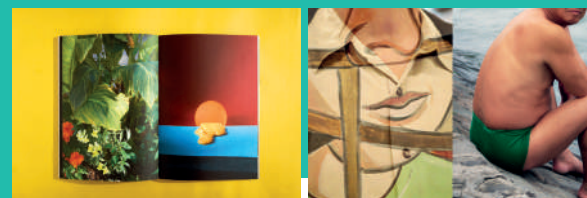
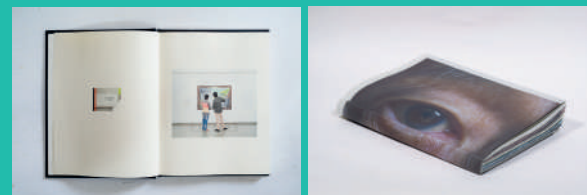
2— *Cornucopia*
Jens Masmann

3— *Empty Forest*
Nanouk Prins

4— *Elusive Rainbow*
Kazuhiko Matsumura

5— *Eat A Chili* 《吃辣椒》
Wei Weng

6— *Ground Truth*
Sheung Yiu



1 4
2 5
3 6

PHOTOBOOKS SHOWCASE

At 37 Emerald Hill



7 — *Hayal & Hakikat: A Handbook of Forgiveness & A Handbook of Punishment*
Cemre Yeşil Gönenli



8 — *Hijack Geni*
Kenji Chiga



9 — *Hiroshima Graph – Everlasting Flow*
Yoshikatsu Fujii



10 — *How to Raise a Hand*
Angelo Vignali

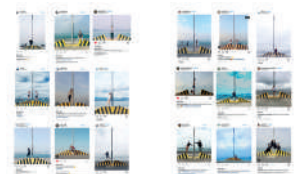
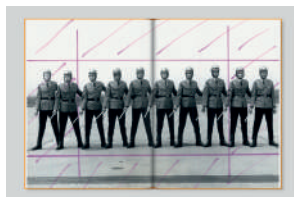


11 — *How to store your stuff in nature*
Pionara

12 — *How to Look Natural in Photos*
Beata Bartecka and Lukasz Rusznica

13 — *Instagrampier*
Pierfrancesco Celada

14 — *Laws of the Haystack*
Emile Gostelie



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15 — *Materiality of Grief*
Cheryl Yip

16 — *Polder VIII*
Raimond Wouda

17 — *Quatre Mains / Zonder Handen*
Stephanie Lamoline

18 — *Room no.2*
Miti Ruangkritya

19 — *SOMMERSPIELE (Summer Games)*
Uta Genilke

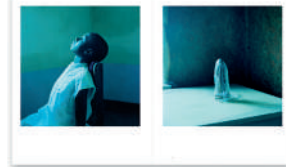
20 — *The Ditch*
Emanuel Cederqvist

21 — *The Good Place*
Kanrapee Chokpaiboon

22 — *THE LAST SUMMIT*
Shu Watanabe

PHOTOBOOKS SHOWCASE

- 23 — *The Quarantine Report*
Krerkburin Kerngburi
- 24 — *The Quickening*
Ying Ang
- 25 — *The Verdict: The Christina Boyer Case*
Jan Banning
- 26 — *Two Thousand Words*
Roberto Aguirrezabala
- 27 — *Undo Motherhood*
Diana Karklin
- 28 — *Utaki*
Ricardo Tokugawa
- 29 — *We are Made of Grass, Soil, Trees,
and Flowers*
Ayaka Yamamoto
- 30 — *We Were Farmers*
Ore Huiying



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Hong Kong Photobook Dummy Award 2021 At 37 Emerald Hill

The Hong Kong Photobook Dummy Award 2021 is a travelling presentation by the Hong Kong Photobook Festival, organised by Lumenvisum. The Hong Kong Photobook Festival and Hong Kong Photobook Dummy Award aim to support emerging artists and provide opportunities to showcase their works in international festivals.

Out of over 30 projects, the Hong Kong Photobook Festival's international jury shortlisted 12 photobook dummies.

Presented by



KASSEL DUMMY AWARD 2022 FOTOBOOKFESTIVAL KASSEL At 37 Emerald Hill

The KASSEL DUMMY AWARD of the FOTOBOOKFESTIVAL KASSEL for the best unpublished photo book design of the year, has been awarding outstanding young talents with the complete publishing production of a book since 2010.

The 50 shortlisted photobooks are on showcase.

Presented by



PROGRAMMES

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Asia Meet aims to bridge the distance between photographic artists and professionals who are based in different countries around the world. For the 8th edition of SIPF, Asia Meet comprises three components – Photobook Makers' Weekend, Portfolio Review, and Symposium.



Photobook Makers' Weekend

24 & 25 Sep, 11am to 7pm
At 37 Emerald Hill

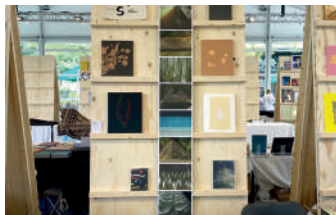
The Photobook Makers' Weekend is a two-day gathering of independent publishers from different cities, with a focus on exchanging knowledge, connecting communities and developing visual literacy through the medium of photobooks. Taking place on 24 and 25 September, the event includes a Photobook Market, a series of Makers' Dialogues, and four workshops and seminars.

Exhibiting Publishers at Photobook Market

- Chose Commune [FR]
- DECK [SG]
- Gueari Galeri [ID]
- Institute of Critical Zoologist [SG]
- Jiazazhi [CN]
- JOJO Ambassador [IN]
- K. Verlag [DE]
- Perimeter Books [AU]
- Reminders Photography
- Stronghold [JP]
- RVB Books [FR]
- Skinnerbook [IT]
- Temporary Press [SG]
- The Reference / IANNBOOKS [KR]
- THEBOOKSHOW [SG]
- Witty Books [IT]

Free Admission

At 37 Emerald Hill



For more information about the dialogues, visit www.sipf.sg

Ultimate Festival Pass Holders: Free admission

24 Sep (Sat)
Modes of Publishing

Modes of Publishing revolves around the photobook as a dynamic object of creative chemistry, mass circulation and extended practices. Speaking with bookmakers committed to independent models of publishing, this series of conversations unpacks crucial aspects of bookmaking that keep photobooks fascinating, unique and relevant to the landscape of photography.

1pm **Books As Micro-spaces For Research with K. Verlag (Anna-Sophie Springer)**



Anna-Sophie Springer of the Berlin-based publishing atelier, K. Verlag, will discuss ways of relaying complex research into publications whose conceptual rigour and experimental design create radical aesthetic and discursive interventions.

Supported by Goethe-Institut Singapore.

2pm **The Ecosystem of Publishing: Chose Commune x Witty Books**

Cécile Poimboeuf-Koizumi of Chose Commune and Tommaso Parrillo of Witty Books consider their personal approaches in publishing, the conditions in which photobooks develop and the processes that have been tried and tested within the ecosystem.

3.30pm **Independence in Publishing: RVB Books x Skinnerbook**



Why is independence important in publishing? What does it take to stay independent? Project Manager of RVB Books, Miléna Chevillard, and Founder of Skinnerbook, Milo Montelli, converse on how they navigate teething issues in maintaining an independent publishing house, the publishing models that sustain autonomy and the value of preserving creative freedom in bookmaking.

**5pm Publishing as Practice:
Perimeter Books x Temporary Press**

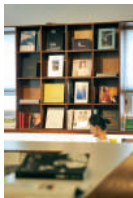


Separated by continents, yet connected by multiple commonalities, Dan Rule and Justine Ellis from Perimeter Books, and Gideon Kong and Jamie Yeo from Temporary Press meet for the first time to exchange notes on collaborations with artists in bookmaking, sustainability in operating physical bookstores and studios, and how they find balance in the confluence of creativity, business and life while growing a family as life partners.

**25 Sep (Sun)
Developing
Photobook
Literacy in
Asia**

Developing Photobook Literacy in Asia takes a trip around the continent to understand how ground-up initiatives can advance photobook and visual literacy in local communities. Involving key stakeholders from five Asian countries who have established galleries, bookstores, publishing arms and libraries, this set of dialogues examines the spaces and programmes that facilitate collective thinking through photobooks.

1pm References from Korea



Kim Jeong Eun, Director of The Reference and Editor-in-chief of IANNBOOKS, highlights the latest photobooks that represent voices of Korean artist-photographers and how the art book platforms continue to nurture a receptive space for knowledge sharing through publications, exhibitions and programmes.

**2pm Developing Photobooks with Reminders
Photography Stronghold**



Four Japanese artists — Kazuhiko Matsumura, Kenji Chiga, Shu Watanabe and Yoshikatsu Fujii — each present their photobook developed together with Reminders Photography Stronghold (RPS). The artists will share the impetus for their project and how the narratives have evolved into photobook objects under the guidance of RPS' Co-founder, Yumi Goto.

3.30pm A Different Reading



A Different Reading is a project by THEBOOKSHOW that attempts to open up new dialogues and synergies between 5 artists and 4 designers. Co-Founder of THEBOOKSHOW, Ang Song Nian, observes the outcomes of the artist-designer pairings and contemplates the value of such initiatives in mediating the art world and the general public through the book medium.

4.30pm Personal Stories in Indonesian Photobooks



Co-founders of Gueari Galeri from Indonesia, Caron Toshiko and Andi Ari Setiadi, believe in photography and photobooks as mediums for self-exploration, empowerment and agents of change. Presenting photobooks and programmes centered around personal narratives, they reflect on their journey in establishing the photobook gallery and publishing house to enable voices and grow visual literacy in Indonesia.

**6pm Contemporary Photography in Taiwan
Through The Lens of DEAI**



A non-profit photography library in Taipei open to public for free, Lightbox is committed to preserving, disseminating and advancing Taiwanese creative practices in photography. Director of Lightbox, Liang-Pin Tsao, discusses his vision for Lightbox, the considerations in sustaining an independent library, and the rethinking of contemporary photography in Taiwan through the lens of Diversity, Equity, Access, and Inclusion (DEAI).

Portfolio Review

24 & 25 Sep,
16 Oct

37 Emerald Hill and
online platform*

*depending on reviewers' availability

The Portfolio Review was introduced in 2008 during the inaugural edition of SIPF. Since then, it has grown in its network of art professionals and leaders from cultural institutions, galleries, academia, and publications. This programme serves to provide professional opportunities for artists and practitioners to meet with industry stakeholders. This edition, we have invited over 20 reviewers who will be conducting one-to-one consultations in hybrid formats.

Review Schedule

24 Sep, Sat, 9am to 1pm
25 Sep, Sun, 2pm to 6pm
16 Oct, Sun, 9am to 1pm
16 Oct, Sun, 2pm to 6pm

All time slots in SGT

Fees

5 reviews: \$300
10 reviews: \$550

Limited to 50 participants
Each review is 20 minutes

Register by 31 Aug 2022
sipf.sg/portfolio-review-2022

Enquiries

programmes@sipf.sg



Portfolio Reviewers

Arianna Rinaldo [IT]
Curator of Photography, PhEST
International Festival of Photography
and Contemporary Arts

Beate Cegielska [DK]
Director, Galleri Image

Claudio Composti [IT]
Founder and Art Director, mc2gallery

Daniel Boetker-Smith [AU]
Director, Centre for Contemporary
Photography, Australia

Daniel Tham [SG]
Principal Curator,
National Museum of Singapore

Doris Gassert [CH]
Research Curator,
Fotomuseum Winterthur

Emmeline Yong [SG]
Co-Founder and Director, Objectifs

Jillian Schultz [US]
Producer, Magnum Foundation
and Two Tigers Productions

John Tung [SG]
Independent Curator

Julia Bunnemann [UK]
Curator, Photoworks

Julia Durkin [NZ]
Founder and CEO,
Auckland Festival of Photography

Kim Jeong Eun [KR]
Artistic Director and Chief Editor,
The Reference Seoul and IANNBOOKS

Kim Sunyoung [KR]
Curator, The Museum of
Photography, Seoul

Laura Noble [UK]
Director and Founder,
L A Noble Gallery and FIX Photo Festival

Liang-Pin Tsao [TW]
Director, Lightbox Photo Library

Mirjam Kooiman [NL]
Curator, Foam Fotografiemuseum Amsterdam

Monica Allende [UK]
Artistic Director, Landskrona Foto

Moshe Rosenzweig OAM [AU]
Director, Head On Photo Festival

Piyat Hemmatat [TH]
Director, PhotoBangkok

Ricardo Reverón Blanco [ESP]
Assistant Curator, Photoworks
and Co-Founder, UnderExposed

Ruben Lundgren / 鲁小本 [CN]
Independent Photographer and Curator

Steven Evans [US]
Executive Director, FotoFest

Yanyou Yuan Di [CN]
Director, Jiazazhi

Yasufumi Nakamori [UK]
Senior Curator of International Art,
Tate Modern

Yumi Goto [JP]
Co-founder and Curator, Reminders
Photography Stronghold

Yining He [CN]
Independent Curator and Researcher

Xavier Soule [FR]
President and CEO, VU' Agency and Gallery

**Symposium —
Photo Festivals Past,
Present & Future**

**15 Oct (Sat)
At 37 Emerald Hill**

**Ticket Bundle:
\$25**

**Single Talk:
\$10**

**Ultimate Festival
Pass Holders: Free
admission**

There is no singular definition of a photo festival – each is a species of its own, unique and spirited. What we can probably agree on is that photo festivals all over the world have served as a vital catalyst in the development of contemporary photography for the past two decades, constituting a global circuit where talents get discovered, acknowledged and nurtured. Many have also grown to become an integral aspect of their local arts scene, broadening horizons for their communities and engaging in critical discourses on social issues. This inaugural symposium by the Singapore International Photography Festival brings together major players spanning three continents to explore the trajectory of photo festivals and its role in the future.

Symposium speakers include:

- **Julia Durkin**
Founder and Director,
Auckland Festival of Photography
- **Steven Evans**
Executive Director, FotoFest, Houston
- **Shahidul Alam**
Founder, Chobi Mela
International Photography Festival
- **Piyat Hemmatat**
Founder and Director, PhotoBangkok Festival
- **Gwen Lee**
Founder and Director, Singapore
International Photography Festival

Moderated by Kong Yen Lin, writer and researcher. Each panel is inclusive of a 10 min Q&A.



**2pm
to
3pm**

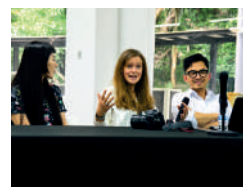
Photo festivals - The origin story

This opening segment of the forum examines the early beginnings of the phenomenon of photography festivals. How did festivals get started? How do they compare with art biennials and triennials? What were some of the challenges laying the foundations?

**3.30pm
to
4.30pm**

And the show goes on

The phenomenon of photo festivals reached its peak in the early to mid 2010s, with an estimated 60 photo festivals organised internationally in the annual arts calendar. Since then, many have come and gone. What kept some of the longest running photo festivals going? Amongst numerous transformations, how has the language and expression of contemporary photography evolved?



**5pm
to
6pm**

Future dreaming

In this concluding segment, we look ahead to envision how photo festivals will continue to transform in the decades ahead. How does a festival stay nimble and responsive to the discourses of the present? How have challenges evolved? What is in store for audiences?

From image-making to self-publishing, expand your art practice with SIPF Masterclasses and Seminars led by leading professionals.

The New Forest with Robert Zhao Renhui and Anna-Sophie Springer

The New Forest is a 3-day masterclass that invites artists to embark on long-term projects that re-examines humankind's relationship with nature, alongside the Founder of ICZ, Robert Zhao Renhui, and invited guest instructor — Anna-Sophie Springer, Director of K. Verlag.

These projects will focus on discovering narratives of human and non-human species in our daily environments, and its entanglements with history and science. Robert Zhao Renhui will guide participants to develop a personal project and vision that reconsiders ecology and its possibilities, while Anna-Sophie Springer will offer critical perspectives on curatorial and editorial methodologies in expanding the work.



© Robert Zhao Renhui. *Untimely Meditations 3*.

Date and Time
21 Sep, 3pm to 7pm
23 Sep, 10am to 3pm
25 Sep, 1pm to 5pm

Venue
37 Emerald Hill

Fees
\$500
\$250 (SG-based students and educators)
Limited to 12 participants

Register



Supported by



Designing Artist's Books with Temporary Press

Designing Artist's Books is a 3-day workshop for artists, designers and bookmakers who are keen to explore methods and approaches in putting together and translating photographic works into book formats. With a focus on editing and graphic design as key components of the process and outcome, the workshop involves a consideration of material, construction, binding, print, layout, and the overall reading and visual experience afforded through a book's form and materiality.

Date and Time
23 Sep, Fri, 9am to 5pm
24 Sep, Sat, 9am to 1pm
25 Sep, Sun, 9am to 1pm

Venue
Temporary Press at
22 New Industrial Road

Fees
\$500
Limited to 16 participants

Register



Photobook Clinic with Yumi Goto

Photobook Clinic is an intimate 3-hour photobook dummy review session with Yumi Goto, an independent art and documentary photography curator, editor, researcher and consultant who co-founded the Reminders Photography Stronghold. The seminar will focus on gathering constructive feedback on incomplete dummies towards its completion.

Date and Time
25 Sep, 9am to 12noon

Venue
37 Emerald Hill

Fees
\$120
Limited to 10 participants

Register



Participants can expect to receive new perspectives on refining the direction of an ongoing photographic book project.

Translation into Concept and Form with Perimeter Books

Translation into Concept and Form is a 4-hour seminar concerned about the ways in which visual content is expressed in a book form. Together with the Co-Directors and Editors of Perimeter Books, participants will consider the relationship between images, text, design and materials within the parameters of the book structure. This seminar will offer insights into how various elements can work together to communicate a cohesive idea.

Date and Time
24 Sep, 9am to 1pm

Venue
37 Emerald Hill

Fees
\$150
Limited to 10 participants

Register



FESTIVAL OUTREACH

In Conversation

A series of blended talks with on-site exhibition tours, bringing you closer to the thought processes of artists and curators.

17 Sep (Sat) at **37 Emerald Hill**
2pm to 3pm: Elise Morin

17 Sep (Sat) at **Mizuma Gallery**
3pm to 4pm: Ian Teh (Winner of Silvana S. Foundation Commission Award 2022)
Free admission

18 Sep (Sun) at **Peace Centre**
2pm to 3pm: Peace Agency (Geraldine Kang, Cynthia Delaney Suwito and Woong Soak Teng)
3pm to 4pm: Shyue Woon

18 Sep (Sun) at **37 Emerald Hill**
4pm to 5pm: Talia Smith

24 Sep (Sat) at **37 Emerald Hill**
11am to 12nn: Masato Seto and Gwen Lee
4pm to 5pm: Liam Webb, Lisandro Suriel, Makoto Oono and He Yining
5pm to 6pm: Soushi Tanaka, Seok-Woo Song and John Tung

Single Talk: \$10

Ultimate Festival Pass
Holders: Free admission



25 Sep (Sun) at **37 Emerald Hill**
11am to 12.30pm: Sebastian Mary Tay, Matthew Cronin, Haneul Lee and John Tung
12.30pm to 1pm: Tim Franco and He Yining

1 Oct (Sat) at **DECK Open Ground**
3pm to 4pm: Lucas Lenci, Goh Chun Aik, Robert Zhao Renhui and John Tung

2 Oct (Sun) at **Peace Centre**
2pm to 3pm: Aik Beng Chia and Gwen Lee

8 Oct (Sat) at **Peace Centre**
3pm to 5pm: Q&A over waffles with Aik Beng Chia, Shyue Woon, Geraldine Kang, Cynthia Delaney Suwito, Woong Soak Teng, and John Tung

Weekend Activity

Fees: \$30

79

Ultimate Festival Pass
Holders: \$24

- **See, Snap, Story with Aik Beng Chia**
Take better photo stories with your smartphone. Learn practical tips and executive creative ideas on the ground.

2 Oct (Sun), 3:30pm to 5:30pm
At **Peace Centre**

Limited to 20 people
Prerequisite: Bring your own smartphone with sufficient storage.

- **Imprint with Cyanotype**
Express your creativity and create brilliant cyan prints with sunlight through a camera-less chemical process.

9 Oct (Sun), 2pm to 4pm
At **37 Emerald Hill**
Limited to 30 people
Prerequisite: Bring used newspapers.

- **Space within City**
A walking tour around Selegie Road and Peace Centre with photographer Shyue Woon and a heritage guide.

22 Oct (Sat), 3pm to 5pm
At **Peace Centre**
Limited to 15 people

- **A Copy for the Future**
Craft your keepsake image for the future with analogue black & white photographs printed through photogram processes.

29 Oct (Sat), 2pm to 4pm
At **37 Emerald Hill**
Limited to 20 people
Prerequisite: Bring used newspapers.



Guided Tour

Tour: \$10

To enrich your exhibition visit, participate in our guided tours conducted by festival docents.

View guided tour schedule on www.sipf.sg.
For corporate and private tours, contact admin@sipf.sg

Ultimate Festival Pass
Holders:
Free admission

Guided Tours for Schools

Go on a kaleidoscopic adventure with SIPF! Schools can choose between two exploration routes to gain a deeper understanding and appreciation of photography artworks.



ROUTE ONE Sightlines across the world

EXPLORATION ROUTE
Bencoolen → DECK → Rochor
→ Little India → LTA's SG Mobility
Gallery

From our flora and fauna to the stars in the skies, explore and expand how you see the world through the eyes of photographers. In this walking tour, students will hop onto the Downtown Line and encounter visual stories about man and nature, space exploration and technology advancements. The tour will end at LTA's SG Mobility Gallery, an immersive gallery of the behind-the-scenes workings of Singapore as a liveable city for all.

Fees
\$250 per group
Min 10 students,
max 40 students

Tour Schedule
10 Oct to 13 Oct
17 Oct to 20 Oct
25 Oct to 27 Oct

10am to 12noon
2pm to 4pm

To book school
tours, contact
juhardi@sipf.sg



© Sebastian Mary Tay.
*Where Does the Sun
Rise; Where Will the
Moon Shine.*

te Rahim
kumar

ROUTE TWO Into the Hills

EXPLORATION ROUTE
Exhibitions in **37 Emerald Hill**

Get out of the classroom and step into imaginative worlds at 37 Emerald Hill. Photography comes alive in this hill: explore The Red Forest with Elise Morin's VR installation of *Spring Odyssey*; leap into the future with DISCIPULA in a speculative world where technology shapes the way we live; meander the grounds with Masato Seto's life-size portraits of picnickers - and more!

Fees
\$250 per group
Min 10 students,
max 40 students

Tour Schedule
10 Oct to 13 Oct
17 Oct to 20 Oct
25 Oct to 27 Oct

10am to 12noon
2pm to 4pm

To book school
tours, contact
juhardi@sipf.sg



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kumar

About DECK

DECK is an independent arts centre with the mission of supporting and nurturing the community of photography enthusiasts in Singapore and Southeast Asia. It is also home to the biennial Singapore International Photography Festival.

DECK (Art Photography Centre Ltd) is a registered Institution of Public Character as of 20 January 2022. DECK is supported by the National Arts Council Singapore under the Major Company Scheme from the period of 1 April 2022 to 31 March 2025.

#BUILDECK Campaign

DECK's first container-building at 120A Prinsep Street was made possible because of the goodwill shown towards it by those who shared our vision for an independent art space.

Today, DECK enters a new phase of growth to build a brick and mortar arts building for photography in Singapore. Aiming for completion by 2024, DECK's crowdfunding campaign for its new home is community-driven in charting a new course for arts development in our ecosystem.

All donations of \$50 and above are eligible for 250% tax deduction.



Make a Donation
#BUYABRICK



© Artist Impression by LAUD Architects.

te Rahim
kumar



About SIPF

Established since 2008, the Singapore International Photography Festival (SIPF) is a biennial gathering of minds from around the world with the common pursuit of advancing the art and appreciation of photography. One of Southeast Asia's longest-running photo festivals, it aims to be a critical arena for contemporary discourse on photography in the region.

The SIPF functions as a key platform to discover, nurture and propel Southeast Asian photographers onto the international stage. Through its associate programmes, the festival hopes to engage the public and raise levels of visual literacy, with a firm belief that photography can be enjoyed by all.

www.sipf.sg

FESTIVAL TEAM

FESTIVAL DIRECTOR
& CO-FOUNDER
Gwen Lee

FESTIVAL PRODUCER
& CO-FOUNDER
Jay Lau

FESTIVAL CURATORS
He Yining
John Tung

FESTIVAL MANAGER
Liana Yang

FESTIVAL PROGRAMMER
Woong Soak Teng

ARTS MANAGER
Dawn Yeong

EDUCATION MANAGER
Juhardi Mohamed

COPYWRITER
Kong Yen Lin

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Jassilyn Ng

FESTIVAL INTERNS
Madhu Anagha
Wann Nurul Afiqah Binte Rahim
Madhulisha D/O Jeyakumar
Teo Kai Xin Jalene

PR PARTNER
Socium Consultancy

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Chrystal Lim
Sandra Lau
Lin Chi Chen
Beatrice Lum
Chloe Kor
Jamie Png
Jolene Soh
Tan Jia Wen
Sania Chia
Valesca Linton
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Kirstin Cheong

FESTIVAL ORGANISER

DECK

SUPPORTED BY



our SG fund

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College of Humanities, Arts, and Social Sciences



ART PRINTER



VENUE SUPPORTERS



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FESTIVAL HOTEL

HOTEL G
SINGAPORE

The Festival expresses its deepest gratitude to **Kian An Realty Limited** for their kind support to the showcase at Peace Centre, in memory of the late Mr Chan Kee Hwa, founder of Kian An Realty Limited and developer of Peace Centre built in 1973.

Front cover: © Maleonn. *Portrait of Mr World*.
Back cover: © Lisa Ambrossio. *The Witch Stage*.

* All information stated in this guide is correct at the time of printing and subject to change without prior notice.



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