

GuocoLand launches Guoco Midtown Public Art Wall to bring arts to the community in collaboration with arts company DECK

- *DECK will curate exhibitions at the Guoco Midtown Public Art Wall, a new venue for visual arts in the city.*
- *DECK's tenth edition of Undescribed, a showcase of works by emerging artists, to run from 25 April to 17 August 2025.*



SINGAPORE, 15 April 2025 – Leading real estate group, **GuocoLand**, is collaborating with non-profit photography arts centre, **DECK**, to bring arts to the community in the heart of the city. As part of the collaboration, GuocoLand and DECK will be launching a new venue for visual arts in Singapore's city centre located at GuocoLand's latest integrated development, Guoco Midtown.

The **Guoco Midtown Public Art Wall** will be the venue for visual arts exhibitions by established and emerging artists, curated and presented by DECK in collaboration with GuocoLand. Conveniently located at the underpass connecting Guoco Midtown and the Bugis MRT station, the 44-metre Public Art Wall is easily accessible by the community, including the public, office workers at Guoco Midtown and the arts students studying in arts institutions in the vicinity.

"GuocoLand is deeply committed to engaging with the communities surrounding our developments," said Mr Adrian Cheong, GuocoLand's Head of Corporate Communications. "Last year, we were proud to support the *Seeing The Invisible* exhibition by renowned Chinese artist Liu Bolin, held as part of

DECK's Singapore International Photography Festival – an initiative that was met with great success. We are pleased to continue our partnership with DECK, and with the launch of the new Guoco Midtown Public Art Wall, we look forward to providing an exciting new canvas for artists to explore fresh, innovative ideas and to contribute to the district's cultural vibrancy."

"The Beach Road-Bugis district, where Guoco Midtown is located, is well known for its rich culture, arts and heritage," added Mr Cheong. "Beyond exploring Guoco Midtown and discovering the area's history and the heritage of the conserved former Beach Road Police Station through our heritage narrative panels, the public can now also enjoy free exhibitions at the newly launched Guoco Midtown Public Art Wall".

The first exhibition to be held at the new Guoco Midtown Public Art Wall is ***Undescribed #10*** – the tenth edition of ***Undescribed***, DECK's annual platform dedicated to supporting fresh arts graduates based in Singapore who have recently graduated from local or international art institutions. *Undescribed* showcases works that challenge and redefine contemporary image-making practices, offering fresh perspectives on photography and the moving image in art today. Artists whose works were presented at past editions of *Undescribed* include Marvin Tang, Lai Yu Tong, Genevieve Leong, Sean Cham, Ryan Lim, Sarah Lin and John Marie Andrada.

Running from **25 April to 17 August 2025**, *Undescribed #10* is led by renowned artist Robert Zhao Renhui and Director of DECK, Gwen Lee, and will feature compelling works by four emerging artists – Luna Chang, Sarah Noorhimli, Renee Yeo and Tan Wei.

Ms Gwen Lee, Director of DECK, said, "The *Undescribed* platform by DECK has a proud history of supporting innovative and fresh voices. Since 2016, the mentorship programme has played a key role in elevating creative careers and fostering our vibrant artistic communities. *Undescribed #10*, presented at the new Public Art Wall at Guoco Midtown, will offer a unique opportunity for public engagement and artistic appreciation".

For more details on the artists and their *Undescribed* pieces, please refer to **Annex A** or visit <https://deck.sg/happening/undescribed-10/>

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About GuocoLand Limited

GuocoLand Limited (“GuocoLand”) and its subsidiaries (“the Group”) is a leading real estate group that is focused on its twin engines of growth in Property Investment and Property Development. It develops, invests in and manages a portfolio of quality commercial and mixed-use assets providing stable, recurring rental income with potential for capital appreciation. The Group has a strong track record in creating distinctive integrated mixed-use developments and premium residential properties that uplift and transform their local neighbourhoods.

The Group's investment properties – the total value of which stood at S\$6.58 billion as at 31 December 2024 – are located across its key markets of Singapore, China and Malaysia, such as Guoco Tower and Guoco Midtown in Singapore, Guoco Changfeng City in Shanghai, and Damansara City in Kuala Lumpur. Iconic residential projects of the Group include Wallich Residence, Martin Modern, Meyer Mansion, Midtown Modern, Midtown Bay, Lentor Modern and Lentor Mansion.

The Group's end-to-end capabilities span across the real estate value chain, from planning and design, property investment, property development, and property management to asset management.

GuocoLand is listed on the Mainboard of the Singapore Exchange. The parent company of GuocoLand is Guoco Group Limited, a company listed on the Main Board of The Stock Exchange of Hong Kong Limited. Both GuocoLand and Guoco Group Limited are members of Hong Leong Group in Malaysia.

About DECK

DECK is a non-profit art center dedicated to bringing people together through photography. Built on the support of a passionate community, DECK is envisioned as a space where artistic growth happens organically, with the community at its heart. As a leading platform in Southeast Asia, DECK promotes visual literacy and champions diversity by showcasing the many facets of contemporary photography to the widest possible audience.

Since 2008, DECK has organized the biennial **Singapore International Photography Festival (SIPF)**, fostering dialogue and exchange among photographers, curators, and audiences worldwide.

The name **D-E-C-K** reflects our belief that photography transcends time and space. Our arts space on Prinsep Street embodies these ideals:

- **D**iscovering diverse contemporary values through photography.
- **E**ngaging minds in new ideas and critical thinking.
- **C**onnecting global communities through the exchange of visual cultures.
- **K**nowledge-sharing via exhibitions, public programs, and workshops.

DECK is a registered charity in Singapore and a recipient of the **Major Company Grant** from the **National Arts Council, Singapore**.

Visit <https://deck.sg/>.

ANNEX A

prescription glasses for future vision (2025)



prescription glasses for future vision is an auto-theoretical exploration of recovery and trauma-informed care. Through image-based processes like emulsion transfers and chemigram printing, Luna repurposes personal archives from turbulent periods. By “giving old prints a bath”, stabilising and materialising images becomes a metaphor for “cleansing” difficult memories, reframing them to reclaim control over their representation. Translating images across substrates and time, the work reanimates stagnant scenes through analogue and digital processes, suggesting their continuous evolution. Luna contends that a spotless mind is unattainable—memories shift, distort, and resurface. This work reflects on how time shapes the ongoing process of healing.



Luna Chang (b. 2001, Singapore) is a multidisciplinary artist specialising in screen- and lens-based media. Their work explores identity, gender, (e)mortality, and the digital realm, using technology as a tool for agency and resistance. Luna’s practice examines the self and the body in relation to authority, healing, and intimacy.

Post-graduation, Luna is focused on photobooks, the history of image-making, and innovative approaches to presenting photography. They hold a First-Class Honours BA in Fine Arts from LASALLE College of the Arts (2024) and were awarded the Winston Oh Travelogue Award. With a background in Arts Business Management (Ngee Ann Polytechnic, 2021), Luna has contributed to DECK, Singapore Art Museum, National Gallery Singapore, Gagosian, and the Singapore Pavilion at

***Aporia* (2025)**

Exploring the paradox of blue – a colour that is associated with grief despite its relatively recent emergence in the history of human language – the photographic series *Aporia* presents landscapes that delve into the subconscious, a domain that exists beyond the defined limits of our knowledge as shaped by language.

Obeying the ever-fluid logic of the dream realm, detached from the anchors of one's waking life. These landscapes highlight the parameter defining this third realm that is reminiscent of Marc Augé's "non-places"—spaces devoid of relational, historical, or identity-based anchors. The landscapes, rendered in blue, represent a purge from the artificiality of modern life and aim to provide emotional resonance that challenges our traditional understanding and perception of blue as a colour, highlighting its fluidity. By depicting the subconscious as untainted land, I aim to provide a renewed perspective on blue and the spaces that we inhabit internally.

The photographic series is also accompanied by a series of personal reflection that captures the artist's lingering thoughts and fears, blurring the lines between waking life and the dreamlike terrain of the subconscious.



Tan Wei (b.1997, Singapore) is a curator and visual artist who works spatially across a diverse breadth of mediums and depth. Rooted in storytelling, her practice focuses on the fundamental construct of our reality and being that she experiences as part of the ordinaries in everyday living.

Through the reconstruction of her observations in everyday living, she hopes to invite audiences into the ever manifold theatre of the mind to consider, the ways in which we may be similar or otherwise, differ. Where she seeks ultimately, to create works that would strike a resonating chord with the audience or otherwise, sets the stage for the audience to contemplate upon the synchronicity or lack thereof within otherwise mundane living experiences.

A host, an overgrowth and an implant (2025)

Beyond all ideas of right and wrong

There is a field

I will meet you there

– Julian Casablancas from Rumi

A host, an overgrowth and an implant estranges the bougainvillea, a common marker of the local landscape. Uncannily out of place, its conventional form has been manipulated to extract its inherent foreignness. The bougainvillea is morphed from and into an MRI of the artist's brain—scans extracted from a critical neurosurgery she underwent in 2022. In the meeting of the two, there is a negotiation and an acceptance. The desire to become; the desire to retract. This flat, pulsating work seeks to present the layers of absurdity and strangeness from living in a fast world.



Sarah Noorhimli (b. 2001, Singapore) has built a body of work that attests to the temporality of the human body in an environment of rapid urbanisation. She sifts through her personal image archive and appropriates references from film to conceive a hybrid form of speculative nostalgia. Her practice presents itself as a dreamscape, emanating feelings of familiarity and discomfort, where she collaborates with the computer to create technologically-contaminated images.

She recently received her Bachelor of Fine Arts (First Class Honours) from LASALLE College of the Arts, Singapore. She has exhibited and curated under her institution, was recently nominated for the International Takifuji Art Award in 2022 and a recipient of the Winston Oh Travelogue Award in 2024.

***Pigeonopolis* (2025)**



Pigeonopolis is a photography series rooted in posthumanism, reimagining a world where pigeons dominate and humans are subjugated. Through shifts in scale and perspective, miniature humans navigate a city of pigeons, disrupting human-centric narratives of agency and hierarchy.

The work questions the notion of “objective” reality, challenging the assumption that human perception is the only valid one. Pigeons perceive a broader colour spectrum, including ultraviolet light, experiencing the world in heightened contrasts. By simulating pigeon vision with high-saturation, UV-inspired colour shifts, *Pigeonopolis* invites viewers to reconsider the limitations of human sight.

Through this altered reality, *Pigeonopolis* dismantles anthropocentric assumptions, encouraging deeper reflection on species hierarchy, perception, and belonging within the urban ecosystem—beyond the human gaze.



Renee Yeo (b.1999, Singapore) is a multidisciplinary artist whose work explores identity fluidity within cultural hybridity. Her research film *My Ah Gong is Kinmenese* (2024), examining these themes, was selected for the 2025 Kuala Lumpur International Film Academy Awards.

Renee’s practice spans installations, photography, and film, blending personal memories and cultural elements to explore how identities shift over time. Recurring themes of family and belonging weave through her work, reflecting the evolving interplay between self and heritage.

Through her art, Renee invites viewers to reflect on the fluid, ever-changing nature of identity and society.

For more images of the artists’ works, visit:

<https://drive.google.com/drive/folders/1L8nFSNxMBmy33VGqhyeu-FBnGyoGRV5N?usp=sharing>

Image Usage:

For media coverage, kindly credit each artwork to its respective artist as indicated in the file names.

Media & Exhibition Enquiries:

To learn more about the exhibition or to request an interview with the artists, please contact DECK at harriet@deck.sg or meet@deck.sg