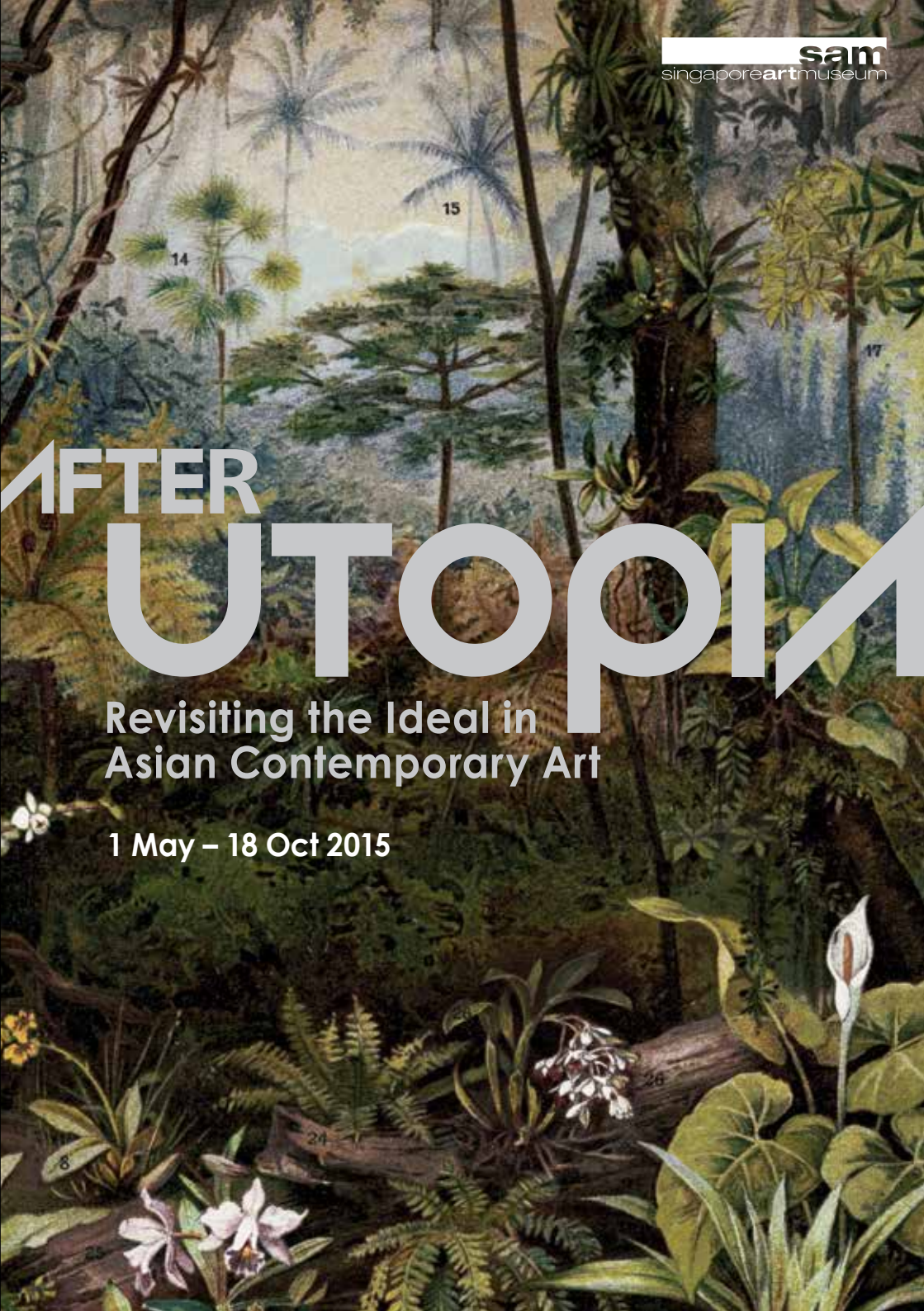


# AFTER UTOPIA

Revisiting the Ideal in  
Asian Contemporary Art

1 May – 18 Oct 2015



Organised by



Supported by



In celebration of



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**Cover Image:** H. Eichhorn, *Tropic Woods* (detail), issued by Meyers, lithographed by Bibliographisches Institut Leipzig, 1900, as featured in Donna Ong, *The Forest Speaks Back (I)*, 2014. Photograph by John Yuen. Image courtesy of the Artist.

**Inside Cover Image:** Maryanto, *Pandora's Box* (detail), 2013, 2015. Image courtesy of the Artist.

# AFTER UTOPIA

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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 the 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.

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LEVEL ONE

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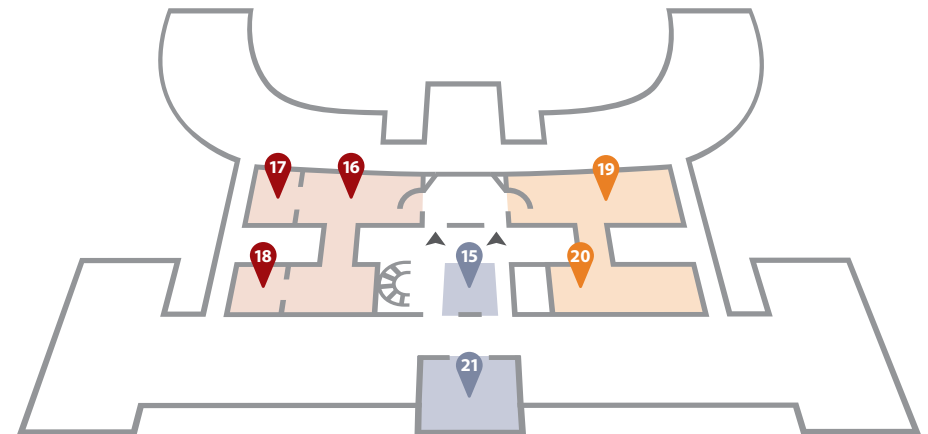
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Donna Ong, *The Forest Speaks Back (I)* (detail), 2014,  
Photograph by John Yuen. Image courtesy of the Artist.

Gallery One:

## other EDENS

*The many great gardens of the world, of literature and poetry, of painting and music, of religion and architecture, all make the point as clear as possible: The soul cannot thrive in the absence of a garden. If you don't want paradise, you are not human; and if you are not human, you don't have a soul. – Thomas More, "Utopia"*

**T**he Garden – fruitful, evergreen, idyllic – is the first and most timeless conception of Utopia. The Persian etymology of the word 'paradise' describes a 'walled garden', which also suggests perfection that must necessarily be protected. From the Garden of Eden, to *djanna*, to the peach blossom spring, gardens have long been viewed as microcosms of divine creation on earth, and humanity continues its attempt to recreate this ideal in Nature, an instantiation of the promised land, to which we long to return. Here, we encounter artistic explorations that reference these classical motifs from contemporary perspectives. Other works and artefacts in this gallery examine how the colonial imagination located the Garden-paradise in Asia: its colonies as cornucopia and simultaneously a kind of Utopia – distant lands of exotic bounty, unknown and unfamiliar, waiting to be discovered, colonised, renamed and remade.

# IAN WOO

## *We Have Crossed The Lake*

2009

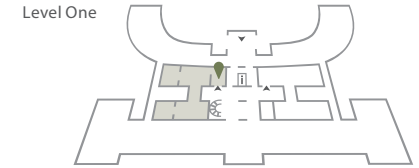
Acrylic on linen

194 x 244 cm

Collection of the Artist



Image courtesy of the Artist



*We Have Crossed The Lake* is part of a body of work completed by Ian Woo when his house opened out to a small garden. The leafy surrounds of the artist's immediate work environment have been captured in this painting with expressive, painterly strokes suggestive of foliage, vines, and the titular lake. As the artist notes: "The work is an abstraction of an island, and the viewer is positioned as the discoverer of this island. The painting was made in fragments coming into a whole ... I thought the idea of the viewer being a witness to a discovered island an interesting one." The beguiling surfaces of the painting, then, invite the viewer's eye into the depths of the greenery, even as the vines on the surface act as tendril barriers. This is a space as seductive as it is resistant, at once beguiling as it is foreboding. The crossing of a body of water, as implied by the work's title, is often a metaphor for a rite of passage, suggesting that one is now – irrevocably – re-entering the unknown depths of this tangled, long-lost Eden. (TSL)

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**IAN WOO** (b. 1967, Singapore) holds a Doctorate in Fine Art from the Royal Melbourne Institute of Technology, a Masters of Art in European Fine Art and Painting from the Winchester School of Art, UK and Spain, and a Bachelors of Fine Art (Hons) in Painting from the Kent Institute of Art and Design in the UK. Currently a senior lecturer as well as Programme Leader (Master of Fine Arts) at LASALLE College of the Arts, Woo has received numerous accolades for his painting, including the UOB Painting of the Year award in the abstract category. His work explores painting as a reflexive medium, shifting between matter and space, and is represented in the collections of major institutions in Singapore as well as abroad. Woo has held recent solo exhibitions at Tomio Koyama Gallery and the Institute of Contemporary Art, LASALLE College of the Arts (Singapore), and has participated in numerous group shows in Hong Kong, Singapore and the UK.

# GERALDINE JAVIER

## *Ella Amo' Apasionadamente y Fue Correspondida (For She Loved Fiercely, and She is Well-Loved)*

2010

Oil on canvas, with framed insets of embroidery with preserved butterflies

229 x 160 cm

Singapore Art Museum collection



Image courtesy of the Artist



The image of the woman in the garden is a powerful metaphor for beauty, fertility – and The Fall. In this painting by Javier which references a lineage of traditions and conventions in art history, flowers and foliage hang heavy and melancholic; beauty and death intertwine in a corona of preserved butterflies – an established symbol of *vanitas* paintings – each resting on a framed cushion embroidered with flowers or caterpillars.

At the centre of this twilight paradise is a solitary female figure with downcast eyes – conjuring the Mexican artist Frida Kahlo, renowned for her iconic-self-portraits which expressively chronicle and capture the passion and pain she experienced in much of her personal as well as artistic life. Kahlo is a figure with whom Geraldine Javier conceivably identifies, and romanticises. This portrait also, all at once, enfolds two others: a self-portrait of Javier as she projects her own difficulties negotiating the complexities of being both an artist and a woman, and more obliquely, a representation of Eve, the first woman in the Garden, the primordial mother to whom was promised pain. Now, standing amidst a profusion of flowers, Kahlo/Javier/Eve averts her gaze from the viewer and stands immortal as an icon of beauty and sorrow, in a garden fallen from grace. (TSL)

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**GERALDINE JAVIER** (b. 1970, Philippines) graduated from the University of the Philippines with a Bachelor of Fine Arts in 1997. Often combining painting with mixed media, Javier's works are intensely personal and individual narratives charged with an air of melancholy or tense foreboding. Since the mid-1990s, Javier has been exhibiting widely in the region and her work has been presented at several solo shows in the Philippines, as well as in group shows in the region. She participated in the Prague Biennale in 2009, and was awarded the Thirteen Artists Award, from the Cultural Center of the Philippines, in 2003.

# DONNA ONG

## *The Forest Speaks Back (I)*

2014

Single-channel video with sound

8:00 mins (loop)

Collection of the Artist

## *Letters From The Forest (II)*

2015

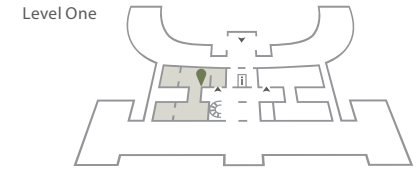
19th century antique desk with accompanying chair, two LED dioramas from cut illustrations in wooden boxes, stuffed bird, antique letter cases with cut paper butterflies, antique frames with found photographs and old books, magnifying glass, compass and bottles

Dimensions variable

Singapore Art Museum collection



Photograph by John Yuen. Image courtesy of the Artist



*Letters From The Forest (II)* and *The Forest Speaks Back (I)* are a continuation of artist Donna Ong's abiding interest in landscapes and gardens, along with all their attendant forms of symbolism. These two works take as their subject matter the tropical forest and its multiple narratives of exploration and conquest, and how the legacies of colonial expeditions have shaped our understanding today about the landscapes in our own lands.

*Letters From The Forest (II)* is reminiscent of a gentleman's study-desk from colonial times, with an array of paraphernalia strewn across its surface alluding to themes of voyage, discovery and study: a magnifying glass, butterfly specimens in a wooden tray, books and a compass. Anchoring this installation are two evocative, other-worldly landscape dioramas, composed from layered paper cut-outs of flora and fauna from William Farquhar's natural history drawings and Carl Friedrich Philipp von Martius's *Book of Palms*. An avid natural historian, and the British Resident and Commandant of Melaka from 1803 to 1818, Farquhar engaged local Chinese painters to document the nature and wildlife of the region, and they did so in images which combine traditional Chinese brush techniques with Western-style perspective and naturalism, resulting in a unique synthesis of art traditions and aesthetics. The artist's appropriation, disassembling and refashioning of these images reflects her desire to 'speak back' to these colonial legacies and to create new narratives.





Photograph by John Yuen. Image courtesy of the Artist



Photograph by John Yuen. Image courtesy of the Artist.

In front of the study desk, *The Forest Speaks Back (I)* is projected onto the wall like a window opening out into a vista, with visions of one otherworldly 'Eden' dissolving into the next. Composed from images taken from 18th and 19th century colonial lithographs, here the tropical forest is represented as a newfound Utopia ready to be re-made in its coloniser's image, a lush cornucopia ripe for conquest. These were the dreams of yesteryear: the romance and promise of the new world that voyagers from distant lands set sail for. (TSL)

**DONNA ONG** (b. 1978, Singapore) graduated from Goldsmiths College, London and University College London with a degree in Fine Art as well as in Architecture. She is known for her immersive installations which transform found objects into evocative and dream-like narratives. Her work has been exhibited extensively both at home and internationally, at platforms such as the inaugural Singapore Biennale (2006), the Kuandu Biennale, Taipei (2008), Jakarta Biennale (2009), and the 11th International Architecture Exhibition, La Biennale di Venezia (2008). In 2009 she was conferred the Young Artist Award by the National Arts Council Singapore in recognition of her artistic achievements.

# SIR WALTER RALEIGH

## Map of West Asia and Map of East Asia

Published in *The Historie of the World. In Five Bookes*  
by Sir Walter Raleigh (First Edition), 1614, London.  
Printed for Walter Burre.  
Collection of Dr Farish A. Noor



Images: Singapore Art Museum



*Asia has many provinces and regions whose names and locations I shall set forth briefly, beginning with Paradise. Paradise is a place in the East, planted with every kind of timber and fruit trees. It contains the Tree of Life. No cold is there nor excessive heat, but a constantly mild climate. It contains a fountain which runs off in four rivers. It is called Paradise in Greek, Eden in Hebrew, both of which words in our language mean a Garden of Delight.*

– Hugo of Saint Victor, c. 1096 – 1141, “*Excerptiones priores*”

When explorer-writer Sir Walter Raleigh was accused of plotting against King James I and imprisoned between 1603 and 1616, he embarked on an ambitious tome, *The Historie of the World. In Five Bookes*, beginning his chronicles with the theme of Paradise. Raleigh arrived at the conclusion that Eden was located in the East, where the soil was fertile, and where could be found the palm trees of the East Indies that never shed their leaves and bore fruit all year round – testament to the munificence of God. These ideas were detailed in a series of maps that accompanied Raleigh’s work, the first locating Adam, Eve and the tree of Paradise in the Middle East, and the second depicting the Ark wedged in a mountainous region of East Asia. Informed partly by anxieties about the unravelling of long-held worldviews shaped by religion, and in part by new discoveries and the mapping of far-flung lands undertaken by enterprising voyagers and trading companies of the 17th century, Raleigh’s imagination of Eden and the Indies was an attempt to reconcile scripture with science and modern navigation, where voyages of exploration to Asia were not merely mercantile or scientific in ambition, but also a search for a lost, originary paradise. (TSL)

# JOHN WALKER

## A Map of Java

Published in *A History of Java* by Stamford Raffles, 1817  
Collection of Dr Farish A. Noor

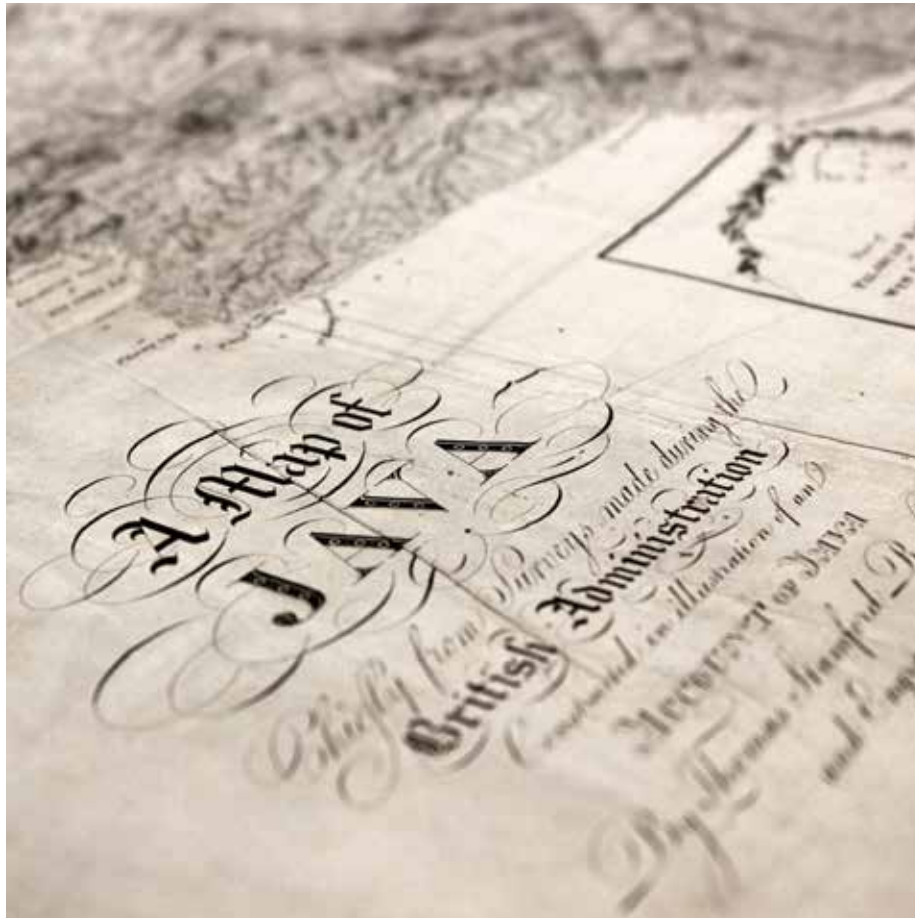


Image: Singapore Art Museum

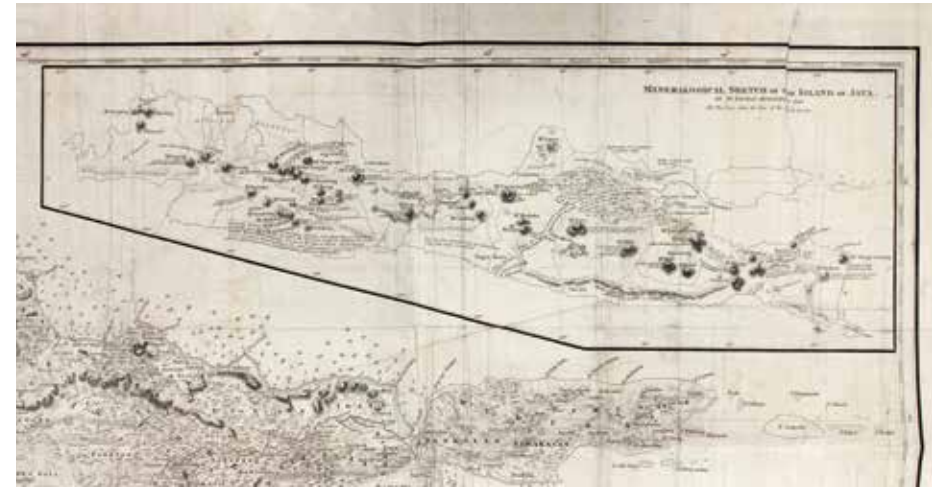
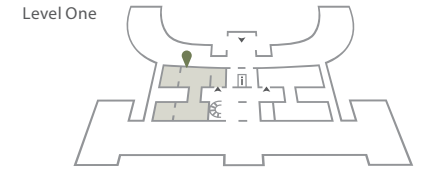


Image: Singapore Art Museum

The Raffles-Walker map, included in the 1817 publication *A History of Java* by Stamford Raffles, is remarkable for its charting of Java's terrain and its mapping of colonial power. Superior to any map that had been produced by the Dutch who had controlled Java since the 17th century, the Raffles-Walker map includes several smaller maps of hitherto unsurveyed coastal landing sites. Interestingly, the map also marks out the riches of Java, by mapping its major cultural and historic monuments such as Borobudur and Prambanan, as well as locations of mineral deposits across the island. A line traces a new road constructed by the British in 1815 that connected Batavia (Jakarta) to the coastal city of Cirebon – a marker of progress and a statement of colonial power and intention, to survey and master their new colony and its bounty. (TSL)

# AGUS SUWAGE & DAVY LINGGAR

## *Pinkswing Park*

2005, 2012

Digital print on canvas mounted on board, *becak* swing, resin pebbles

Dimensions variable

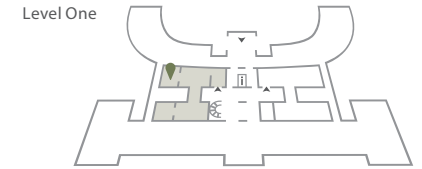
Singapore Art Museum collection



Image courtesy of the Artists

First exhibited in 2005 at the CP Biennale in Jakarta, *Pinkswing Park* marked a turning point in recent Indonesian art history, and continues to be a touchstone for discussions of how Indonesian art negotiates the relative freedoms of a society enjoying some degree of democracy after years of authoritarian rule.

Created in response to the exhibition theme 'Urban/Culture', *Pinkswing Park* was conceived of as a light-hearted dream-garden, a sanctuary for the urban dweller to escape the hustle and bustle of everyday life. The installation comprises a room with its walls plastered with images of two popular Indonesian celebrities frolicking in a pastoral idyll. Their poses are a pastiche of various iconic nudes from art history, for instance, Michelangelo's *David* – a sculpture widely considered the epitome of masculine beauty. Unlike classical nudes, however, the figures of the two Indonesian celebrities have been playfully censored. In doing



so, artists Agus Suwage & Davy Linggar make clear that this is no innocent Garden of Eden: this contemporary 'Adam' and 'Eve' are highly conscious and aware of their state of undress. Here, the artists pointedly highlight the gulf between classical ideals and contemporary culture, where beauty is no longer 'natural' but deliberate and 'artificial', and where classical ideals have been filtered through a lens of anxiety about the human body.

This Indonesian Eden turned into an arena for public contention, when fundamentalist groups protested against what they perceived as objectionable elements in the artwork. Under this pressure, the artwork was withdrawn from the exhibition and the entire Biennale closed down eventually. The incident sparked off heated debates about the nature of contemporary art and what constitutes the 'public' in Indonesia, shattering whatever illusions may have prevailed about freedom of creative expression – a Utopia that was altogether too short-lived. (TSL)

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**AGUS SUWAGE** (b. 1959, Indonesia) majored in graphic arts at the Institut Teknologi Bandung (ITB), Indonesia. His works are known for their use of portraiture, the human figure and the technique of appropriation to make playful yet incisive commentary. Themes that run through Suwage's art include those of death, the cult of the celebrity and creative endeavour, and many of his artworks are nuanced commentaries on contemporary social, political and cultural issues, such as the dissemination of images via icons and the mass media. His works have been exhibited extensively both at home and abroad, including presentations at the Asia Pacific Triennial of Contemporary Art, Brisbane, Australia, the Havana Biennial, Cuba, the Gwangju Biennale, Korea, and most recently at the MACRO Museum in Rome, Italy, and at the Singapore Art Museum.

**DAVY LINGGAR** (b. 1974, Indonesia) studied painting at the Institut Teknologi Bandung (ITB) Indonesia, and photography in Germany. Taking everyday objects and events as artistic inspiration, Linggar works across different mediums such as painting, photography and installation. A fashion photographer by trade, Linggar's art is informed by the fertile cross-pollination of the two different cultural and social spheres he inhabits. His work has been exhibited widely in Indonesia as well as in Singapore.

# MARYANTO

## Pandora's Box

2013, 2015  
Charcoal and carbon powder drawing on wall, found objects  
Dimensions variable  
Site-specific commission  
Collection of the Artist



Image courtesy of the Artist



In Maryanto's bleak mural, a once-beautiful landscape has been ravaged by industry, and all that remains is a charred, blackened earth, bearing testament to the rapaciousness of humankind. The artist has observed that resource-rich countries such as his native Indonesia are a Pandora's Box, and that this gift of bounty can often be a curse. In his dystopian rendering, Maryanto suggests that the rape of the *Mooi Indies*\* is an ongoing savagery: it began in colonial times with the spice trade from Indonesia filling Dutch coffers; it continued under subsequent administrations and is today fuelled by corporations and conglomerates eager to mine and plumb the earth for its riches. This over-exploitation of natural resources has stripped the land bare and, in recent years, resulted in a number of disasters precipitated by over-mining. Here is our forsaken Eden, a paradise lost to ambition and greed. (TSL)

*\*Dutch for 'beautiful Indies', a term coined to refer to romanticised images of Indonesian landscapes popular in the early twentieth century.*

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**MARYANTO** (b. 1977, Indonesia) received formal training in the arts at the Institute of Art, Yogyakarta, Indonesia, and recently undertook residencies at the Rijksakademie van beeldende kunsten (Netherlands), as well as the Escuela de Orient programme at Casa Asia Barcelona (Spain). Maryanto's work serves as a form of story-telling with the impression of a theatrical stage or landscape setting. The work-as-story explores and transfers knowledge, through historical research, myths and stories combined with the artist's own creative imagination and constructed forms. The results are dramatic and romantic black and white installations made of paintings, etchings, and rich charcoal drawings that evoke narratives and environments. Maryanto's recent interests include the history of colonialism and its role in the allocation of resources. His work has been presented internationally, including exhibitions in Indonesia and Singapore.

# JITISH KALLAT

## *Annexation*

2009

Black lead, paint, resin and steel

183 x 150 x 130 cm

Singapore Art Museum collection



Image courtesy of the Artist



An imposing and somewhat menacing sculpture, *Annexation's* surfaces are festooned with motifs of flora and fauna, adapted from the friezes adorning the Chhatrapati Shivaji Terminus – the busiest train station in Mumbai, India, constructed during the British Raj and feted as the British Empire's crowning architectural achievement. A conflation of the grotesque and the baroque, the animals teeming on the surface of *Annexation* are depicted devouring their weaker cousins whilst clinging on to various items such as pots of food and plants – scenes that the artist describes as “not unlike the daily grind of survival that this (terminal) porch witnesses everyday”. The shape of the sculpture references the humble kerosene stove, a source of energy and light for many residing in India's rural areas. Here however, it is charred, its blackened form alluding to industrial waste and a spent resource, while its surfaces depict an allegory of a constant and daily struggle for existence, with birds and beasts from a prelapsarian Eden, annexed into a deadly coil of predator and prey. (TSL)

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**JITISH KALLAT** (b. 1974, India) graduated from the Sir Jamssetjee Jeejeebhoy School of Art in 1996 with a Bachelor of Fine Arts in painting. Drawing on images and materials chanced upon in and around Mumbai's sprawling metropolis, Kallat constructs his art around local issues and geography, and *Annexation* is a classic example of his practice. He has exhibited widely in international solo and group shows in venues including the Art Institute of Chicago, United States (2010), Lille 3000, Lille, France (2006), House of World Cultures, Berlin, Germany (2005), and the Gwangju Biennale (2008). Kallat was the Artistic Director of the Kochi-Muziris Biennale in 2014.



Gallery Two:

## the city and its DISCONTENTS

*Cities, like dreams, are made of desires and fears, even if the thread of their discourse is secret, their rules are absurd, their perspectives deceitful, and everything conceals something else.*

– Italo Calvino, “Invisible Cities”

**I**n the twentieth century, the city, that great collective organism of our epoch, became the primary site of the utopian impulse, inspiring the urban garden movement of Ebenezer Howard, for one, as well as the planned communities of Frank Lloyd Wright and Le Corbusier, amongst others. These projects were intended as radical critiques of their existing environs, but the flip side of this shiny, modernist coin soon became all too clear. In the face of the logic of these idealized visions, which emphasized a rational, prescriptive spatial order, the reality of population pressures, standardized architecture and environmental degradation has become the norm for most city dwellers today. At the same time, however, failure is hardly the last word here: dystopian terrains have provided rich imaginative fodder for a range of aesthetic forms, from abstract art to science fiction. It seems as if creative life persists despite – or even because of – the bankruptcy of our urban milieus. Whither, then, the place of utopian thought? In an age when even human interaction has retreated into the non-space of the cyber universe, are cities – and the hope for a new world – still relevant?

# SHANNON LEE CASTLEMAN

## *Jurong West Street 81*

2008

16-screen video installation with sound

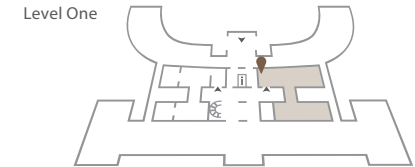
13:00 mins

Collection of the Artist



Images courtesy of the Artist

On a Sunday afternoon at 4:10 pm, 2008, artist Shannon Lee Castleman set up 16 video cameras in apartment blocks facing one another, on Jurong West Street 81. She asked residents in these buildings to simultaneously film and be filmed by their neighbours in the apartment directly facing theirs, while going about their daily domestic lives – with the resultant clips being completely spontaneous and unscripted in nature. After filming was completed, all the participating residents were invited to share a meal together in the void deck. Castleman describes the



project in utopian terms: “It breaks down an invisible barrier between residents, the empty space between them. Giving Housing Development Board (HDB) residents permission to view and be viewed...it is an artwork about neighbours discovering neighbours, looking at each other from across a void.”

While *Jurong West Street 81* looked to rejuvenate a sense of neighbourliness, or the *kampung* spirit, among city dwellers, what it simultaneously reflects is a dystopian reality – the congested, compressed urban fabric of contemporary Singapore. The work, shown on 16 different channels, evokes the inescapable voyeurism of HDB living, where the high-density character of public housing estates ensures that simply looking out the window means gazing into someone else’s home. It also alludes to the widespread phenomenon of public surveillance in Singapore today: sites ranging from shopping malls to traffic junctions, from MRT stations to void decks and lift lobbies, are now watched by the electronic eyes of closed-circuit television (CCTV) units in a bid to deter crime and terrorism – a state of affairs so common as to pass unremarked. (LH)

*The artist would like to thank the following people and organizations for their support and help with the production of this work, without them the making of this project would not have been possible: the participating families of Jurong West 81 Blocks 815, 814, 813, 812, Amin Zainotdini, The Substation, Weng Choy Lee, Lee Pei Zhi, Ang Song Nian, Zihan Loo, Patrick Storey and The School of Art Design and Media, Nanyang Technological University.*

**SHANNON LEE CASTLEMAN** (b. 1970, USA) graduated with a BFA in Photography from the Tisch School of the Arts, New York University, and received her MFA from the San Francisco Art Institute. From 2006-2013 she served as an Assistant Professor of Photography and Digital Imaging at the School of Art, Design and Media at Nanyang Technological University in Singapore. In 2013 she was also Visiting Faculty of Interdisciplinary Studies at San Francisco Art Institute. She received the Murphy & Cadogan Fine Arts Fellowship in 2003 and was the recipient of the Gary B. Fritz Imaemaker Award for Excellence from the Society of Photographic Education in 2012. Her work explores the relationship of people, both individuals and wider communities, to the urban environments in which they live, and has been presented at a number of exhibitions, both in her native United States and internationally.



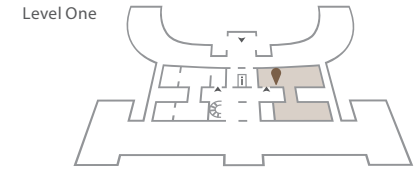
# CHRIS CHONG CHAN FUI

## **Block B**

2012 – 2014  
Single-channel video with sound  
20:00 mins (loop)  
Collection of the Artist



Images courtesy of the Artist



Chris Chong's *Block B* is a slice of quotidian urban life, shot in the Brickfields neighbourhood of Kuala Lumpur, where the artist lived for a time. The area is not only a major local transportation hub, but is also home to a large Indian community, massage parlours, prostitutes, and various religious structures, including temples, churches and mosques. The demographics and even the aural textures of the neighbourhood mirror the multi-cultural *mélange* – the proverbial melting pot – that is social life in modern Malaysia. Brickfields is a place where, as Chong remarks, the cadences of the *azan* (the Islamic call to prayers) meld with the tintinnabulation of the *puja* (Hindu rituals).

The composition of the video is presented as an abstract grid – almost in the manner of a painting. As observed by art historian Rosalind Krauss, the grid-form is “flattened, geometricized, ordered, it is antinatural, antimimetic, antireal. It is what art looks like when it turns its back on nature.” The modular regularity of the grid, then, the order it imposes, is antithetical to the cacophony and chaos of nature. What Chong offers the viewer in *Block B* is a revealing tension between the two: the anonymous spatial homogeneity of urban architecture and planning so familiar to us in the twentieth century and in our time, and the colour, noise and ferment of life as we find it in Southeast Asia. (LH)

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**CHRIS CHONG CHAN FUI'S** (b. 1972, Malaysia) practice encompasses both the moving image and three-dimensional installation; working between mediums allows him to interrogate the parameters and possibilities of expression in various material modes. Chong has premiered at leading film festivals such as the Cannes' Directors' Fortnight, Vienna, London, and Toronto, and has exhibited at the Hirshhorn Museum & Sculpture Garden (Smithsonian Institute), EYE Film Institute Netherlands, Austrian Museum of Applied Arts, Museum of Canadian Contemporary Art, Singapore Art Museum, Musée d'art contemporain de Lyon, and Palais de Tokyo. Chong is an Asian Scholarship Foundation/Ford Foundation fellow, a Busan's Asian Film Academy alumni, and also chairs the board of the Borneo Eco Film Festival in Sabah, East Malaysia, which focuses on indigenous community storytelling.

# GAO LEI

## Cabinet

2008

Metal cabinet and 3 rows of lightboxes

270 x 45 x 190 cm

Singapore Art Museum collection



(Details) Images courtesy of the Artist



Gao Lei's *Cabinet* functions almost as a mini city unto itself. Set into three chests of drawers are 24 peephole boxes, containing images based on two bodies of Gao's earlier work: *Building No. 35*, which is comprised of photographs of figures in a deserted building, and the *Scene* series, which features random characters inserted into various landscapes referencing the artist's native China. The figures are computer-generated, ranging from female toy figurines to plastic dinosaurs, animals and aliens. We witness, for instance, a pair of giraffes wandering through a derelict structure, and figures in gas masks in a disused bathhouse, inexplicably watching over a pig. The surreal charm of these tableaux speak to a sense of loss experienced by an entire generation of young Chinese (which includes the artist), who came of age in an era of rapid globalization and unchecked urbanization. Traditional anchors of identity have become unmoored for them, the salve for which is retreat into a world of childhood objects – tellingly cast adrift in deserted, dystopic topographies, like the sole survivors of a post-apocalyptic universe.

*Cabinet* is structured by the grid, which informs much of our material world today, from our architecture to our cities. The work resembles a high-rise building – an impression reinforced by the mini-tableaus visible therein. The voyeuristic experience of looking through these peepholes suggests the texture of urban living, where individual subjectivities are constrained, compartmentalized, and kept out of view. (LH)

**GAO LEI** (b. 1980, China) was trained in the Digital Media Department of the Central Academy of Fine Arts, Beijing, graduating in 2006. Both his photographic and installation works turn on a whimsical transformation of quotidian objects and realities, while retaining an almost macabre sense of possibility beneath his characteristic playfulness. In 2011, he participated in several group exhibitions, including the Mercator Foundation, Essen, Germany, Arario Beijing Gallery, China, and Arario Cheonan Gallery, Cheonan, Korea. In the same year, he also had a solo exhibition in White Space, Beijing, China. He has since enjoyed both solo and group shows in the Long Museum, Shanghai, and the SOMA Museum of Art, Seoul.

# MADE WIANTA

## *Air Pollution*

2014

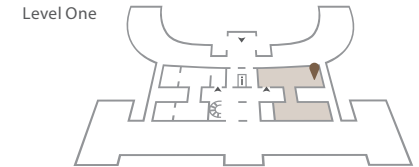
Motorcycle exhaust pipes, stainless pipe

250 x 300 x 300 cm

Singapore Art Museum collection



Image courtesy of the Artist



A monumental arabesque of entangled motorcycle exhaust pipes, Made Wianta's *Air Pollution* is a sculptural statement on the environmental problems plaguing his native Bali. As urban sprawl – driven by tourist-oriented development – engulfs the Island of the Gods, its once-famed serenity is increasingly surrendered to the snarl of traffic and construction. The formal contours of the sculpture evoke the undulating curves and claustrophobic density of a forest: here is the vanished primordial Eden, resurrected as an urban jungle in industrial materials. While *Air Pollution* was created in response to local issues, its commentary on the city and on urban crowds could just as easily be applied to other cities in Indonesia and Southeast Asia – especially the region's metropolises, from Jakarta to Manila and Bangkok – as well as to other rapidly developing urban centres across the world, where infrastructural advancement fails to keep pace with population growth, resulting in topographies that slowly, but surely, begin to recall the nightmarish terrains of anti-utopian science fiction. (LH)

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**MADE WIANTA** (b. 1949, Indonesia) studied at the school of fine art in Denpasar and The Indonesian Academy of Fine Art in Yogyakarta, Indonesia. Wianta often works across different mediums and modalities, combining painting and installation with poetry, movement and theatre. An artist with a strong sense of environmental awareness and social responsibility, he established the Wianta foundation which has collaborated with the Ford Foundation since 1992 to help preserve endangered traditional art and culture in Bali. Wianta has participated in several exhibitions in Indonesia and abroad, including solo shows in Indonesia, Japan, and Europe. In 2003, he represented Indonesia at the Venice Biennale.

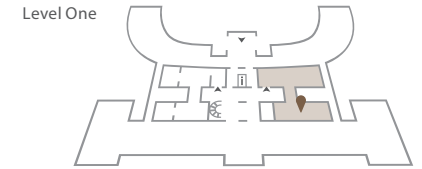
# TANG DA WU

## *Sembawang*

2013  
Multimedia installation  
Dimensions variable  
Collection of the Artist



Image courtesy of the Artist



Tang Da Wu, an influential figure in Singapore's art history, was the founder of The Artists Village (TAV) in the 1980s. TAV was a loose collective of avant-garde practitioners who housed themselves in a *kampung*, or village, in the Sembawang neighbourhood – thus creating the first artists' colony in Singapore. Sembawang was then considered an area on the fringe of urban development, being located in the far north of the island, and Tang's choice to set up both home and artistic community there recalls the tradition of utopian societies founded in sites far removed from the traditional centres of civilization. In America, notable examples of such societies included the 19th century utopias of New Harmony in Indiana, as well as the Oneida community in New York, founded as a religious commune.

Tang's installation, *Sembawang*, mythologizes the history of TAV, and its one-time home. In his mapping of the area, Tang collapses fact with fiction, enfolding details of major topographical elements with the myths and legends surrounding them; the artist recalls, for instance, the tale of an epic fight between a crocodile and a tortoise in Sembawang River, in which the tortoise won. The skeletal sculptures poised around the installation are monumental renderings of Tang's four mongrel dogs, which lived on TAV premises then. Massive, menacing presences, these resurrected and transfigured guardian animals stand watchful guard over the legacy of the TAV. (LH)

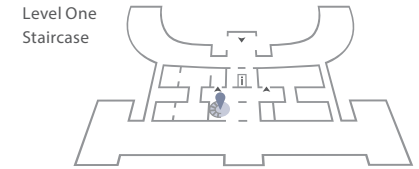
# TANG DA WU

## *Sembawang Phoenix*

2013  
Mixed media sculpture  
Dimensions variable  
Collection of the Artist



Image courtesy of the Artist



Tang Da Wu, an influential figure in Singapore's art history, was the founder of The Artists Village (TAV) in the 1980s. TAV was a loose collective of avant-garde practitioners who housed themselves in a *kampung*, or village, in the Sembawang neighbourhood – thus creating the first artists' colony in Singapore. Sembawang was then considered an area on the fringe of urban development, being located in the far north of the island, and Tang's choice to set up both home and artistic community there recalls the tradition of utopian societies founded in sites far removed from the traditional centres of civilization.

*Sembawang Phoenix* is also known as Shen Ba Huang, or 深疤凰 in Chinese. The latter is a transliteration – a phonetic rendering – of the area's name. The piece was originally presented as an accompaniment to Tang's *Sembawang* installation, and is an image of an avian species colloquially referred to as the "tok-tok bird" (the large-tailed nightjar, *Caprimulgus macrurus*). This creature would make its appearance nightly near the artist's home in Sembawang, during his days with The Artists Village colony, and announce its presence with a distinctive "tok-tok" call. The Chinese characters were deliberately chosen by Tang: together, they mean "the phoenix of the deep scars", and the diamond-shaped mirrors on which the sculpture is perched represent the creature's tears, as it emerges from the ashes of its rebirth, or renaissance. (LH)

**TANG DA WU** (b. 1943, Singapore) first obtained his art education from Birmingham Polytechnic, where he majored in sculpture, and later at Goldsmiths College, University of London, from where he received his MFA in 1985. In 1988, having lived in the UK for two decades, Tang returned to settle in Singapore permanently. That year, he founded The Artists Village (TAV) collective in rural Sembawang, which would prove itself seminal to the development of avant-garde practice, in particular, performance art, in Singapore. His own work embraces a variety of media, ranging from installation, sculpture and drawing to performance. Tang has participated in the 52nd Venice Biennale (2007), the 3rd Gwangju Biennale (2000), South Korea (2001) and the 1st Fukuoka Asian Art Triennale, Japan (1999), as well as the recent travelling exhibition, "No Country: Contemporary Art for South and Southeast Asia" (2013–2014), presented by the Guggenheim Museum and UBS.

# YUDI SULISTYO

## Mewujudkan Angan (Realizing Dreams)

2010 – 2011

Cardboard, plastic pipe, steel, acrylic and duco paint

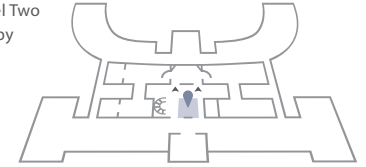
160 x 360 x 580 cm

Singapore Art Museum collection



Images courtesy of the Artist

Level Two  
Lobby



Humankind has long dreamed of flight – an innate desire to conquer realms that seem out of our reach. Yudi Sulistyo's work speaks of this yearning, while at the same time, addresses a country's desire for military might and prowess.

The artist began his series of wrecked war machines in response to a period when the Indonesian military's capabilities were called into question. Various news reports by the Indonesian media highlighted the many setbacks suffered by the Indonesian Air Force, in humiliating contrast to its heyday of the 1960s. At the same time, Indonesia's national carrier, along with other Indonesian airlines, was banned from flying into European airspace because of poor aviation safety records. The artist's grounded flying machines question our desire to command the skies, as well as our contemporary obsession with and reliance on technology, revealing these projections of power and ambition to be hollow and illusory. The artist's choice of cardboard for material is doubly ironic, for while these military machines are revealed to be nothing more than 'paper tigers', the viewer is left in awe at the artist's skill in conjuring such realism. (TSL)

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**YUDI SULISTYO** (b. 1972, Indonesia) graduated from the Institut Seni Indonesia (ISI, Indonesian Institute of the Arts) in 1994 and is best known for creating life-sized sculptures of war-machines and robots from cardboard. As a child he was fascinated with military machines and weaponry – an interest that has carried over to his adulthood and his artistic practice. His work has been exhibited in Indonesia as well as internationally, with recent presentations at the Singapore Art Museum and in Melbourne, Australia.



### Gallery Three:

# legacies LEFT

*(for Ever-Ever Land is a place  
that's as simple as simple can be  
and was built that way on purpose  
by simple people like we)*

*— e e cummings, Communism and Fascism*

“**L**egacies Left”, one of four strands of utopic imaginings presented in *After Utopia*, offers the viewer a glimpse of the ironic, often bitter aftermath of broken social contracts and political promises. The twentieth century witnessed the struggle for independence for many Asian and Southeast Asian nations. Fuelled in equal parts by the euphoria of self-determination and the intoxication of revolution, these visions of a better tomorrow ran the gamut from socialism to multiculturalism, from dreams of social equality to the desire for economic parity. Today, however, the underside of those early aspirations haunts these modern nation-states, as they negotiate the waning of communist orthodoxies coupled with the forces of the free market. Further complications include ongoing anxieties over multiculturalism which attend the formation of newly independent nations. The artworks in this gallery address the reality of these fractured dreams in surreal and sometimes satirical forms.

# SHEN SHAOMIN

## *Summit*

2009

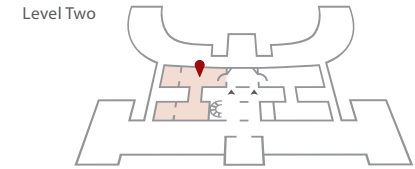
Silica gel simulation, acrylic and fabric

Dimensions variable

Singapore Art Museum collection



Images: Singapore Art Museum



Chinese artist Shen Shaomin's installation, *Summit*, was conceived as a response to the financial crisis of the late-2000s, through the doom and gloom of which prophecies of capitalism's end, and the collapse of the existing world order, were rife. Shen came of age during the grim years of the Cultural Revolution in China, and envisaged the work as his riposte to these predictions. Taking as a point of reference the annual G8 Summit where national leaders meet to discuss world affairs, he has created a hypothetical meeting of the leading figures of leftist politics – a meeting hardly distinguishable from that bleakest of assemblies: a wake.

There also runs beneath *Summit* a rich vein of irony. The display of Mao's body here recalls immediately the spectacle of the actual corpse as it lies perpetually in state in the Chairman Mao Memorial Hall on Tiananmen Square. Nothing could be further from the sight of long lines of people – many with flowers in hand – queuing to catch a glimpse of Mao's waxy remains, than the forlorn, deserted hush that envelops the tableau of death and decay that Shen has orchestrated. Like its human representatives, the ideology of Communism today seems to hold out only the promise of ultimate failure, a cadaver preserved as a lifeless, moribund shell. (LH)

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**SHEN SHAOMIN** (b. 1956, China) began his artistic career as a printmaker, but is renowned today for his sculptural forms of surreal flora and fauna, which play on the humour, horrors and hypocrisies of everyday life in his native China. Shen has taken part in group exhibitions such as the 17th Biennale of Sydney, in 2010, where *Summit* was shown, and in the MAD Museum in New York, also in 2010. His recent solo exhibitions were held at ART CHANNEL, Beijing, China, and Eli Klein Fine Art, New York, USA, in 2010. He has since been the subject of numerous solo exhibitions in Hong Kong, Switzerland, Australia and the United States.



# THE PROPELLER GROUP (TUAN ANDREW NGUYEN, PHUNAM THUC HA & MATTHEW CHARLES LUCERO)

## Television Commercial for Communism

2011 – 2012

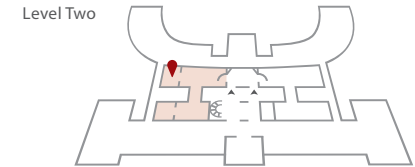
Five-channel synchronized video installation (60:00 mins),

and one single-channel video (1:00 min)

Singapore Art Museum collection



Images courtesy of the Artist



*Television Commercial for Communism (TVCC)*, by Viet-American collective, The Propeller Group, was produced in collaboration with TBWA \ Vietnam, an international advertising agency responsible for Apple's "Think Different" campaign, among others. From the backdrop to the props, to the sartorial choices of the actors, the mise-en-scène is awash in a sea of pristine white – nowhere in sight is the traditional blood red that is the signifier of socialism and of revolution, a decision taken by the creative team behind the re-branding campaign to "soften up the redness of communism, to make it less confrontational and more fitting for a young, contemporary generation of consumers of world politics." Here, indeed, is the "new communism", whitewashed for the purposes of a world where youth and consumerism are the basis of the cultural ethos: it is sleek, savvy, sophisticated.

In utilizing the visual language of the mass media – the instrument *par excellence* of the free market – to sell a system that abhors the very idea of private property, *TVCC* is a rich study in subversion, hinting at the contradictions and negotiations that exist today between the world's two major political ideologies. In socialist countries like Vietnam and China, the official creed survives alongside buoyant market-oriented economies, resulting in a world where these seeming opposites slowly but surely begin to morph one into the other. (LH)

**THE PROPELLER GROUP** (formed 2006, Ho Chi Minh City, Vietnam) is an artists' collective consisting of Phunam Thuc Ha (b. 1974, Vietnam), Matt Lucero (b. 1976, United States) and Tuan Andrew Nguyen (b. 1976, Vietnam). Phunam and Nguyen also cofounded the artist-run alternative space Sàn Art in Ho Chi Minh City in 2007. The group's practice largely pivots on a critical embrace of the increasingly blurred distinctions between art and commerce, and spans a range of media from video to mass-produced merchandise. Selected exhibitions include 'Open House', the 3rd Singapore Biennale (2011), 'Against Easy Listening' at 1A Space, Hong Kong (2010) and the 8th Shanghai Biennale's 'Rehearsal' (with Danish collective, Superflex), Shanghai (2010), and 'Farewell to Post-Colonialism', 3rd Guangzhou Triennial, China (2008).

# ANURENDRA JEGADEVA

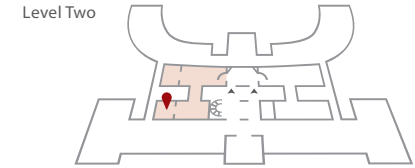
## *MA-NA-VA-REH – Love, Loss and Pre-Nuptials in the Time of the Big Debate*

2012 – 2014  
Multi-media installation  
Dimensions variable  
Singapore Art Museum collection



Image courtesy of the  
Artist and Wei-Ling Gallery

*MA-NA-VA-REH – Love, Loss and Pre-Nuptials in the Time of the Big Debate*, by Malaysian-Indian artist Anurendra Jegadeva, is a work both autobiographical and broadly socio-historical in scope. The central feature of the installation is a wedding altar, called a *manavarai* in Tamil. Adorning this structure are numerous images of the artist's parents, as well as images and objects pertaining to social customs, religious life and political realities in contemporary Malaysia.



The central analogy here links two forms of marriage: the first, the nuptials between the artist's parents, which occurred in 1957, the year of *Merdeka* (Malaysia's independence), and, at a symbolic level, the political manoeuvrings and compromises – a marriage, in other words – that birthed Malaysia as an independent nation.

The motifs and iconography of *MA-NA-VA-REH* are drawn from both South Asian visual culture and Malaysian politics. Printed on the cushion in the altar, for instance, is an old photograph of the artist's father's Form Six class in 1956, during the lead-up to Independence; the image depicts these young men and women in all their hopeful idealism, relatively free of those issues of race and class that would later come to dominate their society. The clear plastic cases contain statues of Caucasian Krishnas, the uncanny fusion of a local faith and colonial history alluding to the polyglot character of the country. The sculptures of chickens are a humorous reference to the one form of meat that is uninhibitedly enjoyed by the three main races: the Muslims refrain from pork, the Hindus from beef, and the Chinese diet does not feature much mutton. The *kolams*, or powdered drawings, feature portraits of the three most significant prime ministers in the country's history. These disparate references suggest the ties that bind, as much as they allude to the politics that divide – or the continued, obstinate life of hope in the midst of disappointment and despair. (LH)

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**ANURENDRA JEGADEVA** (b. 1965, Malaysia), has enjoyed a career that spans artistic production, curation and criticism. Graduating with a MFA from Monash University, Melbourne, his subsequent practice has engaged concerns ranging from politics, his Tamilian heritage, and the realities of life in post-colonial, multicultural Malaysia, often presented in narratives both two-dimensional and sculptural. He has exhibited widely in his native country, participating in both solo and group exhibitions at Wei-Ling gallery, Valentine Willie Fine Art, the Australian High Commission, Kuala Lumpur and the National Visual Arts Gallery, Malaysia. He recently relocated to Melbourne, where he is pursuing a PhD.



#### Gallery Four:

# the way WITHIN

*In the mountain, stillness surges up  
to explore its own height;  
in the lake, movement stands still  
to contemplate its own depth.*

*– Rabindranath Tagore, Fireflies*

**T**he last century was marked by conflict on an unprecedented scale, and the arms race brought the world to the perilous brink of nuclear war. In Southeast Asia, the recent decades have also witnessed tumultuous times, with mass killing and genocide in the name of politics, ethnicity and religion. The betrayal of ideologies by political leaders, and dwindling hopes in real reform have led many to turn away from sweeping notions of changing the world or society on a grand scale, in favour of focusing on and creating smaller, more personal micro-Utopias, effecting change one small step at a time. For artists Svay Sareth and Kamin Lertchaiprasert, 'Utopia' is to be found within oneself, and their works express their individual search for inner sanctuary – a reconciliation of the self with the world at large.

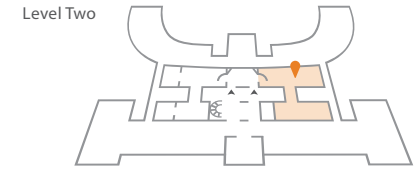
# SVAY SARETH

## Mon Boulet

2011  
Single-channel video installation with metal sphere  
Dimensions variable  
Singapore Art Museum collection



Image courtesy of the Artist



Over six full days in 2011, artist Svay Sareth walked from his home in Siem Reap to Phnom Penh, the capital of Cambodia and the site of harrowing purges during the reign of the Khmer Rouge. As he walked, Svay hauled behind him a metal sphere 2 metres wide and 80 kilograms in weight. On his journey, he ate only food offered to him by strangers and slept on a blue tarpaulin, commonly used as shelter by refugees worldwide. Svay himself was raised in refugee camps in war-ravaged Cambodia until the age of 19; the journey he undertook in 2011 can hence be seen simultaneously as an attempt to come to terms with a painful past (both on a personal as well as national level), as well as a powerfully mute testimony to the horrors of war and its effects on the lives of so many caught in the crossfire.

While it may appear that Svay's journey had no productive end, its performative process may be read as a kind of personal catharsis, an exorcism of residual trauma through punishing, physical toil. At the same time, the movement of the metal sphere along the surfaces of the roads and paths traversed makes reference to the traditional Asian practice of 'coining' – scraping the skin on the human body with an object to expel toxins, balance energy and hence achieve healing. The metal ball, dented and scarred by its journey and etched with questions scratched into its once polished surfaces by passers-by, has now come to rest in the gallery, a moving testament to Svay's Sisyphean task and the indomitable human spirit. (TSL)

**SVAY SARETH** (b. 1972, Cambodia) was a member of the small and historic group of children who studied art in the Site 2 refugee camps with Veronique Decrop. Together, they co-founded the Battambang-based art school Phare Ponleu Selpak in 1994, where Svay was a teacher prior to his studies in France. He received a Diplome National Superieur d'Arts Plastiques avec felicitations at the Ecole Regionale des Beaux-Arts, Caen in 2009. In 2011, Svay was nominated for the APB Foundation Signature Art Prize, and in 2013, undertook an artist residency on Governors Island, New York. His works have been exhibited internationally, including at the Singapore Biennale 2013.

# KAMIN LERTCHAIPRASERT

## *Sitting*

2004

Installation with 366 carved wooden sculptures

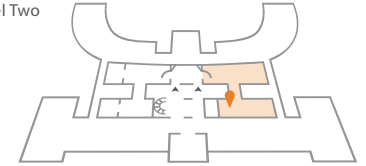
Dimensions variable

Singapore Art Museum collection



Image courtesy of Ralf Tooten Photography

Level Two



*Sitting* comprises 366 carved figurines, each seated in a meditative posture, their number referencing the total number of days in a (leap) year. They poetically mark the passage of time, and serve as embodiments of mindful perseverance and the importance of keeping at this practice, day after day. This meditative repetition encourages a certain stillness and looking within oneself, thereby giving rise to self-awareness and peace as one is reconciled with the world. Instead of orienting one's thought and actions to the external world as we are wont to do, here, sitting and stillness are the paths to an inner utopia, as our mind's eye turns inward. (TSL)

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**KAMIN LERTCHAIPRASERT** (b. 1964, Thailand) graduated from Silpakorn University in Bangkok, majoring in printmaking in 1987. Between 1987 and 1992, he was based in New York, working while attending art school. He has exhibited prolifically in numerous exhibitions in Thailand, and is also the co-founder of the The Land Project, an artist commune in Chiang Mai, in Northern Thailand. His exhibitions in the international arena include the Sydney Biennale (1993), Venice Biennale (2003) and Busan Biennale, Korea (2008), among others.

# KAWAYAN DE GUIA

## **Bomba**

2011

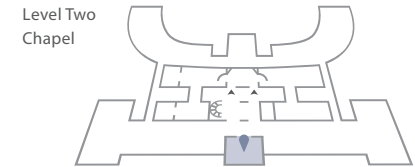
Installation comprising of 18 mirror bombs, 'Sputnik' sound sculpture

Dimensions variable

Singapore Art Museum collection



Image courtesy of the Artist



A large-scale installation of glittering, 'mirror' bombs raining down, **Bomba** summons the zeitgeist of contemporary times: of heady excess and hedonism – and creation – amidst catastrophic violence and destruction. It evokes the aftermath of Manila during WWII, which was the most heavily bombed city after Warsaw; ironically, the bombs were unleashed by the Americans in their attempts to 'liberate' their colony. More recently, installed in the Philippines Stock Exchange in Manila, **Bomba** raised the spectre of the recent collapse of major financial institutions, sending markets worldwide spiralling out of control. The Tagalog word 'bomba' broadly translates as 'exposed' and 'naked', stripping bare the true intentions that lie beneath the grandiose words of politicians and world leaders. This immersive work alludes to the willingness of individuals to turn a blind ear and eye to the terrors of real life, as they fly in the face of reason to revel in the desperate absurdity of the world. Mesmerizing and menacing at the same time, **Bomba** is a death-defying disco, a reckless party for the end of the world. (JT/TSL)

**KAWAYAN DE GUIA** (b. 1979, The Philippines) studied Fine Arts at the University of the Philippines and works across painting, installation and sculpture. His works proffer ironic and sometimes comedic perceptions of socio-political issues in contemporary Philippine society and the colonial past, and often make reference to or draw materially from his hometown of Baguio. His deep interest in the heritage and indigenous culture of the Cordilleras can be traced to his family, which has been a longstanding advocate for the arts and cultural scene in Baguio. In 2011, de Guia initiated the AX(iS) Art Project, a bi-annual arts festival that is guided by the belief that art is not exclusive and, therefore, posited outside institutional norms. The AX(iS) Art project was presented at the 2013 Singapore Biennale. De Guia's own works have been exhibited widely both in the Philippines and internationally.

# LIST OF EXHIBITED ARTWORKS

## AGUS SUWAGE & DAVY LINGGAR

*Pinkswing Park* | 2005, 2012  
Digital print on canvas mounted on board,  
becak swing, resin pebbles  
Dimensions variable  
Singapore Art Museum collection

## SHANNON LEE CASTLEMAN

*Jurong West Street 81* | 2008  
16 screen video installation with sound  
13:00 mins  
Collection of the Artist

## CHRIS CHONG CHAN FUI

*Block B* | 2012 – 2014  
Single-channel video with sound  
20:00 mins (loop)  
Collection of the Artist

## GAO LEI

*Cabinet* | 2008  
Metal cabinet and 3 rows of lightboxes  
270 x 45 x 190 cm  
Singapore Art Museum collection

## KAWAYAN DE GUIA

*Bomba* | 2011  
Installation comprising of 18 mirror bombs,  
'Sputnik' sound sculpture  
Dimensions variable  
Singapore Art Museum collection

## GERALDINE JAVIER

*Ella Amo' Apasionadamente y Fue Correspondida  
(For She Loved Fiercely, and She is Well-Loved)*  
2010  
Oil on canvas, with framed insets of embroidery  
with preserved butterflies  
229 x 160 cm  
Singapore Art Museum collection

## ANURENDRA JEGADEVA

*MA-NA-VA-REH – Love, Loss  
and Pre-Nuptials in the Time  
of the Big Debate* | 2012 – 2014  
Multi-media installation  
Dimensions variable  
Singapore Art Museum collection

## JITISH KALLAT

*Annexation* | 2009  
Black lead, paint, resin and steel  
183 x 150 x 130 cm  
Singapore Art Museum collection

## KAMIN LERTCHAIPRASERT

*Sitting* | 2004  
Installation with 366 carved wooden sculptures  
Dimensions variable  
Singapore Art Museum collection

## MADE WIANTA

*Air Pollution* | 2014  
Motorcycle exhaust pipes, stainless pipe  
250 x 300 x 300 cm  
Singapore Art Museum collection

## MARYANTO

*Pandora's Box* | 2013, 2015  
Charcoal and carbon powder  
drawing on wall, found objects  
Dimensions variable  
Site-specific commission

## DONNA ONG

*The Forest Speaks Back (I)* | 2014  
Single-channel video with sound  
8:00 mins (loop)  
Collection of the Artist

## Letters From The Forest (II) | 2015

19th century antique desk with accompanying  
chair, two LED dioramas from cut illustrations in  
wooden boxes, stuffed bird, antique letter cases  
with cut paper butterflies, antique frames with  
found photographs and old books, magnifying  
glass, compass and bottles  
Dimensions variable  
Singapore Art Museum collection

## THE PROPELLER GROUP (TUAN ANDREW NGUYEN, PHUNAM THUC HA & MATTHEW CHARLES LUCERO)

*Television Commercial for Communism*  
2011 – 2012  
Five-channel synchronized video installation  
(60:00 mins), and one single-channel video  
(1:00 min)  
Singapore Art Museum collection

## SIR WALTER RALEIGH

Map of West Asia and map of East Asia  
Published in *The Historie of the World. In Five  
Bookes* by Sir Walter Raleigh (First Edition), 1614  
London. Printed for Walter Burre.  
Collection of Dr Farish A. Noor

## SVAY SARETH

*Mon Boulet* | 2011  
Single-channel video installation with metal sphere  
Dimensions variable  
Singapore Art Museum collection

## SHEN SHAOMIN

*Summit* | 2009  
Silica gel simulation, acrylic and fabric  
Dimensions variable  
Singapore Art Museum collection

## TANG DA WU

*Sembawang* | 2013  
Multimedia installation  
Dimensions variable  
Collection of the Artist

## Sembawang Phoenix | 2013

Mixed media sculpture  
Dimensions variable  
Collection of the Artist

## J. WALKER

*A Map of Java*  
Published in A History of Java  
by Stamford Raffles, 1817  
Collection of Farish A. Noor

## IAN WOO

*We Have Crossed The Lake* | 2009  
Acrylic on linen  
194 x 244 cm  
Collection of the Artist

## YUDI SULISTYO

*Mewujudkan Angan (Realizing Dreams)*  
2010 – 2011  
Cardboard, plastic pipe, steel,  
acrylic and duco paint  
160 x 360 x 580 cm  
Singapore Art Museum collection

# PUBLIC PROGRAMMES

## ARTISTS AND CURATORS DIALOGUE TOUR

**Friday, 1 May | 2:30pm – 4:00pm | SAM**

*\$19. Tickets available at SAM and SISTIC.*

Join us on this special tour through the worlds of *After Utopia*, co-led by curators, Tan Siuli and Louis Ho; gather insights into the artworks of Agus Suwage, Davy Linggar, Made Wianta, Maryanto, Anurendra Jagadeva, Ian Woo, Matt Lucero from The Propeller Group, and Chris Chong as they share more about their art practice during this illuminating tour.

## AFTERNOON TEA WITH...

**Friday, 1 May | 4:30pm – 6pm | SAM**

*\$14. Tickets available at SAM and SISTIC.*

Join us for a cosy session at SAM where leading contemporary artists Anurendra Jagadeva and Chris Chong engage in conversation about utopian ideals and inspiration leading to the creation of artworks.

This session will be moderated by SAM Senior Curator, Tan Siuli and Curator Louis Ho, and is held in conjunction with the exhibition *After Utopia*.

*Enjoy a special package of \$27 for After Utopia Opening Weekend Programmes (Afternoon Tea With... and Artists and Curators Dialogue Tour).*

## CURATOR'S TOUR

**Wednesday, 27 May | 7:30pm – 8:30pm | SAM**

**Wednesday, 24 June | 7:30pm – 8:30pm | SAM**

*\$14. Tickets available at SAM and SISTIC.*

Interested to find out more about the artworks in the exhibition *After Utopia*? Join SAM curators Tan Siuli and Louis Ho as they each bring you on

a specially curated tour that will provide insights on the artworks, as well as discuss the curatorial process behind their selection and presentation.

## AFTER UTOPIA: WRITING FROM IMAGES

**Saturday, 6 June | 2:30pm – 4:30pm | SAM**

**Saturday, 20 June | 2:30pm – 4:30pm | SAM**

**Saturday, 27 June | 2:30pm – 4:30pm | SAM**

**Saturday, 4 July | 2:30pm – 4:30pm | SAM**

*\$30. Tickets available at SAM and SISTIC.*

### What is Utopia? Where is Utopia?

Join us for a literary afternoon at the museum and discover these secrets for yourself. Through prose poems and micro fiction, this specially designed workshop will encourage re-interpretation of artworks from the exhibition, *After Utopia*. Conducted by award-winning poet and novelist Desmond Kon, each session will begin with a tour of selected artworks from *After Utopia*.

## MUSEATSAM

**Saturday, 2 May | 7 pm - 9 pm | Courtyard, SAM**

*Free*

This edition of *museatSAM* explores music's alluring capacity to connect listeners to a Utopia of their own.

Local electro-pop artistes, The Analog Girl and Riot !n Magenta, performs their edgy, immersive tunes, in consonance with our latest exhibition *After Utopia*.

This edition of *museatSAM* is brought to you in collaboration with the Intellectual Property Office of Singapore (IPOS), in celebration of World IP Day 2015.

# EDUCATIONAL PROGRAMMES

## EDUCATORS' TOURS AND TALKS

**Tour: Friday, 22 May | 4pm – 5:30pm | SAM**

**Tour: Friday, 3 July | 4pm – 5:30pm | SAM**

Tours and talks are held to give educators preparing to bring students for a visit an overview of SAM's upcoming exhibitions. SAM curators and education managers will explain key concepts of selected works and introduce the various education resources during these sessions. Join SAM curators Tan Siuli and Louis Ho as they share the ideas and concepts behind the artworks in *After Utopia*.

*For more information and to register, please visit [www.singaporeartmuseum.sg/programmes/edu\\_workshop.html](http://www.singaporeartmuseum.sg/programmes/edu_workshop.html)*

## SCHOOL WORKSHOPS

**Weekdays | 10 am or 2:30pm | SAM**

Educational workshops inspired by the artworks in *After Utopia* have been specially developed to offer students a multidisciplinary and holistic contemporary art experience. These workshops range from learning specific art techniques to craft-making that encourage originality and development of language skills and self-confidence.

SAM offers workshops for pre-schoolers, primary school students, and secondary school and tertiary students. Each workshop accommodates a minimum of 20 participants, and a maximum of 40 participants. Valid for school bookings only.

*Visit [http://www.singaporeartmuseum.sg/learn/edu\\_workshop.html](http://www.singaporeartmuseum.sg/learn/edu_workshop.html) to download and fill up the booking form before emailing to [education@singaporeartmuseum.sg](mailto:education@singaporeartmuseum.sg).*

## THE ROUTE TO UTOPIA

Where is your utopia? Follow 3 explorers – Elizabeth, Marco and Utama – as they explore the 4 different worlds in *After Utopia*. Suitable for both children and adults, this treasure map will guide you through selected artworks in the exhibition and challenge you to probe deeper. Your journey to utopia begins here.



# GENERAL INFORMATION

SAM is located at 71 Bras Basah Road, Singapore 189555.

SAM's annexe, SAM at 8Q, is located at 8 Queen Street, Singapore 188535.

**OPENING HOURS** Mondays to Sundays | 10am to 7pm  
(Last admission at 6:15pm)  
Fridays | 10am to 9pm

## ADMISSION

**Citizen/Permanent Resident** **Free**

### Foreign Visitors

Adult	\$10
Student & Senior Citizen aged 60 & above	\$5
Children under six	Free

20% off admission tickets for 20 or more persons. Visitors can also enjoy free entry to SAM every Friday from 6pm to 9pm and on Open House days. Tickets can be purchased from the Information & Ticketing counter at Singapore Art Museum and SAM at 8Q or from SISTIC.

## ENQUIRIES

6589 9580 or 6589 9564

enquiries@singaporeartmuseum.sg

## MUSEUM TOURS

**Tours in English** Mondays to Thursdays | 11am & 2pm  
Fridays | 11am, 2pm & 7pm  
Saturdays and Sundays | 11am, 2pm & 3:30pm

**Tours in Japanese** Tuesdays to Fridays | 10:30am

**Tours in Mandarin** Fridays | 7:30pm  
Sundays | 11:30am

Tours are not available on public holidays and selected Open House days.

## GETTING TO SAM

### By bus

SBS 7, 14, 16, 36, 111, 131, 162, 175, 502, 518

SMRT 77, 167, 171, 700

### By MRT

2-minute walk from Bras Basah MRT station. 10-minute walk from Dhoby Ghaut, Bugis or City Hall MRT stations.

### By car

Carparks are available at Waterloo Street, Queen Street, NTUC Income Centre, Manulife Centre, Hotel Grand Pacific and Singapore Management University.

## WHEELCHAIR ACCESS/LOCKERS

Lifts provide easy access to galleries.

Lockers are available for visitors' use.

## SAM ONLINE

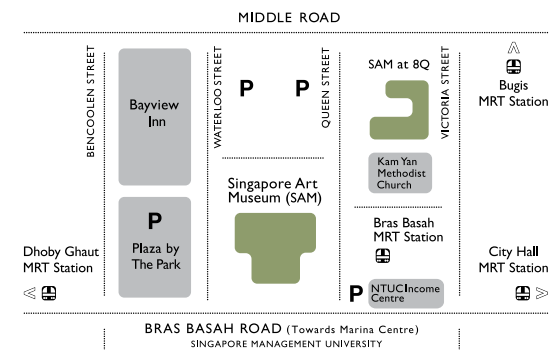
[www.singaporeartmuseum.sg](http://www.singaporeartmuseum.sg)

[www.facebook.com/singaporeartmuseum](https://www.facebook.com/singaporeartmuseum)

[www.instagram.com/sg\\_artmuseum](https://www.instagram.com/sg_artmuseum)

[www.twitter.com/sg\\_artmuseum](https://www.twitter.com/sg_artmuseum)

[www.youtube.com/samtelly](https://www.youtube.com/samtelly)



## ABOUT SINGAPORE ART MUSEUM

The Singapore Art Museum (SAM) focuses on contemporary art practice in Singapore, Southeast Asia and Asia within the global context. It advocates and makes accessible interdisciplinary contemporary art through research-led and evolving curatorial practice. Opened in January 1996, SAM has built up one of the most important collections of contemporary art from the region. It seeks to seed and nourish a stimulating and creative space in Singapore through exhibitions and public programmes. These encompass cross-disciplinary residencies and exchanges, research and publications, as well as outreach and education. SAM was the organiser of the Singapore Biennale in 2011 and 2013.

SAM was incorporated as a Company Limited by Guarantee on 13 November 2013 and has moved from the National Heritage Board to the Visual Arts Cluster (VAC) under the Ministry of Culture, Community and Youth (MCCY). The other institutions under the VAC are the National Gallery, Singapore and STPI.





ORGANISED BY

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