



Signature

ART PRIZE 2018

ASIA PACIFIC BREWERIES FOUNDATION

25 MAY – 2 SEPTEMBER 2018

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#SignatureArtPrize

Published on occasion of the *Asia Pacific Breweries Foundation Signature Art Prize 2018* exhibition of finalist artworks, presented by the Asia Pacific Breweries Foundation, organised by Singapore Art Museum, and held at the National Museum of Singapore.

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Signature

ART PRIZE 2018

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25 MAY – 2 SEPTEMBER 2018

JURY

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JAPAN

Chief Curator, Mori Art Museum, Tokyo

BOSE KRISHNAMACHARI

INDIA

President, Kochi Biennale Foundation,
artist and independent curator

JOYCE TOH

SINGAPORE

Head of Content and Senior Curator,
Singapore Art Museum

GERARD VAUGHAN

AUSTRALIA

Director, National Gallery of Australia

WONG HOY CHEONG

MALAYSIA

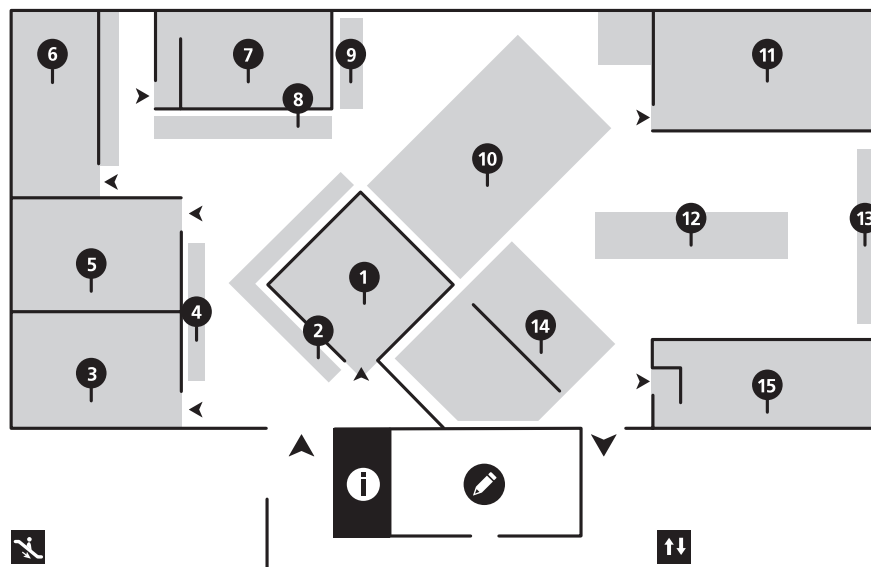
Artist

ABOUT THE ASIA PACIFIC BREWERIES FOUNDATION SIGNATURE ART PRIZE 2018

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.



National Museum of Singapore
Exhibition Galleries, Basement Level

- i** Information Counter
- p** Programmes Room
- ↕** Escalator
- ↑↓** Lift

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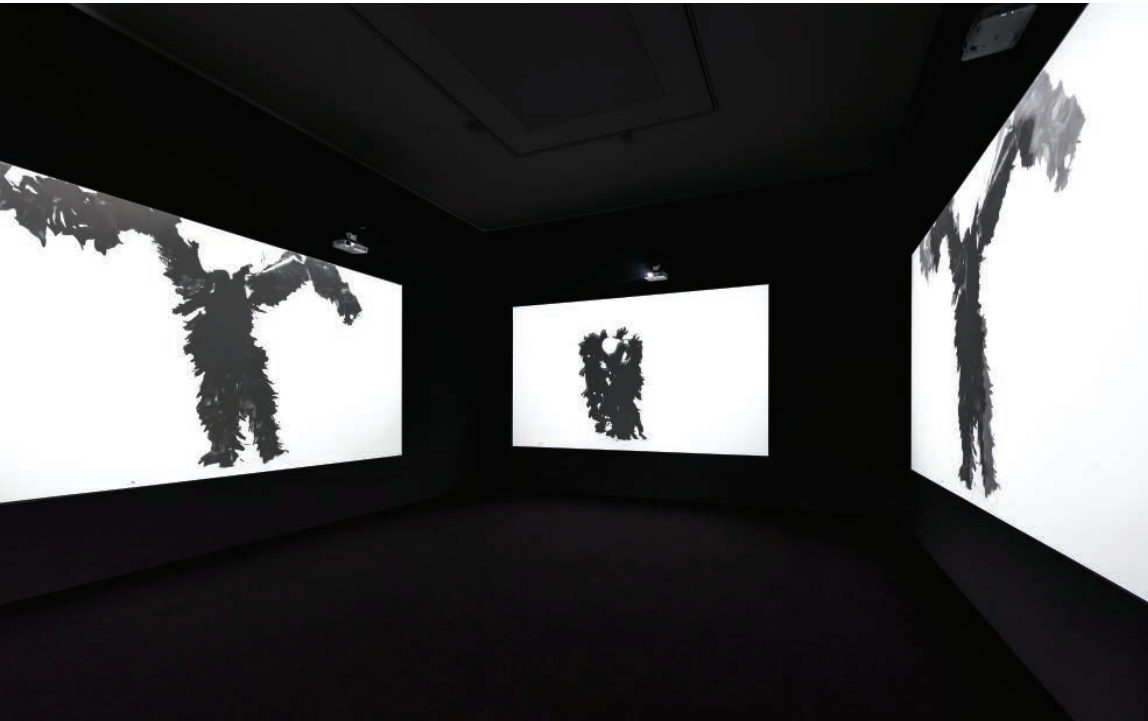
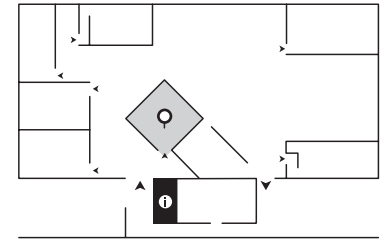
SOUTH KOREA

Bae Young-whan

*Abstract Verb –
Can you remember?*

2016
4-channel video
Duration 6:37 mins
Collection of the artist

Nominated by Jiyeon Lee



Installation view at PKM Gallery, Seoul, 2016; image courtesy of the artist and PKM Gallery

The title of Bae Young-whan's four-channel video, *Abstract Verb*, is embodied by the central figure, a performer clad in a feathered costume. Silhouetted against a pristine backdrop, the figure's every gesture and act is a rush of impressionistic shape and colour, set to a pounding, percussive beat – the 'abstract verb' in the work's title finding expression in the human figure. The conceptual and visual core of the piece, then, is the motion of the human body, which here dances and gyrates in ways that represent a contemporary take on traditional rituals. Bae remarks of the exuberant choreography: "The dance [is] ... based on my own interpretations of different shamanistic dance moves from around the world ... of people that used to worship black birds such as ravens and eagles, a culture that existed not only in Korea but also in other parts of the world, including Siberia and Mongolia."

The movement of the body here, however, is not merely indebted to older patterns of cultural practice, but also, according to the artist, fuelled by the simple fact of "spiritual excitement", with sheer emotion driving the energy, vigour and power of the dance. The avian motif reinforces the tension between modern and pre-modern value systems suggested in the performance, with the artist observing: "Today, people and birds live in an uncomfortable place to fly. Modern people are degraded as the subjects of scrutiny and regulation, we are like birds that [have] lost their ability to fly."

Bae Young-whan (b. 1969, Seoul, South Korea) portrays social realities of Korean society through various mediums such as sculpture, painting, photography, video and installation. He holds a Bachelor of Fine Arts in Oriental Painting from Hongik University, Seoul. Over the course of his career, Bae has staged multiple solo exhibitions in Seoul, at venues such as Shinsegae Gallery (2017), Platform-L Contemporary Art Center (2016), PLATEAU, Samsung Museum of Art (2012) and Art Sonje Center (2009). His work has also been featured in the SeMA Biennale Mediacity Seoul (2014), Sharjah Biennial 11 (2013), at the Korean Pavilion in the 51st Venice Biennale (2005) and in the 3rd to 5th Gwangju Biennale (2000, 2002, 2004), as well as in group exhibitions worldwide.

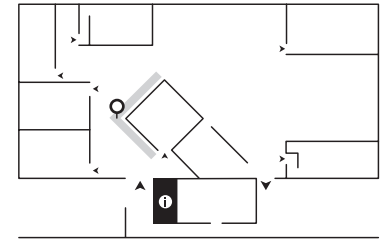
KAZAKHSTAN

Yerbossyn Meldibekov

Brand

2014–2015
Hide (set of 8 pieces)
Various dimensions
Collection of the artist

Nominated by Valeria Ibraeva



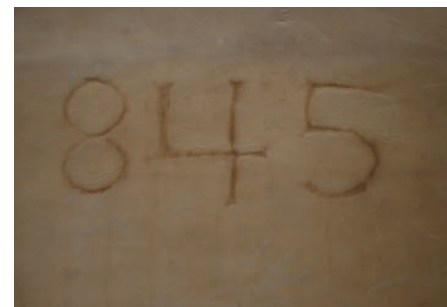
Brand is a series of wall panels crafted from the leather of the grunting ox, a species native to the highlands of Central Asia. The practice of branding cattle, which is an age-old custom among the nomadic communities of the region, was modernised during the Soviet period, when the convention of marking animals with their owners' coats-of-arms was replaced by the use of numbers. The work, then, juxtaposes two seemingly simple techniques – the use of natural materials from the region, and the iconography of numeric symbols, the abstraction and seriality of which appear in the work of contemporary artists such as On Kawara. At the same time, **Brand** bears darker connotations. As the artist remarks: "Ten years ago I met an old man in Berlin. His hands were covered with deformed scars, consisting of digits. It struck me that the numbers were tattooed by the Nazis when he was much younger. When I saw these large deformed scars on the hides ... I instantly recalled that old man."

Kazakh artist Yerbossyn Meldibekov was trained as a sculptor during the Soviet regime. By the time of his graduation, however, the Soviet Union had ceased to exist, and, with its collapse, gone were his dreams of a career within the socialist system of art production. Consequently, he turned his attention to a critical examination of the legacy of Soviet visual language and traditional Kazakh culture in the free market era.

Yerbossyn Meldibekov (b. 1964, Tyulkubas, Kazakhstan) graduated in 1992 from the Department of Monumental Sculpture, at the Almaty State Theatre and Art Institute in Kazakhstan. Having witnessed the fall of the Soviet Union and the ensuing social and political disarray, Meldibekov makes ironic and politically loaded works that examine post-Soviet Kazakhstan and Central Asia. Meldibekov has participated in major group exhibitions at the Garage Museum of Contemporary Art, Moscow (2015); Musée d'Art Moderne et Contemporain, Strasbourg (2014); Asia Art Archive, Hong Kong (2014); the Asia Pacific Triennial, Brisbane (2012); and the Central Asian Pavilion at the 51st Venice Biennale (2005). He has staged solo exhibitions in London, Germany and Hong Kong, with his most recent at Jozsa Gallery, Brussels (2017). Meldibekov lives and works in Almaty, Kazakhstan.



ABOVE: Installation view at A. Kasteyev State Museum of Arts, Almaty, 2015; image courtesy of the artist



LEFT: Detail; image courtesy of the artist

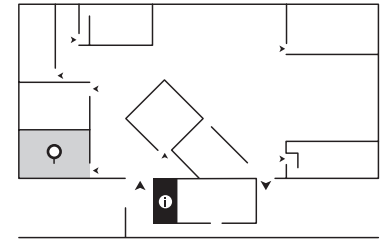
MALAYSIA

Au Sow Yee

The Kris Project

2016
Mixed media installation with video, objects,
documents, photographs and lightbox
Dimensions variable
Collection of the artist

Nominated by Ong Jo-Lene



The three phases of Au Sow Yee's *The Kris Project* are presented here as a single installation. The primary point of departure for Au's historical investigations is what has been referred to as the golden era of the Sinophonic film industry, which flourished in the 1950s and '60s across Southeast Asia, Hong Kong and Taiwan. Based extensively on archival and field research, the work reimagines history by collapsing the divide between fact and fiction, and between the moving image and filmic collage; it utilises found footage from a range of existing films, from Cathay-Keris movies to documentaries of wartime Malaya. Through Au's juxtapositions, significance and dialogue emerge anew.



Video still; image courtesy of the artist

The first phase, *The Kris Project I*, creates the persona of a fictional filmmaker named Ravi, through whose lens a 'pseudo-film' of found documents and images is put together. *The Kris Project II: If the Party Goes On* begins with questions arising from the untimely death of Loke Wan Tho, founder of the Cathay movie empire, and portrays an alternate history in which Loke survived the plane crash in 1964. The third phase draws on the Cathay studio's first overseas film, *A Night in Tokyo*. These fragmented narratives, shifting uncomfortably between faithful representation and historical speculation, suggest possibilities for raising the spectres of Southeast Asia's history within broader interpretive frameworks.

Footage courtesy of Cathay Organisation Archives, Eagle Films and British Pathé



Installation view at Fotoaura Institute of Photography, Tainan, 2017; image courtesy of the artist

Au Sow Yee (b. 1978, Kuala Lumpur, Malaysia) is based in Taipei and Kuala Lumpur, and works in video installation and other mediums. She holds a Master and Bachelor of Fine Arts, majoring respectively in filmmaking and theatre arts. Her work has been featured in various international exhibitions and screenings, most recent of which include group exhibitions at Mori Art Museum, Tokyo (2017); Haus der Kulturen der Welt, Berlin (2017); Bangkok Art & Culture Centre (2017) and Rockbund Art Museum, Shanghai (2016). Au is a co-founder of Rumah Attap Library & Collective in Kuala Lumpur, co-founder and co-curator of the Kuala Lumpur Experimental Film and Video Festival (KLEX; 2010, 2011, 2016), as well as a guest writer for numerous online and print magazines.

INDONESIA

Gede Mahendra Yasa

After Paradise Lost #1

2014
Acrylic on canvas
190 × 250 cm
Private collection

Nominated by Agung Hujatnikajennong

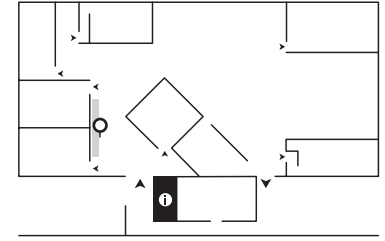


Image courtesy of the artist

After *Paradise Lost #1* is rendered in the popular Batuan style of painting. The Batuan school developed in Bali in the late 1930s, and is characterised by a dense, layered composition that populates the canvas surface with a teeming array of figures, spaces and incidents. Yasa views this depiction of the masses as a political analogy, with divisions between important figures of history and ordinary crowds becoming blurred. He has depicted not only the bustle of everyday life on the island – Hindu temples, masked Barong dancers, tourists and surfers, as well as women dressed in traditional costume – but also included his own versions of famous paintings from Western and Indonesian art history. He juxtaposes, for instance, Raden Saleh’s iconic painting, *The Arrest of Prince Diponegoro* (1857), which commemorates a turning point in the anti-colonial struggle in the Dutch East Indies, with Dutch painter Nicolaas Pieneman’s depiction of the same subject, *The Submission of Prince Diponegoro to General De Kock* (c. 1830–35); as well as Théodore Géricault’s *The Raft of the Medusa* (c. 1818–19) with Saleh’s own *A Flood in Java* (c. 1865–1876).

As an artist, Gede Mahendra Yasa’s primary object of investigation is the practice and discourse of painting, his medium of choice. The ‘After Paradise Lost’ series represents the artist’s engagement with Balinese painting, a chief thematic concern being the relation of Balinese painting to the history and development of modern art in Indonesia, and particularly in Java.

Gede Mahendra Yasa (b. 1967, Bali, Indonesia) studied painting at the Indonesian Institute of the Arts, Denpasar, and works in a variety of paints and materials on canvas. He was one of the founders of the currently defunct artist collective and art space, Klinik Seni TAXU (TAXU Art Clinic), which was formed in response to the production of ‘traditional’ Balinese paintings for tourists. Comprising ethnically Balinese artists, TAXU held exhibitions and released publications from 2002 to 2006. In 2014, Yasa also founded Neo-Pitamaha, a collective that researches the genealogy of Balinese visual tradition and issues of cultural politics. Besides having exhibited with both collectives from 2002 to the present, Yasa has presented his work in numerous solo and group exhibitions in Indonesia and abroad.

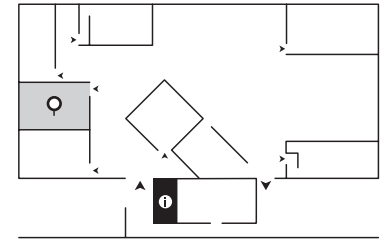
VIETNAM

Phan Thao Nguyen

Tropical Siesta

2015–2017
2-channel video and oil painting on x-ray film
backing (set of 6)
Various dimensions; video duration 14:00 mins
Collection of the artist, private collections

Nominated by Le Thuan Uyen



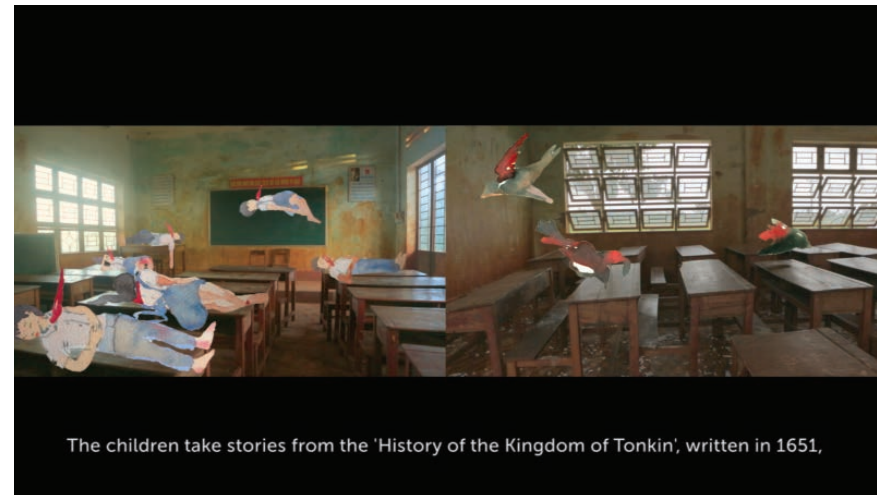
T*tropical Siesta* forms part of Vietnamese artist Phan Thao Nguyen's larger project, 'Poetic Amnesia'. The latter is based on the artist's research into the life and work of French Jesuit missionary, Alexandre de Rhodes, who is considered the father of the romanised Vietnamese script still in use today. *Tropical Siesta*



Detail; image courtesy of the artist

is a two-channel video installation that tells an imaginary tale of rural Vietnam, informed by de Rhodes' colourful observations as he travelled through the country in the 17th century.

The universe created by Phan is one populated only by children, who make up an agricultural community. They engage not only in farming work, but play games of make-believe – recreating, for instance, de Rhodes' accounts of various barbaric methods of punishment, as well as his documenting of a folktale of the worship of a Chinese princess as a water goddess. Accompanying the installation are several paintings, rendered on x-ray film backing, of images from the videos. The artist remarks of the world she has created: "I wish to construe a realm of works that are interconnected ... by means of



Video still; image courtesy of the artist

which genres can coexist in a dreamlike, democratic utopia. In such a realm, the grandiose and the humble, the brutal and the fragile, the documented and the fictional, the stable and the ephemeral, the fantastic and the practical cohabit."

Phan Thao Nguyen (b. 1987, Ho Chi Minh City, Vietnam) holds a Master of Fine Arts in Painting and Drawing from the School of the Art Institute of Chicago. In addition to her work as a multimedia artist, she is a co-founder of the collective, Art Labor, which explores cross disciplinary practices and develops art projects that benefit the Vietnamese community. Phan has exhibited widely in Vietnam and abroad, including recent solo exhibition *Poetic Amnesia* at The Factory Contemporary Arts Centre, Ho Chi Minh City (2017); group show *Anywhere But Here* in Bétonsalon, Paris (2016); as well as travelling exhibition *Concept Context Contestation: Art and the Collective in Southeast Asia*, which showed at the Bangkok Art & Culture Centre and Goethe-Institut, Hanoi (2015). She is the 2016–2017 Rolex Protégée.

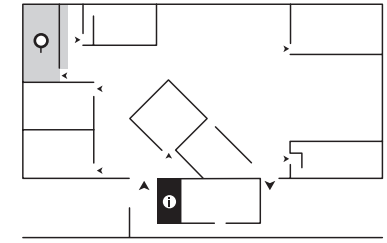
SINGAPORE

Shubigi Rao

Pulp: A Short Biography of the Banished Book. Vol I: Written in the Margins (2014–2016)

2014–2016
Mixed media installation with video clips, giclée prints with text, ink drawings, books and table with 3 texts
Dimensions variable
Collection of the artist

Nominated by Jason Wee



FAR LEFT: Installation view at Künstlerhaus Bethanien, Berlin, 2017; image courtesy of the artist

LEFT: Detail; image courtesy of Maria Clare Khoo

Written in the Margins represents the first complete portion of Shubigi Rao's ongoing project, *Pulp: A Short Biography of the Banished Book*. *Pulp* examines issues surrounding the destruction of books and libraries, and its first volume sees Rao interviewing individuals and researching sites in Europe connected to contemporary manifestations of the phenomenon. She is also writing several books on the topic, with the first, included in the present work, published two years ago.

Margins is designed as an interactive installation. A series of video interviews is indexed by a handmade card catalogue; the footage features a range of testimonies, from those of firefighters who tried to save the burning national library in Sarajevo during the Yugoslavian troubles of the 1990s, to a lector employed to preserve the purity of the Croatian language by expunging all Serbian and Russian words from Croatian national television. One interviewee speaks of her weekly protest outside the rebuilt Sarajevo city

hall, which no longer houses the library, whilst another testifies to the efforts of cultural workers who, during the siege of Sarajevo, saved books and paintings by smuggling them out. Other components of the installation include photographs, books, texts, ink drawings, as well a conceptual guide to the project visualised as a phylogenetic tree – a taxonomic mind map of the work's thematic contours and classifications.

Shubigi Rao (b. 1975, Mumbai, India) is a Singaporean artist and writer. She works in decade-long stretches on linked ideas, and made her books and artwork from 2003 to 2013 under her male pseudonym, S. Raoul. Her current ten-year project, *Pulp: A Short Biography of the Banished Book* (2014–2024), has, in the works, a film, five books and ink-and-paper works about the history of book destruction and the book as activism and resistance. She recently held a solo exhibition in Künstlerhaus Bethanien, Berlin (2017), and has participated in notable group shows worldwide, including the 3rd Pune Biennale, India (2017), 10th Taipei Biennale (2016), Singapore Writers Festival (2013, 2016) and 2nd Singapore Biennale (2008). She has been awarded residencies in India (2017), Berlin (2016) and Singapore (2015), and is a part-time lecturer at LASALLE College of the Arts, Singapore.

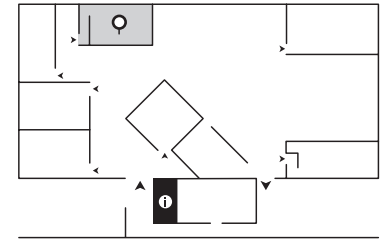
AUSTRALIA

Club Ate (Bhenji Ra + Justin Shoulder)

Ex Nilalang (Balud, Dyesebel, Lola ex Machina)

2015
Single-channel video
Duration 18:53 mins
Collection of the artists
Developed for APT8

Nominated by Kyla McFarlane



Video stills; images courtesy of the artists

Ex *Nilalang* is a video trilogy that draws upon the artists' personal experiences as Filipino-Australians to complicate notions of cultural and gender identity, reimagining mythological tales as celebratory narratives. The first chapter features Filipino performer Jai Jai dressed as a glammed-up *mananangal*, a succubus of Filipino folklore capable of detaching its torso from its lower body and sprouting huge wings. She croons a local ballad, "Balud", bemoaning the loss of part of her body. The second, *Dyesebel*, is based on the titular character of a popular television series in the Philippines, which tells the story of a mermaid's adventures. Here, one of the mermaids is played by Bhenji Ra, along with other performers from Manila's transgender community. The last chapter sees Shoulder dressed as an "ancestral jeepney spirit", a fantastical hybrid creature whose morphology is derived from the jeepney, a form of public transportation ubiquitous in the Philippines. The autobiographical undertones of the performance relate to the artist's grandfather, who was himself a jeepney driver.

As Bhenji Ra observes: "*Ex Nilalang* was a way to start reclaiming mythologies, to try to create new mythologies that were more celebratory, or even weaponised. The work looked at the way we have survived and continue to survive, in club and entertainment lands, and as sex workers; what are these crafts and tools that we use to navigate and keep our power?"

This project was assisted by a grant from Arts NSW, an agency of the New South Wales Government and supported by the Visual Arts and Craft Strategy, an initiative of the Australian State and Territory Governments. The programme is administered by the National Association for the Visual Arts (NAVA).

Club Ate is a Sydney-based collective founded by artists Bhenji Ra (b. 1990, Sydney, Australia) and Justin Shoulder (b. 1985, Sydney, Australia), whose artistic and performative practices are rooted in Sydney's underground music and club scene. Both artists draw from their own experiences and personal relationships as queer, bi-cultural Filipino-Australians in their art making. Bhenji Ra reframes performance through a combination of dance, choreography, video and installation, and her work is often concerned with the dissection of cultural theory and identity. Justin Shoulder works in performance, sculpture and video, with his main body of work – entitled 'Fantastic Creatures' – comprising invented beings and alter-personas based on interpretations of mythology, folktale and fantasy.

TAIWAN

Fang Wei-wen

Republic of Rubber Tape

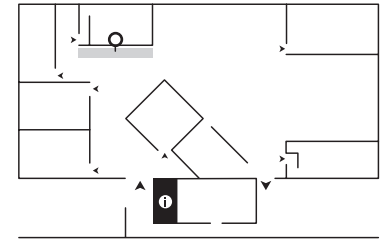
2016

Site-specific installation with wood, bamboo, paper, rubber tape and found objects

Dimensions variable

Collection of the artist

Nominated by Hsu Yuan-Ta



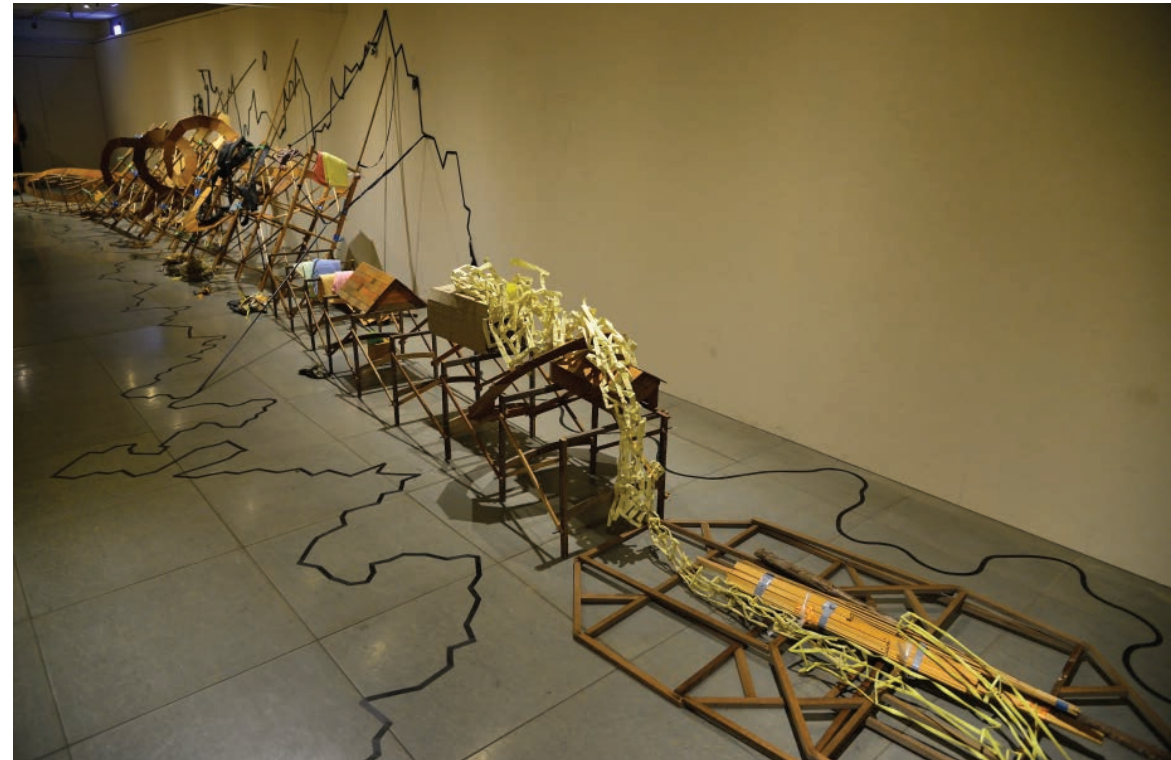
Fang Wei-wen was born and raised in Bandar Seri Begawan, the capital of the Sultanate of Brunei. He moved to Taiwan at the age of 18 to obtain his art education. While trained as a painter, his more recent works utilise quotidian objects as a means of channelling personal memories, and expressing an abiding sense of cultural dislocation.



Detail; image courtesy of Hsieh Hung-ming

Republic of Rubber Tape is a long structure constructed from wood and bamboo, and resembling a piece of scaffolding. It is interspersed with bridges, plastic containers, raffia string and other packing materials, and features a miniature house. The structure recalls the artist's childhood home in Bandar: Kampong Ayer, or water village. Kampong Ayer is built entirely of wooden stilt houses and connecting walkways, and is one of the oldest surviving communities of its type in the world. Tape surrounds the installation, in an outline that recalls the shapes and silhouettes of countries as they are commonly depicted in maps. The artist remarks: "Here, the borderline created by the length of the rubber tape refers to a realm that only exists when it is recognized by others. The wooden structure is an evocation of my childhood, spent in a land far away from my present home. The *Republic of Rubber Tape* is a mythical kingdom conjured out of my imagination, memories and personal experiences."

Fang Wei-wen (b. 1970, Bandar Seri Begawan, Brunei) is of Kinmenese descent, and lives and works in Tainan, Taiwan. He received his early education in Bandar Seri Begawan, before moving to Taiwan to obtain his Bachelor and Master of Fine Arts. He has held solo shows all over Taiwan, such as at Licence Art Gallery, Tainan (2016); Zspace, Taichung (2015) and KYU Art Center, Kaohsiung (2013). Group exhibitions that he participated in include *Utopia* at Mizuiri Workshop in Tainan (2017), *Inside/Outside: Contemporary Tainan Art* at Tainan Cultural Center (2016), and *The Pioneers of Taiwanese Artists, 1961–1970* at the National Taiwan Museum of Fine Arts (2014).



Installation view at Tainan Cultural Center, 2016; image courtesy of Hsieh Hung-ming

VIETNAM

The Propeller Group

AK-47 vs. M16

2015
Ballistic gel block, bullet fragments and video
(1 of a set of 21)
18.1 × 42.9 × 18.4 cm (gel block); video duration
2:48 mins
Collection of Singapore Art Museum

Nominated by Arlette Quynh-Anh Tran

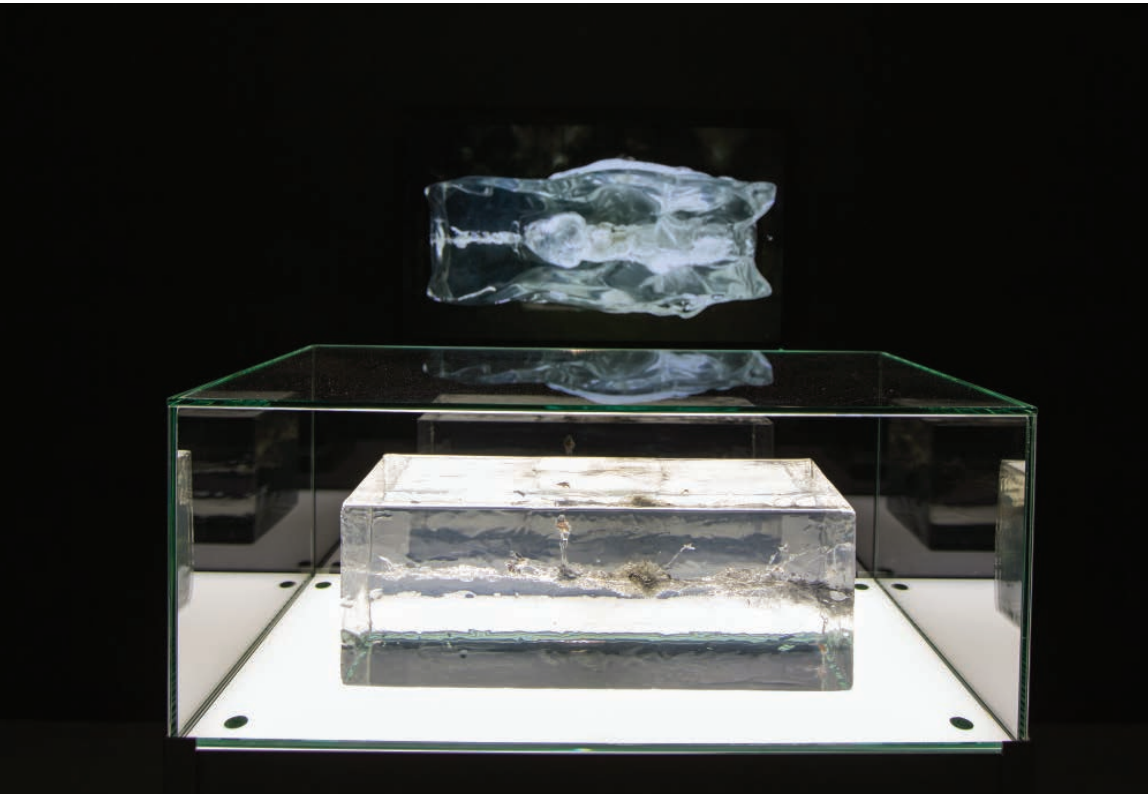
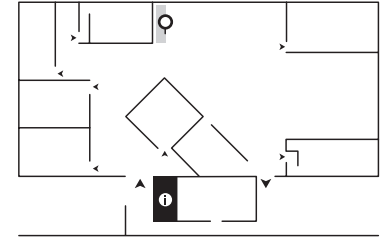


Image: Singapore Art Museum

A *K-47 vs. M16* was inspired by a historical incident that almost never was: the collision and fusion of two bullets on an American Civil War battlefield, a phenomenon that statisticians concluded has the probability of only one in a billion. Working with ballistics experts through a long process of trial and error, The Propeller Group has recreated this phenomenon, capturing the explosive, exquisite impact at the instant when both projectiles meet. Two bullets – one from an AK-47, which was invented by the Soviets, and the other from an M16, the brainchild of the U.S. army – were fired through a block of ballistic gelatin, a material that closely approximates the density of human flesh, and is primarily used as a medium to test the effects of firearms.

The almost sublime beauty of the moment of collision is preserved in the gel, and the encounter of both trajectories documented in a companion video. The entire body of work consists of 21 sets of gel blocks and their respective videos, of which one set is presented here. The number 21 refers to the 21-gun salutes typical of military honours. As the artists put it, “The work is a profound epitome of ‘confrontation’: between two bullets, between the two armies escalating the Cold War, between the two front lines using these two different guns during the Vietnam War ... this lightning moment of two single fire lines slowed down and frozen forever realizes the horrifying scale of wartime and political violence throughout 20th-century history.”

The Propeller Group (est. 2006, Ho Chi Minh City, Vietnam) is an artist collective originally founded by Tuan Andrew Nguyen and Phu Nam, and later joined by Matt Lucero. It currently has revolving membership, and appropriates various structures of collaboration into a platform for collectivity. The collective’s multimedia works use the languages of advertising and politics to initiate conversations about power, propaganda, and manipulation. It recently staged solo exhibitions at the Blaffer Art Museum, Houston (2017) and Museum of Contemporary Art Chicago (2016), and has participated in major exhibitions including the Yokohama Triennale (2017), Venice Biennale (2015) and 7th Asia Pacific Triennial of Contemporary Art, Brisbane (2012). Its work can be found in the collections of the Guggenheim Museum and Museum of Modern Art, New York, Queensland Art Gallery | Gallery of Modern Art, and Singapore Art Museum, among others. The artists live and work in Ho Chi Minh City.

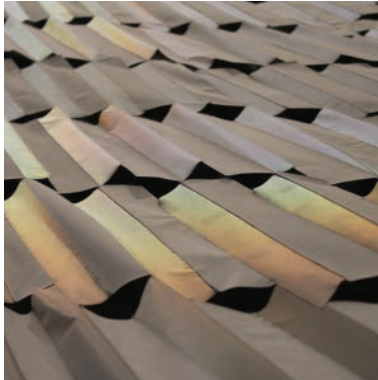
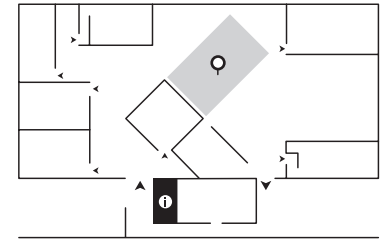
NEW ZEALAND

Mata Aho Collective

Kaokao #1

2014
Hi-vis reflective cloth tape and cotton
1200 × 220 cm
Collection of the artists

Nominated by Emma Bugden

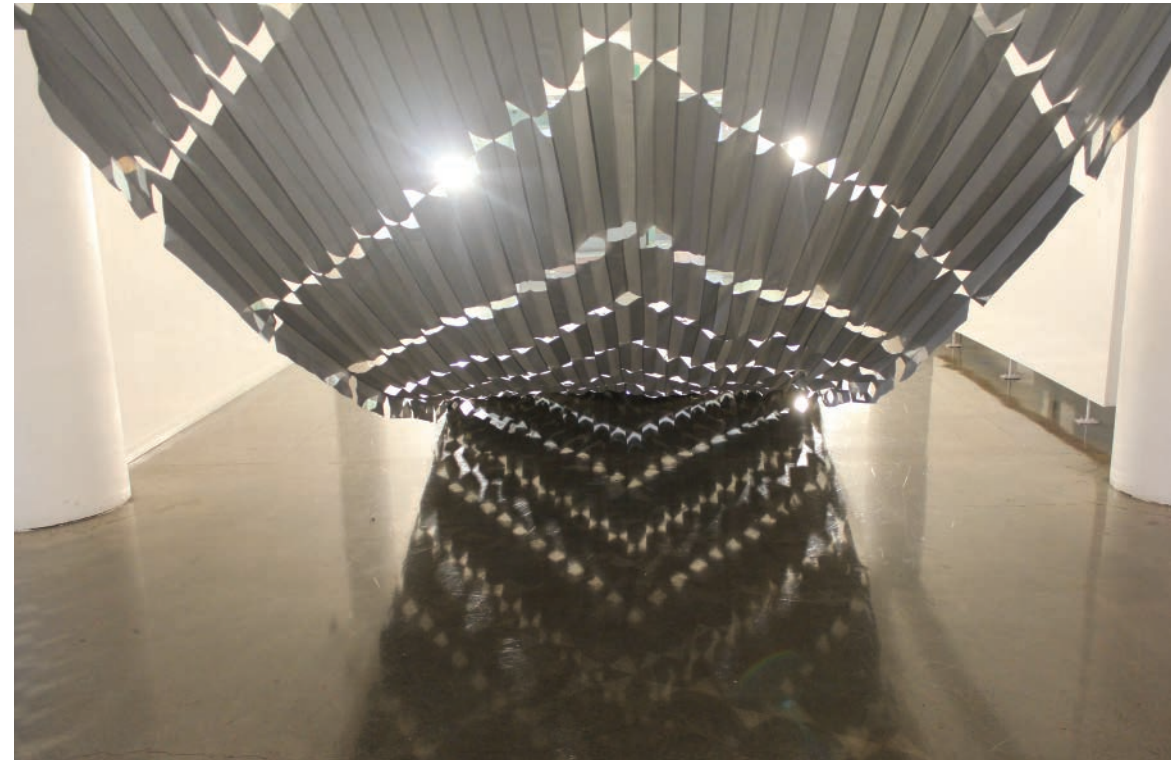


Detail; image courtesy of the artists

A sweeping, dramatic installation that enacts a play of light and shadow, *Kaokao #1* is constructed from 200 metres of high-visibility tape, and draws upon the Māori heritage of the Mata Aho Collective. It is executed in a traditional *tukutuku* lattice pattern, which is a form of Māori weaving typically performed by two people; it involves passing or threading material through a panel to a person sitting on the other side. This work utilises a particular *tukutuku* design, known as *kaokao*, that features a chevron-shaped motif. While the chevron is most often understood as a military symbol, for the Māori, the *kaokao* pattern is commonly attributed to a warrior's strength. It also features on birthing mats, signifying new life and growth.

The conflation of a military icon and traditional motif associated with birth is intended, according to the artists, "to represent the unlimited strength and warrior-like endurance of women to create and bring new life." The hi-vis material used for the piece also speaks to contemporary lived Māori experience; it is familiar in building, labouring and manufacturing industries in New Zealand that employ large numbers of the Māori community. In its usage here, Mata Aho has recontextualised a material typically seen in male-dominated industries within a female-centric aesthetic to evoke the invisible labour of women.

Mata Aho Collective (est. 2012, Wellington, New Zealand) is a collaboration between four Māori women who produce large-scale fibre-based works as commentary on Māori life. Their conceptual framework is built upon the realities and complexities of *mātauranga Māori*, or traditional Māori wisdom, in the contemporary context. The collective consists of Erena Baker (Te Atiawa ki Whakarongotai, Ngāti Toa Rangātira), Sarah Hudson (Ngāti Awa, Ngāi Tūhoe), Bridget Reweti (Ngāti Ranginui, Ngāi Te Rangī), and Terri Te Tau (Rangitāne ki Wairarapa), who came together for their first exhibition during the Enjoy Public Art Gallery Summer Residency, in Wellington, 2012. They have since exhibited regularly throughout New Zealand, facilitated workshops and presented at tertiary and art institutions.



Installation view at Toi Pōneke Arts Centre, Wellington, 2014; image courtesy of the artists

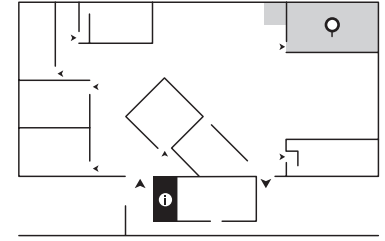
JAPAN

Yuichiro Tamura

Milky Bay / 裏切りの海

2016
Mixed media installation with videos, concrete sculptures, silkscreened billiard tables and found objects
Dimensions variable; various video durations
Collection of the artist

Nominated by Naoki Yoneda



TOP: Video still; image courtesy of the artist

ABOVE: Installation view at the Yokohama Museum of Art, 2016; image courtesy of the artist

The image and the idea of the body is central to Yuichiro Tamura's installation, *Milky Bay*. Enfolded within the work are subtle references to various episodes of post-war history in which bodies and the male physique feature prominently. These narratives include, and are informed by, the story of Yukio Mishima, considered one of the most important Japanese authors of the 20th century. Mishima attracted controversy for his right-wing political views, and was a proponent of bodybuilding, regarding bodily strength as the basis of national prowess.

Milky Bay presents an immersive environment that recreates the interior of the seamen's club in Yokohama, from which Mishima set sail for his world tour, ending in Greece, on Christmas Day in 1951. The work also includes narration by two male voices, one of which portrays the character – reminiscent of Mishima's bodybuilding coach – who had been attracted to Allied occupation soldiers in post-war Yokohama. Other references in the work include a murder case from 2009, in which two dismembered bodies washed up in the sea near Yokohama; the episode bears certain parallels to Mishima's novel, *The Sailor Who Fell from Grace with the Sea*. Also cited is the 1972 discovery, in the sea near Riace, Italy, of the famous Riace Warriors, two full-sized Greek bronze statues of nude male figures. These disparate narratives are embodied in fragments of concrete sculpture as well as several videos.

Yuichiro Tamura (b. 1977, Toyama, Japan) holds a doctoral degree from the Graduate School of Film and New Media, Tokyo University of the Arts, and works primarily in video and installation. He was a guest researcher for the Institut für Raumexperimente at the Berlin University of the Arts, as part of Japan's Agency for Cultural Affairs' Programme of Overseas Study for Upcoming Artists. His film *NIGHTLESS* won an Excellence Prize in the Art Division at the 14th Japan Media Arts Festival (2011). He was also a finalist for the Nissan Art Award 2017. Tamura has participated in group shows in Japan and overseas, including the Yokohama Triennale (2017); at the Haus der Kulturen der Welt, Berlin (2017); Hamburger Bahnhof – Museum for Contemporary Art – Berlin (2017); Queens Museum, New York (2015) and SeMA Biennale Mediacity Seoul (2014). He lives and works in Atami, Japan.

INDIA

Jitish Kallat

The Infinite Episode

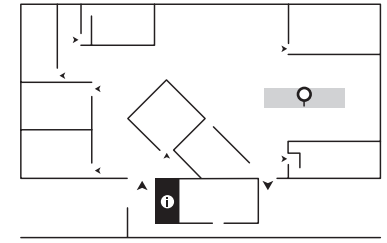
2016
Dental plaster sculptures (set of 20) and low plinth
Various dimensions
Collection of the artist

Nominated by Gitanjali Dang

Twenty different species of fauna, depicted in a state of dreaming sleep, make up Jitish Kallat's *The Infinite Episode*. Cast from dental plaster, the sculpted animals are wide-ranging, including a giraffe, swan, rhinoceros, elephant, kangaroo, ostrich, penguin and camel, among others. The artist asks: "In *The Infinite Episode*, the fundamental transformation that occurs in the moment of sleep is that the species surrender scale. Would a sleeping lion and a sleeping mouse share the same scale of body in the state of repose?" In other words, what the work portrays is an animalian utopia: the creatures, despite real-life divergences, are here represented approximately equal in size. They share not simply a physical space, but a state of being – sleep – wherein corporeal scale has been made irrelevant.



Installation view at the National Gallery of Modern Art, New Delhi, 2017; photograph by Randir Singh, image courtesy of the artist



That various species have been brought together in close proximity also suggests an idealised realm, rather than actuality. The giraffe and ostrich, for instance, are native to the African continent, while the kangaroo is mostly found in Australia; in the wild, camels inhabit a geographical belt spanning the Middle East to Central Asia and Mongolia, regions unfamiliar to the penguin. Moreover, the natural hierarchies of predator and prey, e.g., between lion and buffalo, bear and deer, are refuted; these creatures sleep mere inches apart, made amicable in slumber. Kallat's work, through a deceptively simple affirmation of likeness and proximity, provokes broader deliberations on coexistence, hierarchy and inequity – urgent issues that remain relevant to the human species.



Detail; photograph by Randir Singh, image courtesy of the artist

Jitish Kallat (b. 1974, Mumbai, India) is a widely exhibited artist whose practice spans a variety of media, including painting, sculpture, photography and installation. His recent solo exhibitions include a mid-career survey at the National Gallery of Modern Art, New Delhi (2017), as well as presentations at the Philadelphia Museum of Art (2016) and Art Gallery of New South Wales, Sydney (2015). He has also shown in numerous group shows and major institutions, including the Centre Pompidou, Paris (2018); Setouchi Triennale (2016); Museum of Contemporary Art, Sydney (2016); Queens Museum of Art, New York (2015); Busan Biennale (2014); Tate Britain (2011); Musée d'Art Contemporain, Lyon (2011); MOCA Taipei (2010); the 6th Gwangju Biennale (2006) and 5th Asia Pacific Triennial of Contemporary Art (2006). Jitish Kallat was curator and artistic director of the Kochi-Muziris Biennale in Kerala, 2014.

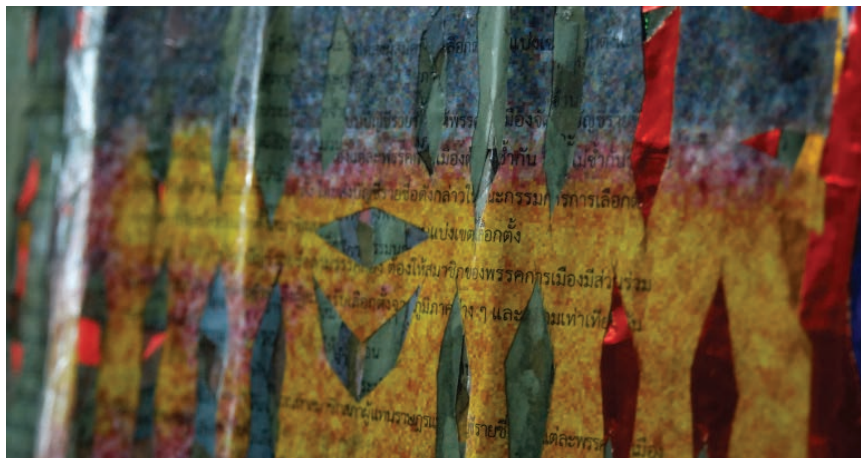
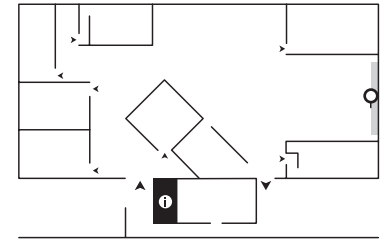
THAILAND

Thasnai Sethaseree

Untitled (Hua Lamphong)

2016
Paper collage on Buddhist monk robes
400 × 800 × 5 cm
Collection of the artist

Nominated by Gregory Galligan



ABOVE: Detail
Images courtesy of Gallery VER

Thasnai Sethaseree's massive artwork is a vibrant, tactile collage on a canvas of layered Thai Buddhist monks' robes, enfolding into its surface sheets of newspapers, images of modern architecture and political violence in Thailand, as well as printed texts of the new Thai Constitution and the 17th-century poem, "Prophetic Lament for Sri Ayutthaya". Laid over these various materials are strands of brightly-coloured paper streamers, rendered in the traditional Lanna paper cutting technique native to the region, and commonly seen in festivals in northern Thailand. The artist refers to his aesthetic here as "magical realism", one that is strongly evocative of everyday life in the kingdom. The luminous hues contribute, he remarks, "an electric frisson across the painting's foreground akin to the psychedelic neon tube lighting of a Thai temple fair."

Underlying this sense of celebration, however, are subtle references to the socio-political turmoil that Thailand has experienced in recent years, reinforcing the notion that beneath the veneer of ordinary life lies a fragile political truce. Referencing the culture of the north suggests the political division between north and south, while the allusion to the historic Hua Lamphong station in Bangkok hints at regional tensions. Built in 1916, the station became a symbol of modernisation and bureaucratic centralisation; it has attracted controversy of late over the proposal to have a high-speed rail take its place, provoking further questions about the centralisation and decentralisation of politics in Thailand.

Thasnai Sethaseree (b. 1968, Bangkok, Thailand) is best known for conceptual and relational works that are usually ephemeral, although his practice has recently turned to sculpture and painting. Recurrent themes include issues of memory, migration and the nature of knowing. Sethaseree was trained in fine art, and holds a Ph.D. in Social Sciences from Chiang Mai University. His work has been featured in group exhibitions in notable institutions abroad, such as Reva and David Logan Center for the Arts, Chicago (2016); Yerba Buena Center for the Arts, San Francisco (2015); Museum of Contemporary Art and Design, Manila (2013) and Seoul Museum of Art (2011), as well as in solo exhibitions in various art spaces in Thailand. He lives and works in Chiang Mai.

HONG KONG

Leung Chi Wo + Sara Wong

He was lost yesterday and we found him today and *Museum of the Lost*

2015
Archival inkjet prints (13 of a set of 28);
vintage prints on paper and mixed media
150 × 100 cm (archival inkjet prints; each);
dimensions variable
Collection of the artists and Blindspot Gallery

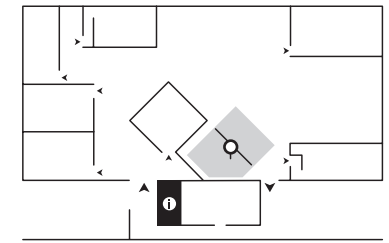
Nominated by Christina Li

A series of monumental photographic portraits confronts the viewer, the faces hidden from view. The subjects of *He was lost yesterday and we found him today* are caught in the tension between representation and absence, existence and exclusion. Their backs are turned to the camera, denying the audience the benefit of seeing their faces, yet they dominate the encounter by dint of the sheer force of their presence. Hong Kong-based husband-and-wife duo, Leung Chi Wo + Sara Wong, portray unidentifiable figures in this suite of staged photographs that are based on selections from their collection of newspapers, magazines, brochures and other printed material; these published sources form a companion body of work, *Museum of the Lost*. Presented here are parts of both suites of nominated work.



He was lost yesterday and we found him today (detail); image courtesy of the artists and Blindspot Gallery, Hong Kong

Leung and Wong's re-enactments are centred on anonymous individuals who appear in archival images, always as peripheral persons who happened to fall within the camera's gaze. In the grand narrative of history, these figures are but minor characters – here recontextualised, or decontextualised, as an interrogation of the discourse of historical representation. According to the artists, the image remains as testament to the existence of these bit players: "In his analysis of photography and its elusive noeme or essence, Roland Barthes determined a simple definition of photography's truth: anyone who has been photographed, no matter how minor, is irrefutably proved to have been there. Although we might never know these persons in any appreciable way, they have occupied a place in the past."



Museum of the Lost (detail); image courtesy of the artists and Blindspot Gallery, Hong Kong

Leung Chi Wo + Sara Wong are visual artists based in Hong Kong. They began collaborating in 1992, and both are co-founders of Hong Kong contemporary art space Para Site. Leung's (b. 1968, Hong Kong) practice ranges from photography and video to text, performance and installation. He holds a Master of Fine Arts and Post-Diploma (Culture of Photography), and his numerous solo exhibitions include presentations at OCT Contemporary Art Terminal, Shenzhen (2015) and Run Run Shaw Creative Media Centre, Hong Kong (2014). He is an Associate Professor at the School of Creative Media, City University of Hong Kong. Wong (b. 1968, Hong Kong) was trained in fine art and landscape architecture. She has staged solo exhibitions in Canada and Hong Kong, and her recent group exhibitions were held at Hong Kong's M+ (2013) and Germany's Edith Russ Site for Media Art (2010). Wong is also a practicing landscape designer who teaches at the Hong Kong Design Institute.

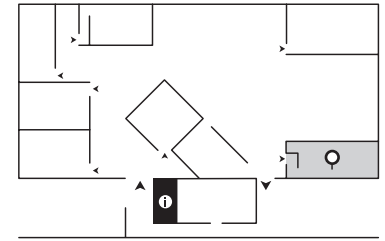
JAPAN

Chikako Yamashiro

Mud man

2016
3-channel video installation with textual
components
Dimensions variable; video duration 24:21 mins
Collection of the artist
In cooperation with the Aichi Triennale (2016)

Nominated by Hiroyuki Hattori



Installation view at the Aichi Triennale, 2016; ©Chikako Yamashiro, image courtesy of Yumiko Chiba Associates

M*ud man* tells the story of a community visited by bird droppings that resemble clumps of mud falling from the sky. These droppings awaken the slumbering people, who pick the clumps up to listen to voices emanating from within. These voices recite poems of their history, nature, and other similar communities. The video was shot in both Okinawa and Jeju Island in South Korea; the two share many affinities, with Jeju also having been an independent kingdom in the past. Yamashiro remarks of the inspiration for the piece: “One day when I was collecting materials at their cultural protest [Okinawans protesting the construction of a new military base], I saw people lying on the ground, smiling as they sang and clapped ... it appeared as if their hands had sprung up from the earth. The people there used their bodies to express their will to protect the sea, the sky and the island.”

Chikako Yamashiro's practice engages deeply with the socio-historical realities of her native Okinawa, often obliquely addressing the issues of cultural identity, geopolitics and the persistence of historical memory, using lyrical, enigmatic narratives. The present-day prefecture of Okinawa is a strand of islands located at the edge of the East China Sea, and existed as the independent kingdom of Ryukyu until its formal annexation by the Japanese Meiji government in 1879. The islands witnessed one of World War II's deadliest battles, and today continues to play host to American military bases – a point of contention in Okinawa.

Chikako Yamashiro (b. 1976, Okinawa, Japan) is a contemporary video artist. She holds a Master of Arts, majoring in Environmental Design, from the Graduate School of Formative Arts, Okinawa Prefectural University of Arts, where she also currently teaches. Her recent exhibitions include solo presentations at White Rainbow, London (2018); RENEMIA, Okinawa (2017); Yumiko Chiba Associates viewingroom shinjuku, Tokyo (2016) and Mori Art Museum, Tokyo (2012); as well as group shows at the Jeju Museum of Art (2018), Contemporary Jewish Museum, San Francisco (2016) and Seoul Museum of Art (2015). She has exhibited on major international platforms such as the Aichi Triennale (2016); Artists' Film Biennial, London (2016); 30th Image Forum Festival, Tokyo (2016); and the 8th Asia Pacific Triennial of Contemporary Art, Brisbane (2015).

LIST OF EXHIBITED ARTWORKS

AU SOW YEE

Malaysia
The Kris Project

2016
Mixed media installation with video, objects, documents, photographs and lightbox
Dimensions variable
Collection of the artist

BAE YOUNG-WHAN

South Korea
Abstract Verb – Can you remember?

2016
4-channel video
Duration 6:37 mins
Collection of the artist

CLUB ATE

(BHENJI RA + JUSTIN SHOULDER)

Australia
Ex Nilalang (Balud, Dyesebel, Lola ex Machina)

2015
Single-channel video
Duration 18:53 mins
Collection of the artists
Developed for APT8

FANG WEI-WEN

Taiwan
Republic of Rubber Tape

2016
Site-specific installation with wood, bamboo, paper, rubber tape and found objects
Dimensions variable
Collection of the artist

JITISH KALLAT

India
The Infinite Episode

2016
Dental plaster sculptures (set of 20) and low plinth
Various dimensions
Collection of the artist

LEUNG CHI WO + SARA WONG

Hong Kong
He was lost yesterday and we found him today and Museum of the Lost

2015
Archival inkjet prints (13 of a set of 28); vintage prints on paper and mixed media
150 × 100 cm (archival inkjet prints; each); dimensions variable
Collection of the artists and Blindspot Gallery

MATA AHO COLLECTIVE

New Zealand
Kaokao #1

2014
Hi-vis reflective cloth tape and cotton
1200 × 220 cm
Collection of the artists

YERBOSSYN MELDIBEKOV

Kazakhstan
Brand

2014–2015
Hide (set of 8 pieces)
Various dimensions
Collection of the artist

PHAN THAO NGUYEN

Vietnam
Tropical Siesta

2015–2017
2-channel video and oil painting on x-ray film backing (set of 6)
Various dimensions; video duration 14:00 mins
Collection of the artist, private collections

SHUBIGI RAO

Singapore
Pulp: A Short Biography of the Banished Book. Vol I: Written in the Margins (2014–2016)

2014–2016
Mixed media installation with video clips, giclée prints with text, ink drawings, books and table with 3 texts
Dimensions variable
Collection of the artist

THASNAI SETHASEREE

Thailand
Untitled (Hua Lamphong)

2016
Paper collage on Buddhist monk robes
400 × 800 × 5 cm
Collection of the artist

YUICHIRO TAMURA

Japan
Milky Bay / 裏切りの海

2016
Mixed media installation with videos, concrete sculptures, silkscreened billiard tables and found objects
Dimensions variable; various video durations
Collection of the artist

THE PROPELLER GROUP

Vietnam
AK-47 vs. M16

2015
Ballistic gel block, bullet fragments and video (1 of a set of 21)
18.1 × 42.9 × 18.4 cm (gel block); video duration 2:48 mins
Collection of Singapore Art Museum

CHIKAKO YAMASHIRO

Japan
Mud man

2016
3-channel video installation with textual components
Dimensions variable; video duration 24:21 mins
Collection of the artist
In cooperation with the Aichi Triennale (2016)

GEDE MAHENDRA YASA

Indonesia
After Paradise Lost #1

2014
Acrylic on canvas
190 × 250 cm
Private collection

PUBLIC PROGRAMMES

IN CONVERSATION WITH ARTIST FANG WEI-WEN AND DR MA SHAOLING

Saturday, 26 May 2018 | 3pm–4.30pm
Programmes Room, NMS

Free admission with ticketed registration; tickets available at apactix.com

Join Signature Art Prize finalist Fang Wei-wen, Dr. Ma Shaoling of Yale-NUS and SAM curator, Louis Ho, during the opening weekend of the exhibition as they discuss themes central to Fang's work, *Republic of Rubber Tape*: borders, geographical movement and bicultural identity. Having been born and raised in Brunei before settling in Taiwan, Fang will discuss his unique background, as well as his use of materials such as found objects to express personal memories and the experience of displacement. He will also share his creative concepts and the processes involved in the making of the work.

YUICHIRO TAMURA: PERFORMANCE AND ARTIST DIALOGUE

Saturday, 26 May 2018 | 4.30pm–6.30pm
Exhibition Galleries, NMS

Free

PERFORMANCE

4.30pm–5.30pm

Don't miss this performance held in conjunction with finalist Yuichiro Tamura's artwork, *Milky Bay / 裏切りの海*.

Echoing elements of the installation, the hour-long performance examines the human body as a medium, and draws inspiration from the development of bodybuilding in Japan after the second World War. It also develops related themes present in the work. The performance is a prelude to the dialogue session, and viewers are welcome to attend both.

ARTIST DIALOGUE

5:30pm–6:30pm

Free admission with ticketed registration; tickets available at apactix.com

Join Tamura and SAM curator, Louis Ho, in conversation at the artist's installation space. They will discuss the significance of the life of famed Japanese author, Yukio Mishima, to the artwork. The artist will also speak about other narratives that underlie this richly evocative work, and the stories and meanings that inform the selection of images and objects. The dialogue session takes place after the performance.

PERSPECTIVE TALKS

Saturdays, 2 and 16 June, 7 and 28 July 2018
2pm | Exhibition Galleries, NMS

Free

Catch two contrasting takes on one of the finalist artworks, in a series of short-and-sweet 10-minute talks.

An educational programme co-presented by SAM and the Singapore Management University, this series juxtaposes a student's perspective against an a professional's, to provoke thought on the multiple ways to approach and relate to an artwork. Visit singaporeartmuseum.sg for details.

APB FOUNDATION SIGNATURE ART PRIZE 2018 JURORS' PANEL DISCUSSION

Saturday, 30 June 2018 | 11am–12.30pm
SAM Glass Hall

Free admission with ticketed registration; tickets available at apactix.com

Come meet the panel of distinguished jurors for this year's edition of the Signature Art Prize, and be a part of their discussion of the finalist artworks and prize winners. Gain insights into the judging process and selection criteria, and hear the jurors' thoughts on the search for the best contemporary art of the past three years from the Asia Pacific and Central Asian regions. Light refreshments will be provided.

INSIDERS' INSIGHTS

Saturday, 30 June 2018 | 7pm–8.30pm
Exhibition Galleries, NMS

\$25 | Tickets available at apactix.com

Gain fresh insights in this exclusive evening tour, as the *APB Foundation Signature Art Prize 2018* artists and

nominators gather to speak about the artistic concepts, practices and processes for each work. Light refreshments will be provided before the tour.

SPECIALIST TALKS

Saturdays, 30 June, 28 July and 1 September 2018
2pm–3.30pm | SAM Glass Hall

Free admission with ticketed registration; tickets available at apactix.com

Join experts and practitioners as they speak about contemporary issues and topics highlighted by the *APB Foundation Signature Art Prize 2018* finalist artworks; encounter new understanding of everyday issues through contemporary art. Visit singaporeartmuseum.sg for details.

HAPPYHOURCHATS

Fridays, 27 July, 10 and 31 August 2018
7pm–8:30pm | SAM Glass Hall

\$10 | Tickets available at apactix.com

Mark these Friday retreats on your calendars; we'll be discussing pertinent themes drawn from the *APB Foundation Signature Art Prize 2018* finalist artworks over a good round of beer! Listen to novel and varied viewpoints on contemporary issues, and relax among good company and drinks during these laid-back sessions. Visit singaporeartmuseum.sg for details.

EDUCATIONAL PROGRAMMES

EDUCATORS WORKSHOPS

Thursday, 31 May 2018 and Friday, 6 July 2018
4pm–6pm | Exhibition Galleries, NMS

Free, exclusive to teachers only

Join art educator Adrian Tan for this workshop and tour, in which he will discuss the exhibition's pedagogical strands, as well as ways to engage students using the Education Resource Guide. The tour will provide an overview of the finalist artworks and key insights for educators bringing students to visit.

Each session comprises a workshop and tour, and covers a different set of works from the exhibition. To register, please visit singaporeartmuseum.sg. The workshops and tours will only proceed if the minimum sign-up rate is met. Registration closes two days before the event.

SCHOOL VISITS

GUIDED VISITS

Schools may request docent-guided tours of the *APB Foundation Signature Art Prize 2018*. Tours are subject to docent availability, and requests must be received by the 7th of the preceding month.

SELF-DIRECTED VISITS

Educators may book a time and date to bring their students on an independent tour of the *APB Foundation Signature*

Art Prize 2018. During the visit, educators are strongly encouraged to use the Education Resource Guide to facilitate student engagement with the artworks. Requests must be submitted three weeks prior to the visit.

For more information and to make a booking, please visit singaporeartmuseum.sg/education. Download and complete the School Visit Booking Form and send it to education@singaporeartmuseum.sg

EDUCATION RESOURCE GUIDE

The Education Resource Guide has been specially developed to enrich the exhibition experience. It includes information about the artists and artworks, in addition to discussion questions based on the artworks on display.

The Education Resource Guide may be downloaded free at singaporeartmuseum.sg/education

PEOPLE'S CHOICE AWARD

The *Asia Pacific Breweries (APB) Foundation Signature Art Prize 2018* recognises the best in contemporary art produced over the last three years across Asia Pacific and Central Asia. The 15 finalist artworks were selected by a distinguished panel of jurors, and are in the running for the Grand Prize and Jurors' Choice Awards. A **People's Choice Award**, worth SGD 10,000, will also be offered to the artwork that receives the highest number of public votes.

Support your favourite artwork by casting your votes for the People's Choice Award at the exhibition's Information Counter by Wednesday, 27 June 2018. Winners of the *APB Foundation Signature Art Prize 2018* will be announced after the awards ceremony on 29 June 2018.

For more information, visit singaporeartmuseum.sg

ABOUT ASIA PACIFIC BREWERIES FOUNDATION

Instituted in June 1994, the Asia Pacific Breweries (APB) Foundation seeks to ignite compassion and inspire through our philanthropic efforts. We set resources in motion to help people and organisations improve talents, enhanced educational and research endeavours as well as better living conditions. In turn, we fuel society and enable the communities, where we live and work, to flourish.

Committed to supporting Human Excellence, Creativity Development and Humanitarian Causes, the APB Foundation is involved in a variety of initiatives that range from arts funding and backing talent-building projects for human capital development, to engaging in meaningful partnerships with organisations or individuals who share our common goal to serve the society.

The APB Foundation is a registered Charity with Institution of Public Character status in Singapore, and is managed and funded by Asia Pacific Breweries (Singapore) Pte. Ltd.

ABOUT SINGAPORE ART MUSEUM

Singapore Art Museum (SAM) is a contemporary art museum which focuses on art-making and art-thinking in Singapore, Southeast Asia and Asia, encompassing a worldwide perspective on contemporary art practice. SAM advocates and makes accessible interdisciplinary contemporary art through research-led and evolving curatorial practice. Since it opened in January 1996, SAM has built 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, and to deepen every visitor's experience. These include outreach and education, research and publications, as well as cross-disciplinary residencies and exchanges.

SAM occupies two buildings: the old St Joseph's Institution on Bras Basah Road, built in 1855 and now a National Monument; and SAM at 8Q, a conservation building across the road on Queen Street that was the old Catholic High School. The museum building along Bras Basah Road is currently closed in preparation for a major building revamp, with museum programming continuing at SAM at 8Q and partner venues such as the National Museum of Singapore.

SAM was the venue organiser of the Singapore Biennale in 2011, and became the main organiser in 2013 and 2016. It will continue to organise the next two editions in 2019 and 2022. SAM was incorporated as a Company Limited by Guarantee on 13 November 2013, operating under the Ministry of Culture, Community and Youth. To find out more, visit singaporeartmuseum.sg

GENERAL INFORMATION

The *Asia Pacific Breweries Foundation Signature Art Prize 2018* exhibition is organised by Singapore Art Museum (SAM) and held at the National Museum of Singapore (NMS), venue supporter for the prize.

EXHIBITION VENUE

National Museum of Singapore
Exhibition Galleries, Basement Level
93 Stamford Road, Singapore 178897

OPENING HOURS

Daily: 10am to 7pm
Last admission time: 6.30pm*

ADMISSION

Free*

EXHIBITION TOURS

English: Daily, from 4 June; 2.30pm
Mandarin: Sundays, from 10 June; 11.30am
Japanese: Tuesdays to Fridays,
from 12 June; 10.30am

Free. Meeting point outside Exhibition Galleries.
Tours are not available on public holidays.

STROLLERS, WHEELCHAIR ACCESS AND LOCKERS





Lifts provide easy access to galleries.
Lockers are available for visitors' use.

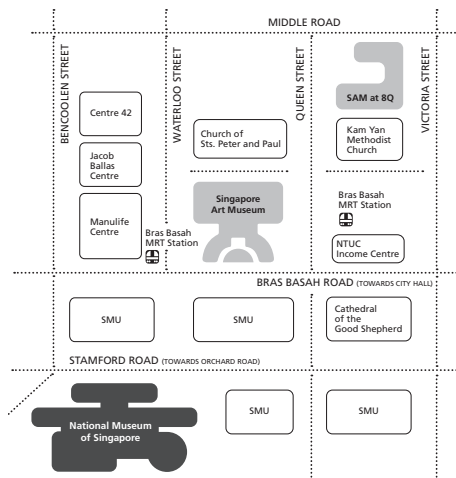
ENQUIRIES

(65) 6589 9550
enquiries@singaporeartmuseum.sg

SAM ONLINE

singaporeartmuseum.sg

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* This exhibition only; please enquire at the ticketing counter for other exhibitions in NMS.

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