

Singapore International Photography Festival 2026

Shifting Images:
Photography From Singapore
2000—2025



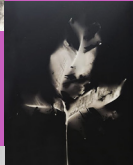
↑ Aik Beng Chia
● Return to
Bugis Street



↑ Jonathan Liu
● The Death of
Every Moment



↑ Jonathan Liu
● The Death of
Every Moment



↑ Chow Chee Yong
● The Days of
Silver Nitrate



↑ Ernest Wu
● Plates



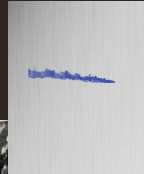
↑ Gilles Massot
● Jules Itier:
The Singapore
Re-enactments



↑ Chow Chee Yong
● The Days of
Silver Nitrate



↑ Gilles Massot
● Jules Itier:
The Singapore
Re-enactments



↑ Ernest Wu
● Plates



↑ Aik Beng Chia
● Return to
Bugis Street

Image After Image

Exhibition Curated by Gwen Lee

Image After Image: Material, Memory, Machine

**Aik Beng Chia, Chow Chee Yong, Ernest Wu,
Gilles Massot, Jonathan Liu**

Curated by Gwen Lee

Image After Image: Material, Memory, Machine brings together five artists whose practices have evolved alongside photography's technological and material transformations. Moving across analogue processes, digital imaging and generative systems, their works explore the changing nature of the photographic image and the ways it is made, experienced, remembered, and reimagined.

Rather than presenting a chronological history of photography, the exhibition considers the image as a mutable form. Artistic practice moves between analogue and digital, material and data, often returning to earlier processes while embracing new possibilities. As photographs shift between negative, print, screen, data and algorithm, each transition changes how images are produced, circulated, and understood.

Across these practices, images are not fixed objects but forms continually translated and renewed. They can be material or immaterial, indexical or synthetic, carrying traces of earlier states while acquiring new meanings through transformations.

Image After Image: Material, Memory, Machine invites us to consider photography as an evolving ecology of images, where material and machine, memory and computation, past and future intersect. Technological change does not simply replace what came before; it opens new ways of returning, reconsidering and making anew. Every image carries traces of its past while holding the possibility of what might come next.

Image After Image: Material, Memory, Machine is part of *Shifting Images*, a series of exhibitions exploring the diversity and evolution of photographic practices in Singapore. Across eight exhibitions, *Shifting Images* brings together different generations of artists and approaches to photography, reflecting on how the medium has developed, expanded and responded to changing social, cultural and technological contexts. This exhibition is curated by Gwen Lee, with curatorial assistance from Cavin Lim and Luna Chang.



10 Singapore International Photography Festival 2026

Shifting Images: Photography from Singapore 2000-2025

Image After Image

03.10.26 - 31.10.26

Aik Beng Chia, Jonathan Liu, Gilles Messut
Ernest Wu, Chow Chee Yong

Image after image. Mirror, Mirror, Mirror is just a shifting image a series of reflections reflecting the already past existence of photographic production in Singapore. In a digital era, shifting images bring together different generations of electronic apparatuses (analog photography reflecting on how the medium has developed, expanded and responded to the age of social, cultural and technological evolution).

Curated by Oliver Lau,
with curatorial assistance from Catherine and Luke Cheong

Image after image. Mirror, Mirror, Mirror is just a shifting image a series of reflections reflecting the already past existence of photographic production in Singapore. In a digital era, shifting images bring together different generations of electronic apparatuses (analog photography reflecting on how the medium has developed, expanded and responded to the age of social, cultural and technological evolution).

Rather than presenting a photographic history of photography, the exhibition compares the image to a mirror. First, it shows physical images between analogue and digital, not just old, often clanking, camera-generated images and their digital counterparts, but photographs with lost color, grain, texture, data and digital, each iteration of the image is a unique, considered and considered.

As time goes on, images are not static objects that have continuously transformed and evolved. They can be material or immaterial, material as in their physical form, or immaterial as in their digital form, or both.

Image After Image invites us to consider photography as an evolving technology of images, where material and machine, human and computer, past and future intersect. Technology in charge, data in charge, image in charge, image in charge. It opens up a way of thinking, an evolving and evolving image. Image After Image is a way of thinking, an evolving and evolving image. Image After Image is a way of thinking, an evolving and evolving image.

Singapore International Photography Festival (SIPF)

Founded in 2008 and organized by SIPF, an international photography festival, Singapore International Photography Festival (SIPF) is a biennial gathering of photographers, curators and audiences showcasing the art and exploration of photography. The aim of SIPF is to provide a platform for contemporary photography in Singapore, to provide a platform for contemporary photography in Singapore, to provide a platform for contemporary photography in Singapore.

For more information about the other exhibitions & programmes, visit sopf.sg

Sponsored By: DECK, M+ Museum, etc.

Official Print Partner: KPP-Artalia

Support By: etc.

Media Support: etc.

British Journal of Photography, etc.







Aik Beng Chia's photography, full of subtlety and texture, offers layered images that deeply resonate with viewers. He captures unnoticed instances from daily life in Singapore and his travels, providing insight into often overlooked yet emotionally rich scenes.

He authored "Tonight the Streets are Ours" and "SingKarPor," along with many acclaimed zines since 2010. He's collaborated with notable brands such as Apple, Leica, and Singapore Tourism Board. His internationally recognized works have been both exhibited and published.

Formerly known as Pixelmunky, has since 2021 fused his unique characters with his dark, gritty photography, crafting a new world of infinite possibilities. An AI enthusiast since 2022, he has extensively explored AI using Midjourney, mastering its diverse applications. Now a seasoned digital creative professional, he promotes AI awareness through numerous workshops.

In ***Return to Bugis Street [2023]***, Aik Beng Chia explores AI as a creative collaborator rather than a replacement for photography. While historical research, artistic direction, and storytelling originate from the artist, AI is used to visualise scenes that can no longer be photographed today.

Drawing from archival photographs, books, and cultural history, Chia reflects on Bugis Street during the 1970s, a period noted for its vibrant nightlife and transgender community. The fictional characters evoke the era's spirit, complemented by film grain added to capture an authentic 1970s visual aesthetic. The work tried to ignite conversations about memory, identity, and how emerging technologies like AI can be used meaningfully for storytelling.



Aik Beng Chia
Return to Bugis Street #1, 2026

C-print on fabric, lightbox
60 × 60 × 6 cm
Edition of 3 + 1 AP



Aik Beng Chia
Return to Bugis Street #2, 2026

C-print on fabric, lightbox
 60 × 60 × 6 cm
 Edition of 3 + 1 AP



Aik Beng Chia
Return to Bugis Street #3, 2026

C-print on fabric, lightbox
 60 × 60 × 6 cm
 Edition of 3 + 1 AP



Aik Beng Chia
Return to Bugis Street #4, 2026

C-print on fabric, lightbox
60 × 60 × 6 cm
Edition of 3 + 1 AP



Aik Beng Chia
Return to Bugis Street #5, 2026

C-print on fabric, lightbox
60 × 60 × 6 cm
Edition of 3 + 1 AP



Aik Beng Chia

Return to Bugis Street #6, 2026

C-print on fabric, lightbox

60 × 60 × 6 cm

Edition of 3 + 1 AP





ARTIST'S STATEMENT
The artist's statement is a text block located on the right side of the wall, providing context for the artwork. It is written in a small, legible font and includes a small logo or signature at the bottom.



Chow Chee Yong (b. 1969, Singapore) is a Singapore-based artist and educator. The genre of surrealism plays an important role in his work. He is inspired by imagination and dreams. Chow graduated with a BFA (Honours) degree in Photography in 1994 from Western Michigan University, USA. In 1998, he was awarded the JCCI Art Scholarship and received his MA (Distinction) degree in Photography in 2001 from Musashino Art University, Tokyo, Japan.

Chow was the first and only Singaporean among 15 photographers from around the globe to be recognised and inducted as one of “2011 Lowepro Professionals” (Lowepro, USA) in 2011. In 2004, he exhibited in Club Paradiso – Jamming With Photography at Kiyosato Museum of Photographic Arts (Japan), alongside noted photographers such as Ansel Adams, Robert Frank, Helmut Newton, Irvin Penn and others. He is in the collection of Back in Time International (USA), Center for Photography Musashino Art University (Japan), Kay Ngee Tan Architects Gallery (Singapore), Kiyosato Museum of Photographic Arts (Japan), National Museum of Singapore (Singapore), OP Editions (Canada & Hong Kong) and more.

The Days of Silver Nitrate [2026] points towards the material foundations of analogue photography: light-sensitive silver compounds suspended within the photographic emulsion. Rather than treating the print simply as a surface on which an image appears, Chow looks closely at the material processes through which an image comes into being—light, chemistry, paper, and time. The work draws attention to the photograph’s physical presence and to the transformations that occur within its material structure.

This return to photographic matter is situated alongside works from *Photosynthesis* (1997), *30th February* (1999), and *Light Trails* (2000), revealing a longer trajectory in Chow’s practice of testing the limits of photographic representation. Across these works, photography becomes a site of experimentation in which light, time, process, and perception are repeatedly reconsidered. His return to analogue materiality is therefore not nostalgic, but a renewed encounter with the fundamental conditions through which photographic images are formed.



Chow Chee Yong
Burnt Papaya, 1997

selenium-toned silverprint
50.8 × 61 cm



Chow Chee Yong
Gorgeous, 1997

selenium-toned silverprint
61 × 50.8 cm



Chow Chee Yong
Tree's a Company, 1997

selenium-toned silverprint
61 × 50.8 cm





Chow Chee Yong
The Tree Near My House (Dissect), 2026

mixed media on acrylic
33.5 × 29 × 11.5 cm
Edition of 1 + 1 AP





Chow Chee Yong
The Tree Near My House, 1999, 1999

selenium-toned silverprint
35.6 × 28 cm
Edition of 5 + 1 AP



Chow Chee Yong
Okutama River, 1999, 1999

selenium-toned silverprint
35.6 × 28 cm
Edition of 5 + 1 AP



Chow Chee Yong
Change of the Wind, 2000

selenium-toned silverprint
50.8 × 61 cm
Edition of 3 + 1 AP



Chow Chee Yong
Making Changes, 1999

selenium-toned silverprint
50.8 × 61 cm
Edition of 3 + 1 AP





10 Singapore International Photography Festival 2026

Image After Image

Curated by [Name]

Exhibition Dates: [Dates]

Exhibition Hours: [Hours]

Exhibition Location: [Location]

Exhibition Description: [Text]

Exhibition Credits: [Text]



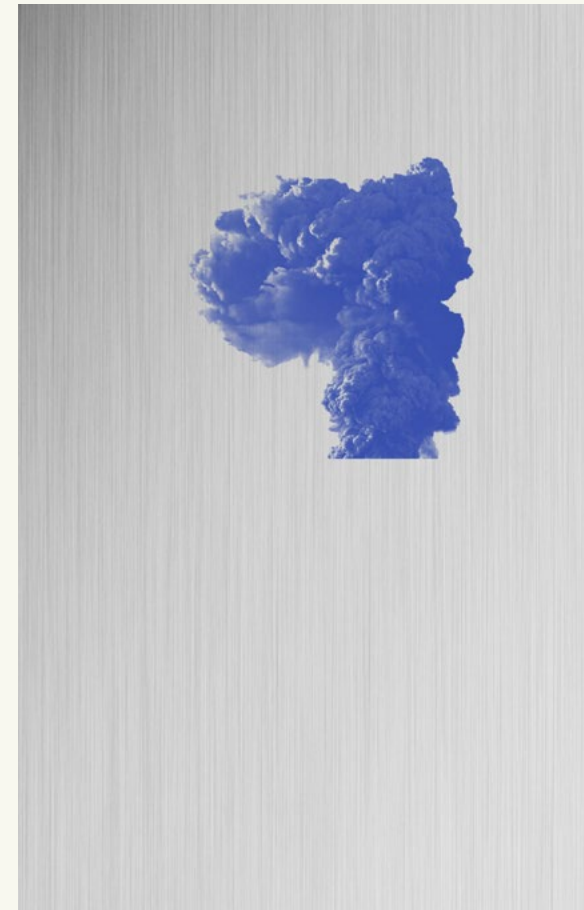
Ernest Wu (b. 1991, Singapore) is a visual artist based in Singapore working in photography, moving image and digital installation. His practice is concerned with image making to investigate the gap between event and representation. His work gets closer to what the world is, and what can be known, seen, and felt. Through video, multi-channel installation, and lens-based work, Wu explores what happens to an image as it passes through networks, feeds, and interfaces before arriving as something we consume.

Ernest studied film at Ngee Ann Polytechnic from 2008 to 2011 and graduated in 2018 from Nanyang Technological University, School of Art, Design and Media with a BFA (Hons) in Photography and Digital Imaging. His work has been exhibited in festivals and exhibitions internationally in Auckland, Dali, Paris, Japan and Singapore. For his work, he was awarded the Kwek Leng Joo Prize of Excellence in Photography 2018. He is also co-founder and chief creative officer of art, design and creative technology studio SERIAL CO_.

Plates [2026] renders images of explosions and conflict on aluminium, the recyclable material used to print news photos. Each featured event acts as a prototype for further violence. This mirrors the news process: a laser writes a digital file onto a coated aluminium plate, which is printed, stripped, and recycled. Working with recirculated screenshots, *Plates* captures images in an interim state on metal before they reach the printed page and eventually dissolve into surrounding media.

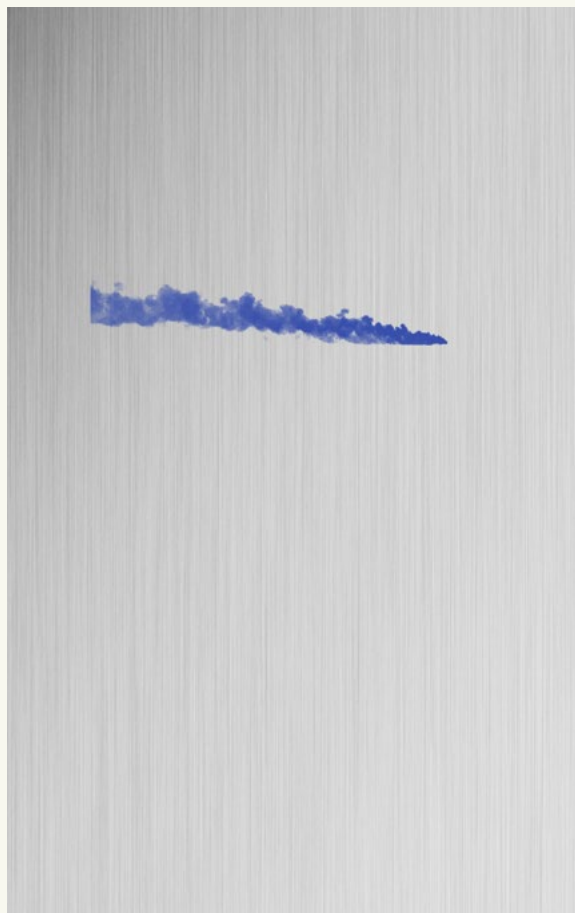
Superposition [2021] imagines a world disconnected and simultaneously existing in many places and states at all times. Drawing from a library of recorded sounds and footage, it superimposes chat boxes recorded from live streams onto footage of happenings in the world. The work gets closer to the experience of how information reaches us and how we consume it. Produced during the pandemic, each event carries its own layers, accompanied by its own reaction and commentary. What we see and what is said happens at the same time, and the distance between the event and how we encounter it only increases. We no longer experience happenings as they are; we experience them all at once.

On This Day [2018] is a single exposure of all the pages in The New Paper on 3rd September 2018. As we continue to record activities and happenings every single day, the amount of information that will be forgotten increases. The image refuses any form of traditional reading but instead renders the news a mess of abstract lines; a representation of our collective memories.



Ernest Wu
Plates #1, 2026

UV-print on dibond
56.2 × 35.3 cm



Ernest Wu
Plates #2, 2026

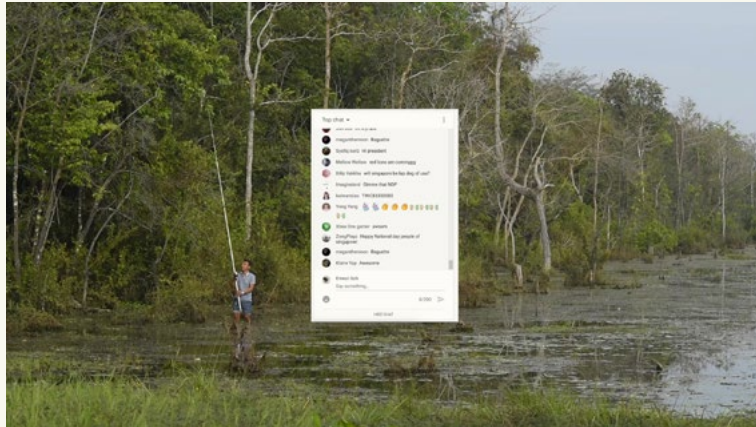
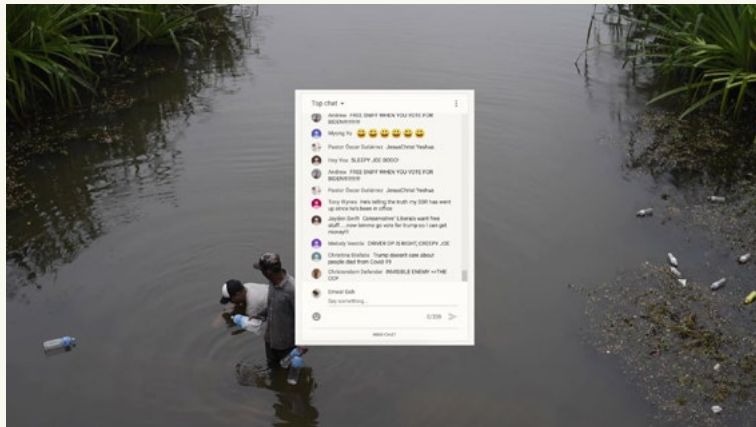
UV-print on dibond
56.2 × 35.3 cm



Ernest Wu
Plates #3, 2026

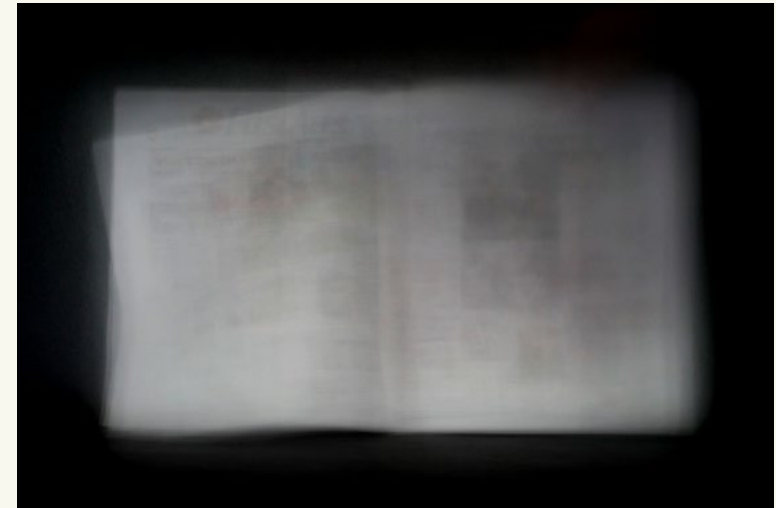
UV-print on dibond
56.2 × 35.3 cm





Ernest Wu
Superposition, 2022

single channel video, 1920 × 1080p, stereo sound
5 min 26 sec
Edition of 3 + 1 AP



Ernest Wu
On This Day, 2018

archival inkjet print
40 × 60 cm
Edition of 3 + 2 AP





Gilles Massot (b. 1955, Singapore) studied architecture and photography in Marseille, France. In 1981 he moved to Singapore to work in advertising. The 1980s saw him involved in seminal arts events, including the first Singapore Festival of Arts Fringe and the 1987 Ying Yang Festival. In the 1990s, travel editorial work done around Asia resulted in numerous exhibitions for which he used a wide range of mediums.

In 2000, his focus turned to research with the 2003 book "Bintan, the phoenix of the Malay Archipelago", followed by an MA-FA completed in 2006 with LASALLE, where he currently teaches. In 2007, he started the photo history course for Nanyang Technological University's School of Art, Design and Media, that led him to in-depth research on Jules Itier, the main finding of which was to identify Itier's view of the Tian Hock Keng temple as the oldest extant photograph of Asia. He is a member of the artist collective The Artists Village.

In 1844 and 1845, French customs officer Jules Itier journeyed across Asia with a daguerreotype camera. The artist's photo history research established that Itier's daguerreotype of Singapore's Tian Hock Keng temple, taken on 6 July 1844, is the oldest extant dated photograph of Asia.

Developed between 2014 and 2018 as the intersection of Massot's artistic and academic practices, **Jules Itier: The Singapore Re-enactments [2026]** involved re-photographing Itier's locations using a pinhole camera with black-and-white film. Massot scanned the negatives and used a video projector to expose analogue silver paper, synthesising the evolution of photographic techniques from early pinhole to digital imaging.



Gilles Massot
Malay Carriage Holder, 2018

analogue pinhole image scanned and printed on silver paper
50.5 × 42 cm
Edition of 3



Gilles Massot

View of the Entrance Gate of the Tian Hock Keng Temple, 2014 – 2018

analogue pinhole image scanned and printed on silver paper
42 × 50.5 cm
Edition of 3



Gilles Massot

View of the Singapore River, 2014 – 2018

analogue pinhole image scanned and printed on silver paper
42 × 50.5 cm
Edition of 3









Jonathan Liu (b. 1993, Singapore) is a visual artist & adjunct lecturer working and experimenting with photography. He is interested in the way our process of recollection deteriorates, decays and disappears over time. His work explores the evolving relationship between the Human and the Nonhuman, as well as to dissolve and entangle the boundaries between objective photographic forms and subjective experiences.

Through experimentation with machine learning and manipulating various forms of photographic mediums, he questions and challenges photography's materiality and its relationship with technology. With his fragmentation of the landscape, Jonathan aims to represent the fallibility of the process of recollection as well as the search for the romantic sublime within.

His work has been exhibited in the United Kingdom, Norway, United Arab Emirates, China, Japan and Singapore. He holds a BA(Hons) in Photography from London College of Communication (University of Arts, London) as well as an MA in Fine Arts from LASALLE College of the Arts (Awarded by Goldsmiths, University of London). He is a founding member of NFT Asia - an artist-led non-profit digital collective aimed at uplifting Asian artists within the NFT Space. He is also the recipient of the NAC Arts Scholarship (Postgraduate) in 2023.

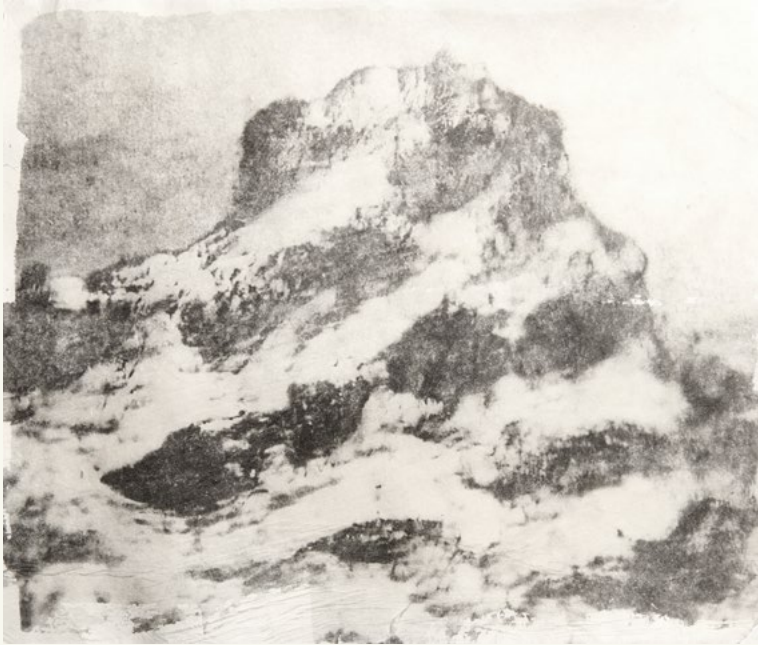
In ***The Death of Every Moment [2023-]***, Liu aims to visually represent the fallibility inherent in recollection, questioning whether machines can learn to replicate fragmented encounters of the sublime. By feeding machine learning networks a personal archive of landscape photographs captured during his search for sublime encounters, he examines whether generative outputs reflect the ambiguous experience of memory. Liu's work explores a collaborative relationship between human and non-human entities by entangling objective forms observed through a mechanical eye. This symbiotic dynamic shifts the focus away from simply recording reality, allowing the imagery to embrace abstraction and offer deeper insight than reality itself.



Jonathan Liu

The Death of Every Moment (Paper #1), 2024

archival digital print on Hahnemühle Photo rag
40 × 49.3 cm
Edition of 3 + 1 AP



Jonathan Liu

The Death of Every Moment (Paper #2), 2024

archival digital print on Hahnemühle Photo rag

40 × 47 cm

Edition of 3 + 1 AP



Jonathan Liu

The Death of Every Moment (Paper #6), 2024

archival digital print on Hahnemühle Photo rag

76.3 × 58 cm

Edition of 3 + 1 AP



Jonathan Liu

The Death of Every Moment (Paper #8), 2024

archival digital print on Hahnemühle Photo rag

35 × 29 cm

Edition of 5 + 1 AP



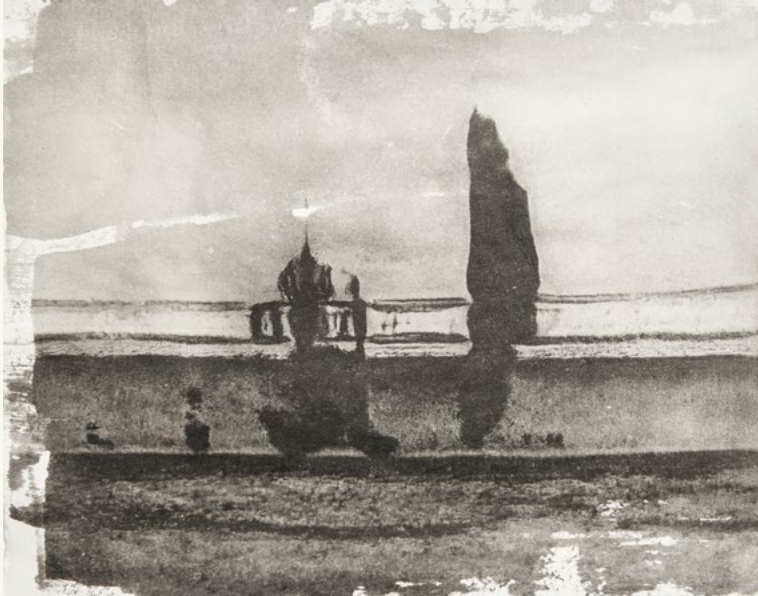
Jonathan Liu

The Death of Every Moment (Paper #9), 2024

archival digital print on Hahnemühle Photo rag

79 × 58 cm

Edition of 3 + 1 AP



Jonathan Liu

The Death of Every Moment (Paper #12), 2024

archival digital print on Hahnemühle Photo rag

40 × 50.9 cm

Edition of 3 + 1 AP





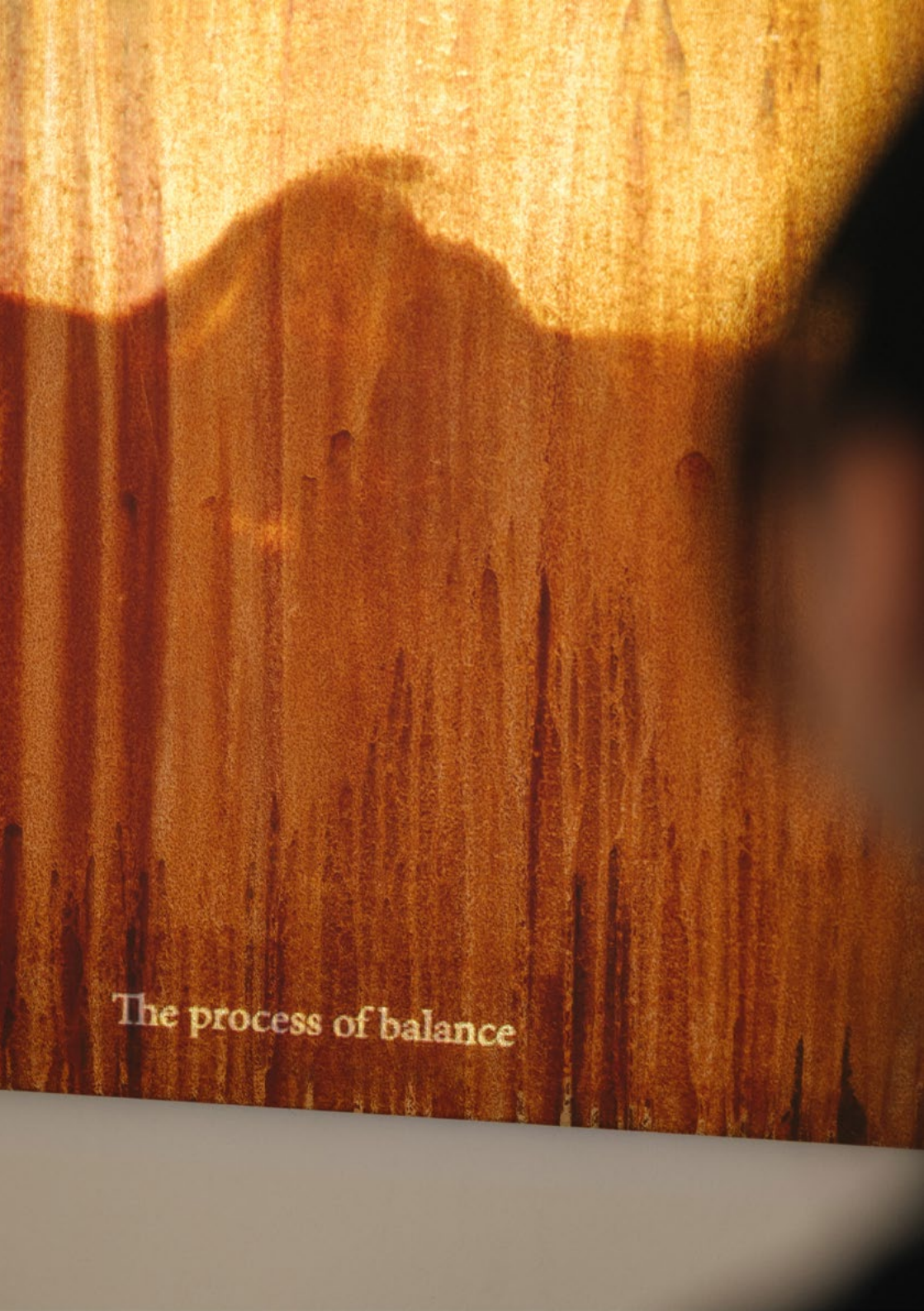
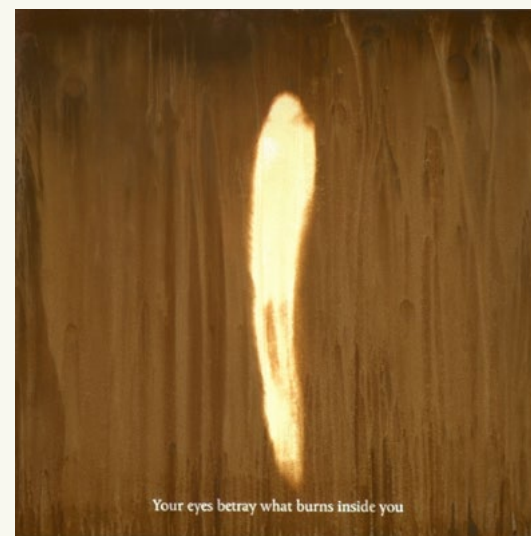
Jonathan Liu
The Death of Every Moment (Sculpture #3), 2024

corroded steel plate, acid-free varnish, organic rock
30.5 × 24.7 × 5 cm



Jonathan Liu
The Death of Every Moment (Sculpture #5), 2024

corroded steel plate, acid-free varnish, organic rock
15 × 5.5 × 4 cm



Jonathan Liu

Your Eyes Betray What Burns Inside You, 2024

archival digital print on Hahnemühle Photo rag, mounted on dibond,
with projection of video
100 × 100 cm (print), 2048 × 2048 px, 8 min 1 sec (video)
Edition of 3 + 1 AP

10 Singapore International Photography Festival 2026

Shifting Images: Photography from Singapore 2000-2025

Image After Image 03.10.26 - 31.10.26

Aik Beng Chia, Jonathan Liu, Gilles Massot
Ernest Wu, Chow Chee Yong

Image After Image: Material, Memory, Machine brings together five artists whose practices have embraced photography's technological and material transformations. Moving across analogue processes, digital imaging and generative systems, their works explore the changing nature of the photographic image and the ways it is made, experienced, remembered and reimagined.

Rather than presenting a chronological history of photography, the exhibition considers the image as a mutable form. Artists practice moves between analogue and digital, material and data, often returning to earlier processes while embracing new possibilities. As photography shifts between negative, print, screen, data and algorithm, each transition changes how images are produced, circulated and understood.

Across these practices, images are not fixed objects but forms continually translated and renewed. They can be material or immaterial, indexical or synthetic, carrying traces of earlier states while acquiring new meanings through transformation.

Image After Image invites us to consider photography as an evolving ecology of images, where material and machine, memory and computation, past and future intersect. Technological change does not simply replace what came before; it opens new ways of returning, reconsidering and making anew. Every image carries traces of its past while holding the possibility of what might come next.

Image After Image: Material, Memory, Machine is part of *Shifting Images*, a series of exhibitions exploring the diversity and evolution of photographic practices in Singapore. Across eight exhibitions, *Shifting Images* brings together different generations of artists and approaches to photography, reflecting on how the medium has developed, expanded and responded to changing social, cultural and technological contexts.

Curated by Gwen Lee,
with curatorial assistance from Gavin Lim and Lorna Chang

For more information about the other exhibitions & programmes, visit siff.sg

siff.sg [siff.sg](#) [TheSiff](#)
siff.sg [siff.sg](#) [siff.sg/subscribe](#)

Singapore International Photography Festival (SIPF)

Founded in 2008 and organised by DECK, an independent arts organisation dedicated to contemporary photography in Singapore, the Singapore International Photography Festival (SIPF) is a seasonal gathering of photographers, curators and audiences advancing the art and appreciation of photography. As one of Southeast Asia's largest running photography festivals, SIPF is a critical platform for contemporary discourse on the medium, discovering and propelling Southeast Asian photographers onto the international stage while engaging public audiences and deepening visual literacy.

Presented By



Organised By



Venue Partner



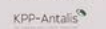
Supported By



Official Print Partner



Official Fine Art Paper Partner



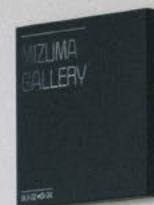
Media Supporters



British Journal of Photography



MIZUMA GALLERY



MIZUMA

EXHIBITION Mizuma Gallery

Singapore International Photography Festival 2026

Shifting Images: Photography From Singapore 2000-2025

Image After Image

Curated by Gwen Le

Singapore International Photography Festival (SIPF)

Founded in 2008 and organised by DECK, an independant arts organisation dedicated to contemporary photography in Singapore, the Singapore International Photography Festival (SIPF) is a biennial gathering of photographers, curators and audiences advancing the art and appreciation of photography. As one of Southeast Asia’s longest-running photography festivals, SIPF is a critical platform for contemporary discourse on the medium, discovering and propelling Southeast Asia photographers onto the international stage while engaging public audiences and deepening visual literacy.

Mizuma Gallery

Executive Director Suelo Mizuma established Mizuma Art Gallery in Tokyo in 1994. Since its opening in Gillman Barracks, Singapore in 2012, the gallery aims for the promotion of East Asian artists in the region as well as the introduction of Southeast Asian artists to the international art scene. From 2014 to 2019, the artist residency space “Rumah Kijang Mizuma” opened in Yogyakarta, Indonesia, to create a new platform for dialogue by supporting exchanges between East Asia and Southeast Asia. From 2018 to 2023, “Mizuma & Kips” opened in New York, USA, as a shared collaboration between Mizuma Gallery from Tokyo and Singapore and Kips Gallery from New York.

Gillman Barracks

Set in a former military barracks dating back to 1936 and surrounded by lush tropical greenery, the Gillman Barracks visual arts cluster was launched in September 2012. Gillman Barracks’ vision is to be Asia’s destination for the presentation and discussion of international and Southeast Asian art. Today, Gillman Barracks is a place for art lovers, art collectors, and those curious about art. The cluster is a focal point of Singapore’s arts landscape, and anchors the development of visual art in the region and beyond.

Executive Director

Mizuma Suelo

General Manager

Theresia Irma

Gallery Assistant

Annie Wu

Designer

Annie Wu

Exhibition Text

Gwen Lee, Cavin Lim, Luna Chang. © Singapore International Photography Festival (SIPF).

Published in Singapore, 2026.

Artworks Images: © Aik Beng Chia, Chow Chee Yong, Ernest Wu, Gilles Massot, and Jonathan Liu, images courtesy of the artist and Mizuma Gallery.

Exhibition views: Photography by Toni Cuhadi, courtesy of Singapore International Photography Festival.

© 2026 Mizuma Gallery, artists. All rights reserved under International copyright conventions. No part of this leaflet may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopy, recording or any other information storage and retrieval system without prior permission from the publisher.