



Vicente Delgado

We Are Family

2014

Mixed media installation

Dimensions variable

Collection of Artist

Singapore Art Museum commission

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Pre-SAM

TASK: Understand how art is able to reflect the life and energy of local communities and societies at large.

SUBJECT(S): Art, National Education

UNDERSTAND

Divide the students into 3 groups. Get each group to write down what they see in the following artwork/design:

- Back of the \$10 legal tender of Singapore, first edition (accessible [here](#))
- **Keith Haring's** graffiti (choose one)
- **Piet Mondrian's** *Broadway Boogie-Woogie*, 1943

ANALYSE

Have each group share what they wrote down about the artwork/design. Students can be asked the following questions:

- How do you feel about the way the human figures (or part of the human figure) are placed together?
- How did **Mondrian** connect shapes and colours? What do you think of his method?
- What are the similarities and differences in the way the human figure is used in **Haring's** work and in the \$10 legal tender?
- How do you feel when you look at these three works?
- What messages do these three different works convey?

APPLY

Challenge the students to come up with messages or narratives by playing with shapes and the form of the human figure. Students can reference **Henri Matisse** *The Dance*, 1909.

In-SAM

TASK: Understand **Vicente Delgado's** *We Are Family*, a non-conventional artwork, in terms of scale and materials used.

SUBJECT(S): Art

DISCUSS

Have the students think about the significance of the scale of the artwork by posing the following question: If the work is 5 times bigger/smaller, how would you feel about it?

Next, split the students into 3 groups and get them to think one of the following question:

- What other ways can one use the human figure in art?
- How can one use non-traditional art materials for an art piece?
- Why do you think Delgado created this work in these dimensions (not bigger nor smaller)?

SHARE

Get students to share the points of their discussion with other groups. The other groups may clarify with the presenting group and add on to the points presented.

PLAY

Responding to the use of human figures and non-traditional art materials in **Delgado's** artwork, split the students into 3 groups and play a game. Get them to do the following tasks respectively:

Group 1: Form a new sculpture using the soft sculptures on the white plinth.

Group 2 & 3: Mimic Group 1's sculpture using their bodies or any other resources they have on hand.

Rotate the roles until both groups are unable to mimic the sculpture.

Post-SAM

TASK: Create a public art piece on community living that includes human figures.

SUBJECT(S): Art, National Education

This task can be completed individually or in groups.

CREATE

Get students to sketch and colour a draft for a public art installation. The theme could be Gracious Living, Harmonious Living, Revisit the Kampong Days, Heartland Activities (line-dancing, tai-chi, eating breakfast together at the market food centre, etc.).

ANALYSE

Next, ask students to compare **Mondrian's** *Broadway Boogie-Woogie*, **Delgado's** *We Are Family* and **Haring's** work(s) to find similarities among them and the inspiration behind the works.

APPLY

Have the students pick out aspects of **Mondrian's**, **Haring's** and **Delgado's** works that can be adapted to their public art installation. Have them experiment and come up with revised versions of their artwork.

Lastly, get the students to identify the location to place their public art installation. They are to substantiate the reasons for their choice in relation to the concept of their artwork. Students can take photographs of the proposed location and superimpose their final proposed artwork over it. Students can reference **Sun Yu-Li's** human sculptures outside Paragon Shopping Centre and **Antony Gormley's** installation, *Field*, 1991.

SOVA supplement

TASK: Draw links between the Study Of Visual Arts (SOVA) and contemporary artwork in the museum.

ARTWORK(S): Rei Kawakubo, *Body Meets Dress, Dress Meets Body Collection, Spring/Summer, 1997*

Rei Kawakubo used bold geometric forms and bubble gum colours for the *Body Meets Dress, Dress Meets Body Collection*. Get the students to list down the colours used for the entire collection and discuss the effect colours have on the collection.

Similarly, Vicente Delgado used geometric shapes and a limited palette of bold colours for *We Are Family*. What mood do the colours evoke in this artwork?

Get the students to take a piece of the interactive artwork and use it as wearable art. Ask them to think about the shapes/silhouettes they are creating by adding the soft sculptural pieces to the form of their bodies. Students can attempt to create the following shapes/silhouettes:

- Bicycle messenger with shoulder bag
- Man with bulging stomach

Conclude the session with a fashion walk OR get the students to take a series of silhouette photographs.

Both artists use soft sculptural material in their artwork/design. Task students to create an artwork/design using soft materials. Students can also reference **Hussein Chalayan's** sculptural dresses of chair dress, table skirt, etc.

Further Readings:

Interview of Vicente Delgado by Singapore Art Museum

Available [here](#).

Materials created by:

Lee Mun Yee from Orchid Park Secondary School
In collaboration with SAM Education team



Jing Quek

From left to right

Singapore Idols – Army Boys

2006

Digital Inkjet with Ultrachrome K3, edition 3/5 + 1 A.P.

121.9 cm x 175.3 cm

Singapore Art Museum collection

Singapore Idols – Aunties & Uncles

2006

Digital Inkjet with Ultrachrome K3, edition 2/5 + 1 A.P.

121.9 cm x 175.3 cm

Singapore Art Museum collection

Singapore Idols – Maids

2009

Digital Inkjet with Ultrachrome K3, edition 3/5 + 1 A.P.

121.9 cm x 177.8 cm

Singapore Art Museum collection

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Pre-SAM

TASK: Make meaningful connections between the artwork, personal experiences and relationships.

SUBJECT(S): Social Studies

DISCUSS

Facilitate a discussion session with the students on the idea of idols. They can think about the following:

- Who are your idols?
- What do you admire/like about them?
- How would you define an idol?
- Who do you consider an idol in Singapore?
- Why would you consider them idols?

ILLUSTRATE

Task students to find out more about someone whom they consider an idol in Singapore and get them to illustrate/draw out their idol. They can also choose to make a collage. Get the students to share their work with the class.

In-SAM

TASK: Make connections between visual expressions and personal experiences.

SUBJECT(S): Art

SEE

Introduce Jing Quek's *Singapore Idols* to the students. Ask them for their first impressions. You can ask them to write the first few words that come to mind on a piece of paper, then get them to share these with the class.

THINK

Gather the students in front of a photograph and have one of them pick a character from the image. Task him/her to mimic and maintain the posture and expression of that character. Ask the rest of the students the following questions:

- Describe his posture and expression.
- What is he/she thinking about?
- What is the message the artist is trying to convey?

Get the student who is posing to share his/her thoughts about the character he/she selected. Repeat the task for the other photographs.

WONDER

Have students examine each photograph closely. Get them to think about the following questions:

- Why did the artist choose this location to take the photograph?
- When posing for the photographs, what instructions did the artist give the idols?
- Why did the artist choose these groups of people to represent Singapore?

Post-SAM

TASK: Gain different perspectives on the existing relationship and roles of people in their lives.

SUBJECT(S): Art, Literature

Get students to think about how Jing Quek's *Singapore Idols* have changed their perspective of the people in their lives. Have them make a gesture of appreciation for someone they know. This could take the form of a poem, drawing, or photograph of them in the 'Singapore Idol' poses.

Alternatively, task the students to nominate someone/a group in their school to be School Idol(s) and photograph him/them.

Encourage the students to share their work and post them on Instagram using the hashtags:

#AfterGreenZeng #SingaporeIdols #SingaporeArtMuseum #LearningGallery
#SAMLearningGallery

SOVA supplement

TASK: Draw links between the Study Of Visual Arts (SOVA) and contemporary artwork in the museum.

ARTWORK(S): Jeff Wall, *A view From An Apartment*, 2004 - 2005

Both photographic works are staged. The light levels in both artworks are clear and consistent, achieved by digitally enhancing the image through post-production. Before the lesson, students are to research on the various ways of digitally enhancing photographs. Working in groups, get the students to recreate either artwork and challenge them to achieve the same amount of detail and lighting used in the artworks.

Both artworks depict people in their everyday life/setting. Split the students into groups and assign each group one artwork. Get them to pick one character from their assigned photograph and write down as many details as possible about the character's life from visual hints in the image.

End the activity with a discussion about which artwork:

- Provides more information about the character.
- Is more effective in narrating the stories of people?

Further Readings:

Jing Quek's Studio

<http://wearesuper.sg/>

Feature of Jing Quek on EOS World

Available [here](#).

Materials created by:

Chong Chia Hwei from Victoria School

In collaboration with SAM Education team



Dawn Ng

From left to right

Mamashop

2012

Archival inkjet print collage, edition 3/3

160 x 120 cm

Singapore Art Museum collection

HDB Corridor

2012

Archival inkjet print collage, edition 3/3

160 x 120 cm

Singapore Art Museum collection

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Pre-SAM

TASK: Discover the unique characteristics of Singapore.

SUBJECT(S): Art, National Education

Get students to imagine they have a friend living abroad who wants to know more about life in Singapore. Let them select a neighbourhood and ask them to take photographs of places and scenes that are distinctly Singaporean. Students can explore the following:

- Residential areas
- Transitory places
- Recreation areas
- Places where people have their meals
- Spaces where people mingle or congregate

Alternatively, conduct a sketching trip for the students around a neighbourhood. Plan a route with 3 to 4 sketching locations. Reference materials:

- Urban Sketchers – Our Neighbourhood: We Love Little India, Our Neighbourhoods: We Love Tiong Bahru, Our Neighbourhoods: We Love Toa Payoh, Our Neighbourhoods: We Love Bedok, Our Neighbourhoods: We Love Katong, Our Neighbourhoods: We Love Queenstown
- An Illustrated Life: Drawing inspiration from the Private Sketchbooks of Artists, Illustrators and Designers.

In-SAM

TASK: Analyse the interplay between words and images.

SUBJECT(S): Art, National Education

Before entering the gallery, get students to work in groups to imagine themselves in the roles of the following people or any other individuals.

- Father with 2 young daughters
- Mother with a son serving National Service
- Grandmother living with 9 family members
- Secondary School student

Get each group to come up with a list of what they need in their daily lives.

In the gallery, have the students examine **Dawn Ng's** *Mamashop* and read the tagline. Introduce the idea behind mamashops to the students. Ask them to look at the items in the mamashop and see if they can purchase the items on their list.

Next, have the class share their opinions on **Dawn Ng's** *Mamashop* in response to the following questions:

- What do you think the artist is trying to imply by pairing the taglines with the images?
- Do you think the tagline is appropriate for the image? Why?
- Do you think the tagline is still relevant to our current times? If not, come up with your own taglines.
- Do you think the artwork is representative of Singapore?

Extend the same questions to **Dawn Ng's** *HDB Corridor*. Some additional questions:

- What do you notice about the spaces in *HDB Corridor*?
- Who is the intended recipient of the message?
- Which artwork do you think is more representative of Singapore? Why?

Post-SAM

TASK: Document scenes and places that are disappearing from Singapore

SUBJECT(S): Art, National Education

The mamashop depicted in the artwork is an example of a place that is disappearing from Singapore's landscape. What other scenes and places are experiencing the same fate?

Plan a heritage trail that includes elements of:

- Way of life
- People's pastimes
- Culture, heritage, tradition
- Green spaces

Alternatively, take photographs of the scenes and places that are distinct to Singapore and create a unique tagline to match the image. Capture and upload it on Instagram, using the hashtags:

#AfterDawnNg #SingaporeArtMuseum #LearningGallery #SAMLearningGallery

SOVA supplement

TASK: Draw links between the Study Of Visual Arts (SOVA) and contemporary artwork in the museum.

ARTWORK(S): Takashi Murakami, *And then, and then, and then... (Original Blue) Edition 300, Signed, numbered, 2008*

Takashi Murakami's *And then, and then, and then...* features a character, Mr DOB. The letter D, O and B are integrated into the character's face. The letters DOB are the first three letters from the transliteration of the nonsensical Japanese phrase, "Dobojite, dobojite, oshamanbe". Task the students to find out and collate their research on the different ways words can be integrated into art.

Get the students to display their research and conduct a gallery walk. Include both Murakami's and Ng's artworks. Discuss the following with them:

- Where do you think the artists get inspiration for the words used in their artworks?
- Which do you think comes first, the words or the image?

Give the following task to the students: Imagine that they are artists commissioned by the museum to participate in an art exhibition titled: *Wordplay*. Allocate them a space in the exhibition for their artwork and have them propose an artwork for display. Students can use Heman Chong's text-based art as a reference:

- *One Hundred Years Of Solitude*, 2008
- *Forer Effect*, 2008

Further Readings:

Dawn Ng's website

<http://dawn-ng.squarespace.com/>

Talk by Dawn Ng on CreativeMornings Singapore

Available [here](#).

Materials created by:

Ng Wen Jie, Victoria Ang and Sia Lingee from Commonwealth Secondary School
In collaboration with SAM Education team



Nguan

From left to right, top to bottom

Untitled work from the 'Singapore' series

2012

Archival pigment print, edition 1/5 + 2 A.P.

100 x 100 cm

Singapore Art Museum collection

Untitled work from the 'Singapore' series

2013

Archival pigment print, edition 1/5 + 2 A.P.

100 x 100 cm

Singapore Art Museum collection

Untitled work from the 'Singapore' series

2013

Archival pigment print, edition 1/5 + 2 A.P.

100 x 100 cm

Singapore Art Museum collection

Untitled work from the 'Singapore' series

2011

Archival pigment print, edition 1/5 + 2 A.P.

100 x 100 cm

Singapore Art Museum collection

Untitled work from the 'Singapore' series

2013

Archival pigment print, edition 1/5 + 2 A.P.

100 x 100 cm

Singapore Art Museum collection

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Pre-SAM

TASK: Find out about the people we encounter daily through observation and experience.

SUBJECT(S): Art, English

DISCOVER

Get students to find out about people they do not know but whom they see frequently. Interview people of different age groups – grandparents, retired uncles / aunties, working adults, children, etc. Students can use the following questions as a starting point:

- What is your name?
- How old are you?
- Who do you live with?
- What do you do daily?
- Where do you go often?

Encourage students to come up with more personalised questions to gain a deeper understanding of their interviewee.

In groups, students are to collate their interview results and select one interviewee whom they think fits the profile of the average Singaporean. They can present their findings using an empathy map. An empathy map consists of sketching a person and writing down what they say, do, think and feel.

Have the group share their opinions with the class.

In-SAM

TASK: Identify and define ideas in visual images through titling an artwork.

SUBJECT(S): Art, English

Before the students go into the gallery, split them into groups and assign them keywords/themes. Some examples include: Singapore, Society, Urban Life, Alone, etc.

Task the students to discuss their impression of the artwork among their own groups in relation to the assigned themes. Some helping questions include:

- What do you see in these photographs?
- Where are the photographs taken?
- What are the similarities you see among the photographs?
- What do you think the artist is trying to express?

Next, get each group to come up with a title for this series of 5 photographs and individual titles for each photograph. Have each group share their titles with the class. Encourage the students by having them vote for best titles after they all had their turn.

Conclude the session by having the students reflect on the reason behind the artist naming the artworks *Untitled work*. Have them debate if artworks should be titled or named untitled.

Post-SAM

TASK: Develop and communicate ideas effectively through narrating a story titled “The secret life of a Singaporean”.

SUBJECT(S): Art, English

Get the students to select one photograph from this series of work. Ask students to develop a story / storyboard based on the image. They can consider the following:

- What happened before or after this scene?
- Who is the protagonist?
- What is he/she thinking of?
- How does the series of events develop? (Conflict, Climax, Resolution, Conclusion, etc.)

SOVA supplement

TASK: Draw links between the Study Of Visual Arts (SOVA) and contemporary artwork in the museum.

ARTWORK(S): Richard Avedon, *Marilyn Monroe*, 1957

Have students take a series of photographs (at least 3) with the theme of portraiture before the lesson.

Ask students to compare the similarities, differences and mood evoked between the portraits they took and **Avedon's** *Marilyn Monroe*. Ask them to do the same for their portraits and **Nguan's** *Untitled work* from the 'Singapore' series. Get them to note the differences between the comparisons.

Both artists took photographs of people when they were unaware, capturing them in private moments. Have the students to consider the following:

- Is it appropriate to photograph someone when they are unaware?
- Is it ethical for photographers to publish these photographs and sell them as artworks?
- What would you do if you discovered that you were the subject of an artwork where the photographer did not seek your permission to feature you?

Further Readings:

Nguan's Website

<http://nguan.tv/>

<http://nguanblr.tumblr.com/>

Interview of Nguan on poskod.sg

Available [here](#).

Interview of Nguan on BlouinArtInfo

Available [here](#).

Materials created by:

Siow Xing Yu and Rosnah Gahzali from New Town Secondary School

In collaboration with SAM Education team