

## Press Release

### ***One Day We'll Understand – Remnants***

Sim Chi Yin



(L) Sim Chi Yin, *Remnants #11*, from *'One Day We'll Understand'*, 2017, Pigment print, Edition of 5 + 2 Artist's Proofs, H110.5 x W110.5 cm (artwork); (R) Sim Chi Yin, *Remnants #19*, from *'One Day We'll Understand'*, 2015-2018, Pigment print, Edition of 5 + 2 Artist's Proofs, H107 x W71 cm (artwork)

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<b>Exhibition Venue</b>	Art Basel Hong Kong Hong Kong Convention and Exhibition Centre Booth 1D39
<b>Exhibition Period</b>	27 – 29 May 2022
<b>About the Exhibition</b>	For its booth at Art Basel Hong Kong 2022, FOST Gallery is pleased to present a selection of photographs by Sim Chi Yin from her series <i>Remnants</i> , one part of an on-going, multi-disciplinary work, <i>One Day We'll Understand</i> .

Working with the notion that the land itself could be an archive, Sim's surreal landscape photographs show former sites of conflict in Malaysia and Thailand which may still retain traces of the war. The scenes are almost always devoid of human life, but it is as if the animals, plants and the non-human might have a different, if unspoken, memory. From old rubber plantations, distant tin mines, abandoned churches, mysterious limestone caves, former resettlement camps and deep jungles, the spectres of colonialism and its consequences continue to haunt.

This series of photographs is carefully selected from the assemblage she has made to contest and complicate the historiographies of the anti-colonial war in British Malaya (present-day Malaysia and Singapore). Termed the "Malayan Emergency" by the colonial government, this conflict — one of the first hot wars in the global Cold War — was fought between 1948 and 1960, but which has since been largely forgotten. Sim employs different modes of archiving to counter-narrate its hidden histories.

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Sim's journey into these landscapes and sites of memory starts from a place of family history. Over the past ten years, she has been piecing together the story of her paternal grandfather, a leftist educator and journalist who had been arrested and deported by the British during the "Emergency" to China, where he was executed by Chinese Nationalist soldiers shortly after. He was among 20,000 to 40,000 mostly ethnic Chinese deported from Malaya — via Hong Kong — to southern China during the "Emergency". Like in many other Malayan families, Sim's grandfather's politics led him to become taboo among his own children. In excavating his life and resurrecting his memory, she's gone on to do ethnographic research of his generation of anti-colonial activists, intellectuals and fighters.

They are represented in our presentation in the form of objects which hold memories of the conflict. The photographs of a hand-drawn map of contested terrain and a homemade prosthetic leg are taken from Sim's wider body of still life images of artefacts from the war which are not archived officially in museums or collections anywhere. They are drawn from the scores of former leftists she had done oral history interviews with. Unembellished and almost forensic, these still life images are of a different visual register from the landscapes. But taken together, these pieces from the artist's *Remnants* series contain a sort of haunting that seeks a re-remembering, and asks if a form of restitution or repair is possible.

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#### About the Artist

**SIM Chi Yin** (b. 1978, Singapore) is an artist whose research-based practice includes photography, moving image, archival interventions, and text-based performance, focusing on history, conflict, memory, and extraction.

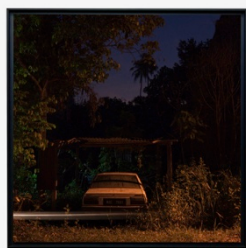
Sim's on-going, multi-disciplinary work *One Day We'll Understand* comprises photographs, video and sound installations, oral histories and forms the basis of her practice-based PhD. An exhibition of selected works from *One Day We'll Understand* debuted at the photography festival *Rencontres d'Arles* 2021 and a solo exhibition of the same title was held at Zilberman Gallery, Berlin in 2021. Recent solo exhibitions include *One Day We'll Understand* at the Landskrona Foto Festival, Sweden (2020), Hanart TZ Gallery, Hong Kong (2019), *Most People Were Silent*, Institute of Contemporary Arts, LASALLE College of the Arts, Singapore (2018), and *Fallout*, Nobel Peace Museum, Oslo (2017). Her work has been included in group shows, such as *Most People Were Silent*, Aesthetica Art Prize, York Art Gallery, UK (2019); *UnAuthorised Medium*, Framer Framed, Amsterdam, The Netherlands (2018); *Relics*, Jendela (Visual Arts Space), The Esplanade, Singapore (2018); and the 15<sup>th</sup> Istanbul Biennial, Turkey (2017). In 2017, Sim was commissioned as the Nobel Peace Prize photographer. In 2020, she was also nominated for the Vera List Center's Jane Lombard Prize for Art and Social Justice, and shortlisted as a finalist for the Tim Hetherington Trust Visionary Award.

Sim lives and works in New York, USA.

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Images



SIM Chi Yin  
*Remnants #2*  
2016  
Pigment print  
Edition of 5 + 2 Artist's Proofs  
H110.5 x W110.5 cm (artwork)



SIM Chi Yin  
*Remnants #4*  
2017  
Pigment print  
Edition of 5 + 2 Artist's Proofs  
H110.5 x W110.5 cm (artwork)



SIM Chi Yin  
*Remnants #12*  
2017  
Pigment print  
Edition of 5 + 2 Artist's Proofs  
H110.5 x W110.5 cm (artwork)



SIM Chi Yin  
*Remnants #13*  
2017  
Pigment print  
Edition of 5 + 2 Artist's Proofs  
H110.5 x W110.5 cm (artwork)



SIM Chi Yin  
*Remnants #9*  
2016  
Pigment print  
Edition of 5 + 2 Artist's Proofs  
H110.5 x W110.5 cm (artwork)



SIM Chi Yin  
*Remnants #20*  
2015-2018  
Pigment print  
Edition of 5 + 2 Artist's Proofs  
H81 x W122 cm (artwork)