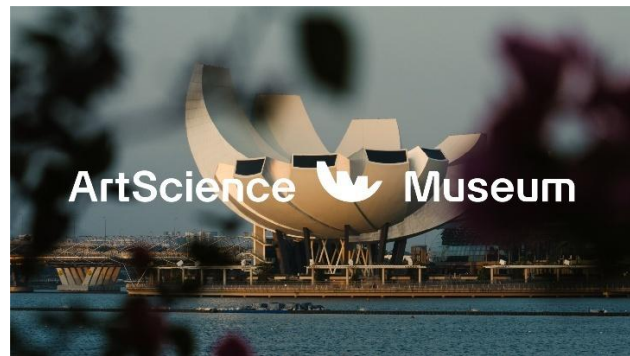


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## ANOTHER WORLD IS POSSIBLE AT ARTSCIENCE MUSEUM

The exhibition launches in tandem with the Museum's new visual identity, inviting visitors to see new possibilities and envision bolder and brighter futures together



**Singapore** (12 September 2025) — ArtScience Museum is opening the doors to potential futures on 13 September with the global premiere of its landmark exhibition *Another World Is Possible*. Co-curated by ArtScience Museum and BAFTA-nominated producer, designer and director Liam Young, this exhibition explores the transformative power of worldbuilding across cinema, architecture, design and literature. Supported by DesignSingapore Council as a key event of Singapore Design Week 2025, it offers a blueprint for worlds yet to come—a vivid and imaginative vision of a future shaped by resilience, creativity, and hope.

Its launch also marks a new chapter in ArtScience Museum's story as it unveils its first major rebrand since opening at Marina Bay Sands in 2011. Timed ahead of the Museum's 15th anniversary next year, a new visual identity, developed in collaboration with creative studio Frosty, includes a dynamic colour palette and expressive typography, with a new logo inspired by its iconic architecture.

"The opening of *Another World Is Possible* marks the beginning of a new chapter for ArtScience Museum, as we launch our refreshed brand identity and invite audiences to See *New Possibilities*. Our new visual identity takes the Museum's founding spirit of bringing

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art and science together, giving it fresh expression for today. At its heart lies the belief that bringing people together at the intersection of art and science opens powerful pathways to explore our shared future. *Another World Is Possible* embodies this ethos. It is a bold exhibition about how we imagine the future. Presented as part of our SG60 season, it is also rooted in Singapore yet speaks to the world. With over 100 projects spanning design, architecture, cinema, and art, the show reveals how world-building can create an aesthetic of tomorrow that is luminous, organic, and alive with creative energy,” said Honor Harger, Vice President of ArtScience Museum at Marina Bay Sands.

*Another World Is Possible* invites visitors on a vibrant and emotionally resonant journey through seven chapters, featuring over 100 works by over 40 artists, designers, architects, writers and filmmakers including Liam Young, Björk, Andrew Thomas Huang, Osheen Siva, Ken Liu, Serwah Attafuah, Shiro Fujioka, Debbie Ding, Ming Wong, Ong Kian Peng, Youths in Balaclava, Jakob Kudsk Steensen, WOHA, Jason Pomeroy, Finbarr Fallon, RAD+ar, Superlative Futures, Interactive Materials Lab, Torlarp Larpjaroensook, Osborne Macharia and more. Drawing from Indigenous, Afrofuturist, and Asian perspectives, they offer generous and diverse visions of the future, inviting reflection on the shared responsibility needed to bring them into being.

Presented in collaboration with ACMI in Melbourne, Australia, *Another World Is Possible* also serves as a sequel to the exhibition *The Futures & Other Fictions*, originally curated and developed by ACMI. Held from November 2024 to April 2025, it surveyed how future worlds have been dreamed up on screen through cinema, television and games.

Building on these themes, *Another World Is Possible* proposes alternate ways of living, thinking and being. In contrast to the dystopian tones commonly found in Western popular culture, it embodies a distinctly Singaporean approach to the future, one shaped by long-term thinking, environmental pragmatism and collective nation-building. Including contributions by 16 locally-based designers, architects and creatives, the installations strike a balance between technology, nature, culture and community.

Additionally, it is the second major exhibition to open in ArtScience Museum’s SG60 season alongside *SingaPop! 60 Years of Singapore Pop Culture*—an immersive multimedia showcase curated by Dick Lee that celebrates the richness of Singaporean pop culture. With

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both exhibitions being part of the SG Culture Pass initiative, Singaporeans can look forward to using their credits to experience them.

### **A bold journey through speculative futures**

The journey into *Another World Is Possible* begins in a lush forest of plants and moss, drawing inspiration from Singapore's vision of a 'city in a garden' while incorporating the textures and traditions of Southeast Asia. Here, Syafiq Halid's *The Space Remembers You* (2025) invites visitors into a sonic landscape shaped by traditional Malay instruments, music and sounds, while Torlarp Larpjaroensook's *Spiritual Spaceships* (2019) transforms everyday objects into spaceship-like sculptures, suggesting that even the most ordinary items can become vessels of memory, identity, and shared history.

Though lush and verdant, the forest that greets visitors is entirely synthetic, an intentional gesture that underscores the exhibition's central tension between nature and artifice. It invites reflection on how memory and imagination shape our understanding of the natural world, setting the stage for an exploration of memory, heritage and imagination: rooted in tradition, yet mediated by technology and design.

### **Chapter 1: We Are Authors of the End**



*This Just In* (2025) video installation by Design Format (Singapore) reflects the dystopian, utilitarian and techno-futuristic aesthetics often depicted in screen culture

The first chapter of the exhibition explores how cinema and television have shaped humanity's imagination of the future. Over the last century, futures on screen have often been dominated by the ominous rise of machine intelligence, the breakdown of societal order, and a planet scarred by ecological collapse. Presented on a specially-designed

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installation by spatial design and build specialist Design Format, videos by ACMI spotlight the influence of those portrayals, presenting scenes of collapse, control, and catastrophe drawn from decades of cinema, television and video games. Meanwhile, Australian artist Conor Bateman dives into the world of cyberpunk—a science fiction sub-genre closely associated with dystopian narratives.

## Chapter 2: Imagination Echoes Through Us All



This chapter immerses visitors in a future imagined by Liam Young and Natasha Wanganeen in *After the End* (2024)

This chapter begins with *After the End* (2024), a film by artist and exhibition co-curator Liam Young and co-creator First Nations artist Natasha Wanganeen. Set in a post-fossil fuel future where stolen land has been returned to First Peoples, the work showcases how cinematic world-building can reimagine the use of existing infrastructure to create climate solutions—with new island communities rising from oil rigs that have been turned into artificial reefs and an indigenous space industry launching from old gas plants.

Other works of speculative fiction in this gallery invite visitors to consider possible futures grounded in inclusivity and hope that might emerge when shaped by diverse cultural values and ways of seeing. Indian artist Osheen Siva reimagines traditional jewelry from her Tamil and Dalit heritage as futuristic armour, celebrating and reclaiming the agency of marginalised communities, while Björk's music video *The Gate*, directed by Chinese-American artist Andrew Thomas Huang depicts love as a cosmic force born from the coexistence of technology and nature.

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### Chapter 3: It Begins with Freedom



L to R: Afrofuturistic worlds take shape in this gallery with works such as *Frequenseers: Archives of the Amber Sea* (2025) by Shiro Fujioka and *People of the Rift* (2025) by Osborne Macharia

Next, visitors can explore Afrofuturism—a cultural movement that reclaims the future as a space for Black freedom, creativity, and possibility, shaping it with the cultures, spirituality, histories and perspectives of the African diaspora to create worlds that are technologically advanced yet grounded in memory and tradition.

One of the genre’s foundational figures is musician Sun Ra, who fused mythology, space travel, and avant-garde jazz to create a radical new aesthetic. This essence reverberates through the works in this chapter—from Kenyan-Canadian photographer Osborne Macharia’s *People of the Rift* (2025) portraits which feature unique expressions of African beadwork, and multidisciplinary artist Serwah Attafuah’s moving image work *The Darkness Between the Stars* (2025) on cybernetic warriors which merge Ghanaian heritage with futuristic aesthetics, to LA composer Shiro Fujioka’s film *Frequenseers: Archives of the Amber Sea* (2025) about an interdimensional tribe who uses sound to move through time, space, and Black futures.



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## Chapter 4: Silk, Spice, a Punk Paradise



L to R: *The Spiritual Station* (2024) by Torlarp Larjaroensook suspended above the gallery; Leeroy New's *Aliens of Manila* series presents a speculative vision of contemporary life

The exhibition now turns to Asia, where the future feels alive with possibility. Drawing on regional mythologies, cultures, practices and environmental contexts to imagine distinctly Asian futures, this chapter delves into the speculative genres of Silkpunk, Spicepunk, and Islandpunk. Here, the works by contemporary artists and designers suggest a new dawn where tradition, technology, spirituality and innovation coexist.

Filipino visual artist Leeroy New's *Aliens of Manila* is an ongoing project which transforms found objects and discarded material into sci-fi-inspired sculptures that blend Filipino mythology with environmentalism and speculative fiction. Meanwhile, Singapore-based media artist Ong Kian Peng's generative art installation *Cloud Scripts* (2025) explores the relationship between humans and the spiritual world through abstract symbols and pictorial script in the form of talismans, and *Cobalt Dreams* (2021-2025) by local fashion label Youths in Balaclava highlight how clothes are not just worn but tell stories of struggle, survival and renewal.

Visitors can also encounter more of these worlds through a collection of speculative literature curated from across Southeast Asia, featuring works by pioneering authors such as Ken Liu, Ng Yi Sheng and Jason Erik Lundberg.

## Chapter 5: From Console to Cosmos



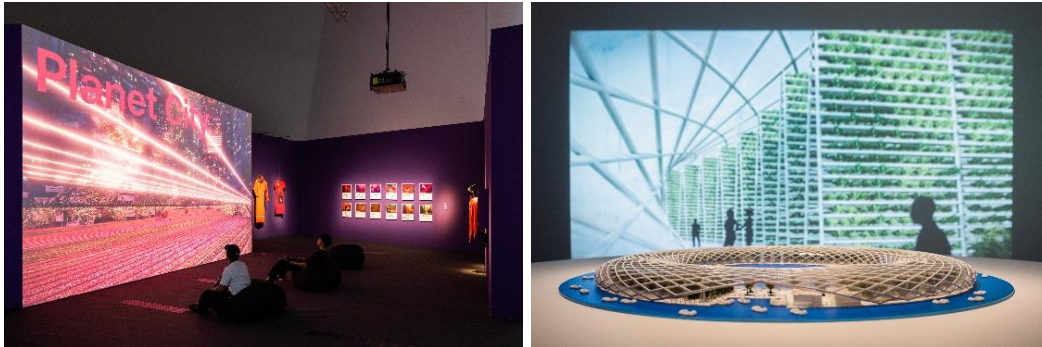
L to R: Visitors can try their hand at different games including *BARC* (2024) by Yong Zhen Zhou and Clement Zheng from Interactive Materials Lab (NUS) and *New Village* (2025) by Debbie Ding

Since entering mainstream culture, video games have continually expanded in scope and sensibility. Alongside action-based narratives, a gentler genre has emerged, prioritising exploration and perception over conquest or competition, creating experiences shaped by care, wonder, and aesthetic attention.

This chapter unveils how these games can be powerful engines of world-building, featuring projects that invite visitors to become players and co-creators of new worlds—exercising agency, shaping outcomes, and taking responsibility.

Singapore artist Debbie Ding's *New Village* (2025) is a walking simulator game that reconstructs a 1950s Malaysian town from her father's memories, transforming personal and postcolonial history into an explorable virtual space. On the other hand, *BARC* (2024), by Yong Zhen Zhou and Clement Zheng from Interactive Materials Lab (NUS), reimagines the arcade shooter with players becoming warehouse employees armed with barcode scanners and tasks arriving via receipt printers. The game explores how everyday tools can be reimagined for immersive play, highlighting the relationship between material culture, physical space and digital experiences in our ever-evolving hybrid future.

## Chapter 6: A World Becoming



L to R: The projects in this chapter refuse to see the world as beyond repair and instead, offer radical solutions ranging from Liam Young's *Planet City* (2021) to *Float Farm* (2025) by Jason Pomeroy.

Popular culture's frequent depictions of dystopian futures have fostered the belief that Earth is beyond repair, resulting in humanity's inclination to being absolved of the burden of fixing it. Yet, the installations in this chapter resist that urge, encouraging visitors to persist in building a more hopeful world. The designers, architects and artists in this chapter tap on emerging technologies to offer radical proposals that consider how one can confront the climate crisis and take responsibility in dreaming up better futures.

At the heart of this gallery are large-scale installations by Liam Young, who is globally renowned for his cinematic landscapes that explore urgent questions of the planet's future. Visitors can enter a world where the entire human population lives in a single hyper-dense city powered by renewable energy, as envisioned in *Planet City* (2021), or be a witness to the largest construction project in human history with *The Great Endeavour* (2024), where colossal machines are removing carbon from the atmosphere at a planetary scale.

These are mirrored by Ong Kian Peng's work *Sky River* (2023) which imagines a future in which the weather becomes a medium of design, with cloud seeding serving as a way to acquire fresh water, and *Float Farm* (2025) by Singapore-based architect Jason Pomeroy, which offers a glimpse into how farmers might adapt to rising seas by constructing buoyant farms.



## Chapter 7: This Future Island City



This chapter celebrates Singapore as a site of world-building and a nation by design—where nature, technology, and policy converge

Singapore is often described as a city of the future—happening not by chance but through 60 years of governance, planning and imagination. The exhibition celebrates this journey, culminating in a final chapter that showcases the island city as a nation by design where nature, technology and policy converge. The projects featured here span from local artists, designers and architects who continue to imagine and work towards a hopeful future for Singapore.

They include inter-disciplinary architectural firm WOHA, which will display hypothetical masterplans meant to safeguard Singapore from rising sea levels and reduce its ecological footprint by harvesting alternate energy. *Link-Scape* (2024) by architectural studio RAD+ar also explores how the built environment might welcome nature back in, proposing a vertical habitat that links green zones across the city while integrating residential and commercial functions.

Additionally, *Tropicalia Vulgaris* (2025), featuring images by architectural photographer Finbarr Fallon and sculptures from Annabelle Tan and Kai Mclaughlin of Studio Mess, challenges Singapore's urban identity defined by its perfectly-manicured control over the tropical environment. Their installation reimagines the country's urban landscape as a speculative 'city in wilderness', where nature breaches concrete and reclaims iconic infrastructure such as the Singapore Flyer, Benjamin Sheares Bridge and an HDB block.

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The gallery also features a bookshelf for visitors to browse a selection of publications from the Urban Redevelopment Authority (URA), Centre for Strategic Futures (CSF) and independent sources that explore how countries can shape their futures by incorporating meaningful foresight and world-building. From urban design blueprints to foresight essays, these publications reveal a glimpse into the tools, policies, and visions that underpin resilient, thriving, and ecologically balanced cities—suggesting that the future has always been something to be collectively built.

### **Ticketing Details**

Tickets to *Another World Is Possible* are available for purchase at all Marina Bay Sands box offices or online.

For more information on the exhibition, please refer to <https://www.marinabaysands.com/museum/exhibitions/another-world-is-possible.html>. It will run from 13 September 2025 to 22 February 2026.

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### **About Marina Bay Sands Pte Ltd**

Since its opening in 2010, Marina Bay Sands has stood as an architectural marvel and the crown jewel in Singapore's skyline. Home to the world's most spectacular rooftop infinity pool and approximately 1,850 rooms and suites, the integrated resort offers exceptional dining, shopping, meeting and entertainment choices, complete with a year-round calendar of signature events.

Marina Bay Sands is dedicated to being a good corporate citizen to serve its people, communities and environment. It drives social impact through its community engagement programme, Sands Cares, and leads environmental stewardship through its global sustainability programme, Sands ECO360.

For more information, please visit [www.marinabaysands.com](http://www.marinabaysands.com)

### **About ArtScience Museum**

ArtScience Museum is a major cultural institution in Singapore that shapes and explores

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perspectives on how the world is seen and navigated through the convergence of art, science, technology and culture.

Since its inception in 2011 at Marina Bay Sands, the Museum has staged a rotating slate of exhibitions and programmes covering topics from science and future-forward technologies to design and pop culture. It is home to permanent exhibition teamLab Future World and has featured the works of both all-time greats and contemporary visionaries. It also curates original in-house exhibitions, serving as a hub to cultivate and spotlight regional talent. Beyond the galleries, the Museum houses a VR Gallery, ArtScience Cinema and ArtScience Laboratory, inviting visitors to delve into the future through a range of holistic and educational experiences.

For more information, please visit [www.marinabaysands.com/museum.html](http://www.marinabaysands.com/museum.html)

#### **About ACMI**

ACMI is Australia's museum of screen culture. Watch, play, make and discover the universe of screen-based art, films, TV and videogames. Visit us in Melbourne's Fed Square, online and on tour. Our museum attracts millions of visitors through a vibrant offer of exhibitions, screenings, commissions and festivals. ACMI's industry, education and creative incubator programs inspire and develop the next generation of screen creatives. We are a globally recognised hub that connects people, communities, technology and ideas to shape our futures.

For more information, please visit [www.acmi.net.au](http://www.acmi.net.au)

#### **About DesignSingapore Council**

The DesignSingapore Council's (Dsg's) vision is for Singapore to be an innovation-driven economy and a loveable city by design. As the national agency that promotes design, our mission is to develop the design sector, help Singapore use design for innovation and growth, and make life better in this UNESCO Creative City of Design. Dsg is a subsidiary of the Singapore Economic Development Board.

For more information, please visit [www.designsingapore.org](http://www.designsingapore.org)

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For hi-res images, please click [here](#). (Credit as indicated in the captions)