

**SINGAPORE
ART MUSEUM**

**AN INDEX OF
EXHIBITIONS**

1994–2018

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This index is published by the Singapore Art Museum in conjunction with *Installation in Progress: Exhibition Making and the Singapore Art Museum*.

Exhibition dates: 18 June to 26 August 2018

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A Note on the Publication:

This index has been compiled to the best of the team's ability with available resources, and is not intended to be an exhaustive account of the Singapore Art Museum's exhibition history. Efforts have been made to ensure the accuracy of information. If any content and information have been inadvertently overlooked, the publisher will undertake to rectify any errors or omissions in any subsequent reprints of the publication.

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Print Version ISBN: 978-981-11-8479-6

E-book ISBN: 978-981-14-0736-9

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INTRODUCTION

Singapore Art Museum: An Index of Exhibitions (1994-2018) accompanies the exhibition *Installation in Progress: Exhibition Making and the Singapore Art Museum*. The publication's content seeks to supplement the exhibition by providing a point of reference to the timeline of the Singapore Art Museum's exhibition history presented within the show.

The utmost effort has been made by the editorial team to locate and index chronologically, in this volume, the entirety of exhibitions that have been organised by, or presented at, the Singapore Art Museum (SAM), and the information associated with each of it. The range of shows enfolded in this volume is vast, and includes curated exhibitions, community exhibitions, travelling exhibitions, art prize and award exhibitions, exhibitions presented by external parties, as well as solo artwork presentations that were constituents of a longer series. The exhibition information presented within details, wherever possible or relevant, curatorial statements, curator names, participating artists, exhibitions dates and venues.

The exhibition synopses within this publication has been taken from a variety of sources, in the order of their prioritisation: original curatorial texts, excerpts from exhibition short-guides and catalogues, excerpts from press releases, and more. These extracted texts have been kept un-edited so as to preserve the integrity of the original source information, as well as to allow the index to function as a primary source of information to readers. The originating source of the information is provided with each entry.

The varied sources are telling, in regard to the challenges associated with archiving, record-keeping, and the formulation of institutional memory – the perennial question of what should be kept, by whom, and how? Like an individual's own memory, milestones remain seared into the mind, while smaller-scaled events may sometimes fade into haziness or obscurity.

While every effort has been made to ensure the accuracy of information, this index should not be taken to be an exhaustive account of SAM's exhibition history, and the editorial team acknowledges there are lapses that may yet to be addressed or uncovered. Research continues.

About Installation in Progress: Exhibition Making and the Singapore Art Museum

Installation in Progress takes a closer look at exhibition making from the perspectives of three parties: the curator, the artist and the audience. The exhibition charts Singapore Art Museum's exhibition history through a timeline, presents a new artwork commission from Singaporean artist Michael Lee entitled *Museum on Air*, and an interactive component that lets visitors try out their own exhibition plans by laying out artwork placards on a magnetic wall. In doing so, the presentation surveys the spectrum of SAM's past exhibitions, the current day, and speculates on future possibilities.

The exhibition runs from the 18 June 2018 to the 28 August 2018 at the SAM Curve.

ON EXHIBITIONS

What is an exhibition?

The Oxford English Dictionary's definition of an 'exhibition' is "a public display of works of art or items of interest, held in an art gallery or museum or at a trade fair," or secondarily, "A display or demonstration of a skill." Yet, within the contexts we are concerned with – the context being the realm of art in contemporary times – neither of these definitions nor an amalgamation of them holds entirely true.

With the advent of relational aesthetics and other new art-making practices, we find that the exhibition itself has moved beyond the simplicity of being understood within the realm of human-object interactions, as it once was in the past. Furthermore, given that the object in question here, art, no longer necessarily bears a common functionality to all of the parties who are concerned with it, it can perhaps be said that art has moved from the realm of objects, into the realm of things¹ in the Heideggerian sense of the term. This is an idea well elucidated by the following quote from Oscar Wilde:

A work of art is useless as a flower is useless. A flower blossoms for its own joy. We gain a moment of joy by looking at it. That is all that is to be said about our relations to flowers. Of course man may sell the flower, and so make it useful to him, but this has nothing to do with the flower. It is not part of its essence. It is accidental. It is a misuse. All this I fear very obscure. But the subject is a long one.²

In this regard, when we broach the topic of what is an exhibition in relation to art, it is pertinent to ascertain if the exhibition we examine is the ground upon which the flower blossoms, or the basket from which it is sold.

Why do we make exhibitions?

The human mind is an agile thing, and flowers need not be sold solely from baskets alone and can well be done from the ground from which they sprout. Thus, within the context of a national institution – do we sell them from the basket, by the bouquets, from the ground? Or are we even selling flowers at all?

An exhibition can be any of these things – a florist, a garden, or nature itself. But arguably, they cannot be more than one of these things at once, for each of it has its own exclusive and intrinsic functions, and to apply anything else to it can only be an extrinsic glaze.

As a museum, we should not, and cannot be florists at our exhibitions. And if we aimed for our exhibitions to be 'nature', the question being addressed would be moot – the flower would be what the flower is, and we would leave it as it is. Therefore, in proceeding along the train of thought of the exhibition as a garden, it is perhaps more likely a greenhouse – and in simultaneity, a crystal palace as well.

As a greenhouse, an exhibition allows for art to survive in its non-natural environment, if one is able to conceive of its natural realm, facilitating its growth, study, and proliferation. As a crystal palace, it allows for viewers to see a multiplicity of perspectives simultaneously.³ In serving as an inversion to the panopticon that is present-day society, it makes room for recognition of the other, and in doing so allows for the proliferation of empathy that inspires "humane and better futures".

John Tung

Assistant Curator, Singapore Art Museum
16th May, 2018

1 Heidegger posits that an object become a thing once it loses its common function. Heidegger, Martin. *Poetry, Language, Thought*. New York: Harper and Row Publishers, 1971.

2 "Letter to Clegg." Oscar Wilde to Bernulf Clegg. 1891. London.

3 Bennett, Tony. "The Exhibitionary Complex." *New Formations* 4 (1988): 73-102.

**SINGAPORE
ART MUSEUM
EXHIBITIONS**

1994



From Ritual to Romance: Paintings Inspired by Bali

22 January–20 February 1994
 National Museum Art Gallery

Artist(s) Featured

Anak Agung Gde Meregeg; Anak Agung Gede Sobrat; Dewa Putu Bedil; Djaya Tjandra Kirana; Gusti Nyoman Lempad; Ida Bagus Made; Ida Bagus Made Togog; Ida Bagus Made Wijia; Ida Bagus Nymon Rai; Ida Bagus Rai; Ida Bagus Taman; Ketut Budiana; Ketut Tagen; Made Djirna; Made Surita; Mangku Runia; Nyoman Erawan; Nyoman Cakra; Nyoman Gunarsa; Nyoman Lesug; Nyoman Mandra; Putu Ngurah Wardhana; Wayan Atjin Tisna; I Wayan Bendi; Wayan Pugur; Affandi; Bagong Kussudiardja; Dullah; Anton Huang; Lee Man Fong; Popo Iskandar; Soebroto; Srihadi Sudarsono; Sudarso; Sudjojono; Chris Suharso; Rudolf G. Usman; Widayat; Antonio Maria Blanco; Rudolf Bonnet; Miguel Covarrubias; Donald Friend; Willem Gerard Hofker; Jean Le Mayeur; Theo Meier; Paul Nagano; Arie Smith; Chen Chong Swee; Chen Wen Hsi; Cheong Soo Pieng; Liu Kang

Curator(s)

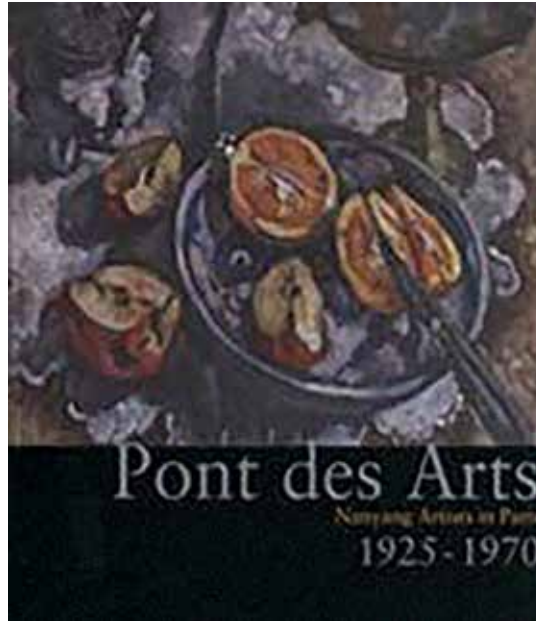
Kwok Kian Chow, SAM; Garrett Kam, Researcher and Writer, Bali

Synopsis

[...] *From Ritual to Romance: Paintings Inspired by Bali* attempts to juxtapose perceptions of the island and its culture through the eyes of the indigenous artists, for whom religion, life and art are inextricably intertwined, and those of outsiders looking in. Bali's natural beauty and wealth of cultural heritage has long drawn artists to the island. For some, Bali is a paradisiacal escape from which inspiration and aesthetic release flow. For others, Bali invites deep spiritual immersion and assimilation with the Balinese lifestyle and religion. Bali has enriched the artistic experience of many visiting artists, no less our own artists Cheong Soo Pieng, Chen Chong Swee, Liu Kang and Chen Wen Hsi, on whose careers the island had had much impact. Their works have in turn inspired many younger Singaporean artists who continue to journey to Bali for inspiration.[...]

C.G. Kwa, Senior Director, National Museum, National Heritage Board

Excerpt from foreword in exhibition catalogue



Pont des Arts: Nanyang Artists in Paris, 1925–1970

24 February–13 March 1994
National Museum Art Gallery

Artist(s) Featured

Georgette Chen; Chen Jen Hao; Liu Kang; Sunyee; Wee Kong Chai; Lai Foong Moi; Lu Chon Min; Yeo Hoe Koon; Lai Kui Fang; Tew Nai Tong; Ng Yat Chuan; Chia Yu Chian; Yves Fay; Yeo Kim Seng; Lee See Sin; Wee Beng Chong; Tan Tong; Koh Lee Lee; Teo Peng Seng; Long Thien Shih

Curator(s)

Chi Ching-I, SAM; Shareen Khattar, Guest Curator; Yeo Hoe Koon, Artist and Guest Curator

Synopsis

Paris, the Mecca for artists from around the world, has long been considered the cultural crossroads of the visual arts. For artists from Malaysia and Singapore who chose to study in l'École Nationale Supérieure des Beaux Arts, the 'Pont des Arts' or 'Bridge of Art' by the Louvre, became the symbol of their own artistic experience in Paris. This exhibition aims to explore some of the formative influences on these artists during their time in France, which helped to course the development of the art in this region. The eclectic selection of works on display raises questions relevant to the story of Singapore art, particularly in terms of our understanding of the Nanyang Style and its stylistic relation with the School of Paris.[...]

Shareen Khattar, Guest Curator, Pont des Arts

Excerpt from introduction in exhibition catalogue



One Year After Graduation

17 March–10 April 1994
 National Museum Art Gallery

Artist(s) Featured

Chua Say Hua; Ho Hoong Chong; Jeannie Ho; Raphael Koh;
 Geraldine Lau; Lim Leei Leei; Ng Gim Fei; Tan Lee Cheng; Constance
 Wee; Jonathan Yip

Curator(s)

Ahmad Mashadi, SAM; Joyce Fan, SAM

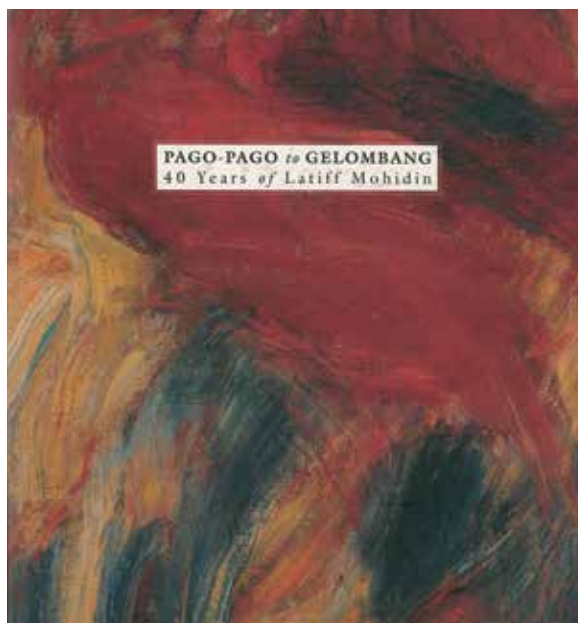
Synopsis

The exhibition *One Year After Graduation* seeks to document the initial development of the graduates one year after graduating. It features works by 10 recent fine art graduates from the Nanyang Academy of Fine Arts and the LASALLE-SIA College of the Arts.

Through observations and implication drawn from the body of works and documentations assembled, the exhibition hopes to highlight some issues pertaining to the relationships between art education, art practice and the realities of the Singapore contemporary environment.

The exhibition and accompanying talks will only reveal the complexities of such relationships and will offer more questions than answers. However, for graduates – present or future – aspiring to embark on the practice of art (at any level of intensity), one question remains: Are there strategic means by which artistic continuity can be secured while at the same time ensuring that all basic needs are being met?

Curatorial Statement



Pago-Pago to Gelombang: 40 Years of Latiff Mohidin

15 April–8 May 1994
National Museum Art Gallery

Artist(s) Featured

Latiff Mohidin

Curator(s)

T.K. Sabapathy, Guest Curator

Synopsis

The Singapore Art Museum is pleased to present *Pago-Pago to Gelombang: 40 Years of Latiff Mohidin*. The exhibition is a major historical overview of Latiff Mohidin's works. It spans his career, starting from his early ventures into painting as a student in Seremban to his years in Berlin and Bangkok, and through his formative *Pago-Pago* to the recent *Gelombang*.

The Singapore Art Museum plans to organise many exhibitions on Southeast Asian art. Latiff Mohidin is appropriately the first artist in the solo exhibition series of our Southeast Asian art programme. As an artist, sculptor and poet, Latiff's far-ranging creative oeuvre exemplifies the syncretism in Southeast Asian art where art, life and nature are woven into one.[...]

Kwok Kian Chow, Director, Singapore Art Museum

Excerpt from message in exhibition catalogue

**SINGAPORE
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1995



A Retrospective Exhibition of Pan Shou: Calligraphy and Poetry

20 May–18 July 1995
National Museum Art Gallery

Artist(s) Featured

Pan Shou

Curator(s)

Chi Ching-I, SAM; Lim Chin Hong, Guest Curator

Synopsis

Pan Shou is the first calligrapher-cum-poet in Singapore who has been awarded the prestigious Meritorious Service Medal by the President. We are proud of his achievements. This retrospective exhibition of Pan Shou's calligraphy and poetry is a way to honour him and to celebrate his outstanding achievements.[...]

The retrospective exhibition offers a rare opportunity for art lovers to view some of Pan Shou's latest calligraphic works and a full range of his classical poetry. It brings into sharp focus Pan Shou's distinctive technique and interpretation in Chinese brushwork. The works and poems reveal the creative process and development of an accomplished artist who has spent his entire lifetime pursuing his art. The results are at once unique and inspiring.

Professor Tommy Koh, Chairman, National Arts Council

Excerpt from foreword in exhibition catalogue



The 10th Asian International Art Exhibition

4–31 August 1995
National Museum Art Gallery

Artist(s) Featured

Thomas Yeo; J C G Ramsey; Leo Hee Tong; Lim Leong Seng; Thang Kiang How; Prabhakara Jimmy Quek; Peter Choo; Tan Chee Teck; Goh Beng Kwan; Wee Beng Chong; Tong Sian Eng; Tay Chee Toh; Tan Yee Hong; Chieu Shuey Fook; Lim Poh Teck; Baet Yeok Kuan; Sandy Teng; Sarkasi Said; Low Puay Hua; Lee Teck Suan; Luo Pook Chiang; How Eow Lin; Chan Choy Har; Ang Teck Ee; Teng Nee Cheong; Wong Miao Yong

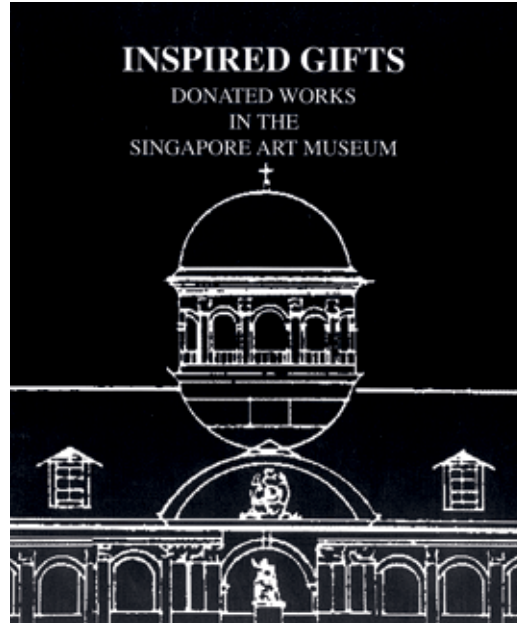
Synopsis

The first Asian International Art Exhibition (AIAE) was held in Seoul (Korea) in 1985. It was a joint exhibition between Taiwan, Korea and Japan, but since then it has expanded to include other Asian countries. Singapore began participating in the 5th AIAE at the National Museum of Art, Malaysia. We have continued to fully support all subsequent Asian Internal Art Exhibitions.

It is a great honour for Singapore to host and celebrate the 10th Asian International Art Exhibition. We are extremely happy that ten countries have responded enthusiastically to take part and to send delegates to attend on this occasion. Not only will this exhibition bring new faces to the republic, it will also stimulate the art scene by creating opportunities for cultural exchange.[...]

Thomas Yeo, Chairman, Singapore Sub-committee 10th Asian International Art Exhibition

Excerpt from message in exhibition catalogue



Inspired Gifts: Donated Works in the Singapore Art Museum

12–16 August 1995
Singapore Art Museum

Collections Featured:

Loke Wan Tho Collection; Tay Long Collection; Georgette Chen Collection; Chen Chong Swee Collection; Chen Wen Hsi Collection; Lim Cheng Hoe Collection; Cheong Soo Pieng Collection; Liu Kang Collection; Fan Chang Tien Collection; Wang Sui Peck Collection; Pan Shou Collection; Reverend Song Nien Collection; Ena Teh Guat Kheng Collection; Daisy Liem Pang Collection; Tan Kim Chuang Collection; Lok Bok Sim Collection; Seah Kim Joo Collection; Lee Man Fong Collection; Wee Kong Chai Collection; Choo Keng Kwang Collection

Curator(s)

Eng-Lee Seok Chee, Guest Curator

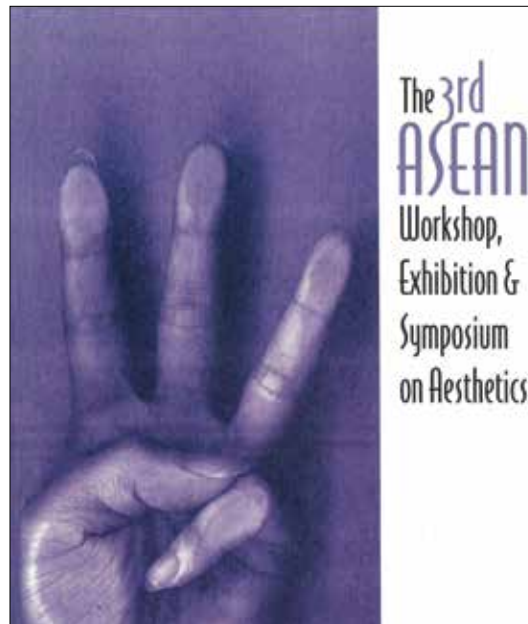
Synopsis

[...] In this preliminary survey of donated works, the focus is placed on major collections of art which have been presented to the Museum. The brevity of the survey necessarily precludes the inclusion and listing of the large number of individual donations which have come into the Art Museum from different sources at different times. Hopefully, a more exhaustive documentation can be subsequently carried out, in order that the respective contribution of each individual donor will be given due credit in a more detailed compilation than is possible here.

Several of the collections which are discussed in this overview comprise the works of Singapore's pioneer artists. Sizeable collections such as these are indispensable for projecting a deeper understanding of the artist's stylistic development. Other donated collection features here are important for bringing into the Museum significant works of prominent second and third generation Singapore artists. Through these gifts, a clearer picture is obtained of the prevailing artistic trends of the local art scene at different periods in Singapore's art history; we may perhaps derive useful insights into artistic approaches other than our own insights which can serve to broaden our aesthetic horizons.

Eng-Lee Seok Chee, Guest Curator

Excerpt from preface in exhibition catalogue



3rd ASEAN Art Workshop, Exhibition & Symposium on Aesthetics

1–14 December 1995
Takashimaya Gallery

Artist(s) Featured

Abdul Malek Bin Haji Metarsat; Hamid Bin Asmat; Krisna Murti;
Agung Kurniawan; Fauzan Bin Omar; Ng Bee; Elizabeth Cordova la
O' (Lilibeth); Herminigildo Abarca Santos (Hermisanto); Chua Ek Kay;
Sarkasi Said

Organising Committee

Chua Sock Hwang, Arts Administrator (Arts Programmes); Goh Chee
Ling, Singapore Working Group on Visual and Performing Arts; Kwok
Kian Chow, SAM; Daniel Wong, Researcher; Danielle C.W.M. von
Poppel, SAM

Synopsis

[...] The theme of the 3rd ASEAN Art Workshop, Exhibition Symposium on Aesthetics is *ASEAN Art Studies: Bridging Art History, Aesthetics and Art Infrastructure*. The main aim is to develop a body of art knowledge and practices in the region, and more significantly, to explore and investigate an ASEAN aesthetic discourse and identity.

As an outgrowth of the previous two symposiums, which were concerned with tradition as a source of inspiration and the shaping of ASEAN visual arts. ASEAN visual arts, this symposium and workshop makes a concerted examination of the processes that act upon the reception, consumption, expansion and development of art practices in the ASEAN countries.

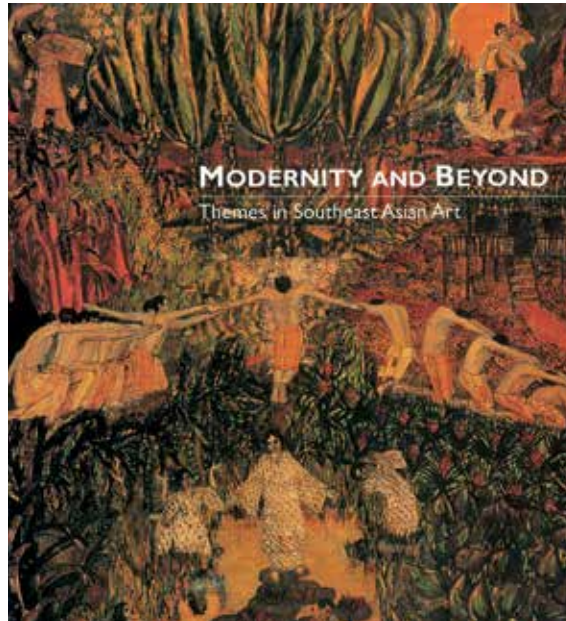
This time round the scope of dialogue, exchange and presentations was made even wider with the participation of Vietnam, whose art is now receiving international acclaim. Delegates from all participating countries were forthcoming with insights, critiques and recommendations. A promising outcome of the discussions was the recommendation and outline of an ASEAN Institute of Art, which will, among other tasks, undertake research projects, publications and documentation of various art historical materials of the region. The symposium and workshop has forged greater solidarity and commitment for the articulation of an ASEAN art history and aesthetic that would not only have a strong impact regionally but also internationally.

Choo Whatt Bin, Chairmain, ASEAN Committee on Culture and Information (COCI), Singapore

Excerpt from message in exhibition catalogue

**SINGAPORE
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EXHIBITIONS**

1996



Modernity and Beyond: Themes in Southeast Asian Art

21 January – 21 April 1996
Singapore Art Museum

Artist(s) Featured

Abdullah Ariff; Abdul Malek Metarsat; Abdulmari Imao; A.D. Pirous; Affandi; Ahmad Sadali; Ahmad Shukri; Ang Kuikok; Anita Magsaysay-Ho; Anthonie Cheong Antonio Austria; Anusapati; Anwar Rashid; Arturo Luz; Awang Bin Sitai; Bayu Utomo Radjikin; Ben Cabrera; Brenda Fajardo; Bui Xuan Phai; But Mochtar; Buu Chi; Chia Yu Chian; Dang Xuan Hoa; Danilo Dalena; Dede Eri Supria; Do Son; Dzulkifli Buyong; Edades; Francisco; Ocampo; Eduardo Castrillo; Egai Frenandez; Elmer Borlongan; Emmanuel Garibay; Fadjar Sidik; Fatimah Chik; Fauzan Omar; Fernando Amoroso; Frederico Alcuaz; G. Sidharta Soegijo; Ha Tri Hieu; Hendra Gunawan; Hernando R. Ocampo; Hossein Enas; Ibrahim Hussein; Imedla Cajipe-Enjaya; Ismail Zain; Ivan Sagito; Jim Supangkat; John Frank Sabado; Joseph Tan; Julie Iluch; Kamol Phaosavadi; Kamol Tassananchalee; Kartika Affandi; Khien Yimsiri; Krisna Murti; Lao Lian Ben; Latiff Mohidin; Lazaro Aro Soriano; Lazaro Soriano; Le Hong Thai; Lucia Hartini; Mai Trung Thu; Mauro Malang Santos; Neil Manalo; Nguyen Duc Nung; Tran Dinh Tho; Nguyen Van TY; Pham Van Don; Nguyen Si Ngoc; Nguyen Gia Tri; Nguyen Si Ngoc; Nghe Tinh Soviet; Nguyen Gia Tri; Nguyen Phan Chanh; Nguyen Phuoc; Nguyen Quan; Nguyen Sang; Nguyen Than; Nguyen Trung; Nguyen Tu Ngheim; Nguyen Xuan Tiep; Nik Zainal Abidin; Nindityo Adipurnomo; Nirmala Shanghamulingam; Nunelucio Alvarado; Panya Vijinthanasarn; Patrick Ng Kah Onn; Pichai Nirand; Ponirin Amin; Prapan Srisouta; Prasong Luemuang; Prasong Padamanuja; Pratuang Emjaroen; Prinya Tantisuk; Ramon Orlina; Redza Piyadasa; Romulo Olazo; Ronaldo Ventura; Semsar Siahaan; Sharifah Fatimah Zubir; Smat Suwannapong; Somboon Hormtientong; Srihadi Sudarsono; Subibio; Sudibio; Sudjojono; Sulaiman Esa; Surasit Soakong; Suvichan Thaothong; Syed Ahmad Jamal; Tan Chin Kuan; Tang Chang; Tran Hoang Co; Tran Luong; Tran Trong Vu; Trang Van Can; Tran Van Thao; Troung Tan; Trubus; Vicente Manansala; Vichoke Mukdamanee; Widayat; Wong Hoy Cheong; Yong Mun Sen; Zakaria Ali; Zulkifli Mohd Dahlan; Zulkifli Yusoff

Curator(s)

T.K. Sabapathy, Chief Curator; Ahmad Mashadi, SAM; Susie Koay, SAM; Joanna Lee, SAM; Danielle C.W.M. van Poppel, SAM

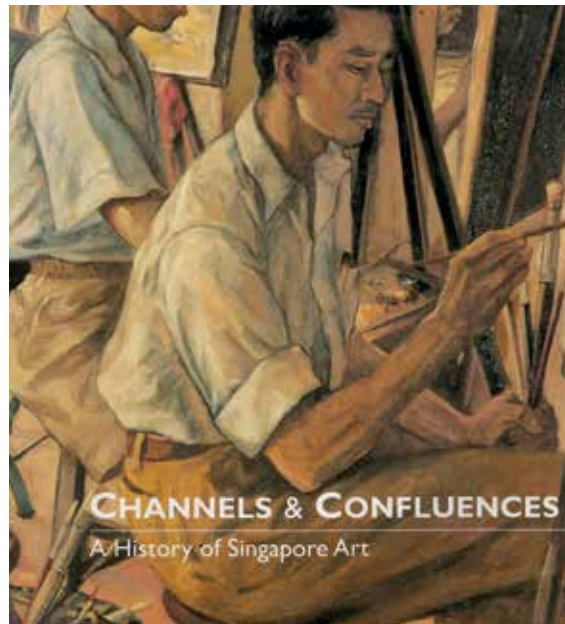
Synopsis

Modernity and Beyond: Themes in Southeast Asian Art is an exposition designed to inaugurate the Singapore Art Museum (SAM); inaugurate it partially, that is, as the occasion is also marked by a companion exhibition featuring art from Singapore selected from works in the permanent collection of the museum. The project has been three years in the making. Even so, considering its reach and complexity, and the nascent state of art historical knowledge and curatorial experience within the museum, there has never been sufficient time. But then an admission such as this is hardly singular or surprising, as it can be readily prompted by comparable regional enterprises undertaken by institutions elsewhere.[...]

[...] The exhibition consists of works from acquisitions by the museum and from collections in institutions in the countries which are featured. The aim has been to span the years immediately after the Second World War until the present. Not surprisingly, it has been extremely difficult to secure works produced between 1945 and 1960 as these are in repositories in individual countries with stringent stipulations regarding their display and movement, especially beyond the shores of the country. Such conditions have to be respected. It is hoped, however, that as SAM gains recognition, the exchange of artworks between it and institutions in Southeast Asia in the museum, writers and scholars from the region (and elsewhere) will be drawn to its premises to explore ways by which regional art historical perspectives can be prospected and cultivated. Second, increasing exchange of art works between institutions in Southeast Asia can enlarge public appreciation of art works and ideas in the region. Both these engagements may well engender a sense of what it is to be living and rooted in Southeast Asia as a region.

T.K. Sabapathy, Chief Curator

Excerpt from introduction in exhibition catalogue



Modernity and Beyond: A Century of Art in Singapore

21 January–21 April 1996

Curator(s)

Kwok Kian Chow, Chief Curator; Ahmad Mashadi, SAM; Susie Koay, SAM; Joanna Lee, SAM; Danielle C.W.M. van Poppel, SAM

Synopsis

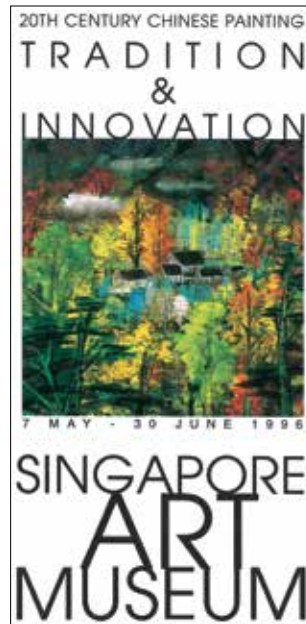
A Century of Art in Singapore is a survey of the history of art in Singapore in the 20th century, highlighting major artistic developments and their historical contexts.

The works are staged against an eventful socio-historical backdrop spanning British colonial rule to self-government and independence, on a colourful art historical platform which traces early British art education, Chinese migrant art culture in both its traditional ink and “Western” manifestations, Malay art activities and others.

Tensions and synergies in international, regional and national aesthetics articulations are borne out in the works.

As an overview of art in Singapore, the display of 120 works – mainly from the Singapore Art Museum collection – generally follows a chronological flow. However, the exhibition has also identified and highlighted historical themes and sub-themes [...]

Excerpt from exhibition short guide



20th Century Chinese Painting: Tradition & Innovation

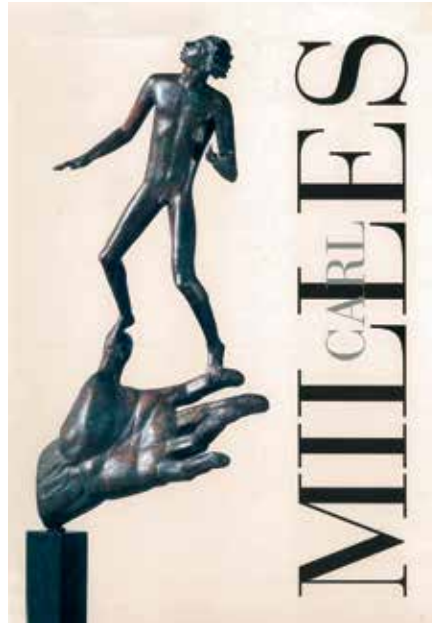
7 May–30 June 1996
Singapore Art Museum

Synopsis

The exhibition *20th Century Chinese Painting: Tradition & Innovation* examines the survival of traditional elements in Chinese painting and the transformations which steer Chinese painting forward in time to ride the waves of change.

From the appearance of pictographs on the surface of caves, shells and primitive pottery to literati painting that reached its zenith in the Ming and Qing dynasties, Chinese painting claims a proud heritage of over two thousand years. The traditional instruments of brush and ink used in Chinese painting are responsible for the emergence of the uniquely graphic and line-oriented quality in Chinese painting. Through tumultuous events that shaped the development of Chinese history, ink painting has always been able to revitalise itself and surge forward in history in renewed vitality.[...]

Excerpt from exhibition short guide



Carl Milles: Sculpture

7 June–8 September 1996
Singapore Art Museum

Artist(s) Featured

Carl Milles

Curator(s)

Danielle C.W.M von Poppel, SAM

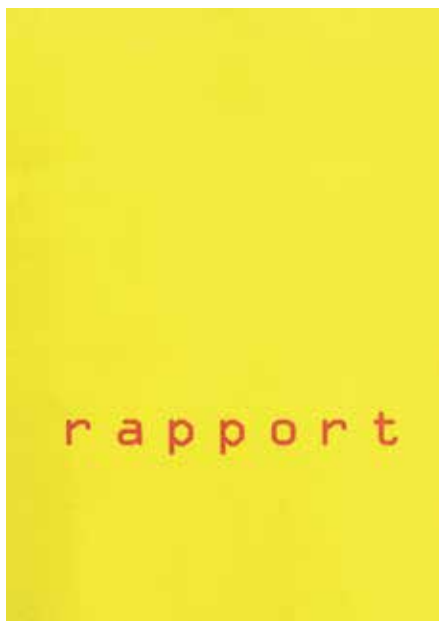
Synopsis

It gives me great pleasure indeed to present this exhibition of works by the Swedish artist Carl Milles for the first time in Singapore and in South East Asia. I am particularly pleased to see the exhibition in the newly inaugurated Singapore Art Museum and shown in its courtyards, which provide a perfect setting for Milles' works. In the Millesgården Museum just outside Stockholm, which used to be Milles' home and studio, most of the sculptures are actually displayed outdoors amid fountains.

Milles is very well known in Sweden as well as in Europe in general, but also in the USA, where he lived and worked for twenty years, and in Japan. The time has now come for the Singaporean art public to discover this prolific artist from the north, influenced by ancient Nordic as well as classic Greek sculpture but also by a contemporary artist such as Auguste Rodin.[...]

Krister Isaksson, Ambassador of Sweden in Singapore

Excerpt from foreword in exhibition catalogue



Rapport: Eight Artists from Singapore and Australia

11 June–21 July 1996
 Singapore Art Museum

Artist(s) Featured

Baet Yeok Kuan; Amanda Heng; Salleh Japar; Matthew Ngui; Hany Armanious; Carolyn Eskdale; Christopher Langton; Nicola Loder

Curator(s)

Natalie King, Monash University Gallery; Tay Swee Lin, SAM

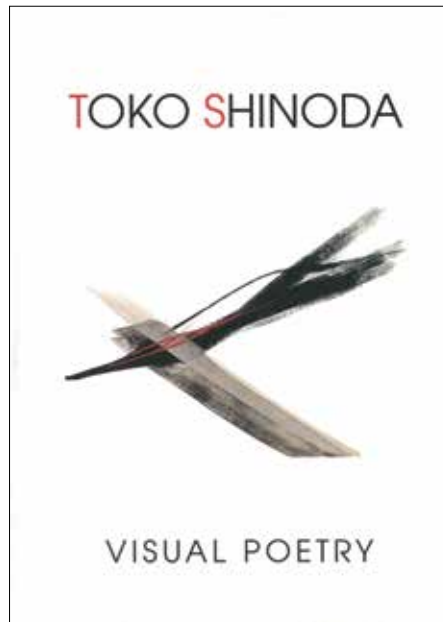
Synopsis

Rapport: Eight Artists from Singapore and Australia is an exhibition exploring notions of symmetry and exchange, identity and culture. By placing artworks from Singapore and Australia side by side, *Rapport* seeks to set up a critical dialogue between practices that emanate from two different environments. *Rapport* is co-curated, a collaboration which has encouraged shared decision making and a synthesis of ideas and thoughts. Exhibited in both Singapore and Australia, *Rapport* is a cultural project marking a new partnership between international institutions, artists and cultural workers.

The exhibition consists predominantly of artworks by younger artists who are working across media from photography to found objects, inflatables to sculpture. The resulting installations negotiate personal issues such as childhood, coupling, materiality and spirituality that are pertinent to each artist's own cultural background. While this particular group of artists have produced individual works for *Rapport*, three themes emerge as threads binding the various components of the exhibition – synthetic materials, memory and ephemerality.[...]

Natalie King, Curator, Monash University Gallery and Tay Swee Lin, Curator, Singapore Art Museum

Excerpt from curatorial essay, *Rapport*, in exhibition catalogue



Toko Shinoda: Visual Poetry

1 October–1 December 1996
Singapore Art Museum

Artist(s) Featured

Toko Shinoda

Curator(s)

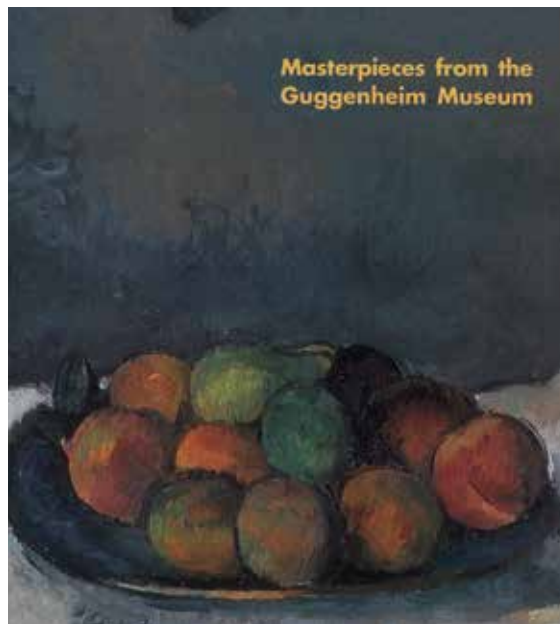
Monica Dematté, SAM

Synopsis

“Any creation is new, while new isn’t always creation”. This sentence, by the Peruvian art historian Juan Acha, leads us in a curious way towards an understanding of how exactly to appreciate artworks. The quest for the new, the “never seen before”, is in itself a very limited and limiting task for contemporary artists. The feeling of “d  ja-vu”, which is not due to merely copying, suggests to the viewer an allure of the known and familiar, therefore catching his or her attention and participation. The fact itself, of being inspired by images and impressions transmitted either from the past and/or from different geographical areas, allows the artist to strengthen his or her work and to root it in a wider context. While many Japanese artists share this ability, Toko Shinoda is unique for her elegant yet forceful and personal elaboration of the most challenging tradition we could think of: the one of ancient calligraphy. The interplay of brush and ink is here enriched by the lively and dense experience of a contemporary female artist who deals with her constantly evolving views and sensations about the life around her. Having a deep attachment to the precious artistic heritage of the Japanese past, she relates directly and intuitively to it. Surrounded at home by beautiful Japanese antiques, her daily life is also furnished with the recollections of her much cherished cultural and material tradition.[...]

Monica Dematt  , Curator, Singapore Art Museum

Excerpt from curatorial essay in exhibition catalogue



Masterpieces from the Guggenheim Museum

16 October 1996–10 February 1997
 Singapore Art Museum

Artist(s) Featured

Josef Albers; Karel Appel; Jean Arp; William Baziotes; Max Beckmann; Heinrich Campendonk; Paul Cézanne; Marc Chagall; Corneille; Salvador Dalí; Robert Delaunay; André Derain; Jean Dubuffet; Marcel Duchamp; Max Ernst; Lyonel Feininger; Sam Francis; Alberto Giacometti; Albert Gleizes; Adolph Gottlieb; Juan Gris; Jean Helion; Alfred Jensen; Vasily Kandinsky; Ernst Ludwig Kirchner; František Kupka; Fernand Léger; Morris Louis; Alberto Magnelli; Alfred Manessier; Franz Marc; Henri Matisse; Matta; Joan Miró; Amedeo Modigliani; László Moholy-Nagy; Piet Mondrian; Isamu Noguchi; Emil Nolde; Francis Picabia; Pablo Picasso; Jackson Pollock; Georges Seurat; Rufino Tamayo; Joaquín Torres-García; Vincent van Gogh; Jacques Villon

Curator(s)

Thomas Krens, Solomon R. Guggenheim Foundation; Kwok Kian Chow, SAM; John McCormack, Dunedin Public Art Gallery

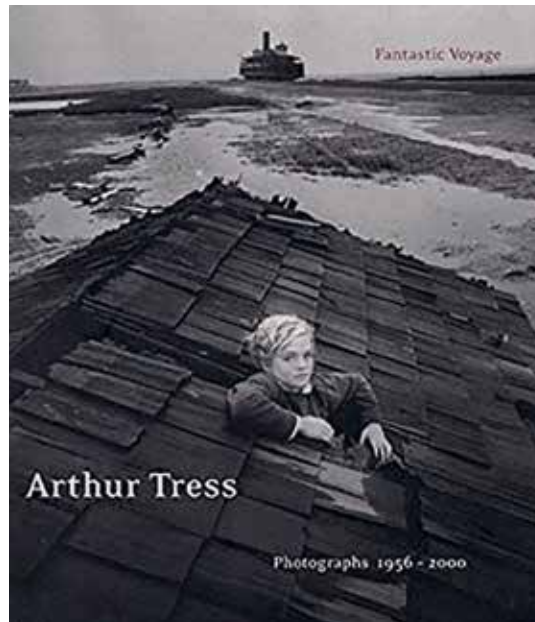
Synopsis

Masterpieces from the Guggenheim Museum is a survey exhibition of Western Modern art of the late-nineteenth century and the first half of the twentieth century, which is being presented for the first time in Southeast Asia. The exhibition allows art historians of the region to review and reengage the question of canon formation in both international and regional art history. The terms 'masterpieces' and 'survey' used uncritically suggest the predominance of a single canon and a linear art-historical 'mainstream'. Yet from as early as the beginning of this century, many artists from Singapore and neighbouring countries have been increasingly exposed to Western artistic idioms, often perceiving them within the framework of a canon of 'masterpieces'. Now, many artists who are gaining recognition in Southeast Asia have responded to this process and have applied their knowledge of Western art in ways that have integrated it with their personal experiences, heritages, and social contexts, thereby rewriting the conception of a canon. As we come to the close of the twentieth century, when new questions and new thoughts on aesthetics are being discussed daily, it is important to glance backward and acknowledge the significance of an exhibition of Western masterpieces, viewing it critically, and for some, with renewed passion.

As a new institution and the first visual-arts space of its size in the Southeast Asian region to be fully climate-controlled, the Singapore Art Museum is eager to present to its visitors the richest possible wealth of visual materials. This endeavour to present Masterpieces from the Guggenheim Museum is also a conscious effort to initiate for some, and to rekindle for others, an appreciation of a visual culture whose contribution toward international art has a long history.[...]

Kwok Kian Chow, Director, Singapore Art Museum

Excerpt from preface in exhibition catalogue



Fantastic Voyage: The Photographs of Arthur Tress

8 December 1996–19 January 1997
Singapore Art Museum

Artist(s) Featured

Arthur Tress

Curator(s)

Richard Lorenz, Independent Curator, Berkeley, California

Synopsis

Fantastic Voyage features 100 works by American photographer Arthur Tress, whose images are in colour as well as in black and white gelatine silver prints. This exhibition is a 36-year retrospective of his artistic career and explores Tress' unique imagery and mythology, starting with his 1957 photographs of Coney Island. His works are dramatic and surrealist, exploring dreams and fantasies with a universal appeal. They include the delightful Teapot Opera and Fish Tank Sonata series and the mystical, darker Dream Collector and Shadow collection, all of which communicate man's search for understanding and enlightenment.

SAM press release

**SINGAPORE
ART MUSEUM
EXHIBITIONS**

1997

Beyond Visible Reality

Until 23 January 1997
Singapore Art Museum

Curator(s)

T.K. Sabapathy, Guest Curator

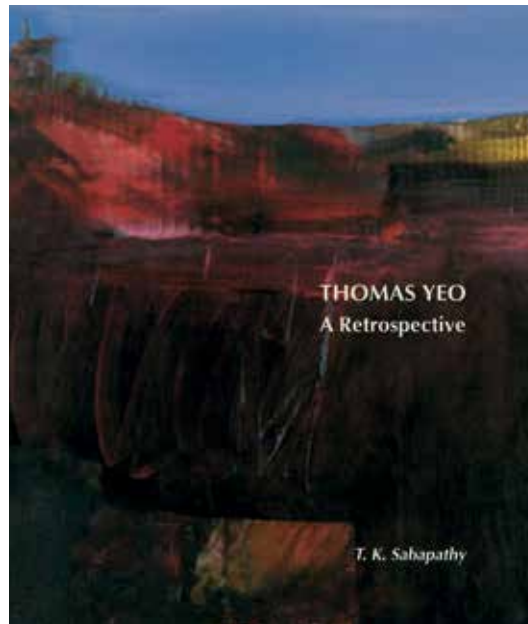
Synopsis

Beyond Visible Reality curated by T.K. Sabapathy of the National University of Singapore, is based on Southeast Asian paintings in the Singapore Art Museum's permanent collection. This exhibition's chief interest lies in taking a look into what makes up abstract art.

In viewing these paintings, we are drawn into compositions made up of colours, shapes, textures and lines which do not represent the physical world but are related to one another. These dimensions are at times fluid, at times ordered, at times colourful and radiant, and at times abstract.

Abstract art is often considered as deriving from Western modern art, in its expressive use of colour and brushwork, and also its geometric forms. But in Southeast Asia, artists use materials, like fabrics, artefacts and architectural details, that are identifiable with this region. They also draw inspirations from religion, mythology and spiritual values unique to us. These are all important inspirational and originating grounds for the creation of abstract art that is distinctly Southeast Asian.

SAM press release



Thomas Yeo: A Retrospective

1 February–23 March 1997
Singapore Art Museum

Artist(s) Featured

Thomas Yeo

Curator(s)

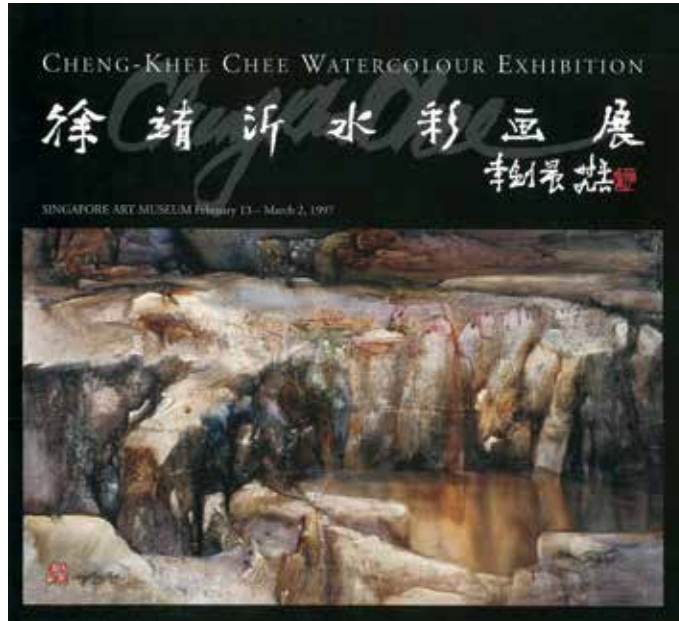
T.K. Sabapathy, Guest Curator

Synopsis

Thomas Yeo is recognised as one of Singapore's most established second-generation artists. The exhibition represents a broad perspective of the artist's work with 100 paintings, presenting his artistic achievements from 1950s until today. Yeo's paintings, mostly abstract, explore the relationship between formal qualities and local subject matters in his bold use of texture and colours.

Thomas Yeo, born in Singapore in 1936, graduated from the Nanyang Academy of Fine Arts in 1960 and went to further his studies at the Chelsea School of Art and the Hammersmith College of Art and Architecture in London. Yeo has been a prominent local artist in the local art scene since the 1970s.

SAM press release



Cheng-Khee Chee Watercolour Exhibition

13 February–2 March 1997
 Singapore Art Museum

Artist(s) Featured

Cheng-Khee Chee

Synopsis

Cheng-Khee Chee has won so many prestigious awards as a watercolourist that it seems superfluous to sing his praises, yet being Chinese, I enjoy adding flowers to embroidery.

Cheng-Khee is one of those artists favoured by gods. Not only does he have the artistic talent, he was blessed with a favourable environment to nourish and develop his talent. He grew up in Penang, which after World War II became a flourishing centre of art activities. At that time there was a remarkable art patron Mr Loh Cheng Chuan, to whom all visiting artists looked for support. Mr Loh liked Cheng-Khee, and introduced him to many visiting artists. Cheng-Khee was fortunate also to have come under the influence of many eminent artists of the region, including Yong Mun Sen, Tan Choon Ghee, Georgette Chen, Chuah Thean Teng, Kuo Ju Ping, Liu Kang, Cheong Soo Pieng and Chen Wen Hsi. However, what fired his imagination to become a watercolourist was a painting demonstration by Chinese-American watercolourist Dong Kingman at Han Chiang High School in Penang in 1953.[...]

Cheng-Khee's work is international in the best sense. His mastery of the watercolour technique is brilliant, and the praise lavished on him is well deserved. It is with pleasure that I welcome his paintings to the Singapore Art Museum.

Dr Earl Lu, Chairman, Singapore Art Museum

Excerpt from foreword in exhibition catalogue

Chang Dai-chien

28 February–27 April 1997
Singapore Art Museum

Artist(s) Featured

Chang Dai-chien

Synopsis

The exhibition of paintings by Chang Dai-chien from the Mei Yun Tang Collection, the collections represents works of the artist collected since 1944. The late Chang Dai-chien has been called “one of the most versatile, prolific, best trained and well-travelled artists in the history of Chinese painting.” Chang Dai-chien’s career, spanning some 60 years, can be divided into three periods — Early, Middle and Late — each lasting about 20 years.

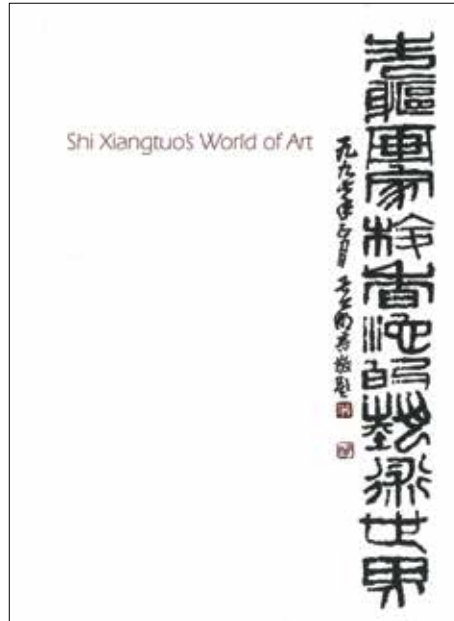
His style is marked by two turning points. The first was his stay for over 2 years in Dunhuang from 1941 to 1943. Before Dunhuang, he had painted in the styles of Shitao (1642–1707), Bada Shanren (1626–1705) and several other masters of the Ming and Qing eras, occasionally incorporating techniques from the Song (960–1279) and Yuan (1271–1368) painters.

The years 1944 to 1957, from his height of creativity to when his eyes failed, are considered the Middle period. 1944 represents a very prolific year for Chang and is an important stage in the development of his art. The works demonstrate a union of techniques and styles from different periods in the history of Chinese painting.

Between 1958 and 1964 Chang experimented with new techniques and styles, during which he developed splashed-ink-and-colour, adding new dimension to the Chinese artistic tradition.

The Mei Yun Tang Collection has concentrated on the Middle Period and the transitional phase of the Late Period of Chang’s long career. The most prized item in the collection is the *Album of Paintings after the Ancient Masters*. These paintings are the finest illustrations of Chang’s work in the style of the masters of the Six Dynasties, Tang and Song periods.

SAM press release



Shi Xiangtuo's World of Art

12 March–4 May 1997
Singapore Art Museum

Artist(s) Featured

Shi Xiangtuo

Curator(s)

Monica Dematté, SAM

Synopsis

The Chinese ink painting tradition lives on in Singapore today. A towering figure in the development of ink painting in Singapore is Shi Xiangtuo (1906–1990) who probably taught more students in ink painting than any other art teacher in Singapore.

In Shi Xiangtuo's work, we see a bridge of artistic migration. Although this bridge is constructed of the centuries-old aesthetic dictum of the Chinese literati painting, the expressions unfold with a new vigour in the light of historical and geographical transformations.[...]

The Southeast Asian world was a revelation in ink painting. And why not? For as human beings we always perceive things in ways that we know how to see them. An important difference for the artists is that they retell the images in paintings in ways that articulate tradition, communication, cultural as well as personal expressions. Shi Xiangtuo was a keen observer of the physical and cultural environment in Southeast Asia. Although Shi painted mostly traditional subject matter, his art and teaching pointed to how past artistic language and inspiration could help shape new vision and sensitivity. In this regard, Shi was forerunner to the Nanyang School in ink painting.

The *Shi Xiangtuo's World of Art* exhibition is a further attempt, beyond the earlier *Journey of Ink* exhibition by the Singapore Art Museum to present the history, appreciation and discussion of ink paintings in Singapore.

Kwok Kian Chow, Director, Singapore Art Museum

Excerpt from foreword in exhibition catalogue



Georgette Chen

4 April–15 June 1997
Singapore Art Museum

Artist(s) Featured

Georgette Chen

Curator(s)

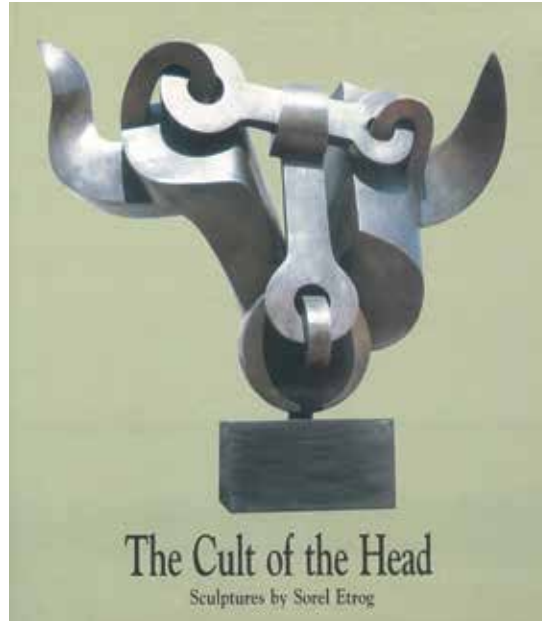
Jane Chia, Guest Curator

Synopsis

A retrospective exhibition of paintings and drawings by Georgette Chen Liying (1907–1993). Her landscape, still life and portrait are mature, polished and dynamic. Her works depict the joy of common things through rich paint, spirited brushwork and appealing colours.

Recognised as the most important pioneer woman artist of Singapore, Chen was born in France and educated in Paris, New York and Shanghai. Chen arrived in Singapore in 1953 and started teaching at the Nanyang Academy of Fine Arts, a career which spanned the next 27 years. A biography and catalogue written by Jane Chia of the Nanyang Technological University, will be available in conjunction with the exhibition.

SAM press release



The Cult of the Head: Sculptures by Sorel Etrog

17 April–17 April 1997
 Singapore Art Museum

Artist(s) Featured

Sorel Etrog

Curator(s)

Bridget Tracy Tan, SAM

Synopsis

Sorel Etrog is a Canadian artist of international renown. In 1987 he was commissioned to construct a sculpture for the Olympic Park in Seoul. Many of his pieces are in public hands, on display outside commercial buildings in Canada, and around the world. In 1995, Mr Etrog was awarded the Order of Canada, for his contributions to the cultural community. He was also conferred the *Chevalier des Arts et Lettres* by the Ambassador of France to Canada in 1996.

The *Cult of the Head: Sculptures by Sorel Etrog* explores the uncanny, numerous and continual portrayals of the head by the artist. The selection spans nearly 20 years, and includes both animal and human heads.

As Martin McLuhan once said of the artist: "The Etrog drama is a conflict between rigid hardware and completely flexible modules..."

With this in mind, *The Cult of the Head* presents a selection completely in bronze, sweeping through myth and reality, thought and action, movement and monumental immobility, pagan and ritual, past and present.

Bridget Tracy Tan, Curator, Singapore Art Museum

Introduction in exhibition catalogue



Quotation Marks: Chinese Contemporary Paintings

8 May–22 June 1997
Singapore Art Museum

Artist(s) Featured

Ding Fang; Ding Yi; Fang Lijun; Fang Shaohua; Guan Ce; Guo Jin; Liu Dahong; Liu Wei; Lu Lin; Mao Xuhui; Qiu Shihua; Shen Fan; Shen Xiaotong; Shi Chong; Song Yonghong; Wang Cheng; Wang Guangyi; Wang Huimin; Wang Qiang; Wang Qingsong; Wei Guangqing; Ye Yongqing; Yue Minjun; Zhang Gong; Zhang Xiaogang; Zeng Fanzhi; Zhou Chunya

Curator(s)

Dieter Ronte, Museum of Art, Bonn; Walter Smerling, Foundation for Art & Culture; Evelyn Weis, Guest Curator

Synopsis

[...] Why *Quotation Marks* for a title? The layers of interplay – cultural, traditional, literary, and visual – that these paintings avail, and the multiple levels of signification which inform the reading of the works, are reasons enough. Many of these significations carry resonance with the Singapore audience, familiar with the cultural idioms of the Chinese. This exhibition represents a grouping of works which have undergone re-selection for a different audience and are now presented in the different context of Singapore, this constituting another level of quotation. Hence again, *Quotation Marks*.

The exhibition of contemporary Chinese art has works by prominent artists such as Wang Guangyi, Fang Lijun and Zhang Xiaogang whose paintings have been seen in international exhibitions. Also included in the exhibition are artists such as Shen Fan and Fang Shaohua who have been practicing for a considerable number of years.[...]

From the point of view of the Singapore Art Museum's exhibition programme, *Quotation Marks* is an interesting follow-up on prior Chinese painting exhibitions like *The Journey of Ink, Tradition and Innovation: 20th Century Chinese Ink Painting, Chang Da-chien, and Shi Xiangtuo*. Given that much of Singapore's art history is actually an interplay of quotations and inflections of 20th century Asian art history, the latest from China is certainly of great relevance to the local aesthetic culture.

Kwok Kian Chow, Director, Singapore Art Museum

Excerpt from foreword in exhibition catalogue



Video Sculpture
 in Germany since 1963

ifa

Video Sculpture in Germany since 1963

20 June–6 July 1997
 Singapore Art Museum

Artist(s) Featured

Anna Anders; Claus Bohmler; Birgit Brenner; Klaus vom Bruch;
 Ingo Gunther; Jean-Francois Guiton; Wolf Kahlen; Dieter Kiessling;
 Franziska Megert; Marcel Odenbach; Nam June Paik; Ulrike
 Rosenbach; Reiner Rutenbeck; Jeffrey Shaw; Wolfgang Staehle; Wolf
 Vostell; Herbert Wentscher

Curator(s)

Wulf Herzogenrath, Kunsthalle Bremen

Synopsis

This exhibition consists of 18 video sculptures/installations and 42 works on paper (graphic reproductions, photos, photocopies, gouache) from 1953 to 1993, including works by pioneers of video art Nam June Paik and Wolf Vostell; and covering the Fluxus gestures of the 1960s. It then leads into interactive works involving the use of computer interface and the camera as demonstrated by Jeffrey Shaw's *The Royal Road*. There are also extremely minimalist presentations and poetic narrations.

Some of the issues represented have feminist accents. Others have poetic self-reflection. These alternate with ironic and witty insights into the history of art, critical observations of present-day Germany, and thoughts on the power of the medium. This exhibition is presented in collaboration with Goethe Institut, Singapore.

SAM press release



German Art: 30 Years of German Contemporary Art

10 July–21 September 1997
Singapore Art Museum

Artist(s) Featured

Georg Baselitz; Joseph Beuys; Michael Buthe; Hanne Darboven;
Felix Droese; Jörg Immendorff; Rainer Jochims; Markus Lüpertz;
Blinky Palermo; Jürgen Partenheimer; A.R. Penck; Sigmar Polke;
Gerhard Richter

Curator(s)

Kwok Kian Chow, SAM; Dieter Ronte, Kunstmuseum Bonn; Walter
Smerling, Foundation for Art & Culture

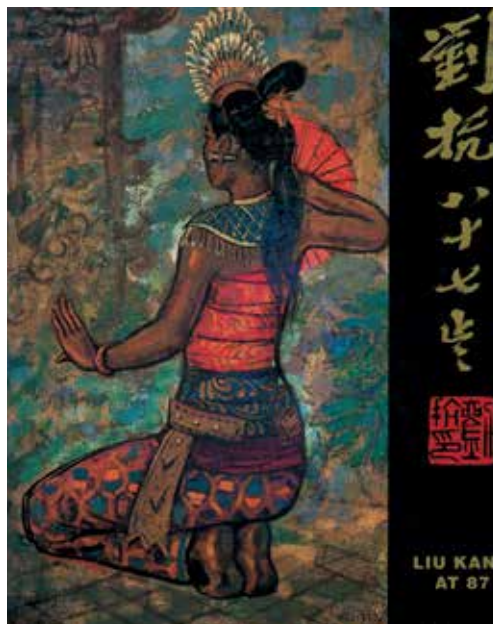
Synopsis

German art since the late 1970s – the *German Art* exhibition at the Singapore Art Museum features the best-known artists of this dynamic art scene – has received international recognition as a very significant aspect of the avant-garde in visual arts after the mid-century. Beuys, Lüpertz, Baselitz, Immendorff, Richter and Penck, whose works are among the 13 artists featured in the current exhibition, are towering figures of the Western art world in the past one and half decades. A reaction to modernity and modernism, their works challenged the dominance of an austere artistic mainstream and were once struggling for public acceptance – a phase true in the past as it is today. Reception and recognition, on the other hand, are necessary for new possibilities in aesthetics and expression. The museums have an important role to play in this regard.[...]

At the Singapore Art Museum, *German Art* follows the trail left off by the exhibition *Masterpieces from the Guggenheim Museum*. While *Masterpieces* has traced the significant Western art movements from the post-impressionism to abstract impressionism, *German Art* demonstrates routes taken by the German artists in reacting to the modernist art and in connecting with their indigenous romanticist and expressionist traditions.[...]

Kwok Kian Chow, Director, Singapore Art Museum

Excerpt from preface in exhibition catalogue



The Liu Kang Exhibition

27 September 1997–11 January 1998
Singapore Art Museum

Artist(s) Featured

Liu Kang

Curator(s)

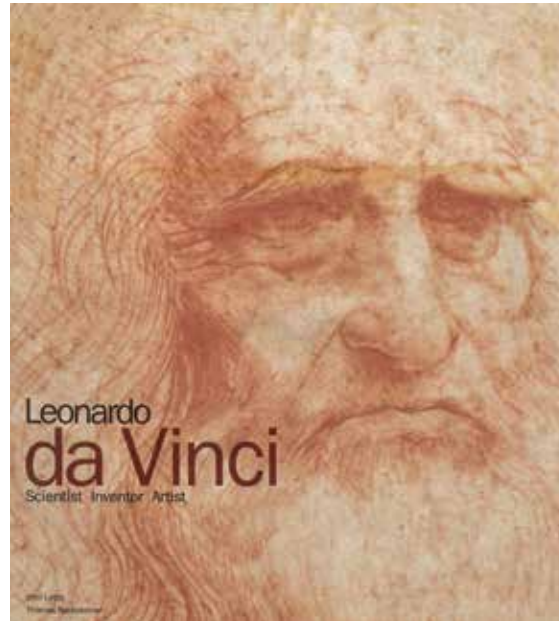
Chia Wai Hon, Guest Curator

Synopsis

The exhibition is held to commemorate the conferment of the Meritorious Service Award upon Liu Kang last year. The exhibition will feature some 50 works which spans his extraordinary artistic career. The aim of this project is to highlight Liu Kang's contribution to the definition and development of local art, not just as one of Singapore's pioneer artists but as a continually productive and innovative member of the community. The body of artworks produced by Liu Kang is an important component of Singapore's art and cultural heritage and has categorically structured the formation of an artistic canon here. His works make up a valuable source for art scholarship and research in Singapore and the Southeast Asian region.

Liu Kang's work is distinguished by a persistent energy and renewal of form, style and approach. This selection of works suggests an interpretation of the evolution of his artists production. *The Liu Kang Exhibition* presents works from important periods of his artistic activity – works from early phases displaying the influence of Liu Kang's experience as an art practitioner in the West (particularly Paris); works during and following the celebrated 1952 Bali trip with other pioneer artists Chen Chong Swee, Cheong Soo Pieng and Chen Wen Hsi; and his mature works which shows a distinct visual vocabulary and expression. Liu Kang's later works direct the shift in focus from Western-based techniques and ideas to those which incorporate local and regional concerns and aesthetic practice. The exhibition is jointly organised by the National Arts Council.

SAM press release



Leonardo da Vinci: Scientist, Inventor, Artist

3 October 1997–1 February 1998
Singapore Art Museum

Artist(s) Featured

Leonardo da Vinci; Giampietrino; Raphael; Anonymous follower of Leonardo; Bramantino; After Correggio; Salai; Perugino; Cesare da Sesto; Luini; Volterra; Vitruvius; Francesco Melzi; Gerolama Figino; Wenzel Hollar; Bernardo Bellincioni; Luca Pacioli; After Marcus Vitruvius; Joachim von Sandrat; Hartmann Schedel

Exhibition Committee

Dr Otto Letze, Institut für Kulturaustausch Tübingen; Professor Piero Palazzi, City of Malmö; Professor Dr Carlo Pedretti, The Armand Hammer Centre for Leonardo Studies, University of California, Los Angeles

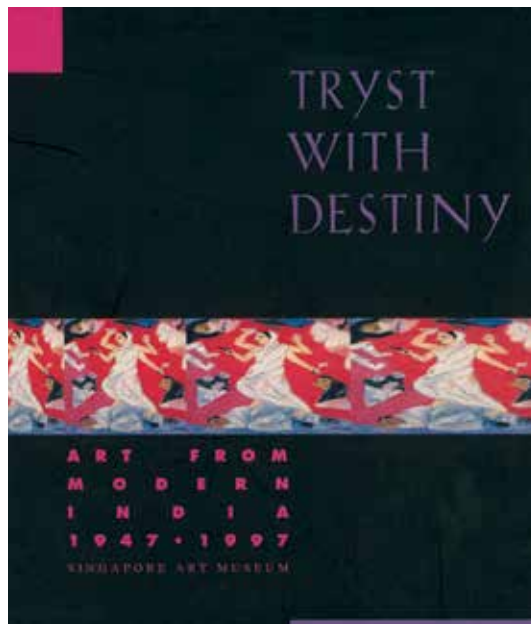
Synopsis

More than 270 exhibits give an excellent overview of the universal expertise of Leonardo da Vinci – genius of the Renaissance. This educational exhibition includes his paintings and sculptures as well as his scientific studies of the anatomy, zoology, botany, geology, mechanics and aeronautics, all testimony to Leonardo's scope of research.

The exhibition includes 50 original artworks attributed to Leonardo and his contemporaries, including the famed *The Virgin with Child and Infant St. John* and one controversial, seldom travelled, terra-cotta bust of *Christ as a Young Man*, billed as the only known sculpture attributed to Leonardo. The exhibition also includes works by Leonardo's Renaissance contemporaries — Raphael's *San Giovannino*, *The Young John the Baptist* and *The Mystic Marriage of St. Catherine* with *St. Jerome and a Donor*. There is a 17th century French copy of the celebrated *Mona Lisa*, in great physical likeness to the original.

The exhibition also features 150 facsimiled scientific sketches and drawings of Leonardo and 30 specially built large-sized models and technical constructions based on his drawings of visionary inventions like the machine gun and parachute. 20 interactive presentations give in-depth information about the Renaissance, and the life and work of Leonardo including his work as painter, engineer, architect, researcher and builder of bridges.

SAM press release



Tryst with Destiny: Art from Modern India (1947–1997)

24 October 1997–18 January 1998
Singapore Art Museum

Artist(s) Featured

Ramkinkar Baij; Manjit Bawa; Prabhakar Barwe; N.S. Bendre; Jyoti Bhatt; Bikash Bhattacharjee; Arun Bose; Rameshwar Broota; Arpana Caur; Jayashree Chakravarty; Jogen Chowdhury; Sankho Chaudhuri; Sarbari Roy Chowdhury; Sunil Das; Biren De; Atul Dodiya; V.S. Gaitonde; Laxma Goud; Satish Gujral; Ganesh Haloi; Somnath Hore; M.F. Husain; Bhupen Khakhar; Krishen Khanna; Prabhakar Kolte; Ram Kumar; Paresh Maity; Tyeb Mehta; Anjolie Ela Menon; Sailoz Mookherjee; Binode Behari Mukherjee; Meera Mukherjee; Mrinalini Mukherjee; Akbar Padamsee; R.M. Palaniappan; K.C.S. Paniker; Jeram Patel; Nagji Patel; Ganesh Pyne; A. Ramachandran; S.H. Raza; Ravinder G. Reddy; Krishna Reddy; N.N. Rimzon; Jamini Roy; Paritosh Sen; Himmat Shah; Sudarshan Shetty; Gulam Rasool Santosh; Gulammohammed Sheikh; Arpita Singh; Paramjit Singh; F.N. Souza; K.G. Subramanyan; Anupam Sud; Vivan Sundaram; J. Swaminathan

Curator(s)

Siva Kumar, Visva Bharati University, Santiniketan; Karen Lim, SAM; Rakhi Sarkar, Centre of International Modern Art, Calcutta

Synopsis

Modern Indian art is a revelation of unique aesthetics and sensibility, and in recent years, it has received attention and recognition as a significant part of modern art in Asia. Jamini Roy, M.F. Husain, J. Swaminathan, Satish Gujral, Manjit Bawa and Arpita Singh whose works are among the 57 artists featured in *Tryst with Destiny: Art from Modern India (1947–1997)* share the rich diversity and confluence of tradition and modernity. With this exhibition, the first time in Southeast Asia, we now have the opportunity to appreciate the art of these notable artists through a sizeable group of representative works. The title of the exhibition, *Tryst with Destiny* comes from the dramatic speech at the stroke of midnight on 15 August 1947 by India's first Prime Minister, Pandit Jawaharlal Nehru. The title captures the pulse of cultural and historical changes in the past five decades which affected, altered and inspired the artists and their expressions. The 95 works in the exhibition were carefully selected to address concerns of nationalism and modernism, in what Prime Minister Nehru appropriately termed as a "step out from the old to the new."

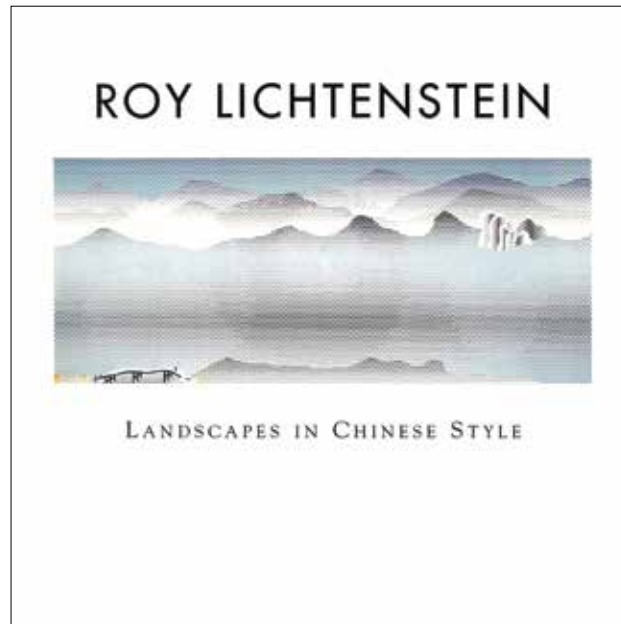
In presenting the artists, the works and their relation to the themes of nationalism and modernism, the works of art are further grouped under five sections: *The Threshold, The Modernist Assertion, Quest for Identity, Modern – A Pluralist Vision and Towards a Global Village*. Southeast Asian viewers can further identify the Indian works in association with similar themes in the modern art of our own region. We shall be able to see how artists such as Ramkinkar Baij and Binode Behari Mukherjee have searched for creative directions from within, around and from the ever-evolving visual resources in the country.[...]

Kwok Kian Chow, Director, Singapore Art Museum

Excerpt from foreword in exhibition catalogue

**SINGAPORE
ART MUSEUM
EXHIBITIONS**

1998



Roy Lichtenstein: Landscapes in Chinese Style

28 February–11 March 1998
Singapore Art Museum

Artist(s) Featured

Roy Lichtenstein

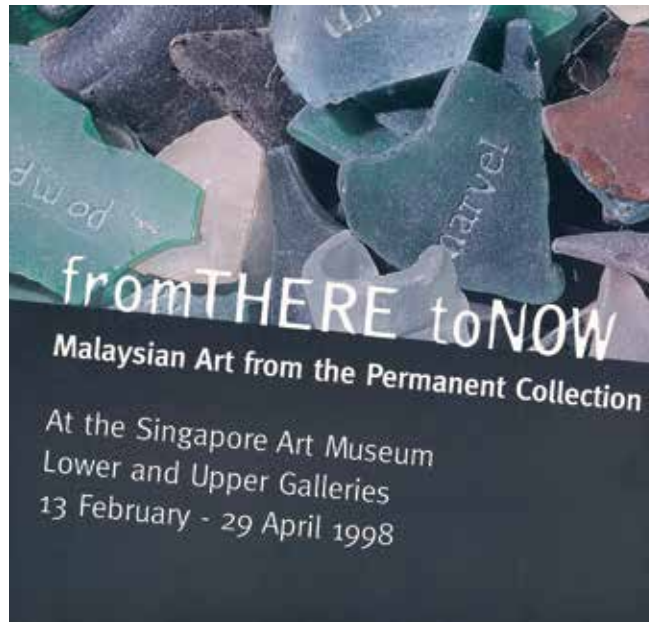
Synopsis

[...] Experimenting with Degas' images stimulated Lichtenstein's interest in Chinese landscapes, with their majestic mountain views. Familiar with such paintings from museum visits, he expanded his knowledge by studying colour reproductions in art books. He adapted his familiar technique to capture the effects of classic Song dynasty views, subtly manipulating dots of various sizes and colours to recreate their delicate monochromatic tones. Modulating the dots also increased the atmospheric quality, a new departure for Lichtenstein, in whose comic-book-like images the crisp patterns of lines and dots usually deny any sense of atmosphere. Bold accents of colour anchor the monumental compositions and emphasise amusing anecdotal details of small boats, bridges, and twisted trees or strategically placed philosophers and scholars.

The artist confirms that the paintings in his series *Landscapes in the Chinese Style* contain an element of humour. As he says, "I think they impress people with having somewhat the same kind of mystery the Chinese paintings have, but in my mind, it's a sort of pseudo-contemplative or mechanical subtlety ... I'm not seriously doing a kind of Zen-like salute to the beauty of nature. It's really supposed to look like a printed version." Chinese artists frequently copied great works from the past, adapting and transforming ancient forms. By using his trademark style in a new manner to capture the magical effects of classic Chinese landscapes, Roy Lichtenstein has added his own provocative modern statement to that ongoing dialogue.

Barbara Stern Shapiro, Museum of Fine Arts, Boston

Excerpt from essay in exhibition catalogue



From There to Now: Malaysian Art from the Permanent Collection

13 February–29 April 1998
Singapore Art Museum

Curator(s)

Ahmad Mashadi, SAM

Synopsis

The chief aim of this exhibition is to provide a general account, of Malaysian art based on the Singapore Art Museum's permanent collection. Being contingent on the strengths and weaknesses of the collection, the exhibition will not aspire to provide an exhaustive viewing of Malaysian art. As a relatively young institution, the museum has only begun to systematically and consistently collect modern Southeast Asian works in the recent years. Thus, many of the works included in this exhibition form part of the museum's recent acquisitions.

Several works by artists claimed now to be Singapore's own have also been included in this exhibition. Such inclusions are necessary to allude to a shared history where the rise of Malaysia and Singapore as independent nations, took place relatively recently. Painting by Georgette Chen and Chen Chong Swee are valuable examples that will explicate responses by migrant artists toward their new environment.

The works in the exhibition will be displayed in a chronological order. This will hopefully enable the viewer to chart artistic concerns and stylistic shifts occurring over a period of time approximated by the earliest and latest works, 1917 and 1996 respectively. It will clue towards key concerns in the study of Malaysian art history. They include the beginnings of modern art, its links with modern art of the West and the variant brought in by Chinese migrants, its social context, moves to recuperate indigenous forms and sensibilities, and efforts by contemporary artists to reveal the marginalisation and alienation incurred through the continuing quest for a national identity in art. These issues will be made consonant to the main interest of this exhibition, which is the description of the Malaysian space by artists informed by notions of ethnicity, nationalism and changing formal trends.[...]

Ahmad Mashadi, Curator, Singapore Art Museum

Excerpt from exhibition short guide



Fan Chang Tien: His Art & Passion

31 March–17 May 1998
Singapore Art Museum

Artist(s) Featured

Fan Chang Tien; Chen KeZhan; Chuan Keng Boon; Lee Soo Chee; Lim Kay Hiong; Ling Cher Eng; Low Eng; Nai Swee Leng; Ong Kok Bok; Poh Beng Pow; Tan Siow Aik; Wong Pik Wan

Curator(s)

Chua Ek Kay, Guest Curator; Karen Lim, SAM

Synopsis

Fan Chang Tien: His Art & Passion is the second exhibition of the artist's works organised by Singapore Art Museum and its institutional predecessor, the National Museum Art Gallery. The first, *Fan Chang Tien 1907–1987* was held in 1989.

The current exhibition presents ten of Fan Chang Tien's works from the 50 scrolls donated by the artist's family to the Singapore Art Museum. The donation was one of the largest by a single donor to the museum. The exhibition not only commemorates Fan Chang Tien, it also presents works by 11 students of Fan to convey the artist's passion for art and his dedication as a teacher.[...]

Kwok Kian Chow, Director, Singapore Art Museum

Excerpt from foreword in exhibition catalogue



Imaging Selves: Singapore Art Museum Collection Exhibition Series

17 April 1998–31 October 1999
Singapore Art Museum

Artist(s) Featured

Affandi; Agung Kurniawan; Agus Suwage; Amanda Heng; Ang Kiukok; Anthonie Cheong; Arturo Luz; Bagyi Aung Soe; Basoeki Abdullah; Bayu Utomo Radjikin; Buu Chi; Charlie Co; Chatchai Puipia; Chen Chong Swee; Chen Wen Hsi; Cheong Soo Pieng; Chong Fah Chong; Chua Mia Tee; Chuah Thean Teng; Dennis Ascalon; Dinh Quan; Dora Gordine; Eddie Hara; Eng Hwee Chu; Georgette Chen; Gregorius Sidharta Soegijjo; Hendra Gunawan; Henri Chen; Hernando R. Ocampo; Jimmy Quek; Jose Tence Ruiz; Julie Lluch; Kamin Lertchaiprasert; Kartika Affandi; Khalil Ibrahim; Koh Nguang How; Kuo Ju Ping; Lai Foong Moi; Latiff Mohidin; Le Thiet Cuong; Lee Cheng Yong; Lee Man Fong; Lim Cheng Hoe; Liu Kang; Min Wae Aung; Nindityo Adipurnomo; Nguyen Quan; Pacita Abad; Paretas Hutangura; Peter Harris; Pinaree Sanpitak; Popo Iskandar; Redza Piyadasa; S. Sudjojono; Suzann Victor; Tan Peng; Teo Eng Seng; Troung Tan; U Aung Myint; U Ngwe Gaing; Vasan Sitthiket; Van Ngoc; Viet Dung; Vincent Leow; Yei Myint; Zai Kuning

Curator(s)

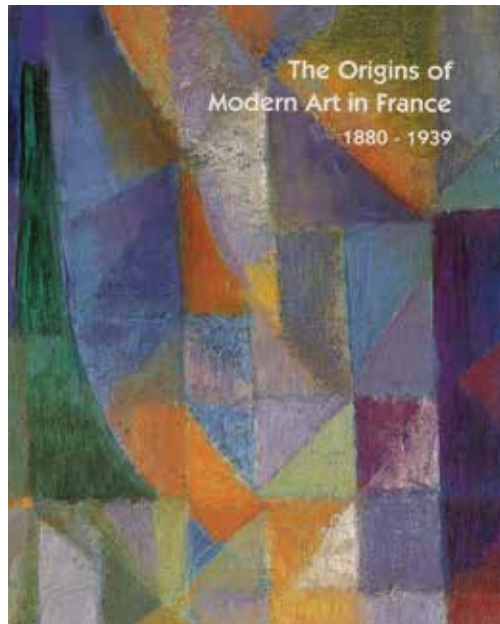
Ahmad Mashadi, SAM; Joanna Lee, SAM; Karen Lim, SAM; Lindy Poh, SAM; Tay Swee Lin, SAM; Quay Yean Fee, SAM

Synopsis

[...] *Imaging Selves* features up to one hundred artworks presented in two hangings lasting nine months for each part. The Museum possesses a large number of portraits which deserve showing, and these have inspired our curators to develop the exhibition along the central theme of human representation. The exhibition's theme is a fitting start to the Singapore Art Museum Collection Exhibition Series. The title, *Imaging Selves*, alludes to visual artists as image makers as well as to the representation of the human subject. We introduce, with this inauguration of the series, the practices of Southeast Asian artists, their perceptions of themselves and others in their environment, their notion of identity, and their artistic approaches and attitudes to the human figure.

Dr Earl Lu, Chairman, Singapore Art Museum

Excerpt from foreword in exhibition catalogue



The Origins of Modern Art in France, 1880–1939

15 May–13 September 1998
 Singapore Art Museum

Artist(s) Featured

Pierre Puvis De Chavannes; Paul Cézanne; Claude Monet; August Renoir; Edouard Vuillard; Auguste Rodin; Kees Van Dongen; Henri Matisse; Robert Delaunay; Victor Brauner; Francis Picabia; Giorgio De Chirico; Jean Fautrier; Roger de La Fresnaye; Constantin Brancusi

Synopsis

The exhibition *The Origins of Modern Art in France* which covers the period from 1880 to 1939, comprises some of the most significant masterpieces belonging to the French public collections. It also includes paintings and sculptures from private collection, as well as works from the Instituto Valenciano de Arte Moderno, a long-time collaborator of the Musée de Grenoble.[...]

The exhibition *The Origins of Modern Art in France* aims to show the beginnings of what was to become twentieth century art. Starting with Puvis de Chavannes, one of the precursors who influenced successively Seurat and Gauguin, the Nabis and even Picasso, the exhibition moves on to works by Monet, Renoir, Pissarro and Sisley, who are among the leading impressionists, and then on to works by artists who heavily influenced the artistic creation of the twentieth century: Georges Seurat, Paul Gauguin and Paul Cézanne — to whom Vincent van Gogh should have been added. Then comes the Nabis group, with leading works of artists such as Paul Sérusier, Maurice Denis, Félix Vallotton, Pierre Bonnard, Edouard Vuillard, Emile Bernard, all of whose influence was elemental in many respects. The works of Auguste Rodin, Antoine Bourdelle and Aristide Maillol, some of the greatest sculptors in Western art, also date from this period.[...]

Serge Lemoine, Director, Musée de Grenoble

Excerpt from foreword in exhibition catalogue



Passages: Selected Works of Chen Chong Swee

13 June–9 August 1998
Singapore Art Museum

Artist(s) Featured

Chen Chong Swee

Curator(s)

Lindy Poh, SAM

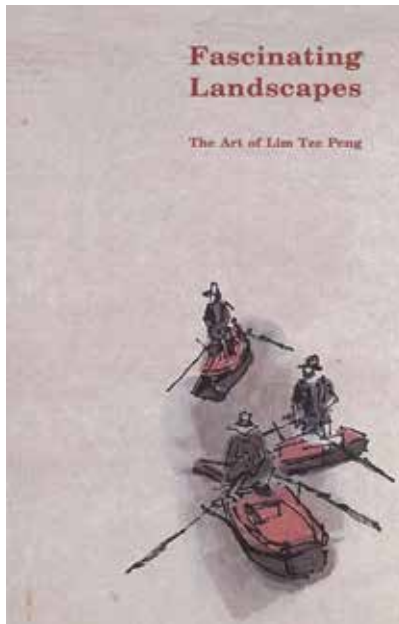
Synopsis

As the exhibition title suggests, *Passages* is not intended to encompass the enormous body of work – over an astounding 1000 pieces – which the artist produced over his lifetime, but are excerpts or extracts (selected passages) from that body of work. Hence the works exhibited do not include the artist's calligraphy or still life paintings, focusing instead on his portraits and landscapes. *Passages* further refers us to the feature of travel which marked Chen Chong Swee's artistic career, and which coloured many of his works. The artist's own passage through various countries, and the impressions of the people and places he encountered were captured and represented in his ink watercolour and oil works, not to mention his numerous preparatory studies and sketches.[...]

The works in this exhibition are from the museum's permanent collection as well as from the late artist's family. The museum holdings register 63 works by Chen Chong Swee, with a majority donated by the late artist's family and his supporters. The current exhibition does not attempt to refer to the entire range of works by the artist; its intention, together with the launch of the artist's website, is to generate new and challenging contexts for the appreciation of his work, and to ensure continuing visibility for this pioneer artist and his art.

Lindy Poh, Assistant Curator, Singapore Art Museum

Excerpt from essay in short guide



Fascinating Landscapes: The Art of Lim Tze Peng

4 June–9 August 1998
Singapore Art Museum

Artist(s) Featured

Lim Tze Peng

Curator(s)

Bridget Tracy Tan, SAM

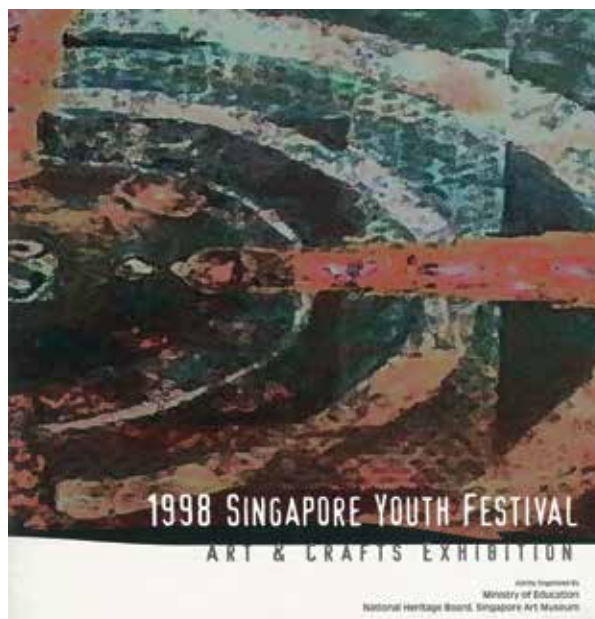
Synopsis

[...] *Fascinating Landscapes* is not merely about landscapes in the physical or geographical sense; but about landscapes as the platform entity, where imagination, culture and aesthetics are activated.

This platform continues to fascinate, as it is itself fascinating – consistently posing challenges to traverse its unknown terrain, and mark it with an indelible identity.

Bridget Tracy Tan, Curator, Singapore Art Museum

Excerpt from introduction in exhibition catalogue



1998 Singapore Youth Festival Arts & Crafts Exhibition

26 July–16 August 1998
Singapore Art Museum

Exhibited

Works by students from various secondary and tertiary institutions

Synopsis

The works in the 1988 Singapore Youth Festival (SYF) Art & Crafts Exhibition are a result of the creative energies of many of our students, each of whom has nurtured his or her talent to produce exceptional artistic expression. Their works strongly suggest that art is not about skill alone, but also about harnessing latent originality and bringing it to fruition. Along the way, the students have also resolved dilemmas regarding how best to express their original ideas. The result here is a representative mix of contemporary works and traditional crafts.

For the first time in the history of the SYF Arts & Crafts Exhibition, preparatory studies feature as an integral part of the exhibition. The emphasis is as much on the end-product as the process of creating it – how the idea was conceived and how the student-artist went about producing the work of art. Thus, we see sketches, studies and notes from which the final idea and product is distilled. By exhibiting the preparatory studies, viewers are guided in their understanding and appreciation of the works and can respond to them better, especially with regard to the installations where the viewer's subjective response completes the work.[...]

Over the years, we have seen the continuous improvement in the students' works. Their exploratory way of creating their pieces has been guided by their mentors, the art graduates who are now in the classrooms and who have certainly made an impact. Their fresh approach, coupled with the experience of the older teachers and the students' willingness to be more flexible in their approaches to artistic expression can only be a signal that students will continue to give the arts in Singapore an increasing and challenging presence.

Belen Ponferrada-Thirkell, Education Officer, Singapore Art Museum

Excerpt from judges' comments in exhibition catalogue



IMPRINTS on Singapore Art: Works of 40 NAFA Artists

29 August–11 October 1998
Singapore Art Museum

Artist(s) Featured

Chen Chong Swee; Georgette Chen; Chen Wen Hsi; Cheong Soo Pieng; Chong Pai Mu; Huang Pao Fang; Lim Hak Tai; Shi Xiangtuo; Tchang Ju Chi; Choo Keng Kwang; Chua Mia Tee; Foo Chee San; Lai Foong Moi; Lim Mu Hue; Lim Yew Kuan; Ng Yat Chuan; Seah Kim Joo; See Cheen Tee; Tan Tee Chie; Tay Bak Koi; Gog Sing Hooi; Lim Kay Hiong; Peter Low Hwee Min; Ng Eng Teng; Tan Choh Tee; Tan Kian Por; Tay Chee Toh; Wee Beng Chong; Baet Yeok Kwan; Chng Chin Kang; Chng Seok Tin; Eng Tow; Han Sai Por; Irene Hong; Lim Poh Teck; Soh Chee Hui; Tan Chin Chin; Teng Nee Cheong; Wong Shih Yaw

Curator(s)

Karen Lim, SAM

Synopsis

IMPRINTS on Singapore Art: Works of 40 NAFA Artists provides a platform for the appreciation of Singapore art through a selection of quality works in various mediums by lecturers and graduates of Nanyang Academy of Fine Arts (NAFA). As the history of NAFA is interwoven with the development of modern art in Singapore, this exhibition is also a journey through art history. Tchang Ju Chi, Chong Pai Mu, Lim Hak Tai, Georgette Chen, Lai Foong Moi, Ng Eng Teng, Han Sai Por are just some of the 40 artists featured in this exhibition. For the first time, these artists will appear in one exhibition by virtue of their association with NAFA.[...]

NAFA has recently celebrated its 60th anniversary. The Singapore Art Museum is proud to present the exhibition *IMPRINTS on Singapore Art: Works by 40 NAFA Artists* in association with Nanyang Academy of Fine Arts and the Nanyang Academy of Fine Arts Alumni Association. Special thanks to Dr Ho Kok Hoe for his support in lending three rare works of the late artist Tchang Ju Chi to the museum. We wish to express our gratitude to all artists and writers for their professional and enthusiastic contribution to a rewarding project.[...]

Kwok Kian Chow, Director, Singapore Art Museum

Excerpt from preface in exhibition catalogue



ARX5 Processes: A Residency and Exhibition Project

2 October–1 November 1998
Singapore Art Museum

Artist(s) Featured

Cedric Chan; Destiny Deacon; Jane Finlay; Joan Grounds; Erin Hefferon; Jeremy Hiah; Lucas Ihein; Khiew Huey Chian; Anthony Leung; Jason Lim; John Low; Suzann Victor; Fiona Wong; John Wong; Zunzi Wong

Curator(s)

Joanna Lee, SAM

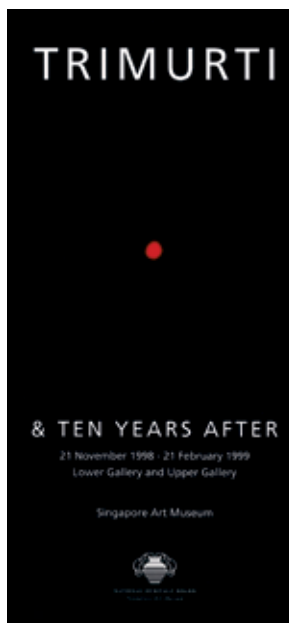
Synopsis

Since its establishment just over a decade ago in Perth, Australia, ARX (Artists' Regional Exchange) has brought together over one hundred and forty artists from Australia, Indonesia, Malaysia, New Caledonia, New Zealand, the Philippines, Singapore and Thailand in four distinct events hosted in Perth. Each of these events has, in addition, attracted writers, curators, critics and audiences from across the region to share in and contribute to the experience of cultural and artistic interchange. Each event has had its own character and has been defined and re-defined according to the participating countries, the prescription of or disregard of a theme, and above all, the determinations of the artists themselves.[...]

This fifth project marks a critical and inspiring point in the development of ARX. For the first time ARX will operate in three different sites in three different countries, Singapore, Hong Kong and Australia. This provides an extended and enhanced opportunity for more meaningful analysis and evaluation of cross-cultural exchange. Paradoxically, by confining the opportunity to just fifteen artists the project's potential seems exponentially expanded. The fifteen artists, under the auspices of ARX, are embarking on a journey that formally lasts for around fifteen months and sees them come together four times for a period of around three weeks each time. The artists were selected from a strong field of candidates at a curatorium meeting with representatives from each of the three countries hosted in Singapore in May 1998. It is a great commitment on the part of the participating artists.[...]

Margaret Moore, Chairperson, ARX5 Management Committee

Excerpt from introduction in exhibition catalogue



Trimurti and Ten Years After

21 November 1998–21 February 1999
Singapore Art Museum

Artist(s) Featured

S. Chandrasekaran; Goh Ee Choo; Salleh Japar

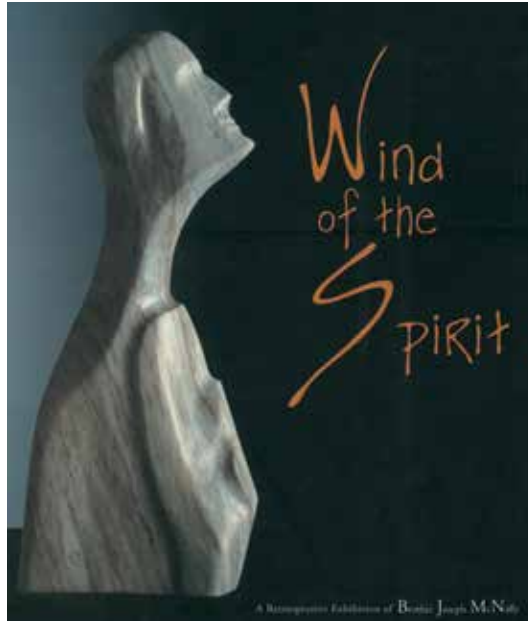
Curator(s)

Ahmad Mashadi, SAM; T.K. Sabapathy, Guest Curator; Constance Sheares, Guest Curator; Tay Swee Lin, SAM

Synopsis

This exhibition features the works of three Singaporean contemporary artists, S. Chandrasekaran, Goh Ee Choo and Salleh Japar. Beginning with their collaborative exhibition entitled *Trimurti* (1988), it also features selected works produced by these artists over the last ten years of their practice; in doing so, the exposition provides salient samplings of trends and tendencies in contemporary art in Singapore.[...]

Excerpt from exhibition short guide



Wind of the Spirit: A Retrospective of Brother Joseph McNally

13 November 1998–31 January 1999
Singapore Art Museum

Artist(s) Featured

Joseph McNally

Curator(s)

Kwok Kian Chow, SAM; Bridget Tracy Tan, SAM; Quay Yean Fee, SAM

Synopsis

[...] This exhibition is about Brother McNally's outstanding achievements as an artisan and displays his contributions as a cultural activist. Through his sculptures and paintings, he has revealed subtle expressions of the spirit which have motivated him to give totally of himself in whatever he sets out to do. Through his participation in our growing cultural and artistic circles, he has inspired others to emulate his dynamism and enthusiasm, which till today has never waned in colour and energy. The aim of this exhibition is to display this spirit clearly to our young aspiring artists, particularly to persuade them that given the will and endeavour, much can be achieved even against great odds.[...]

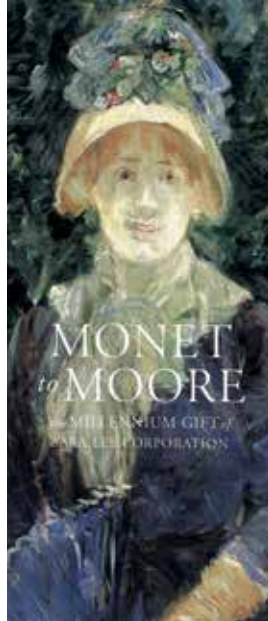
Brother McNally has professed to be inspired primarily by the renowned Irish poet W.B. Yeats. We are confident that this exhibition in turn will inspire others to follow Brother McNally's *Wind of the Spirit*, if not in sculpture, then at least in their thoughts and deeds.

Lim Chee Onn, Chairman, National Heritage Board

Excerpt from foreword in exhibition catalogue

**SINGAPORE
ART MUSEUM
EXHIBITIONS**

1999



Monet to Moore: The Millennium Gift of the Sara Lee Corporation

1 April–30 May 1999
Singapore Art Museum

Artist(s) Featured

Albert Marquet; Alberto Giacometti; Alfred Sisley; Aristide Maillol;
 Berthe Morisot; Camille Pissarro; Chaïm Soutine; Claude Monet; Edgar
 Degas; Édouard Vuillard; Eugène Boudin; Fernand Léger; Georges
 Braque; Georges Rouault; Giacomo Manzù; Henri de Toulouse-Lautrec;
 Henri Matisse; Henry Moore; Jean (Hans) Arp; Jean Metzinger; Johan
 Barthold Jongkind; Marc Chagall; Marie Laurencin; Marino Marini;
 Maurice de Vlaminck; Pablo Picasso; Paul Gauguin; Pierre-Auguste
 Renoir; Pierre Bonnard; Raoul Dufy; Roger de La Fresnaye

Curator(s)

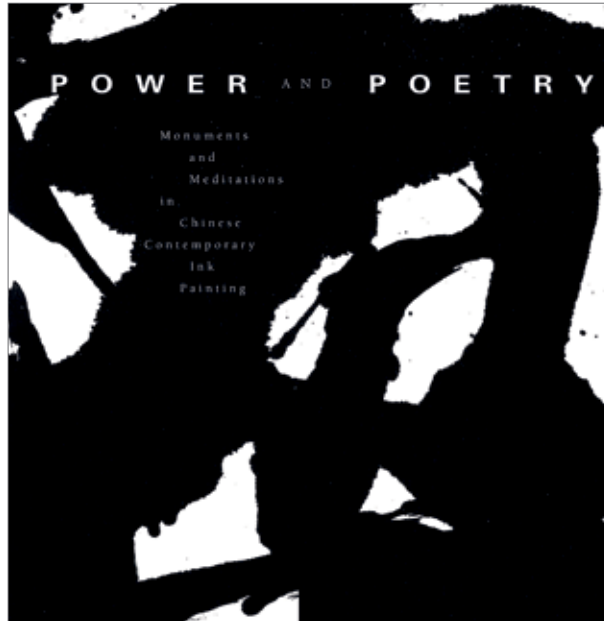
Richard R. Brettell, Sara Lee Corporation

Synopsis

In 1998, Sara Lee Corporation embarked upon an unprecedented act of corporate philanthropy. At a ceremony attended by First Lady Hillary Rodham Clinton, the corporation announced that it would distribute the entire top tier of its renowned art collection, 52 works in all, to museum around the world. While other American corporations have dispersed their art collection by sale or have given individual pieces to museums, Sara Lee is the first corporation to donate a collection of important works by many of the public's favourite artists to a global network of institutions.

Monet to Moore: The Millennium Gift of the Sara Lee Corporation assembles the works in Sara Lee's millennium gift for a final showing before the works of art are dispersed to 40 museums around the world. The exhibition will travel to three continents in 1999, before returning to Chicago, the home base of Sara Lee Corporation, in the Spring of 2000.

SAM press release



Power and Poetry: Monuments and Mediations in Chinese Ink Painting

8 April–20 June 1999
Singapore Art Museum

Artist(s) Featured

Zhuang Shengtao; Henri Chen KeZhan; Chua Ek Kay

Curator(s)

Bridget Tracy Tan, SAM

Synopsis

Power – Landscapes and Nature

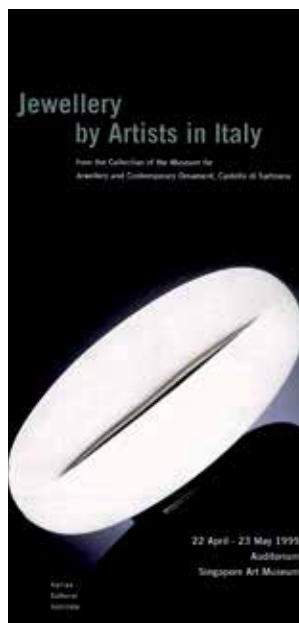
Landscapes and nature are inter-related through their symbols of interminable existence in growth and renewal. The land becomes a stage and nature a performer. In landscapes, the power is one of strength and endurance. Bold brushwork shapes intangible elements into intense forms that realise the solidity of surrounding landscapes on the paper. The Autumn Series, for example, is reminiscent not of the mood or romance of the season, but the vigour of flaming forests, and forcefulness of nature in full bloom before the deep of winter overcomes the land.[...]

Poetry – Mystery and Memory

“Poetry is life distilled in quiet contemplation” – memory plays a large role in this little idiom. The pieces in this category have specific inspirational devices: like the old masters in Zhuang Shengtao’s Lyric Series which transform figures into a laconic brushstroke resembling a miniature portrait for each artist. More directly engaging are Javanese Countryside and Impression of a trip to Kakadu. The brisk composition captures atmospheric effects in washes of colour, with sparse references to figurative elements like a tree, or aboriginal implements. This configuration of formless effect and recognisable objects creates an interesting spatial tension. The dialogue between what we feel and what we are looking for demands that we experience the effects beyond those two options in rhythmic synthesis perhaps.[...]

Bridget Tracy Tan, Curator, Singapore Art Museum

Excerpt from essay, *The Exhibition*, in exhibition catalogue



Jewellery by Artists in Italy

22 April–23 May 1999
Singapore Art Museum

Exhibited

Art jewellery from the Collection of the Museum for Jewellery and Contemporary Ornament of the Sartiana Art Foundation

Synopsis

This is a travelling exhibition sponsored by the Italian Cultural Institute and the artworks are from the Museum for Jewellery and Contemporary Ornament of the Sartiana Art Foundation. There are about 200 pieces of jewellery created by 40 artists in the exhibition. These artists, a number of them painters and sculptors, have chosen to use jewellery as the medium to express their creative ideas. The object of art jewellery is the combination of concept and skilful use of materials. These are one-of-a-kind objects that have been created and signed, outside the commercial world of jewellery production.

The exhibition focuses on the construction of an art object made from 'precious materials' and 'non-precious materials'. Some of these artists seek beauty in simple designs using non-precious substances while other artists simply reply on the beauty and richness of precious materials to create their jewellery. The usage of semi-precious materials is to break away from the traditional use of gold and diamonds in the creation of jewellery. These non-precious materials ranged from mother-of-pearl, coral, nickel, silver, steel to ceramics, stones, glass and copper. For these artists their aim is to use jewellery as a platform to explore the relationship between artist and user, object and body and the wearer and observer.

Curatorial Statement



Volume & Form: Singapore 1999

21 May–28 June 1999 Singapore Art Museum; Sculpture Square

Artist(s) Featured

Geoffrey Barlett; Peter Blizzard; Marcus Champ; Greg Clark; Peter D. Cole; Clifford Frith; Greg Johns; Inge King; Christopher Langton; Adrain Mauriks; Trefor Prest; Loretta Quinn; Ron Robertson-Swann; Giuseppe Romeo; Richard Stringer; Neil Taylor; Hossein Valamanesh; Fu Zhongwang; Liang Ming-Cheng; Li Ming; Shao Fan; Sui Jianguo; Wang Hongliang; Yu Fan; Zhan Wang; Zhang Yongjian; Zuo Zheng-Yao; Ha Bik-Chuen; Ho Siu Kee; Kwok Mang Ho; Danny Lee; Eddie Lui; Mok Yat San; Tong King-Sum; Van Lau; Wu Man-Wai; Latika Katt; Prithpal Singh Ladi; Prasantha Mukherjee; Pushpamala; Ravinder Reddy; Vivan Sundaram; Rajendar Tikku; Nindityo Adipurnomo; Anusapati; FX Harsono; Hedi Hariyanto; Mella Jaarsma; Yusra Martunus; Pintor Sirait; Gregorius Sidharta Soegiyo; S. Teddy D.; Shigeyo Kobayashi; Yoshiko Takikawa; Shigeo Toya; Kimio Tsuchiya; Choi Duck-Kyo; Choi Jeong Hwa; Choo Hyun-Jae; Huh Baik; Jeun Loi-Jin; Kim Chang-Gon; Kim Jung-Hoo; Oh Sang-Wook; Park Jung-Ae; Park Suk-Won; Yoo Li-zzy; Youn Young-ja; Yun Suk Nam; Ramlan Abdullah; Frederique Boumeester; Terry Law; Tengku Sabri Ibrahim; Sharmiza; Aung Myint; Rene Boutin; Chris Booth; Christopher Braddock; Derrick Cherrie; Charlotte Fisher; Jacqueline Fraser; Christine Hellyar; Vicky Kerr; Virginia King; Judy Millar; Terry Stringer; Greer Twiss; Agnes Arellano; Gabriel Barredo; Reynato Paz Contreras; Ramon Orlina; Impy Pilapil; Paz Abad Santos; Luis Yee, Jr.; Reginald Yusson; Ayob Bin Ismail; Chong Fah Cheong; Han Sai Por; Lim Soo Ngee; Joseph McNally; Ng Eng Teng; Sun Yu Li; Victor Tan; Chang Tzu Lung; Long-Bin Chen; Dawn Chen Ping; Marvin Minto Fang; Michell Hwang; Lai Chi-Man; Jun Tsun-Tsun Lai; Lee Kuan Yu; Lee Tsai-Chien; Ju Ming; Cynthia Sah; Tsai Ken; Arthur Yang; Prof. Yuyu Yang; Montien Boonma; Kamol Phaosavasdi; Nitaya Ueareworakul; Dao Chau Hai; Nguyen Quan; Phan Phuong Dong

Synopsis

[...] Very simply, when we decided to turn this dream into reality, *Volume & Form: Singapore 1999*, a contemporary environmental and urban sculpture exhibition was born. We did not conceptualise it as the world's first Asia Pacific sculpture exhibition of this scale and variety. But it looks like it will be.

For the first time, more than 270 works by 150 sculptors from 16 Asia Pacific countries will be in one place, in one country – Singapore. Sculpture – beautiful, warm, witty, fun – throughout the city, forming a Sculpture Trail starting at the Botanical Gardens turning Singapore into a glorious gallery.

As an integral festival, *Volume & Form: Singapore 1999* will engage the man on the street. It will be the visual highlight of the Singapore Arts Festival, organised by the National Arts Council. Dancers and musicians interacting with the sculptures, give rise to new artistic synergies. This community outreach widens with programmes co-organised with the National Heritage Board – a sculpture lecture series and a curated exhibition at the Singapore Art Museum.[...]

Jonathan A. Benavides, Managing Director, 3D Only Art Consultancy

Excerpt from message in exhibition catalogue



Soul Ties: The Land & Her People – Art from Indonesia

23 June–22 August 1999
Singapore Art Museum

Artist(s) Featured

Affandi; Arifien; I. Wayan Bendi; Jan Daniel Beynon; Rudolf Bonnet; Raden Saleh Syarif Bustaman; Nasjah Djamin; Agus Djaya; I. Made Djirna; Heri Dono; Dullah; Oesman Effendi; Donald Friend; Hendra Gunawan; Ernest Alfred Hardouin; Willem Gerard Hofker; Isaac Lazarus Isreals; Mella Jaarsma; Kartika; Sudjama Kerton; Agung Kuniawan; Frans Le Bret; Lee Man Fong; Adrien-Jean Le Mayeur de Merpes; I Gusti Nyoman Lempad; Theo Meier; Anak Agung Gede Meregeg; But Mochtar; Nasirun; Amrus Natalsya; Jan Frank Neimantsverdi; Djoko Pekik; A. D. Pirous; Rusli; Ahmad Sadali; Ivan Sagito; Barli Sasmitwinata; Arie Smit; Anak Agung Gede Sobrat; Srihadi Soedarsono; G. Sidharta Soegijo; Emiria Soenassa; Auke Sonnega; Walter Spies; Sudarso; Sindudarsono Sudjojono; Sudibio; Suhadi; Wahdi Sumanta; Priyanto Sunarto; Sunaryo; Dede Eri Supria; Abdullah Suriosobroto; Johan Mari Henri Ten Kate; Trubus; Jacob Dirk; van Herwerden; Wakidi; Widayat; Kartono Yudhok

Curator(s)

Joanna Lee, SAM; Amir Sidharta, Museum Universitas Pelita Harapan (MUPH), Indonesia

Synopsis

Soul Ties is a thematic exhibition of art of colonial and post-colonial Indonesia. The exhibition's thematic focus on Indonesian landscapes and portraits of the peoples and cultures of Indonesia is underpinned by a curatorial interest in the perceptions and conditions which have influenced local and foreign-born artists in the way they have imaged the land and her people through the centuries. In spanning the period of coverage from the 19th century to the present, the exhibition aims to surface the historical and cultural impulses which have given shape and substance to modern art in Indonesia.

Curatorial Statement



CRISP

5 July–11 August 1999
Singapore Art Museum

Artist(s) Featured

Vincent Leow; Zai Kuning; Amanda Heng; Sia Joo Hiang; Kumari Nahappan; Chua Ek Kay; Ye Shufang; Lim Shing Ee; Khiew Huey Chian; Chua Chye Teck

Curator(s)

Lim Chye Hong, LASALLE-SIA; Karen Lim, SAM

Synopsis

CRISP is a collaboration between the Singapore Art Museum and LASALLE-SIA College of the Arts. It is LASALLE-SIA's first show at the Singapore Art Museum.

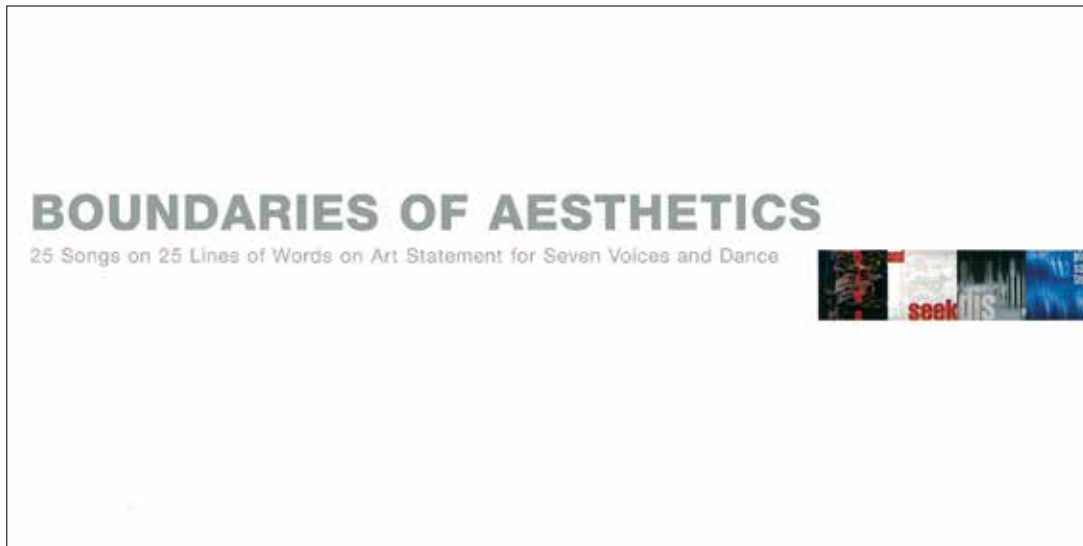
This exhibition aims to showcase contemporary, cutting-edge and dynamic works by graduates of the Diploma in Visual Arts course from the School of Fine Art. The history of LASALLE-SIA spans a short fifteen years, yet the works of the graduates reflect the diversity in contemporary art practice, with some of them at internationally-acclaimed standards. This is not surprising given the mission of the college to nurture the creative sensibility of each student to reach her/his artistic potential.

It is also with this artistic integrity in mind that the curators, Karen Lim (Assistant Curator, Singapore Art Museum) and Lim Chye Hong (Lecturer, Department of Arts Management, LASALLE-SIA), approached the exhibition. The selection process was very difficult as the artists we produced were as diverse as the works. Although *CRISP* is a show by an art institution, it is by no means a show reflective of LASALLE-SIA's intention to promote a certain movement. Each artist is chosen on the basis of her/his own artistic merit. Much credit goes also to the curators who must work with various parties to put up a significant show, but who are also at the same time the guardians of the artists' need for free expression. This can be especially problematic given the nature of contemporary art practice.[...]

CRISP signifies a fresh look at art making that will surely invite a lively debate about the place of contemporary art in Singapore.

Dr Brian Howard, President, LASALLE-SIA College of the Arts

Excerpt from preface in exhibition catalogue



Boundaries of Aesthetics: 25 Songs on 25 Lines of Words on Art Statement for Seven Voices and Dance

28 August–26 September 1999
Singapore Art Museum

Artist(s) Featured

Joe Felber; The Arts Fission Company; Lucy Guerin; Elliot Gyger

Curator(s)

Karen Lim, SAM

Synopsis

Art has become global through interaction between cultures beyond the confines of geographical boundaries. *Boundaries of Aesthetics: 25 Songs on 25 Lines of Words on Art Statement for Seven Voices and Dance* provides an opportunity for artistic exchanges and enriches the cultures of each art disciplinary. *Boundaries of Aesthetics* is a musical/theatrical installation initiated by visual artist Joe Felber in collaboration with composer Elliot Gyger and dancer Lucy Guerin. Each artist has modified the concept of abstraction by expanding and reposing its various meanings. The work challenges the defined categories of art making and documents the collaborative processes between the participating contemporary audio-visual practitioners.

This work enables its audience to reflect on the role of the artist as creator/producer able to engage with others and forge partnerships, as opposed to sole authorship. This work also tests and explores the physical restrictions of the installation and its structure, the materials, the composed aural output from the column-tubes. Restrictions however, can result in aesthetic transformations, something to be acknowledged and responded to. It gives the artist a certain freedom demonstrated by attempts to defy the medium, test its limits, or to take away (some of) the things that define it. This work is not to be perceived as only an installation art; rather, it has been scheduled to include performative elements through the interpretive intervention of The Arts Fission Company (T AFC). The Singapore performance serves as an addendum to the partnership between the original collaborators: the group's work will bring a contemporary Asian perspective and sensibility to the work.[...]

Excerpt from exhibition short guide



Handmade: Shifting Paradigms

7 September–10 October 1999
Singapore Art Museum

Artist(s) Featured

Pacita Abad; Heather Allen; Rudy Autio; Robert Baines; Wendell Castle; Chong Fah Cheong; Alessandro Diaz de Santillana; Fritz Dreisbach; Brian Hirst; Iskandar Jalil; Glen Kaufman; Naomi Kobayashi; Jaafar Latiff; Wilhelm Mattar; Ronald Meyers; Ng Eng Teng; Gary Noffke; Michael and Liz O'Donnel; Raja Shahriman; Tan Sock Fong; Catherin Truman; Morihiro Wada; Sadie Wang; Angelo Zennaro; Toots Zynsky

Curator(s)

Tay Swee Lin, SAM

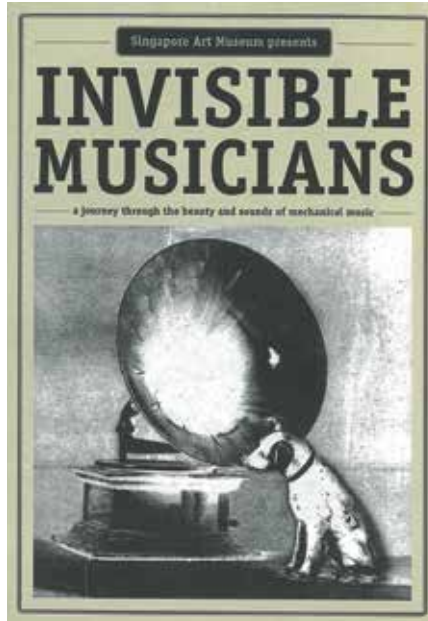
Synopsis

[...] *Handmade: Shifting Paradigms* is the first curated exhibition at the Singapore Art Museum to explore the genre of alternative media. This exhibition provides a unique opportunity for Singaporean audiences to view works of artists on the cutting edge of international art practices. *Handmade: Shifting Paradigms* brings together art from nine countries, encompassing twenty-five artists who specialise in clay, fibre, glass, metal and wood. Their work represents a range and diversity of styles that challenge the boundaries in these five media. Using varied media combined with new concepts and innovative techniques, these artists represent the myriad of art practices today. These artists challenge traditional ideas, forms and techniques to create works that are vital and exciting for the new millennium.

In presenting the range of creative styles and calibre of technical processes used to create the artworks in the exhibition, *Handmade: Shifting Paradigms* aims to be a pedagogical tool for the students as well as the general public. This exhibition provides a forum for the presentation of works by artists who, through their command of techniques and processes, make their visions become reality. By presenting this exhibition, the Singapore Art Museum hopes to initiate future exhibitions that will continue to focus on the works of artists who use varied media, many of these have yet to be given prominence.[...]

Kwok Kian Chow, Director, Singapore Art Museum

Excerpt from foreword in exhibition catalogue



Invisible Musicians: A Journey through the Beauty and Sounds of Mechanical Music

29 September–21 November 1999
Singapore Art Museum

Exhibits

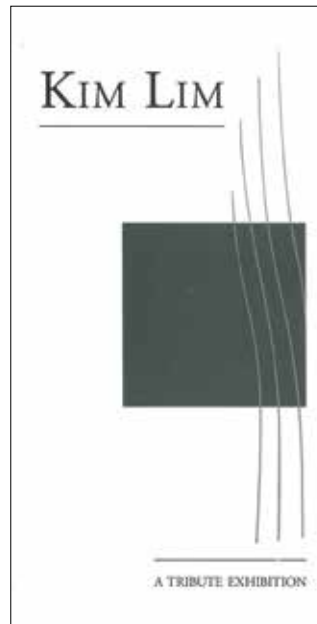
Selected display of mechanical music instruments from the 17th century to virtual music in the next millennium

Synopsis

The *Invisible Musicians* exhibition displays a selection of mechanical music instruments from the early time of the creation of mechanical instruments, 17th century, to virtual music in the next millennium. Besides the aesthetic beauty of these pieces of furniture and objects, the exhibition provides visitors with the means to identify the origin and type of these musical instruments and enables them to listen to their music.

The exhibition was supported by The Royal Embassy of Belgium.

Curatorial Statement



Kim Lim: A Tribute Exhibition

6 October–7 November 1999
Singapore Art Museum

Artist(s) Featured

Kim Lim

Synopsis

This exhibition is held as a tribute to Singapore born sculptor Kim Lim (1936–1997). Other than the sculptural works in stone for which Kim Lim is best remembered for, the exhibition will also feature her prints in different media that have the grace and control seen in her sculptures. Kim Lim's quiet and contemplative works belie the energy and creativity the artist possessed. Her works have been exhibited widely, in Yorkshire Sculpture Park, the Hayward Gallery, Musee d'Art Moderne de la Ville as well as the Tate Gallery just to name a few. Works for this exhibition will be culled from a number of collections in Singapore.

SAM press release



The Herd: Menashe Kadishman

14 October–14 November 1999
Singapore Art Museum

Artist(s) Featured

Menashe Kadishman

Synopsis

[...] *The Herd* is an assembly over 400 painted sheep portraits denied of conventional presentation on the walls. Instead, each painting is given two wooden supports nailed on the bottom of its stretched frame. The sheep portraits stand scattered in the gallery like a flock amidst the grassland. The painted animal is a motif that has its roots in Kadishman's culture, alluding to the biblical story of Abraham and the sacrifice of Isaac. On the other hand, the roaming sheep in pasture can also be philosophised as man in search of their destinies.[...]

Although recognised primarily as a sculptor, Menashe Kadishman is an artist whose artistic expressions are not restricted to a sole medium. Born in 1932 in Tel Aviv, Kadishman has always questioned established ideals and materials, choosing to follow his own whimsical impulses in his work. Through his works, he not only expresses his attachment to nature, but also his love of life.

The Herd is jointly presented by the Embassy of Israel and the Singapore Art Museum.

Excerpt from exhibition short guide

Diobok-Obok: Continuities and Contingencies – Southeast Asian Art Today

19 October–21 November 1999
Singapore Art Museum

Artist(s) Featured

Abdul Rashid Abdul Gapur; Ahmad Abu Bakar; Ali Esmaeilipour; Ang Pei San; Ang Wee Teck; Aw Tee Hong; Baet Yeok Kuan; Bey Hua Heng; Chai Ming Kee; Chan Namiko Takeheshi; Chan Tuck Yew; Chan Yee Gek; S. Chandrasekaran; Chang Chin Fai; Chang Kwang Wee; Paul Chang; Chang Sow Yam; Chang Wei; Che Cheng Lin; Chen Fang Zhi; Henri Chen KeZhan; Chen Liang; Chen Shi Jin; Chen Wuji (Defa); Cheo Chai-Hiang; Cheong Leng Guat; Chern Lian Shan; Chew Choon; Chew Eng Cheong; Chew Piak San; Chew Seow Phuang; Chia Chu Yia; Chia Hearn Chek; Selina Chia Yoh Ching; Chieu Shuey Fook; Agnes Chia Yoh Ching; Chng Chin Kang; Dr Chng Nai Wee; Chng Seok Tin; Choo Keng Kwang; Choo Pee Moy; Choy Kok Kee; Chu Chong Chin; Chua Chye Teck; Chua Mia Tee; Chua Say Hua; Chua Soo Bin; Chuan Keng Boon; Dong Yi Chun; Fan Shao Hua; Fern Ming Eng; Foo Ai Wei; Foo Chee San; Foo Kwee Hong; Foo Tee Jun; Timothy Freebairn; George Gascon; Simryn Gill; Goh Beng Kwan; Goh Chiew Lye; Goh Ee Choo; Goh Hwee Siang; Polly Goh Pui Meng; Goh Siew Guan; Goh Wee Seng; Goh Yau Kee; Goo Chuen Hang; Han Sai Por; Herman Chong; Ho Chee Lick; Anthony Ho Chuo Sai; Ho Ho Ying; Dr Ho Kok Hoe; Ho Soon Yeen; Irene Hong Kim Geok; Hong Sek Chern; Hong Tianli; Hung Shiu Lan; Indira R Menon; Iskandar Jalil; Lucas Jodogne; Joo Yew Meng; Juliana Yasin; Kan Koon Hwee; Noni Kaur; Marisa Keller; Khiew Huey Chian; Khoo Seng Kong; Khor Ean Ghee; Koeh Sia Yong; Kong Yin Ling; Kuet Ee Foo; Lai Kui Fang; Lai Lee Choo; Joseph Lau Cho Chu; Raymond Lau Poo Seng; Geraldine Lau Shao Fong; Ulrich Lau Wai Yuen; Lee Boon Ngan; Lee Boon Wang; Lee Hock Moh; Luis Lee Jin Min; Lee Kiah Ngee; Marilyn Lee; Lee Sow Lim; Lee Tet Keong; Lee Tiah Khee; Stephen Leong Chun Hong; Vincent Leow; Ler Hock Chuan; Lew Bee Kuan; Li Xin Ping; Liew Geok Lian; Charlie Lim B K; Lim Choon Jin; Vincent Lim Huong Siong; Lim Kay Hiong; Lim Leong Seng; Lim Pek Leng; Lim Poh Lai; Lim Poh Teck; Lim Seng Tiong; Lim Thian Seng; Lim Tong Har; Lim Tzay Chuen; Lim Tze Peng; Lim Yew Kuan; Charles Lim Yi Yong; Lim Liang Yung; Helen Jean Lindon; Lim Gee Hing; Liu Kang; Loh Kee Yew; Lok Kerk Hwang; Loo Ray Mei; John Low; Low Teck Kah; Loy Chye Chuan; Lu Eng Wah; Dr Earl Lu Ming The; Joseph McNally; Mo Ni; Mohamed Bin Abdul Kadir; Mohammad Din Mohammad; Kumari Nahappan; Junod-Ponsard Nathalie; Neo Kim Chye; Ng Chai Kim; Ng Chee Kee; Bryan Ng Choon Beng; Ng Eng Teng; Jacqueline Ng; Ng Ken Liong; Angie Ng Kew Yin; Ng Siok Hoon; Ken Ng Yap Ping; Matthew Ngui; Noor Effendy Ibrahim; Alan Oei; Ong Ah Keow; Ong Ket Tee; Ong Kim Seng; Ong Kok Peng; Ong Wan Shu; Pang Boey Moi; December Pang; Ketna Patel; Rita Veronica Perumal; Toy Phoon; Benjamin Phuah; Poh Beng Pow; Jimmy Poh Yew Kuan; Anthony Poon; Prabhakara Jimmy Quek; Ranae; Salleh Japar; Ken Seet; Sanjot Kaur Sekhon; Florence Seng Mu Lan; Seow Yuith San; Shen Dao Hong; Sim Lian Huat; Kathryn Shannon Sim Yen ping; P Sivakumaran; Doreen Sng Soh Yee; Soh Kian Hui; Keith Su Hway Chong; Sun I-Yu; Sun Yu Li; Syed Osman B Shaik Mohamed Alsagoff; Tan Choh Tee; Tan Chee Teck; Tan Choon Huat; Tan Chorh Chuan; Tan Chye Tiong; David Tan

Curator(s)

T.K. Sabapathy, Chief Curator

Synopsis

This exhibition is a preview, conceived on a reduced scale, of a project featuring contemporary art from Southeast Asia intended as a travelling exhibition to venues in Europe in 2000. It is organised under the auspices of the ASEAN Committee on Culture and Information (COCI); in this regard it has genealogy that reaches back into the 1980s.

Diobok-Obok is an exhibition of works by contemporary artists from countries in Southeast Asia. The nucleus of the title is derived from a song, currently popular in Indonesia. It means stirring water in a tank or container thereby agitating/unsettling the elements within. The title alludes to the tumultuous changes, upheavals in Southeast Asia along a number of fronts, such as the political, economic, social and cultural. In the midst of the powerful tides of change are also anxieties over disruptions or dislocations of norms and ways of life which are valued as marking traditions or distinct ways of conduct. In these circumstance, the validity of the region as constituted by ASEAN has come under scrutiny, and a deep disillusionment has set in.[...]

Artists are in the forefront in giving expressions to these changes and volatile circumstances; this exhibition seeks to convey some of the engagements. This will be undertaken by considering four themes, namely: tradition, identity, social transformation and technology & new media.[...]

Contemporary art practices vary in the countries that make up the region; works selected for the exhibition are to convey these variations in comparative contexts and situations.

T.K. Sabapathy, Chief Curator

Excerpt from exhibition short guide



Nokia Singapore Art 1999: City/Community: Singapore Art Today

4 December 1999–30 January 2000
Singapore Art Museum

Artist(s) Featured

Abdul Rashid Abdul Gapur; Baet Yeok Kuan; Benjamin Phua; Cheo Chai-Hiang; Chng Nai Wee; Chng Seok Tin; Choy Kok Kee; Chua Chye Teck; Chua Say Hua; Chuan Keng Boon; December Pang; Foo Chee San; Goh Chiew Iye; Heman Chong; Jason Lim; John Low; Juliana Yasin (in collaboration with Karee Dahl and Rosemary Lakerick); Khiew Huey Chian; Lee Wen; Lim Tzay Chuen; Lucas Jodgne; Matthew Ngui; Mohammad Din Mohammad; Noor Effendy Ibrahim; P Sivakumaran; Paul Chang; Salleh Japar; Sanjot Kaur Sekhon; Simryn Gill; Sun Yu Li; Suzann Victor; Tang Da Wu; Tang Mun Kit; Vincent Leow; Ye Shufang; Zhuang Shengtao; Anthony Poon; Baet Yeok Kuan; Bey Hua Hen; Joseph McNally; Chen KeZhan; Choo Keng Kwang; Chua Soo Bin; Ho Kok Hoe; Dr Lu Ming Teh, Earl; Dr Ng Eng Teng; Foo Tee Jun; Goh Beng Kwan; Goh Wee Seng; Han Sai Por; Iskandar Jalil; Lee Hock Moh; Lee Sow Lim; Lee Tiah Khee; Lim Poh Teck; Lim Seng Tiong; Lim Yew Kuan; Liu Kang; Ong Kim Seng; S Chandrasekaran; Tan Lip Seng; Tan Siah Kwee; Tan Swie Hian; Tay Chee Toh; Tay Poey Cher, David; Teo Eng Seng; Thomas Yeo; Wee Beng Chong; Wu Tsai Yen; Yau Tian Yau

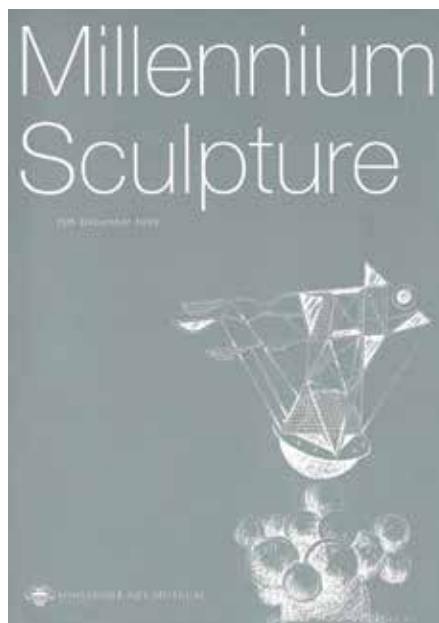
Synopsis

[...] Nokia Art 1999 has three new features. First is the introduction of a theme, City/Community, which addresses issues of people, their identities and their environment, including physical space, city space and natural habitat. The second feature is the development of a new category, that is, a curated section which gives greater emphasis on Singapore's contemporary art practices and involves artists in the critical interpretation of the them. Oragnisting the exhibition at multiple locations is the third change. This is to serve the objective of outreach, making the exhibitions accessible to the public.[...]

The festival will feature works by some 400 artists in some 26 exhibitions including 7 affiliate projects and 8 fringe exhibitions. The core exhibits are categorised into three sections: the Awardee Section displays works of 34 Singaporean artists who have been conferred the National Day honours, the Cultural Medallion, and the Young Artist Award; the Curated Section will see a selection of cutting-edge and contemporary works by 36 artists, and the Open Section features works by 206 artists.[...]

Liu Thai Ker, Chairman, National Arts Council

Excerpt from foreword in exhibition catalogue



Millennium Sculpture by Ng Eng Teng

**Opened 15 December 1999
Singapore Art Museum**

Artist(s) Featured

Ng Eng Teng

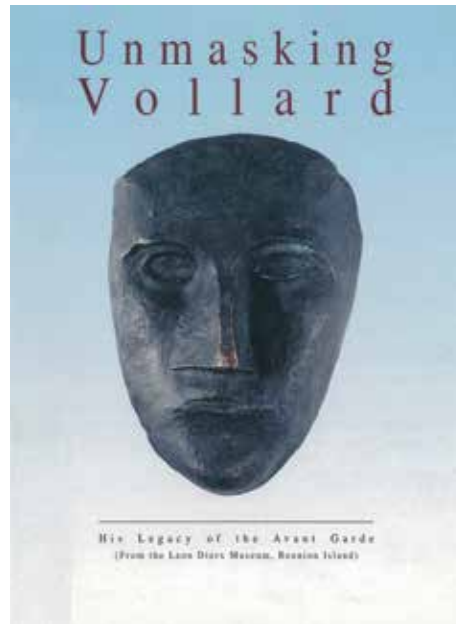
Synopsis

Commemorating the coming of the new millennium, the Singapore Art Museum will unveil a newly commissioned public sculpture to be sited on the museum grounds. Entitled *The Explorer*, by Singapore sculptor Ng Eng Teng, this sculpture aspires to capture the cultural spirit of Singapore and project the dynamism of the Singaporean identity. A significant feature at the Singapore Art Museum, the sculpture is both a symbol of artistic achievements in Singapore as well as a signal of optimism and vibrancy of Singapore's cultural institutions and their role in promoting culture and the arts. Most importantly, it is also indicative of the development of art in Singapore, its history and potential.

SAM press release

**SINGAPORE
ART MUSEUM
EXHIBITIONS**

2000



Unmasking Vollard: His Legacy of the Avant-Garde from the Leon Dierx Museum

13 January–26 March 2000
Singapore Art Museum

Exhibited

Select works from the Vollard Collection

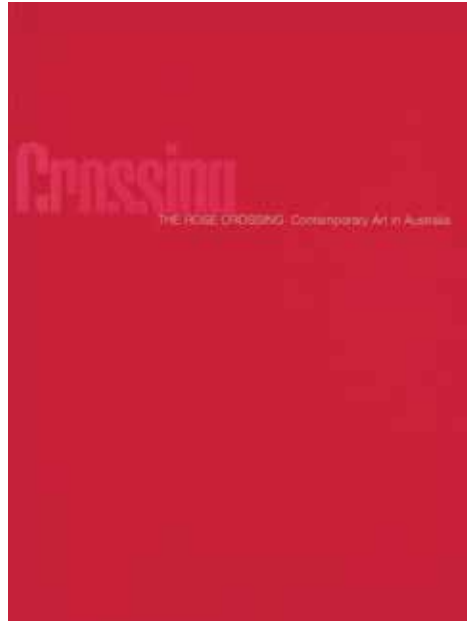
Synopsis

Singapore Art Museum celebrates the avant-garde movement that marked the evolution of art at the beginning of the 20th century, in the new millennium. Entitled *Unmasking Vollard: His Legacy of the Avant-Garde from the Leon Dierx Museum*, the exhibition will feature French avant-garde works in the collection of foremost Parisian art dealer of the 20th century, Ambroise Vollard (1866–1939), noted for his early recognition and sponsorship of leading artists such as Cézanne, Matisse, Renoir and Picasso. A timely exhibition to usher in the new millennium, *Unmasking Vollard* launches the museum's new calendar year.

Impressive from an artistic point of view, the exhibition features 63 artists all of whom are well-known names, starting with the pioneers of avant-garde art: Fantin-latour and Toulouse-Lautrec who preferred lithography in black, to the Nabis group who launched lithography in colour, and well-recognised women artists like Cassatt, Morisot and Pocock.

This collection of works is historically important as it provides vivid insight into the development of avant-garde artistic creation in the West from the end of the 19th century to the beginning of the 20th century (1880–1930).[...]

Excerpt from SAM press release



The Rose Crossing: Contemporary Art in Australia

10 February–28 March 2000
Singapore Art Museum

Artist(s) Featured

Chen Yan Yin; Guan Wei; Michael Johnson; Tim Johnson; Felicia Kan; John Olsen; Tim Storrier; My Le Thi; Imants Tillers; Hossein Valamanesh; Savanhdary Vongpoothorn; John Wolseley; John Young

Curator(s)

Dr Gene Sherman, Sherman Galleries, Sydney; William Wright, Organising Curator

Synopsis

An exhibition comprising Australian artists of multi-ethnic origins and backgrounds, *Rose Crossing* is inspired by *The Rose Crossing* by the Australian author Nicholas Jose on the subject of a hybrid rose which becomes a symbol of cross-cultural exchange. The interest in Asian culture and the transformation in Australian life as a result of increasing Asian immigration as well as the iniquities of past centuries and the changing attitudes in our time all form the basis for the exhibition. As artists are often the first to respond, this exhibition looks at the transformations that are occurring as a result of these influences. Artists in the exhibition include Louise Hearman, Michael Johnson, Felicia Kan, John Olsen, Time Storrier, John Wolseley, Hossein Valamanesh, Imants Tillers, Guan Wei and John Young.

SAM press release



Original or Copy: How to Authenticate Chinese Paintings

26 February–28 May 2000
Singapore Art Museum

Exhibited

Select works from the collection of Liaoning Provincial Museum

Synopsis

Singapore Art Museum's new Chinese painting exhibition explains and explores authentication methods for classical and contemporary works. The exhibition showcases authentic traditional Chinese ink scrolls and their copies, completed during the Ming Dynasty and later. Copying is something very peculiar to the Chinese history of art, encouraged and approved as a means of learning. The authentication methods explored in this exhibition will provide both collectors and non-collectors new insights into the types of forgeries in existence. But more than matching and identifying technical exactness, the exhibition hopes that the various authentication methods explored in the exhibition will contribute to the understanding of personal styles of the masters and in the process, help establish a connection with the rest of their works. The paintings on display are drawn from Liaoning Provincial Museum which include works in the former Imperial Collection.

SAM press release



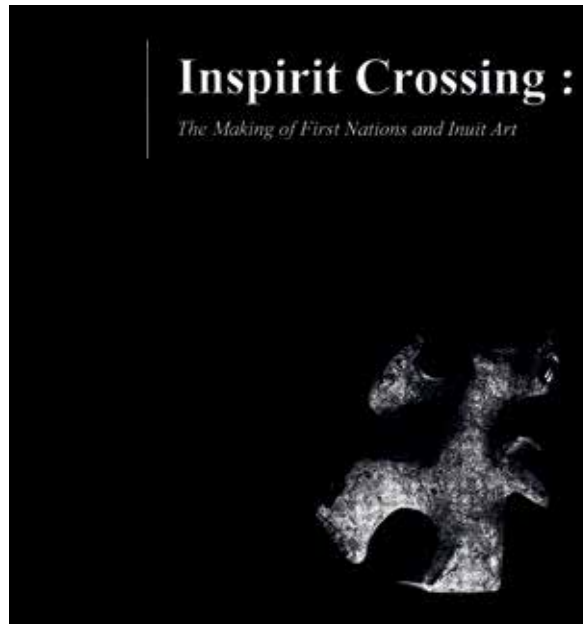
FEAST! Food in Art

5 April–9 July 2000
Singapore Art Museum

Synopsis

FEAST! Food in Art looks at how contemporary visual artists respond to one of the prime passions in life – EATING. Contemporary artists in this exhibition employ food in their art or refer to its consumption and diverse symbolisms in their work. In these artworks, we are able to recognise how food and its consumption has been invested with social and cultural meanings beyond the satisfaction of a basic need. The social rituals of food consumption, or its denial – have been charged with complex meanings and have acquired tremendous power and currency. Artists in this show including Tang Da Wu, Matthew Ngui, Vincent Leow, Milenko Prvacki and Amanda Heng explore the relationship between food and power, food and sex as well as food and identity.[...]

Excerpt from SAM press release



Inspirit Crossing: The Making of First Nations and Inuit Art

20 April–27 June 2000
Singapore Art Museum

Artist(s) Featured

Latcholassie Akesuk; Manasie Akpaliapik; Alex Alikashuak; Luke Anguhadluq; George Arlook; Karoo Ashevak; Kenojuak Ashevak; Romeo Eekerkik; Kingmeata Etidlooie; Luke Hallauk; Osuitok Ipeelee; Tuna Iquliq; Juanisialuk Irqumia; Elisapee Ishulutaq; John Kaanak; Kiakshuk; Janet Kigusiuq; Iyola Kingwatsiak; Sarah Meeko Nastapoka; Peter Ningeoseak; Tommy Nuvaqirq; Maudie Ohiktook; Jessie Oonark; David Ruben Piqtoukun; Kananginak Pootoogook and Pootoogook; Aoudla Pudlat; Innukjuakju Pudlat; Ruth Qaulluayuk; Lukta Qiatsuk; Pauta Saila; Pitaloosie Saila; Qiatsuq Shaa; Joe Talirunili; Lucy Tasseor Tutsweetok; Dempsey Bob; Robert Davidson; Jim Hart; Francis Horne; Ben Houstie; Bill Reid; Larry Rosso; Cheryl Samuel; Preston Singletary; Norman Tait & Lucinda Turner; Christian White; Lyle Wilson; Don Yeomans; Trace Yeomans; Trace Yeomans

Curator(s)

Bridget Tracy Tan, SAM

Synopsis

This exhibition takes place as a result of many crossing between Asia and North America – over time and across vast land masses and cultures. At least 15,000 years ago, people moved from Asia over the Bering Strait to North America. Grant Keddie of the Royal British Columbia Museum has said that pottery from the west side of the Bering Strait was making its way into the New World around 3,000 years ago.

This aptly named exhibition marks the crossing of art by contemporary Canadian artists from the First Nations on the West Coast and from Canada's North. Canadians derive great pleasure from the beauty and depth of the art of our aboriginal people. The artworks you see come from different artistic traditions but have in common strong inspiration from oral history and lore. We hope you see and hear from each work the stories of peoples, individuals and their environments; you will be struck by the thematic similarities to art of the aboriginal people on the Asian side of the Pacific Rim.

In Inspirit we aim to achieve a genuine crossing of spirit and inspiration, encouraging each of us to take pride in our traditions, to have confidence in our own inherent artistry, and to tell our own stories.[...]

Barry Carin, High Commissioner, Canadian High Commission, Singapore
Excerpt from foreword in exhibition catalogue



Visions and Enchantment: Southeast Asian Paintings

8 June–29 August 2000
Singapore Art Museum

Artist(s) Featured

Baseoki Abdullah; Affandi; Fernando C. Amorsolo; Jan Daniel Beynon; Rudolf Bonnet; Jitr Buabusaya; Bui Xuan Phai; Chen Hsi; Georgette Chen; Cheong Soo Pieng; Chuah Thean Teng; Miguel Covarrubias; Fabian de la Rosa; Simón Flores de La Rosa; Victorio C. Edades; Carlos Botong Francisco; Hendra Gunawan; Fua Haribhitak; Felic Resurrección Hidalgo; Willem Gerard Hofker; Joseph Inguimberty; Popo Iskandar; Jose Joya; Chamras Khietkong; Kuo Ju Ping; Lai Foong Moi; Adrien-Jean Le Mayeur de Merprés; Le Pho; Frans Le Bret; Lee Boon Wang; Lee Man Fong; Cesar T. Legaspi; Lim Hak Tai; Lim Yew Kuan; Liu Kang; Romualdo Frederico Locatelli; Jose Honorato Lozano; Juan Luna; Arturo Luz; Anita Magsaysay-Ho; Mai Trung Thu; Vicente S. Manansala; Theo Meier; Latiff Mohidin; Patrick Ng; Nguyen Gia Tri; Nguyen Phan Chanh; Nguyen Tu Nghiem; Chalood Nimsamer; Pichai Nirand; Galo B. Ocampo; Hernando R. Ocampo; Prasong Padmanuja; O Don Peris; Ahmad Sadali; Raden Sarief Bustaman Saleh; Srihadi Soedarsono; Phra Soralakikit; Walter Spies; S. Sudjojono; Abdullah Suriasubroto; Swasdi Tantisuk; Tay Hooi Keat; To Ngoc Van; Sompote Upa-in; Vu Cao Dam; Damrong Wong-Uparaj; Yong Mun Sen; Zobel

Curator(s)

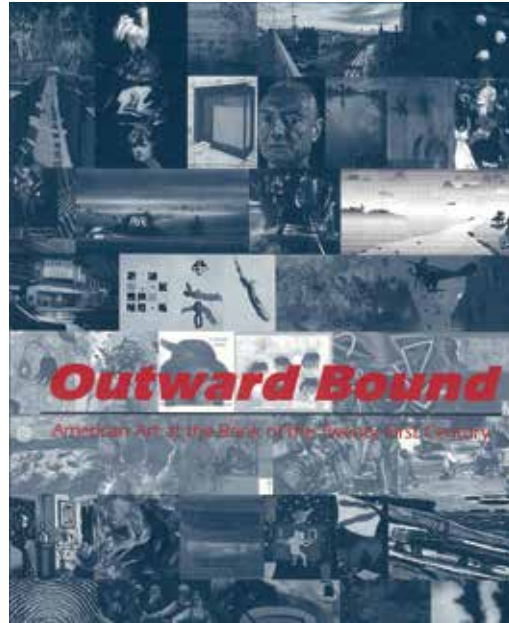
Ahmad Mashadi, SAM; Keong Ruoh Ling, Christie's International, Singapore

Synopsis

The exhibition provides an abbreviated survey of Southeast Asian painting as a modern practice, one that has been conditioned by forces of colonialism, nationalism and the struggle for self-determination and modernisation. By placing selected works within this larger social-historical framework, commonalities and divergences of development between the countries concerned is made more apparent, thus allowing attempts to collectivise the many national narratives of Southeast Asian art. The exhibition seeks to highlight the uneven terrain of Southeast Asian art, with parallel events and interests manifesting themselves over differing periods of time and spaces.

Visions & Enchantment, as a main theme, allows for a multiple reading into the nature of art practices within the region. In interpreting the works being shown, forms of complexities can be identified. As manifestations of aesthetic, social or political visions, or idealisms, these works may represent heroic or even prophetic expressions of self, community or nation. On the other hand, these same works can also reveal associations to ideas they seem to be referential against, with tendencies to self-exoticise and compliance to colonial and Western conventions.[...]

Excerpt from exhibition short guide



Outward Bound: American Art at the brink of the Twenty-First Century

6 July–10 September 2000
 Singapore Art Museum

Artist(s) Featured

John Alexander; Jere Allen; Ben Aronson; Leonard Baskin; David Bates; Willie Birch; Woodrow Blagg; Squire Broel; Michael Brophy; Anthony Brunelli; Wayne Edson Bryan; Squeak Carnwath; Christo & Jeanne-Claude; Chuck Close; William Clutz; Marilyn Cohen; Ashley Collins; Jim Dine; Robert Donley; William Dunlap; Brad Durham; Ron Ehrlich; Gary Erbe; Dorothy Fall; Janet Fish; Audrey Flack; Patricia Forrester; Ke Francis; Linden Frederick; Christopher French; Gao Xiao-Hua; Carmen Lomas Garza; Sam Gilliam; Robert Gniewek; Ralph Goings; Maximilian Goldfarb; Red Grooms; Simon Gunning; Greg Hannan; Gaylen Hansen; Tom Hebert; Pinkey Herbet; Yan Hsia; Sheila Isham; Kay Jackson; Luis Jimenez; Gregory Johnston; Wolf Kahn; Ron Kleemann; Edith Kuhnle; Michael Lathrop; Jacob Lawrence; Lance Letscher; Roy Lichtenstein; Hung Liu; William Matthews; Denny McCoy; Jon Meyer; Raoul Middleman; Dean Mitchell; Elemore Morgan, Jr.; Francis X. Pavy; Robert Rauschenberg; Jim Richard; Faith Ringgold; Charles Ritchie; Dan Rizzie; Gregory Saunders; Raymond Saunders; Sam Scott; Jaune Quick To See Smith; Allyson Strafella; Gillian Theobald; Glennray Tutor; Theodore Waddell; Roger Winter; Elizabeth Wolfe; Hiro Yokose

Curator(s)

William Dunlap, Artist; Pamela Maslansky, Mobil Art Programme; Nancy Matthews, Arts and Cultural Programmes, Meridian International Centre

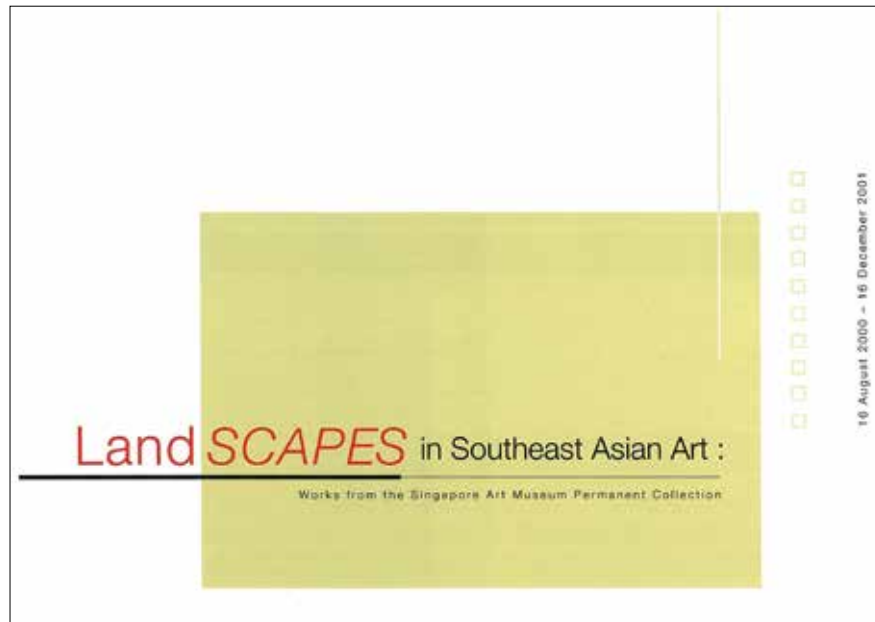
Synopsis

Outward Bound features 91 works by 78 artists from across the United States. The exhibition reflects the vastness and variety that is the United States today. It is presented not as a defining comment on contemporary American art, but as a cross-section of the state of the visual arts in the United States as the new century begins.

All of the major regions of the United States are represented in the works of these artists, men and women from many ethnic and racial backgrounds. This exhibition hopes to offer a sense of what American artists are saying and doing today. The artworks range from paintings in oil, acrylic, watercolour and gouache to screen-prints, lithographs, etchings and drawings.

The exhibition showcases the diversity of subject matters falling under several themes. These techniques and styles range from conceptualism to photorealism, abstraction to figurative expression, often brought together to mirror the many aspects of American culture, localities and places. *Outward Bound* thus could be said to embody not just American scenery, but the 'American scene'. [...]

Excerpt from exhibition short guide



Landscapes in Southeast Asian Art: Works from the Singapore Art Museum Permanent Collection

16 August 2000–16 December 2001
Singapore Art Museum

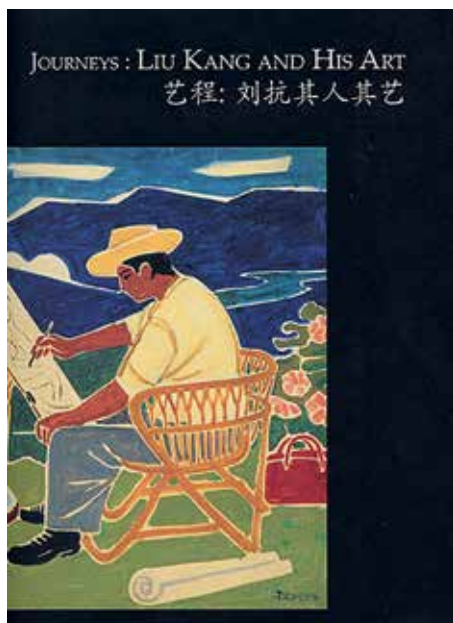
Artist(s) Featured

Salleh Japar; Pichai Nirand; Apichai Piromrak; Lazaro Soriano; Ahmad Sadali; Syed Thajuddin; Kumari Nahappan; Charli Co; Wong Hoy Heong; Leonilo Doloricon; Tang Mun Kit; Ida Bagus Taman; Askandar Ungleht; Tang Da Wu; Wong Shih Yaw; Emmanuel Garibay; Dede Eri Supria; Hedi Hariyanto; Agung Kurniawan; Simryn Gill; Syed Ahmad Jamal; Teo Eng Seng; Zulkifli Yusoff; Cheong Soo Pleng; Khoo Sui Hoe; Viet Dung; Latiff Mohidin; Chua Ek Kay; Zhuang Zhengtao; Somboon Hormtientong; Abdullah Ariff; Raden Salleh; U Ba Kyi; Chen Chong Swee; Fernando Amorsolo; Basoeki Abdullah; Lee Man Fong; Georgette Chen; Lee Boon Wang; Mai Trung Thu; Chia Yu Chian; Kartono Yudhokusumo; MPP Yei Myint; Affandi; Chia Yu Chian

Synopsis

[...] In articulating the term *landscape*, this exhibition adopts the notion of landscape as space, both physical and notional, one that hosts declarations, interactions and conflicts. In doing so, it allows the exhibition to explore varied manifestations of the landscape. It extends beyond the notion of landscape as records, descriptive or interpretive, of the physical environment and its implication on our understanding about nation, community or identity. Landscape, as an expanded notion includes other manifestations including, the privation of spaces by way of encoding psychological and spiritual states, as well as memory and history. These elements combine to provide a complex mapping of the relationship between artists, their communities and the environments they inhabit. By privileging the idea of landscape as space, the exhibition's formal interests are widened, allowing the inclusion of sculptures and installations. With these issues in mind, the exhibition is structured along five themes. These themes need not be seen in isolation from one another. Instead, they can be interconnected, where pieces may be interpreted beyond the themes they have been assigned to.

Excerpt from exhibition short guide



Journeys: Liu Kang and His Art

8–27 October 2000
China Art Gallery, Beijing

7–20 January 2001
Lin Hui-su Art Museum, Shanghai

Artist(s) Featured

Liu Kang

Curator(s)

Ahmad Mashadi, SAM; Lindy Poh, SAM

Synopsis

Liu Kang was born in Fujian, China in 1911. He spent his formative years in Malaya, studied art in Shanghai and Paris, and taught art in Shanghai in the 1930s. He returned to Malaya in 1937 and moved to Singapore in 1942. He has been active as an artist, educator and cultural commentator for some 60 years in Singapore and is known here as a pioneer artist and master of the 'Nanyang School', a term I will discuss below.[...]

The title of the exhibition, *Journeys* alludes to one man's spirit of perseverance and passion in living and learning as well as a continuous search for expressions which articulate his identities, thoughts and feelings. This search has taken him to many places away from his country of birth, and in the process, he has not only found himself in his work, but also found a country he now calls home.[...]

Kwok Kian Chow, Director, Singapore Art Museum

Excerpt from essay, *Liu Kang and Singapore Art*, in exhibition catalogue



Newly Discovered Paintings by Chen Wen Hsi

26 October–26 November 2000
Singapore Art Museum

Artist(s) Featured

Chen Wen Hsi

Curator(s)

Ahmad Mashadi, SAM; Ng-Lim Chong Quek, HCC; Sarin Abdullah,
Historic Sites Unit, National Archives of Singapore

Synopsis

Singapore Art Museum presents 19 recently uncovered oil paintings which comprised part of the extraordinary find of more than twenty paintings by the late Chen Wen Hsi (1906–1991). The paintings were found in an attic of the former residence of the late artist at Kingsmead Road. In responding to the find, the National Heritage Board (NHB) offered assistance in conserving these works so as to stabilise the conditions of the paintings to make them available for public viewing.[...]

The exhibition is the first public showing of 19 of the paintings recovered from the attic of the late artist's former residence. They had been conserved in a manner so as to stabilise the remaining original materials of the works and integrate any repairs in order to preserve the artist's original intent.[...]

Excerpt from SAM press release

Phillip Group of Companies ASEAN Art Awards 2000 Exhibition

16 November–31 December 2000
Singapore Art Museum

Artist(s) Featured

Works from selected artists

Curator(s)

Bridget Tracy Tan, SAM

Synopsis

[...] Starting this year, the Phillip Morris Group of Companies introduced startling changes to the criteria for the ASEAN Art Awards, investing in a new creativity and content the next millennium could potentially harness. The topical 'ASEAN' was no longer necessary, and painting alone was expanded into any kind of two-dimensional work.

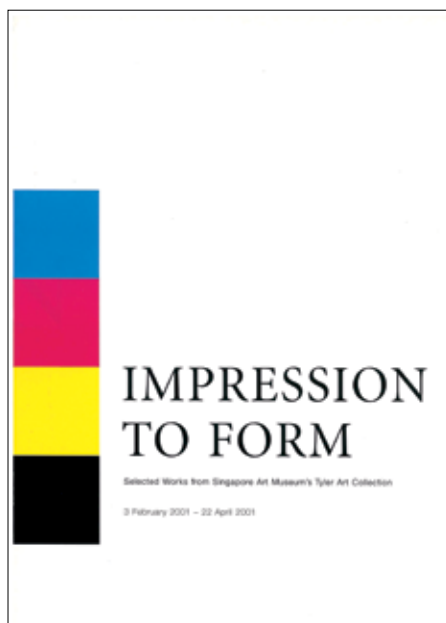
The results as shown in this exhibition have much to teach us about ASEAN still; the nature of our civilisation and the pasts, presents and futures as envisioned by our artists. In hallmark tradition, all 10 ASEAN nations have a stake in this year's 41 works. The works all draw on personal values which the artists feel convey a message to the world: debating current issues, meditating on the quality of life and a strong bond to traditions and the past.[...]

Bridget Tracy Tan, Curator, Singapore Art Museum

Excerpt from essay, *An Invitation to Brood Some Thoughts*, in exhibition short guide

**SINGAPORE
ART MUSEUM
EXHIBITIONS**

2001



Impression to Form: Selected Works from Singapore Art Museum's Tyler Art Collection

3 February–22 April 2001
Singapore Art Museum

Artist(s) Featured

Josef Albers; Helen Frankenthaler; David Hockney; Jasper Johns; Roy Lichtenstein; Joan Mitchell; Robert Motherwell; James Rosenquist; Steven Sorman; Frank Stella; Donald Sultan; John Walkers

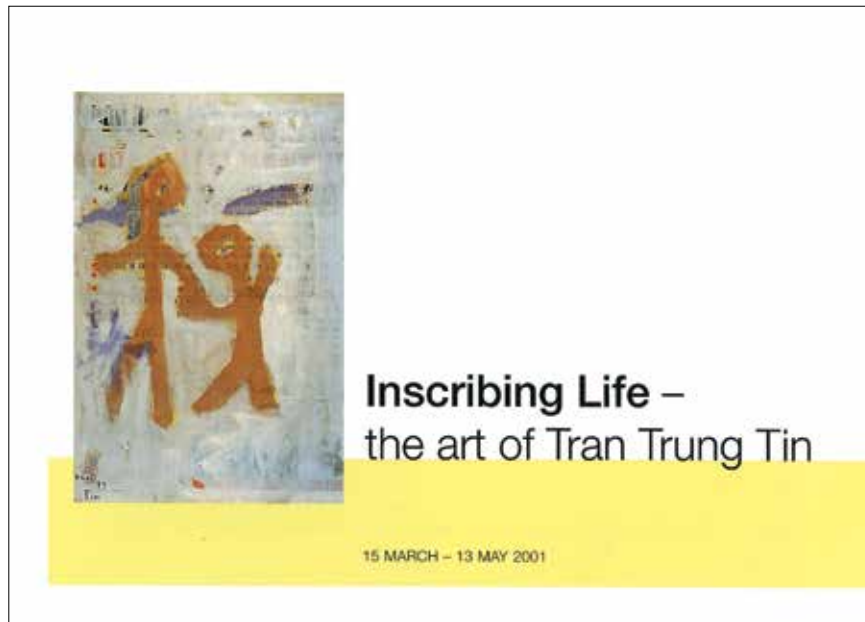
Synopsis

Impression to Form describes the transformation of ideas and concepts into artworks. This process is perhaps most evident in the print medium. Open to evolving technologies, print today combines the conventional concepts of print with painting and sculpture. Printmaking is a vigorous artistic enterprise in which creative thoughts of the artist are materialised through the process of printing – a true unification between ideas, techniques and art making. The many innovations of today reflect not only the continuing aesthetic inventiveness of artists but also an expanding realisation of what the processes they themselves can be made to do.[...]

The Singapore Art Museum's Tyler Art Collection, comprising over 1,500 pieces, is a well-documented body of works, which traces the crucial printmaking development in America. The selected works in *Impression to Form* presents some of the most important artists of the 20th century involved in this collaborative printmaking process.

This exhibition also offers an introduction to the limitless exploration in art making which sets the exciting potential of the newly established Singapore Tyler Print Institute. STPI, which opens to the public in mid-2001, will pave the way for further artistic development in printmaking. STPI aims to pursue greater exploration of the American and Asian print traditions, with the National Heritage Board and Kenneth Tyler working together, mapping the next phase of printmaking to establish a state-of-the-art institution, with a well-facilitated paper-mill workshop, an international gallery and education facility.

Excerpt from introduction in the exhibition short guide



Inscribing Life: The Art of Tran Trung Tin

15 March–13 May 2001
Singapore Art Museum

Artist(s) Featured

Tran Trung Tin

Synopsis

Perhaps the power of Tran Trung Tin's art is derived from its sheer presence. The spontaneity of what some might term Tin's 'primitive' style belies the deliberate, emotive, somewhat intense quality inherent in the art itself. There is visual clarity and simplicity which borders on the abstract. For the self-taught Tin, painting is the freest form of expression he could ever desire and have.

The most prolific period of Tin's art is the 70s, where he develops a simple language and genre that produces contemplative, almost silent, idiomatic works. The symbolism is strong, but not cryptic, the forcefulness direct but not overwhelming. It is this potent formula that conjures up the works in *Inscribing Life*, an exhibition that draws mainly from this time and space in Tin's career.[...]

Excerpt from exhibition short guide



The President's Young Talents Exhibition

12 April–1 July 2001
 Singapore Art Museum

Artist(s) Featured

Abdul Rashid Abdul Gapur; Ernest Chan Tuck Yew; Hong Sekchern; Khiew Huey Chian; Lim Kok Boon; Noni Kaur; December Pang Hwee Kuen; Benjamin Puah; Ian Woo; Ye Shufang

Curator(s)

Ahmad Mashadi, SAM; Lindy Poh, SAM; Salleh Japar, Guest Curator

Synopsis

The Singapore Art Museum's inaugural President's Young Talents Exhibition for the first time provides an exclusive scope of opportunities for emerging artists to exhibit their works in a venue and with an emphasis never before afforded to them. Past and present national events, often organised to emphasise participation and representation, have largely been generous platforms open to all. As such, inadequate interest and attention had been given to emerging artists whose promising works were at times subsumed as part of an uneven and varied nature typical of such events. This form of inclusiveness arguably limits vigorous introspection of contemporary practices among emerging and younger generations of artists in Singapore.

This exhibition cannot and does not attempt to position itself as one that provides an exhaustive critical evaluation of contemporary practices among emerging artists in Singapore. As a challenging curatorial undertaking, it generates questions of its own. Problems and issues relating to the selection of artists are obvious. What are the criteria for the selection of artists? How are such criteria articulated and employed? In addition, the exhibition has also been marked as part of wider efforts in promoting the interests of Singapore art in general and the development of talented young artists in particular. Unavoidably, the exhibition will invite speculations about the congruency between institutional and critical criteria, and the manner in which institutions relate to the realities and contingencies of art practice and art presentations in Singapore.[...]

Curatorial Committee, President's Young Talents Exhibition 2001

Excerpt from introduction in exhibition catalogue



China Art Now!

24 May–15 July 2001
Singapore Art Museum

Artist(s) Featured

Fang Lijun; Guo Jin; Hai Bo; Liang Shuo; Liu Xiaodong; Niu An; Rong Rong; Su Xinping; Wang Jianwei; Yan Peiming; Yu Hong; Zhang Dali; Zhang Peili; Zhong Biao

Curator(s)

Kwok Kian Chow, SAM; Patricia Ong, SAM; Bridget Tracy Tan, SAM; Zhang Qing, Guest Curator

Synopsis

China Art Now! is the Singapore Art Museum's second exhibition featuring contemporary artworks from China. Reactions to the range of artworks presented in this exhibition may be mixed and place preponderance at the fore of this infinite and boundless land culturally and geographically marked as China, of this complex artistic tradition and bearing still unmarked by those yet to come.

The potential of this heritage and creative energy has led the Singapore Art Museum to consider after some deliberation, beginning additions to the Permanent Collection's mandate of predominantly Southeast Asian art of the 20th century.[...]

With the generosity of Pontiac Investments Private Limited's cash donation, the Singapore Art Museum has established a fund to begin this tireless journey into the eternally contemporary Chinese art. *China Art Now!* is not just an extension of what the Singapore Art Museum featured in the 1997 exhibition *Quotation Marks*. Its presentation of the works only just recently acquired for the museum's permanent collection addresses those aesthetic traditions shared in the post-modern development of all Asian identities and their dialogue not just with the West but amongst themselves.

Kwok Kian Chow, Director, Singapore Art Museum

Excerpt from foreword in exhibition catalogue



49th International Art Exhibition of the Venice Biennale: Plateau of Humankind, SINGAPORE

10 June–4 November 2001
Singapore Pavilion, Venice Biennale

Artist(s) Featured

Chen KeZhan; Salleh Japar; Matthew Ngui; Suzann Victor

Curator(s)

Ahmad Mashadi, SAM; Joanna Lee, SAM

Synopsis

SINGAPORE marks the Republic of Singapore's inaugural participation in the 49th International Art Exhibition of the Venice Biennale. The Republic's first participation is spearheaded by the Singapore Art Museum.

The exhibition, titled *SINGAPORE*, attempts to articulate cultural vibrancy in contemporary Singapore. The works presented at the Venice Biennale address the processes of meaning formation, communication, generation of knowledge, heritage and post-colonial, gender and diasporic identities linked to the experiences of Singapore. Singapore's contemporary art is presented through a myriad of forms comprising installation, painting and video, addressing issues of identities, examining relationships of self and the physical and social environment, and responding to the urban and city-life of the city-state in a global context.

The Republic of Singapore is represented by four contemporary artists — Chen KeZhan, Salleh Japar, Matthew Ngui and Suzann Victor. Chen KeZhan explores contemporary expression through the essentially traditional medium of Chinese ink and rice-paper, while Salleh Japar's art-making is often reflective of nature and the cosmology. Matthew Ngui's work combines site-specific installation and performance to address the notions of communication and the generation of shifting meanings while Suzann Victor's installations evoke the female body through formal and material association to explore gender stereotypes.

Kwok Kian Chow, Director, Singapore Art Museum

Preface in exhibition catalogue



Huang Yao Retrospective

13 July–2 September 2001
Singapore Art Museum

Artist(s) Featured

Huang Yao

Curator(s)

Patricia Ong, SAM

Synopsis

The *Huang Yao Retrospective* is an exhibition by the Singapore Art Museum that will showcase one of the largest donations of artworks to the museum. This donation of 110 works illustrates a spectrum of Huang Yao's diversified artistic practices, ranging from calligraphy to traditional landscapes, to *minsu hua* (paintings of folk tales and mythology) and *erxi tu* (paintings of children at play). There are also works of Nanyang *fengguang* (scenes of Nanyang), his experimentation with *wenzi hua* (calligraphic paintings) and some of his more abstract forms and compositions.[...]

With the generous donation by the family of the late Huang Yao, the Singapore Art Museum will be able to visually document Huang Yao's creative output and relate its significance to the Permanent Collection, comprising works of calligraphy, traditional and contemporary Chinese ink painting, and modern Southeast Asian art. It is the latter that has sought to bridge the gaps in history – inherited and invented – and the search for signs and symbols that communicate the richness of such open-endedness. Such an approach will serve as a foundation to important research studies on the historical, cultural and social aspects of the diaspora of Chinese, and indeed, by equation, other ethnicities in the Southeast Asian region.

Kwok Kian Chow, Director, Singapore Art Museum

Excerpt from foreword in exhibition catalogue



Fabulous Fabergé: Objects d'art from THE FORBES Magazine Collection, New York

26 September–25 November 2001
Singapore Art Museum

Exhibited

Total of 62 Fabergé *objects d'art* exhibited, ranging from imperial Easter eggs, imperial gifts and household objects, objects of fantasy, objects of function and accessories, pan Slavic themes and silver works

Curator(s)

Joanna Lee, SAM

Synopsis

In conjunction with the Singapore Art Museum, the Forbes family and Forbes Global are honoured to be able to make possible the first comprehensive public exhibition of Fabergé ever to be held in Asia. The name Fabergé conjures up images of treasure and tragedy, romance and revolution. The creations of the House of Fabergé are among the most dazzling, whimsical and technically brilliant ever created in the history of the jeweller's art. They are also inextricably linked with the splendour of the last decades of Imperial Russia and her doomed monarch and his family.[...]

This exhibition includes a dazzling Easter egg shown publicly for the first time here in Singapore. The sumptuously enamelled Scandinavian Egg was not created for the Tsar, but for a private client and is an elaborate reworking of the same motif used for the First Egg.

All aspects of the creative genius of the House of Fabergé are represented in this exhibition – from the aforementioned surprise Easter eggs, to jewellery, to the life-like hardstone animals, to massive silver pieces inspired by the revival of Russian nationalism, to the more austere works created during the First World War.

Christopher Forbes, Vice Chairman, Forbes

Excerpt from essay, *Fabergé Goes Global in Singapore*,
in exhibition catalogue



Pulp Friction: Materials in Contemporary Art

12 September–18 November 2001
Singapore Art Museum

Artist(s) Featured

Christene Chong Hoei; Lee Su Lian; Sanjot Kaur Sekhon; Parvathi Nayar; December Pang Hwee Kuen; Tung Yue Nang

Curator(s)

Bridget Tracy Tan, SAM

Synopsis

The magic of materials lies in their possibilities. Making good art necessitates the development of relationships between the artist and his/her materials. The Singaporean context is an interesting arena for the manifestation of these plays and paradoxes. By this we refer to the inherent physical material culture evident in a specifically affluent environment; we also refer to the figurative material culture that consumerism invokes. This platform between the two provides a conducive ground for exploration and development of richness in the workings of art making.

Asia and what the West regarded as the Orient, have been imagined as a broad resource rich in materials and culture. From the attraction of Chinese brocade, to the keen interest in Japanese prints; from the pursuit by collectors of ceramics and bronzes to the lusting after of fine green Chinese jade, this love affair with the boldly exotic has continues to fascinate and charm. Contemporary pop culture has seen manifestations of this in fashion, household trends and décor; even the visual arts have partaken in this sumptuous repast of colour and sensuousness.

Pulp Friction designates a dynamic obsession with the quick and the live; each and every day, the onslaught of images, colours and physical material bombards the average sensibility, raging wars between appreciation, confusion and surfeit. The artists in this exhibition mark a battlefield where their own histories and identities take part in stilling the tide of material culture.[...]

Excerpt from exhibition short guide



Nokia Singapore Art 2001: Histories, Identities, Technologies, Spaces – Singapore Art Today

8 December 2001–3 February 2002
Singapore Art Museum

Artist(s) Featured

Ahmad Abu Bakar; Ang Cheng Chye; Baet Yeok Kuan; Boo Sze Yang; Cai Heng; Chiang Kwang Wee; Chen KeZhan; Chew Ho Son; Chew Khai Suen, Heleston; Chew Kim Liong; Chia Chu Yia; Chieu Shuey Fook; Chng Chin Kang; Chng Nai Wee; Choy Weng Yang; Chua Chye Teck; Chua Ek Kay; Chua Say Hua; Chua Xin Yuan; Dahl, Karee; Deadfish Yongli; Miso_Soup; Team Fragnetics; Dumolie, Marie France; Foo Chee San; Goh Ban Eng; Goh Chiew Lye; Goh Hwee Ching, Sylvia; Goh Yau Kee; Gramich, Saraswati; Heng Swee Kiang; Ho Chee Lick; Ho Chuo Sai, Anthony; Ho Ho Ying; Ho Tzu Nyen; Jaafar Latiff; Kee Chin Mun; Khoo Seng Kong; Koh Ho Ping, Malcolm; Kok Yik Leng, Daniel; Kwong Hiu Yan, Emily; Lai Kin Yan; Lakerink, Rosemary; Lam, Dana; Lee Foo Koon; Lee Hock Moh; Lee Hong Hwee, Michael; Lee Kiah Ngee; Lee Swee Theng, Ranae; Leong Chun Hong, Stephen; Leow, Vincent; Lim Choon Jin; Lim Kian Jou; Lim Kok How; Lim Tze Peng; Lim Yi Yong, Charles; Lim, Jason; Lin Meizhen, Serence; Lin Ying; Lincoln, Paul; Lock, Damien; Loke Kian Whee, Justin; Lu Eng Wah; Ng Chai Kim; Ng Cheng Kee; Ng Kew Yin, Angie; Ng Yew Wah; Oh Chai Hoo; Pereira, Karen Louise; Phua Yang Chien, Melvin; Phuan Chee Hoong, William; Poh Yew Kwan, Jimmy; Ponsard, Nathalie Junod; Pua, Benjamin; Quek, Prabhakara Jimmy; Ramsey, Jeremy C G; Salleh Japar; Say Seck Leong, Jeffrey; Seah Yeng Fong, Angeline; Sia Joo Hiang; Siew Hock Meng; Sita Annazia Hamsani; Soh Siew Kiat; Soh, Shirley; Sun Yu-Li; Taliv Mo Samsudin; Tan Ai Hua, Margaret; Tan Chee Tat; Tan Ching Yam; Tan Gee Joo; Tan Hui Teng, Rossalyn; Tan Kai Syng; Tan Kian Poh; Tan Kian Por; Tan Koon Boon, Michael; Tan Lee Keng; Tan Siah Kwee; Tan Swie Hian; Tan Teck Sing; Tang Da Wu; Tang Mun Kit; Tay Bak Chiang; Tay Bee Aye; Tay Chee Toh; Tay Swee Siong; Tay, Willy; Teng Chok Dee; Tan Choon Wah, Robert; Teo Eng Seng; Toh, Betsy; Tong Chin Sye; Wang Qing; Wee Beng Chong; Wong Jui Fang, Lydia; Wong Seet Fun; Wong, Susie; Woon Tien Wei; Yasin, Juliana; Ye Shufang; Yeo Chee Kiong; Yeo Eng Choon; Yeo Eng Jiang; Yong Cheong Thye; Zainudin B Samsuri

Curator(s)

Kwok Kian Chow, SAM; Ahmad Mashadi, SAM; Lindy Poh, SAM; Choy Wen Yang, Guest Curator; Chua Ai Liang, Guest Curator; Chua Ek Kay, Guest Curator; Gunalan Nadarajan, Guest Curator; Seah Tzi-Yan, Guest Curator

Synopsis

Nokia Singapore Art 2001 (NSA01) is an evolution of the *Singapore Art* series which has its roots in the *National Day Art Exhibition* series dating from 1969. After several transformations and permutations from the 1980s to the 1990s, the event was given a new identity as *Nokia Singapore Art*. The name change signalled not only the entry of Nokia as a major sponsor of the event, but also heralded a change in the direction of the project. While still remaining a national platform for the exhibition by Singapore's artists, *Nokia Singapore Art* was extended to become a two-month long visual arts festival encompassing not only exhibitions but talks, workshops and an international arts symposium. Its objective is to reflect the diversity of visual arts practices, including the latest development in contemporary practice, and to encourage art discourses and boost the critical appreciation and awareness of the visual arts among Singaporeans.[...]

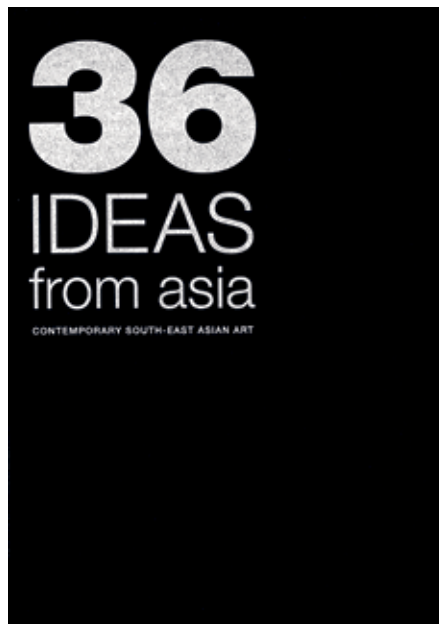
In summary, NSA01 takes another bold step in consolidating its strengths to build a platform not only to showcase the dynamic and progressive art practices in Singapore but also to provoke new creative energies, perceptions, and discourse through a wide range of exhibitions and activities.

Choo Thiam Siew, Executive Director, National Arts Council

Excerpt from introduction in exhibition catalogue

**SINGAPORE
ART MUSEUM
EXHIBITIONS**

2002



36 ideas from Asia: Contemporary South-East Asian Art

14 February–31 March 2002
Singapore Art Museum

Artist(s) Featured

Apotik Komik Group; Baet Yoke Kuan; Brenda Fajardo; Bunga Jeruk; Chen KeZhan; Dinh Thi Tham Poong; Do Minh Tam; Ha Tri Hieu; Hayati Mokhtar; Hedi Hariyanto; Heman Chong; I Nyoman Masriadi; Jakapan Vilasineekul; John Low; Jose Legaspi; Jose Tence Ruiz; PG. Khamarul Zaman Bin Pg. Hj. Tajuddin; Khamsouk Keomingmuang; Krisna Murti; Kumbu Anak Katu; Manit Sriwanichpoom; Matthew Ngui; May Chandavong; M.P.P. Yei Myint; Nasir Baharuddin; Nguyen Huy Hoang; Nguyen Nhi Yi; Osman Bin Bakir; Phy Chan Than; Pinaree Sanpitak; Prasong Luemuong; Panya Vijinthanasarn; Roderico Jose Daroy; Saudi Ahmad; Soe Naing; Soeung Vannara; Svay Ken

Curator(s)

Kwok Kian Chow, SAM; Joyce Fan, SAM; Joanna Lee, SAM

Synopsis

36 Ideas from Asia is a travelling exhibition of contemporary Southeast Asian art organised by the Singapore Art Museum under the auspices of the Association of Southeast Asian Nations (ASEAN). A project of the ASEAN Committee on Culture and Information (COCI), whose mission is to foster regional identity and to promote awareness and understanding of the region's cultural heritage, the exhibition aims to reach out to an international audience.

The ASEAN-COCI has maintained an active programme of exhibitions, forums, workshops and publications involving exchanges and the collaborative efforts of scholars, artists, and cultural institutions and workers from the region.

While the COCI's projects have hitherto centred on intra-regional exchanges and distribution, the third decade of the COCI's existence witnesses new directions in extra-regional travelling projects to promote greater international awareness and appreciation of the regional cultural heritage and contemporary developments in the arts and culture. The exhibition *36 Ideas from Asia*, along with *Realising Rama*, a contemporary adaptation of the Ramayana epic told through Southeast Asian dance, further impels ASEAN's new international and cultural thrust. Presented in collaboration with art institutions and venues who share our interest in bringing the artistic expressions and concerns of contemporary Southeast Asian artists to new audiences, the exhibition, we hope, will be the first of many projects featuring contemporary Southeast Asian works in the international art scene.

Rodolfo C. Severino, Jr., Secretary-General, Association of Southeast Asian Nations

Excerpt from foreword in exhibition catalogue

The curatorial concept for this exhibition was developed in 1999 and is expanded from *Diobok-Obok: Continuities and Contingencies – Southeast Asian Art Today (1999)*.



60s Now! – You, Me, Here, Now

14 March–19 May 2002
Singapore Art Museum

Artist(s) Featured

John Low; Sherman Ong; Tan Kai Syng; Philip Tan

Curator(s)

Joanna Lee, SAM; Low Sze Wee, SAM

Synopsis

This is not an authoritative historical show, highlighting a chronological sequence of key events of the 1960s. History consists of memories and therefore does not respect boundaries of time and space. Memories are tricky things. They may gradually fade away or become increasingly embroidered over time. Our perception of the past is influenced by the present. Likewise, our perception of the present is also overshadowed by the past. So, in a way, the 60s cannot be consigned easily to the “past” and it continues into the present.

Our memories make us who we are today. They help us to make sense of the world we live in – ourselves, our home, our country. Therefore, the idea of home and identity seems inextricably linked to our memories of the 1960s – the decade of our nation’s birth. Yet, in a world of rapid change, where we are bombarded with information and images, how do we remember? And what have we jettisoned or forgotten along the way?

The title of the exhibition sums it up best. It is not a show about the 60s. It is a show about you and me, here and now. This exhibition hopes to explore four areas where residues of the 1960s may evoke memories of who we were and questions of who we are today.

Curatorial Statement



Void Deck: Presenting Singapore Artist Hong Sek Chern at the 25th São Paulo Biennial

23 March–2 June 2002
25th São Paulo Biennial

Artist(s) Featured

Hong Sek Chern

Curator(s)

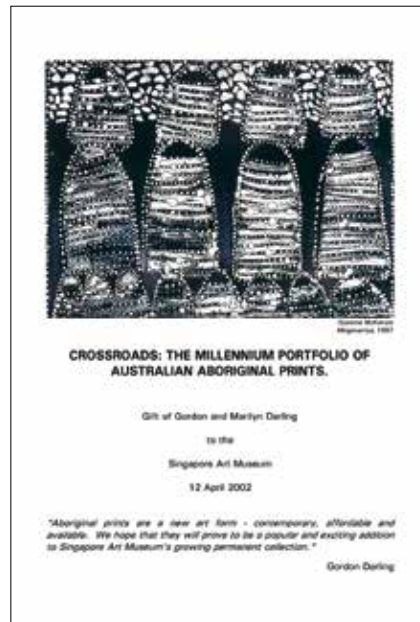
Bridget Tracy Tan, SAM

Synopsis

[...] *Void Deck* investigates the tension between such meaning and meaninglessness: it negotiates space as somehow linked to the structural, yet a journey in itself to the infinite. Through her use of the six panels and the fluid lines of geometry and construction, Sek Chern creates formal flows and linkages that present a territorial colonisation of physical and mental space. As she says, while painting, "The water creeps, seeps and parks itself, breaking up the pigment, dissolving, filtering and sifting through the concrete... It stalls and demands that you slow down with it. It remains still and reflects." The coveting of a public space such as the train station's upper deck to express personal space of reflection and contemplation, deconstructs physical urban architecture in visual and spiritual connectivity. Devoid of signification (no people, no signs, no activity), the deck is a conceptual journey of imagination and creative newness.[...]

Bridget Tracy Tan, Curator, Singapore Art Museum

Excerpt from exhibition short guide



Crossroads: Millennium Portfolio of Australian Aboriginal Artists

12 April–6 May 2002
Singapore Art Museum

Exhibited

Select works gifts of Gordon and Marilyn Darling

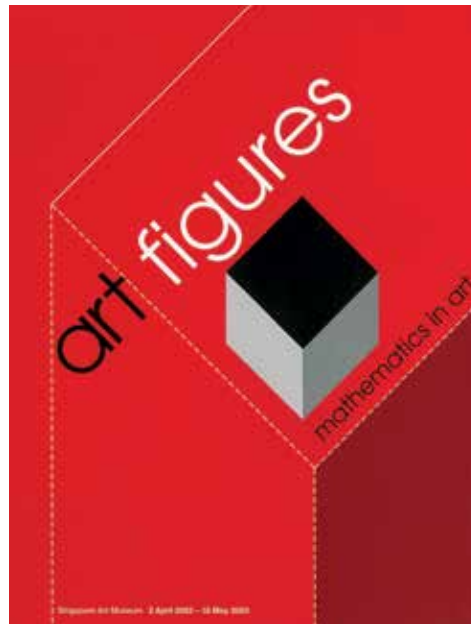
Synopsis

Crossroads: Millennium Portfolio of Australian Aboriginal Prints took the publisher, Mr Leo Christie, 10 years to realise. He first conceived the idea in 1989 and the final outcome is a comprehensive collection of limited edition prints by leading contemporary Aboriginal artists. The portfolio not only highlights the stylistic diversity of Aboriginal art in both rural and metropolitan areas but is also an important survey of the best Aboriginal printmaking at the close of the millennium.

The last etching created by the late Thomas Rover lends its title to the portfolio. Besides paying tribute to the artist, the title also signifies the dawn of a new millennium as an important crossroad in history as well as in Aboriginal art. It acknowledges the important achievements made in Aboriginal art by the older generation of artists, some of whom have passed on. It also helps to foster a new generation of Aboriginal artists in channelling a significant part of the net sales proceeds towards purchasing works by emerging artists for donation to Australian public galleries and institutions.[...]

Dr Earl Lu, Former Chairman, Singapore Art Museum
Fundraising Committee

Excerpt from opening invitation



Art Figures: Mathematics in Art

2 April 2002–18 March 2003
Singapore Art Museum

Artist(s) Featured

Victor Tan, Ye Shufang, Khoo Sui Hoe; Barangay Rotonda; Hong Sekchern; Ferdinand Montemayo

Synopsis

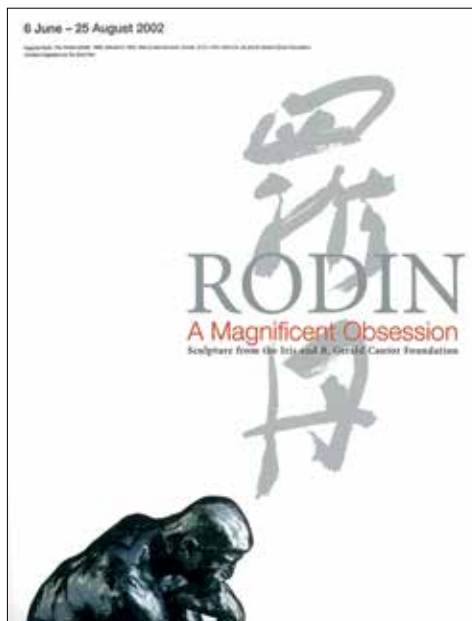
Mathematics is not just about numbers. Mathematics is the abstract study of patterns. Many of these patterns are abstract, but mathematicians have always been fascinated by the visual patterns that abound in art. The language and methods of mathematics is particularly useful for describing structure, symmetry and shape. Abstraction is a key tool in mathematics, and it allows us to look at the ideas that lie behind the forms we see in nature and art.

Mathematics has been important to artists throughout the ages. Until the Renaissance, artists and architects struggled with perspective. The study of ornamental patterns has benefitted from mathematical techniques like group theory and crystallography.

Visual beauty is important to many mathematicians who continue to be attracted by the way artists, architects and musicians make concrete realisations of beautiful mathematical ideas.

Not all of art is mathematical, and not all of mathematics is artistic, but the exhibition hopes to present some connections that will provoke further thought and facilitate a better appreciation of both mathematics and art.

Curatorial Statement



Rodin: A Magnificent Obsession – Sculpture from the Iris and B. Gerald Cantor Collection

6 June–25 August 2002
Singapore Art Museum

Artist(s) Featured

Auguste Rodin

Synopsis

The works in this exhibition come from the Iris & B. Gerald Cantor Collection in the United States of America. Amassed and documented over the last 50 years, the collection at its peak consisted of over 700 works. From the early works, and the more famous like the *Thinker* and the *Kiss*, to the lesser known fragments and incomplete commissions, the Iris and B. Gerald Cantor Collection profiles Auguste Rodin in the most intensive and inspired manner possible. What began with a passion and curiosity by B. Gerald Cantor developed into a lifelong learning experience that is shared each time any part of the collection travels. Over the decades, several exhibitions on Rodin have been assembled and travelled around the United States, Europe and the Middle East. The current exhibition is to be shown for the first time in Asia, tracing a broad range of Rodin's lifelong devotion to his art.

Curatorial Statement



Naked Perfection

12 September–10 November 2002
Singapore Art Museum

Artist(s) Featured

Tang Da Wu; Ng Eng Teng; Julie Lluch; Oda Mayumi; Eng Hwee Chu; Jerusalino Araos; Abdullah Basuki; Lim Cheng Hoe; Pinaree Sanpitak; Popo Iskandar; Naina Dalal; I Wayan Atjin Tisna; Yeo Siak Goon; Gregorius Sidharta Soegjijo; Fregado Aldo; Wee Kong Chai; Georgette Chen; Trubus; Anthonie Chong; Chen Wen Hsi; Chen Chong Swee; Adrien Jean Le Mayeur Mepres; Dora Gordine; Tay Long; Wee Beng Chong; Jeremy Ramsey; Srihardi Sudarsono; Vu Cao Dam; Jogen Chowdhury; Sim Tong Khern; Boo Sze Yang; Ho Khay Beng; Van Duong Thanh; Tung Yue Nang; Tay Chee Toh; Ang Kiu Kok

Curator(s)

Bridget Tracy Tan, SAM

Synopsis

This exhibition was first conceptualised as a way to display the growing collection of nudes and naked figures in the Singapore Art Museum's collection. The title relates to a talk and slide presentation I first gave in 1999, where the subject was well received, judging by the number of attendees that day. One of the speculative reasons for this could be the taboo or prohibitive nature society attaches to nudes, nudity or nakedness. Frankly, human curiosity has a way of taking over the more we are prevented from seeing a complete picture. In art however, it seems most of us have been conditioned and educated to understand the dynamics of nude or naked representation. We often see this kind of nudity as legitimate and not taboo.[...]

What this exhibition hopes to illustrate, is perhaps some notion of differentiation: that the final presentation of a so-called nude stems from a composite origin that has little to do with the perceptions and knowledge we bring to an image when we look at it. Finally, it hopes to show that naked perfection is an anomaly, the exception, to what we regard as sensuous or erotic. Perfection that is naked is even rarer than perfection per se; its final resolution in art, when deconstructed, often proves unprovocative and unremarkable.

Bridget Tracy Tan, Curator, Singapore Art Museum

Excerpt from introduction in exhibition catalogue



Liu Kang: Drawn from Life

26 September–24 November 2002
Singapore Art Museum

Artist(s) Featured

Liu Kang

Synopsis

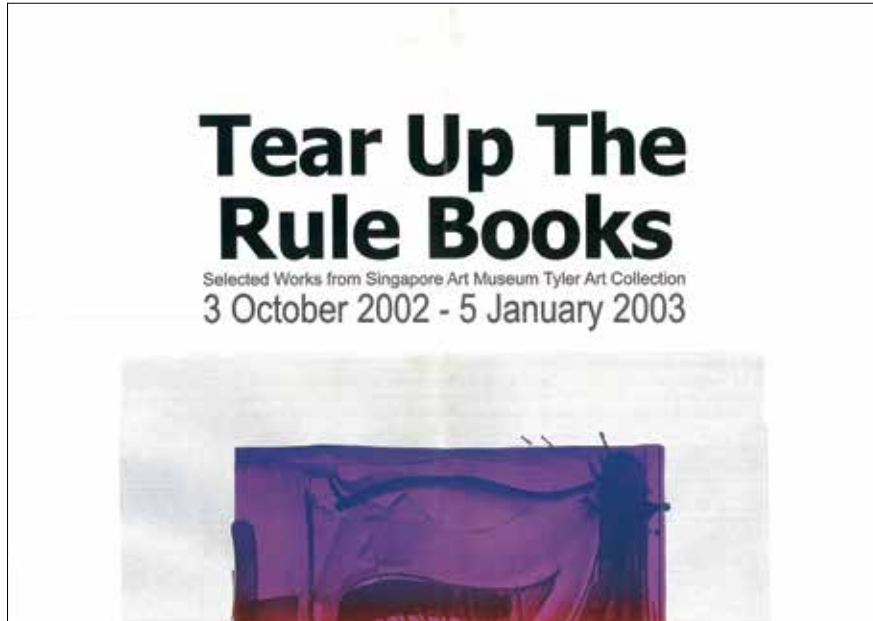
Drawings form an important part of Liu Kang's artistic output. When the Singapore Art Museum organised the major retrospective exhibition *Liu Kang at 87* in 1997, the emphasis was on the artist's practice as a painter. The curatorial intent of the current exhibition, *Liu Kang: Drawn from Life*, focuses on his practice in drawing; that which has seen a rich body of works produced over the lengthy course of the artist's career in China, France and Singapore.

Drawn from Life features the artist's impressive range of subjects and genres rendered in pastel, pencil and charcoal. There are figures, portraits, still life, landscapes, sketches, studies, cartoons intended for print media, as well as drawings as complete works. Liu Kang's debt to Western academic traditions of drawing is evident in his fidelity to conventions in genres and formal language. Yet in the cartoon-drawings such as those compiled in *Chop Suey*, a collection of works published in 1946, an expressive language captured the Japanese atrocities and living conditions during the Occupation with spontaneity and social concern.[...]

The formal and aesthetic relation between drawing and painting is also examined in this exhibition. A selection of paintings is included to offer links that suggest the relationship between Liu's preparatory sketches and his drawings and paintings as complete works. They demonstrate the process of an image's evolution and transformation from studies to 'finished' work. In this regard, Patricia Ong's catalogue essay, "Liu Kang and his drawings" expands on the theme by delving into the issue of drawing's dual role; as both finished work and as process art.

Kwok Kian Chow, Director, Singapore Art Museum

Excerpt from foreword in exhibition catalogue



Tear up the Rule Books: Selected Works from Singapore Art Museum Tyler Art Collection

3 October 2002–5 January 2003
Singapore Art Museum

Artist(s) Featured

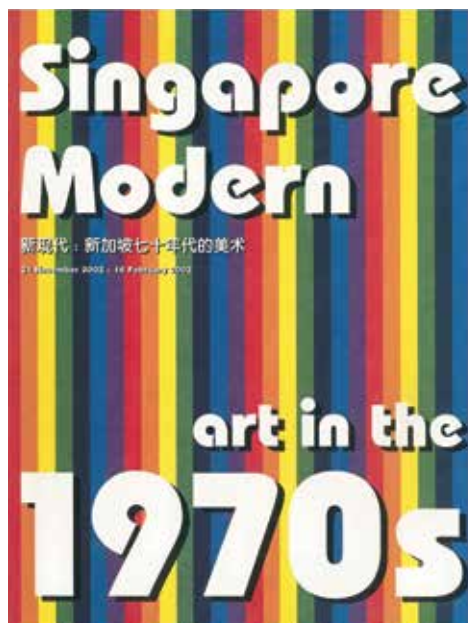
Josef Albers; Helen Frankenthaler; David Hockney; Jasper Johns; Roy Lichtenstein; Joan Mitchell; Robert Motherwell; James Rosenquist; Steven Sorman; Frank Stella

Synopsis

This exhibition features a selection of 20 works from the Singapore Art Museum Tyler Art Collection and highlights some of the most innovative examples of contemporary printmaking from the United States. Even though prints are accepted as original works of art today, it was only a few decades ago when they were still regarded as a poor relation to painting and sculpture, often misunderstood as mere reproductions of an artist's paintings. So, what are prints? How are prints made? And most importantly, how has printmaking become a genre of its own in the visual arts arena?

Tear Up the Rule Books aims to answer all these questions and more. This presentation of works illustrates exemplary collaborations between pivotal artists and print workshops in the U.S. as well as how these visionary partnerships have shaped and influenced contemporary printmaking in the international art world. In addition, the exhibition will illuminate the innovations that have irreversibly changed our perceptions of a print's value and its expansive possibilities as an art form.[...]

Excerpt from exhibition short guide



Singapore Modern: Art in the 1970s

21 November 2002–16 February 2003
Singapore Art Museum

Artist(s) Featured

Thomas Yeo; Jaafar Latiff; Wee Beng Chong; Khoo Shui Hoe; Cheong Soo Pieng; Joseph McNally; Kim Lim; Ng Eng Teng

Synopsis

The exhibition *Singapore Modern: Art in the 1970s* is a survey of abstract and semi-abstract art in Singapore in the 1970s. Widely acknowledged as the pinnacle for modernist art in Singapore, young artists were embracing and experimenting with Western contemporary ideas and art theories. These artistic explorations were an important source of inspiration that led to different forms of abstraction, especially abstract expressionism, geometric abstraction and colour field paintings. The multiplicity of styles and approaches by some of the major proponents of modern art is apparent in this non-linear presentation of paintings, prints and sculptures produced throughout the 1970s. Through a thematic approach that demonstrates degrees of continuity in the art history of Singapore, this exhibition examines the artistic environment of the 1970s and discusses within this context, the experimentations in abstraction carried out by some of its main proponents such as Anthony Poon, Goh Beng Kwan, Wee Beng Chong and Eng Tow.[...]

Excerpt from exhibition short guide



Hiroshi Sugimoto: Portraits

5 December 2002–2 February 2003
Singapore Art Museum

Artist(s) Featured

Hiroshi Sugimoto

Synopsis

Portraits presents Hiroshi Sugimoto's photographic series of wax models of famous historical figures, set in dramatic black and white in the style of traditional portraiture. The series of photographic works, commissioned by the Deutsche Guggenheim Berlin, includes the figures of Henry VII, William Shakespeare, Voltaire, Napoleon Bonaparte, the Duke of Wellington, Queen Victoria, Oscar Wilde and Elizabeth I, to name a few. Posed in three-quarter view, the photographic works call to mind the paintings of Rembrandt van Rijn, Hans Holbein the Younger and Jacques-Louis David. Sugimoto's photographic portraits are works of deep contemplation and exquisite sensitivity, both towards his wax subjects and the photographic medium. The exhibition is jointly presented by the Singapore Art Museum and Deutsche Bank.

SAM press release

**SINGAPORE
ART MUSEUM
EXHIBITIONS**

2003



20th Century Chinese Paintings: In Singapore Collections

13 February–27 April 2003
Singapore Art Museum

Artist(s) Featured

Fu Baoshi; Liu Haisu; Qi Baishi; Huang Binhong; Zhu Qizhan; Wu Hufan; Xie Zhiliu; Pu Ru; Tang Yun; Zhao Shaoang; Fu Baoshi; Fan Changqian; Pan Tianshou; Liu Kuiling; Lu Yanshao; Xu Beihong; Lin Fengmian; Wu Guanzhong; Wang Jiqian; Chen Wenxi; Zhang Daqian; Zhong Sijin; Cheng Zongrui; Wu Zaiyan; Ren Bonian; Wu Changshuo; Wu Zuoren; Li Keran; Feng Zikai; Shi Xiangtuo; Wu Hufan; Ding Yanyong

Curator(s)

Low Sze Wee, SAM

Synopsis

[...] This exhibition highlights the richness and diversity of Singapore collections of 20th century Chinese paintings. The selection of 70 paintings by 30 artists, presents a breathtaking range of ideas, styles, techniques and subject matter. The range of works reflects inevitably the tastes of local collectors. In that respect, the exhibition is particularly rich in works by Xu Beihong, Zhu Qizhan, Fu Baoshi, Lu Yanshao and Wu Guanzhong. Through these works, it is possible to chart some of the more significant developments in Chinese painting in the last 100 years of so.

The four main themes of the exhibition reflect some of the broad concerns which have continually pre-occupied Chinese artists. They examine how artists deal with the past (Art and Tradition) and how they innovate within that 3000-year long tradition (Art and Innovation). The works also reflect the personal, historical and social circumstances in which the artists found themselves (Art and Life) and their interactions with the people around them (Art and Relationships).

Excerpt from exhibition short guide



The President's Young Talents Exhibition

13 March–18 May 2003
Singapore Art Museum

Artist(s) Featured

Heman Chong; Lim Tzay Chuen; Francis Ng; Tan Kai Syng

Curator(s)

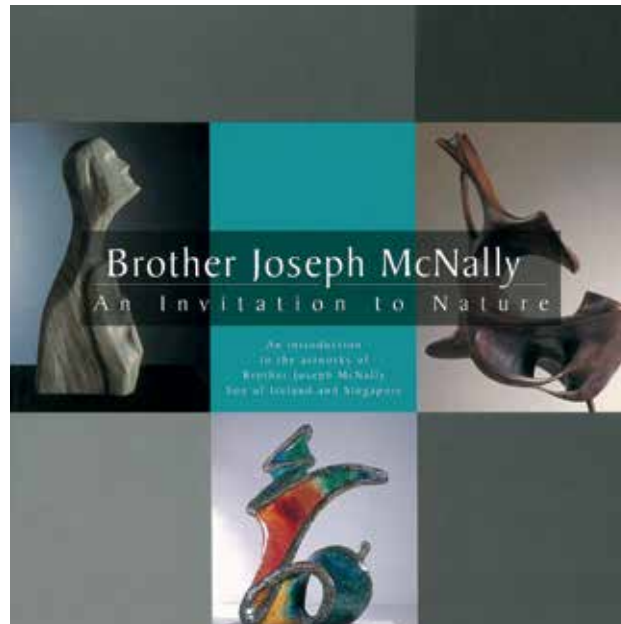
Chua Ek Kay, Guest Curator; Joyce Fan, SAM; Matthew Ngui, Guest Curator

Synopsis

[...] The President's Young Talents Exhibitions 2003 aims to promote the development of art in Singapore and encouraging our artists to link their practices globally in the international arena.

The biennial event features four exciting new talents.[...] The works by Francis and Tzay Chuen involve the alteration of existing spaces but their executions are unlike each other in approach, form and expression. While Francis' altered spaces are conceived as metaphors or symbols, Tzay Chuen focuses on human interaction with existing built spaces. Likewise, Heman and Kai Syng both focus on the use of video technology but their presentations are far from being alike: Heman's practice hinges on commentaries of today's post-colonial cultures and Kai Syng's employment of disjointed images and repetitions is an investigation into narrative techniques.

Excerpt from exhibition short guide



Brother Joseph McNally: An Invitation to Nature

26 March–20 April 2003
Singapore Art Museum

Artist(s) Featured

Joseph McNally

Curator(s)

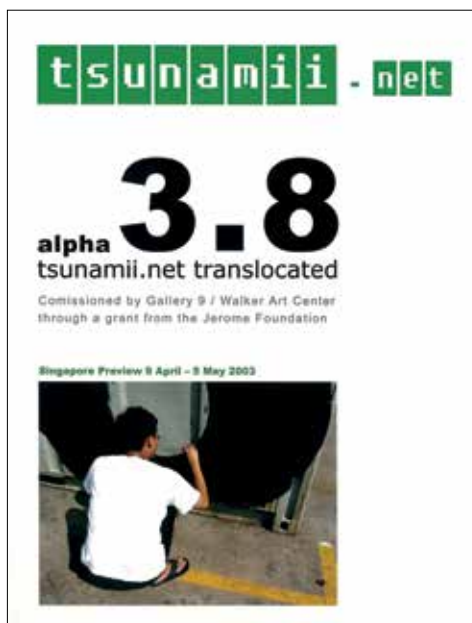
Bridget Tracy Tan, SAM

Synopsis

[...] In a sense, Brother Joseph built an artistic bridge between Ireland and distant Singapore. By moving ancient Irish bog oak from Mayo to Asia and then carving and fusing it with epoxy resin and semi-precious minerals, he developed a new vision of art that was both occidental and oriental. The results, as we can enjoy here in the atrium exhibition space of the Office of Public Works, are both beautiful and inspirational. It is not surprising that he was at the heart of an impressive cultural upsurge in Singapore and that he is held in such high esteem there today. He also had many works cast in bronze and his interpretations of Chinese calligraphy will come as a total surprise to an Irish art public that is more accustomed to viewing Western three-dimensional forms.

Tom Parlon, Minister of State at the Department of Finance with special responsibility for the Office of Public Works, Dublin, Ireland

Excerpt from exhibition catalogue



alpha 3.8 tsunamii.net translocated

9 April–5 May 2003
Singapore Art Museum

Artist(s) Featured

Charles Lim; Tien Woon

Synopsis

tsunamii.net, comprising of Charles Lim and Tien Woon, have with their alpha series developed a framework for the exploration of what it means to be globally connected. Mapping physical location and cyberspace, the alpha series of projects are explorations of real and virtual connections and boundaries, and where the two overlap. As an internet user, the web presents a world of information at a mouse-click. Surfing from website to website, it is not usually a concern where the website resides, which country the server actually exists in, or how the website is programmed to display its images and information. Yet, each website is a portal to another world, and for tsunamii.net (<http://www.tsunamii.net>), it provides a window into the world of Charles Lim and Tien Woon. This website could be accessed anywhere in the world (with internet access), concurrently by anyone who links through the website address. Mouse-over to hyperlink, the apparent simplicity of accessing and navigating the internet are the focus of tsunamii.net's latest project alpha 3.8: translocation. The project consisting of the migration of their tsunamii.net website from server to server around physical borders is a journey that tests the boundaries of connectiveness of the internet. In their project alpha 3.4 presented at Documenta 11, tsunamii.net browsed the internet in a physical journey through a real landscape from Kassel to Kiel, Germany. In their alpha 3.8 project it is the website that does the trekking across the globe, presenting the nomadic website.[...]

Excerpt from exhibition short guide



Highlights from SAM's Permanent Collection

24 April 2003–29 February 2004
 Singapore Art Museum

Exhibited

Select works from SAM's Permanent Collection

Synopsis

The cultures of Southeast Asia are diverse and varied. Today, we perceive this diversity in terms of distinct nations and their respective cultural identities. Modernisation – the process of economic and social change that took place over the past one and a half centuries or so – played a significant role in such transformations. Forces of globalisation, an intensification of the modern experience, currently present a new challenge to these Southeast Asian cultures. As such, although we may regard cultures in relation to stable national categories, these cultures have evolved and will continue to evolve through the processes of modernisation and globalisation. Transformations that had occurred in Southeast Asian art are thus complex, traversing along the fault lines of history, punctuated by political ruptures and serrated by shifting plates of social change. Colonisation, the tumults of war, rise of nationalism, and the exuberance of independence are some of the experiences commonly shared between these countries. Presenting selected works from the museum's permanent collection, this exhibition aims to provide a glimpse, a cross-sectional view of modern and contemporary Southeast Asian art.[...]

Excerpt from exhibition short guide



CDL Singapore Sculpture Award Exhibition

12 June–3 July 2003
Singapore Art Museum

Synopsis

The CDL Singapore Sculpture Award 2003 theme, *Wind and Water* lends itself to various cultural symbols and collocations. Sculptural responses include the embodiment of both elemental characteristics, nautical associations as well as abstractions of water and Chinese *fengshui* calligraphy. The play on water as a free-flowing element providing the inspiration for the various manifestations of its qualities; being fluid, reflective, bubbly, rejuvenating, and adding the rhythmic tidal pulse to a vibrant sector of the Singapore River, which provided the contextual siting.

The exhibition featuring winning and selected entries continues this theme of *Wind and Water*, where the sculptures explore ways of communicating their meanings and ideals through traditional cast materials. The interactive quality of some sculptures, adds an interesting dimension with the interplay of these two dynamic elements.

Curatorial Statement



The Star Design Award Exhibition

**8 July–9 July 2003
Singapore Art Museum**

Exhibited

The exhibition features 31 selected sculptures, each created with different interpretations of the galaxy by the artists

Synopsis

The celestial universe has always been a source of inspiration for artistic work. Throughout the ages, man has sought to probe and understand the universe. A journey to the stars is the theme of the Star Design Award competition which aims to stimulate local sculptors to create living art that would not only be imaginative in design, but also become a part of the social community.

The Star Design Award demands imagination, artistic foresight and clearly expressed ideas from the sculptors to create an emblematic icon revolving around the celestial star constellation theme. The exhibition features 31 selected sculptures, each created with different interpretations of the galaxy by the artists. The exhibition continues with the celestial theme, with the selected entries each encapsulating a sleek, modern, forward-looking and delightful spirit.[...]

Excerpt from exhibition short guide



15 Tracks: Contemporary Southeast Asian Art

11 July–7 September 2003
Singapore Art Museum

Artist(s) Featured

Osman Bin Bakir; Phy Chan Than; Apotik Komik Group; Krisna Murti; Khamsouk Keomingmuang; Hayati Mokhtar; Kumbu Anak Katu; M.P.P. Yei Myint; José Legaspi; Saudi Ahmad; Heman Chong; Jakapan Vilasineekul; Prasong Luemuang; Dinh Thi Tham Poong; Ha Tri Hieu

Curator(s)

Joanna Lee, SAM

Synopsis

15 Tracks: Contemporary Southeast Asian Art proceeds with the curatorial interest to present a survey of the practices of 15 contemporary artists from the ten countries that constitute the current membership of the Association of Southeast Asian Nations (ASEAN).[...]

[...] Emerging most prominently in the exhibition's selection of artists is a curatorial interest for 15 Tracks to be a platform to highlight the artists' individual practices, and to understand these within the cultural and sociohistorical contexts of artistic practice and engagement. In this regard, the curators are particularly interested in featuring artists whose practices exist outside of mainstream contemporary artistic conventions and of local or international capitals of artistic production. For art makers such as Kumbu Anak Katu from Sarawak in East Malaysia, and Saudi Ahmad from Mindanao in southern Philippines, theirs are localised practices at the peripheries of the national and international contemporary art circuits. For others such as Osman Bin Bakir, Khamsouk Keomingmuang and Phy Chuan Tha, their practices cannot be understood without regard to their countries' histories and in the light of the conditions of the comparatively nascent modern art histories and developments in art infrastructures in their countries for developing and sustaining artistic practice and art communities.[...]

Joanna Lee, Assistant Director, Senior Curator, Singapore Art Museum

Excerpt from introduction in exhibition catalogue

This exhibition is an abridged version of *36 ideas from Asia – Contemporary South-East Asian Art* (2002).



50th International Art Exhibition of the Venice Biennale: Dreams and Conflicts – The Dictatorship of the Viewer

15 June–2 November 2003
Singapore Pavilion, Venice Biennale

Artist(s) Featured

Tan Swie Hian; Francis Ng; Heman Chong

Curator(s)

Low Sze Wee, SAM

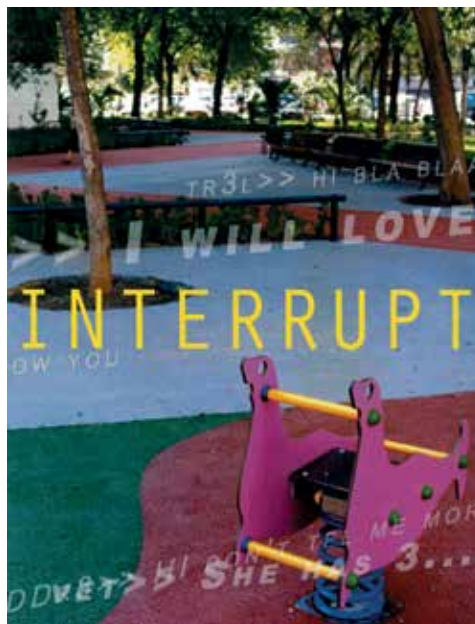
Synopsis

Seeking connections within an increasingly globalised world is the central concern that weaves through the works of Tan Swie Hian, Francis Ng and Heman Chong.

Through expressions in painting, calligraphy, video and installation, these works are an articulation on existential and cultural questions, encompassing timeless concerns and current predicaments.

Defying easy categorisations, they are artists who transcend borders, disciplines and media. Multi-cultural awareness is one of the most striking features of Tan Swie Hian's works. As a painter, sculptor, poet, writer, translator and theatre designer, he is celebrated for the seamless infusion of multiple cultural traditions in his life and art. Awareness of self, space and time are the abiding concerns of Francis Ng. Through his installations, Francis has investigated the notions of space, bodies in space and the tensions between existing and re-constructed spaces. As an artist who is acutely aware of his environment and of human relationships, Heman Chong's works often capture the small, unnoticed aspects of daily life. His work for the 50th International Art Exhibition – La Biennale di Venezia re-examines the question of "how do we learn", along with issues like adaptation, assimilation and individuality in a culturally connected world.

Curatorial Statement



Interrupt: Contemporary Art at its Cutting Edge

26 June 2003–25 April 2004
Singapore Art Museum

Artist(s) Featured

Adrian David Cheok; Clara Boj; Diego Diaz; Jody Zellen; Leung Chi-Wo; Masakatsu Takagi; Michael Tan; Shirley Shor; Tan Kai Syng; tsunamii.net; Wendy Phua; Young-Hae Chang Heavy Industries

Curator(s)

June Yap, SAM

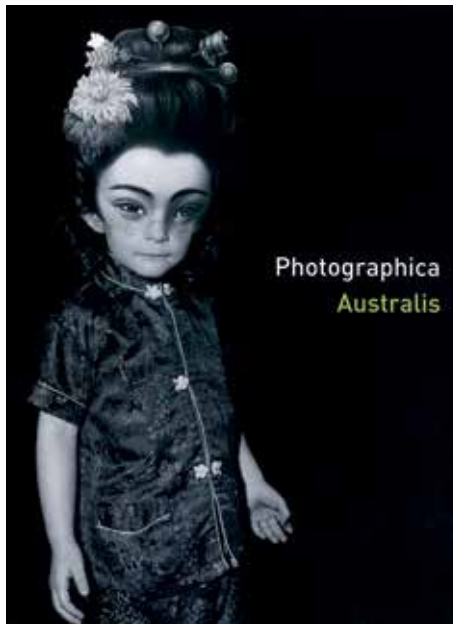
Synopsis

The power of technology and media in constructing and communicating our understanding of the world is a contemporary reality. Media and technologies in art practices are not merely the result of this proliferation and pervasion, but are responses to these events. Media and technological developments form a complementary relationship of infrastructure and content, with one providing the support and creation of gathering, reproducing and disseminating the other. Information, sound and image are deconstructed and dematerialised into the technological language of switches, numbers and code. Technology in art may be viewed as progressive within ideas of communication and media theories, through the translation of expression into bits and bytes. Yet, the technology emerges as both the medium and structure as well as content. Embedded as an underlying set of instructions, programme code, or as a self-perpetuating meme of propagation, collaboration, interactivity, participation and distribution, the technology also traffics particular narratives, and political and cultural content inherent within its infrastructure.[...]

An interrupt describes a moment of discontinuity where a change or refocusing occurs. Interactivity is in a sense a framework of interruptions, or scenarios of divergence and feedback, options and outcomes. Engaging technology in a self-reflective representation, the interrupt is also a metaphor for the practice of cyberart and new media. The technologies that underlie these artists' practices are not inherently about technical innovation. Yet it is through the technological abstractions of code, programme, switch, and interrupts that practices in cyberart and new media are transformed into reflections upon the technological culture.

June Yap, Curator, Singapore Art Museum

Excerpt from exhibition short guide



Photographica Australis

14 August–9 November 2003
Singapore Art Museum

Artist(s) Featured

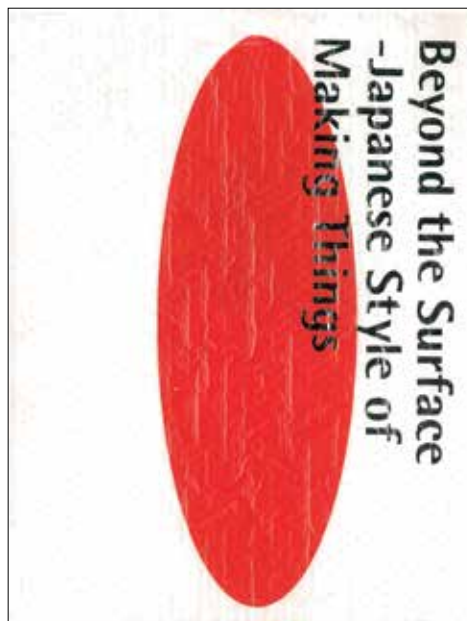
Max Doyle; Joachim Froese; Phillip George; Deborah Paauwe; Scott Redford; Martin Walch; Anne Zahalka; Glenn Sloggett; Pat Brassington; Rose Farrell; George Parkin; Brenda L Croft; Lyndell Brown & Charles Green; Polixeni Papapetrou; Michael Riley; Darren Sylvester

Synopsis

Photographica Australis presents a diversity of ideas and expressions on contemporary Australia. It reflects on the meeting of cultures, perception of the past and meanings of Australia as a physical space. Yet, such concerns are open to other ideas made accessible through an open global culture. It also presents photography as an evolving and expanding form of image making. Boundaries between fine art, documentation, applied photography and graphics, digital imaging and video, are increasingly blurred and rendered tenuous given the changing technological and global media environment.

The works and artists in this exhibition are presented in three interrelated themes. 'Biodiversity' provides a snapshot of the range of Practitioners and their respective approaches in photography. The term 'biodiversity' also allows us to relate to cultural practices as one that is situated within an ecology of ideas, identities, histories and trajectories. Art and 'Suburbia' explores ways in which the Australian suburbia is interpreted and utilised by artists to explore notions of the Australian psyche and identity. The modern Australian dream of suburbia – often symbolised by the quarter acre block of land and a freestanding house – is a nodal point through which personal desires and conflicts are played out. 'Intersections' presents works that reflect on the meaning and formation of identities within the context on contemporary realities, histories and cultures.[...]

Excerpt from exhibition short guide



Beyond the Surface: Japanese Style of Making Things

26 August–9 November 2003
Singapore Art Museum

Artists(s) Involved

Miyako Ishiuchi; Michiko Kon; Reiko Sudo; Hideho Tanaka;
Tokujin Yoshioka

Curator(s)

Professor Ryu Niimi, Musashino Art University

Synopsis

[...] The exhibition, curated by Professor Ryu Niimi of Musashino Art University, consists of works of photography, interior design, textiles and fiber sculpture, all of which convey their messages through their 'surface'. Today, we are overwhelmed with the rapid speed of life, and tend to follow our predetermined ways, forgetting the enriching importance of the feel and texture of surface. However, objects change depending on how they are viewed. The works introduced in this exhibition are good evidence of a special Japanese passion for surface.

We hope visitors to the exhibition can enjoy the subtle nuances of the works, take the messages they receive out into the world, and apply these messages to the articles around them in their daily lives. People can relish both the similarities and the differences they detect in such a comparison. If audiences can be encouraged to ponder what is shared and what is different, then we are quite sure this will enhance mutual understanding within our societies.

Hiroaki Fujii, President, The Japan Foundation

Excerpt from foreword in exhibition catalogue



Sweden made design: **4stories**

20 November 2003–29 February 2004
Singapore Art Museum

Artist(s) Featured

Carina Seth Andersson; David Andersson; Teppo Asikainen; Thomas Bergstramd; Helena Bodin; Marten Claesson; Johanna Egnell; Khodi Feiz; Per Fhager; Monica Forster; Tom Hedquist; Nina Jobs; Ero Koivist; Alexander Lervik; Katrin Petursdottir; Ola Rune; Stina Sandwell; Anna von Schewen; Michael Young

Curator(s)

Monica Foster, Guest Curator; Nina Jobs, Guest Curator

Synopsis

[...] With the focus on Swedish contemporary designs, the exhibition *4stories* offers glimpses into the Swedish environment and culture and how creative solutions are used to overcome the extremities experienced during the four seasons of winter, spring, summer and autumn.

Curated and designed by Monica Foster and Nina Jobs, *4stories* features prize-winning designs from some of the best Swedish designers and producers. The form, function and material of the product design are adapted to and based on Sweden's changing seasons and its changing climatic conditions. The thematic display of the objects corresponds to the four seasons where the exhibits are grouped into four inflatable could-shaped rooms designed by Ms Föster. In each room, a story is told about life during each season.

Excerpt from exhibition short guide



Tze Peng: An Exhibition

4 December 2003–22 February 2004
Singapore Art Museum

Artist(s) Featured

Lim Tze Peng

Curator(s)

Bridget Tracy Tan, SAM

Synopsis

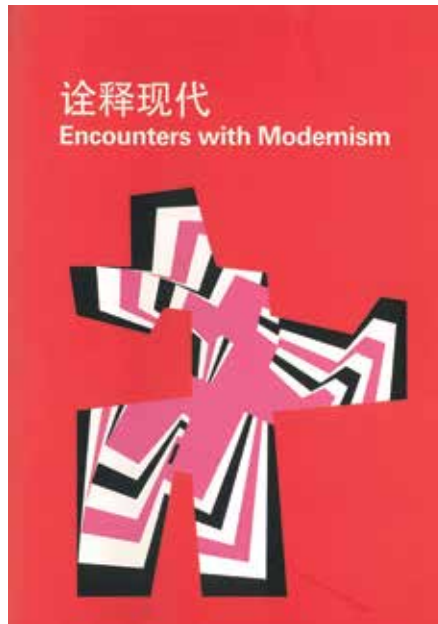
[...] The current exhibition Tze Peng marks a donation of over 200 works by Mr and Mrs Koh and the artist to the museum. Lim Tze Peng had previously donated 34 works to the museum. The current new donation challenges the museum to further research, preserve and present not only the artist and his works, but also how the works articulate and inform cultural and art history in Singapore. This exhibition and donation, in turn, "is another encouragement for Tze Peng to scale even greater heights," as Koh Seow Chuan would put it. Edifying as this may sound in addressing the winner of this year's Cultural Medallion, the most prestigious arts award in Singapore, we know that Lim Tze Peng welcomes the challenge.[...]

Kwok Kian Chow, Director, Singapore Art Museum

Excerpt from exhibition catalogue

**SINGAPORE
ART MUSEUM
EXHIBITIONS**

2004



Encounters with Modernism: Highlights from the Stedelijk Museum, Amsterdam

18 March–6 June 2004
Singapore Art Museum

Artist(s) Featured

Carl Andre; Karel Appel; Georg Baselitz; Constant (Constant Nieuwenhuys); William N. Copley; Tony Cragg; Rene Daniels; Jan Dibbets; Cesar Domela; Jean Dubuffet; Marcel Duchamp; Marlene Dumas; Dineke Dijkstra; Ger van Elk; Lucio Fontana; Gunther Forg; Gilbert & George; Douglas Gordon; Andreas Gursky; Philip Guston; Peter Halley; Keith Haring; Asger Jorn; Donald Judd; Gerald van de Kaap; Wassily Kandinsky; Franco Kappi; Ernst Ludwig Kirchner; Willem de Kooning; Jeff Koons; Jannis Kounellis; Sol LeWitt; Robert Longo; Robert Mangold; Agnes Martin; Aernout Mik; Marc Mulders; Mario Merz; Piet Mondrian; Bruce Nauman; Barnett Newman; Claes Oldenburg; Nam June Paik; Pablo Picasso; Jackson Pollock; Liza May Post; Avery Preesman; Arnulf Rainer; Michael Raedecker; James Rosenquist; Mark Rothko; Robert Ryman; David Salle; Peter Saul; Antonio Saura; Kenny Scharf; Karl Schmidt-Rottluff; Julian Schnabel; Marien Schouten; Han Schuil; Gino Severini; Cindy Sherman; Frank Stella; Antoni Tapies; Andy Warhol; Jan Wiegers; Robert Zandvliet

Curator(s)

Maarten Bertheux, Stedelijk Museum Amsterdam; Kwok Kian Chow, SAM; Marcelo Mattos Araujo, Pinacoteca do Estado, São Paulo and Ivo Mesquita, São Paulo; Fernando Cocchiarella Museu de Arte Moderna, Rio de Janeiro; June Yap, SAM; Zhang Qing, Shanghai Art Museum; Pieter Tjabbes, Art Unlimited, São Paulo

Synopsis

Drawing from the collection of the Stedelijk Museum, Encounters with Modernism presents a survey of a history of art expressions from the early 20th century to the present, mining a wealth of philosophies that have arisen, and that continue to influence contemporary art developments today.[...]

[...] While viewing the range of works presented in the exhibition, and savouring the intensity, impact and ideas each surfaces, one becomes aware of an overriding desire for each work to be different. This is a difference not merely of contrast and disparities, but one of more subtle distinction – the slipping between apparent trajectories and traditions. The artist as the creator, and the museum and audience as observer are bound, not only in the work itself, but in the search for this difference, the encounter with the dissimilar, that was present through the history of these artworks, and which continues through to the present.

Excerpt from exhibition short guide



Fascination with Nature: Finger Paintings by Wu Tsai Yen

8 April–4 July 2004
Singapore Art Museum

Artist(s) Featured

Wu Tsai Yen

Curator(s)

Low Sze Wee, SAM

Synopsis

The late Wu Tsai Yen (1911–2001) is credited to have revived international interest in the art of finger painting, whose last great specialist exponent was the Qing dynasty artist, Gao Qipei (1660–1734).

On his first encounter with a lotus painting by Wu, the famous 20th century artist Zhang Daqian (1899–1983) – who later became a good friend – wrote the following on the work: “With nature as inspiration, he wields his fingers as his heart desires”. These words captured deftly the essence of Wu’s art. His paintings of the natural world reflected his own haven in Singapore where he cultivated bonsai and reared birds and fishes. And his mastery of finger painting allowed him to fully express the beauty that surrounded and continually inspired him.

The exhibition features 45 paintings, drawn from the collections of the Singapore Art Museum and the artist’s family and friends. It also highlights many works that were part of the artist’s generous gift of 12 paintings to the museum in August 2001. Through the gift, Wu had hoped to share his works with a larger audience. With the support of his family and friends, this exhibition represents a happy realisation of that wish and further signals the museum’s continuing commitment to promoting Singapore art and artists.

Low Sze Wee, Assistant Curator, Singapore Art Museum

Introduction in exhibition catalogue



Twilight Tomorrow

20 May–26 September 2004
Singapore Art Museum

Artist(s) Featured

Arahmaiani; Christophe Charles; Heman Chong; Feng Mengbo;
Masayuki Kawai; Corinna Kniffki; Michael Lee Hong Hwee; Hajnal
Nemeth; Tan Kai Syng; Philip Tan; Jan Verbeek.

Curator(s)

June Yap, SAM

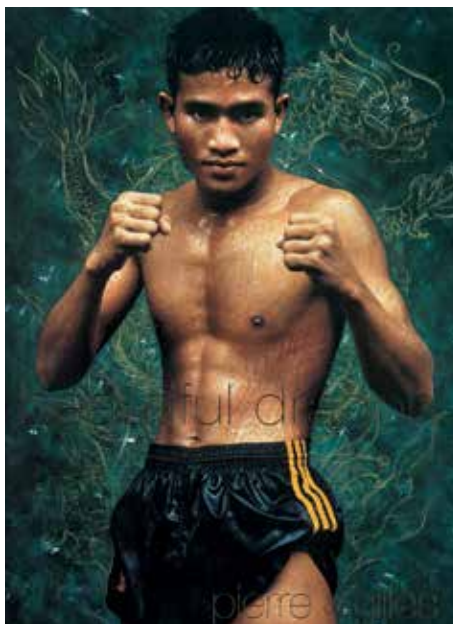
Synopsis

Video as a contemporary art category provides a means to dialogue about our world and culture in a meaningful way. As a widely-used medium for communication, documentary and information, video has a language and a syntax that we have become familiar with. Artists employing video art, however, attempt to use this language to find even newer ways of seeing and to explore new perspectives. From early video artworks which investigate the medium, today's video artworks go beyond the medium to examine our media cultures.

Presented in this exhibition are eight video artworks by artists referencing our contemporary experiences of media culture, of film and video narrative, and of how we see our realities through the medium. Curated by June Yap, the exhibition features recent video artworks in consideration of how video as a medium has developed over the years.[...]

Kwok Kian Chow, Director, Singapore Art Museum

Excerpt from foreword in exhibition catalogue



Beautiful Dragon

17 June–18 July 2004
Singapore Art Museum

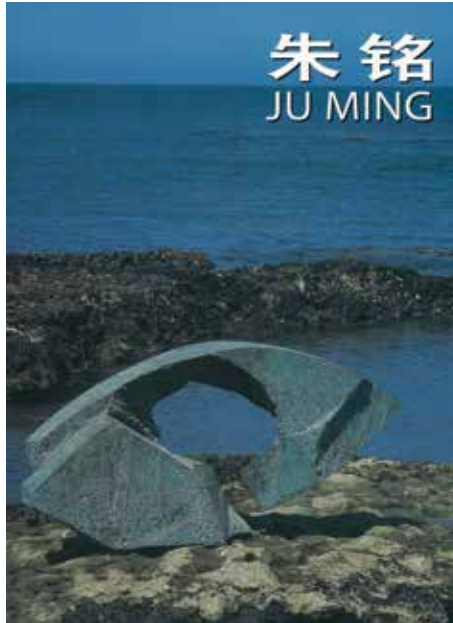
Artist(s) Featured

Pierre Commy; Gilles Blanchard

Synopsis

Beautiful Dragon is the first Pierre & Gilles exhibition to be held in Southeast Asia, featuring 67 works by the celebrated French artists who have been active since 1976. The works in the exhibition span the breath of their career, with early pieces from the seventies to recent works created in the new millennium. The works in the exhibition have been carefully selected from several private and public collections and appear for the first time in a single curated exhibition. *Beautiful Dragon* traces the work of Pierre & Gilles as expressed through the images of Asia and tracks the artists' fascination and passion for a visual culture that is at once both traditional and contemporary, popular and revered. In *Beautiful Dragon*, their encounters with Asia go beyond the geographical entity into the realm of the imaginary and fantasy. *Beautiful Dragon* is part of the Month of Photography, and event of the Singapore Arts Festival. The exhibition will be on at the Singapore Art Museum from June 17 to July 18 2004.

Curatorial Statement



Ju Ming 2004–05: Singapore • Beijing • Shanghai

17 June–18 July 2004
Various locations

Artist(s) Featured

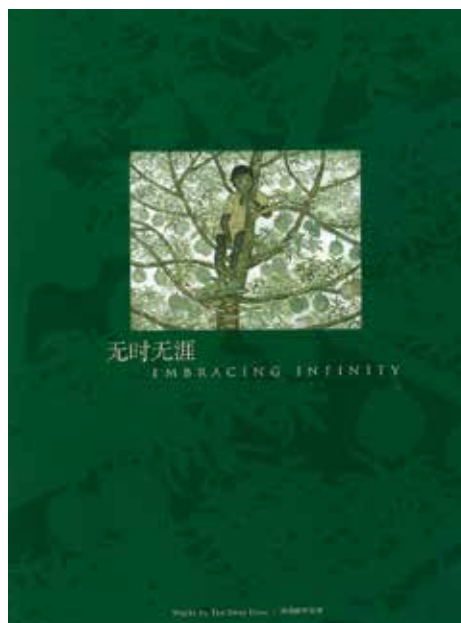
Ju Ming

Synopsis

Singapore is the inaugural venue for the travelling exhibition *Ju Ming 2004–05*. Featuring more than 70 recent sculptures by the internationally renowned Taiwanese artist Ju Ming, the works are displayed in several locations around Singapore. The event aims to highlight sculptures from the two series of works for which he is highly acclaimed, allowing visitors to gain an understanding into his art practice.

A modern sculptor, Ju Ming is well-known for his *Taichi Series* which he began in the 1970s. Having practised Taichi Boxing or *Taijiquan* for more than twenty years, the sculptures increasingly reflect the artist's understanding of the various movements in the martial art form. The culmination of his exploration is observed in the final installations of the Series where two interlocking figures in the *Push Hands* stance become holistically one. The concluding work comprising 20 sculptures will be publicly launched for the first time in the Singapore Art Museum, the main venue of the event.[...]

Excerpt from exhibition short guide



Embracing Infinity: Works by Tan Swie Hian

25 August–19 December 2004
Singapore Art Museum

Artist(s) Featured

Tan Swie Hian

Curator(s)

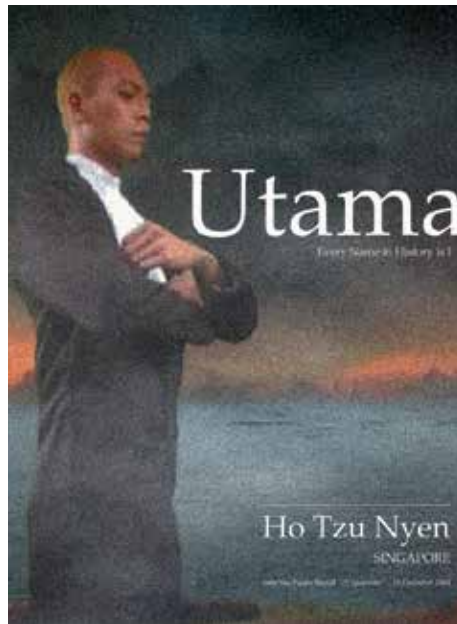
Low Sze Wee, SAM

Synopsis

[...] *Embracing Infinity*, features 45 recent works by Swie Hian. Encompassing paintings, calligraphy, prints and sculptures, they provide a glimpse into the diverse interests of this multi-talented artist and captures Swie Hian's approach to life and art-making – which is to work with a free mind, transcend boundaries and fly with the joyful abandon of the nimble hummingbird.

Jointly organised by the National Heritage Board and the National Arts Council, this exhibition commemorates the conferment of the Meritorious Service Medal by the President of the Republic of Singapore on Tan Swie Hian in 2003 for his significant contributions to Singapore's culture.

Excerpt from exhibition short guide



26th São Paulo Biennial: Free Territory, Utama: *Every Name in History is I*

25 September–19 December 2004
Pavilhão Cicillo Matarazzo,
Parque do Ibirapuera, São Paulo

Artist(s) Featured

Ho Tzu Nyen

Curator(s)

Ahmad Mashadi, SAM

Synopsis

[...] According to Ho, Utama in the practice of Singapore history "...is the archaic figure of myth that must constantly be suppressed." His installation a series of paintings and a 22-minute video, is conditioned by an uneasy oscillation between a sense of purposeful recuperative archaeology and further myth-making, Ho described as 'staged artificiality'; aided by complex and at times conflicting accounts of Utama based on a number of historical resources. This results in a series of images that are characterised by multiplicity of identities, left open and unmediated, as possibilities of histories rather than in place of the prescribed history. Ho's aim is not to displace Raffles, but rather through Utama "...to make visible the always already complex intertwining of myth and history, power and representation in the place of origins." The taxonomic categorisation of the portraits and seeming linearity of the video narrative are but devices to point towards or parodies of the systemic presence and power that render history intelligible in the image of the incumbent. Utama smuggles into the present – images from an unremembered or unprivileged past to make visible contemporary constructions, to overlay against the accepted imageries of history transparencies of wilful appropriation and the whim of imagination.

Ahmad Mashadi, Curator, Singapore Art Museum

Excerpt from exhibition short guide



Seni Singapore 2004: Art & the Contemporary

1 October–28 November 2004

Various locations

Artist(s) Featured

Ashim Ghosh; Charlene Rajendran; Akram Zaatar; Walid Raad; Alia Hasan-Khan; Avi Mograbi; Ayreen Anastas; Emily Jacir; Francois Bucher; Jayce Salloum; Jesal Kapadia; Paul Chan; Peter Lasch; Rene Gabri; Mark T.E.H; Gan Siong King; Chang Yoong Chia; Wong Taysy; Jerrica Lai; Fahmi Fadzil; Fahmi Reza; Imri Nasution; Tan Kui Lan; Tan Sei Hon; Roslisham Ismail @ Ise; Hariati Azizan; Ahmad Koyyum; Fitriani; Heidi Arbuckle; Surya Wirawan; Tresnawati; Yustoni Volunteero; Totok Kontil; Budi Santosa; Praon Kumjim; Gridthiya Gaweewong; Teerapol Ngamsinjamrus; Sajeetip Nimvijit; Kamol Phaosavasdi; Chatchai Puipia; Michael Shaowanasai; Apichatpong Weerasethakul; Ringo Bunoan; Katya Guerrero; Patricia Perez Eustaquio; Maria Taniguchi; Lena Cobangbang; Johnny Alcazaren; Anthony Maculangan; Masayuki Kawai; Akiko Nakamura; Chow I-Shin; Eunice Seng MF; Wee H Koon; Agnes Yit; Colin Reaney; Jeremy Hiah; Kai Lam Hoi Lit; Iwan Wijono; Ho Tzu Nyen; Jason Soo; Mark Chua; Rizman Putra; Dovan Ong; Teng Chye; Zulkifle Mahmud; Juliana Yasin; Arahmaiani; Heman Chong; Feng Mengbo; Krisna Murti; Valay Shende; Michael Lee Hong Hwee; Tan Kai Syng & Christophe Charles; Yves Klien; Ji-Hoon Byun; Paul Bai; Tim Plaisted; Marcus Lyall; Tan Teck Weng; Shu Lea Cheang; Kim Kichul; Tsunami.net; Xing Danwen; Candy Factory; Young-hae Chang Heavy Industries; Paul Lincoln; Grant Stevens; Zhang Ga; Emily Chua and Rutherford Chang; Ann Healey; Lisa Cunico

Curator(s)

Ahmad Mashadi, SAM; June Yap, SAM; Kim Machan

Synopsis

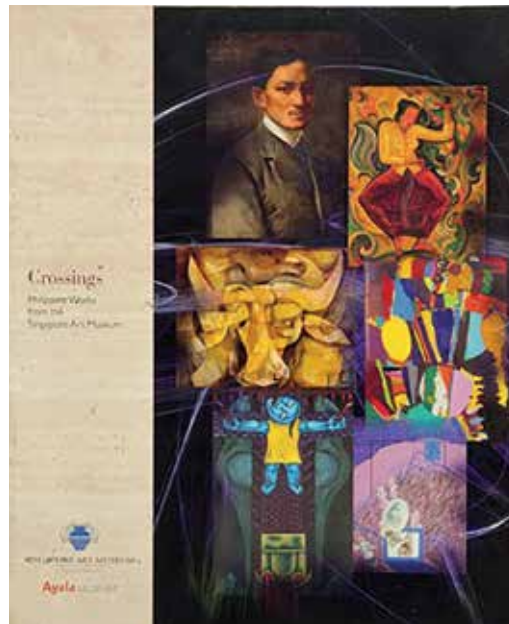
SENI: Singapore 2004: Art & the Contemporary is an exhibition that brings to Singapore contemporary artworks from Asian artists practicing in and out of Asia. Emphasis is placed on the idea of the 'contemporary'. The contemporary is the 'present' that is unstable, constantly being instantiated and defined by unfolding events and activities. It is a present that is permanently open to the future and appropriating people, events and activities for its self-substantiation as history.[...]

[...] The participating artists, working individually or as collectives, are drawn from Asia inclusively, from East, West, South and Southeast Asia as well as Asian artists living away from their country of ethnic origin. Artists from Singapore are of course included. These artists, including those from Singapore are, however, not presented as 'national' representatives but as artists in their own right, in a globalising world of porous national boundaries and individual identities.[...]

[...] *SENI 2004* brings to Singaporeans and visitors opportunities to sample and experience a range of contemporary art that is being produced by some of the most interesting artists in Asia. It is an event to which all are invited and hopefully, all will avail themselves of.

Professor Chua Beng Huat, Artistic Director

Excerpt from exhibition short guide



Crossings: Philippine Works from the Singapore Art Museum

8 November 2004–12 June 2005
Ayala Museum

Artist(s) Featured

Fabian de la Rosa; Fernando Amoroso; Juan Arellano; Galo Ocampo; Anita Magsaysay-Ho; Vicente Manansala; Romeo Tabuena; Carlos V. Francisco; Arturo Luz; Hernando R. Ocampo; Federico Aguilar Alcuaz; Lao Lianben; Imelda Cajipe Endaya; Cesar Legaspi; Danilo Dalena; Mauro Malang Santos; Ang Kiu Kok; Rodolfo Paras-Perez; Brenda Fajardo; Romulo Olazo; J. Elizalde Navarro; Pacita Abad; Mark Justiniani; Santiago Bose; Daniel Coquilla; Norberto Roldan; Alfredo Esquillo, Jr.; Nunelucio Alvarado

Synopsis

[...] For this exhibition, the first collaborative project launching the five-year memorandum of understanding between the National Heritage Board of Singapore and the Ayala Foundation, we have ventured into two other kinds of crossings. The first is the return journey of Philippine artworks from Singapore for a brief visit to the Philippines. The second involves crossings of a conceptual nature.

Our conceptual framework aims to illustrate the vicissitudes of social and political developments in the Philippines, as manifested in artworks from three critical periods in the country's history: the pre- and post-World War II period (1930s-1960s), the Martial Law period (1972-1986), and the post-EDSA period (1986-2000). These developments found expression in specific themes and concerns in the works of each period. From modernism to nationalism, a preoccupation with ethnic and national identities to gender and post-colonial concerns, as well as social realism – all these, to one extent or another, recur through time and space in a web of ideological and technical crossings, intersections, and disjunctions.[...]

Florina H. Capistrano-Baker, Director, Ayala Museum and Kwok Kian Chow, Director, Singapore Art Museum

Excerpt from preface in exhibition catalogue



Botero in Singapore

8 December 2004–27 February 2005
Singapore Art Museum; Esplanade Park;
Esplanade-Theatres on the Bay; Changi
Airport Terminal 2; The Fullerton Hotel;
Suntec Singapore

Artist(s) Featured

Fernando Botero

Curator(s)

Valentine Willie, W Special Projects Pte Ltd

Synopsis

[...] a singularly most comprehensive survey exhibition in Asia of the world-renowned artist, Fernando Botero, featuring over 70 paintings, 14 indoor bronze sculptures and 20 monumental outdoor sculptures by the Columbian-born artist. In addition to the Singapore Art Museum, other outdoor sculptures will be displayed at: Esplanade Park, The Fullerton Hotel, Suntec Singapore and Changi Airport Terminal 2.

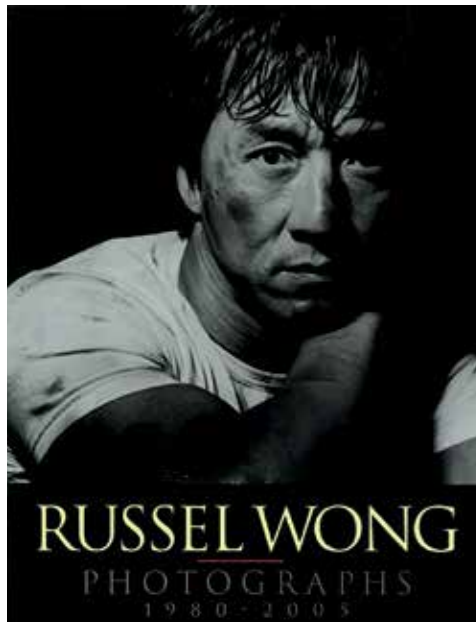
Despite the prevailing trend toward abstract art, Botero has adhered to his highly-stylised figurative approach to his work, which makes it uniquely accessible for visitors of all ages. His distinctive paintings and sculptures are well-known throughout the world, which has established him as one of the masters of 20th century art. To this day, he continues to work actively and believes that his outdoor sculpture embody his view that "art should be for all of the public to enjoy, not for the selected people" [...]

Kwok Kian Chow, Director, Singapore Art Museum

Excerpt from foreword in exhibition catalogue

**SINGAPORE
ART MUSEUM
EXHIBITIONS**

2005



Russel Wong: Photographs 1980–2005

8 January–20 February 2005
Singapore Art Museum

Artist(s) Featured

Russel Wong

Curator(s)

Lindy Poh, SAM

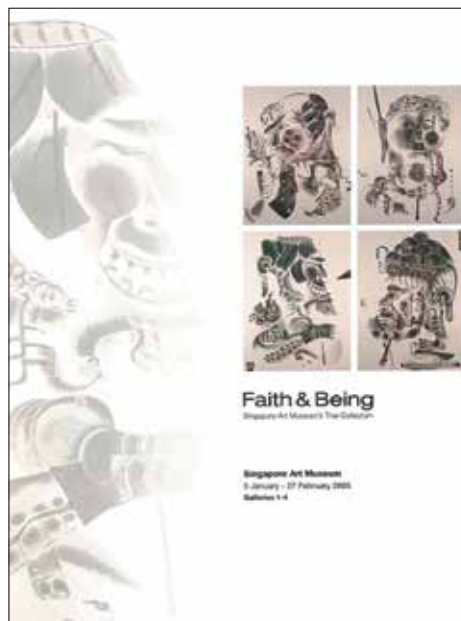
Russel Wong – Photographs 1980-2005 is the solo exhibition of one of Asia's leading celebrity photographers. It marks the first time that an extensive photographic exhibition is dedicated to a Singaporean photographer and 25 years of his international practice.

The exhibition provides a sweeping view of Russel's development – from his first published image of the world record miler Sebastian Coe in 1980, taken when he was only 19 years old to his most recent mixed media prints of Asian entertainment icons, created in collaboration with the Singapore Tyler Print Institute (STPI).

Russel's works straddle that elusive line between celebrity photography and fine art – joining the tradition of celebrity photographers Richard Avedon, Annie Leibowitz and Helmut Newton. The exhibition presents a stunning portfolio from rock stars to classical and R&B performers, to playwrights, models, film stars and politicians that have been captured by Wong over 25 years.[...]

Curated by Lindy Poh, the exhibition offers not just a visual treat but also addresses the dilemmas encountered by glamour photographers as they grapple with the larger phenomena and machinery of celebrity culture and public consumption. It also presents the less profiled aspects of Russel's practice – his diverse visual travelogues, nature shots and still life compositions – as well as the influences and challenges that shaped his career.

Excerpt from exhibition short guide



Faith & Being: Singapore Art Museum's Thai Collection

5 January–27 February 2005
Singapore Art Museum

Artist(s) Featured

Apichai Piromrak; Chatchai Puipia; Jakapan Vilasineekul; Kamin Lertchaiprasert; Manit Sriwanichpoom; Natee Utarit; Paretas Hutangura; Pinaree Sanpitak; Prasong Luemuang; Pratuang Emjaroen; Preecha Thaonthong; Thawan Duchanee; Vassan Sitthikhet

Curator(s)

Joanna Lee, Guest Curator

Synopsis

Buddhism weaves deeply in the fabric of culture and identity in Thailand, shaping the worldview and the lives of Thais. Culture and traditions are, however, ever-evolving. Modernity and globalisation have brought changes that have impacted traditions, traditional ways of life and notions of identity. While Buddhist philosophy and iconography in art and architecture continue to influence and flow into the theme and expressions of the Thai artist, how are artists today articulating their concepts of faith? How do Thai artists negotiate between tradition and modernity? How do they interpret and confront the social conditions of the present? *Faith & Being* explores expressions of spirituality, life and identity by Thai artists.

The exhibition features artworks from the collection of the Singapore Art Museum. The artists featured in *Faith & Being* are Apichai Piromrak, Chatchai Puipia, Jakapan Vilasineekul, Kamin Lertchaiprasert, Manit Sriwanichpoom, Natee Utarit, Paretas Hutangura, Pinaree Sanpitak, Prasong Luemuang, Pratuang Emjaroen, Preecha Thaonthong, Thawan Duchanee and Vassan Sitthikhet.[...]

Excerpt from exhibition short guide



Art of Our Time

8 April 2005–31 December 2008
Singapore Art Museum

Curator(s)

Ahmad Mashadi, SAM; Joyce Fan, SAM; Low Sze Wee, SAM

Synopsis

Since its inauguration in 1996, Singapore Art Museum has been collecting art from Singapore and other Southeast Asian countries. Over time, it has grown to be the world's largest public collection of 20th-century art from the region.

Art of Our Time showcases a selection of modern and contemporary works from the Museum's permanent collection produced from the turn of the 20th-century until the present. Collected for their historical significance and importance, these works, through the artist's interpretation of their environment and events in their lives, offer glimpses into the respective country's social, economic and political developments. Divided into two sections, *Unyielding Passion: 8 Masters of Singapore Art* explores developments in Singapore art through the works of eight artists while *Of Tides and Times: Encounters with Southeast Asian Art*, in adopting a thematic approach, looks at art within the region's cultural diversities.

Curatorial Statement



President's Young Talents 2005

22 April–19 June 2005
Singapore Art Museum

Artist(s) Featured

Charles Lim; Jason Ong; Rizman Putra; Tan Pin Pin

Synopsis

International visual art practices today interact with other fields such as theatre, technology, architecture and broadcast media to give rise to new creative expressions. In Singapore, artists have been engaging and responding to these directions, taking their practice into newer areas through collaborations within theatrical performance, artistic expressions via new media as well as other experimental interactions with popular media. The President's Young Talents Exhibition 2005 recognises these new directions in visual art practices and has expanded its focus into art, design, media and transmedia practices.

This year's exhibition feature four artists who transcend the traditional boundaries of visual art. Charles Lim, Jason Ong, Tan Pin Pin and Rizman Putra come from diverse backgrounds spanning film, furniture design, performance, new media and visual arts. From Rizman's flamboyant persona to Pin Pin's intensely simple and quiet narratives, these are young talents who have developed firm voices, both within their fields and beyond, over at least three years of strong artistic practice. Behind their works lies a deep engagement with research processes though the final artistic presentations may differ greatly. Charles adopts a documentative, archival style to establish and unearth processes of thinking whilst Jason's designs are often attempts at elegant resolution of concepts. Audience engagement is also common to their practices. The artists are committed to finding ways of communicating with the audience, no matter how small or private.

Curatorial Statement

Living Colours: Works of Art from the Times Collection

4 August 2005–5 February 2006
Singapore Art Museum

Synopsis

Singapore Art Museum (SAM) is proud to receive the donation of 95 artworks from Times Publishing Ltd. This is one of the largest single corporate donations to SAM. The donation comprises 94 paintings and a sculpture by eminent Singapore artists such as Chua Mia Tee, Cheong Soo Pieng, Choo Keng Kwang, Shi Xiangtuo; Ng Eng Teng; Seah Kim Joo and Lee Boon Wang. This donation is a significant addition to SAM collection as it represents the work of important Singaporean artists in the period of the 1970s and early 1980s. This period in Singapore's art history is also significant as it coincides with the post-independence nation-building years, and the Times Collection reflects the creative responses of artists to the changes they witnessed.

To commemorate the donation of this important body of works to SAM, SAM has curated an exhibition showcasing highlights of the donation from the Times Collection, on show at SAM Gallery 2.7 from 4 August 2005 to 5 February 2006. In conjunction with the exhibition, Times Publishing has published a catalogue of the 95 donated works, titled *Living Colours: Works of Art from the Times Collection*. [...]

Excerpt from SAM press release



A Heroic Decade: Singapore Art 1955–1965

28 July–20 September 2005
Ayala Museum

Curator(s)

Ahmad Mashadi, SAM; Chang Yueh Siang, SAM; Lindy Poh, SAM;
Lim Qinyi, SAM

Synopsis

A Heroic Decade: Singapore Art 1955-1965 is a special showcase in conjunction with Singapore's 40th year of Independence Celebration. A critical phase in Singapore's history, the 1950s was a period of conflicting optimism and anxiety. Responding to changing social conditions, and drawing from a diversity of cultures and experiences, these artists produced powerful works that pulse with a resonating energy, proclaiming the arrival of a new era. Close to 70 works in the exhibition, drawn from both SAM and private collections, present the range of artistic styles and ideas that emerged in this pivotal decade of unprecedented artist explosion.

Curatorial Statement



Yixi: Recent Paintings of Chua Ek Kay

19 August–4 September 2005
Various locations

Artist(s) Featured

Chua Ek Kay

Curator(s)

Patricia Ong, SAM

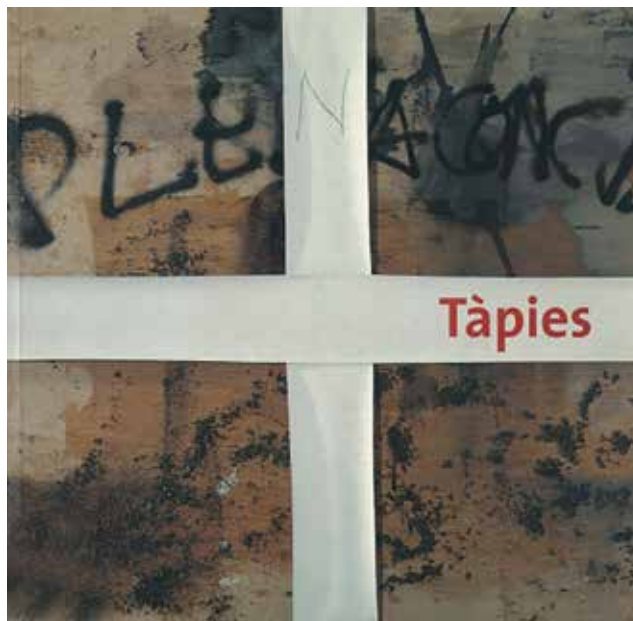
Synopsis

Jointly organised by the Singapore Art Museum and Shanghai Art Museum, *Yixi* serves as a window to look at the intertwining developments in art and cultural discourses in the two cities since the late 19th century. The expanded role of art in contemporary life is also common to the two cities as exemplified by this second collaborative exhibition, following a joint presentation from the Stedelijk Museum in 2004.

The title of the exhibition *Yixi* which figuratively means a ceaseless running stream is the very name of the artist, Chua Ek Kay (Cai Yixi). The title also alludes to the waters that connect these two vibrant cities in Asia. The exhibition, featuring about 30 works, includes the artist's most recent work entitled the *Water Village Series* and other major artworks, notably the *Singapore Street Scene Series* and *Reflections: The Lotus Pond Series*. The curatorial framework of this exhibition has been formulated to showcase a representative but non-exhaustive survey on Ek Kay's practices and stylistic oeuvres throughout his artistic career.[...]

Patricia Ong, Curator, Singapore Art Museum

Excerpt from introduction in exhibition short guide



TÀPIES

30 September–2 November 2005
Singapore Art Museum

Artist(s) Featured

Antoni Tàpies

Curator(s)

Manuel J. Borja-Villel

Synopsis

With a foot in two worlds – one linked to the historical avant-garde movements of the first half of the 20th century, and another that broke the ground towards new artistic practices linked to activity and process – Tàpies' work is still relevant today because of its radical ambiguity. With this exhibition, the material and spiritual nature of Tàpies is explored and the reasons analysed for its continued presence in Spanish and world art form the 50s until today.

The most comprehensive Antoni Tàpies exhibition to tour Asia – *TÀPIES* features a selection of close to 40 works by world-renowned artist Antoni Tàpies, spanning the forties to the present.

SAM press release



Gao Xingjian EXPERIENCE

17 November 2005–7 February 2006
Singapore Art Museum

Artist(s) Featured

Gao Xing Jian

Curator(s)

Patricia Ong, SAM

Synopsis

Featuring 60 chromatic ink paintings, *Gao Xingjian EXPERIENCE* is the first retrospective art exhibition in Asia by the Nobel Prize laureate. Including 10 new works to be unveiled for the first time, the exhibition comprises works spanning from the 160s to the present.

Over four decades, the notion of exploring deeply one's mindscapes and inner visions remains the central thematic focus throughout Gao's ink paintings. Rendered in monochromatic tone, they depict meditative images and evocative atmosphere, reflecting human sensitivities and emotiveness. In his diverse artistic output, Gao intertwines converging and diverging creative forces from both the literary and visual arts, thus blurring the conventional demarcation between the two.

In conjunction with the exhibition, the Singapore Art Museum will also feature other literary works by Gao, namely the screenings of *Bayuexue* (Snow August) and selected performed readings of his writings and plays. An international symposium comprising renowned academics on Gao's work will be held as part of the *Gao Xingjian EXPERIENCE* in Singapore.[...]

Patricia Ong, Curator, Singapore Art Museum

Excerpt from essay, *Monochromatic Tonality in Gao Xingjian's Ink Works*, in exhibition catalogue

**SINGAPORE
ART MUSEUM
EXHIBITIONS**

2006



Beneath the Pavement: Discovering the City

11 February–4 December 2006
Singapore Art Museum

Exhibited

Works from SAM Collection

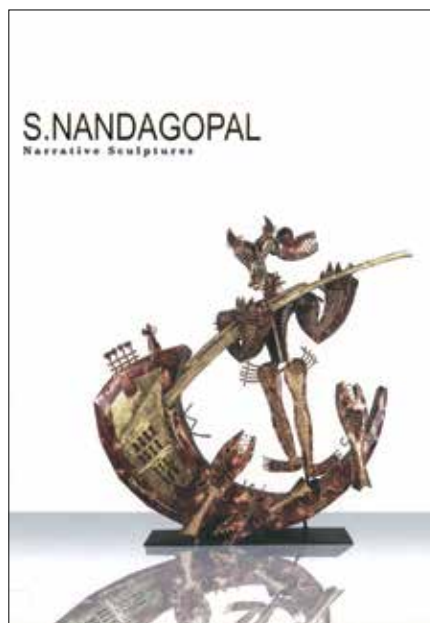
Synopsis

[...] The city is an every-changing space. An amalgamation of ideas, spaces, places and people, the city is at once a million different things, to million different individuals. For those who lives and pass through – each on leaves traces of their passage. In doing so, they recreate the city a little each time, through their movement and explorations within the city.

This experience is what is hope for by the exhibition *Beneath the Pavement: Discovering the City* – one that allows people to be (and be aware that they are, indeed,) meanderers, free to wander through an exhibition, discover tensions and differences between works, and welcome such. With every artwork there is also the possibility of turning into voyeurs: moments when artists allow viewers into their private thoughts, feeling, intentions. The entry into private space. The idea of a city engages with these very concepts, and artist have always approached the urban as a constant source of inspiration.

The works in the exhibition are chosen from the museum's permanent collection. Works across media and practices – from performance, documentation and painting to found objects and mixed media from a wealth of utterances of the different way artists respond to the metropolis. The feeling of being in the streets, of witnessing the texture that cities are capable of expressing, the malleability of space, awareness of scale, and our own reactions and memories of some of these spaces, are captured in the range of works.[...]

Excerpt from exhibition short guide



Narrative Sculptures by S. Nandagopal

Singapore Art Museum

Artist(s) Featured

S. Nandagopal

Curator(s)

Joanna Lee

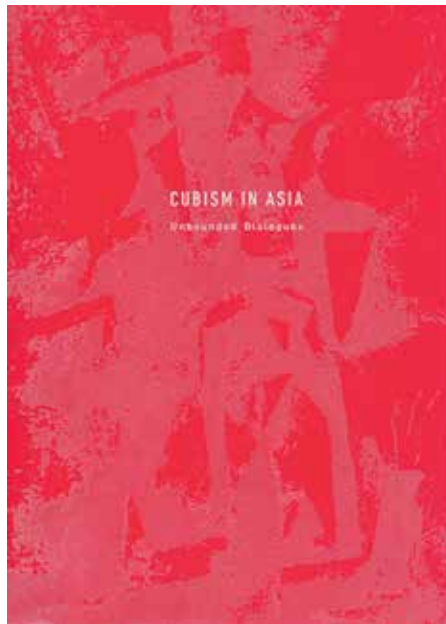
Synopsis

[...] His art embraces notion of both the primitive and the modern – earthiness, naturalness, directness, abstraction and the surreal. When looking at Nandagopal's sculptures, one realises that he does not impose such notions on his art, but rather, allows each piece to reveal itself as it comes alive beneath his hands. In such manner, he welcomes the viewer's imagination to join with his own, thereby enhancing his vision. Nandagopal unites such things within a narrative of lyrical and exquisite juxtaposition of people, beasts, and objects. They are wrought materials such as brass and copper, and make for a wonderful richness of colour and light.

Nandagopal's art speaks to us of both the vitality of past worlds and of the present. These have been contained within intricate geometry of his sculptures. Traditional Indian visual and performing arts placed a strong emphasis on rhythm and mathematical calculation; with Nandagopal's work, we see this pulse. In *The Message* (2005), we are given an excellent example. We see a delicate balance based on mathematical principles and the calculated placement of compositional objects. This gives his sculpture a unique voice in the contemporary world.[...]

Jasdeep Sandhu, Gallery Director and Founder of Gajah Gallery

Excerpt from foreword in exhibition catalogue



Cubism in Asia: Unbounded Dialogues

18 February–9 April 2006
Singapore Art Museum

Artist(s) Featured

Luis Chan; Huang Rui; Li Hua; Lin Fengmian; Pan Xuezhao; Pan Ye; Qu Leilei; Yun Gee; Zhao Shou; Narayan Shridhar Bendre; Ram Kumar; Rabin Mondal; Jehangir Sabavala; Francis Newton Souza; K.G. Subramanyam; Gaganendranath Tagore; Ahmad Sadali; But Mochtar; Gregorius Sidharta Soegijo; Handrio; Mochtar Apin; Popo Iskandar; Srihadi Soedarsono; Sudjana Kerton; Fumon Gyo; Imanishi Chutsu; Kawaguchi Kigai; Koga Harue; Kuroda Jutarō; Migishi Kotaro; Mikami Makoto; Okamoto Toki; Sakata Kazuo; Satomi Katsuzo; Sumiya Iwane; Togo Seiji; Tsuruoka Masao; Yabe Tomoe; Yamada Masaaki; Yamamoto Keisuke; Yorozo Tetsugoro; Byon Yeong-won; Gu Bon-ung; Ha In-du; Ham Dae-jung; Han Mook; Ju Kyung; Kim Ki-chang; Kim Sou; Kim Whan-ki; Park Re-hyun; Park Young-seon; Ang Kuikok; Anita Magsaysay-Ho; Cesar Legaspi; Vicente Manansala; Galo B. Ocampo; Hernando R. Ocampo; Nena Saguil; Romeo Tabuena; Chen Wen Hsi; Cheong Soo Pieng; Chia Yu Chian; Chuah Thean Teng; Ho Khai Peng; Latiff Mohidin; Lim Hak Tai; Syed Ahmad Jamal; Tay Hooi Keat; Tsai Horng Chung; George Keyt; Thawan Duchanee; Fua Hariphitak; Tawee Nandakwang; Prasong Padamanuja; Sawasdi Tantisuk; Sompot Upa-In; Ta Ty

Curator(s)

Ahmad Mashadi, SAM; Joyce Fan, SAM

Synopsis

[...] *Cubism in Asia: Unbounded Dialogues* is a collaboration between Singapore Art Museum, Japan Foundation, National Museum of Modern Art, Tokyo, and National Museum of Contemporary Art, Korea. The Singapore presentation is the final installation, and the primary objective of this exhibition is to examine the impact of Cubism, a Western art form, on the development of modern art in Asia. With this focus, the investigation importantly aids in advancing the understanding of the manner in which Western modernism is introduced, received and transformed within an Asian context. The basic premise is that Cubist works by Asian artists exist, and research trips are undertaken to several countries over a period of two years, not only to view relevant works in both private and public collections but also to discuss developments and trends with art historians, curators, critics and artists.

Excerpt from exhibition short guide



The Inoyama Donation: A Tale of Two Artists

18 February–9 April 2006
Singapore Art Museum

Artist(s) Featured

Heri Dono; Wong Shih Yaw

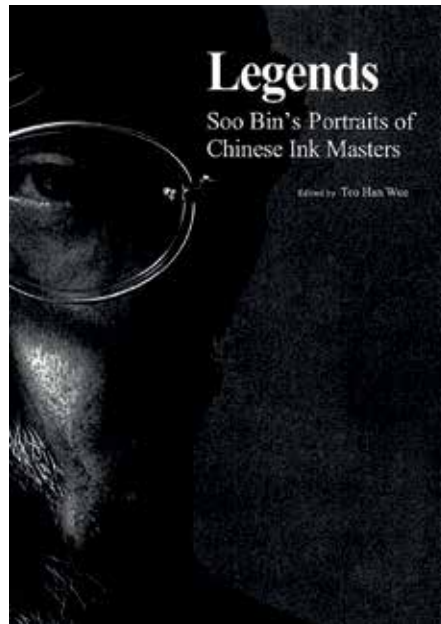
Curator(s)

Low Sze Wee, SAM

Synopsis

Heri Dono and Wong Shih Yaw are two artists at the forefront of contemporary art practice within Southeast Asia. Their works grapple with issues such as tradition, religion, social order, craft and performance. Featuring a group of 13 works by the former and 11 works by the latter, this exhibition presents a compelling picture of what it means to be a contemporary artist today. This exhibition also commemorates the series of donations of some 34 works made possible by the collector Mr. Yuji Inoyama to the museum between 2002 and 2003.

Curatorial Statement



Legends: Soo Bin's Portraits of Chinese Ink Masters

31 March–4 April 2006
Singapore Art Museum

Artist(s) Featured

Lee Soo Bin

Curator(s)

Li Xing Jian, Artist

Synopsis

Featuring award-winning Singaporean photographer, Chua Soo Bin's 14 exquisite portraits of twentieth-century Chinese ink master, this exhibition offer an intimate look into the artistic spirit, personalities, idiosyncrasies and memories of Zhu Qizhan, Liu Haisu, Huang Junbi, Chao Shao'an, Chen Wen Hsi, Wang Chi Chien, Li Keran, Ye Qianyu, Wu Zuoren, Lu Yanshao, Xie Zhiliu, Li Xiongcai, Tang Yun and Guan Shanyue. This display coincides with the relaunch of Soo Bin's 1989 Chinese milestone book, *Liuzhen: Portraits of Excellence: Fourteen Chinese Artists*, in both Chinese and English editions. This also commemorates his generous donation of all 14 photographs as well as a sketched portrait of himself by Singapore pioneer artist Chen Wen Hsi to the Singapore Art Museum.

Curatorial Statement



Home Productions

27 April–23 July 2006
Singapore Art Museum

Curator(s)

Joselina Cruz, SAM

Synopsis

[...] The works in this exhibition have been produced by artists who are part of one diaspora of another. Most of their family histories have been migratory and the works hint at these specific experiences, like those of Paul Pfeiffer and Patty Chang.[...]

The works in this exhibition speak towards the production of a certain idea of home, of self – the routes are all different, the tangents found at varying levels. The migratory actions of people have become more pronounced as generations go by that soon, the blurring of moving will be at such a level that the staticity of staying in one place will be decidedly sharpened. Those who remain will work to keep to themselves – a flex action to keep territory intact. Perhaps this is a sad conclusion. ‘Home’ becomes nowhere and no one’s. And the self is only a result of violence done to regain, or contain territory. But perhaps we should “try and reach out beyond identity to something else, what that is.[...] It may be an altered state of consciousness that puts you in touch with others more than one normally is. It may just be a state of forgetfulness which at some point, is what we all need – to forget.” And perhaps, ably rebuild upon the stability of flux.

Joselina Cruz, Curator, Singapore Art Museum

Excerpt from essay, *Where*, in exhibition short guide



Fiction@love

12 May–2 July 2006
Singapore Art Museum

Artist(s) Featured

Cao Fei; Chen Changwei; Chen Fei; Cheng Shiqing; Jimmy Day; Gao Xiaowu; Han Yajuan; Hong Donglu; Jimmy; Jin Fenhua; Li Hui; Li Shan; Liang Binbin; Lin Juinting; Liu Ding; Liu Jianhua; Liu Wei; Luo Hui; Pan Chen-ju; Qian Gang; Qu Guangci; Shi Jindian; Sui Jianguo; Tu Hongtao; Wang Gongxin; Wang Zhiyuan; Yang Jing; Yang Maolin; Zhang Gong; Zhang Kexin; Zhao Zhen; Ki Soo Kwon; Lee Dongi; Minkyu Lee; Moon Kyungmoo; Soonja Han; Soyoun Jeong; Christy Chu; Ai Yamaguchi; Akino Kondoh; Chiho Aoshima; Kaneda Shouichi; Matsuura Hiroyuki; Naoki Koide; ON/Megunmi Akiyoshi; Tomoko Konoike; Yayoi Kusama; Yoko Toda & Masayuki Sono; Yoshihiro Sono; Yoshitaka Amano; Huang Shih-chieh; Nathaniel Lord; Phyllis green; Sang-ah Choi; Thaddeus Strode; Claire Lim; furious; Joanne Lim; Lim Shing Ee; Zul @Zero; Rasmus Bjorn; Triene bosen; Julie Nord; Pushpamala N. & Clare Arni; Anthony Gross; Fiona Rae Swag; Lisa Milroy; Kanjo Yake; Manuela Hart; Wim Delvoye; Christy Chu; www.theclickproject.com; Hye Rim Lee

Curator(s)

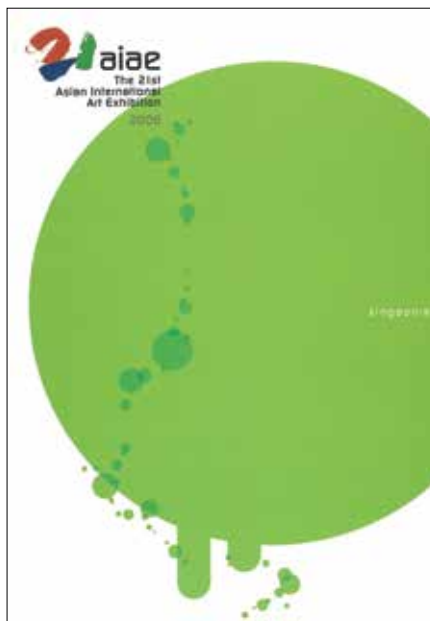
Victoria Lu, SAM; Lim Qinyi, SAM; Yun Huang, SAM; Wenny Teo, SAM

Synopsis

In this era where the boundary between fantasy and reality blurs, *Fiction@Love* seeks to explore the concerns related to the satire and fantasy of love through contemporary artistic expressions. The participating artists present diverse perspectives of the flux of ideals through the whimsical, simple and yet at times, fast paced aesthetics of Animamix Art (Animation and Comics).

Fiction@Love examines the influence of contemporary popular culture such as comics, graphic design, animation, manga and anime in art. Through paintings, murals, sculptures, videos and interactive installations, the exhibition looks at ways in which emotions like 'love' are expressed, transformed by the crossovers of the real and the virtual.

Curatorial Statement



The 21st Asian International Art Exhibition 2006

20 July–13 August 2006
Singapore Art Museum

Artist(s) Featured

Abu Jalal Bin Sarimon; Ang Pei San; Ang Teck Ee; Baet Yeok Kuan; Boo Sze Yang; Chalsia Chan Choy Har; Chieu Shuey Fook; Chng Chin Kang; Chng Nai Wee; Choong Chee Pang; Chua Ek Kay; Anthony Chua Say Hua; Fan Shao Hua; Ho Ho Ying; Hong Sek Chern; Jeremy Ramsey; Kang Siong Joo; C K Kum; Leo Hee Tong; Stephen Leong Chun Hong; Ler Hock Chuan; Lim Choon Jin; Lim Poh Teck; Ling Yang Chang; Mark Luo Pook Chiang; Lye Swee Koon; Mohammad Din Mohammad; Parvathi Nayar; Shen Florence; Sun Yu-li; Tay Chee Toh; Sandy Teng Xiao Xia; Robert Teo Choon Wah; Thang Kiang How; Tong Siang Eng; Wee Beng Chong; Yeo Siak Goon; Thomas Yeo

Curator(s)

Baet Yeok Kuan; Boo Sze Yang; Joyce Fan, SAM; Bridget Tracy Tan, SAM

Synopsis

[...] For Singapore, a decade has passed since the last Asian International Art Exhibition (AIAE) was held here. Then the 10th AIAE, jointly presented by the Singapore Art Museum and the Modern Art Society, was held in the former National Museum Art Gallery in 1995. The exhibition featured more than 100 artists from ten participating countries/regions.

For this year's presentation, Singapore Art Museum is pleased to collaborate once more with the Modern Art Society, Singapore and a new partner, the Nanyang Academy of Fine Arts to jointly organise 21: 21 Asian International Art Exhibition. This prestigious event boasts of almost twice the number of works than the previous showing by 13 delegations from China, Hong Kong, Indonesia, Japan, Korea, Macau, Malaysia, Mongolia, the Philippines, Singapore, Taiwan, Thailand and Vietnam. Besides paintings and sculptures, it also features video and digital works displayed in three venues.

The Singapore Art Museum, as the main venue, will feature the works by artists from Singapore and the Southeast Asian countries. This gives a further regional focus within the broader context of Asia, so as to engender art appreciation within and across different Asian regions.[...]

Kwok Kian Chow, Director, Singapore Art Museum

Excerpt from message in exhibition catalogue



Encounters: Southeast Asian Art in Singapore Art Museum Collection

31 August–10 September 2006
National Art Museum of China, Beijing

Artist(s) Featured

Abdul Djalil Pirous; Abdullah Suriosubroto; Affandi; Agung Kurniawan; Ahmad Sadali; Basoeki Abdullah; Bayu Utomo B. Radjikin; But Mochtar; Chatchai Puipia; Chen Wen His; Chua Ek Kay; Chuah Thean Teng; Dennis Ascalon; Entang Wiharso; Georgette Chen; Goh Beng Kwan; Hamid bin Asmat; Heman Chong; Hendra Gunawan; Heri Dono; Jose Tence Ruiz; Kamin Letchaiprasert; Khamsouk Keomingmuang; Latiff Mohidin; Le Pho; Leang Seckhon; Lee Man Fong; Leonilo Doloricon; Lim Tze Peng; Liu Kang; Mochtar Apin; MPP Yei Myint; Neil Manalo; Nguyen Gia Tri; Nguyen Tu Nghiem; Pinaree Sanpitak; Popo Iskandar; Prasohg Luemang; Raden Saleh Syarif Bustaman; S. Sudjojono; Srihadi Soedarsono; Syed Thajuddeen; Tan Siew Hian; Teo Eng Seng; Thawan Duchanee; Tiep Nguyen Xuan; Tony Leano; Truong Tan; Vasan Sitthikhet; Widayat; Wong Shih Yaw; Wu Tsai Yen; Xu Beihong

Curator(s)

Fan Di'an, Chief Curator, National Museum of China; Kwok Kian Chow, Chief Curator, SAM; Ahmad Mashadi, SAM; Chen Lusheng, National Museum of China; Chow Yian Ping, SAM; Joyce Fan, SAM; Victoria Huang, SAM; Li Wanwan, National Museum of China; Low Sze Wee, SAM; Zhang Miaomiao, National Museum of China

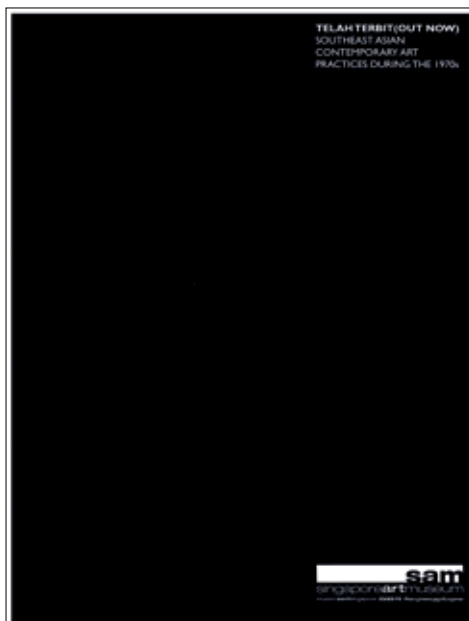
Synopsis

Over the last ten years, the Singapore Art Museum (SAM) has amassed the largest public collection of 20th century Southeast Asian art with some 7,000 works. It has organised travelling exhibitions on Southeast Asian art to Europe and Asia. Recently, a joint research and exhibition collaboration on 20th century Asian art history points to a new framework of collaboration. This has allowed SAM to contribute to Asian art historical studies via its Southeast Asian focus.

SAM is honoured to be invited by the National Museum of China, Beijing to present one of the two anchor exhibitions held in conjunction with the first international Asian art museum conference (31 August–1 September 2006). Such scholarly and curatorial collaborations are significant in emerging Asian modern art historiography. Apart from providing regional and national focuses within Asia, these are also emerging international forums on multiple modernisms in a global context.[...]

Kwok Kian Chow, Director, Singapore Art Museum

Excerpt from curatorial essay in exhibition catalogue



Telah Terbit (Out Now): Southeast Asian Contemporary Art Practices During the 1970s

1 September–12 November 2006
Singapore Art Museum

Artist(s) Featured

Cheo Chai-Hiang; Antipas Delotavo; Leonilo Doloricon; Pratuang Emjaroen; Sulaiman Esa; Edgar Talusan Fernandez; Renato Habulan; FX Harsono; Alfredo Manrique; Redza Piyadasa; S Priyanto; Jose Tence Ruiz; Pablo Baen Santos; Jim Supangkat; Dede Eri Supria; Tang Da Wu

Curator(s)

Ahmad Mashadi, SAM; Lim Qinyi, SAM

Synopsis

Presented as a special exhibition of the Singapore Biennale 2006, *Telah Terbit* was intended as a historical background to contemporary art in Southeast Asia. The exhibition featured works from the collection of the Singapore Art Museum, National Art Gallery of Malaysia, National Museum and Ateneo Art Gallery of the Philippines, artists and private collectors.

Telah Terbit was organised along the curatorial theme of re-looking at form and figure in art during the 1960s to 1980s – [re:form] and [re:figure]. Form and figure are two basic elements in art. Every single mark in an artwork suggest a form in the physical and material sense, as well as a figure in the personal and expressive sense. 'Figurative' in literature denotes metaphor. In visual arts, it refers to recognisable figure or objects portrayed in an artwork. It is, however, through the use of forms that such subject matters are articulated. Hence, figure and form are overlapping categories and often it is through the discussions and debates of their relations that art criticism may be situated. Such discussions are also historically specific, as we can see in *Telah Terbit*, where artists addressed conventional understandings of form and figure through new perspectives.[...]

Kwok Kian Chow, Director, Singapore Art Museum

Excerpt from foreword in exhibition catalogue



All the Best: The Deutsche Bank Collection and Zaha Hadid

1 September–20 November 2006
Various locations

Artist(s) Featured

Berenice Abbott; Franz Ackermann; Francis Alÿs; Richard Artschwager; Stephan Balkenhol; Bernd and Hilla Becher; Joseph Beuys; Jonathan Borofsky; Mike Bouchet; Marcel Broodthaers; Jean-Marc Bustamante; Philip-Lorca diCorcia; Lakra; Marlene Dumas; Martin Eder; Tracey Emin; Angus Fairhurst; Andreas Feininger; Fischli & Weiss; Günther Förg; Isa Genzken; Nan Goldin; Bruno Goller; Andreas Gursky; Nic Hess; Eva Hesse; Thomas Hirschhorn; Jenny Holzer; Rebecca Horn; Mike Kelley; William Kentridge; Karen Kilimnik; Martin Kippenberger; Jürgen Klauke; Imi Knoebel; Maria Lassnig; Martin Liebscher; Sharon Lockhart; Robert Lucander; Katharina Mayer; Boris Mikhailov; Jonathan Monk; Reinhard Mucha; Claudia and Julia Müller; Bruce Nauman; Olaf Nicolai; Albert Oehlen; Chris Ofili; Laura Owens; Yan Pei-Ming; A.R. Penck; Manfred Pernice; Alessandro Pessoli; Raymond Pettibon; Bernhard Prinz; Tobias Rehberger; James Rielly; Thomas Ruff; Yehudit Sasportas; Matt Saunders; Gregor Schneider; Beat Streuli; Thomas Struth; Jürgen Teller; Rirkrit Tiravanija; Kara Walker; Gillian Wearing; Erwin Wurm; Miwa Yanagi

Curator(s)

Dr Ariane Grigoteir, Deutsche Bank Art; Joselina Cruz, SAM

Synopsis

World's largest corporate art collection meets London star architect and Pritzker Prize winner Zaha Hadid at Singapore Art Museum.

The exhibition here at SAM, entitled *All the Best*, brings together the many angles that embody the German collection and portrays its many possibilities. With a collection largely based on works on paper, looking at the juxtaposition between photography and drawing, the exhibition takes the collection towards a new turn in the curatorial direction...

[...] The public of Singapore will now have the opportunity to discover more than a 150 works of a collection consisting of over 50,000 works. Here in Singapore, some 60 artists will be on display whose nationalities span the globe and whose practices have challenged contemporary art – this may be enough to whet our appetite. All the best.[...]

Kwok Kian Chow, Director, Singapore Art Museum

Excerpt from preface in exhibition catalogue



From Zush to Evru

13 October–1 December 2006
NUS Museum, University Cultural Centre

Artist(s) Featured

Zush-Evru

Curator(s)

Elena Fernandez

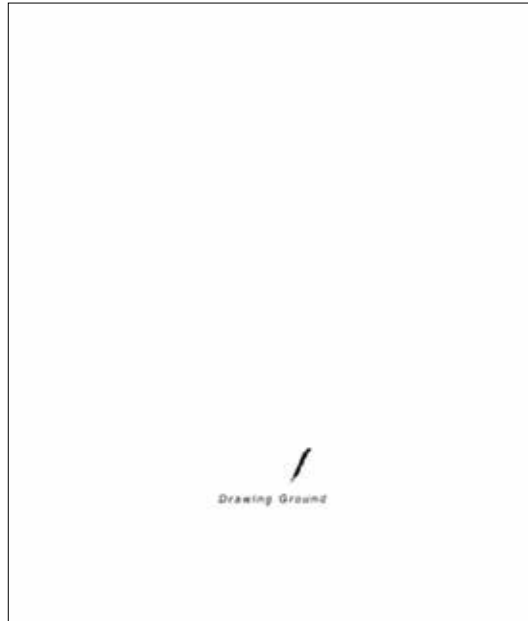
Synopsis

One of the most important Spanish artists of his generation, Zush-Evru's works will be on display in a newly curated show at the NUS Museum, University Cultural Centre from 13 October to 1 December 2006. This exhibition will open on the National Day of Spain, 12 October.

The exhibition, *From Zush to Evru*, organised by the Embassy of Spain in Singapore, the State Corporation for Spanish Cultural Action Abroad (SEACEX), NUS Museum and the Singapore Art Museum, will be the artist's first showcase in Singapore before it moves to Shanghai and Beijing in 2007.

A total of about 60 works comprising photographs, works on paper and canvas, and sculptures will go on show. The exhibition also contains an interactive element where visitors can use *Tecura* to produce their own works of digital art.[...]

Excerpt from SAM press release



Drawing Ground: Srihadi Soedarsono / Chua Ek Kay

24 November 2006–15 January 2007
Singapore Art Museum

Artist(s) Featured

Srihadi Soedarsono; Chua Ek Kay

Curator(s)

Ahmad Mashadi, SAM; Lindy Poh, SAM

Synopsis

This exhibition brings together, for the first time, two of Southeast Asia's illustrious artists, whose works have been hugely influential, if not pivotal, in the field. Their recent works affirm their visions and pursuit of depiction beyond visual transcriptions of topography and people. Their works assume metaphysical, spiritual and symbolic resonances, portraying the energy and character unique to the region.

Curatorial Statement



Convergences: Chen Wen Hsi Centennial Exhibition

1 December 2006–8 April 2007
Singapore Art Museum

Artist(s) Featured

Chen Wen Hsi

Curator(s)

Low Sze Wee, SAM

Synopsis

Chen Wen Hsi is one of Singapore's most important pioneer artists. A keen observer of nature and an animal lover, his subjects include landscapes, figures, birds and animals, still-life studies and abstract compositions. He was proficient in both traditional Chinese ink and Western oil painting, and experimented with a variety of styles ranging from Fauvism to Cubism.

This exhibition is a tribute to the legendary artist's outstanding artistic life. It tracks Chen's creative development and his profound influence on the Singapore art community, featuring key works from notable periods in his artistic career.

Curatorial Statement

**SINGAPORE
ART MUSEUM
EXHIBITIONS**

2007

Between, Beside, Beyond: Daniel Libeskind's Reflections and Key Works, 1989-2014

4 January–15 January 2007
Singapore Art Museum

Artist(s) Featured

Daniel Libeskind

Curator(s)

Michael Lee

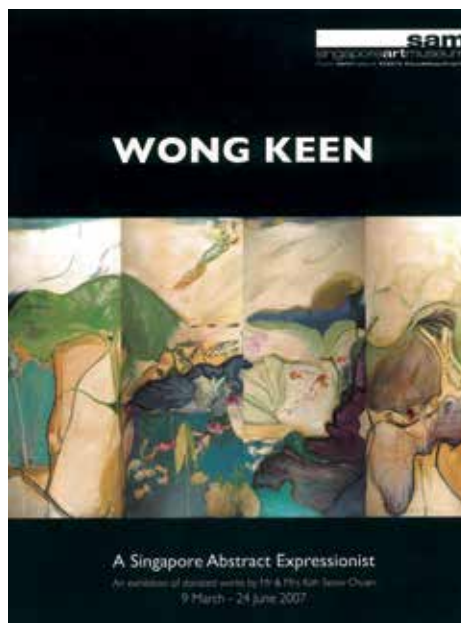
Synopsis

[...] *We begin this year with Between, Beside, Beyond: Daniel Libeskind's Reflections and Key Works, 1989–2014.* This show is significant in a number of ways: First, it is the first solo exhibition of Daniel Libeskind ever to be held in Asia. Second, it features and highlights the significant contributions to theory, practice and cultural development by this maverick of contemporary architecture. Third, the curatorial and design strategy of this exhibition features daring site interventions, through the innovative breaking down of boundaries between the Glass Hall and the Courtyards.

Daniel Libeskind's architectural practice fits well in SAM. His practice is much like art and because of that, he has been of profound influence to many artists, writers and curators, including Michael Lee, whom we have the pleasure of working with as guest curator for the show. We are honoured to host and witness this meaningful exchange.

Kwok Kian Chow, Director, Singapore Art Museum

Excerpt from foreword in exhibition catalogue



Wong Keen: A Singapore Abstract Expressionist: An Exhibition of Donated Works by Mr and Mrs Koh Seow Chuan

9 March–29 April 2007
Singapore Art Museum

Artist(s) Featured

Wong Keen

Curator(s)

Kwok Kian Chow, SAM; Ong Zhen Min, SAM

Synopsis

The Singapore Art Museum (SAM) opens *Wong Keen: A Singapore Abstract Expressionist, An Exhibition of Donated Works by Mr and Mrs Koh Seow Chuan* on 9 March 2007. Wong Keen, a Singapore-born artist and former student of Chen Wen Hsi, has lived and worked in New York for the past 50 years. This exhibition highlights Wong Keen's position as an Abstract Expressionist artist in Singapore. It is also part of an ongoing series of exhibitions on donated works to SAM to profile significant donations made to the SAM's permanent collection.

Featuring 18 out of 63 donated artworks which traces Wong Keen's early period to the present, this exhibition commemorates the donation made by SAM Chairman Mr Koh Seow Chuan and his wife to the museum.[...]

SAM press release



Zeng Fanzhi: Idealism

30 April–3 June 2007
Singapore Art Museum

Artist(s) Featured

Zeng Fanzhi

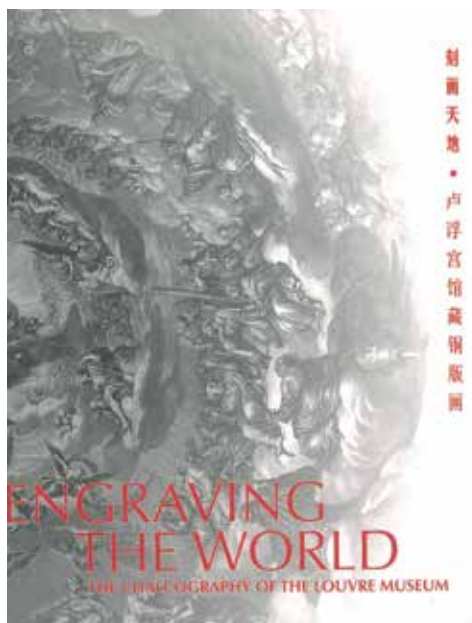
Curator(s)

Kwok Kian Chow, SAM; Chow Yian Ping, SAM

Synopsis

Idealism, a solo exhibition by internationally acclaimed Chinese contemporary artist, Zeng Fanzhi, is on at the Singapore Art Museum (SAM) from April 30 to June 3 2007. This exhibition of 36 major works includes those from his celebrated series *Hospital, Meat, Mask and Portraits*. The exhibition also features new works from the *Untitled (Night)* series that have never been exhibited. *Idealism* is an exhibition that captures the tension between greatness and emptiness, joyousness and alienation, sentiments echoed in Zeng's works at international museums and galleries. Zeng responds to the gallery spaces of SAM and the interplay of the theme of idealism. A retrospective-scaled exhibition, *Idealism* is site specific to SAM and the exhibition's curatorial direction for which the artist has created new works.[...]

Excerpt from SAM press release



Engraving the World: The Chalcography of the Louvre Museum

4 May–22 July 2007
Singapore Art Museum

Exhibited

Prints from the chalcography department of the Louvre

Synopsis

[...] We are honoured to present to art lovers in Singapore and the region this selection of exquisite prints from the chalcography department of the Louvre, whose reputation being overshadowed by the French museum's masterpieces in the departments of painting and sculpture, has given the general public little opportunity to be acquainted with its singularity. The interest commanded by this 138-strong selection is twofold; it is significant from both the artistic and historical point of view. Beyond the sophisticated engraving techniques which the Louvre's Chalcography have upheld to this day, and the sheer beauty of many prints crafted by some of France's finest artists from the 17th to 18th century – an exhilarating period in the history of French painting and engraving, the insight they provide into the rationale of France's royal collection is precious. Ending with prints created in the 20th century, *Engraving the World* brings history back to contemporary perspectives: a sustained exploitation of engraving as an artistic medium over more than three hundred years.[...]

Kwok Kian Chow, Director, Singapore Art Museum

Excerpt from foreword in exhibition catalogue

52nd International Exhibition of the Venice Biennale: Think with the Senses - Feel with the mind. Art in the present tense, Figments, Fictions and Fantasies

10 June–21 November 2007
Singapore Pavilion, Venice Biennale

Artist(s) Featured

Tang Da Wu, Vincent Leow, Jason Lim and Zulkifle Mahmod

Curator(s)

Lindy Poh, SAM

Synopsis

[...] Singapore's 4th consecutive presentation at the Venice Biennale presents new site-specific works by four notable Singaporean artists – Tang Da Wu, Vincent Leow, Jason Lim and Zulkifle Mahmod. Jointly presented by the National Arts Council, Singapore and the Singapore Art Museum, the Commissioner for the Singapore Pavilion is Lim Chwee Seng, Director of Visual Arts, NAC and the curator is Lindy Poh.

Themed *Figments, Fictions and Fantasies*, the Pavilion reflects the common thread in the artists' works which explore myth, imaginary constructs, illusions, simulated or altered realities. Stoking the ideas of empire, of the nomadic traveller, of migration and peregrinations, of hybridity, and at its core, the idea of Freedoms, the works harbour the potential to harness certain ideals and ideas that offer alternative perspectives or paradigms. The result is a showcase that offers a visceral and impactful experience for viewers, tangibly bridging and marrying visual and aural elements of both Singapore and Venice.[...]

Excerpt from SAM press release



From Words to Pictures: Art During the Emergency

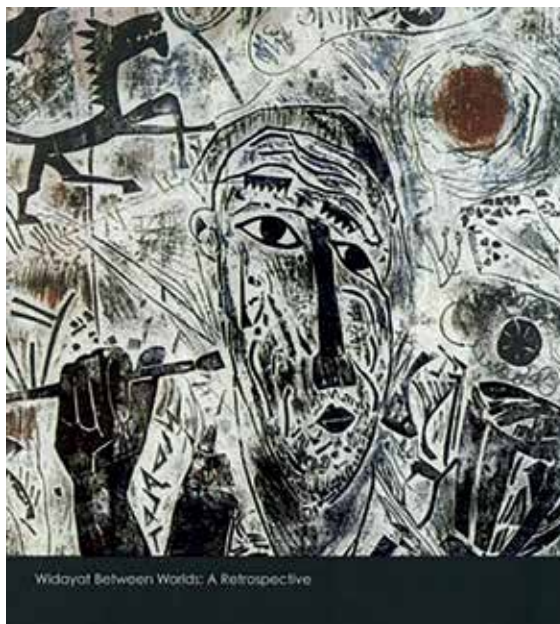
24 August–31 October 2007
Singapore Art Museum

Synopsis

From Words to Pictures: Art During the Emergency focuses on Singapore during the 1950s when many of the artworks were expressions of 'Malayan culture'. Although this exhibition looks at art in the fifties through examining two art societies, the Singapore Art Society and the Equator Art Society, their contrasts are not intended to be read in a binary vein that neglects the complex traditions of representing the Nanyang, individual aesthetic expressions and various alignments of political and cultural interests. This exhibition attempts to map diverse ideas and constituencies with colliding and overlapping interests and values, united only by their common desire for political and cultural vibrancy through 'Malaya', a term which represented new political formations as well as cultural traditions.[...]

Kwok Kian Chow, Director, Singapore Art Museum

Excerpt from foreword in exhibition catalogue



Widayat Between Worlds: A Retrospective

Widayat Between Worlds: A Retrospective

13 September–28 October 2007
Singapore Art Museum

Artist(s) Featured

Widayat

Curator(s)

Joanna Lee; Guest Curator

Synopsis

[...] *Widayat Between Worlds* is a retrospective exhibition that aims to reconstruct the complex man who was Widayat, the artists, teacher and collector through the collection of Museum H. Widayat. A smaller selection of works from the collections of the Singapore Art Museum and the Indonesian collector, Dr Oei Hong Djien, is included in a separate gallery to examine the relationship between the artist and an institutional collector of Southeast Asian art, and a private collector whose friendship with Widayat extends over two decades. Dr Oei is also an honorary curator of Museum H. Widayat.

Widayat Between Worlds is a retrospective exhibition jointly organised by the Singapore Art Museum and Museum H. Widayat.

Excerpt from exhibition short guide



Singapore Art Show 2007: New Ways of Experience Art – Singapore Art Exhibition 2007

3 August – 3 September 2007
Singapore Art Museum

Curator(s)

Low Sze Wee, SAM; Seng Yu Jin, SAM

Synopsis

In its second edition, the Singapore Art Show is a national visual arts platform dedicated to celebrating and presenting local visual arts and artists.[...] Spread over 2 months across 47 different venues, it features a main platform, the Singapore Art Exhibition (SAE), as well as 31 partner programmes and 5 satellite events.[...]

To be held at the Singapore Art Museum from 3 August to 3 September, SAE provides a comprehensive survey of Singapore art through both an invited and open section.

The theme for the invited section is *Imagining the City*. Curated by Low Sze Wee and Seng Yu Jin, twenty Singaporean and Singapore-based artists ranging from the young-and-upcoming to pioneering and established artist have been selected to showcase their works. Artists include Chua Ek Kay, Goh Beng Kwan, Tan Choh Tee, Lim Tze Peng, Foo Tee Jun, Hong Sek Chern, Raymond Lau, Francis Ng and Michael Lee. Selection is based on their past body of works and their ability to produce or submit works that would respond to the curatorial theme.

In the open section, works between 60 to 80 promising and emerging artist culled from the 749 entries submitted will showcase and celebrate the creative talents of a variety of visual artists based in Singapore.[...]

Excerpt from SAM press release



The Best of UOB: The 26 Winning Works from The UOB Painting of the Year Competition 1982–2007

Until 23 January 1997
Singapore Art Museum

Artist(s) Featured

Goh Beng Kwan; Anthony Poon; Wee Shoo Leng; Ng Keng Seng; Sandy Wong Shin; Baet Yeok Kuan; Ang Yian San; Lim Tiong Ghee; Lim Poh Teck; Chua Ek Kay; Soh Chee Hui; Raymond Lau Poo Seng; Hong Zhu An; Tan Chin Chin; Chen Shi Jin; Kit Tan Juat Lee; Chng Chin Kang; Tan Kay Nguan; Fan Shao Hua; Erzan Bin Adam; Gong Yau Min; Luis Lee Jin Min; Kit Tan Juat Lee; Alvin Ong Liang Jie; Namiko Chan Takahashi

Synopsis

In 1982, the annual UOB Painting of the Year (POY) Competition was established to support and nurture the visual artists in Singapore. Through the years, it has proven to be a significant catalyst for artistic inspiration and an effective springboard for artists to develop their careers. Apart from being Singapore's most well-established art competition, the platform has also enabled the UOB Group to put together one of the most significant corporate art collection in the country.

The Best of UOB exhibition presents the 26 overall winning paintings from each year from 1985 to 2007. Collectively, these paintings present a useful survey of some of the major developments in the local art scene in the past two and a half decades. The range of approaches, styles, themes and techniques employed by the artists are not only indicative of various artists trends and interests, they also serve as markers in the field of art patronage, technological and social shifts as well as the tensions between the local and globalisation.

This exhibition is a parallel exhibition to the Singapore Art Exhibition and co-organised by UOB Group and Singapore Art Museum

Curatorial Statement



The Big Picture Show

14 September 2007–23 March 2008
Singapore Art Museum

Artist(s) Featured

Wong Shih Yaw; Charlie Co; Entang Wiharso; Syed Thajudeen; Zakaria Omar; Somboon Hormtientong; Lee Hsin Hsin; Dang Xuan Hoa; Lim Tze Peng; Hong Sek Chern; Ferdinand Montemayor; Antonio (Tony) Leano; Wong Keen; Tan Chin Kuan; Pratuang Emjaroen; Jeremy Ramsey; Gao Xingjian; Marc Leguay; He Kongde; Edgar (Egai) Talusan Fernandez; Pacita Abad; Imelda Cajipe-Enjaya; Suos Sodavy; Tin Tun Hliang; Bayu Utomo Radjikin

Curator(s)

Low Sze Wee, SAM; Ong Zhen Min, SAM

Synopsis

[...] Big artworks captivate audiences by sheer size, and the effort expended on their creation. They are powerful, imposing, and sometimes unsettling, encroaching into our spatial territory as viewers. Some of the works seen in *The Big Picture Show*, such as Ferdinand Montemayor's thirteen metres long work *My Country, See What Has Happened Now to Nature*, achieve Wagenrian proportions which demand the full attention of those viewing it. In putting together *The Big picture Show*, the Singapore Art Museum (SAM) has taken the opportunity to bring together for display some of its largest treasures in its collection. In handling the works, it became obvious to the exhibition team that the treatment of big artworks often differed from other works of more moderate proportions. Their transportation and storage needed special attention, and simple duties such as moving a work from floor to floor became complex tasks of navigation. The journey towards fruition of this exhibition has been a challenging one for the museum, as it attempted to accommodate the massive artworks within the physical constraints of its galleries. The results is an extraordinary vista of artworks; some of which cover the full length of the gallery wall, seemingly merging with the museum architecture.[...]

Excerpt from introduction exhibition catalogue



The 3rd CDL Singapore Sculpture Award Exhibition

20 September–26 September 2007
 Singapore Art Museum

Artist(s) Featured

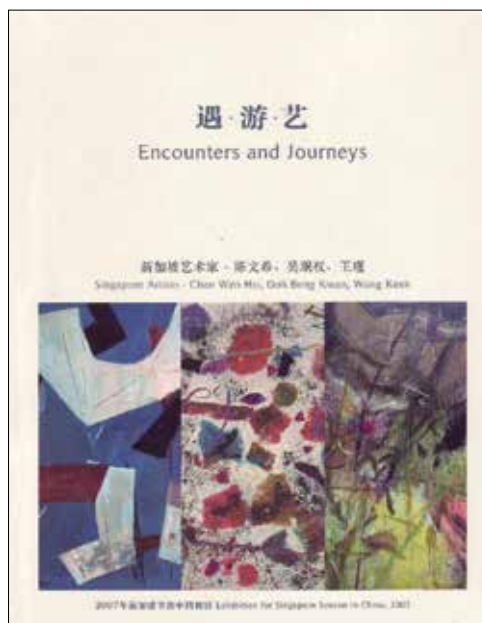
Tan Wee Lit; See Wenhan; Chun Kai Feng; Chun Kai Qun; Kelvin Lim
 Fun Kit; Lai Feng; Kwok Shun Git; Lok Hai Hoong

Synopsis

The 3rd CDL Singapore Sculpture Award Exhibition will showcase the works of both established and aspiring sculptors. Based on the theme 'Aspirations', the pieces encapsulate the vibrant energy and lush landscape of East Coast Park. Drawing upon the essence of Singapore's most popular park as a space of limitless possibilities for youthful expressions, the sculptural forms engage park-goers, adding a dimension of excitement to leisure and play.

The Award was initiated and organised by City Developments Limited (CDL) in partnership with the National Heritage Board, Singapore Art Museum, National Arts Council, National Parks Board, LASALLE College of the Arts, Nanyang Academy of Fine Arts, Sculpture Square and iPreciation.

Curatorial Statement



Encounters and Journeys: Singapore Artists – Chen Wen Hsi, Goh Beng Kwan and Wong Keen

12 October–21 October 2007
National Art Museum of China

Artist(s) Featured

Chen Wen Hsi; Goh Beng Kwan; Wong Keen

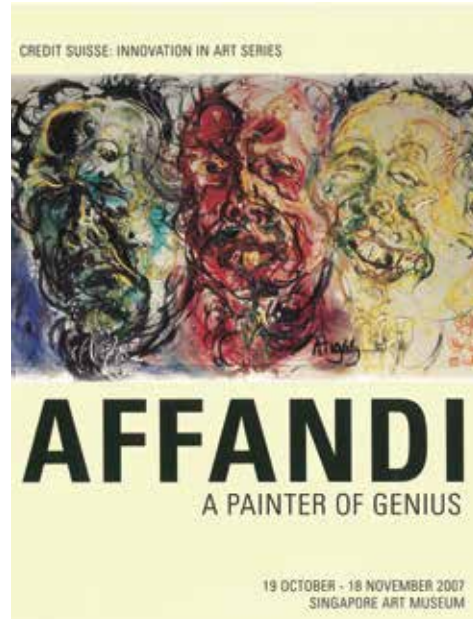
Synopsis

I am very pleased to note that for the first time, the works by pioneer Singapore artist Chen Wen Hsi and two top artists whom he inspired – Goh Beng Kwan and Wong Keen – have been brought together in one major exhibition – *Encounters and Journeys: Singapore Artists*.[...]

This exhibition marks an ongoing collaboration by the Singapore Art Museum and the National Art Museum of China to co-present and promote Singaporean and Southeast Asian art to Chinese Audiences. It is one of the highlights for the Singapore season in China. From 12 October to 10 November 2007, Singapore Season in China will present a rich line-up of arts and cultural programmes by some of Singapore's leading arts groups and artists. Through this programme, we hope to share Singapore's multi-cultural heritage and vibrant arts with the Chinese audience.[...]

Lee Boon Yang, Minister for Information, Communications and the Arts, Singapore

Excerpt from message in exhibition catalogue



Affandi: A Painter of Genius

19 October–18 November 2007
Singapore Art Museum

Artist(s) Featured

Affandi

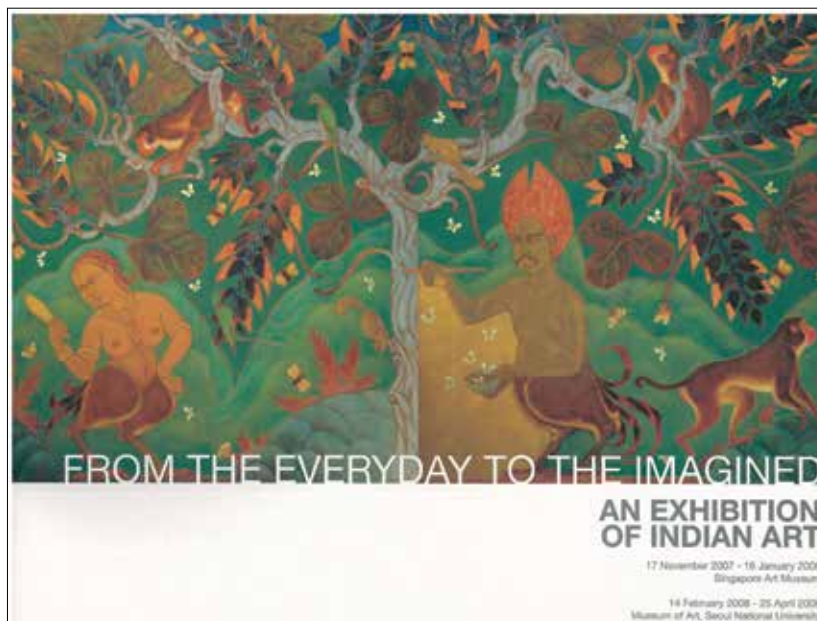
Curator(s)

Seng Yu Jin, SAM

Synopsis

[...] *Affandi: A Painter of Genius* is organised in conjunction with 100 years of Affandi, which includes the book launch of a 3-volume Affandi publication documenting Affandi's oeuvre, organised by the Singapore Art Museum, Bina Lestari Budaya Foundation and Sardjana Sumichan. To commemorate the centennial birth year of Affandi (1907–1990), Singapore Art Museum (SAM) is proud to organise a tribute exhibition of the late master painter to celebrate the prolific career of this renowned Indonesian artist. This exhibition showcasing 20 of Affandi's paintings offers a broad representation and understanding of Affandi's artistic practice. Many of these artworks have never been shown especially in Singapore.[...]

Excerpt from exhibition short guide



From the Everyday to the Imagined: An Exhibition of Indian Art

17 November 2007–16 January 2008
Singapore Art Museum

Artist(s) Featured

Achutan Ramachandra; Kalapathy Ganapathy Subramanyan; Arpana Caur; Gulammohammed Sheikh; Maqbool Fida Husain; Sayed Haider Raza; Lalu Prasad Shaw; Chintala Jagdish; Farhad Hussain

Curator(s)

Jean Wee, SAM

Synopsis

The theme for the exhibition has for most part been informed by the life and practice of the artists featured in this exhibition. Their personal lives as well as their extraordinary artistic journeys straddle the worlds of reality and imagination. At some point, some of them explored notions of modernity, formulating their personal versions with or without references to the social realities confronting one of the most politically charged times in India's modern history. Their lives read like part-reality and part-fantasy. Together with other progressively attuned artists, they contributed to the effort to define and establish a new 'Indian-ness' to help manifest India's indigenous culture, collective histories and the country's new economic and political status.

These significant works by Achutan Ramachandran, K.G. Subramanyan, Gulammohammed Sheikh, M.F. Husain, Arpana Caur and Farhad Hussain demonstrate how visual perspectives of everyday social realities are juxtaposed against the rich tapestry of Indian mythological tradition and fantasy

The exhibition will be also presented at the Museum of Art, Seoul National University.

Curatorial Statement



Re-woven by Benny Ong

16 November 2007–22 February 2008
Singapore Art Museum

Artist(s) Featured

Benny Wong

Synopsis

Benny Ong, a renowned international fashion designer who has dressed personalities such as the late Princess Diana, the Duchess of Kent and the Queen of Jordan embarked on this journey in the late 1990s. Working on what he is best at, he started creating contemporary designs inspired by the Land and her people. His designs however would not have been realised if it were not for the talents and adaptability of its traditional weavers, and his close working relationship with them.

Presenting *Re-woven by Benny Ong*, this exhibition features an exclusive collection of 46 textiles that are specifically created for the installation. These hand-woven artworks by Lao traditional weavers conveyed Benny's acute appreciation for the physical, intellectual and spiritual balance of what he termed as "the preservation of what would otherwise be lost". The works began from Buddhism, but the artist intends for these works to be seen as an interpretation of inner contemplation, though, stillness, joy and mediation conveyed in a contemporary setting.[...]

Excerpt from exhibition short guide



W.S Hoong's Art of Seal Carving: A Kong Chow Wui Koon Donation

28 November 2007–22 February 2008
Singapore Art Museum

Artist(s) Featured

W.S. Hoong

Curator(s)

Michelle Ho, SAM; Victoria Huang, SAM

Synopsis

[...] In *W.S. Hoong's Art of Seal Carving: A Kong Chow Wui Koon Donation* exhibition, 29 seals and 6 scrolls which commemorate Hoong's lifetime dedication to seal-carving will be showcased. Showing alongside this collection is the "Three Lions Frolicking" seal, a 1967 work which Hoong carved especially for Minister Mentor Lee Kuan Yew. The distinguished seal which fetched a record price at a Sotheby's auction four years ago has been included in this show with the support of its anonymous owner for which the Singapore Art Museum is also very grateful. In all, these 30 seals and 6 scrolls stand as testament to the enduring significance of the heritage arts within contemporary times.

Kwok Kian Chow, Director, Singapore Art Museum

Excerpt from foreword in exhibition catalogue

**SINGAPORE
ART MUSEUM
EXHIBITIONS**

2008



Feng Zhengjie: Primary Colours

29 January–20 April 2008
Singapore Art Museum

Artist(s) Featured

Feng Zhengjie

Curator(s)

Kwok Kian Chow, SAM; Michelle Ho, SAM

Synopsis

If the eyes are the windows to one's soul, then the art of Feng Zhengjie can be said to reveal as much as they conceal, the psyche of the self, in contemporary Chinese society. A renowned artist in the contemporary Chinese art scene, the works of Feng Zhengjie examine consumer society while engaging with a spectrum of folk art motifs and popular culture as a response to the new issues that are confronting China. This exhibition includes a special focus on his recent works of women portraits which the artist is known for. Charming, capricious and contradictory, Feng Zhengjie's women present an ambivalent answer to the question of nature and artifice that continues to captivate. At the same time, *Primary Colours* is an invitation to discover the different shades of meaning in Feng's art.

Curatorial Statement



Xu Beihong in Nanyang

5 April–13 July 2008
Singapore Art Museum

Artist(s) Featured

Xu Beihong

Curator(s)

Chow Yian Ping, SAM; Low Sze Wee, SAM

Synopsis

Xu Beihong is regarded as one of the most seminal figures in the history of modern Chinese painting. Apart from his larger than life persona and dramatic life story spanning continents and wars, he was one of the first to articulate the need for artistic expressions that reflected a new modern China at the beginning of the 20th century. As one of the earliest Chinese artists to be trained in Europe, he was instrumental in promoting the use of scientific realism and the direct study of nature to rejuvenate ink painting.

Jointly organised by Singapore Art Museum and Xu Beihong Museum, this exhibition features about 90 works, selected from both public and private collections from around the world. It serves as an unprecedented opportunity to examine many of Xu's most important works completed in Southeast Asia and India, a number of which have never been publicly exhibited before. The exhibition draws upon the expertise and research of local and international scholars, and casts new light on a critical period of Xu's life and practice. The exhibition also brings to the fore, the close bonds that Xu shared with many friends in the region. These were relationships that lasted even after Xu returned permanently to China in 1942, and which the artist continued to cherish until his passing in 1953.

Curatorial Statement



Alberto Giacometti: Seeing. Feeling. Being.

1 May–15 June 2008
Singapore Art Museum

Artist(s) Featured

Alberto Giacometti

Curator(s)

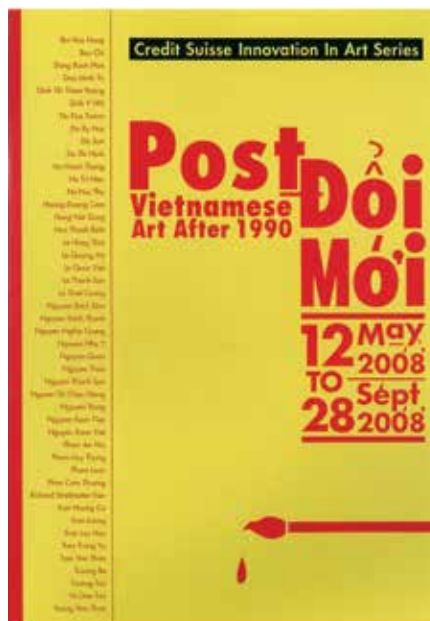
Michelle Ho, SAM; Franziska Lentzsch, Co-Curator

Synopsis

Known for his unique vision of the human figure, Alberto Giacometti (1901–1966) has been helmed alongside the masters of European art history. The Swiss sculptor who is also known for his association with the surrealists and the existentialists of modern Paris has often been cited to redefine the boundaries of sculptural practices. This exhibition which showcases his drawings, sculptures and selected works from his *Paris Sans Fin* lithographs, also includes a special section of photographs of the artist at work by Ernst Scheidegger, eminent Swiss photographer cum friend of Giacometti.

In *Seeing. Feeling. Being.*, we explore Giacometti's unique gaze and representations of man and his world in post-war Europe and enter the artist's world of the contraries of reality as witnessed and experienced, amidst the ambition and anxiety for the absolute.

Curatorial Statement



Post-Đổi Mới: Vietnamese Art after 1990

12 May–28 September 2008
Singapore Art Museum

Artist(s) Featured

Bui Huu Hung; Buu Chi; Dang Xuan Hoa; Dao Minh Tri; Dinh Y Nhi; Dinh Thi Tham Poong; Do Duy Tuan; Do Ky Huy; Do Son; Do Thi Ninh; Ha Manh Thang; Ha Tri Hieu; Ho Huu Thu; Hoang Duong Cam; Hong Viet Dung; Hua Thanh Binh; Le Hong Thai; Le Quang Ha; Le Quoc Viet; Le Thanh Son; Le Thiet Cuong; Nguyen Bach Dan; Nguyen Minh Thanh; Nguyen Nghia Cuong; Nguyen Nhu Y; Nguyen Quan; Nguyen Than; Nguyen Thanh Son; Nguyen Thi Chau Giang; Nguyen Trung; Nguyen Xuan Tiep; Nguyen Xuan Tiep; Nguyen Xuan Viet; Pham An Hai; Pham Huy Thong; Pham Luan; Phan Cam Thuong; Richard Streitmatter-Tran; Tran Hoang Co; Tran Luong; Tran Luu Hau; Tran Trong Vu; Tran Van Thao; Truong Be; Truong Tan; Vu Dan Tan; Vuong Van Thao

Curator(s)

Joyce Fan, SAM

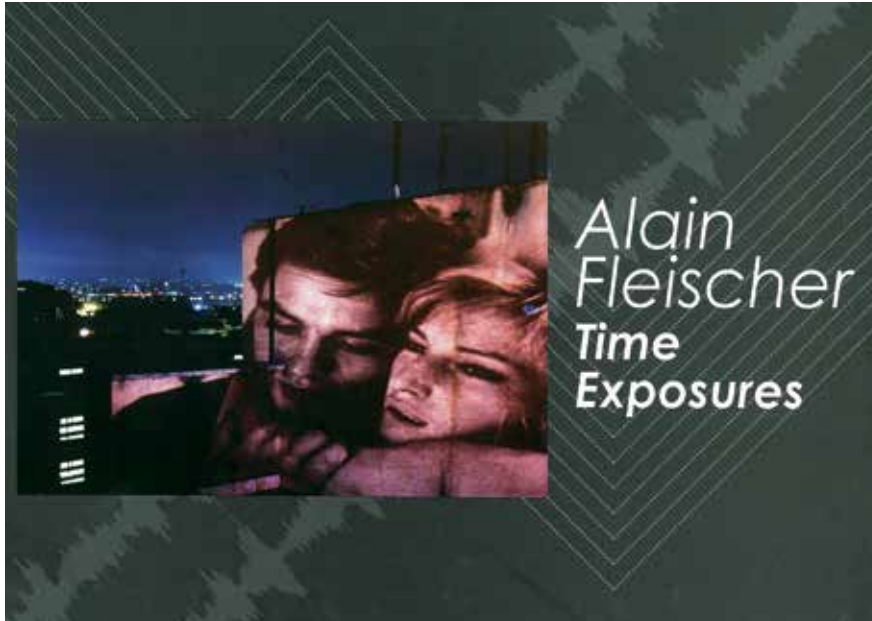
Synopsis

Since adopting the open-door policy in 1986 with the implementation of the Doi Moi (Renovation) policies, developments in art in Vietnam have corresponded to the dynamic changes taking place in the economic, social and political spheres. Artists experimented beyond realism that was once regarded as a suitable artistic style, with both western art approaches and the traditional arts, adapting, adopting and appropriating forms and appearances to which the end was often to create an art that is 'Vietnamese'.

Post-Đổi Mới: Vietnamese Art after 1990 is set to examine the changes that took place after the implementation of the Renovation policies. An open-market economy replaced what was once a subsidy system implemented with the reunification of the country when the Viet Minh army won the war in 1976. The starting point in the exhibition is 1990 with the year marking the first commercial art gallery to open in Hanoi and on the assumption that the policies would have needed a period of gestation before changes became apparent. A total of 62 works by 46 artists is on display within four sections – 'Reminiscence', 'Land', 'Individual' and 'Transformation'. Through these themes, the changes in the development of art during the last two decades by three generations of artists – the first being the older artists who fought and participated in the American War as soldiers and army artists, the second being the generation that grew up during the American War and the last, young artists who were born after 1975 and therefore have never experienced the war – can be traced to provide some insights into the impact of the Doi Moi policies.

Post-Đổi Mới: Vietnamese Art after 1990 is the visual arts component of the Vietnam Festival organised by the National Heritage Board in celebration of the 35 years of diplomatic ties between Singapore and Vietnam.

Curatorial Statement



Alain Fleischer: Time Exposures

21 June–3 August 2008
Singapore Art Museum

Artist(s) Featured

Alain Fleischer

Organised by

Patricia Levasseur de la Motte, SAM

Synopsis

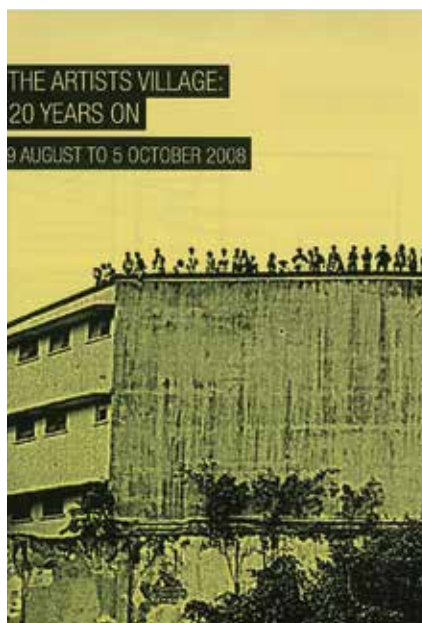
A major event at this year's Month of Photography (MOP) Asia is an exhibition of over 90 photographs by Alain Fleischer, one of France's leading contemporary photographers, filmmakers and writers. The selection of the artworks deals with the themes of photography and cinema in which the artist explores the notions of time and movement. The exhibition, spanning Alain Fleischer's artistic career from the 1970s to the present, provides insights into his stunning photographic works, treading between the realms of dreams and reality.

An important highlight of the exhibition is *Ecran Sensible* (Sensible Screen), specifically created in Singapore with students from the School of Fine Arts at LASALLE College of the Arts. *Ecran Sensible* brings together analogue, digital photography and film technologies to produce a photographic print derived from moving images.

This exhibition was supported by the French Embassy of Singapore.

The exhibition is co-organised by the Singapore Art Museum, Phish Communications and the French Embassy and is part of MOP Asia and the European Season in Singapore.

Curatorial Statement



The Artists Village: 20 Years On

9 August 2008–5 October 2009
Singapore Art Museum

Curator(s)

Michelle Ho, SAM; Seng Yu Jin, SAM; Jeremy Hiah, TAV artist; Kai Lam, TAV artist; Woon Tien Wei, TAV artist; Marianne Yang, TAV artist

Synopsis

[...] 2008 marks the 20th Anniversary of the emergence of The Artists Village (TAV). Twenty years offers sufficient historical distance to evaluate and examine the critical role played by this collective in shaping the development of contemporary art in Singapore. This exhibition forms part of the Singapore Art Museum's ongoing series of artist exhibitions focusing on the historical significance of artists collectives.[...]

The Artists Village: 20 Years On marks a milestone and crossroad in the history of TAV. This exhibition offers a point of reflection as collectives face unavoidable questions of continuity in terms of attracting new members, and difficulties in maintaining an avant-gardist and alternative position after twenty years of history. These are real challenges that TAV will have to overcome in the years to come.

Excerpt from curatorial notes in exhibition catalogue



8Q-Rate: School

16 August 2008–9 January 2009
Singapore Art Museum, SAM at 8Q

Artist(s) Featured

:phunk studio; Ahmad Abu Bakar; Chong Li-Chuan; Jahan Loh; Donna Ong; Grace Tan; Tan Kai Syng; Jason Wee

Curator(s)

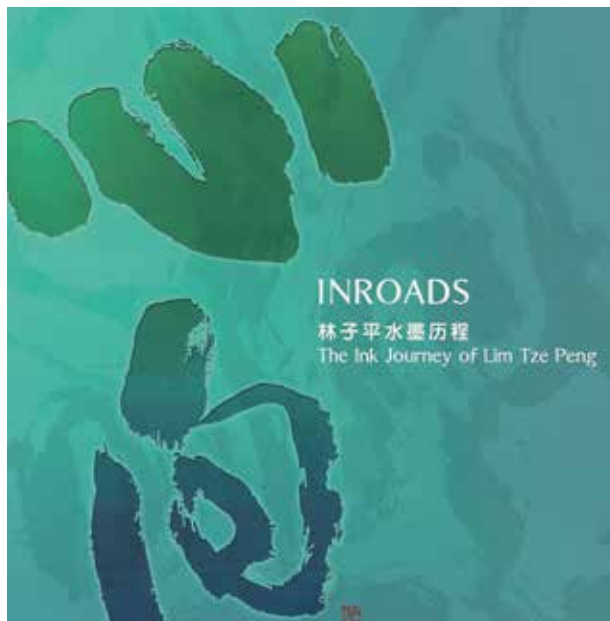
Kwok Kian Chow, SAM; Joyce Fan, SAM; Michelle Ho, SAM;
Low Sze Wee, SAM; Sam I-shan, SAM; Tan Siuli, SAM; Suenne Megan Tan, SAM; Joyce Toh, SAM

Synopsis

8Q SAM is Singapore Art Museum's new wing for contemporary art. Both the main museum building and the new 8Q SAM building were originally built to serve as schools. 8Q SAM was the former Catholic High Primary School. The creation and experience of contemporary art is highly individualistic and largely unconventional, yet still retains a broad community orientation by virtue of its shared forum and concerns with contemporary life and living. This continuum and flow between cutting-edge and the community creates a zone that lies outside the institutional bounds of school, but like school, can also be a place of learning and enrichment. As a new wing, 8Q SAM takes on a contemporary outlook that is differentiated from the museum's historical art programmes.

8Q SAM's inaugural exhibition explores this very zone of school within and outside, and the museum's own trajectories of school to museum. In *8Q-Rate*, eight artists work with eight museum curators to realise works that relate to school, whether as a personal or a generic experience. It also highlights Singapore contemporary art practice through the works of Ahmad Bin Abu Bakar, Chong Li-Chuan, Jahan Loh, Donna Ong, :phunk studio, Grace Tan, Tan Kai Syng and Jason Wee. Chong Li-Chuan, a former Catholic High Primary student, has reworked the school anthem as part of his piece.

Curatorial Statement



Inroads: The Ink Journey of Lim Tze Peng

15–26 April 2009; 16–20 May 2009
National Art Museum, Beijing; Liu Haisu
Art Museum, Shanghai

Artist(s) Featured

Lim Tze Peng

Curator(s)

Low Sze Wee, SAM; Teo Han Wue, Art Retreat Museum

Synopsis

[...] This exhibition brings together works from the Singapore Art Museum's permanent collection as well as loans. The works in the museum's collection are largely drawn from generous gifts made by the artist and his family, as well as his long-time patrons Mr and Mrs Koh Seow Chuan. Over the years, they have together donated more than 200 pieces, resulting in the museum's enviable collection of about 300 works by the artist. This comprehensive body covers oil and ink paintings as well as calligraphy. With works ranging from the 1950s to the current period, the collection provides an exceptional overview of Lim's artistic developments and interests in the past six decades. As a result, the museum was well-placed to mount two important retrospective exhibitions in Singapore in 1998 and 2003 respectively.[...]

Low Sze Wee, Deputy Director (Curation & Collection),
Singapore Art Museum

Excerpt from essay, *The Ink Journey of Lim Tze Peng*,
in exhibition catalogue



Masriadi: Black is My Last Weapon

22 August–9 November 2008
Singapore Art Museum

Artist(s) Featured

I Nyoman Masriadi

Guest Curator(s)

Seng Yu Jin, SAM; Wang Zineng, SAM

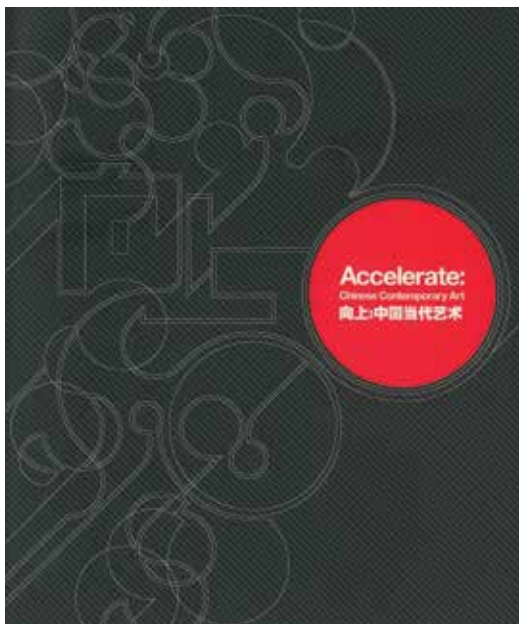
Synopsis

A survey exhibition that gathers over thirty paintings from leading Indonesian artist I Nyoman Masriadi from as early as 1998 to his most recent works, *Masriadi: Black is My Last Weapon* is the first exhibition of contemporary Indonesian art at the Singapore Art Museum in 2008.

The paintings in the exhibition are on loan from important private collection in the region, signifying an invigorating direction in exhibition making that creates meaningful engagements between the world of public museums and private art collection.

Presented together for this first time within a framework of an exhibition, the show presents a bold portrait of the young artists whose works have contributed a distinct dimension to the landscape of Southeast Asian contemporary art – itself a youthful field that has witnessed unprecedented attention in recent years – due in part to a global upsurge of interest in art.

Curatorial Statement



Accelerate: Chinese Contemporary Art

30 August–26 October 2008
Singapore Art Museum

Artist(s) Featured

Cao Jingping; Chang Genghwa; Chen Ke; Chen Zhiguang; Gao Lei; Hong Tunglu; Lin Tianmiao; Miao Xiaochun; Shi Jinsong; Shy Gong; They; Wang Mai; Wang Qingsong; Qu Mingzhong; Xu Bing; Xu Zhongmin; Yang Qian; Yu Fan; Zeng Hao; Zhu Ming

Curator(s)

Kwok Kian Chow, SAM; Fan Di'an, National Art Museum of China

Synopsis

Singapore Art Museum (SAM and the National Art Museum of China are proud to present *Accelerate: Chinese Contemporary Art*, a major exhibition on the latest Chinese contemporary art. The exhibition features 26 new artworks by internationally renowned Chinese artists including Xu Bing, Miao Xiaochun, Wang Qingsong and Lin Tianmiao. The exhibition is part of the Credit Suisse Innovation in Art Series of programmes, an important long-term partnership between the Singapore Art Museum and the leading global bank in presenting an array of inspiring shows to Singapore audiences over three years starting October 2007.

SAM press release



Asia Pacific Breweries Foundation Signature Art Prize 2008

10 October–16 November 2008
 Singapore Art Museum

Artist(s) Featured

Meas Sokhorn; Zheng Bo; G.R. Iranna; Ahmad Fuad Osman; Davaa Dorjderem; S. Chandrasekaran; Yeo Chee Kiong; Anura Krishanta Baragama Arachchi; Chakkrit Chimnok; Vuong Van Thao

Curator(s)

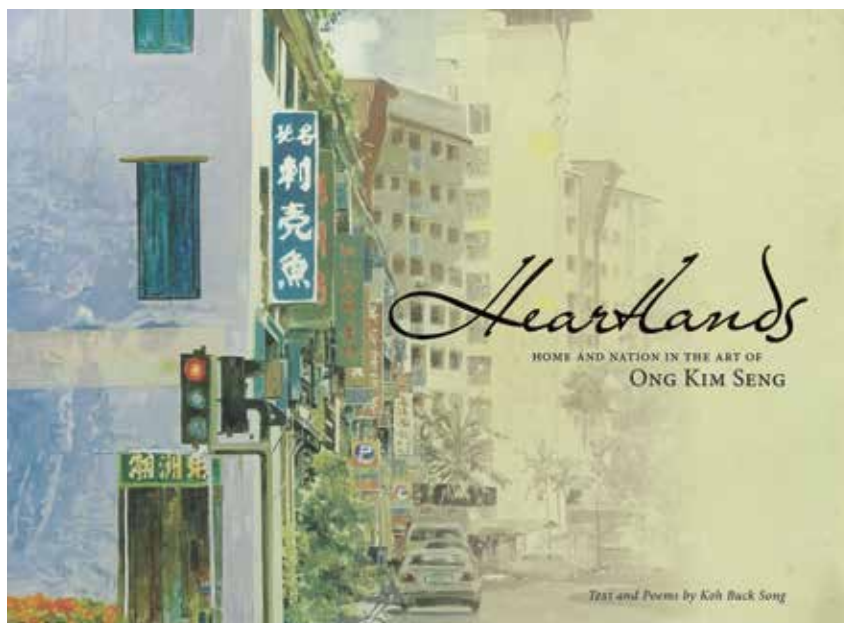
Joyce Toh, SAM

Synopsis

We are proud and delighted that the Asia Pacific Breweries Foundation Signature Art Prize will be one of the anchor programmes at the museum to showcase the best of visual art, as it is created, here and now. Held once every three years, the Signature Art Prize will span 15 years, providing the long-term support and continuity that is so crucial in allowing the contemporary art field to flourish. The programme is timely for contemporary visual art in the region is at one of its most exciting phases: visual artists continue to test new mediums and materials, experiment with varied art forms, and are crossing over into other disciplines, from music, to theatre, even science. The finalist and nominated artworks of the inaugural APB Foundation Signature Art Prize bear witness to such diverse explorations. Through the nomination process and this year's focus on 12 countries, the Awards also offer a vibrant snapshot of the art being produced from each country. Some of these countries are comparatively under-represented on the regional art scene and in Singapore, such as Mongolia or Papua New Guinea, and the Awards enable us to build vital connections with artists and curators there.[...]

Kwok Kian Chow, Director, Singapore Art Museum

Excerpt from foreword in exhibition catalogue



Heartlands: Home and nation in the Art of Ong Kim Seng

16 October–30 November 2008
Singapore Art Museum

6 December–22 December 2008
HDB Hub (Toa Payoh)

Artist(s) Featured

Ong Kim Seng

Curator(s)

Low Sze Wee, SAM; Linda Poh, SAM

Synopsis

In this exhibition, Ong Kim Seng pays tribute to a subject close to his heart – the heartlands of Singapore. Having lived in public Housing and Development Board (HDB) flats for more than 30 years, this latest show, combining paintings, video and poetry, captures his deep feelings for home and nation, and how they are inextricably linked to Singapore's public housing landscape.

Curatorial Statement



APAD: Tradition, Innovation & Continuity

13 December 2008–5 April 2009
Singapore Art Museum

Artist(s) Featured

Hj Abdul Ghani Hamid; Abdul Rahman Rais; Abu Jalal sarimon; Ahmad Abu Bakar; Aman Bin Ahmad; Amin Yasin; Ashrudin Mohd Sani; Dino Hafian Bin Ahmad; Erzan Adam; Hamidah Jalil; Harman Hussin; Hj Mohamed Abdul Kadir; Hj Sulaiman Hj Suhaimi; Hj Wandly Yazid; Ibrahim Muda (Ismail Muda); Idris Mohamed Ali; Irda Haeryati; Iskandar Jalil; Jaafar Latiff; Jailani Kuning; Khairul Anuar Salleh; M. Fadzil Abdul Karim; M. Sawoot A Rahman; Mahat Bin Chadang (C. Mahat); Maya Nurdin; Maznah Bte Ahmad; Mohamed Elfie Samsidi; Md Suhirman Sulaiman; Mohammad Din Mohammad; Mohd Harezam Abdul Rahman; Md Kamal Dollah; Noor Ezan Khatib; M Razali Mahat; Rofizano Zaino; Rohayah Abdul Majid; Rosman Mohd Shahid; Rudy Djorhanaen Bin Md Hussain; Sadali Musbah; Hj Said Bin Mohd Ali; Saiman Ismail; Salleh Japar; Sarkasi Said; Sazali Rahmat; Suhaimi Sukiyar; Sujak Rahman; Surina Mohamed Sani; Suyatdi Yadoni; Tumadi Patri; Ye Ruoshi@Ruoshidad Yip Abdullah; Yusoff Abdul Latiff; Zainol Arifin

Curator(s)

Hj Salleh Japar; Abdul Rahman Rais; Ahmad Abu Bakar, APAD;
Ong Zhen Min, SAM

Synopsis

Inaugurated in 1962, Angkatan Pelukis Aneka Daya, also known as APAD, is one of Singapore's most established art associations. *APAD: Tradition, Innovation & Continuity* is the association's 34th large-scale art exhibition. The exhibition also marks the association's 46th anniversary and celebrates the achievements over four decades.

APAD has now grown into a thriving community of 71 artist members. The exhibition *Tradition, Innovation & Continuity* draws together works done by past and present APAD members and associates, forming a link from the 1960s till current time. This exhibition represents an effort by APAD to chart the art association's history, and also share with the public the artistic evolution of their current members. Works by pioneer Malay artists such as M Sawoot A Rahman and Aman Bin Ahmad will be on display, alongside the younger members of the association. The anniversary is also an appropriate occasion to showcase the association's collection of archival materials, including old newspaper clippings and exhibition catalogues.[...]

Kwok Kian Chow, Director, Singapore Art Museum

Excerpt from foreword in exhibition catalogue



is it tomorrow yet?: 80 Years of Art from the Daimler Art Collection (1926–2006)

9 March–29 April 2007
Singapore Art Museum

Curator(s)

Renate Wiehager, Daimler; Joyce Toh, SAM

Synopsis

The western blockbuster showcases more than 150 works from the Daimler Art Collection in Stuttgart Germany, a stunning collection that spans more than a century of art. Covering key modernists art movements in Europe up to contemporary art developments of today, the exhibition features major as well as emerging artists, including works by Josef Albers, John M Armleder, Willi Baumeister, Sylvie Fleury, Shilpa Gupta, Nam June Paik, Oskar Schlemmer and Andy Warhol.

The show offers a rich opportunity to engage with ideas and works from the Bauhaus, concrete and constructivist art, minimalism in Europe and America, as well as international contemporary photography, video and object art. There is also a section looking at the history of the 'readymade' and car enthusiasts will enjoy a special segment featuring car-related artworks commissioned from Andy Warhol, Robert Longo and others.

The exhibition title reflects the hopes and aspirations behind many of the modern art movements of the 20th century – that despite differences in their formulations, styles and forms, they often shared a certain optimism, even impatience, about the future. Hopeful that the next day brings better things, at times they simply asked, "is it tomorrow yet?"

Curatorial Statement



Mao Tongqiang Tools

5 September 2008–26 October 2008
SAM at 8Q

Artist(s) Featured

Mao Tongqiang

Curator(s)

Low Sze Wee, SAM

Synopsis

8Q SAM features a special showcase of *Tools*, and installation by Mao Tongqiang.

A work that had stimulated the imagination of those who are familiar with China's modern history, *Tools*, consists of over 30,000 pieces of used sickles, axes and hammers that the artist has collected across China over a span of two years. Even in contemporary times, these farming elements remain a powerful symbol of representation of both the livelihood and ideological stirrings of agricultural civilisation.

Born in Yinchuan in 1960, Mao Tongqiang graduated from the Fine Arts department in Ningxia University and is currently based in Beijing. He has held numerous solo and group exhibitions inside and outside of China, including *Mirage*, *From Flourish to Fall* and the *Chengdu Biennale*.

This is the first time this installation is being shown outside of China.

Curatorial Statement



Japan Media Arts Festival in Singapore 2008

22 November–14 December 2008
Singapore Art Museum

Artist(s) Featured

Iwano Ichiro; Misumi Yoshiko; Takekio Hitoshi; Tsushima Takahiro; Ohba Yasuo; Kishi Keisuke; M.C. Escher; Azuma Kiyohiko; Natsusaka Shin-ichiro; Hanzaki Toshiaki; Murakoshi Youhei; Kubo Amica/ Inoue Seita; Chida Hiroshi; Murayama Macoto; Otona no Kagaku; Team Burning Safari, Gobelins 2006; Kubo Seiji/Tanida Ichiro/ Aoki Katsunori; Nagato Tetsuya; Nanao Kazuya; Yamakazi Ryoko; Nagato Tetsuya; Kimoto Keiko; Masahiko Sato + Euphrates; Miyawaki Osamu; Nagata Takeshi/ Monno Kazue; Mizue Mirai; Horie Hiromasa; Utagawa Sadahide; Kuwakubo Ryota; Fujiki Jun; SONY Computer Entertainment Europe London Studios; Iwata Hiroo; Yamamura Koji; Arakawa Hiromu; +CRUZ (W+K TOKYO LAB); Yasui Tomohiro; Yoshida Mai; Nismishi Shojiro; Kon Satoshi; Yuasa Masaaki/Robin Nishi; Yasuhiko Yoshikazu/ Yatete Hajime, Tomino Yoshiyuki; Tsujimoto Ryoza; Joko Tomoyoshi; Yamamura Koji; Urushibara Yuki; Yazawa Ai; Takigawa Bakin, Yanagawa Shigenobu; Mizuki Kiyoshi; Ninomiya Tomoko; Fujiki Jun; Kurasawa Mikitaka; Hasegawa Tohaku; Osawa Kazuyoshi; Yoshizaki Mine; Inafune Keiji; Ooshima Yuuki; Hara Keiichi; Kawade Ryota; Tanaka Usagi; Kato Ryu; Sakamoto Yusuke; Iwamoto Daiki; Aonuma Eiji; Kakehi Yasuaki/ Naemura Takeshi; Suzuki Taro; Takagi Jun; Ichinose Hiroco; Inoue Takehiko; Ohmi Noriyuki/Matsu Hiroaki; Abe Goro; Ota Keizo; Kawamoto Kihachiro; Azuma Kiyohiko

Curator(s)

Tan Siuli, SAM; Atshushi Wakimoto, CG-Arts Society

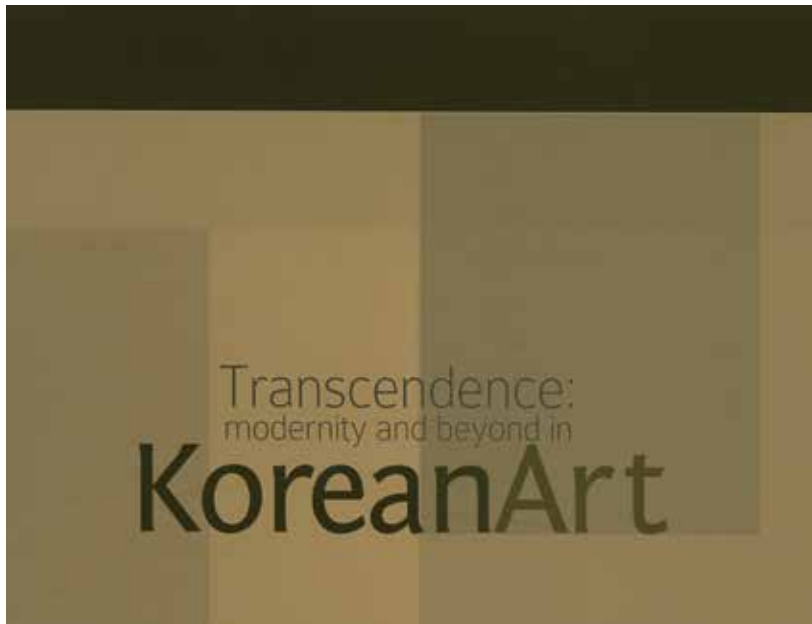
Synopsis

The Japan Media Arts Festival (JMAF) is an annual competition which brings together various works in the field of art, entertainment, animation and manga, from all over the world. Inaugurated in 1997, JMAF is organised by the Agency for Cultural Affairs and CG-Arts Society. The JMAF calls for entry in four categories: Art, Entertainment, Animation and Manga. Works of excellence are duly awarded under each category. In a time of increasing specialisation in disciplines and media, the JMAF plays an important role in gathering and connecting diverse genres and creating new value.

The artworks in this exhibition are works of excellence which have been awarded prizes in the recent Japan Media Arts Festivals. The aim of this exhibition is to introduce "Japan, creating new culture" through these artworks which marry art and entertainment, and the newest technology and sensibility.[...]

Wakimoto Atusushi, Curator, CG-Arts Society

Excerpt from introduction in exhibition catalogue



Transcendence: Modernity and Beyond in Korean Art

8 November 2008–15 March 2009
Singapore Art Museum

Artist(s) Featured

Cheong Kwang Ho; Hong Kyoung Tack; Ik-Joong Kang; Kim Hong Joo; Kim Kang Yong; Kim Tschang Yeul; Lee Jung Woong; Lee Lee Nam; Lee Ufan; Lee Yong Deok; Park Seo Bo; Suh Do Ho; Yim Tae Kyu;

Curator(s)

Suenne Megan Tan, SAM; Choi Eun-ju, Guest Curator

Synopsis

[...] The exhibition presents a historical account of Korean art from the 1950s to the present, seen through the perspectives of 13 important artists: Cheong Kwang Ho, Hong Kyoung Tack, Ik-Joong Kang, Kim Hong Joo, Kim Kang Yong, Kim Tschang Yeul, Lee Jung Woong, Lee Lee Nam, Lee Ufan, Lee Yong Deok, Park Seo Bo, Suh Do Ho and Yim Tae Kyu. The works are on loan from artists as well as from public collection like the National Museum of Contemporary Art, Korea.

Transcendence: Modernity and Beyond in Korean Art explores the complex relationship between culturally specific issues and larger developments of a modern/postmodern age. Using a variety of media, from ink and oil painting to installation and new media art, many Korean artists in the region and abroad are grappling with issues of identity and the ongoing negotiations of the cultural differences between past and present, self and other; issues that are pertinent in an age of globalisation and trans-nationalism. But most of all, artists seek to innovate in art by drawing from such multiple resources, stimulations and philosophical enquiries, complete with tensions and contradictions.

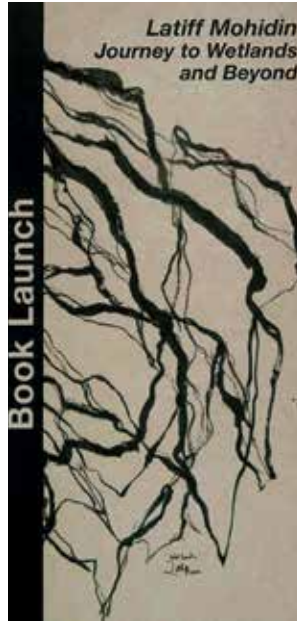
The exhibition, which is thematically organised, provides an account of the ongoing shifts within Korean art development from the 1950s up to present. It is in the Korean artists' articulation of tradition, in the language of modernity, such as in monochrome painting and responses to the physicality of artworks, that Singapore audiences find parallels.[...]

Kwok Kian Chow, Director, Singapore Art Museum

Excerpt from foreword in exhibition catalogue

**SINGAPORE
ART MUSEUM
EXHIBITIONS**

2009



Latiff Mohidin: The Journey to Wetlands and Beyond

12 March–17 May 2009
Singapore Art Museum

Artist(s) Featured

Latiff Mohidin

Synopsis

This exhibition and accompanying catalogue bring together a special collection of works of art by respected Malaysian artist Latiff Mohidin. They comprise a set of remarkable drawings (or rather, works on paper as the artist prefers to call them) brought together over many years through the efforts of art collector, Mr Yeap Lam Yang. Many of these drawings have never been exhibited publicly before. Although some drawings have been shown in previous exhibitions, this is the first time Latiff is having an extensive display devoted primarily to drawing as such, in which the viewer is offered a lifetime of works created between 1962 and 2006.[...]

Jane Ittogi, Chair, Singapore Art Museum

Excerpt from introduction in exhibition catalogue



At Home Abroad

21 February–26 July 2009
SAM at 8Q

Artist(s) Featured

Choy Ka Fai; Jason Lim; Ming Wong; Sookoon Ang; Zulkifl Mahmod

Curator(s)

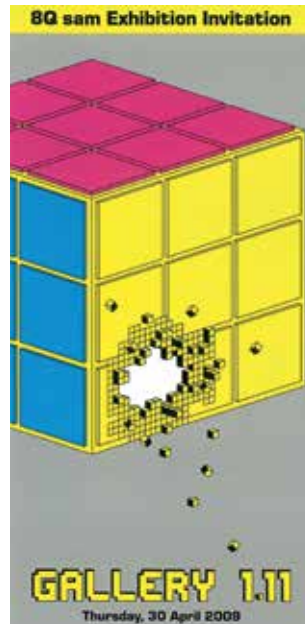
Joyce Fan, SAM; Tan Siuli, SAM

Synopsis

At Home Abroad brings 'home' recent works by Singaporean artists whose art practices are largely or partially based abroad, and who have exhibited frequently on overseas platforms. The 'home-coming' of these artworks adds a different dimension to local art discourse, in particular the migratory nature of contemporary art practice. The exhibition and its dedicated website will serve as a documentation of how these various artworks have been received, both at home and abroad.

Showcasing a variety of approaches and new media that interest these contemporary Singaporean artists, *At Home Abroad* features work by Choy Ka Fai, Jason Lim, Ming Wong, Sookoon Ang, and Zulkifl Mahmod.

Curatorial Statement



Abstractus

30 April–14 June 2009
SAM at 8Q

Exhibited

Works by School of the Arts (SOTA) students

Synopsis

[...] 8Q SAM's Gallery 1.11 and The School of the Arts (SOTA), kicks off the first of three exhibition projects with *Abstractus*, an exhibition that shows the diversity of practices within the SOTA arts programme. The inaugural exhibition for Gallery 1.11, *Abstractus* features works that the students of SOTA have been developing since the beginning of 2009. There will be a variety of drawings, mix-media works, design experiments and digital artworks. Although the practice, mediums and artistic voices are different, the students connect this diversity together and offer fresh ideas to Gallery 1.11.[...]

Excerpt from SAM press release



An Unbroken Line: The Wu Guanzhong Donation Collection

9 April–16 August 2009
Singapore Art Museum

Artist(s) Featured

Wu Guanzhong

Curator(s)

Patricia Ong, SAM; Ong Zhen Min, SAM

Synopsis

Wu Guanzhong's donation of 113 works to the Singapore Art Museum in 2008 is the highest valued donation presented to a public museum in Singapore. The exhibition will showcase all 113 works representing five decades of the artist's creative oeuvre. A key significance of Wu Guanzhong's art is the crossing and synthesising of the two art forms of ink and oil which represent art historical and aesthetic contexts of traditional Chinese and Western art. This exhibition is co-organised by Singapore Art Museum, Shanghai Art Museum and National Art Museum of China.

Curatorial Statement



Li Chen: Mind · Body · Spirit

17 September–9 December 2009
Singapore Art Museum

Artist(s) Featured

Li Chen

Curator(s)

Tan Hwee Koon, SAM

Synopsis

The exhibition *Li Chen: Mind · Body · Spirit*, co-organised with the Asia Art Center, is the Taiwanese artist's biggest outdoor solo show in Asia, an inaugural display of large-scale sculptures situated at prominent locations within the Bras Basah/Bugis precinct. The exhibition highlights a wide repertoire of works from the various artistic phases of Li Chen, and may be experienced as one continuous walking trail beginning at the inner courtyards of the Singapore Art Museum and extending into the Campus Green of the Singapore Management University and the National Museum/Fort Canning Park gardens.[...]

Tan Boon Hui, Director, Singapore Art Museum

Excerpt from foreword in exhibition catalogue



TRANSPORTASIAN: Visions of Contemporary Photography from Southeast Asia

30 May–11 August 2009
Singapore Art Museum

Artist(s) Featured

Shannon Castleman; Mark R. Kaufmann; Chua Chye Teck; Dominic Khoo; Chun Kai Qun; Gilles Massot (in collaboration with Lim Wang Jie, Lim Yeow Sen, Moricio Pochaulo, Esther Sutanto); Xafi Comas; Francis Ng; Samantha Tio (Mintio); Tung Mai; Jun Nguyen-Hatsushiba; John Clang; Rich Streitmatter-Tran; Ko Aung; Nge Lay

Curator(s)

Patricia Levasseur de la Motte, SAM

Synopsis

TRANSPORTASIAN is a photography exhibition featuring works of contemporary artist from Southeast Asia. It introduces different approaches to photography, from its documentary form to its incorporation into the expanded fields of installation and new media. Artists from the region had been invited to submit projects that respond to concept of transport and Asia. The notion of 'transport' can simple be described as a movement of people and goods from one place to another. "Transport" also suggests the ideas of vehicle, travel and exploration towards local identities, ways of life, culture and cross-cultures. "Asia" delimits the field of this exploration, although unlimited in the artists' mind.

Through the 15 photo installation gathered in the exhibition, viewers will experience an artistic journey into the world of photography, following the path of the various modes of transport all over Asia, including the countries Japan, South Korea, China, Vietnam, Laos, Thailand, Indonesia, Myanmar, Taiwan and Singapore. Viewers are invited to embrace a new and broader scope of photography, where artists experiment and challenge the medium visually, technically and conceptually.

Curatorial Statement



Singapore Art Exhibition 2009: Art Buffet

22 August–18 October 2009
Singapore Art Museum

Artist(s) Featured

Song-Ming Ang; Ang Song Nian; Boo Sze Yang; Chng Seok Tin; Chong Yan Hong; Chun Kaifeng; Ho Chee Lick; Ho Tzu Nyen; Hilmi Johandi; Joo Choon Lin; Koh Bee Liang; Max Kong; Liew Ting Chuang; Jason Lim; Dawn Ng; Eunice Ng; Ruben Pang; Eileen Reynolds; Sai Hua Kuan; Sima Salehi; Tan Chwee Seng; Melvin Tan; Wyn-Lyn Tan; Tang Mun Kit; Wang Ruobing; Jason Wee; Simon Wee; Chris Wong; George Wong

Synopsis

The *Singapore Art Exhibition 2009* is a national exhibition for artists from all disciplines. The artworks selected through an open call for submissions. The winning submission will be awarded the Singapore Art Exhibition Prize – a \$50,000 grant which can be used for professional or capability development through residencies, further studies or training, as well as the creation and presentation of new work. The *Singapore Art Exhibition 2009* received over 400 entries from which 30 works were selected by a panel of judges.

The theme of this year's *Singapore Art Exhibition* is *ART BUFFET!* The 'buffet' concept was adopted as a mode of display. Artists could select from a 'buffet spread' of twelve themes (Food, Material, Ritual, Spectrum, Signs, Gesture, Craft, Body, Time, Space, Order and Humour) to respond to. This art buffet also offers a visual feast for the public. The exhibition is presented in four thematic categories namely, 'humour', 'order', 'time' and 'space', which were selected from the twelve themes.[...]

Excerpt from exhibition catalogue



President's Young Talents 2009

15 August–27 December 2009
SAM at 8Q

Artist(s) Featured

Donna Ong; Felicia Low; Twardzik Ching Chor Leng;
Vertical Submarine

Curator(s)

Tan Siuli, SAM

Synopsis

Jointly organised by the Istana and the Singapore Art Museum, the President's Young Talents (PYT) is a biennial contemporary art exhibition series featuring original work by Singapore artists. Over the years, the series has evolved into its present format, where four promising young artists are shortlisted for exhibition. This year, for the first time in the exhibition series, an artist collective has been included as one of the shortlisted nominees, marking an important aspect of contemporary art practice as artists increasingly work in collaboration with others to realise their projects.

The President's Young Talents is Singapore Art Museum's key platform for identifying and nurturing upcoming Singapore contemporary artists. The commissioning of new work for exhibition presents opportunities for participating artists to realise new artworks. This year, with the support of Credit Suisse, one artist will be awarded a fully sponsored overseas artist residency, giving him or her valuable exposure to art communities and practices abroad.

The works in each PYT exhibition also introduce the Singapore public to new and challenging approaches to art, beyond the traditional fine arts of painting and sculpture. Through the talents of each successive generation of artists, each PYT exhibition strives to educate and broaden public perceptions of what art can be and can achieve. Some of the approaches to art featured in the PYT, such as a new genre public art, are rarely seen in Singapore, especially in conventional museum or gallery presentations.

While their approaches to art-making may be diverse, all four artists selected for PYT09 share a desire to expand the vocabulary of art and art practice in Singapore, and invite their audiences to consider these new possibilities with an open mind.

Curatorial Statement



Cities Here and Now: Paintings and Installation Works by Lu Hao

29 August–25 October 2009
Singapore Art Museum, SAM at 8Q

Artist(s) Featured

Lu Hao

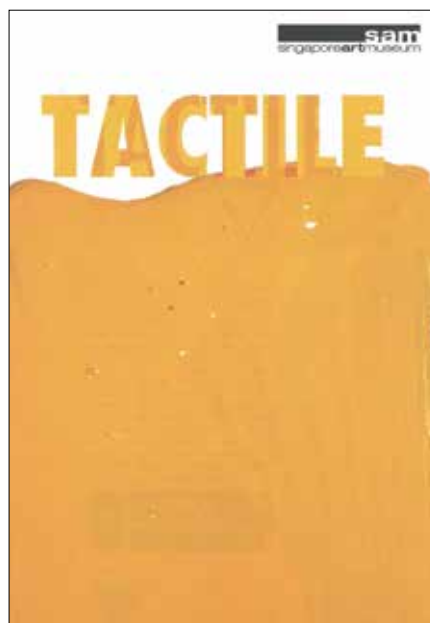
Curator(s)

Professor Wu Hung, Guest Curator

Synopsis

Cities Here and Now: Paintings and Installation Works by Lu Hao is the first solo museum exhibition in Southeast Asia for the internationally renowned contemporary Chinese artist. The exhibition explores the issues encountered by old Chinese cities such as Beijing and Shanghai, in their long march to economic progress and internationalisation. For instance, the debate between destruction and redevelopment as well as the fate of cultural legacies and living heritage are referenced in the exhibition. This exhibition is guest curated by Wu Hung, Director of the Center for the Art of East Asia, University of Chicago.

Curatorial Statement



TACTILE

3 November 2009–10 January 2010
SAM at 8Q

Artist(s) Featured

Zheng Minghui Rachel; Loong Cui Wen; Angela Tan Ser Hwei; Su Xiao Ting; Teresa Chiok Enqi; Rachel Ho Ruizhen; Benedict Tay; Christopher Tay Kong Soon; Zhao Wen Wen; Ernica Ding Wei Ni; Koh Wei Lian; Teng Yen Lin; Loke Hui Ling Lynette

Curator(s)

Chan Li Pong, Independent Curator; Chan Wei Hou, Raffles Institution (Junior College); Chua Xin Yuan, St Andrew's Secondary School; Hweng Swee Kiang, Temasek Junior Collge; Hew Soo Hun, Nanyang Junior College; Tang Li Jen, Victoria Junior College; Tan Siuli, SAM

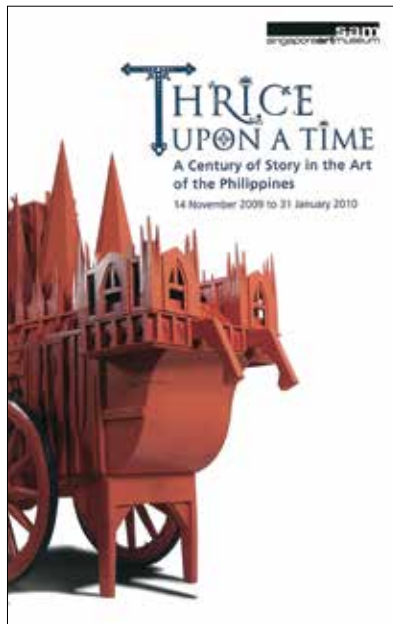
Synopsis

TACTILE is born out of the vision and efforts of a group of art teachers and students. It brings together a selection of outstanding works by students, which range from painting and photography to video and mixed-media installations. What these artworks share is an experimental and investigative spirit in art-making, and approaching subject matter. These young artists actively engage with their materials and the world around them. The results are thoughtful, startling and provocative, and challenge conventional perceptions of what art made in our local classrooms may look like with their ambition and experimental spirit.

The title of the show *TACTILE*, also makes reference to the hands-on approach of the art teachers who has worked tirelessly to make this exhibition and catalogue possible. From their demonstrations during art class to illustrate artistic techniques to their students, to the guidance and advice imparted to budding young artists, and eventually to the organisation of this show, running of its educational programmes and the pulling-together of artworks, resources and partners, theirs has been a role of full-on engagement.[...]

Tan Boon Hui, Director, Singapore Art Museum

Excerpt from foreword in exhibition catalogue



Thrice Upon a Time: A Century of Story in the Art of the Philippines

14 November 2009–31 January 2010
Singapore Art Museum

Artist(s) Featured

Alfredo Esquillo Jr; Alvin Zafra; Alwin Reamillo; Ang Kiukok; Anita Magsaysay-Ho; Benedicto Cabrera; Brenda Fajardo; Briccio Santos; Carlos V. Francisco; Cesar Legaspi; Charli Co; Christina Poblador; Emmanuel Garibay; Fabian de la Rosa; Federico Aguilar Alcuaz; Felic Resurrección Hidalgo; Fernando Amorsolo; Galo Ocampo; Gary-Ross Pastrana; Geraldine Javier; Hernando R. Ocampo; José Honorato Lozano; Jose Rizal; Jose Tence Ruiz; Juan Arceo; Juan Luna; Julie Lluch; Kiri Dalena; Lazaro Soriano; Leonilo Doloricon; Melvin Culaba; Nunelucio Alvarado; Onib Olmedo; Pablo Baens Santos; Patricia Eustaquio; Poklong Ananding; Renato Orara; Ringo Bunoan; Roberto Feleo; Rodel Tapaya; Sanggawa group; Santiago Bose; Simon Flores; Steve Tirona; Vicente Manansala; Victorio Edades; Virgillio Aviado

Curator(s)

Joyce Toh, SAM

Synopsis

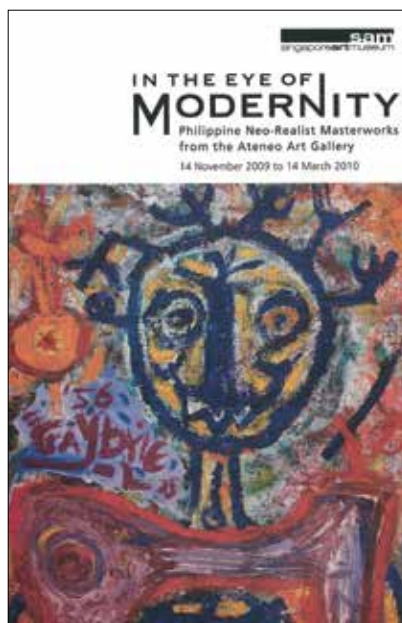
Thrice Upon A Time takes a contemporary look at the very old notions of stories and storytelling in the Philippines, and highlights the role of the artist as a storyteller.

Philippines was originally home to over 180 indigenous groups, each with its native tongue and extensive corpus of oral folklore. Today, the country is rich with a tradition of storytelling and narrative, with stories from her pre-colonial past to present-day tales. The 70 works in the exhibition present the epic story of the Philippines and her people through visual art. Yet, even as the audience is drawn into a tale, we may pause to ask: who is the storyteller? How far can we believe and trust the story? After all, a storyteller may enthrall, educate, entertain – or deceive – and sometimes all at the same time. Referencing the literary notion of the ‘unreliable narrator’, the exhibition also explores ideas about representation, authenticity, identity, history and the place of imagination in art.

Every picture is worth a thousand words; every work of art has a story to tell. While this show is a story about storytellers, it also asks: whose reality can we trust? Yet truths and fictions intermingle and ultimately, a good story always bears the retelling – once, twice, thrice upon a time.

Curatorial Statement

A condensed version of this exhibition was restaged under the exhibition title, *A Story, Twice Told* in 2010.



In the Eye of Modernity: Philippine Neo-Realist Masterworks from the Ateneo Art Gallery

14 November 2009–14 Mar 2010
Singapore Art Museum

Curator(s)

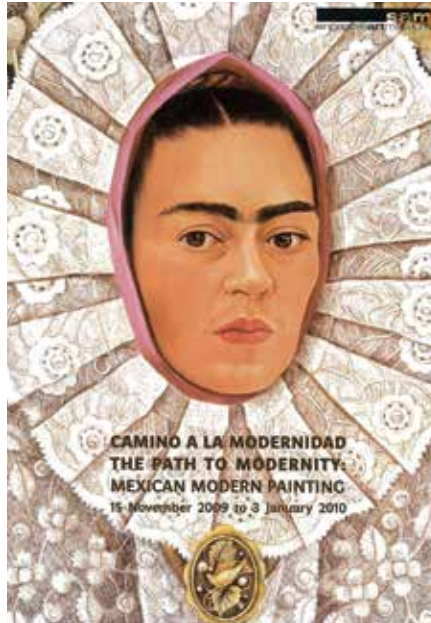
Richie Lerma, Ateneo Art Gallery

Synopsis

In the Eye of Modernity is about digression and direction, giving local audiences a sense of this period in Philippine art that broke with the past and set the tone for the future. Emphasis is given to the neo-realists, a “loose-knit group [that was] more a fraternity than a school of thought,” bound by their restless and experimental credo, who converged at the first commercial gallery dedicated to modern art, the Philippine Art Gallery (PAG).[...]

Consisting of 43 artworks, this exhibition represents the largest overseas loan of artwork to date by the Ateneo Art Gallery and is presented in partnership with the Department of Foreign Affairs through the Embassy of the Philippines Art Trek III. It forms part of the event programmes for the sesquicentennial of the Ateneo de Manila University, and is also being held to mark the beginning of the gallery’s 50th year in 2010.

Excerpt from exhibition short guide



Camino A La Modernidad: The Path to Modernity: Mexican Modern Painting

15 November 2009–3 January 2010
 Singapore Art Museum

Artist(s) Featured

David Alfaro Siqueiros; Abraham Ángel; Raúl Anguiano; Angelina Beloff; Ángel Bracho; Ramón Cano Manilla; Joaquín Clausell; Germán Cueto; Jean Charlot; José Chávez Morado; Gabriel Fernández Ledesma; Francisco Goitia; Saturnino Herrán; María Izquierdo; Frida Kahlo; Tamiji Kitagawa; Fernando Leal; Leopoldo Méndez; Carlos Mérida; Guillermo Meza; Roberto Montenegro; Kishio Murata; Gerardo (Dr Atl) Murillo; Pablo O'Higgins; José Clemente Orozco; Carlos Orozco Romero; Diego Rivera; Manuel Rodríguez Lozano; Julio Ruelas; Rufino Tamayo; Alfredo Zalce; Ángel Zárraga

Curator(s)

Victor Garcia Noxpango, Guest Curator; Michelle Ho, SAM

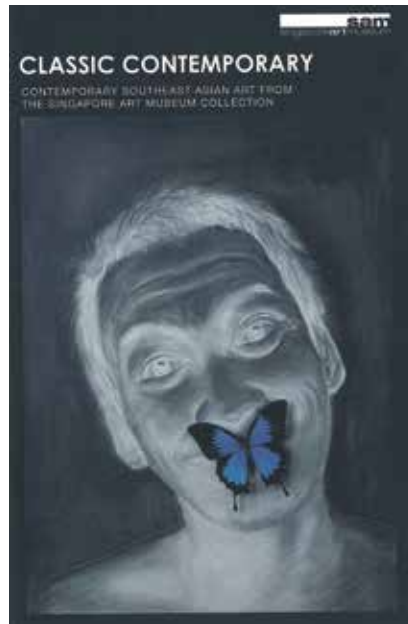
Synopsis

Camino A La Modernidad: The Path to Modernity: Mexican Modern Painting traces major developments in Mexican art from the 1900s to the 1950s, where Mexican society underwent tremendous social and political changes that impacted much of its artistic expression. The Mexican Revolution (1910) transformed the country, laying the foundation for the new artistic movement. The Mexican Mural Renaissance attempted to bridge the class divide, by bringing art to the masses through the construction of the national and aesthetic identity. The exhibition features over 70 works from important Mexican public and private collections, including works by Diego Rivera, David Alfaro Siqueiros, José Clemente Orozco, Roberto Montenegro, Rufino Tamayo, Mario Izquierdo and Frida Kahlo.

Curatorial Statement

**SINGAPORE
ART MUSEUM
EXHIBITIONS**

2010



Classic Contemporary: Contemporary Southeast Asian Art from the Singapore Art Museum Collection

29 January–2 May 2010
SAM at 8Q

Artist(s) Featured

Handiwirman Saputra; Agus Suwage; Chatchai Puipia; Sopheap Pich; Montien Boonma; Matthew Ngui; Arahmaiani; Simryn Gill; Vu Dan Tan; Redza Piyadasa; Manit Sriwanichpoom; Vuong Van Thao; Jim Supangkat; Agnes Arellano; S. Chandrasekaran; Nindityo Adipurnomo; Amanda Heng; Tang Da Wu; Suzann Victor; Salleh Japar; Vincent Leow

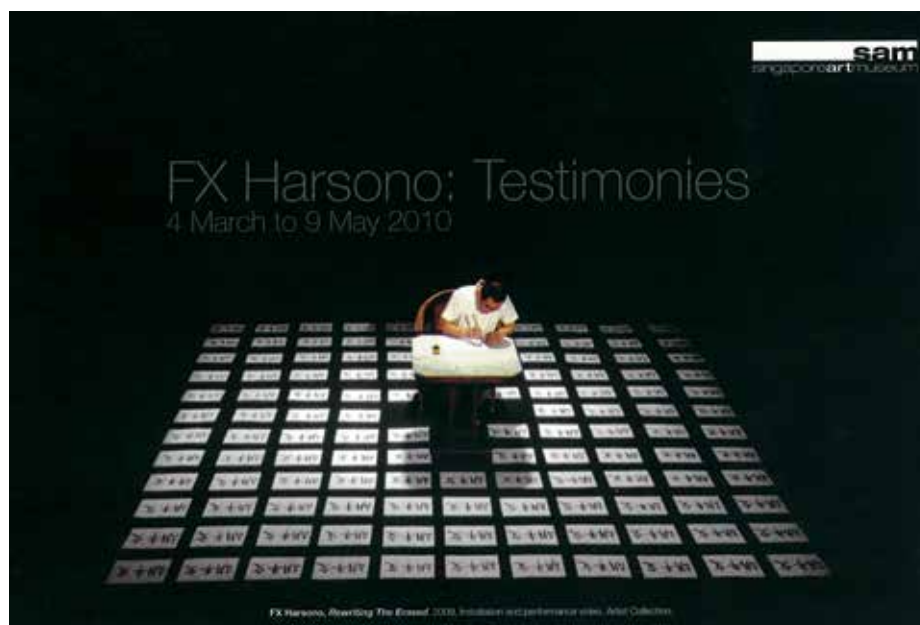
Curator(s)

Tan Boon Hui, SAM; Michelle Ho, SAM; Patricia Levasseur, SAM;
Tan Siuli, SAM; Joyce Toh, SAM

Synopsis

Classic Contemporary shines the spotlight on Singapore Art Museum's most iconic contemporary artworks in its collection. By playfully asking what makes a work of art "classic" or "contemporary" – or "classic contemporary" – this accessible and quirky exhibition aims to introduce new audiences to the ideas and art forms of contemporary art. A stellar cast of painting, sculpture, video, photography and performance art from across Southeast Asia are brought together and given the red-carpet treatment, and the whole of the SAM 8Q building is transformed into a dramatic stage for these stars and icons. Yet beneath the glamour, many of the artworks also probe and prod serious issues – often asking critical and challenging questions about society, nation and the history of art itself.[...]

Excerpt from exhibition short guide



FX Harsono: Testimonies

4 March–9 May 2010
Singapore Art Museum

Artist(s) Featured

FX Harsono

Curator(s)

Hendro Wiyanto; Seng Yu Jin, SAM; Tan Siuli, SAM

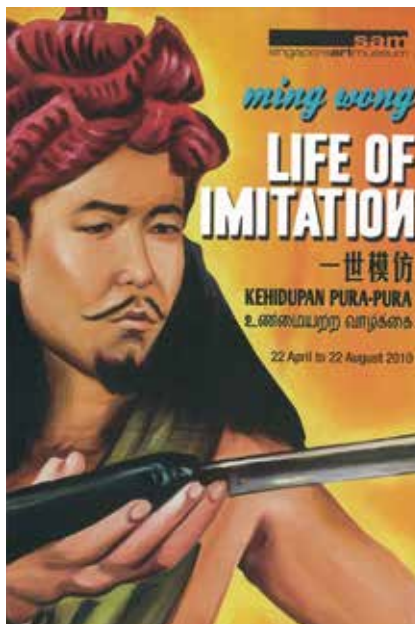
Synopsis

This exhibition pays tribute to FX Harsono and traces the shifts in the artist's strategies of representation: from the ground-breaking conceptual works that re-defined art making during the Gerakan Seni Rupa Baru (GSRB) or New Art Movement of the 1970s; to the politically-charged installations of the 1990s; concluding with the artist's recent investigations into issues of self, identity and personal history

Included in this survey are seminal works drawn from the Singapore Art Museum's permanent collection, as well as from other art institutions and private collections, such as *Paling Top* (1975), *Voice Without Voice* (1994).

Through these various 'testimonies', the exhibition offers a glimpse of the political, social and cultural changes that have shaped Indonesian society, and the artist's constant re-evaluation and re-positioning of his role throughout this recent history.

Curatorial Statement



Ming Wong: Life of Imitation

22 April–22 August 2010
Singapore Art Museum

Artist(s) Featured

Ming Wong

Curator(s)

Tang Fu Kuen, Guest Curator

Synopsis

The exploration of the Golden Age of Singapore cinema in the 1950s and 1960s provides the main theme of Ming Wong's *Life of Imitation* – a multimedia installation consisting of video works, documentary films, billboard paintings, archival materials and photographs.

The historical and social significance of this Golden Age of Singapore Cinema is made more prominent by the fact that the production of these films brought together the three main ethnic groups – Chinese, Malay and Indian – against the tense background reality of racial and communal strife in both Malay and Singapore in those times.

Inspired by these cinematic and multi-ethnic legacy, Ming Wong presents three video installations that engage with notions of roots and hybridity. The exhibition also showcases creative documentaries by Sherman Ong, cinema billboards done by Singapore's last surviving billboard painter, Neo Chon Teck and rare artefacts belonging to private collector Wong Han Min.

The Singapore Art Museum restages this award-winning exhibition originally commissioned by the National Arts Council, Singapore for the 53rd Venice Biennale with a new design and additional exhibits.[...]

Tan Boon Hui, Director, Singapore Art Museum

Excerpt from foreword in exhibition catalogue



Art Garden: Children's Season at the Singapore Art Museum

14 May–18 July 2010
SAM at 8Q

Artist(s) Featured

Dawn Ng; Geoffrey Drake-Brockman; Sandra Lee; Theodore Watson
& Emily Gobeille; Joo Choon Lin

Curator(s)

SAM Programmes Team

Synopsis

Enter a world of wonder and imagination as SAM at 8Q is transformed into a magical 'art garden' showcasing artworks inspired by nature. Titled *Art Garden*, this interactive contemporary art exhibition is specially designed for children and families to explore and see the world in new and different ways.

Meet *Walter*, a curious colossal rabbit by Dawn Ng. Hop into *Walter's Garden* and learn about colours, shapes and develop psychomotor skills through play. Learn about plant life-cycle through *Floribots*, an award-winning work by Geoffrey Drake-Brockman, featuring 128 giant robot flowers that 'grow' before your very eyes and 'bloom' pink and yellow. Step into *The Enchanted Forest*, Sandra Lee's beautifully illustrated, mixed media work where sheep fly and imaginary animals roam freely. Venture into Theodore Watson and Emily Gobeille's *Funky Forest*, where your movements will make streams 'flow' and trees 'grow', or run over a field of *Daisies*. Enter a surreal world of stop-motion animation and cheer for the Ringmaster as she battles chocolate monsters and other villains in Joo Choon Lin's *STOP* in here and get into the *MOTION!*

Art Garden is supported by information labels, hands-on activities, and an activity book designed for children. You can also catch a short film at the Moving Image Gallery, read picture books on loan from the National Library Board or learn more about art at the Programme Space.

The Quarterly, July to September 2010

Learning Gallery: Everyday Objects

Opened May 2010
Singapore Art Museum

Curator(s)

SAM Education Team

Synopsis

The Learning Gallery is dedicated to presenting artworks from SAM's collection for the young visitor. Besides nurturing an appreciation for art, the works are specially selected to encourage lively discussions and develop creative and analytical thinking among our young visitors.

The current show, *Everyday Objects*, invites you to take a second look at the familiar things around you through the eyes of artists from Singapore and Southeast Asia, where everyday things we know and sometimes take for granted are portrayed in a different light, making us think twice about their function and their relation to other objects.

Education programmes inspired by the artworks on display have also been specially developed for schools to offer students a multi-disciplinary and holistic contemporary art experience at the Learning Gallery. These programmes range from learning specific art techniques, to speech and drama puppet shows that encourages originality and the development of language skills and self-confidence.

The Quarterly, July to September 2010



Tags & Treats: Works by Vincent Leow

6 August–17 October 2010
SAM at 8Q

Artist(s) Featured

Vincent Leow

Curator(s)

David Chew, SAM

Synopsis

Vincent Leow has carved out an important role in Singapore's contemporary art development through over two decades of art practice that is rooted in debates over the contemporary Singapore identity. This mid-career survey of Leow's prolific oeuvre offers a balanced perspective of Leow's work, which has often been known primarily for the provocative and aggressive. The exhibition highlights the surprisingly meditative tone and emotive quality in many of his works, revealing an artist who still continues to explore issues of identity, memory, mortality and its legacies.

The title *Tags and Treats* refers both to pet identity tags, as well as military dog tags that are often used to identify the dead or wounded in war. The military dog tag is a reference to Leow's inspiration for his new works, the Latin phrase *Memento Mori* (Remember you will die). The pet tag is a remembrance of Andy, his beloved late pet, which he transforms into a hybrid dog-man image in his work. Leow, in his trademark whimsical style, uses the allegory of pets to take the severity out of the grim issue of mortality. The 'treat' of a life well-lived is that of one's legacy remembered and left behind. The exhibition, with its explorations, marks a milestone of a new direction and focus in Leow's artistic practice.

Curatorial Statement



Choy Ka Fai: The Lan Fang Chronicles

26 August–26 September 2010
SAM at 8Q

Artist(s) Featured

Choy Ka Fai

Synopsis

The Lan Fang Chronicles project is inspired by investigations into the histories of the Lang Fang Republic (1777 to 1884). Established by the Hakka Chinese in West Kalimantan, the Republic lasted for 107 years before it disintegrated into nothing but a legend to its living descendants. This project looks at the concept of insignificant histories and its parallels with the history of modern Singapore. This research-based work will culminate in a series of visual art, theatre and film presentations.

Choy Ka Fai is a new media artist, performer, theatre and film director. Formerly Associate Artistic Director of TheatreWorks (Singapore), Choy is a recipient of the National Arts Council Arts Creation Fund 2009, which has enabled the research and development of his new artistic project, *The Lan Fang Chronicles*. As part of SAM's commitment to supporting emerging local talents, the museum is proud to be the venue sponsor for the mid-project presentation of Choy's new work-in-progress.

The Quarterly, July to September 2010



Digital Nights Singapore

17 September–26 September 2010
Singapore Art Museum

Artist(s) Featured

Miguel Chevalier; Visual System (VS); LAb[au]; Vincent Leow

Synopsis

SAM is the presenting partner for the first edition of *Digital Nights Singapore*, a grand showcase of visual and digital arts that will be held during the F1 Grand Prix Season in September. Setting the stage for this lighting extravaganza in SAM are three European artists and collectives, Miguel Chevalier, LAb[au] and Visual System, who will present interactive kinetic and transformations, as well as works that read and respond to the pulse of the the city. Artworks by Singapore artists such as Vincent Leow will also be featured at SAM, in line with the new breath of life given to this historic building as a museum dedicated to contemporary art.

Digital Nights Singapore is an unprecedented indoor and outdoor new media and art attraction, combining interactive video installations and kinetic and light sculptures with complementary activities and programmes that will excite one and all.

Held in conjunction with Nuit Blanche Paris, in partnership with ZoMedia Pte Ltd and supported by Tote Board and Ministry of Information, Communications and the Arts.

The Quarterly, July to September 2010

Mind Painters

10 October–24 October 2010
SAM at 8Q

Synopsis

Mind Painters is a collection of paintings by people with special needs from various countries such as Hong Kong, Japan and Singapore as a way to raise public awareness of mental health. The display theme emphasises the effectiveness of expressive art in bringing healing, discovery and improvement to the well-being of an individual. This event is a collaboration among Very Special Arts Singapore, Hayashibara Foundation of Japan, Centre for Community Cultural Development of Hong Kong, Singapore Association for Mental Health, and includes artworks from various other local mental health organisations.

The Quarterly, October to December 2010



Natee Utarit: After Painting

1 October 2010–20 February 2011
Singapore Art Museum

Artist(s) Featured

Natee Utarit

Curator(s)

Michelle Ho, SAM; Tan Boon Hui, SAM

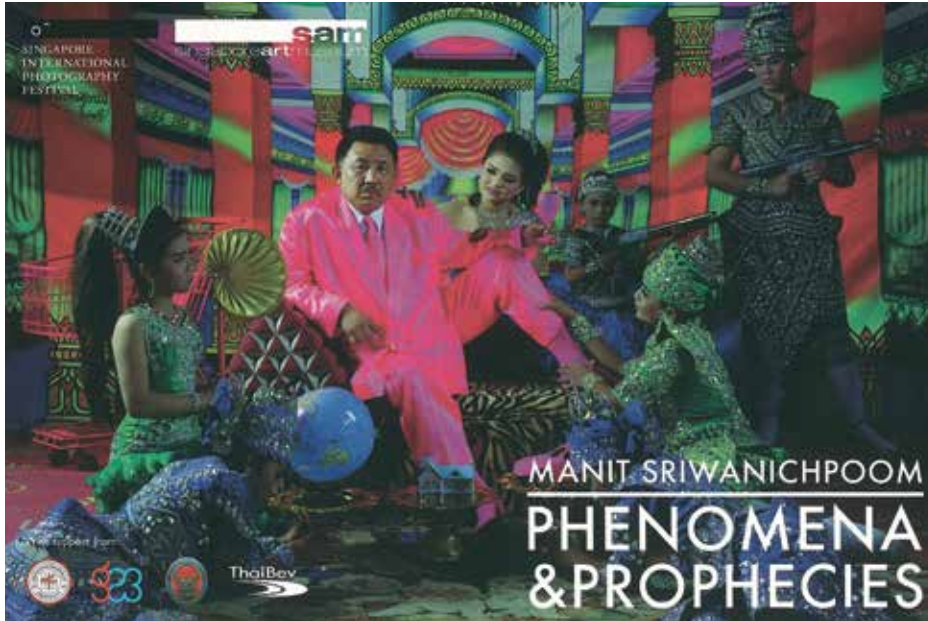
Synopsis

Predictions of the end of painting have been with us for over a century. Within Southeast Asia however, painting continues to develop as a major medium of artistic expression with its own unique aesthetic sensibilities, and it is in this context that SAM presents *After Painting*, a mid-career survey of Thai artist Natee Utarit.

An exceptional painter whose career spans over two decades, Natee's stunningly vivid paintings have for a long time, been a series of dialogues and debates on established Western painting traditions; his ultimate aim to develop new possibilities for painting. The artist's recent work, however, has increasingly been commentaries on Thai society and identity, and helps place him among his fellow Southeast Asian artists who continue to use visual art as a way of reflecting on the changing social-political situations in the region. *Natee Utarit: After Painting* features more than 70 paintings drawn from SAM, the Bangkok University, the Queensland Art Gallery as well as private collections in Europe, Asia and the region.

This exhibition is part of Credit Suisse: Innovation in Art Series.

Curatorial Statement



Manit Sriwanichpoom: Phenomena & Prophecies

7 October–7 November 2010
SAM at 8Q

Artist(s) Featured

Manit Sriwanichpoom

Curator(s)

Ark Fongsmut, Guest Curator

Synopsis

Manit Sriwanichpoom's photographs deal with themes of consumerism and other Thai social and political issues through his strategies of critical documentation, as well as staged satirical compositions of the state of Thai society today. The myriad appearances or phenomena that his works conjure, reflect the artist's belief in the power of brutal truths, which surfaces at times in the form of painful prophecies. They also highlight his peculiar artistic role as one that treads on the thin line between merely recording and purposefully composing history, at a time where even historical narratives are not exempt from mass media constructions.

Manit has exhibited prolifically around the world, including presentations at the 6th Asia Pacific Triennial (2010), the 6th Gwangju Biennale (2006), the 1st Pocheon Asian Art Festival (2005) and the 50th Venice Biennale (2003). More than 100 photographs from his vast oeuvre are featured in *Phenomena and Prophecies*. The exhibition is guest-curated by curator Ark Fongsmut and is co-organised by SAM and the Singapore International Photography Festival for the 2nd Singapore International Photography Festival 2010.

Curatorial Statement



Trans-Cool TOKYO: Contemporary Japanese Art from the Museum of Contemporary Art Tokyo Collection

18 November 2010–13 February 2011
SAM at 8Q

Artist(s) Featured

Nawa Kohei; Kusama Yayoi; Morimura Yasumasa; Murakami Takashi;
Nara Yoshitomo; Kato Mika; Suda Yoshihiro; Shimabuku Michihiro;
Tanaka Koki; Ito Zon; Yokouchi Kentaro; Murase Kyoko; Tabata Kouichi;
Kojin Haruka; Takagi Masakatsu; Ikeda Ryoji; Hachiya Kazuhiko;
Adachi Kiichiro

Curator(s)

Hiroko Kato

Synopsis

From Yayoi Kusama's pioneering works of Japanese Pop Art to Yasumasa Morimura's role-playing of iconic figures in his portraits from the 1980s, the exhibition *Trans-Cool TOKYO* provides an opportunity to view works by groundbreaking Japanese artists who have made an indelible impact on contemporary art. Featuring over 40 works from the Museum of Contemporary Art Tokyo collection, this exhibition also tells the story of how Japanese artists, since the second half of the 1990s, have established their own creative identities within the context of global pop culture. Working across all mediums, from painting and sculpture, to performance, photography and video, the featured artists have created work in response to the onset of the information age and the greater freedoms and uncertainties that are available in contemporary society. *Trans-Cool TOKYO* is co-organised by Singapore Art Museum and the Museum of Contemporary Art Tokyo.

Curatorial Statement

It's Now or Never: New Contemporary Art Acquisitions

26 December 2010–26 December 2011
Singapore Art Museum

Exhibited

Recent acquisitions by the Singapore Art Museum

Synopsis

Like the region itself, contemporary art from Singapore and Southeast Asia is diverse, dynamic and multifaceted, possessing its own distinctive aesthetics and artistic traditions shaped by different approaches to art-making and practices. With this in mind, SAM has been building a stellar collection of contemporary Southeast Asian art. SAM's acquisitions policy devotes 80% of funds to Southeast Asian art, and the remaining 20% to the wider Asian region, such as China, India, Korea and Japan to provide a broader cultural context for the core collection.[...]

An artwork is acquired for its artistic merits and innovation, as well as what it may reveal or reflect of wider developments in art and society. The artists represented in the SAM collection fall into three broad groups: the pioneering contemporary artists or ones associated with avant-garde practices, mid-career artists, and emerging practitioners. Through its acquisition policy and continued funding support from the government, individuals and corporate donors, SAM is able to include iconic works of art in its collection, encourage artists to create important new works through artist commissions and showcase the best in contemporary art from the region.

SAM will present two displays of its newest acquisitions from 2009 and 2010. The first display scheduled to be up by mid-October will focus on recent acquisitions of artworks by Singapore artists while a second display planned for early March 2011 will zoom in on contemporary art from wider Asia, including Southeast Asia and China.

Excerpt from *the Quarterly*, October to December 2010

**SINGAPORE
ART MUSEUM
EXHIBITIONS**

2011



Art Around SAM: M1 Singapore Fringe Festival 2011: Art and Education

**5 January–16 January 2011
Singapore Art Museum; SAM at 8Q**

Artist(s) Featured

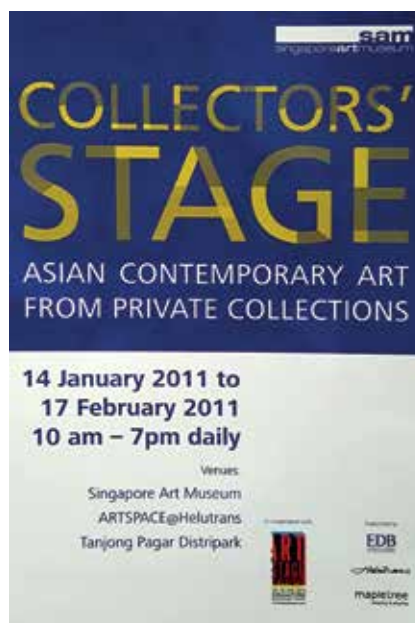
Lim Shengen; Maki Ueda; Emmanuel Guillaud

Synopsis

The *Art Around SAM* series for 2011 by presents three works as part of the M1 Singapore Fringe Festival. The 2011 festival looks at how art can be used as a tool to educate, and brings the best of cutting edge and socially engaging works to impart knowledge, new perspectives and insights.

SAM will showcase Singaporean artist Lim Shengen's photographic installation *Void: Utopia*, Japanese olfactory artist Maki Ueda's *Aromascape of Singapore* and French video artist Emmanuel Guillaud's multi-channel installation *Until the Sun Rises*.

The Quarterly, January to March 2011



Collectors' Stage: Asian Contemporary Art from Private Collections

14 January–17 February 2011
Singapore Art Museum; ARTSPACE @ Helutrans; Tanjong Pagar Distripark

Artist(s) Featured

Ai Weiwei; Anita Dube; Shilpa Gupta; Subodh Gupta; Subodh Gupta; Osang Gwon; Ranbir Kaleka; Agapetus Agus Kristiandana; Jane Lee; Liu Wei; Rudi Mantofani; Nyoman Masriadi; Yoshitomo Nara + graf; Qiu Shihua; Handi Wirman Saputra; Shen Shaomin; Yudi Sulisty; Jumaldi Alfi; Fang Lijun; Ronald Manullang; Jin Meyerson; Rashid Rana; Ronald Ventura; Zeng Fanzhi; Chen Chieh-Jen; Hu Jieming; Jitish Kallat; Luo Xu; Nam June Paik; TV Santhosh; Agus Suwage; LN Tallur

Curator(s)

Tan Siuli, SAM; David Chew, SAM; Dr Eugene Tan, Helutrans; Khim Ong, Tanjong Pagar District Park

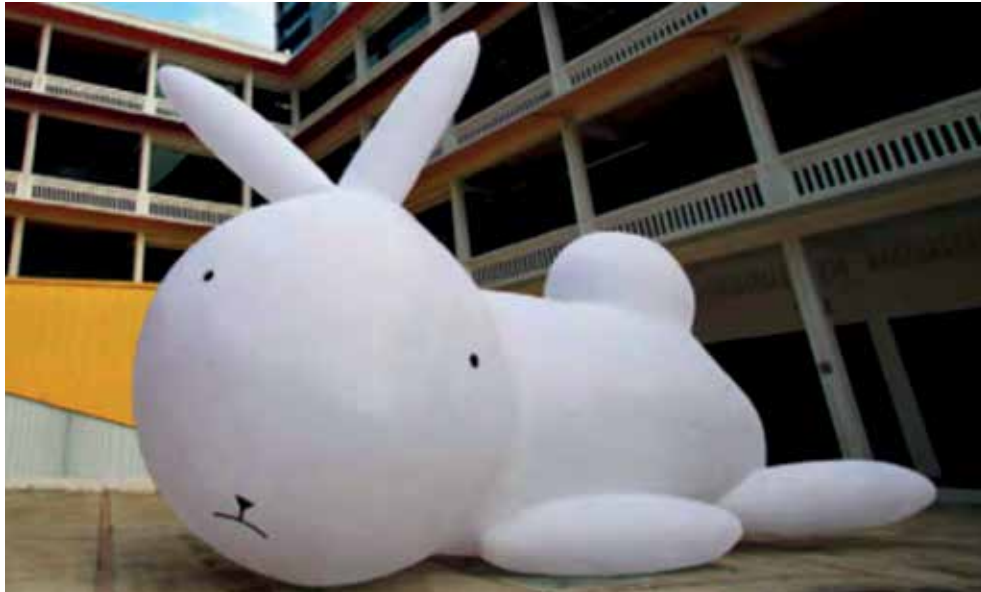
Synopsis

The Singapore Art Museum is proud to present *Collector's Stage: Asian Contemporary Art from Private Collection*, organised to coincide with the first edition of Art Stage Singapore 2011, the newest international art fair in the Asia Pacific.

This exhibition presents an unparalleled occasion for art lovers to experience first-hand, iconic works of contemporary Asian art drawn from distinguished private collection. It is also an opportunity to take stock of the Asian contemporary art phenomenon that has blazed a trail on the international art scene.

The exhibition is presented at the Singapore Art Museum, ARTSPACE@Helutrans and Tanjong Pagar Distripark.

Curatorial Statement



Installation view; image courtesy of Singapore Art Museum

Art Around SAM: Walter Does CNY

27 January–27 February 2011
Singapore Art Museum

Artist(s) Featured

Dawn Ng

Synopsis

Walter returns to the Chapel at SAM to celebrate Chinese New Year and the Year of the Rabbit. First exhibited on the roof of SAM at 8Q as part of the inaugural Art Garden: Children's Season from May to July 2010, this time, *Walter* hops into the Chapel at SAM.

Created out of the artist's desire to enable others to discover the extraordinary in the everyday, *Walter* is also inspired by various iconic rabbits in contemporary cultures such as the White Rabbit and March Hare in Lewis Carroll's *Alice in Wonderland*, Fifi Lapin the French bunny voted (as 'the world's most stylish fashion bunny' by Elle Magazine), the Moon Rabbit that makes delicious *mochi* rice cakes on the moon as portrayed in Japanese folklore and, of course, the legendary Easter Bunny.

The Quarterly, January to March 2011

It's Now or Never Part II: New Contemporary Art Acquisitions from Southeast Asia

8 March–8 May 2011
Singapore Art Museum

Artist(s) Featured

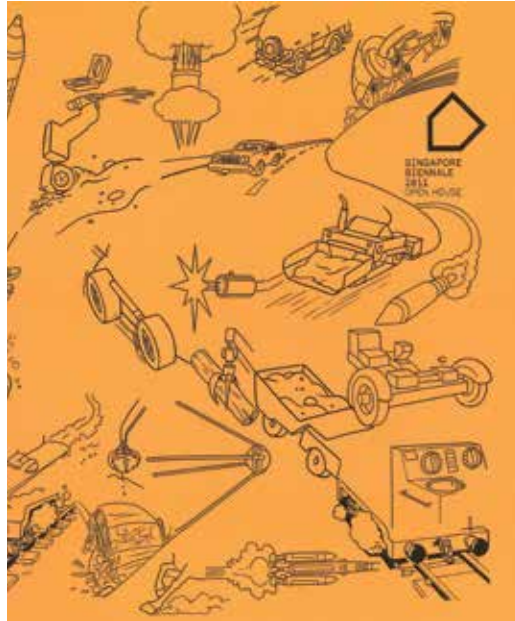
Chun Kaifeng; Geraldine Javier; Ringo Bunoan; Chang Yoong Chia;
Shahrul Jamili Miskon; Kamin Lertchaiprasert; Nge Lye; Vandy Rattana

Synopsis

This is the second installment of a two-part showcase of the latest acquisitions of contemporary art by the Singapore Art Museum. The first display showcased mainly two-dimensional works by Singapore and Singapore-based artists, whereas this display will focus on artists from the wider Southeast Asian region working with installation art. As the champion of living artists whose practice fall within the contemporary art ambit, SAM attempts to provoke our visitors to ponder what constitutes contemporary art and what makes these artworks contemporary in the eyes of our modern society.

Contemporary art is defined as the art of the 'now', with its practitioners focusing on the interdisciplinary, boundary-crossing and process-focused aspects of making their art. The thought processes of these artists come forth more evidently in their work and tacit appreciation of the aesthetical qualities of the artwork no longer suffice.[...] *It's NOW or NEVER II* presents contemporary installation works by Southeast Asian artists such as Chun Kaifeng, Geraldine Javier, Ringo Bunoan, Chang Yoong Chia, Shahrul Jamili Miskon, Kamin Lertchaiprasert, Nge Lye, and Vandy Rattana. Through examining material specificity and diversity in these contemporary artworks, the display attempts to ask visitors the question: What exactly is installation art in the Southeast Asian context?

The Quarterly, January to March 2011



Singapore Biennale 2011: Open House

13 March–15 May 2011
Singapore Art Museum and SAM at 8Q;
National Museum of Singapore; Old Kallang
Airport; Marina Bay

Artist(s) Featured

Candice Breitz; Louie Cordero; Omer Fast; Ceal Floyer; Simon Fujiwara; Julian Göthe; Roslisham Ismail aka Ise; Gülsün Karamustafa; Koh Nguang How; Matt Mullican; Stuart Ringholt; Mark Salvatus; Shooshie Sulaiman; Tan Pin Pin; Ryan Trecartin; Tiffany Chung; Teppei Kaneuji; Leopold Kessler; Tala Madani; Jill Magid; Sopheap Pich; The Propeller Group; Navin Rawanchaikul; ruangrupa; Gigi Scaria; Shao Yinong & Muchen; Beat Streuli; Superflex; Charlie White; Song-Ming Ang; Leonor Antunes; Michael Beutler; Genevieve Chua; Phil Collins; Martin Creed; Elmgreen & Dragset; Ceal Floyer; Sheela Gowda; Kyungah Ham; Leopold Kessler; Charles LaBelle; Michael Lee; Charles Lim; Michael Lin; John Low; Rafael Lozano-Hemmer; Robert MacPherson; Jill Magid; Dane Mitchell; Tracy Moffatt; Mike Nelson; Rubén Ramos Balsa; Lisi Raskin; Martha Rosler; Arin Rungjang; Charles Sandison; Taryn Simon; Nedko Solakov; Danh Vo; Gosia Wlodarczak; Ming Wong

Curator(s)

Matthew Ngui, Artistic Director; Trevor Smith; Russell Storer

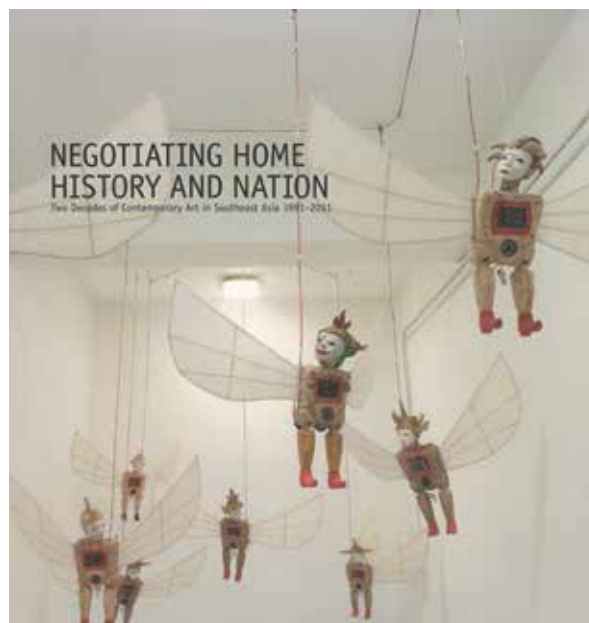
Synopsis

SB2011 *Open House* invites you to experience contemporary art from around the world, from large-scale installations to intimate encounters. From trading objects to swapping stories, from sharing food to dressing up, we are constantly making exchanges, as individuals, groups, cities and nations. SB2011 *Open House* considers the crossovers between such daily transactions and artistic processes today.

SB2011 *Open House* features over 150 works by 63 artists from 30 countries, with over half of the artists premiering new works. The exhibition is presented across three key venues, each with their own particular character drawing upon typical Singaporean spaces: the Housing Development Board flats (Singapore Art Museum and SAM at 8Q), shopping centres and night markets (National Museum of Singapore), and international air and sea ports (Old Kallang Airport, open to the public for the first time in over 50 years). A major project at Singapore's central hub, Marina Bay, amplifies individual experience in the city.

In Singapore, the world's busiest port, a multicultural city built on trade, SB2011 *Open House* brings together artworks that offer creative approaches to questions of how we move across borders, see other points of view, and form connections with others.

Curatorial Statement



Negotiating Home, History and Nation: Two Decades of Contemporary Art from Southeast Asia, 1991–2010

12 March–26 June 2011
Singapore Art Museum

Artist(s) Featured

Nindityo Adipurnomo; Poklong Anading; Apotik Kmoik; Arahmaiani; Alfredo & Isabel Aquilizan; Montien Boonma; Wong Hoy Cheong; Sharon Chin; Dadang Christanto; Dinh Q Le; Heri Dono; FX Harsono; Amanda Heng; Yee I-Lann; Mella Jaarsma; Sutee Kunavichayanont; Zai Kuning; Jompet Kuswidananto; Lee Wen; Jose Legaspi; Vincent Leow; Kamin Lertchaiprasert; Tran Luong; Muhammad 'UCUP' Yusuf; Matthew Ngui; Nguyen Minh Thanh; Nguyen Quang Huy; Nguyen Van Cuong; Eko Nugroho; Phu Nam Thuc Ha; Redza Piyadasa; Chatchai Puipia; Bayu Utomo Radjikin; Araya Rasdjarmrearnsook; Navin Rawanchaikul; Norberto Roldan; Sanggawa; Pinaree Sanpitak; Briccio Santos; Michael Shaowanasai; Vasan Sitthiket; Manit Sriwanichpoom; Melati Suryodarmo; Agus Suwage; Tang Da Wu; Titarubi; Truong Tan; Tuan Andrew Nguyen; Natee Utarit; Suzann Victor; Vu Dan Tan; Zulkifli Yusoff

Curator(s)

Tan Boon Hui, SAM; Khairuddin Hori, SAM; Lola Lenzi, Guest Curator

Synopsis

Negotiating Home, History and Nation presents the work created over the last two decades, by fifty-four seminal practitioners in contemporary art from six Southeast Asian countries. This extensive survey gives audiences the opportunity to form a cogent picture of the diverse realities and threads linking Southeast Asia and its art through inquiries in to topics such as nation building, urbanisation, and religious and gender discourse from an Asian perspective.

Amongst the artists featured are Agus Suwage (Indonesia), Vasan Sitthiket (Thailand), Suzann Victor (Singapore), Wong Hoy Cheong (Malaysia) and Alfredo and Isabel Aquilizan (The Philippines). Through a broad range of media including photography, video, painting, performance and installation art, the exhibition provides an entry to the specific characteristics of Southeast Asia's aesthetic language and offers a key to understanding some of the region's more recent political and social developments. Its exclusive content is the first such large-scale Asian presentation of contemporary Southeast Asian art.

Excerpt from exhibition short guide



Installation view; image courtesy of Singapore Art Museum

Disarming The Lion **by Ryf Zaini**

18 March–24 May 2011
Singapore Art Museum

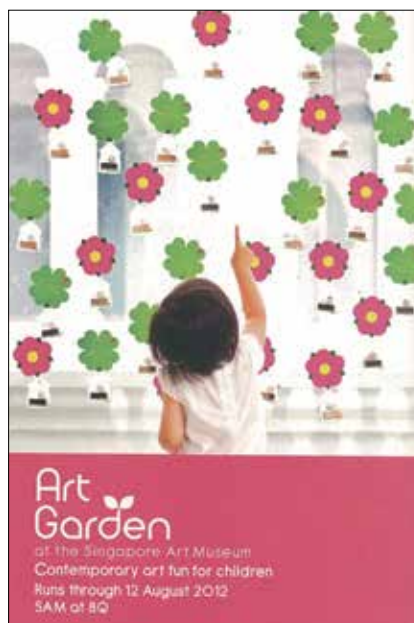
Artist(s) Featured

Ryf Zaini

Synopsis

Perched on the SAM lawn, visitors and passer-by will encounter the stark, shiny but abandoned quality of *Disarming the Lion* by installation artist Ryf Zaini. It challenges the viewer with the contradictory message of steel and valour given way to surrender, whilst sympathising with the lion's head lying on its side as they watch Singapore's past through its LCD eyes. The complex circuitry in the cross-section of the lion's head is captivating, and it also provokes humankind's reliance on technology for strength and dominance.

The Quarterly, July to September 2011



Art Garden: Children's Season at the Singapore Art Museum

3 June 2011–5 February 2012
Singapore Art Museum

Artist(s) Featured

Alexandre Dang; Benjamin Puah; Bertrand Planes; Wit Pimkanchanapong; Dawn Ng; Justin Lee; Paramodel; Twardzik Ching Chor Leng; Theodore Watson and Emily Gobeille

Curator(s)

SAM Programmes Team

Synopsis

The well-loved Children's Season returns to SAM this June with a selection of artworks chosen for their imagination and interactivity. *The Dancing Solar Flowers* installation by French artist Alexandre Dang offers a warm welcome to children and families and introduces the potential of environmental friendly technology. You can shop at our lively paper fruit market by Thai artist Wit Pimkanchanapong, and look out for the return of *Walter*, the curious colossal bunny by Singapore artist Dawn Ng. Also on display is *Knee Deep*, an interactive installation developed by British and American artists, Theodore Watson with Emily Gobeille, that invites children to jump in and explore unexpected worlds of different proportions with their feet.

As a programme to introduce contemporary art to young visitors in an engaging, supportive and fun family environment, works on display at *Art Garden* will be complemented by artwork labels and activity sheets to facilitate visitor engagement.

The Quarterly, April to June 2011



Video, an Art, a History 1965-2010: A Selection from the Centre Pompidou and Singapore Art Museum Collections

10 June–18 September 2011
Singapore Art Museum, SAM at 8Q

Artist(s) Featured

Vito Acconci; Sonia Andrade; Arahmaiani; Samuel Beckett; Louidgi Beltrame; Peter Campus; Keith Deverell; Sue McCauley; Meas Sokhorn and Srey Bandoi; Valie Export; Jean-Luc Godard; Dan Graham; Johan Grimonprez; Pierre Huyghe; Mako Idemitsu; Isaac Julien; Sonia Khurana; Thierry Kuntzel; Dinh Q. Lê; Lee Wen; Christelle Lheureux; Liu Wei; Joan Logue; Chris Marker; Toshio Matsumoto; Ko Nakajima; Bruce Nauman; Jun Nguyen-Hatsushiba; Tony Oursler; Nam June Paik; The Propeller Group; Araya Rasdjarmrearnsook; Martial Raysse; Rachel Reupke; Sima Salehi Rahni; Richard Streitmatter-Tran; Shuntaro Tanikawa and Shuji Terayama; Than Sok; Trinh T. Minh-ha; Tun Win Aung and Wah Nu; Bill Viola; Apichatpong Weerasethakul; Yang Fudong

Curator(s)

Christine Van Assche, Centre Pompidou; Patricia Levasseur de la Motte, SAM

Synopsis

Video, an Art, a History 1965-2010: A Selection from the Centre Pompidou and Singapore Art Museum Collections presents Centre Pompidou's well-received new media travelling exhibition with an added Southeast Asian touch. Its Singapore and Southeast Asia debut will feature an expanded exhibition, showcasing SAM's own collection of video works and installations by Southeast Asian artists, such as Lee Wen, Dinh Q. Lê, Jun Nguyen-Hatsushiba and Araya Rasdjarmrearnsook, alongside Centre Pompidou's collection by internationally renowned artists such as Nam June Paik, Bill Viola, Bruce Nauman, Jean-Luc Godard, Pierre Huyghe and Isaac Julien.

Based on the video and multimedia installations of the Centre Pompidou and SAM, the exhibition recounts the history of this very contemporary field punctuating the main phases of contemporary art from 1965 to 2010.[...]

The exhibition materialised from a Memorandum of Understanding signed between the Governments of Singapore and France to enhance cultural cooperation.

Excerpt from exhibition short guide



Installation view; image courtesy of Singapore Art Museum

Art Around SAM: *Life After Death* by Justin Lee

1 July–16 October 2011
Singapore Art Museum

Artist(s) Featured

Justin Lee

Synopsis

Placed at the entrance to the galleries of the Asian Civilisations Museum, *Life After Death* by Justin Lee transports visitors into a dream-like night scene. Based on the artist's previous installation *East & West*, which was acquired by SAM in 2010, the dramatic new setting sees Lee's stylish terracotta army flanked by graceful fairy-like maidens armed with modern technologies. Graphic symbols of contemporary Singapore emblazon flags that rise above the quirky army. Each flag is bordered with Lee's signature motif, the Chinese character for Double Happiness: this too represents the successful marriage of East and West.

Life After Death blends Western pop art with traditional Eastern imagery, giving rise to a new reading of a work that is a mix of many cultures, and thus decidedly Singaporean. Although the terracotta warriors are tomb figures, Lee's playful use of colour and light suggests that life after death might not be so bad after all.

This contemporary installation accompanies the special exhibition, *Terracotta Warriors: The First Emperor & His Legacy from Xi'an, China*, and is organised by SAM and the Asian Civilisations Museum.

The Quarterly, July to September 2011



Installation view; image courtesy of Singapore Art Museum

Art Around SAM: *DystoUtopia* by ZERO

6 July–26 August 2011
Singapore Art Museum, SAM at 8Q

Artist(s) Featured

ZERO

Synopsis

DystoUtopia provokes the thought: are we using material goods and wealth in higher pursuit of emotional and intellectual development and happiness? Commenting on the consumerist society, this exhibition is the manifestation of Zero's idea of a dysfunctional utopia in which consumerism has been mistaken as the answer to all our worries, needs and desires.

His installation integrates elements and bastions of consumerism such as the Louis Vuitton brand inspired logos and monogram, as well as silhouettes of shopping malls. Artefacts such as old photographs lie forlornly in the discarded shelves and crates littering the installation, cracked and forgotten in the light of shiny, new consumerism.

A skilled graphic artist, Zero's artistic practice investigates societal issues on several levels, integrating the function of design and advertising within the framework of conceptual and fine arts.

The Quarterly, July to September 2011

Yellow Ribbon Community Art Exhibition: Tomorrow is My Reality

9 September–25 September 2011
Singapore Art Museum

Exhibited

Works by Changi Men's Prison inmates

Synopsis

The Yellow Ribbon Community Art Exhibition is an annual event organised by the Yellow Ribbon Project to showcase original artworks by inmates and ex-offenders to the community. This year's exhibition theme is *Tomorrow is My Reality*. The winning entries from the Yellow Ribbon Art Competition and the finest selections of art from the Singapore Prisons will be featured. There will be an array of free and engaging hands-on activities for families on 24 September from 1pm to 5pm in the Glass Hall.

The Quarterly, July to September 2011



Installation view; image courtesy of Singapore Art Museum

Art Around SAM: *UnderWriter's Table* by Vertical Submarine

20 September–2 November 2011
Singapore Art Museum

Artist(s) Featured

Vertical Submarine

Synopsis

Part-time pranksters as they call themselves, Fiona Koh, Joshua Yang and Justin Loke are Vertical Submarine, a Singapore art collective, whose *modus operandi* is using humour to provoke and subvert. Underlying the witticism and wordplay in their artworks is sharp commentary, which reflects the 'submarine' in their name, stealthily observing the surface in order to launch an attack from beneath.

UnderWriter's Table at SAM comprises a scaled-up table and a suitcase monogrammed with question marks, among other objects, which suggest possible secretive or underhanded transactions in the literary world, or in another sense, appropriation of literature for propaganda. The installation continues on the SMU lawn, featuring another 'mystery' suitcase, which leads to further curiosity about the 'baggage' that writers may carry in their profession.

This work is commissioned by SAM and Singapore Writers Festival 2011, and is supported by the Heritage Gala Fund.

The Quarterly, October to December 2011



Installation view; image courtesy of Singapore Art Museum

***Bookshelf* by Torlarp Larpjaroensook (Hern)**

**20 September–7 November 2011
SAM at 8Q**

Artist(s) Featured

Torlarp Larpjaroensook (Hern)

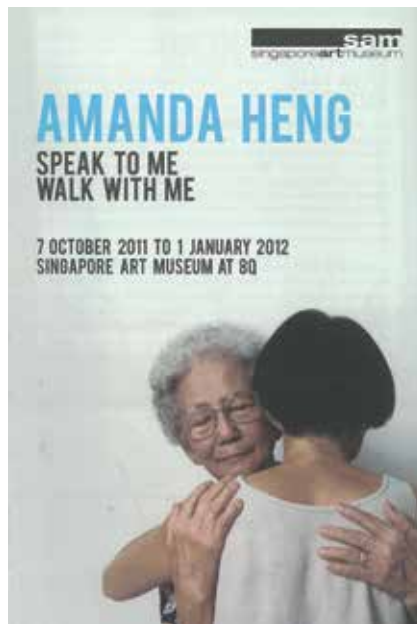
Synopsis

Torlarp Larpjaroensook (Hern), born in 1977, is an emerging Thai artist based in Chiang Mai. At the age of 16, he enrolled at the College of Fine Arts in Bangkok and later graduated from the Fine Arts Faculty at Chiang Mai University with a BA (Visual Art) in Painting and Printmaking. His practice alternates between art and design, and dwells between function and aesthetics. For Hern, the “books” in *Bookshelf* represent the various trends and histories of contemporary art. These books are actually appropriated oil paintings in impasto style, based on popular and widely available art books.

As with all books, the full value of their content is gained when they are read. However, in the case of art books, where heavy visual elements complement the written word, a person could skim through its pages, focusing only on the pictures and assuming the book has been well read and understood. For the artist who reads mainly in Thai, this case is not only usual but personal. As an artist, Hern often feels frustrated and unfulfilled when encountering such books. His access to knowledge of a wider, more international and current practice of art is limited to the number of pictures included in a book

In *Bookshelf*, the function of the book is reversed and the “books” are now consumed directly through their visual quality. The artwork is commissioned by SAM and *Singapore Writers Festival 2011*.

The Quarterly, October to December 2011



Amanda Heng: Speak to Me, Walk with Me

7 October 2011–1 January 2012
SAM at 8Q

Artist(s) Featured

Amanda Heng

Curator(s)

Michelle Ho, SAM

Synopsis

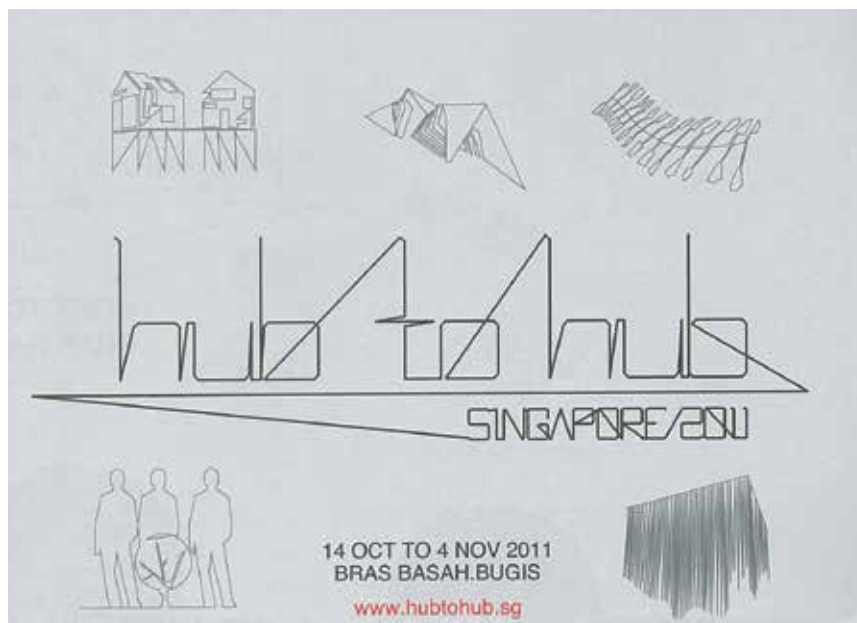
[...] Since 2009, Singapore Art Museum (SAM) as the de facto national institution for contemporary art development, has embarked on a new series of projects seeking to map out and assess the practices of key contemporary Singapore artists who have played pivotal roles in defining, from the 1980s, the heady mix of art forms and practices that we now understand as contemporary art. The 1990s can be said to be an epochal era of art-making in Singapore, where artists like Heng started to use art as a way of responding to an addressing social issues. Not satisfied with art merely as a vehicle to convey messages, Heng's practice strove to help art audiences convey their own messages, through the process of art-making. At the heart of her practice is her desire to communicate with communities, and help communities whose voices need to be heard.

Her diverse practice is also revealing of the dynamic role of the artist in contemporary society. No longer just makers of objects to be exhibited and historicised, contemporary artists like Heng believe in contributing to the other active processes that is part of the experience of contemporary art. Through the course of her art-making, she is also a collaborator, a facilitator, an organiser or a researcher, and perhaps most importantly, in her role as an artist that engages with the community, she is also, quite simply, a listener and a confidante.

SAM is proud to present Heng's solo exhibition, *Speak to Me, Walk with Me*, which surveys more than two decades of her extraordinary practice. Equally important is the development of scholarship and knowledge that charts her practice, and this exhibition publication, which is part of the museum's Singapore Contemporary Artists Series, features contributions of both local and international scholars and commentators.[...]

Tan Boon Hui, Director, Singapore Art Museum

Excerpt from foreword in exhibition catalogue



Hub-to-Hub

14 October–4 November 2011
Singapore Art Museum

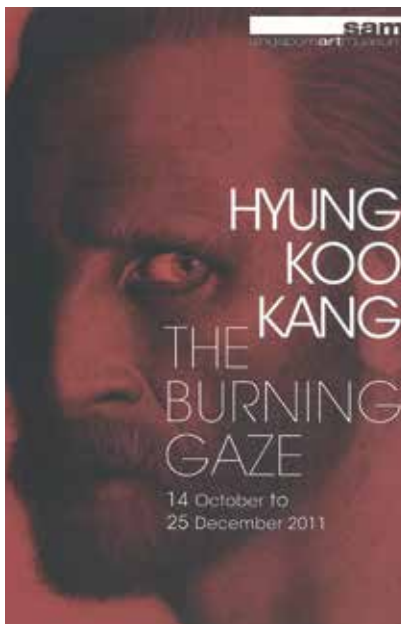
Artist(s) Featured

Valarie Yang; Say Xiang Yu; Mervin Tan; Tan Ying Yi; Sim Cheryl; Vanessa Tan; rof Wolfgang Weileder; Prof Simon Guy; Oliver Heidrich; Skew Collaborative; Ben Houge; Barbara Edestein & Jian-Jun Zhang; atelier I small; Tang Ling Nah; Zai Tang; Leong Yiat Yam; Gavin Sooriya; Ruben Rajandran; Haryady; Naufal Kysehnko; Michael Choi; Veera Rajandran; Edwin Cheong; Tan Sock Fong; Ong Sheng Hua; Cida de Aragon; Jesse Lockhart-Krause; Alan Fan

Synopsis

Hub-to-Hub is a public urban art programme organised by ReallyArchitecture [re:ACT], as part of the Urban Redevelopment Authority's Architecture and Urban Design Excellence (A•UDE) programme. The (A•UDE) brings together artists, architects and diverse creative professionals in Singapore and around the world to provide alternative ideas of public space to enliven the city's forgotten urban spaces. As a leading institution for contemporary art within the Bras Basah-Bugis precinct, SAM is one of the venue partners to showcase two out of seven thought-provoking art installations that deal with current issues.[...]

Excerpt from *the Quarterly*, October to December 2011



Hyung Koo Kang: The Burning Gaze

14 October–25 December 2011
Singapore Art Museum

Artist(s) Featured

Hyung Koo Kang

Curator(s)

Tan Boon Hui, SAM; David Chew, SAM

Synopsis

For the past year and a half, SAM has transformed itself into the de facto public institution championing contemporary art from Singapore and Southeast Asia. While contemporary Asian art, especially those from the artistic powerhouse of China and India have captured the public imagination, this museum has sought to aggressively open up space for contemporary Southeast Asian art and the art from other Asian cultures. *Hyung Koo Kang: The Burning Gaze* is a demonstration of SAM's efforts to originate survey exhibitions on contemporary artists from this 'other' Asian region. While there have been numerous survey or thematic shows of contemporary Korean art, this exhibition focuses on a single artist's work over more than a decade of practice and demonstrates the dedication to craft and vocation that is still carried in many Asian artist who continue to work in the medium of painting.[...]

The exhibition brings together over 30 paintings assembled from both private collections in four countries as well as the artist himself. Some 40 sculptures and 40 caricature drawings have also been included to demonstrate a different spontaneous side of the artist.[...]

Tan Boon Hui, Director, Singapore Art Museum

Excerpt from foreword in exhibition catalogue

Elephant Parade Singapore

11 November 2011–30 January 2012
Singapore Art Museum

Synopsis

Elephant Parade features more than one hundred life-size art elephants that swarm the streets of Singapore. This largest open-air exhibition, which has run successful editions in Rotterdam, Antwerp, Amsterdam and London, is dedicated to the conservation of the Asian elephant. As one of the venue partners, SAM is participating in the Parade by showcasing five art elephants that are painted by contemporary artists from Singapore and Southeast Asia.

Each of these art elephants is a unique work of art and will be auctioned by Christie's and Sotheby's where part of the proceeds will go to the Asian Elephant Foundation.

The Quarterly, October to December 2011



Asia Pacific Breweries Foundation Signature Art Prize 2011

10 November 2011–4 March 2012
Singapore Art Museum

Featured Artist(s):

Aida Makoto; Bui Cong Khanh; Chang Yoong Chia; Chen Chieh-jen; Sheba Chhachhi; Ay Tjoe Christine (in collaboration with Deden Sambas); Daniel Crooks; Kyungah Ham; Kim Jongku; Michael Lee; Imran Qureshi; Vandy Rattana; Greg Semu; Rodel Tapaya; Yang Xinguang

Curator(s)

Joyce Toh, SAM

Synopsis

The Asia Pacific Breweries (APB) Foundation Signature Art Prize is awarded to artists whose artworks represent a significant development in contemporary visual art in the Asia Pacific region. Aimed at recognising the single most outstanding contemporary visual artwork produced in the preceding three years, the award is open, by nomination, to all visual artworks regardless of medium, subject matter and size.

Now in its second instalment, a total of 130 artworks by both established and emerging artists from 24 countries and territories in Asia Pacific have been nominated. These countries and territories include Australia, China, India, Indonesia, Japan, Korea, New Zealand, Mongolia, Oceania, Philippines, Singapore, Thailand, and Vietnam. From the nominated artworks, 15 Finalists are chosen and exhibited in the APB Foundation Signature Art Prize 2011 Finalists Exhibition. The exhibition offers an excellent opportunity to discover and experience some of the most exciting contemporary art produced in this dynamic region in the last three years.

An international jury will convene to judge the exhibited finalists and select the winning artwork. One Grand Prize winner will walk away with S\$45,000 while three Jurors' Choice Awards (S\$10,000 each) will be awarded to noteworthy works. A People's Choice Award (S\$10,000) will be given to the artist whose work that receives the most votes from the public online and at the Finalists Exhibition in SAM.

Curatorial Statement



Learning Gallery: People and Places

18 November 2011–8 January 2012
SAM at 8Q

Curator(s)

Geraldine Cheang, SAM Education Team; Mabel Lui, SAM Education Team

Synopsis

People and Places showcases 20 Southeast Asian contemporary art works from SAM's permanent collection that looks at the people, places and spaces around us. Revolving around ideas of identity, urbanisation, globalisation and the environment, these works present the artists' visions and interpretations of pertinent issues about urban living in the modern cityscape.

The Learning Gallery is SAM's permanent exhibition dedicated to presenting artworks selected from the museum's collection to promote engagement and discussion of broader issues through contemporary art. The gallery also aims to nurture an appreciation for art and develop creative and analytical thinking among its visitors, including the young.

The Quarterly, January to March 2012



Installation view; image courtesy of Singapore Art Museum

Art Around SAM: *Cessation* by Ashley Yeo

18 November 2011–8 January 2012
SAM at 8Q

Artist(s) Featured

Ashley Yeo

Synopsis

Encased behind a glass wall is an imaginary landscape composed of paper sculptures and paper houses. Combining the precision and painstaking labour of craft-making with an aesthetic sensibility that is at once playful and otherworldly, Ashley's quietly beautiful and evocative dreamscape is an invitation to explore a wealth of textures created by the play of light, shadows and surfaces, and to allow one's imagination to take flight.

A recent Fine Arts graduate from LASALLE College of the Arts, Ashley Yeo is known for her delicate and finely-detailed drawings, sculptures and papercuts which depict dream-like worlds peopled by fantastical creatures.

The Quarterly, January to March 2012

LIVE Singapore!

2 April 2011–1 May 2011
Singapore Art Museum

Synopsis

LIVE Singapore! is a project within the Future Urban Mobility research initiative funded by the Singapore National Research Foundation, developed by MIT's SENSEable City Lab and co-organised with SAM. It closes the feedback loop between people moving in the city and digital real-time data collected in the multiple networks. It gives the data back to the people, who generate it themselves through their actions, developing an open platform for the collection, fusion and distribution of real-time data from a range of different sources. This exhibition is a parallel event of Singapore Biennale 2011: Open House.

The Quarterly, April to June 2011

**SINGAPORE
ART MUSEUM
EXHIBITIONS**

2012



The Singapore Show: Future Proof

14 January–15 April 2012
SAM at 8Q

Artist(s) Featured

Ang Sookoon; Angela Chong; Genevieve Chua; Chun Kaifeng; Clog 2; Gerald Leow; Charles Lim; Lynn Lu; Mojoko + Eric Foenander; Dawn Ng; Francis Ng; Donna Ong; Ruben Pang; :phunk studio and Keiichi Tanaami; Rizman Putra; Bruce Quek; Ryf; Shah Rizzal; Speak Cryptic; Grace Tan and Randy Chan; Melissa Tan; Vertical Submarine; Andree Weschler; Joel Yuen; Robert Zhao Ren Hui

Curator(s)

David Chew, SAM; Khairuddin Hori, SAM

Synopsis

Since the birth of contemporary practice in Singapore, signalled by the formation of The Artists Village, 5th Passage and the landmark exhibition, *Trimurti*, artists here have been exploring various genres of creative work – from sculpture and paintings to performance art, site-specific installations to graphic design and interactive media.

The Singapore Show: Future Proof presents artworks from young artists whose innovative and unique practices have generated attention and accolades in various art circles. Their artistic ventures take place from streets to galleries; their concerns local to geopolitical; their material both found and acquired. With strong, consistent and resilient presence in the local as well as international contemporary art scenes, these motivated youth have enlivened Singapore's art landscape and can be considered to be amongst those to look out for today.

Curatorial Statement



The Collectors Show: Chimera

14 January–25 March 2012
Singapore Art Museum

Artist(s) Featured

Hamra Abbas; Sheba Chhachhi; Alfredo Esquillo Jr; Patricia Eustaquio; Bharti Kher; Tomoko Konoike; Yayoi Kusama; Lee Yong Baek; Li Hui; Lin Tianmiao; Takashi Murakami; Donna Ong; Rashid Rana; Raqib Shaw; Yasmin Sison; Tabaimo; Tromarama; Entang Wiharso; Yee I-Lann

Curator(s)

Tan Siuli, SAM

Synopsis

The Collectors Show: Chimera brings together major works of Asian contemporary art from 21 private collections around the world. A tribute to the art patrons of today, the exhibition offers an insight into the breadth and richness of private art collections, and the unique and highly personal visions and passions that shape them.

Titled *Chimera*, a deliberately evocative word that references both the mythological hybrid monster and the idea of an illusion, fantasy, or delusion, the exhibition presents contemporary art in all its various and hybrid forms, from painting to sculpture, to new media and interactive multimedia. The works selected eschew conventional spectacle in favour of a reflection on vision and visuality, offering up visually seductive surfaces tinged with undercurrents of anxiety. These artworks remind us of the spectres of our age – questions and issues which continue to haunt us and test our judgement at every turn and corner of our new millennium.

The Collectors Show: Chimera is a parallel event of Art Stage Singapore 2012 and independently organised by the Singapore Art Museum.

Curatorial Statement



Installation view; image courtesy of Singapore Art Museum

Not Against Interpretation: Re-staging Jason Lim & Vincent Leow's *A Flog of Birdies* in the 21st Century

24 March 2012–2 September 2012
Singapore Art Museum

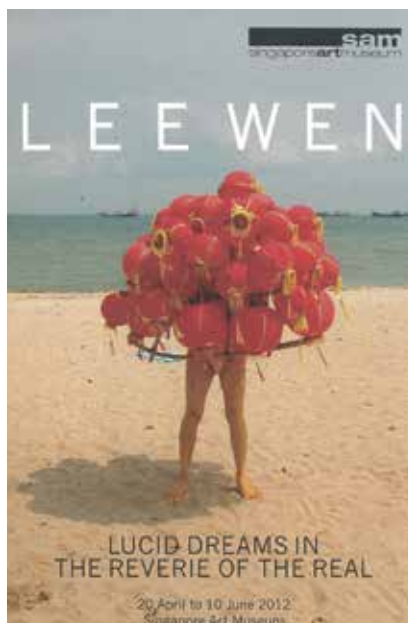
Artist(s) Featured

Vincent Leow; Jason Lim

Synopsis

Not Against Interpretation is an experimental platform to nurture an appreciation for contemporary art. The projects created on this platform exploit the 'openness' of contemporary art, the fact that it can be interpreted in many ways, as an opportunity to engage with people from varied backgrounds. The first artwork to be presented under this series is *A Flog of Birdies* by Singaporean artists Jason Lim and Vincent Leow. The work was an artistic collaboration between them as part of *UTOPIA* (United Together to Organise and Produce Interesting Art). *UTOPIA* was an artist-run space in Singapore in the early 1990s managed by the pair, together with a third artist, Yvonne Lee, as a platform to exhibit works by younger artists. *A Flog of Birdies* was first presented at the TheatreWorks Black Box in 1994, followed by 9th Indian Triennial of Contemporary Art in 1997 and at the Nokia Singapore Art Exhibition in 1999.

The Quarterly, July to September 2012



Lucid Dreams in the Reverie of the Real

20 April–10 June 2012
Singapore Art Museum

Artist(s) Featured

Lee Wen

Curator(s)

Khairuddin Hori; SAM

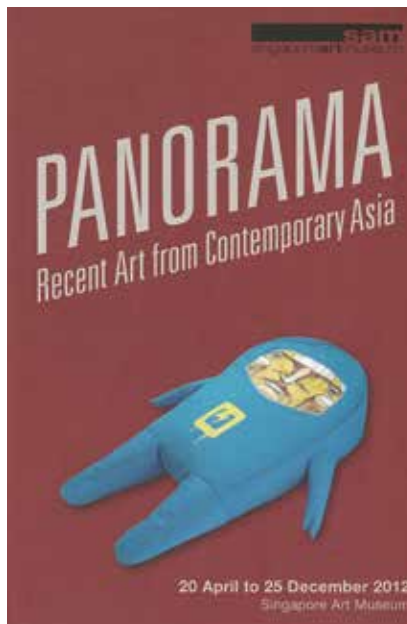
Synopsis

Lucid Dreams in the Reverie of the Real is an exhibition of works by Lee Wen, a multidisciplinary artist and one of Singapore's most internationally recognised contemporary artists. His earliest known work, a book entitled *A Waking Dream* (1981) with texts and drawings preceded the manga generation of today. It also showed evidence of his inclination in using dreams, metaphor and mythmaking to manifest a narrative of our perception of life and reality.

Best known for his *Yellow Man* series of works, Lee is also one of the pioneers of performance art in Singapore. Through various constructed personas, his works allow visitors an insight into the artist and provocateur, whose very being is motivated by a strong conviction of justice and idealism, with a persistence to stay true to the self in a highly structured world.

The exhibition presents key works spanning two-and-a-half decades alongside two new works. Lee will also perform 'live' during selected exhibition periods and talk about his experiences and personal development as an artist, covering subjects such as memories and myth-making.

Curatorial Statement



PANORAMA: Recent Art from Contemporary Asia

20 April 2012–25 December 2012
Singapore Art Museum

Artist(s) Featured

Song-Ming Ang; Agnes Arellano; Mariano Ching; Louie Cordero; Sakarin Krue-On; Justin Lee; Kedsuda Loogthong; Nalini Malani; Miao Xiaochun; Tracey Moffatt; Nasirun; Om Mee Ai; Sherman Ong; Erik Muhammad Pauhri; :phunk; Milenko Prvacki; Jeremy Sharma; Agus Suwage; Entang Wiharso; Wong Hoy Cheong; Ian Woo; Albert Yonathan; ZERO; Zhou Xiaohui

Curator(s)

David Chew; SAM

Synopsis

PANORAMA offers a wide lens to examine our world and chart some of the issues pervading contemporary art making in Asia today – the negotiation over values, social and political change, escalating urbanisation and the subsequent pressures on nature. Artists such as Agnes Arellano remind us of the power of myth and its role in constructing tradition and identity. Agus Suwage tracks the power of media images and how their mass circulation in our consumer society has shaped our perceptions of the world. Nalini Malani recalls the contest of values that has led to many conflicts in the world, while :phunk points us to ‘electricity’, as a symbol of the creative energy that has propelled the growth of modern global cities like Singapore.

Drawn entirely from the contemporary art collection of the Singapore Art Museum, this first edition of *PANORAMA* features 24 artists from 8 Asian countries working in painting, sculpture, drawing, photography, video and installation.

The Quarterly, April to June 2013

Art Garden 2012 at the Singapore Art Museum: Contemporary Art Fun for Children

18 May–1 August 2012
SAM at 8Q

Artist(s) Featured

Justin Lee; Loh Sau Kuen; Shinji Ohmaki; Emilie Fouilloux; Alexandre Dang; Dawn Ng; Mojoko and Shang Liang; Tay Bee Aye; Lee Wen

Curator(s)

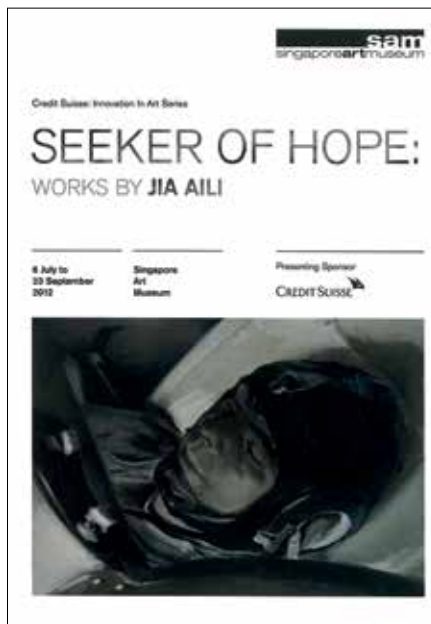
SAM Programmes Team

Synopsis

The much-loved *Art Garden* returns this May for the third year running with an engaging range of contemporary artworks by Singaporean and international artists that will appeal to you and your young ones. SAM has used this opportunity to commission Singapore artists, such as Justin Lee and Loh Sau Kuen, to create works for its next generation of art audiences. The only exhibition in Singapore dedicated to showcasing art suitable for children, works at *Art Garden* stimulate topical and open-ended discussions. In addition, a series of inspiring short films and animations, including animated shorts by young Singaporean students for the *N.E.mation!* competition series will be screened.

Art Garden 2012 is supported by students from Republic Polytechnic and held in conjunction with Children's Season 2012 (jointly organised by the National Heritage Board and Museum Roundtable).

Curatorial Statement



Seeker of Hope: Works by Jia Aili

6 July–23 September 2012
Singapore Art Museum

Artist(s) Featured

Jia Aili

Curator(s)

David Chew, SAM

Synopsis

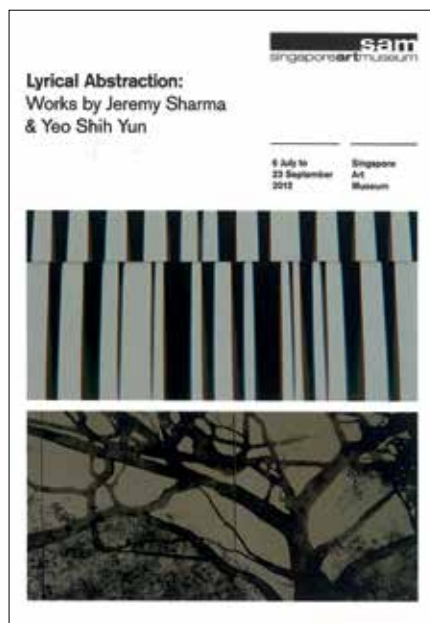
The Singapore Art Museum (SAM) is proud to present this exhibition of works by Jia Aili, whose paintings are a reflection on the dramatic changes in Chinese society after 2000.

Born in a time of open economy and increasing prosperity in China, Jia Aili represents a young generation worried about losing age old traditions and values in a fast-evolving world, questioning the true meaning of life. The solitary figures in his epic-scale and visually stunning works seem to be searching for hope amidst the ruins of modern civilisation. In the midst of his desolate landscapes, there exists a yearning and hope for a possibility of redemption and saving.

Seeker of Hope: Works by Jia Aili will showcase Jia's works ranging from monumental oil paintings and installations, to delicate paper works.

A parallel exhibition entitled *Lyrical Abstraction: Works by Jeremy Sharma & Yeo Shih Yun* will also be presented. It features new large-scale commissions by two young Singaporean painters.

Curatorial Statement



Lyrical Abstraction: Works by Jeremy Sharma & Yeo Shih Yun

6 July–23 September 2012
Singapore Art Museum

Artist(s) Featured

Jeremy Sharma; Yeo Shih Yun

Synopsis

Lyrical Abstraction: Works by Jeremy Sharma & Yeo Shih Yun features two young Singaporean painters with very different styles – Jeremy Sharma with oil on metal panels and Yeo Shih Yun with contemporary ink and new media. The Singapore Art Museum (SAM) has commissioned the two artists to create monumental scale painting installations in the museum.

Both the young Singaporean artists demonstrate creativity and the ability to shape seemingly conventional art techniques into witty and ironic new forms of 'painting'. *Lyrical Abstraction* is a parallel exhibition held in conjunction with *Seeker of Hope: Works by Jia Aili*.

Curatorial Statement



31st UOB Painting Of The Year Exhibition

15 July–1 August 2012
Singapore Art Museum

Artist(s) Featured

Esmond Loh Fah Rong; Liu Quandai; Eugene Tan Wei Jie; Lu Yun Ru; Sherilyn Shaan Veera; Andrea Yap En Rui; Alvin Ong Liang Jie; Boedi Widjaja; Ge Xiao Cong; Chia Yu Xuan; William Batara Jeremiah Samosir; Y. Indra Wahyu; Mohd Azri Bin Abdullah; Imrom Yunu

Synopsis

UOB's annual Painting Of The Year Competition seeks to showcase the best of Asia's budding artists. Commencing in 1973 and now in its 31st year, the Competition has launched the careers of many professional artists in Singapore including Cultural Medallion recipients Goh Beng Kwan, Chua Ek Kay and Anthony Poon. Recently, the Competition expanded into the region and is now also held in Indonesia, Malaysia and Thailand.

This exhibition is presented by UOB and supported by SAM.

The Quarterly, July to September 2012

Inside and Outside of the City

4 August–12 August 2012
SAM Chapel

Artist(s) Featured

Gong Yao Min

Synopsis

Gong Yao Min is a two-time winner of the UOB Painting Of The Year Competition, first in 2002 and again in 2011. Inspired by cityscapes and landscapes, his works are created with the use of Chinese brush and ink in a contemporary way. A graduate of Singapore's Nanyang Academy of Fine Arts and China's An Hui Education University, he is presently an art tutor and a professional artist.

This exhibition is presented by UOB and supported by SAM.

The Quarterly, July to September 2012

Yellow Ribbon Community Art Exhibition: Will

14 September–30 September 2012
SAM Chapel

Exhibited

Works by Changi Men's Prison inmates

Synopsis

Held at SAM for the fourth time, the Yellow Ribbon Community Art Exhibition features original artworks by inmates. This year's theme, *Will*, reflects an inmate's impetus to change and overcome the challenges of reintegration, and the community's pledge to support them. As a first, artworks by Changi Women's Prison inmates will also be showcased. The centrepiece of this year's exhibition is a hanging mobile jointly produced by the inmates and their families.

Under the Yellow Ribbon Art Adoption Programme, visitors may also adopt art pieces in support of the Yellow Ribbon Fund and its beneficiaries.

Launched in 2004 by S R Nathan, then President of Singapore, the Yellow Ribbon Project engages the community in accepting ex-offenders back into society.

The Quarterly, July to September 2012



Thai Transience

26 October 2012–6 January 2013
Singapore Art Museum

Artist(s) Featured

Anurot Chanphosri; Apichatpong Weerasethakul; Araya Rasdjarmrearnsook; Bussaraporn Thongchai; Chokchai Tukpoe; Chusak Srikwan; Dow Wasiksiri; Imhathai Suwatthanasilp; Panya Vijinthanasarn; Phatyos Buddhacharoen; Prasit Wichaya; Pratchaya Phinthong; Rirkrit Tiravanija; Sakarin Krue-On; Siroj Phuangbhupha; Suwat Saenkattiyarat; Thawan Duchanee; Tawee Ratchaneekorn; Thanongsak Pakwan; Udomsak Krisanamis; Wasinburee Supanichvoraparch; Yuree Kensaku

Curator(s)

Michelle Ho, SAM; Apinan Poshyananda, Guest Curator

Synopsis

Part of the Thai CulturalFest organised by the National Heritage Board, *Thai Transience* showcases paintings, sculptures, installations, videos, films and performances by leading Thai artists. Inspiration behind these pieces are drawn from traditional artefacts and art objects from local museums and religious sites within Thailand, showing how Thai contemporary artists continue to create new expressions responding to their heritage and faith. A selection of these traditional artefacts will be featured alongside new contemporary artworks in this exhibition.

Co-organised by the Singapore Art Museum (SAM) and the Office of Contemporary Art and Culture, Ministry of Culture (Thailand), and guest-curated by Professor Apinan Poshyananda, the exhibition features more than 50 new works comprising historical objects, as well as contemporary art from both emerging and senior Thai contemporary artists such as Apichatpong Weerasethakul, Araya Rasdjarmrearnsook, Bussaraporn Thongchai, Chokchai Tukpoe, Chusak Srikwan, Dow Wasiksiri, Imhathai Suwatthanasilp, Kamin Lertchaiprasert, Panya Vijinthanasarn, Phatyos Buddhacharoen, Rirkrit Tiravanija, Thawan Duchanee and Yuree Kensaku. The exhibition also includes selected Thai artefacts from the Asian Civilisations Museum and artworks from the SAM collection.

Thai Transience is part of the ThaiCulturalFest organised by the National Heritage Board.

Curatorial Statement



Installation view; image courtesy of Singapore Art Museum

Art Around SAM: *Snake* by Gerald Leow

**2 November 2012–13 February 2013
Front Lawn, SAM**

Artist(s) Featured

Gerald Leow

Synopsis

This installation artwork by Singaporean artist Gerald Leow parallels the famous Greek statue *Laocoön and His Sons*, an influential artwork from 2nd century BCE. With quotes from writers such as Chinua Achebe and Shirley Lim, Leow explores our often fraught relationship and struggle with the English language, mirroring Laocoön's struggle with the encroaching snakes to our latent discomfort with the words we speak and write.

This work is commissioned by SAM and Singapore Writers Festival 2012.

The Quarterly, January to March 2013

Singapore Association for Mental Health Community Art Exhibition

**November 2012–February 2013
Singapore Art Museum**

Synopsis

The Singapore Association for Mental Health (SAMH) presents an exhibition of still life and pop art inspired pieces created by the beneficiaries of SAMH. The works were produced through weekly workshops conducted by Singaporean artist Justin Lee, and also features some of the artist's own works. This exhibition advocates the dignity of individuals with mental illnesses seeking to assimilate into society.

The Quarterly, October to December 2012

**SINGAPORE
ART MUSEUM
EXHIBITIONS**

2013

Picturing Home

12 January–22 September 2013
Taman Jurong Community Club

Synopsis

Our Museum @ Taman Jurong is Singapore's first community museum. Located at the Taman Jurong Community Club, it showcases artefacts and artworks from Singapore's National Collection, as well as creations from the community.

Curated by the Singapore Art Museum, the theme of the museum's exhibition is *Picturing Home*, where visitors can view archival photographs of what Taman Jurong used to look like in the past and learn about the unique history behind this neighbourhood.

Our Museum @ Taman Jurong is a collaboration between the National Heritage Board (NHB), Taman Jurong Citizen's Consultative Committee, Taman Jurong Community Arts and Culture Club and People's Association (PA).

SAM press release



President's Young Talents 2013

25 January 2013–15 September 2013
Singapore Art Museum

Artist(s) Featured

Boo Jun Feng; Liao Jiekai; Zaki Razak; Grace Tan; Ryf Zaini;
Robert Zhao Renhui

Curator(s)

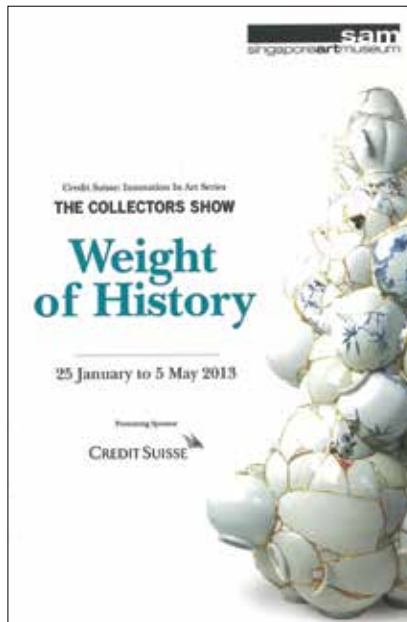
Tan Siuli, SAM; Iman Ismail, SAM

Synopsis

The President's Young Talents (PYT) exhibition series was inaugurated in 2001 as a platform for showcasing contemporary art practices, when contemporary art was still not widely exhibited nor promoted. Since then, each subsequent edition of the PYT, through its selection of artists, has sought to enlarge public understanding and appreciation of the diverse forms that artistic expression can take. The 2013 edition of the President's Young Talents continues to present a wide-range of artistic practices, ranging from photography and film to interactive multimedia, and new conceptions of sculpture and public art. What is perhaps notable about this edition is how many of the PYT artists have, through their commissioned artworks, exhibited a desire to engage with current conditions and concerns in society, and to address the issues of our time.[...]

The President's Young Talents Curatorial Committee

Excerpt from foreword in exhibition catalogue



The Collectors Show: Weight of History

25 January–5 May 2013
Singapore Art Museum

Artist(s) Featured

Tony Albert; Jumaldi Alfi; Montien Boonma; Kawayan de Guia; Sakshi Gupta; Shilpa Gupta; Gonkar Gyatso; Aisha Khalid; Li Songsong; Morimura Yasumasa; Francis Ng; Chatchai Puipia; Sudarshan Shetty; Shahzia Sikander; Tang Da Wu; Yuken Teruya; Tu Wei-Cheng; Vertical Submarine; Xu Bing; Yee Sookyung; Zulkifli Yusoff; Zhang Huan

Curator(s)

Michelle Ho, SAM

Synopsis

[...] Now in its third year, *The Collectors Show* is an independently curated and organised by the museum. This edition of the *The Collectors Show*, entitled *Weight of History*, is curated by SAM curator Michelle Ho. Beyond a gathering of sublime works, this exhibition demonstrates the value and coherence that museum curation can bring to contemporary art presentations. While the artists come from diverse individual backgrounds, the exhibition attempts to show how commonalities reside, through the issues that artists deal with, and their respective languages of expression which dialogue with each other. The exhibition features the works of 22 artists from the Asia Pacific region, examining how the themes of aesthetic, social and political histories as well as cultural memories continue to inspire artists today.[...]

Tan Boon Hui, Director, Singapore Art Museum

Excerpt from foreword in exhibition catalogue



Art Garden 2013 at the Singapore Art Museum: Contemporary Art Fun for Children

17 May–1 September 2013
SAM at 8Q

Artist(s) Featured

Sandra Lee; Mojoko and Shang Liang; Dawn Ng; Stephane Blanquet; Julien Salaud; Sun Yun-li; Vincente Delgado

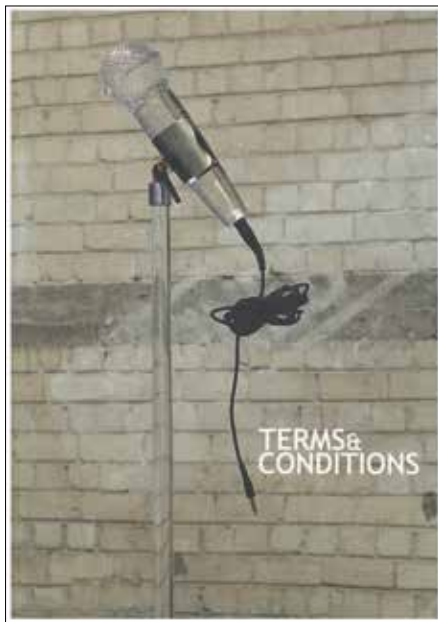
Curator(s)

SAM Programmes Team

Synopsis

Wander through fairy tales, get lost in dreams and stretch your imagination, as Art Garden comes back for the fourth year running! This ever-popular exhibition for the young, and the young at heart, features exciting new commissions, mesmerising artworks, short films as well as animations by local and international artists. Explore the exhilarating world of contemporary art through these installations, and take part in the delightful activities specially designed by SAM and the artists. *Art Garden 2013* is supported by students from Republic Polytechnic and National University of Singapore, Department of Architecture. The exhibition is held in conjunction with Children's Season 2013, and jointly organised by the National Heritage Board and the Museum Roundtable.

The Quarterly, April to June 2013



Terms & Conditions

28 June–8 September 2013
Singapore Art Museum

Artist(s) Featured:

Abel Abdessemed; Adel Abidin; Jananne Al-Ani; Kader Attia; Joana Hadjithomas & Khalil Joreige, Mona Hatoum, Raafat Ishak, Huda Lutfi, Moataz Nasr; Zineb Sedira; Hassan Sharif; Sharif Waked; Raed Yassin; Akram Zaatari

Curator(s)

Mandy Merzaban, Guest Curator

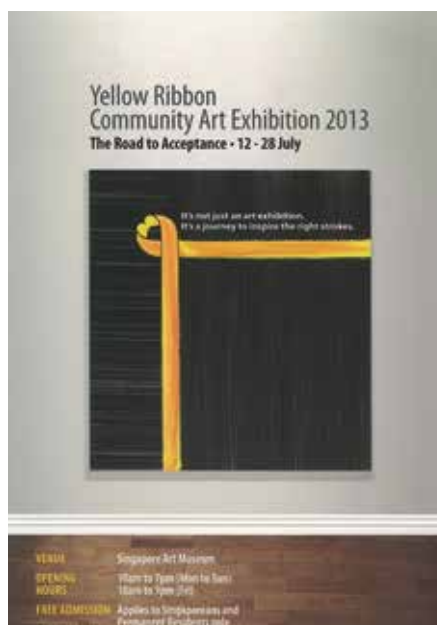
Synopsis

Terms & Conditions presents an open-ended debate into how history and social realities are represented, with an emphasis on the Arab world. One of the first Southeast Asian exhibitions of contemporary art the observes and contemplates the Arab region, the exhibition showcases works by artists with roots in the Arab world. Working across different geographic and cultural contexts, each artist employs a diverse range of content and media.

Tackling several conceptual veins, the exhibition examines the relationships between power, control and representation and how power impacts perceptions of identity, location, history and memory. The exhibition also attempts to move towards nullifying the desire to frame artists solely within expectations and perceptions of the Arab world and instead focus on the conceptual practices specific to each individual.

Co-organised by the Singapore Art Museum and Barjeel Art Foundation, and guest curated by Mandy Merzaban, Curator and Collections Manager of the Barjeel Art Foundation, *Terms & Conditions* draws upon seminal works from Barjeel Art Foundation, Abraaj Group Art Prize Collection, Mathaf: Arab Museum of Modern Art, Musée national de l'histoire et des cultures de l'immigration, CNHI Paris, as well as the collection of private individuals and artists.

Curatorial Statement



Yellow Ribbon Community Art Exhibition 2013: The Road to Acceptance

12 July–29 July 2013
Singapore Art Museum

Exhibited

Works by Changi Men's Prison and Changi Women's Prison inmates

Synopsis

[...] The fifth instalment of the Yellow Ribbon Community Art Exhibition at the Singapore Art Museum invites you to reflect on the importance of acceptance in both sense of the word – the coming to terms and peace with oneself, and the state of being accepted by society at large, all important for restorative recovery and rehabilitation of former inmates back into society. That this year's theme of acceptance is also central to most religions of the world, and the exhibition being shown in the former chapel of the ex-SJI, is intentional in allowing for a meditative and reflective exhibition this year.[...]

Continuing last year's efforts to showcase artworks from both the male and female prison inmates, we are pleased to present some 62 artworks that have been thoughtfully created in line with this year's theme. At the same time, we are pleased that for the first time in the history of the exhibition, we have specially commissioned outdoor installation work located on the lawn of the museum greeting visitors to SAM. This outdoor installation is the work of Singapore-based artist Mojoko, whose distinct pop and street aesthetic has been a favourite in both former SAM exhibitions as well as in graphic design circles internationally.[...]

Tan Boon Hui, Director, Singapore Art Museum

Excerpt from foreword in exhibition catalogue



Not Against Interpretation: Untitled

20 July 2013–27 April 2014
Singapore Art Museum

Artist(s) Featured

Ahmad Abu Bakar; Baet Yeok Kuan; Cheo Chai-Hiang; Angeline Choo; Chua Ek Kay; Goh Beng Kwan; Goh Ee Choo; Zai Kuning; Lim Tzay Chuen; Joseph McNally; Anthony Poon; Tang Da Wu; Tang Mun Kit; Wong Keen; Wong Shih Yaw

Curator(s)

Michelle Ho, SAM

Synopsis

[...] If names matter, what can we say about untitled artworks that seem to say nothing, or quite possibly everything?

To what extent do text and image attach meaning to art?

Without titles and established commentaries, is it yet possible to gain a genuine encounter with art?

Untitled, the second edition in SAM's Not Against Interpretation exhibition series, draws from the National Heritage Board's collection of drawings, paintings, prints and sculptures by Singapore contemporary artists Cheo Chai-Hiang, Chua Ek Kay, Goh Beng Kwan, Lim Tzay Chuen, Joseph McNally, Anthony Poon, Tang Da Wu, Tang Mun Kit and Zai Kuning amongst others, all of which are untitled.[...]

Except from exhibition short guide



Welcome to the Jungle: Contemporary Art in Southeast Asia from the Collection of the Singapore Art Museum

5 October–24 November 2013
Singapore Art Museum

Artist(s) Featured

Arahmaiani; Navin Rawanchaikul; Yee I-Lann; Zai Kuning; Nge Lay; Araya Rasdjarmrearnsook; Nadiah Bamadhaj; Roberto Feleo; Chang Yoong Chia; Titarubi; Lee Wen; Ahmad Fuad Osman; Tran Luong; Muhammad 'Ucup' Yusuf; Poklong Anading; Hon Sek Chern; Steve Tirona; Phuan Thai Meng; Frank Callaghan; Francis Ng; Shannon Lee Castleman; Charles Lim; :phunk; Jun Nguyen-Hatsushiba; Vandy Rattana

Curator(s)

Khairuddi Hori, SAM

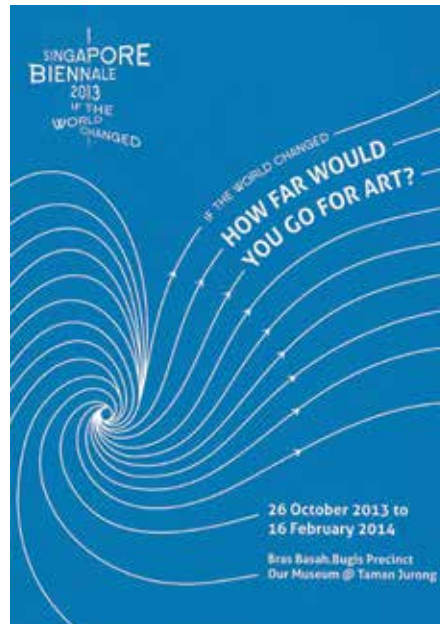
Synopsis

The Singapore Art Museum (SAM) is proud partner to Yokohama Museum of Art and Contemporary Art Museum, Kumamoto, Japan, both esteemed art museums in realising this exhibition of contemporary art from SAM's collection dating from the last decade.[...]

The exhibition *Welcome to the Jungle* is the beginning of a concerted effort to circulate the SAM collection and educate the global public of the value and power of art from this region. This exhibition, specially curated for Japan, brings together 28 distinctive artworks from our collection including seminal pieces by artists such as Nge Lay (Myanmar), Arahmaiani (Indonesia), Yee I-Lann (Malaysia), Lee Wen (Singapore), Navin Rawanchaikul (Thailand), Roberto Feleo (the Philippines) and Vandy Rattana (Cambodia). Through this, we hope to provide a meaningful glimpse into Southeast Asian art and culture of today.[...]

Tan Boon Hui, Director, Singapore Art Museum

Excerpt from foreword in exhibition catalogue



Singapore Biennale 2013: If the World Changed

26 October 2013–16 February 2014
Singapore Art Museum; National Museum of Singapore; Peranakan Museum; Waterloo Centre; National Library Building; Fort Canning Park; Our Museum @ Taman Jurong

Artist(s) Featured

Ahamad abu Bakar; Irwan Ahmett & Tita Salina; Sookoon Ang; AX(IS) Art Project; Boo Junfeng; Chi Too; Sharon Chin; Chris Chong Chan Fui; Kiri Dalena; Marisa Darasavat; Leslie de Chavez; Guo Yixiu; Iswanto Hartono & Raws Media Collective; Adrian Ho; Dusadee Huntrakul; Jainal Amambing; Joo Choon Lin; Toni Kanwa; Khvay Samnang; KOMVNI; Moon Kyungwon & Jeon Joonho; Lai Chee Kien; Erica Lai; Lam Hieu Thuan; Ulrich Lau; Le Brothers; Sean Lee; Lee Wen; Liao Jiekai; Hazel Lim; Lim Shing Ee & Kazunori Takeishi; Nikki Luna; Manny Montelibano; Kumari Nahappan; Nasirun; Ng Joon Kiat; Krit Ngamsom; Nge Lay; Nguyen Huy An; Nguyen Oanh Phi Phi; Nguyen Thi Hoai Tho; Nguyen Tran Nam; Nguyen Trinh Thi; UuDam Tran Nguyen; Nipán Oranniwesna; Anon Pairoi; Kamin Lertchaiprasert; Patama Roonrakwit; Samart Suwannarat & Zcongklod Bangyikhan; Bounpaul Phothyzan; Po Po; Poodien; Eko Prawoto; Anggun Priambodo; Francois Roche; Rosid; Sai Hua Kuan; Albert Samreth; Tisna Sanjaya; Angie Seah; Jeremy Sharma; Shieko Reto; Siete Pesos; Leroy Sofyan; Shirley Soh; Speak Cryptic; Prateep Suthathongthai; Svay Sareth; Talaandig Artists; Grace Tan; Royston Tan; Tan Wei Kheng; Boonsri Tangtrongsin; Tay Bee Aye; teamLab; Tran Tuan; Nopchai Ungkavatanapongl; Suzann Victor; Oscar Villamiel; Vu Hong Ninh; Ken + Julia Yonetani; Mahardika Yudha; Robert Zhao Renhui; ZNC; Zulkifl Yusoff

Curator(s)

Tan Boon Hui, Project Director, SAM; Angkrit Ajchariyasophon, Co-curator; Aminuddin TH Siregar "Ucok", Co-curator; Aye Ko, Co-curator; David Chew, SAM; Charlie Co, Co-curator; Kawayan de Guia, Co-curator; Fairuz Iman Ismail, SAM; Faizal Sidik, Co-curator; Ark Fongsmut, Co-curator; Abraham Garcia Jr., Co-curator; Erin Gleeson, Co-curator; Tamares Goh, Co-curator; Misouda Heuangsookhoun, Co-curator; Michelle Ho, SAM; Khairuddin Hori, SAM; Mia Maria, Co-curator; Nguyen Ngu Huy, Co-curator; Claro Ramirez, Co-curator; Seng Yu Jin, Co-curator; Tan Siuli, SAM; Tay Swee Lin, Co-curator; Charmaine Toh, Co-curator; Joyce Toh, SAM; Tran Luong, Co-curator; Naomi Wang, SAM; Yee I-Lann, Co-curator

Synopsis

The rich cultures and geographies of the Southeast Asian region have historically been the corridor of the world's major civilisations. The ebb and flow of these complex cultural interactions have yielded responses of accommodation and resistance, leaving legacies of layering and sedimentation within the varied communities.

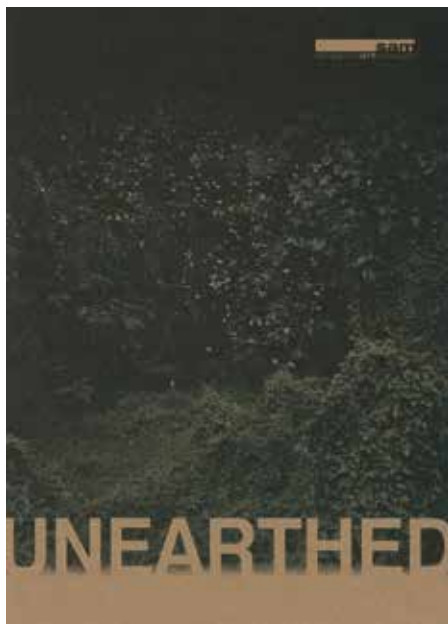
In the 21st century, the speed of transformation in Southeast Asia is perhaps beyond anything experienced by preceding generations. This change is prompting multiple conceptions and perceptions of our time and our worlds, both the external and internal. Against this backdrop of the past and continuous change, artists have been reflecting, mediating, envisioning and making propositions. *If the World Changed*, the title of the 4th Singapore Biennale, is an invitation to artists to respond to and reconsider the worlds we live in, and the worlds we want to live in.

The Singapore Biennale 2013 features the works of 82 artists and artist collectives from the region and beyond, with a 27-member curatorial team who, with their combined expertise, have harnessed the unique energies of Southeast Asia to shape the region's premier contemporary art exhibition. The focus of SB2013 also goes beyond the major metropolitan centres to present a greater diversity of artistic practices that reference urgent and key issues in our contemporary world.

Curatorial Statement

**SINGAPORE
ART MUSEUM
EXHIBITIONS**

2014



Unearthed

21 March–6 July 2014
Singapore Art Museum; SAM at 8Q

Artist(s) Featured

Twardzik Ching Chor Leng; Donna Ong; Charles Lim; Han Sai Por; Frayn Yong; Genevieve Chua; Ang Song Nian; Regina de Rozario; Isabelle Desjeux; Jennifer Ng; Debbie Ding; Post-Museum; Ho Tzu Nyen; Institute of Critical Zoologists; Ezzam Rahman; Lucy Davis; Stellan Lim; Yeo Chee Kiong; Sutthirat Supaparinya; Chen Sai Hua Kuan; Zhang Xiao; Clara Balaguer and Carlos Casas; Robert Zhao Renhui; Isaz Kerlow

Curator(s)

Tan Siuli, SAM

Synopsis

The first exhibition presented by the Singapore Art Museum (SAM) after the Singapore Biennale, *Unearthed* seeks to investigate our relationship with Earth and the natural world, and charts SAM's new direction in encompassing and presenting projects and practices where art intersects with other disciplines and modalities.

Drawing on works from SAM's permanent collection as well as private and artists' collections, the exhibition at SAM offers an insight into how artists in Singapore view and respond to the natural world, coming from and living in such an urban and built-up environment. As such, one strand running through the exhibition is the idea of nature as something that can be studied, controlled, and constructed – an idea that often extends into a metaphor for the nation and national identity. In contrast to the notion of a carefully cultivated 'Garden City', other artists regard nature as unknown, uncanny, and untamed, drawing on memories of nature's recent incursions into the urban cityscape. Natural sites as repositories of social memory and history also feature in these artistic excavations, as artists seek to call attention to forgotten or overlooked terrain in Singapore.

This conversation is extended with a complementary exhibition at 8Q which presents artworks that have ensued from residencies undertaken by artists from Singapore and the region at the Earth Observatory of Singapore, a research centre dedicated to the study of earth sciences and natural phenomena. By turns poetic, reflective, experimental, and urgent, these works charge us to reconsider our assumptions and attitudes towards the natural environment and phenomena beyond human control, and how life is bound up with the land.

Curatorial Statement



Medium at Large

24 April 2014–26 May 2015
Singapore Art Museum

Artist(s) Featured

Song-Ming Ang; Nadiah Bamadhaj; Annie Cabigting; Chen Sai Hua Kuan; Heman Chong; Chua Chye Teck; Osang Gwon; Ho Tzu Nyen; Mella Jaarsma; Ranbir Kaleka; Torlarp Larparoensook; Jane Lee; Mit Jai Inn; Alan Oei; Nipan Oranniwesna; Renato Orara; Gary-Ross Pastrana; Sopheap Pich; Melati Suryodamo; Gerardo Tan; The Artists Village; Titarubi; Tran Luong; Natee Utarit; Wong Hoy Cheong; Ian Woo; Ye Shufang; Alvin Zafrá; Zulkiflé Mahmód

Curator(s)

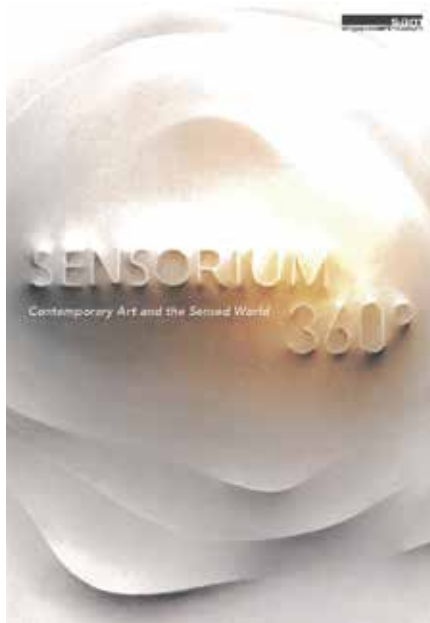
Joyce Toh, Lead Curator, SAM; Tan Siuli, SAM; Michelle Ho, SAM; Sam I-shan, SAM; Rachel Ng, SAM

Synopsis

Singapore Art Museum presents *Medium at Large*, an exhibition featuring 31 Southeast Asian and Asian contemporary artworks that probe and ponder the fluid nature of art as concept, process, method and material. Largely drawn from SAM's permanent collection, the exhibition also unveils several recent acquisitions yet to be seen by the public.

This year-long exhibition revels in the rich expanse of materials that contemporary artworks can be made of, and from, and celebrates the very 'slipperiness' of medium, as categories and genres begin to slide into one another. The artwork media presented range from oil paint, to rattan, human hair, honey, whitening soap, bullet shells, as well as 'dematerialised' media, such as sound, language and text.

Curatorial Statement



Sensorium 360°

31 July–22 October 2014
Singapore Art Museum

Artist(s) Featured

Bui Cong Khanh; Lavender Chang; Tad Ermitaño; Li Hui; Alecia Neo; Goldie Pablador; Pinaree Sanpitak; Eugene Soh; Linda Solay; Melati Suryodarmo; Mark Wong

Curator(s)

Joyce Toh, SAM; Tan Siuli, SAM; Rachel Ng, SAM

Synopsis

Sensorium 360° is an exhibition that calls upon the complexity of the human senses, and explores how sensory experiences locate us in understanding the world and knowing the self.[...]

The exhibition presents several newly commissioned works and loans from artists from Singapore, Southeast Asia and beyond. In unfolding the varied phenomenological dimensions of the senses and our sensibilities, *Sensorium 360°* seeks to highlight different facets of the sensorial experience: its relationship to well-being and health; synaesthesia (how one sense translates into another); how sensorial perception may trigger other aspects of human cognition (e.g. memory), or even serve as an entry point into extra-sensory realms, such as spiritual contemplation.

Spanning the fields of art, phenomenology, philosophy and cognitive psychology, *Sensorium 360°* is a visual art exhibition that moves beyond vision to 'see' the world through the other senses, and to experience it in-the-round.

Excerpt from curatorial statement

NOISE Singapore: The Apprenticeship Programme

16 August–7 September 2014
SAM at 8Q

Synopsis

This August, the *NOISE Singapore* exhibition returns to SAM at 8Q with a group show of works by young artists responding to the theme of *In Transit*. Inaugurated in 2006 by the National Arts Council, the NOISE Singapore Apprenticeship Programme aims to develop aspiring young artists by pairing them with a mentor.

This year, 51 shortlisted apprentices have undergone four months of guidance with industry professionals from creative fields spanning art, design, photography and the moving image. Their works – the outcome of this mentorship programme – will be presented in an exhibition curated by a group of young curators called Mug Collective. Through numerous platforms to express, develop and showcase their creativity, *NOISE Singapore* seeks to encourage young people in Singapore to actively participate in and nurture their relationship with the arts.

SAM press release

Still Moving: A Triple Bill on the Image

**3 October 2014–8 February 2015
SAM at 8Q**

Synopsis

Singapore Art Museum presents three co-curated exhibitions in partnership with the Singapore International Photography Festival, Deutsche Bank and Yokohama Museum of Art respectively, focusing on the nature of the image as explored in the art of photography and new media.

In *Afterimage: Contemporary Photography from Southeast Asia*, artists use non-traditional photographic techniques to articulate concerns about the cultural, political and social landscapes of the region. In *Time Present: Photography from the Deutsche Bank Collection*, renowned international artists show the multiple possibilities of photography in history over time. *Image & Illusion: Video Works from the Yokohama Museum of Art Collection* features experimental new media works that expand their subject matter beyond the limits of the medium and representation. The works in these three exhibitions examine the very premise of image-making, unveiling its potential as an artistic construction to be both representational, and ambiguous.

Curatorial Statement



Still Moving/Afterimage: Contemporary Photography from Southeast Asia

3 October 2014–8 February 2015
SAM at 8Q

Artist(s) Featured

Abednego Trianto; Agan Harahap; Eiffel Chong; Genevieve Chua;
John Clang; Dinh Q Le; Wawi Navarroza; Nge Lay; Gary-Ross Pastrana;
Michael Shaowanasai; Yaya Sung; Liana Yang; Yee I-Lann

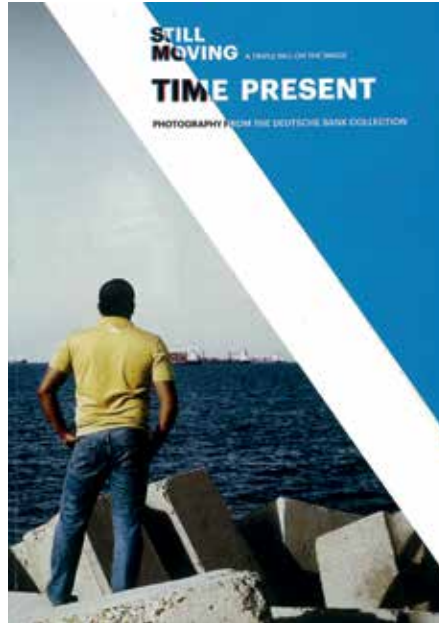
Curator(s)

Sam I-shan; SAM; Alexander Supartono, Singapore International
Photography Festival

Synopsis

[...] The exhibition *Afterimage: Contemporary Photography from Southeast Asia* is a survey of established and emerging artists from the region who use the photographic image to articulate a range of concerns related to the idiosyncratic cultural, social, political and alternative histories of Southeast Asia. The artworks trace links to national and transnational iconographic legacies and shared aspects of the physical landscape. Exploring the commonalities and points of departure between artists, this exhibition seeks to map how and to what extent geographical proximity informs contemporary photographic narratives produced in the region. The exhibition also suggests, as implied in the term 'Afterimage', a way of thinking after or beyond conventional ways of understanding and interpreting photographic images. Subverting expectations that the photographic image is truthful and immediate, the artists introduce a multitude of subjective realities by framing time and space from their distinct points of view.[...]

Excerpt from SAM press release



Still Moving/Time Present: Photography from the Deutsche Bank Collection

3 October 2014–8 February 2015
SAM at 8Q

Artist(s) Featured

Shirin Aliabadi; Kader Attia; Yto Barrada; Zhora Bensemra; Gerard Byrne; Cai Guo-Qiang; Cao Fei; Susan Derges; Philip-Lorca diCorcia; Luigi Ghirri; Andreas Gursky; Siobhán Hapaska; Mathilde ter Heijne; Candida Höfer; Yeondoo Jung; Idris Khan; Martin Liebscher; Boris Mikhailov; Julio César Morales; Cornelia Parker; Gerhard Richter; Klaus Rinke; Tokihiro Sato; Dayanita Singh; Thomas Struth; Hiroshi Sugimoto; Miwa Yanagi; Zhu Jia

Curator(s)

Rachel Ng, SAM; Christina März, Deutsche Bank; Friedhelm Hütte, Deutsche Bank

Synopsis

[...] Time Present: Photography from the Deutsche Bank Collection is the first Deutsche Bank exhibition on international photography in Asia and features works from the 1970s to the present day by 28 renowned international photographers and contemporary artists. The travelling show makes its Asian debut in Singapore, with a special iteration curated by Deutsche Bank art curator Christina März and SAM curator Rachel Ng, before moving to Mumbai and Tokyo.

The exhibition sheds light on the relationship between photography and time, exploring the myriad ways in which photography has made sense of a changing world. Different visions of the world and of the fabric of time passed are presented by eminent photographers from China, Europe, India, Japan, and North and South America, including Zhu Jia, Gerhard Richter, Dayanita Singh, Hiroshi Sugimoto, Candida Höfer, and Susan Derges, as well as video works from contemporary artists Cai Guo-Qiang and Julio César Morales that have been specially included in this exhibition iteration. Collectively, they highlight the various technical, formal, and conceptual methods undertaken to expand the artistic potential of the medium. The show also documents the internationalisation of photographic art in the Deutsche Bank Collection, which is devoted to collecting the “sign of the times” and capturing the zeitgeist of a generation. Through the Collection, one can observe the development of image-making from an emerging and contested contemporary art genre to one of global prominence and relevance today.[...]

Excerpt from SAM press release



Still Moving/Image & Illusion: Video Works from the Yokohama Museum of Art

3 October 2014–8 February 2015
SAM at 8Q

Artist(s) Featured

Peter Coffin; Takashi Ishida; Lyota Yagi; Tadasu Takamine; Tsai Charwei

Curator(s)

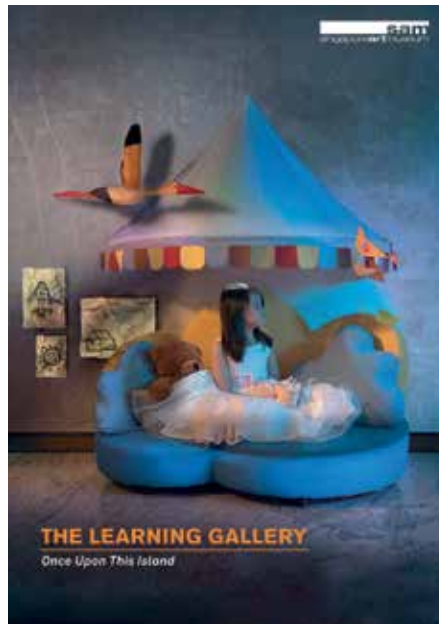
Michelle Ho, SAM; Naoaki Nakamura; Yokohama Museum of Art

Synopsis

[...] The selection of video works in the exhibition *Image & Illusion: Video Works from the Yokohama Museum of Art* brings together the disciplines of animation, film, painting, performance, sound, and multimedia. Illusive, intimate, and instantaneous, video, along with the advent of new media practices in contemporary art, has opened an evocative channel for these artists to articulate the complexities of the contemporary global condition today.

As testaments to reality and as artistic reconstructions, images need critical examination. *Image & Illusion* explores this very contradictory nature of image-making through the works of five artists: Peter Coffin, Takashi Ishida, Lyota Yagi, Tadasu Takamine and Tsai Charwei. While their practices span across a diverse range of concerns, their works reveal how they negotiate with the subtleties of image-making and their reception, each seeking to expand possibilities of representation from the very structures of the image itself. *Image & Illusion* is a co-curatorial partnership between the Yokohama Museum of Art curator Naoaki Nakamura and SAM curator Michelle Ho, featuring works 3 from the collection by artists who have either participated in its special exhibitions or in Yokohama Triennale.[...]

Excerpt from SAM press release



Learning Gallery: Once Upon This Island

7 November 2014 to 19 March 2017
Singapore Art Museum

Curator(s)

Shirley Khng, SAM Education Team; Tan Shir Ee, SAM Education Team

Synopsis

The Learning Gallery is dedicated to the engagement and discussion of broader issues through contemporary artworks from the Singapore Art Museum's permanent collection and special commissions.

This edition of the Learning Gallery features selected artworks from the exhibition *Once Upon This Island*, which was presented at the museum from 7 November 2014 to 19 March 2017. As part of SAM's continued support of art education in schools, these artworks have been specially brought back to extend the reach of learning and teaching outside of the classroom setting.

These artworks navigate ideas of home, community, identity and memory, and raise pertinent and timely questions on what it means to live in contemporary Singapore – an urbanised, ever-changing city-state and island.

SAM press release



The Asia Pacific Breweries (APB) Foundation Signature Art Prize 2014 Finalists Exhibition

14 November 2014–15 March 2015
Singapore Art Museum

Artist(s) Featured

Farida Batool; Choe U-Ram; Ho Tzu Nyen; Ranbir Kaleka; Owen Leong;
Liu Jianhua; Melati Suryodarmo; Naeem Mohaiemen; Nguyen Trinh
Thi; Peng Wei; Lisa Reihana; Arin Rungjang; Go Watanabe; Yao Jui-
Chung + Lost Society Document (LSD); Robert Zhao Renhui

Curator(s)

Sam I-shan, SAM

Synopsis

Started in 2008 by the Asia Pacific Breweries (APB) Foundation and Singapore Art Museum, the triennial APB Foundation Signature Art Prize returns for its third edition this year. Recognising the most outstanding contemporary work by both emerging and established artists over the last three years, the prize puts the spotlight on compelling works of visual art from across the Asia-Pacific region.

Selected by a panel of five eminent judges from around the region, the 15 finalists were chosen from a total of 105 nominated artworks from 24 countries and territories. The contemporary artworks represent the very best of the region, and come from 13 diverse countries and territories including Australia, Bangladesh, China, India, Indonesia, Japan, New Zealand, Pakistan, Singapore, South Korea, Taiwan, Thailand and Vietnam. Staying true to contemporary practice, this year's entries are of an extremely high calibre, collectively showing a real diversity of medium, innovative approach to genre and materials, and strong conceptual ideas. They each address topical issues and collectively shed light not just on the region's contemporary art landscape but also on concerns and conversations relevant in society today.

The APB Foundation Signature Art Prize is worth SGD 100,000 with SGD 60,000 awarded to the Grand Prize Winner and SGD 15,000 each for two Jurors' Choice Award Winners. A People's Choice Award of SGD 10,000 will also be offered to the artwork that receives the highest number of public votes via on-site and online at singaporeartmuseum.sg/signatureartprize.

Curatorial Statement

**SINGAPORE
ART MUSEUM
EXHIBITIONS**

2015



Installation view; image courtesy of Singapore Art Museum

***Utama's Cat* by David Chan**

22 January–30 April 2015
SAM Lawn

Artist(s) Featured

David Chan

Curator(s)

Joyce Toh, SAM

Synopsis

Inspired by the tale of Sang Nila Utama, this wood and metal installation by artist David Chan will be displayed on the front lawn of SAM. While its huge, metallic external casing stirs the curiosity of passers-by both on foot and in vehicles, only pedestrians will be able to perceive its more complex contents by examining various covert openings around the artwork. This piquing of the basic curious nature of its viewers as well as the interpretative quality of its contents bring about a new reading of the mythos that Singaporeans are familiar with.

The Quarterly, January to March 2012



Imaginarium: A Voyage of Big Ideas

14 March–19 July 2015
SAM at 8Q

Artist(s) Featured

Kumkum Fernando; Lee Jeeyoung; Band of Doodlers; Izziyana Suhaimi; Chiang Yu Xiang; Takashi Kuribayashi; Vincent Twardzik Ching

Curator(s)

Rachel Ng, SAM

Synopsis

Come celebrate Singapore's 50th birthday with us at SAM as we launch *Imaginarium: A Voyage of Big Ideas*, an exhibition for everyone and anyone with a head of ideas and a heart for adventure!

Imaginarium is the new edition of SAM's much-loved annual contemporary art exhibition for children, begun in 2010 and now in its fifth year. In the spirit of SG50, this year's exhibition is inspired by the crescent moon on the Singapore flag, a symbol of a young nation on the rise with the capacity to dream big and think large. What might we be able to envision and aspire to? What worlds could we imagine for ourselves and create for others? With interactive and immersive artworks and hands-on activities at every turn, *Imaginarium* offers a creative space where inspiration can bloom freely and joyfully!

Featuring artists from Singapore and the region, *Imaginarium* beckons the adventurers, the dreamers and the explorer of today to embark on a journey of discovery, and together, sail towards exciting new horizons...

Curatorial Statement



After Utopia: Revisiting the Ideal in Asian Contemporary Art

1 May–18 October 2015
Singapore Art Museum

Artist(s) Featured

Ian Woo; Geraldine Javier; Donna Ong; Sir Walter Raleigh; John Walker; Agus Suwage & Davy Linggar; Maryanto; Jitish Kallat; Shannon Lee Castleman; Chris Chong Chan Fui; Gao Lei; Made Wianta; Tang Da Wu; Yudi Sulistyio; Shen Shaomin; The Propeller Group; Anurendra Jegadeva; Svay Sareth; Kamin Lertchaiprasert; Kawayan De Guia

Curator(s)

Tan Siuli, SAM; Louis Ho, SAM

Synopsis

In naming his fictional island 'Utopia', writer Thomas More conjoined the Greek words for 'good place' and 'no place' – a reminder that the idealised society he conjured was fundamentally phantasmal. And yet, the search and yearning for utopia is a ceaseless humanist endeavour. Predicated on possibility and hope, utopian principles and models of worlds better than our own have been perpetually re-imagined, and through the centuries, continue to haunt our consciousness.

Where have we located our utopias? How have we tried to bring into being utopias we have aspired to? How do these manifestations serve as mirrors to both our innermost yearnings as well as to our contemporary realities – that gnawing sense that this world is not enough?

Drawing largely from SAM's permanent collection, as well as artists' collections and new commissions, *After Utopia* premises the idea of Utopia on four prospects. 'Other Edens' explores the image of the garden as a symbol of the originary paradise to which we long to return, even while reflecting back to us our current imperfections and fall from grace. Also encompassed in this strand are colonial imaginings of exotic dream-gardens overflowing with bounty, beckoning from distant, 'undiscovered' shores. 'The City and its Discontents' locates our aspirations to the ideal in the contemporary structures and environments we inhabit, and how these concrete realities fall short of the utopian impulses of architecture and urban planning, such that escape from the city to its opposite (or the countryside) becomes inevitable. 'Legacies Left' examines the legacy of ideologies that have left an indelible mark on the last century – thought experiments on which societies and nations have been built. The final chapter, "The Way Within", journeys into the realms of self and psyche, where, eschewing the grand narratives of history – one utopia after another – a quiet thought lingers; perhaps, the search for ever-elusive utopia lies inward.

Curatorial Statement



Project Dreamcatchers: Take Me Places

31 July–30 August 2015
Singapore Art Museum

Artist(s) Featured

Ezzam Rahman; Green Zeng; Rene Ong; Stelah Lim; Yeoh Wee Hwee

Synopsis

Project Dreamcatchers 2015 explores the everyday tribulations and triumphs of living with chronic illness. This fourth instalment showcases artworks created by a group of youths living with chronic illnesses in collaboration with 5 of our homegrown artists – Ezzam Rahman, Green Zeng, Rene Ong, Stelah Lim, and Yeoh Wee Hwee. This initiative is proudly brought to you by the National University Hospital in partnership with Singapore Art Museum and sponsored by National Youth Council as part of the SHINE Youth Festival.

SAM press release



President's Young Talents 2015

21 August 2015–27 March 2016
Singapore Art Museum

Artist(s) Featured

Song-Ming Ang; Bani Haykal; Ezzam Rahman; Loo Zihan; Ong Kian Peng

Curator(s)

Louis Ho, SAM; Michelle Ho, SAM

Synopsis

The President's Young Talents is Singapore's premier exhibition which awards promising artists whose practices chart new dimensions in Singapore contemporary art today. Inaugurated by Singapore Art Museum (SAM) in 2001, a selected group of artists below the age of 35 – nominated by an independent curatorial committee of local art professionals through a rigorous assessment process – will present new work in this commissioning exhibition. The President's Young Talents is a unique exhibition platform which provides mentorship to artists for art creation from the process of concept development to exhibition realisation. Previous President's Young Talents artists include Boo Junfeng, Heman Chong, Liao Jiekai, Charles Lim, Lim Tzay Chuen, Donna Ong, Tan Pin Pin and Vertical Submarine, to name a few, who have gone on to develop outstanding work beyond Singapore.

The 2015 President's Young Talents coincides with Singapore's SG50 Jubilee Year and marks the sixth edition of this award for Singapore contemporary art. Aptly, it celebrates the nation's ever evolving spirit of artistic creation and innovation.

Curatorial Statement



5 Stars: Art Reflects on Peace, Justice, Equality, Democracy and Progress

2 October 2015–5 June 2016
Singapore Art Museum

Artist(s) Featured

Ho Tzu Nyen; Matthew Ngui; Zulkifl Mahmod; T.K. Sabapathy; Suzann Victor

Curator(s)

Susie Lingham, SAM; Joyce Toh, SAM, Tan Siuli, SAM

Synopsis

5 Stars: Art Reflects on Peace, Justice, Equality, Democracy and Progress is the Singapore Art Museum's (SAM) salute to Singapore's Golden Jubilee and the five stars on the Singapore flag, which represent universal humanist values.

In inviting and commissioning five art luminaries of the nation – Ho Tzu Nyen, Matthew Ngui, T.K. Sabapathy, Suzann Victor and Zulkifl Mahmod – to ponder and respond to each of the values, SAM gives scope to these extraordinary Singaporeans, whose life-long commitment to art as a discipline is inimitable and exemplary. Through the creative and curatorial process, these abstract, intangible concepts are made manifest, and each unique artistic expression and presentation offers nuanced and layered interpretations of the nation's core values, which resonate with Singapore's multifaceted, complex identity. New 'thought-spaces' unfold: from one island-nation's conscious reflections on its ideals, we recognise the humanist foundations of today's world.

Engaging with these 'big ideas' through contemporary art, the *5 Stars* exhibition is curated to encourage diverse individuals and audiences to come together to contemplate what these shared human ideals mean in the present day, and how they might continue to help us envision our futures.

Curatorial Statement

think! contemporary

Think! Contemporary Exhibition 2015

**8 October–28 October 2015
Singapore Art Museum**

Exhibited

Works by students from Haig Girls' School, Geylang Methodist School (Primary), Mayflower Primary School, St. Anthony's Primary School, CHIJ Our Lady Queen of Peace and Fuchun Primary School

Curator(s)

Tan Shir Ee, SAM Education Team; Shirley Khng, SAM Education Team

Synopsis

The annual Think! Contemporary Exhibition 2015 showcases the results of this museum-based learning programme, a culmination of the inter-disciplinary, creative and critical thinking approach the programme advocates. Featuring artworks from Haig Girls' School, Geylang Methodist School (Primary), Mayflower Primary School, St. Anthony's Primary School, CHIJ Our Lady Queen of Peace and Fuchun Primary School, these artworks are inspired by what students have observed and learnt during the course of the programme.

SAM press release



Time of Others

21 November 2015–28 February 2016
Singapore Art Museum

Artist(s) Featured

Ringo Bunoan; Chen Chieh-jen; Heman Chong; Kiri Dalena; Graham Fletcher; Ho Tzu Nyen; Saleh Hussein; Jonathan Jones; Kato Tsubasa; On Kawara; Kim Beom; An-My Le; Lim Minouk; Basir Mahmood; mamoru; Miyagi Futoshi; Tozer Pak; Pratchaya Phinthong; Bruce Quek; ruangrupa; Shitamichi Motoyuki; Natee Utarit; Vandy Rattana; Vo An Khanh; Danh Vo

Curator(s)

Che Kyongfa, Museum of Contemporary Art Tokyo; Hashimoto Azusa, The National Museum of Art, Osaka; Michelle Ho, SAM; Reuben Keehan, Contemporary Asian Art, Queensland Art Gallery | Gallery of Modern Art

Synopsis

A survey of contemporary art from the Asia Pacific region, *Time of Others* features works of artists responding to social, historical and geopolitical concerns at this present juncture of living in a more interconnected world today, where notions of 'boundary', 'difference' and 'otherness' have also become more complex.

Time of Others poses the paradoxical question of how we can authentically and meaningfully conceive, understand and engage with other cultural contexts of society, while residing within our own localities, and being part of a globalised world today. The exhibition presents contemporary artists from diverse regions whose works reflect on both individual and shared histories, cultural specificities, colonial legacies, as well as their subjectivities that shape our understanding of culture and identity today.

Time of Others is a co-curatorial, collaboration between Singapore Art Museum (SAM), Museum of Contemporary Art Tokyo (MOT), National Museum of Art Osaka (NMAO) and the Queensland Art Gallery (QAG). With more than 20 artworks drawn from the participating museums' collections, artist loans and commissions, the exhibition will travel to the four museums from 2015 to 2016.

Curatorial Statement



Yellow Ribbon Community Art Exhibition 2015: A New Horizon

11 December 2015–27 December 2015
Singapore Art Museum

Exhibited

Works by Changi Men's Prison and Changi Women's Prison inmates

Curator(s)

Andrea Fam, SAM

Synopsis

Singapore Art Museum is proud to partner Yellow Ribbon Project to curate and present *A New Horizon*, which features individual and collaborative artworks of inmates as part of the Yellow Ribbon Community Art Exhibition 2015. The inmates worked under the mentorship of artists Ahmad Abu Bakar, Edwin Ho and Izziyana Suhaimi to create artworks in various mediums that revolve around ideas of 'home', 'hope', 'heart', 'celebration' and 'transformation'. The exhibition is curated to reflect the aspirations of the inmates, as they contemplate and embark, through art, on their personal journeys towards 'a new horizon'.

SAM press release

**SINGAPORE
ART MUSEUM
EXHIBITIONS**

2016



The Alchemists

16 January–23 January 2016
Singapore Art Museum

Curator(s)

Stefano Casciani, Editor; Patrick Chia, Design Incubation Centre

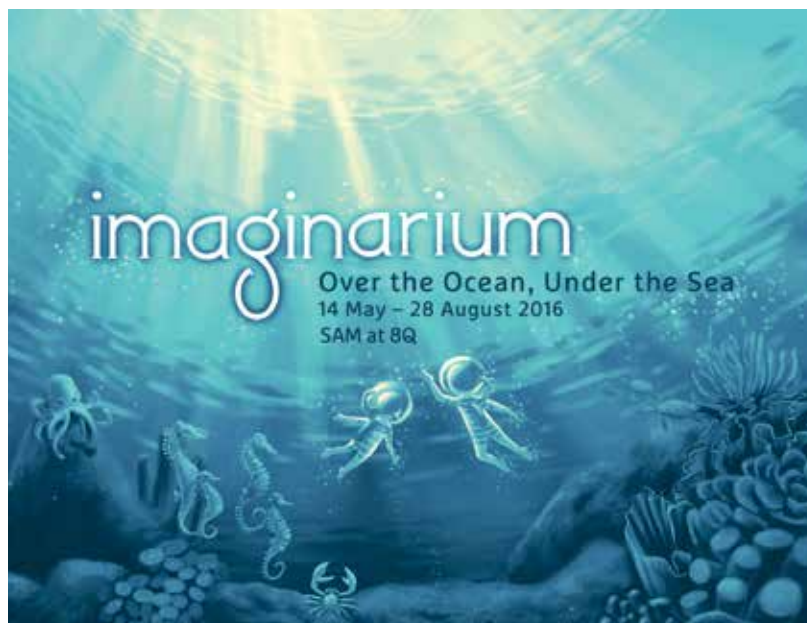
Synopsis

The Alchemists is a nod to the Italian movement of the 1970s, Studio Alchimia, whose members' experimental design pieces resulted in a design language and creativity that challenged the status quo. It was a radical design movement that pushed the boundaries of design, and changed the global design landscape for the future. The title also aims to convey a seemingly magical element, or role, that exists in the act of designing or making.

The alchemist of yesteryear dedicated their life to the transformation of materials, from the ordinary to the precious, most commonly from metal into gold. The starting point for *The Alchemists* project was the designer as alchemist: what can be designed by applying the process of transmutation? *The Alchemists* showcase is the result of a lecture and workshop series. These design prototypes were shown in an exhibition at the Triennale di Milano in April 2015, as part of Milan Design Week – the largest and most important design event internationally.

The Singapore exhibition at Singapore Art Museum will be the final instalment of *The Alchemists*. *The Alchemists* is curated by Italian editor, writer and designer Stefano Casciani, and cocurated by designer Patrick Chia, who is also the founding director of Singapore's Design Incubation Centre. This project is organised by Industry+ and supported by the DesignSingapore Council and the Singapore Art Museum.

The Quarterly, January to March 2016



Imaginarium: Over the Ocean, Under the Sea

14 May–28 August 2016
SAM at 8Q

Artists(s) Involved

Janice Wong; Mulyana; Yuree Kensaku; Karina Smigla-Bobinski; Krit Ngamson; Tan Zixi; Papermoon Puppet Theatre

Curator(s)

Andrea Fam, SAM; John Tung, SAM

Synopsis

Explorers of the world! How well do we know our oceans?

Imaginarium 2016 – the sixth edition of SAM's children-focused annual exhibition – delves into the deep, and invites adventurers into the watery realms of the Earth as seen through the eyes of contemporary artists. The origins of both life and civilisation have been inextricably bound to the sea – we still draw much of our food from the oceans, and many of the world's greatest cities were founded as coastal settlements. Despite their importance to our survival, the oceans and seas remain susceptible to abuse and degradation.

Imaginarium: Over the Ocean, Under the Sea is a whimsical introduction to these many stories and ideas that surround seascapes. It presents tactile and interactive works that encourage discovery through exploration and play. At SAM at 8Q, explorers – both young and young-at-heart – can navigate underwater realms where wonders roam. As they make the acquaintance of mysterious denizens of the deep, we hope that as protectors of the future, our visitors will also think about the impact we have on the natural world, and of how, through inventive and wise ideas, we can take better care of the Earth and its awe-inspiring oceans.

The adventure continues over at SAM, with the maritime-themed exhibition, *Odyssey: Navigating Nameless Seas*. Opening in June 2016, *Odyssey* presents works of contemporary art which seek to redefine our understanding of the oceans.

Curatorial Statement



Odyssey: Navigating Nameless Seas

4 June – 28 August 2016
Singapore Art Museum

Artist(s) Featured

Wyn-Lyn Tan; Pratchaya Phinthong; Entang Wiharso; Richard Streitmatter-Tran; Sally Smart; Rashid Rana; Ashley Yeo & Monica So-Young Moon; Alfredo & Isabel Aquilizan; Choe U-Ram

Curator(s)

Andrea Fam, SAM; John Tung, SAM

Synopsis

Through the centuries, over numerous expeditions, and with ever-increasing sophistication in science and technology, humankind has sailed the seven seas and plunged into the very depths of oceanic trenches. Yet there remains much to be discovered of this alien world.

In *Odyssey: Navigating Nameless Seas*, artists delve into the unfathomable depths of the ocean's mysteries. Drawing largely from artists' collections and new commissions, the journey of *Odyssey* embarks on artistic explorations of the ocean and its metaphysical implications.

Odyssey challenges idealised notions of seascapes and the aquatic boundary in an attempt to redefine contemporary connotations of the sea. Unpacking ideas pertaining to the Anthropocene, origins of life, and personal histories and identities, the exhibition provokes contemplation of the tempests that batter our sails on this journey through life. While we seem to know more and more about the world around us, to what extent does this knowledge give us insight into human nature? Riddled with twists and turns, where will our explorations take us? To what ends our endless discoveries?

Curatorial Statement



Yellow Ribbon Community Art Exhibition 2016: From Night to Light

19 August–4 September 2016
Singapore Art Museum

Exhibited

Works by Changi Men's Prison and Changi Women's Prison inmates

Curator(s)

Andrea Fam, SAM; John Tung, SAM

Synopsis

2016 marks Singapore Art Museum's (SAM) involvement in the Yellow Ribbon project for the seventh year, and with each year, our shared journey with the inmate participants, artist-mentors and SCORE has grown in depth and breadth. From the museum's initial role as a venue supporter for the Yellow Ribbon Community Art Exhibition (YRCAE), SAM has become engaged deeper in the process at various stages, from curating, selecting and presenting the artworks, to becoming involved in the artist-mentor process, as well as providing feedback to the inmate participants from the start of the annual YRCAE process.

Following on from the energy and spirit of last year's YRCAE, this year's iteration showcases a boost in the number of artist-mentors and inmate participants and also highlights artistic output of great ambition. Curated around the theme, *From Night to Light*, the exhibition at SAM coincides with the Singapore Night Festival that takes place around Bras Basah-Bugis precinct in August.[...]

The YRCAE is an important component in SAM's programming, and this year saw the most extensive involvement of SAM staff, ranging from curators to programmers, educators and project managers. By committing to the curation of YRCAE, SAM seeks to elevate the awareness of the vital role that contemporary visual art can play across all segments of society. At the same time, we too have been enriched by the journey and SAM's involvement in YRCAE is a humbling affirmation of why many of us joined the arts profession in the first place: to witness and enable art's ability to touch – and transform – lives.

Joyce Toh, Head of Content and Senior Curator, Singapore Art Museum

Excerpt from foreword in exhibition catalogue

think! contemporary

Think! Contemporary Exhibition 2016

6 October–13 November 2016
Singapore Art Museum

Schools Involved

CHIJ Our Lady Queen of Peace; Fuchun Primary School; Geylang Methodist School (Primary); Haig Girls' School; Mayflower Primary School; St. Anthony's Primary School

Curator(s)

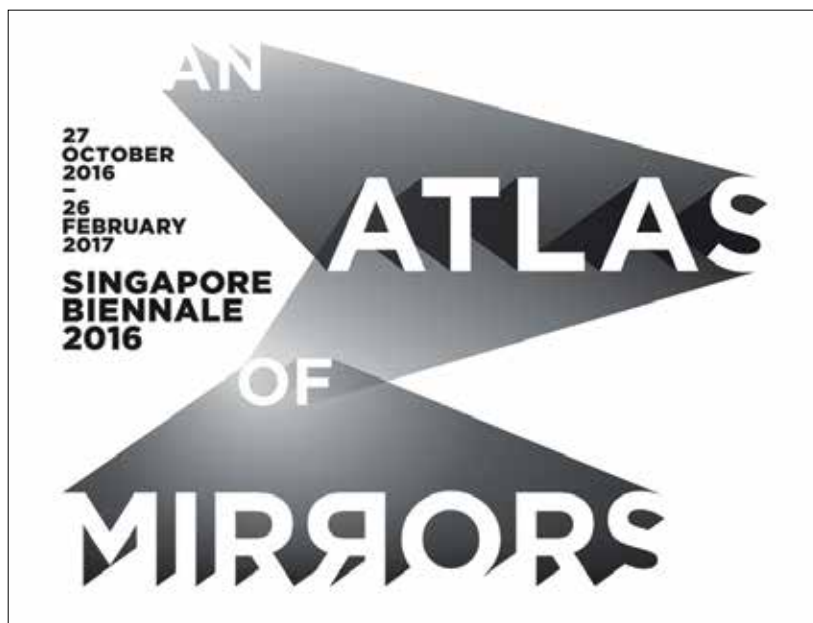
Tan Shir Ee, SAM Education Team; Shirley Khng, SAM Education Team

Synopsis

The Think! Contemporary Programme is a multi-visit, museum-based school programme that advocates learning through art at the Singapore Art Museum (SAM). Integrating school curriculum with museum visits, the programme employs artworks from SAM's Learning Gallery: *Once Upon This Island* as primary resource for the classroom teaching and learning of English, Art, Social Studies and Character and Citizenship Education. Inspired by SAM's *Imaginarium: Over the Ocean, Under the Sea*, a school has integrated the teaching and learning of Art and Science with museum visits as an extension of this programme. The Think! Contemporary Exhibition 2016 is a culmination of the students' involvement in the Think! Contemporary Programme, a partnership between six primary schools and the Singapore Art Museum.

This year's exhibition features students' artworks from CHIJ Our Lady Queen of Peace, Fuchun Primary School, Geylang Methodist School (Primary), Haig Girls' School, Mayflower Primary School and St. Anthony's Primary School. Various themes explored in this exhibition include identity, family, home and heritage, a response to the issues and ideas investigated by the artists featured in the Learning Gallery.

Excerpt from SAM press release



Singapore Biennale 2016: An Atlas of Mirrors

27 October 2016–26 February 2017
Singapore Art Museum; SAM at 8Q;
Asian Civilisations Museum; National
Museum of Singapore; Peranakan Museum;
SMU de Suantio Gallery; Stamford Green;
The Arts House

Artist(s) Featured

Ahmad Fuad Osman; Martha Atienza; Azizan Paiman; Rathin Barman; Hemali Bhuta; Bui Cong Khanh; David Chan; Chia Chuyia; Choi Shih Hsiung; Ade Darmawan; Deng Guoyuan; Debbie Ding; Patricia Perez Eustaquio; Faizal Hamdan; Dex Fernandez; Fyerool Darma; Subodh Gupta; Gregory Halili; Han Sai Por; Agan Harahap; Kentaro Hiroki; Htein Lin; Jiao Xingtao; Sakarin Krue-On; Marine KY; Phasao Lao Tcheu Siong; H.H. Lim; Lim Soo Ngee; Made Djirma; Made Wianta; Map Office; Munem Wasif; Phuong Linh Nguyen; Ni Youyu; Perception3; Pala Pothupitiye; Qiu Zhijie; Niranjana Rajah; Araya Rasdjarmrearnsook; S. Chandrasekaran; Sharmiza Abu Hassan; Do Ho Suh; Adeela Suleman; Melati Suryodarmo; Eddy Susanto; Nobuaki Takekawa; Jack Tan; Melissa Tan; Tan Zi Hao; Titarubi; Tun Win Aung & Wah Nu; Ryan Villamael; Wen Pulin and Zang Honghua; Witness to Parradise 2016; Nilima Sheikh; Praneet Soi; Abeer Gupta & Sanjay Kak; Xiao Lu; Pannaphan Yodmanee; Harumi Yukutake; Zulkifl Mahmod

Curator(s)

Susie Lingham, Creative Director, SAM; Andrea Fam, SAM; Suman Gopinath, Associate Curator; Louis Ho, SAM; Michael Lee, Associate Curator; Nur Hanim Khairuddin, Associate Curator; Tan Siuli, SAM; Joyce Toh, SAM; John Tung, SAM; Xiang Liping, Associate Curator

Synopsis

For centuries, atlases and mirrors have been instrumental in humankind's exploration of the world as we navigate and map our journeys into the unknown. While the atlas helps to chart paths of discovery, the mirror offers reflections and perspectives which can be, at times, skewed and distorted. Bringing together the atlas and mirror as an imagined new 'device' creates possibilities for unexpected ways of thinking and seeing. *An Atlas of Mirrors* will draw on diverse artistic viewpoints that trace the migratory and intertwining relationships within the region, and reflect on shared histories and current realities with East and South Asia. SB2016 examines the challenges of the region's contemporary conditions, and positions Southeast Asia as the vantage point from which the world can be pictured anew.

Curatorial Statement



Project Dreamcatchers 2016: Into the Looking Glass

**9 December 2016–22 January 2017
Singapore Art Museum**

Synopsis

Project Dreamcatchers 2016 explores the triumphs and tribulations of youths living with chronic illnesses who are courageously present in a world despite the odds they face. *Into The Looking Glass* invites you to enter the world of our Dreamcatchers as they embark on an immersive journey of memories, perception and imagination. The exhibition presents visual artworks created in collaboration with home-grown artists and creative professionals, emboldening one another to see the world afresh with open minds. This initiative is proudly brought to you by the Department of Paediatrics, National University Hospital in partnership with the Singapore Art Museum.

SAM press release



Installation view; image courtesy of Singapore Art Museum

***Exquisite Paradox* by Wong Lip Chin**

SAM Front Lawn

Artist(s) Featured

Wong Lip Chin

Curator(s)

Louis Ho, SAM

Synopsis

The evolution of the Singaporean bus shelter runs parallel to the country's development and progress. While orange-top bus shelters were a common sight in Singapore during the 1980s and 1990s, since 2005 the majority of orange-top bus stops in Singapore have been removed to make way for newly designed models. Resurrected here with marble-tiled flooring and a glittering orange seat, this original 1980s single-seat bus shelter is recast in a glorified light.

Yet also unlike the orange and white striped bus stop roofs of the 80s and 90s, the roof of Exquisite Paradox is painted a pristine white, juxtaposing and emphasising the nostalgic orange seats of yore. Engraved on its marbled floor, an inscription reads, "Idea adalah kalis peluru" – the idea is bulletproof. Given the bus stop's association with a form of transportation that plies specified routes to fixed destinations, to what extent is 'development' confined to outlined paths and pre-determined ends? Furthermore, how accurate are our memories of the origin – and the journeys – when we've arrived at the destination?

Curatorial Statement

**SINGAPORE
ART MUSEUM
EXHIBITIONS**

2017



a|edge

17 February–19 March 2017
Singapore Art Museum

Exhibited

Select works by educator-artists

Curator(s)

Tan Chee Sean, SAM Programmes Team

Synopsis

a|edge is an annual art exhibition organised by Singapore Teachers' Academy for the arts (STAR) to encourage educator-artists in schools to continue to hone their art practices and enhance the professional excellence of the fraternity.

Building off the theme of *An Atlas of Mirrors*, a|edge 2017 showcases works by educator-artists who have embarked on journeys of artistic inquiry into myriad lived experiences and imagined worlds. The works, created in a range of mediums, reveals how educator-artists navigate the complexities of materials and ideas, wrestling between the tangible and intangible. In making these journeys visible, the educator-artists present new roadmaps to ways of seeing and experiencing our world.

SAM press release



Imaginarium: To the Ends of the Earth

6 May–27 August 2017
SAM at 8Q

Artist(s) Featured

Bounpaul Phothyzan; Hiromi Tango; Nipan Oranniwesna; Nandita Mukand; Eko Nugroho; Mary Bernadette Lee; Unchalee Anantawat; Udam Tran Nguyen; Calvin Pang

Curator(s)

Andrea Fam, SAM; John Tung, SAM

Synopsis

Explorers of the land!

How much do you know about the planet we inhabit?

Singapore Art Museum welcomes you back with the seventh edition of our family-focused exhibition, *Imaginarium: To the Ends of the Earth*. Through the eyes of nine contemporary artists, this year's *Imaginarium* takes a closer look at our surroundings and the environments we reside in.

Over millennia, humankind has made vast progress in charting the lands we inhabit; globalisation and technology have meant that distant locations and far-flung communities are now easier to connect with. Yet, how much do we really know of what constitutes Earth's wonderful terrains? Consider as well how the practices of cultures are inextricably tied to the places they dwell in, and how people – either by choice or necessity – adapt to ever-changing environments. Similarly, a locale's plants and animals may also evolve unique traits to adapt to their habitats.

There remains much more to learn about Earth's magnificent marvels, with the closest adventure possibly a stone's throw away. Through inspiring and engaging artworks, we invite adventurers who visit *Imaginarium: To the Ends of the Earth* to find new ways of discovering the endlessly fascinating world around them.

Curatorial Statement



Yellow Ribbon Community Art Exhibition 2017: For Better Endings and New Beginnings

7 October–22 October 2017
SAM at 8Q

Exhibited

Works by Changi Men's Prison and Changi Women's Prison inmates

Curator(s)

Andrea Fam, SAM; John Tung, SAM

Synopsis

Marking the eight year of partnership between the Singapore Art Museum (SAM) and the Yellow Ribbon Project is the Yellow Ribbon Community Art Exhibition 2017 (YRCAE) at SAM at 8Q titled, *For Better Endings and New Beginnings*. [...]

There will be a total of 108 works, ranging from ceramics and sculptures to paintings and batik, presented in *For Better Endings and New Beginnings* – the largest presentation since SAM embarked on a more curatorial approach to this exhibition. This number does not reflect the inmate-artists' sketchbooks and preparatory exercises, included in this exhibition to illustrate the development of both the artwork and the artist.

Finally, inspired by the journey this year, Barry and Nicola, will be collaborating on a brand-new commission titled, *The Flow of Time*, that was informed by their journey with the inmate artists. Taking the form of a giant hourglass suspended horizontally, the work examines the function time plays in defining the journeys and periods faced by an individual. [...]

Selected from the themes of 'love', 'hope', 'optimism', 'reflection' and 'tomorrow', *For Better Endings and New Beginnings* is a title that combines notions that resonated most strongly with the male and female inmate participants this year and has been curated to highlight the inmate's rehabilitative journey through art making. [...]

Joyce Toh, Head of Content and Senior Curator, Singapore Art Museum

Excerpt from foreword in exhibition catalogue



Human Archive Project by Nicola Anthony

6 October–29 October 2017
SAM at 8Q

Artist(s) Featured

Nicola Anthony

Curator(s)

Andrea Fam, SAM

Synopsis

Revealing the inner worlds of people from different walks of life through stories gathered from the community, this two-part presentation by artist Nicola Anthony explores the human condition and threads of commonalities despite our differences.

The *Human Archive* Project focuses on disenfranchised communities and human stories in Singapore. Nicola's work is inspired by the inmates of Changi Women's Prison, patients at the NUH Department of Paediatrics, families dealing with addiction, the elderly community, and members of the general public, who are invited to contribute stories about themselves at www.humanarchiveproject.com

The Human Archive Project provides a glimpse into lives of others, especially the disenfranchised voices in our society whose stories we do not hear very often.

Curatorial Statement

think! contemporary

Think! Contemporary Exhibition 2017

6 October–29 October 2017
SAM at 8Q

Exhibited

Works by students from Haig Girls' School, Geylang Methodist School (Primary), Mayflower Primary School, St. Anthony's Primary School, CHIJ Our Lady Queen of Peace and Fuchun Primary School

Curator(s)

Tan Shir Ee, SAM Education Team; Shirley Khng, SAM Education Team

Synopsis

The Think! Contemporary Exhibition 2017 is a culmination of the students' involvement in the Think! Contemporary Programme. The Think! Contemporary Programme is a multi-visit, museum-based school programme that advocates learning through art at the Singapore Art Museum. Integrating school curricula with museum visits, the programme employs artworks from SAM's Learning Gallery: *Once Upon This Island* as primary resource for classroom teaching and learning of English, Art, Social Studies and Character and Citizenship Education. In an extension of the programme, visits to SAM's *Imaginarium: To The Ends Of The Earth* have also been integrated with the learning of Art and Science.

This year's exhibition features students' artworks from CHIJ Our Lady Queen of Peace, Fuchun Primary School, Geylang Methodist School (Primary), Haig Girls' School, Mayflower Primary School and St. Anthony's Primary School. Various themes explored in this exhibition relate to identity, family, home and the environment, which are responses to the issues and ideas investigated by artworks at SAM.

SAM press release



Cinerama: Art and the Moving Image in Southeast Asia

17 November 2017–25 March 2018
SAM at 8Q

Artist(s) Featured

Amy Lee Sanford; Hayati Mokhtar; Jeremy Sharma; Korakrit Arunanondchai and Alex Gvojić; Ming Wong; oomleo; Sarah Choo Jing; The Propeller Group; Tromarama; Victor Balanon

Curator(s)

John Tung, Lead Curator, SAM; Andrea Fam, SAM; Louis Ho, SAM; Tan Siuli, SAM; Joyce Toh, SAM

Synopsis

Cinerama brings together 10 artists and collectives from across Southeast Asia who work through the medium of the moving image to explore its history, current-day expressions, and potential for the future. Spanning hand-drawn animation to immersive video installations, the works presented pay tribute to the golden age of movie-making, even as they simultaneously dissect the filmic image to uncover its constituents and constructions.

The origin of the moving image can be traced back almost 200 years with the invention of the phenakistiscope. The novelty of seeing pictures come to life captured the hearts of audiences, spurring the development of the modern cinema experience in the 20th century, including the commercialisation of the immersive Cinerama experience – the precursor to today's IMAX movie. Yet, while audiences were once limited to being consumers in these theatres alone, the proliferation of video technology in the 1960s allowed the consumer to become producer as well, and equipped artists with a new tool to express their ideas. Since its emergence within the realm of moving images, video art has distinguished itself from theatrical cinema in a myriad of ways. Its lack of apparent narrative, necessity for actors, and ever-changing modes of presentation continues to expand the definition of cinema itself.

As a growing population is now able to participate in a world of digital image exchange through the Internet, the moving image gains traction as a means of expression and communication beyond the realms of art and entertainment alone. Through the artists' creations, translations, appropriations, and interventions, the works in *Cinerama* examine issues of individual and collective memory, as well as identity and politics, closely mirroring contemporary ways of being, and offering insights into what the future of cinema, video, and the realm of moving images, may come to be.

Curatorial Statement

**SINGAPORE
ART MUSEUM
EXHIBITIONS**

2018



Installation view; image courtesy of Singapore Art Museum

SAW2018 Front Lawn Commission: *Harvest* by Gerald Leow

7 January–1 April 2018
SAM Front Lawn

Artist(s) Featured

Gerald Leow

Curator(s)

Joyce Toh, SAM

Synopsis

Singapore Art Museum's latest commission for the museum's Front Lawn, *Harvest* (2018) by Singaporean artist Gerald Leow, is a *lumbung* (Malay for rice granary or barn) that draws upon the graphic imagery of a more modern era.

The monumental structure harks to the history of Bras Basah, the area in which the museum is located, and that of the museum building itself. It is situated in the curved embrace of the colonial architecture of the Museum building – the former St. Joseph's Institute (SJI) building that had its cornerstone laid in 1855. Constructed out of wood, the *lumbung's* material echoes back to its forebears, and stands in contrast to the school building's imposing stone and brickwork. Indeed, the wood used here is specifically recycled crate pinewood – the same kind of material used for the crates that freight artworks in and out for the museum's many exhibitions. Imprinted with stamps and chops that reveal past passages and journeys, the wood also materially gestures to Singapore's past-and-present as a transportation hub and port city.

SAM press release

On the Cusp: Early Contemporary Art Activities in Singapore (1976–1996): Documentation from the Koh Nguang How Archive Collection

1 February–25 March 2018
SAM Curve

Artist(s) and Curator(s)

Koh Nguang How

Synopsis

Prior to the establishment and opening of the Singapore Art Museum (SAM) at the vacated St. Joseph's Institution (SJI) building in January 1996, the main site for art activities that were ushering in the contemporary was the National Museum Art Gallery (NMAG). Established in 1976 as the visual art section of the National Museum, NMAG can be regarded as the forebear of SAM; the early SAM team was based in and operated out of NMAG.

This archival presentation, curated by and seen from the perspective of Singaporean artist and archivist Koh Nguang How, pivots around his involvement, activities, collection and recollection as Curatorial Assistant (later promoted to Assistant Curator) at NMAG from October 1985 to February 1992 – a position that had launched his interest and, by now, widely acknowledged commitment in documenting and archiving art activities in Singapore.

Drawn from his extensive archival collection, two sets of archival lenses organise the material in this exhibition. The first broadly gathers into view the events, people and activities that, in Koh's view, were leaning towards the 'contemporary', in the 20-year period between the establishment of NMAG and that of SAM. The second offers a more refined observation of the same kind of events in, around and connected to NMAG and SAM/SJI, that he has personally documented and/or collected.[...]

Excerpt from Curatorial Statement



Imaginarium: Into the Space of Time

6 May–26 August 2018
SAM at 8Q

Artist(s) Featured

Maarten Baas; Madeleine Flynn & Tim Humphrey; Lee Xin Li; Ronald Apriyan; Boedi Widjaja; Stéphane Masson; Matthew Sia; Mayuko Kanazawa; The GedAze Project; Lee Mei Ling

Curator(s)

Tan Shir Ee, SAM Programmes Team; Tan Chee Sean, SAM Programmes Team; Shirley Khng, SAM Education Team; Chua Qing Hui, SAM Programmes Team; Eunice Poh, SAM Programmes Team; Huan See, SAM Programmes Team; Mazliana Mahat, SAM Programmes Team; Santha Anthony, SAM Education Team

Synopsis

Dauntless time travellers!

Singapore Art Museum welcomes you back to our annual family-friendly exhibition with *Imaginarium: Into the Space of Time*. Through the eyes of 10 contemporary artists around the world, this year's *Imaginarium* takes a closer look at the concept of time, and the tales and theories that shape our memories and futures.

Mysterious yet imbued in every living being, time has fascinated humankind for ages. From charting the movements of planets to cataloguing our days, new tools of measure are constantly being created to frame or direct our lives. Join us as we discover what the fourth dimension means to different people and cultures.

Through immersive and interactive artworks, we invite all time travellers who visit *Imaginarium: Into the Space of Time* to engage your senses and expand your horizons in this journey through time.

Curatorial Statement



Asia Pacific Breweries Foundation Signature Art Prize 2018

25 May–2 September 2018
Basement Galleries at National Museum
of Singapore

Artist(s) Featured

Bae Young-Whan; Yerbossyn Meldibekov; Au Sow Yee; Gede Mahendra Yasa; Phan Thao Nguyen; Shubigi Rao; Club Ate (Behnji Ra + Justin Shoulder); Fang Wei-Wen; The Propeller Group; Mata Aho Collective; Yuichiro Tamura; Jitish Kallat; Thasnai Sethaseree; Leung Chi Wo + Sara Wong; Chikako Yamashiro

Curator(s)

Louis Ho, SAM

Synopsis

The Asia Pacific Breweries (APB) Foundation Signature Art Prize is a triennial celebration of the most outstanding examples of contemporary art from across the Asia Pacific region and Central Asia. The prize was inaugurated by the Asia Pacific Breweries Foundation and the Singapore Art Museum in 2008 as a recognition of artistic excellence. In the past decade, the prize has grown both in terms of geographical reach as well as stature, being extended to Central Asia for the first time in this 2018 edition.

From its beginnings with nominators from 12 different countries and territories, and a presentation of nine finalists, the fourth edition of the prize this year sees 38 nominators from more than 40 countries and territories, with 15 finalist works that span the length, breadth and diversity of the Asian continent and beyond. These finalist works were drawn from 113 nominated works by a panel of distinguished jurors, themselves leading experts and practitioners in the field of contemporary art. This edition's finalists represent the most engaging and compelling works of art produced over the past three years, and were made by artists from Australia, Hong Kong, India, Indonesia, Japan, Kazakhstan, Malaysia, New Zealand, Singapore, South Korea, Taiwan, Thailand and Vietnam. They are materially innovative, embracing a broad sweep of media ranging from painting to video and installation. The works are also conceptually rigorous, critically examining issues of both personal and socio-historical import.

From the group of 15 finalists, the jurors will select a recipient of the Grand Prize, worth SGD 60,000, and two Jurors' Choice Award winners, who will each receive SGD 15,000. On-site public voting will decide on the recipient of the People's Choice Award, who will receive SGD 10,000.

Curatorial Statement



Installation in Progress: Exhibition Making and the Singapore Art Museum

18 June–26 August 2018
SAM Curve

Artist(s) Featured

Michael Lee

Curator(s)

John Tung, SAM

Synopsis

What is an exhibition? How is an exhibition made? Why do we make exhibitions?

Exhibitions are core to the life of a museum. Here, *Installation in Progress* takes a closer look at exhibition making from the perspectives of three parties: the curator, the artist and the audience.

Installation in Progress charts Singapore Art Museum's (SAM) exhibition history, presents a new artwork commission from Singaporean artist Michael Lee, and an interactive component that lets visitors try out their own exhibition plans. In doing so, the presentation surveys the spectrum of SAM's past exhibitions, the current day and speculates on future possibilities.

Through presentations and re-presentations of a museum's collection, artwork commissions, adaptations and loans, each exhibition also brings together a kaleidoscope of artistic lenses through which the world can be viewed anew.

Every exhibition is also ultimately brought to life by a multitude of individuals; many work behind the scenes but each leaves a trace on what is finally seen. By reflecting on the multiple dimensions of what goes into creating an exhibition, *Installation in Progress* seeks to uncover the spirit of creating an exhibition.

Curatorial Statement

Yellow Ribbon Community Art Exhibition 2018: Transitions, Crossroads and Choices

21–30 September 2018
Raffles City

Exhibited

Works by Changi Men's Prison and Changi Women's Prison inmates

Curator(s)

John Tung, SAM

Synopsis

On behalf of the Singapore Art Museum (SAM), I would like to express our deepest appreciation to all involved in another successful year of the Yellow Ribbon Community Art Exhibition (YRCAE). It is the museum's 9th year with the Yellow Ribbon Project, and we remain humbled and honored to be able to play a part in this meaningful programme.[...]

The title of the exhibition for 2018 is *Transitions, Crossroads & Choices*, meant to express the experiences of and turning points for the participants in their journey of rehabilitation. Yet, such crucial moments exist for all of us. As such, in recognition of these decisive junctures, and in contemplating their pasts and hoping for new and brighter futures, the participants of YRCAE speak not just for themselves, but for all of us.

June Yap, Director of Curatorial, Programmes and Publications,
Singapore Art Museum

Excerpt from foreword in exhibition catalogue

President's Young Talents 2018

4 October 2018–27 January 2019
SAM at 8Q

Artist(s) Featured

Chen Yanyun; Chong Weixin; Debbie Ding; Hilmi Johandi;
Zarina Muhammad

Curator(s)

Andrea Fam, SAM

Synopsis

The President's Young Talents is Singapore's premier and only mentoring, commissioning, and award programme, which recognises promising artists aged 35 and below, whose practices chart new dimensions in Singapore contemporary art. Previous PYT artists include Boo Junfeng, Heman Chong, Charles Lim, Donna Ong, Tan Pin Pin and Vertical Submarine, to name a few, all of whom have gone on to develop outstanding work in and beyond Singapore.

Inaugurated by the Singapore Art Museum in 2001 to promote critically engaged practices through discourse and experimentation, the 2018 edition of the President's Young Talents seeks to afford greater artistic and curatorial growth for the artists involved and curator-mentors respectively. Invited curator-mentors, ranging from past participating artists to independent curators, will form a curatorial committee to shortlist artists for this edition. An independent jury – which will include members from SAM – will be convened to award the President's Young Talents prize.

SAM press release

LIST OF UNDETAILED EXHIBITIONS

The editorial team was unable to locate information on the following exhibitions within the publication timeframe. Research is still underway

YEAR	TITLE
1996	Unyielding Materials: Selected 3-Dimensional Works from the Singapore Art Museum Permanent Collection
1996	Voyage to the South Seas: Selections from Singapore Art Museum Permanent Collection
1996	Artists in Education: Education in Art
1998	Monumental Moments
1998	Alternatives: A SAFRA Photographic Club Exhibition
1999	Earth Water Spirit: Nature Photography in Singapore
2000	SpotLight!
2000	Venice OPEN 2000
2002	ASEF Painting Exhibition
2002	Fascination
2002	Art for 22 Cents
2002	Installing Memory
2003	Telling Stories: Works from the SAM Permanent Collection
2003	Liu Kang Donation Ceremony Exhibition
2004	blink! seeing the past
2005	The 2nd CDL Singapore Sculpture Award Exhibition
2005	Eye Speak: Art Elective Programme Exhibition 2005
2005	CDL-SAM: To Singapore with Love Photo Exhibition
2005	Singapore Art Show 2005
2006	Art Societies: Nation and Change
2007	East meets West
2011	Multiculturalism and the Giant 'Mop'
2011	Last Tree on Earth
2012	DiverseCity: Connecting Communities Through Art
2013	In/sight: Abstract Art by Wu Guanzhong and Artists from Southeast Asia

SINGAPORE ART MUSEUM

AN INDEX OF EXHIBITIONS

1994–2018

Singapore Art Museum: An Index of Exhibitions (1994–2018)

accompanies the exhibition *Installation in Progress: Exhibition Making and the Singapore Art Museum*, and provides information on the spectrum of exhibitions organised by, and presented at, the Singapore Art Museum since its inception. Organised in chronological fashion, the index serves as a reference for deeper research into the history of the institution.

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CONTEMPORARY ART IN SOUTHEAST ASIA

