



TIME *of* OTHERS

CONTEMPORARY ART FROM FOUR MUSEUMS
ACROSS THE ASIA PACIFIC

21 November 2015 – 28 February 2016

TIME of OTHERS

CONTEMPORARY ART FROM FOUR MUSEUMS
ACROSS THE ASIA PACIFIC

21 November 2015 – 28 February 2016

Organised by



© 2015 Singapore Art Museum
© 2015 Individual contributors

All artworks are © the artists unless otherwise stated.
Information correct at the time of the publication.



Artwork captions by:

Reuben Keehan (RK)
Azusa Hashimoto (HA)
Che Kyongfa (CK)
Michelle Ho (MH)
Joyce Toh (JT)

Translated by:

Andrew Maerkle (AM)

All rights reserved. Apart from any fair dealing for purposes of private study, research, criticism, or review, no part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without prior consent from the Publisher.

Printer: Allegro Print

Cover Image: An-My Lê, *Patient Admission, US Naval Hospital Ship Mercy, Vietnam* (detail) From the series 'Events Ashore', 2010. The Kenneth and Yasuko Myer Collection of Contemporary Asian Art. Purchased 2011 with funds from Michael Sidney Myer through the Queensland Art Gallery Foundation. Queensland Art Gallery Collection.

Inside Cover Image: Shitamichi Motoyuki, *Sakhalinskaja, Russia* (detail) From the series 'torii', 2006 – 2012. National Museum of Art, Osaka Collection



Supported by



In celebration of



With the kind support of the
Fullerton Hotel Singapore



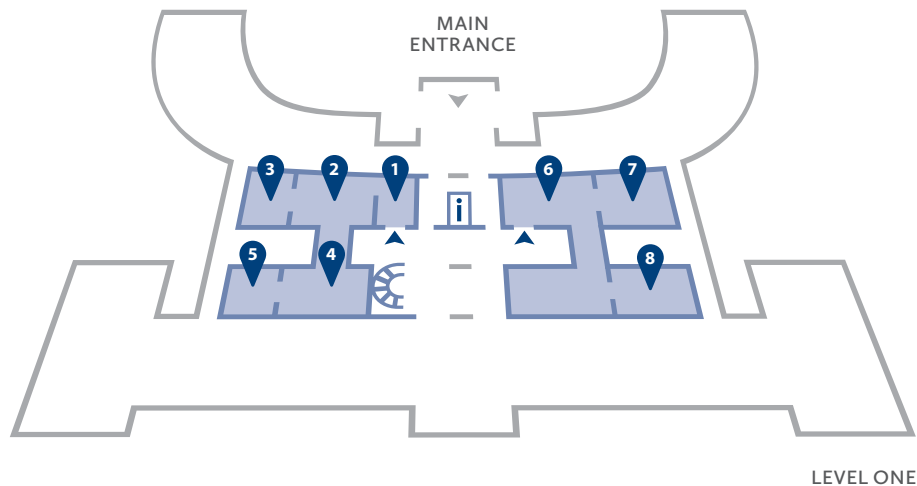
TIME *of* OTHERS

CONTEMPORARY ART FROM FOUR MUSEUMS
ACROSS THE ASIA PACIFIC

A survey of contemporary art from the Asia Pacific region, *Time of Others* features works of artists responding to social, historical and geopolitical concerns at this present juncture of living in a more interconnected world today, where notions of boundary, difference and Otherness have also become more complex.

Time of Others poses the paradoxical question of how we can authentically and meaningfully conceive, understand and engage with other cultural contexts of society, while residing within our own localities, and being part of a globalised world today. The exhibition presents contemporary artists from diverse regions whose works reflect on both individual and shared histories, cultural specificities, colonial legacies, as well as their subjectivities that shape our understanding of culture and identity today.

Time of Others is a co-curatorial collaboration between Singapore Art Museum (SAM), Museum of Contemporary Art, Tokyo (MOT), National Museum of Art, Osaka (NMAO) and Queensland Art Gallery | Gallery of Modern Art (QAGOMA) and the Japan Foundation Asia Center. With more than 20 artworks drawn from the participating museums' collections, artist loans and commissions, the exhibition will travel to the four museums from 2015 to 2016.



Contents

Artist

- 1 Saleh Husein | page 8
- 2 An-My Lê | page 10
- 3 Miyagi Futoshi | page 12
- 4 Kiri Dalena | page 14
- 5 Danh Vo | page 16
- 6 Shitamichi Motoyuki | page 18
- 7 Vandy Rattana | page 20
- 8 Chen Chieh-jen | page 22

- 9 Heman Chong | page 24
- 10 Graham Fletcher | page 26
- 11 Basir Mahmood | page 28
- 12 On Kawara | page 30
- 13 Ringo Bunoan | page 32
- 14 Pratchaya Phinthong | page 34
- 15 Jonathan Jones | page 36
- 16 Tozer Pak
(Pak Sheung Chuen) | page 38
- 17 Lim Minouk | page 40

List of Exhibited Artworks
page 42

Public Programmes
page 44

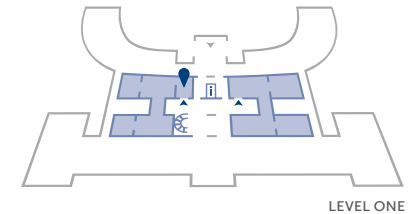
Educational Programmes
page 45

General Information
page 46

About SAM
page 48



Realm of Reverberations (Still), 2014
Image courtesy of the Artist



Images courtesy of the Artist



Saleh Husein

Arabian Party

2013

Acrylic on canvases, drawings and archival materials

Dimensions variable

Collection of the Artist

Centred on painting but incorporating diverse media, the recent work of Saleh Husein explores the relatively unknown history of Arab-Indonesians. Even though many of these people long ago settled in Indonesia as part of the Arab diaspora, they were classified as foreigners and their rights restricted under Dutch colonial rule. In making this work, Husein researched the historical figure of Abdurrahman Baswedan – who, during the 1930s Indonesian National Awakening period, led the Arab-Indonesian nationalist movement and advanced the principle that one’s birthplace is one’s motherland – as well as the political party that was formed as a repercussion of Baswedan’s activities. The work is mainly comprised of 100 paintings Husein made based on photographic materials he discovered through his research process. The act of converting photographs into paintings represents the artist’s critical investigation of what photographs record and narrate as historical documents. It also represents a process for thinking about issues of nationhood, nationalism, and identification. The results presented to the viewer hint at the complex vicissitudes in identity and culture experienced by the Arab-Indonesians, while also evoking fragments of narrative that have fallen away from the grand narrative of history shaped at a national level. (CK/AM)



An-My Lê

US Marine Expeditionary Unit, Shoalwater Bay, Australia
From the series 'Events Ashore'
2005

Archival pigment inkjet print
101.6 x 143.5 cm
The Kenneth and Yasuko Myer Collection
of Contemporary Asian Art
Purchased 2011 with funds from Michael Sidney Myer
through the Queensland Art Gallery Foundation
Queensland Art Gallery Collection

Damage Control Training, USS Nashville, Senegal
From the series 'Events Ashore'
2009

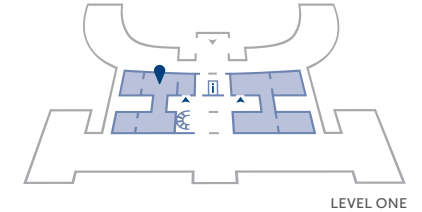
Archival pigment inkjet print
101.6 x 143.5 cm
The Kenneth and Yasuko Myer Collection of
Contemporary Asian Art
Purchased 2011 with funds from Michael Sidney Myer
through the Queensland Art Gallery Foundation
Queensland Art Gallery Collection

Patient Admission, US Naval Hospital Ship Mercy, Vietnam
From the series 'Events Ashore'
2010

Archival pigment inkjet print
101.6 x 143.5 cm
The Kenneth and Yasuko Myer Collection of
Contemporary Asian Art
Purchased 2011 with funds from Michael Sidney Myer
through the Queensland Art Gallery Foundation
Queensland Art Gallery Collection

Ship Security, US Naval Hospital Ship Comfort, Haiti
From the series 'Events Ashore'
2010

Archival pigment inkjet print
101.6 x 143.5 cm
The Kenneth and Yasuko Myer Collection of
Contemporary Asian Art
Purchased 2011 with funds from Michael Sidney Myer
through the Queensland Art Gallery Foundation
Queensland Art Gallery Collection



Clockwise (from left):

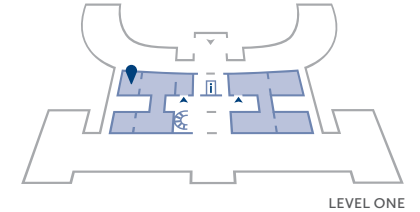
Ship Security, US Naval Hospital Ship Comfort, Haiti
From the series 'Events Ashore', 2010

Damage Control Training, USS Nashville, Senegal
From the series 'Events Ashore', 2009

US Marine Expeditionary Unit, Shoalwater Bay, Australia
From the series 'Events Ashore', 2005

Images courtesy of Queensland Art Gallery

Against a backdrop of mythologising and polarising images of military force and war, An-My Lê's fantastically detailed photographs of the prosaic activity of military personnel suggest both a myriad of untold stories and the disquieting spread of US military deployments in the post-Cold War era. Taken between 2005 and 2010, when Lê traveled as an embedded photographer with the American armed forces as they moved between non-combat operational sites, the *Events Ashore* series was made in Australia, Indonesia, Vietnam, Haiti, the North Arabian Gulf, and Senegal, as well as the Antarctica, Japan, Kuwait, Iraq, and the United States. Shot on a large-format, five-by-seven Deardorff view camera, more commonly associated with nineteenth-century landscape photography and studio portraiture, these images demonstrate Lê's interest in what occurs at the margins of the US military service, while also revealing an awareness of photographic, cinematic, and artistic conventions. Shifting her focus to the centrality of the landscape within which the physical and psychological preparations leading up to battle are enacted, Lê meticulously recalibrates the aesthetic tropes of war. (RK)



Miyagi Futoshi

The Ocean View Resort

2013

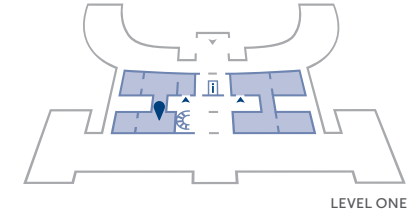
Single-channel video, sound, colour

19:25 mins

Collection of the Artist

Centred upon a blog-format website, Miyagi Futoshi's project, *American Boyfriend*, develops in the form of photographs, videos, objects, texts, and installations comprising such materials, as well as talks and performances. Taking Miyagi's personal experiences and memories of Okinawa, Tokyo, and the United States as their underlying theme, the songs, writings, and artworks that occasionally emerge from this project resonate strikingly with each other. With each fragment holding a kind of poetic completeness, the world that emerges from their interaction is filled with ephemeral beauty. The video work *The Ocean View Resort* can be considered the core of *American Boyfriend*, which continues even now as an open-ended project. The story begins with the protagonist, who evokes Miyagi, returning from the United States to his home island in Okinawa, where he re-encounters his childhood friend Y. With the recounting of an unknown history of the island, the relationship between Y's grandfather and the US military, divided by a fence, is reiterated in the relationship between the protagonist and Y across a lace curtain. As the Beethoven string quartet that is the story's key solemnly echoes across a darkening, cloudy sea, even the steadily burning red flame of a cigarette evokes the transience of their relationship. Beyond the gaze of the artist, who examines his own identity as a sexual minority, lies the complexity of the historical and political relations of Japan, the United States, and Okinawa. This is not a call for political correctness, but rather a quiet soliloquy on the relations between others who are close yet far at the same time, hinted at in parallel to private overlaps and missed connections. (HA/AM)

Images courtesy of the Artist



Erased Slogans, 2008
Images courtesy of the Artist



Kiri Dalena

Erased Slogans
2008
Video projection on desk
62 x 92 x 78 cm (table), 41 x 41 x 61 cm (stool)
Singapore Art Museum Collection

Red Book of Slogans
2008
Hardcover book with wood armrest
9 x 6 x 8 cm (book), 56 x 23 x 2 cm (wood armrest)
Singapore Art Museum Collection

Red Book of Slogans, 2008
Images courtesy of the Artist

Kiri Dalena studied documentary film and produces works that cast light on the people of the Philippines and their everyday lives, whilst they confront socio-political issues in the country. However, Dalena's works are not strictly documentary as such. Her works incorporate varied media and expressive languages, and elicit an imaginative power that disrupts the "reality" viewers maintain in their consciousness and the frames structuring her work's significance.

Erased Slogans departs from Dalena's research, at the Lopez Museum in Manila, into an archive of photographic materials related to the period under the dictatorship of Ferdinand Marcos. Still unorganised at the time of Dalena's research, the archive contained documentation of popular demonstrations that took place from the 1950s – prior to the Marcos regime – until the 1972 declaration of martial law. Fascinated by these materials, Dalena selected about 100 photographs from this massive archive and erased all the slogans on the placards captured in the images. The accumulation of these images, completely devoid of words, further accentuates the power structures between an assembly of citizens stridently calling for change and the authorities who suppress them. At the same time, the blank placards carried by the people – alluding to an enforced silence – hint at the many voices that will never reach us, and the existence of forgotten hopes and ideals. In *Erased Slogans*, Dalena – thorough the act of expunging and 'censoring' slogans in the photographs – has also consciously replicated the actions of government authorities. These slogans were then compiled into the adjoining work, the *Red Book of Slogans*. With one slogan per page, the 700-page book is dense with 'protest', its form reminiscent of an expanded communist red book or a bible. (CK/AM/JT)

F. M. F

20 janvier 1861

Très cher, très honoré et bien-aimé Père,

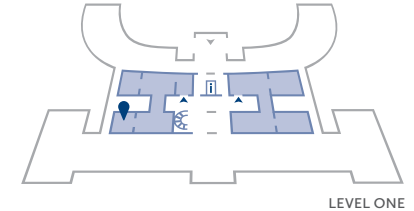
Puisque ma sentence se fait encore attendre, je veux vous adresser un nouvel adieu, qui sera probablement le dernier. Les jours de ma prison s'écoulaient paisiblement. Tous ceux qui m'entourent m'honorent, un bon nombre m'aiment. Depuis le grand mandarin jusqu'au dernier soldat, tous regrettent que la loi du royaume me condamne à la mort. Je n'ai point eu à endurer de tortures, comme beaucoup de mes frères. Un léger coup de sabre séparera ma tête, comme une fleur printanière que le Maître du jardin cueille pour son plaisir. Nous sommes tous des fleurs plantées sur cette terre que Dieu cueille en son temps, un peu plus tôt, un peu plus tard. Autre est la rose empourprée, autre le lys virginal, autre l'humble violette. Câchons tous de plaire, selon le parfum ou l'éclat qui nous sont donnés, au souverain Seigneur et Maître.

Je vous souhaite, cher Père, une longue, paisible et vertueuse vieillesse. Portez doucement la croix de cette vie, à la suite de Jésus, jusqu'au calvaire d'un heureux trépas. Père et fils se reverront au paradis. Moi, petit éphémère, je m'en vais le premier. Adieu.

Votre très dévoué et respectueux fils.

J. Théopane Vénard

m. s.



Danh Vo

2.2.1861

2009 – Ongoing

Ink on paper

29.6 x 21.0 cm

The Kenneth and Yasuko Myer Collection of Contemporary Asian Art
Purchased 2013 with funds from Michael Sidney Myer through the
Queensland Art Gallery | Gallery of Modern Art Foundation
Queensland Art Gallery Collection

Danh Vo's conceptually driven work entwines personal history with wider social movements and political events through the use of found, purchased, and reproduced objects that question systems of value. A particular focus of his work is the symbolism and distribution of power. This work, hand traced by the artist's father, Phung Vo, is a letter originally written in 1861 by the French Catholic missionary Jean-Théopane Vénard (1829-61) to his own father just before his execution by decapitation. Vénard was based at a mission in West Tonkin (northern Vietnam) and was captured and imprisoned due to an edict from the Nguyen Emperor banning proselytising. The French at the time were in the process of strengthening their presence in Vietnam, partly in response to the treatment of French missionaries, and undertook a series of invasions from 1858-61 before formally signing the Treaty of Saigon in 1862, granting them control of Saigon and the surrounding provinces. Phung Vo is unable to read French, but his elegant handwriting creates a beautiful transcription of this emotional letter from son to father. Through this process, the work also makes links to the artist's own father-son relationship, which is restaged over and over again as Phung Vo copies the letter for whoever wants to acquire one. (RK)

Image courtesy of Queensland Art Gallery



Shitamichi Motoyuki

Taichung, Taiwan

From the series 'torii'
2006 – 2012
C-type print
100 × 150 cm
National Museum of Art, Osaka Collection

Saipan, USA

From the series 'torii'
2006 – 2012
C-type print
100 × 150 cm
National Museum of Art, Osaka Collection

Saipan, USA

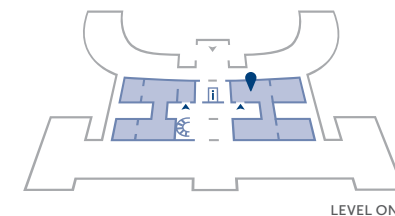
From the series 'torii'
2006 – 2012
C-type print
100 × 150 cm
National Museum of Art, Osaka Collection

Geomundo Island, Korea

From the series 'torii'
2006 – 2012
C-type print
100 × 150 cm
National Museum of Art, Osaka Collection

Sakhalinskaja, Russia

From the series 'torii'
2006 – 2012
C-type print
100 × 150 cm
National Museum of Art, Osaka Collection



Clockwise (from left):

Taichung, Taiwan

From the series 'torii'

Saipan, USA

From the series 'torii'

Saipan, USA

From the series 'torii'

Images courtesy of National Museum of Art, Osaka

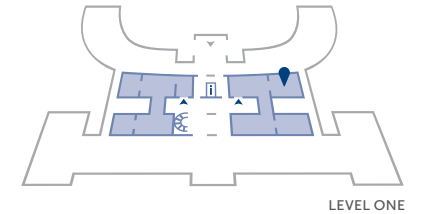
Shitamichi Motoyuki takes journeys. Yet, more than a frontier spirit or adventurer mentality seeking out unvisited lands, what drives him is perhaps an interest in the not-so-distant past, and the relatively close others who lived through it. For example, in his representative series, **torii**, Shitamichi tracked down Shinto shrine gates (*torii*) in places that are outside Japan's borders, and captured them in photographs. Built under Japanese occupation, these gates have now lost their original symbolic function, variously changing in significance and character. Having been steeped in and transformed over time by local cultures and lifestyles, these gates are also proof of the quiet subversion, in the extremely recent past, of the values of their builders, who were more or less praying for eternity. Shitamichi is infatuated precisely with the discovery of things and landscapes in which we can see these fluctuations in meaning and shifts in borders that silently progress in everyday life. (HA/AM)



Vandy Rattana

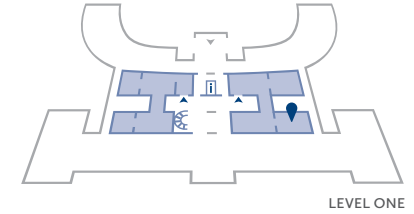
MONOLOGUE

2014
Single-channel HD video, colour, sound
18:00 mins
Collection of the Artist



Images courtesy of the Artist

At the beginning of his artistic practice, Vandy Rattana taught himself how to use photography and video to document the rapidly changing urban and natural environments of Cambodia, as well as the lives of the people buffeted by those changes. Since then, his focus has gradually shifted from observing the social situation to questioning Cambodia's history and its voids, as well as people's indifference to the past. In his recent works, Rattana traces people's memories and stories in an attempt to examine a past that he himself has not experienced, and a history that is missing from public narratives. Differing from his creative practice to date, with its basis on documentation, the new work, *MONOLOGUE*, presents reflections rooted in Rattana's own experiences as an address to a "you." The person he is addressing is buried beneath the two mango trees in "the place" he found using the map his father drew. The wretched farmers are tilling the paddies where he seeks out the traces of the forgotten existence of "you." Some 5,000 victims continue to sleep in this place. The monologue continues. It speaks of a people who were driven to lose sight of their own dignity – as well as that of the dead – in order to survive. And of a world that even now does not mind making new victims in order to bring about a "better age." (CK/AM)



Chen Chieh-jen

Realm of Reverberations

2014

Video installation with four blue-ray films and documentation

23:56, 26:07, 23:33 and 26:56 mins

Collection of the Artist

Known for dealing with the themes and consequences of capitalism, colonisation, and globalisation, much of Taiwanese artist Chen Chieh-jen's photography and video works are intimate explorations into the psyche of exploited and marginalised communities in Taiwan and beyond. Chen's works are frequently sited in places of social or historical symbolism, revealing how Taiwan has radically transformed in the past 30 years. *Realm of Reverberations* is based on the Losheng Sanatorium, a hospital for lepers located in the Xinzhuang District of Taipei. The sanatorium was established by the Japanese colonial government in 1930 to quarantine people afflicted with Hansen's disease where they were forced to undergo sterilisation, and bore the brunt of the government's policies of marriage prohibition. Chen's work explores the state of Losheng today, having undergone rapid deterioration following the Taiwanese authorities' decision to build a train depot on the site.

Comprising four narratives, *Keeping Company*, *Tree Planters*, *The Suspended Room* and *Tracing Forward*, the work interweaves the stories of four individuals whose lives have been influenced by Losheng: a volunteer working with sanatorium residents, old residents, a Mainland Chinese hospice nurse, and a fictional political prisoner. For many of Losheng's remaining inhabitants, whose long-term stigmatisation and isolation have made reintegration into society difficult, Losheng has become a sanctuary and their only home. As parts of the sanatorium continue to be demolished to make way for needs of the Taipei Department of Rapid Transit Systems, *Realm of Reverberations* questions the price of progress – one that is paid at the expense of a forgotten generation. (MH)

Images courtesy of the Artist



FEBRUARY 二月 2020 二〇二〇
01 02 03 04 05 06 07 08 09 10 11 12 13 14 15
16 17 18 19 20 21 22 23 24 25 26 27 28 29



APRIL 四月 2046 二〇四六
01 02 03 04 05 06 07 08 09 10 11 12 13 14 15
16 17 18 19 20 21 22 23 24 25 26 27 28 29 30



JULY 七月 2034 二〇三四
01 02 03 04 05 06 07 08 09 10 11 12 13 14 15
16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31



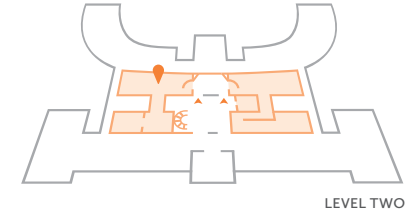
JUNE 六月 2030 二〇三〇
01 02 03 04 05 06 07 08 09 10 11 12 13 14 15
16 17 18 19 20 21 22 23 24 25 26 27 28 29 30



DECEMBER 十二月 2094 二〇九四
01 02 03 04 05 06 07 08 09 10 11 12 13 14 15
16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31



OCTOBER 十月 2084 二〇八四
01 02 03 04 05 06 07 08 09 10 11 12 13 14 15
16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31



LEVEL TWO

Heman Chong

Calendars (2020 – 2096)

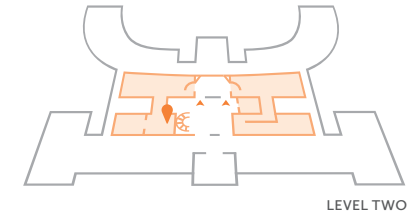
2004 – 2010
1001 offset prints with matte lamination
30 x 30 cm (each), installation dimensions variable
Singapore Art Museum Collection

One-thousand-and-one picture calendars are installed in a grid covering the walls of an entire room. The photographs in the calendars show spaces that anybody can access, like shops, restaurants, and halls, which are in that sense not private, but the inexplicable lack of figures in them gives them an uncanny atmosphere.

If a space were capable of establishing a public character, then what kind of people would be assumed to go there? And how would the space itself represent that? Moreover, when dates from the near future like 2020 and 2096 – indicated in brusque calendar numerals – are visualised as calendars that appear before one’s eyes completely covering the walls in orderly rows, it becomes apparent that the concept of “time” represented here is an extremely abstract and impersonal thing (the calendars will continue even after we die). To whom do these calendars and the “time” manifested here belong?

Starting in 2004, Heman Chong has spent the past seven years photographing chance moments of absence he has encountered in Singapore, a city-state with a high population density. Chong is conscious that in this city-state, where urban development proceeds rapidly and systematically, it is impossible to independently determine individual identity, which fluctuates in and is influenced by the surrounding environment. And when the exhibition space filled with this work is recognised as yet another public space, this question is in turn directed at the viewer. (HA/AM)

Images courtesy of the Artist and Wilkinson Gallery



Images courtesy of Queensland Art Gallery

Graham Fletcher

Untitled

From the series '*Lounge Room Tribalism*'

2010

Oil on canvas

162 x 130 cm

Purchased 2010 with funds from the Estate of Lawrence F King in memory of the late Mr and Mrs SW King through the Queensland Art Gallery Foundation Queensland Art Gallery Collection

Untitled

From the series '*Lounge Room Tribalism*'

2010

Oil on canvas

150 x 120 cm

Purchased 2010 with funds from the Estate of Lawrence F King in memory of the late Mr and Mrs SW King through the Queensland Art Gallery Foundation Queensland Art Gallery Collection

Untitled

From the series '*Lounge Room Tribalism*'

2010

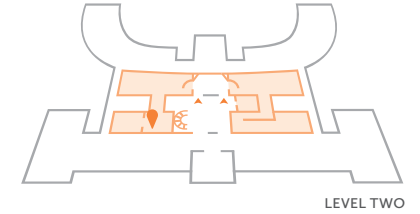
Oil on canvas

150 x 120 cm

Purchased 2010 with funds from the Estate of Lawrence F King in memory of the late Mr and Mrs SW King through the Queensland Art Gallery Foundation Queensland Art Gallery Collection

Graham Fletcher's practice spans from painting to sculpture and often explores formal visual languages associated with specific periods of time and ways of viewing the world. Of particular interest are those periods and perspectives that continue to shape our understandings and reception of Pacific ethnographic objects. *Lounge Room Tribalism* is a serial representation of the fashionable interiors of the 1950s and 1960s in which Pacific ethnographic objects are artfully displayed according to ideas of chic modernism. Working from periodicals, design books, and online resources, Fletcher draws from a modernist aesthetic creating fictitious spaces for these objects. "For me," he writes, "these objects no longer emanate the power of the Old World, but are historically aestheticised as objects of the New, thereby raising questions of context, assimilation, ownership, and authenticity." While the artist works with a thin layer of paint, it is applied with chisel-edged brushes in rich earthy colours enabling the carefully crafted and realised masks and clubs to resonate with latent magical qualities.

For Fletcher, the series creates a space in which "we can consider the realities and the affects of colonialism... and how many indigenous artists today are subject to influence and transformation in the advent of globalism." (RK)



Basir Mahmood

Manmade

2010

Single-channel video, silent, colour

13:27 mins

Collection of the Artist

Presented as poetic and abstracted narratives that employ a minimalist, filmic language, Basir Mahmood's videos capture people's everyday behaviour and gestures and examine the psychological and socio-political contexts they reveal, as well as the artist's own subjective viewpoint towards the material. Mahmood's first video work, *Manmade*, is a split-screen montage. In one frame, a man changes from everyday clothing into a suit in front of the camera. From the way he fumblingly takes off his clothes and puts on a shirt, trousers, and necktie in response to directions from an off-screen voice, it is apparent he is not used to wearing a suit. As he glances at and addresses the off-screen director, the man seems to be confirming whether or not he is wearing the suit properly, but his actions also suggest an attempt to relieve the discomfort of the situation in which he finds himself. In the other frame, the same man – now wearing the suit – sits on a chair and stares fixedly into the camera with an impassive expression.

Mahmood himself does not define the significance of juxtaposing, on the one hand, an image of a man wearing what for many is a symbol of normalised "Western" culture, and on the other hand an image of a bewildered man upon whom an unfamiliar culture has been imposed. Yet the work does, for example, seem to hint at the gaps between a constantly fluctuating individual subjectivity and a fixed, superficial identity, while also referencing a symbolic narrative about our forced negotiations with hegemonic culture. (CK/AM)

Images courtesy of the Artist and Grey Noise

On Kawara

APR. 8, 1981

From the series *'TODAY'*, (1966 – 2014)

1981

Acrylic on canvas, newspaper and paper box

25.7 × 33.4 cm

Museum of Contemporary Art Tokyo Collection

Nov. 21, 1985

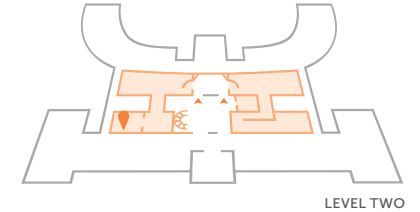
From the series *'TODAY'*, (1966 – 2014)

1985

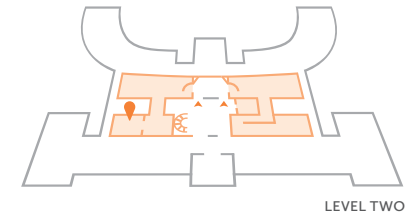
Acrylic on canvas, newspaper and paper box

25.7 × 33.4 cm

Museum of Contemporary Art Tokyo Collection



On Kawara began his *Today* series on January 4, 1966, and continued the project until his recent passing in June 2014. The *Today* series involved the artist skillfully hand-painting the date of the work's execution onto a solid, monochromatic ground. If a painting could not be painted in a single day, it was abandoned. As the series developed, it went through shifts in base colour, while the date format and language were determined by the location of a given work's creation. These paintings operate with a fascinating duality in that, while being part of an ongoing project that records the passage of time, as individual objects, they fix a point in time. This is emphasised by the work's iconic character. Their bold, simple design is such that each date is afforded a special significance within the space of a single canvas, while the consistency of this design, spanning across nearly five decades of Kawara's practice, allows one date to be more or less interchangeable with any other. It is a paradox that extends into the viewer's identification with the dates themselves: a date may be shared in that both the artist and the viewer lived through it, but the exact experience of that day remains opaque. (RK)



Photographs by Kwan Sheung Chi. Images courtesy of the Artist and Osage Art Foundation, Hong Kong



Ringo Bunoan

Endings

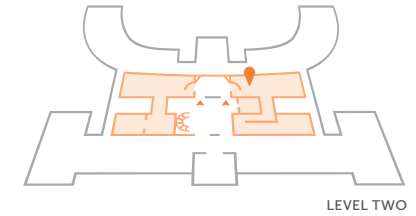
2013
Framed book pages
Dimensions variable
Singapore Art Museum Collection

No Endings

2013
Book installation
Dimensions variable
Singapore Art Museum Collection

If literary narratives can be said to be a proposition of passing time that have a beginning and an end, Filipino artist Ringo Bunoan suspends time into a standstill with her works that focus on story endings. In *Endings* and *No Endings*, the last pages of more than 100 novels symbolising the finality of a story are gathered to form a philosophical statement marking the conclusion of time. Such is the nature of Bunoan's artistic practice, which seeks to establish readings through works that explore the possible relationships between material, meaning and metaphor.

In *Endings* and *No Endings*, devoid of preceding chapters, visitors can only encounter anticipated outcomes without context and premise. Each story is made anonymous through the column of books with the missing end pages against the wall that intentionally conceal their titles. While conclusions are privileged over beginnings in these works, Bunoan also raises the question of the arbitrary nature of conclusions, asking, "what is closure without context?" (MH)



Images courtesy of the Artist and gb agency, Paris



Pratchaya Phinthong

Give More Than You Take
 2010 – Ongoing
 Diverse arranged objects, video
 Dimensions variable
 Enea Righi Collection

Much of Thai artist Pratchaya Phinthong's conceptually driven practice is premised on collaborative processes, modes of exchange and the transference of artistic agency that redefine the value and significance of art. ***Give More Than You Take*** is an ongoing project that began in 2010 when the artist travelled to Sweden to work with Thai workers hired to pick wild berries, and paid in accordance with the amount of produce they collected. Each day, Phinthong informed the curator of the French gallery, where he was to present his work, the weight of the berries he picked with instructions to gather materials of an equivalent weight to be his artwork. In this exchange, the value of artistic and menial labour is conflated. Phinthong's artwork both challenges and determines the form, legitimacy, and meaningfulness of art, and is one that is underpinned by other economic realities at large. The project culminated in the form of a 549kg artwork equivalent to the total weight of berries picked in Sweden throughout the course of two months. A second component of ***Give More Than You Take*** involved the exhibition curator reassembling the wood pieces that came from a shooting tower that Phinthong and the berry pickers took down. This project continues in ***Time of Others***, where the exhibition curators improvise new ways of displaying the work as a way of negotiating with notions of value in art-making. (MH)

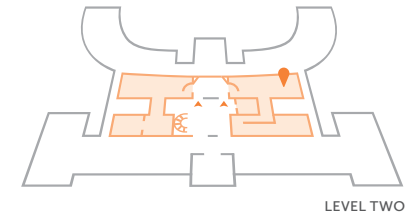
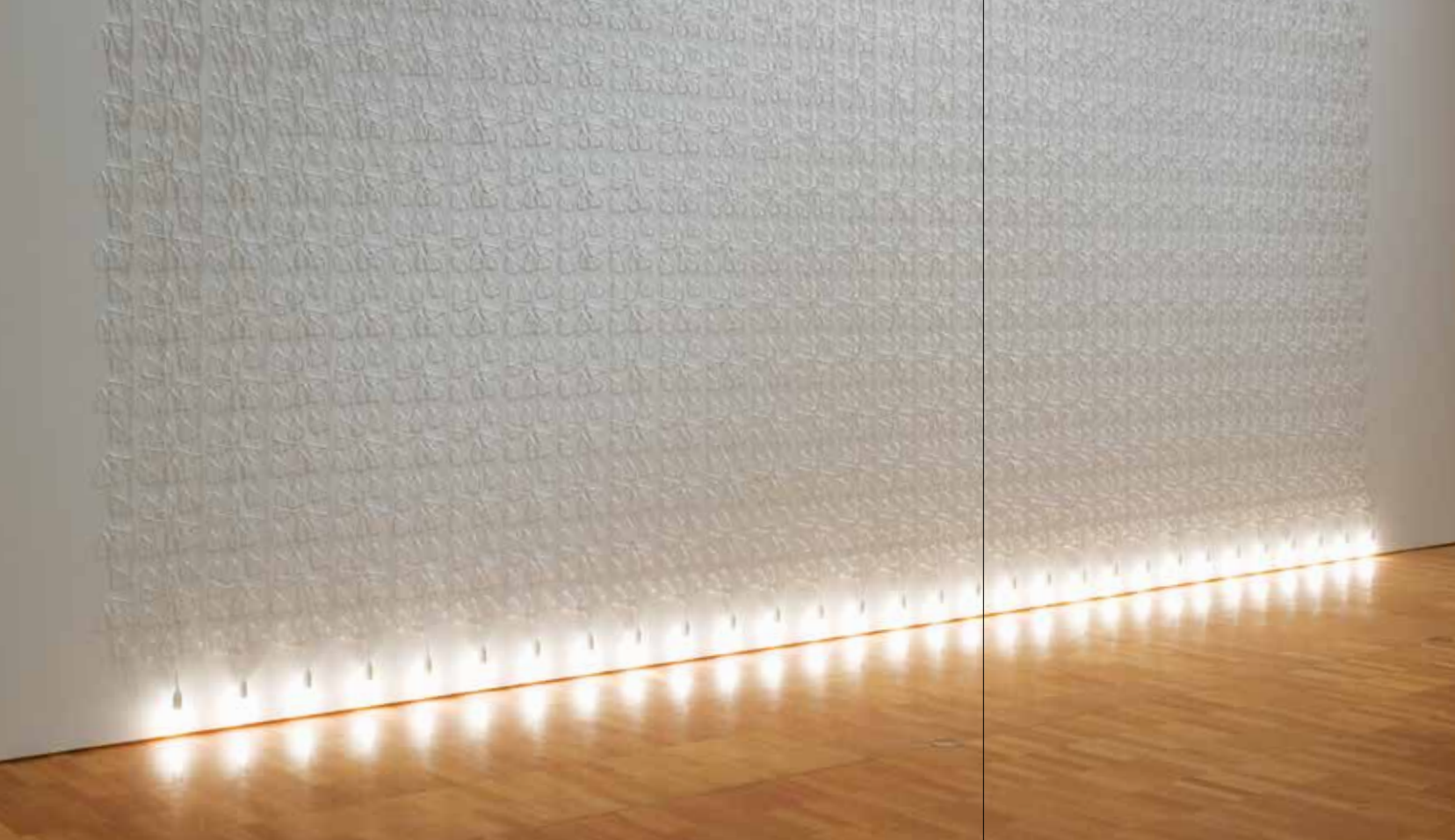


Image courtesy of Queensland Art Gallery

Jonathan Jones

lumination fall wall weave

2006/2015

Electrical cable, light fittings, bulbs

363 x 720 x 25 cm

Dimensions variable

The Xstrata Coal Emerging Indigenous Art Award 2006
(winning entry)

Purchased 2006 with funds from Xstrata Coal through
the Queensland Art Gallery Foundation
Queensland Art Gallery Collection

Inspired by his mother's sewing practice and the communal activity of Aboriginal net-making, Jonathan Jones creates dazzling electric light installations that draw equally on the aesthetic strategies of non-objective art and traditional cultural designs. Though resembling American minimalism, the canonical fluorescent light works of Dan Flavin in particular, Jones' work draws its configurations from the artist's research into his Aboriginal heritage, with particular reference to ceremonial pattern-making, as well as encounters between Indigenous and non-Indigenous Australian communities. The question of community is central to the installation *lumination fall wall weave*, in which electrical cords are literally woven through a wall in repeated loops modeled on the shape of the canoes used by the Cadigal people of Sydney Harbour and surrounds. Domestic light bulbs hang from their ends in a long row hovering just above the gallery floor, a reference to the campfires reflected on the water that were described by the first Europeans to arrive there. This sensory field created by the light and the electricity pulsing through the woven cords suggest a single entity, operating as a metaphor for community and encounters with otherness; from "first contact" to the experience of sharing a space with another person. (RK)

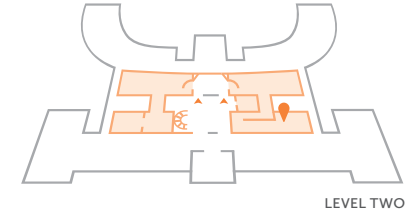


Image courtesy of Artist

Tozer Pak (Pak Sheung Chuen)

A Travel Without Visual Experience: Malaysia

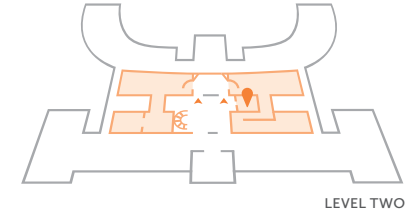
2008

Room installation with travel photographs

Dimensions variable

William Lim Collection

Many of Hong Kong conceptual artist Tozer Pak's works consist of the performance and documentation of investigative premises that the artist prescribes for himself as a way of illuminating the myriad realities and absurdities of a globalised world today. ***A Travel Without Visual Experience: Malaysia*** is part of a series of works where the artist experiments with different methodologies of encountering his travel terrains. Whether Pak navigates cartographic maps in actual places or gives himself an intentional brief to get lost in the city, each journey can be seen as the artist's way of assessing the contrasting realities of site and space as known in mass media and in real life. The work begins with a five-day tour to Malaysia during the course of which the artist had his eyes closed, only taking pictures by the intuition of his other senses, and viewing them only after his return. This performative gesture is meant to seek out travel perspectives through the nonvisual senses, and delay the experience of the holiday (at least its visual aspects), until it is over. In this installation, visitors can only encounter the artist's images of Malaysia by activating the flash function of their cameras to light up the room. A reflection on whether sight is entirely an objective human sense function, the work also presents a caricature of consumption habits in tourism today, revealing the habitual compulsion to document rather than to wholly experience. (MH)



Images courtesy of the Artist

International Calling Frequency

Lim Minouk

International Calling Frequency
 2011
 Video documentation
 11:02 mins
 Collection of the Artist

Lim Minouk's *International Calling Frequency* is an attempt to develop a street song appropriate to the new forms of popular organisation established by the Arab Spring and Occupy movements of 2011. Although rooted in highly specific contingencies – created as a means of evading certain legal restrictions placed on public protest in Korea – it is nevertheless universal in scope and ambition. Or, more accurately, it seeks to be and to express what is held in common among the mass: it is an attempt to compose an “Internationale” (left-wing anthem) for the precariat (the working-poor, unemployed), free of copyright and other legally enforceable claims to authorship.

The concept is simple: a melody, with no set lyric or rhythm, which can be adapted freely to any context, culture or cause. Composed in collaboration with singer and activist Lee Minwhee, *International Calling Frequency* is lilting, pretty, and given to occasional melancholic inflection, in contrast to the muscular, masculine anthems of struggles past. Sung together, as in Lim's engaging video documentation of a campaign to save one of the last independently run corners of Seoul's bustling Myeongdong district, the song is a non-threatening, non-eulogising, endearingly ramshackle musical thread temporarily binding together a handful of like-minded people in what remains of public space. (RK)

List of Exhibited Artworks

RINGO BUNOAN

Endings
2013
Framed book pages
Dimensions variable
Singapore Art Museum Collection

No Endings
2013
Book Installation
Dimensions variable
Singapore Art Museum Collection

CHEN CHIEH-JEN

Realm of Reverberations
2014
Video installation with four blue-ray films and documentation
23:56, 26:07, 23:33 and 26:56 mins
Collection of the Artist

HEMAN CHONG

Calendars (2020 – 2096)
2004 – 2010
1001 offset prints with matte lamination
30 x 30 cm (each), installation dimensions variable
Singapore Art Museum Collection

KIRI DALENA

Erased Slogans
2008
Video projection on desk
62 x 92 x 78 cm (table), 41 x 41 x 61 cm (stool)
Singapore Art Museum Collection

Red Book of Slogans

2008
Hardcover book with wood armrest
9 x 6 x 8 cm (book), 56 x 23 x 2 cm (wood armrest)
Singapore Art Museum Collection

GRAHAM FLETCHER

Untitled
From the series
'Lounge Room Tribalism'
2010
Oil on canvas
162 x 130 cm
Purchased 2010 with funds from the Estate of Lawrence F King in memory of the late Mr and Mrs SW King through the Queensland Art Gallery Foundation
Queensland Art Gallery Collection

Untitled

From the series
'Lounge Room Tribalism'
2010
Oil on canvas
150 x 120 cm
Purchased 2010 with funds from the Estate of Lawrence F King in memory of the late Mr and Mrs SW King through the Queensland Art Gallery Foundation
Queensland Art Gallery Collection

Untitled

From the series
'Lounge Room Tribalism'
2010
Oil on canvas
150 x 120 cm
Purchased 2010 with funds from the Estate of Lawrence F King in memory of the late Mr and Mrs SW King through the Queensland Art Gallery Foundation
Queensland Art Gallery Collection

SALEH HUSEIN

Arabian Party
2013
Acrylic on canvases, drawings and archival materials
Dimensions variable
Collection of the Artist

JONATHAN JONES

lumination fall wall weave
2006/2015
Electrical cable, light fittings, bulbs
363 x 720 x 25 cm
Dimensions variable
The Xstrata Coal Emerging Indigenous Art Award 2006 (winning entry)
Purchased 2006 with funds from Xstrata Coal through the Queensland Art Gallery Foundation
Queensland Art Gallery Collection

ON KAWARA

APR. 8, 1981
From the series **'TODAY'**, (1966 – 2014)
1981
Acrylic on canvas, newspaper and paper box
25.7 x 33.4 cm
Museum of Contemporary Art Tokyo Collection

Nov. 21, 1985

From the series **'TODAY'**, (1966 – 2014)
1985
Acrylic on canvas, newspaper and paper box
25.7 x 33.4 cm
Museum of Contemporary Art Tokyo Collection

AN-MY LÊ

US Marine Expeditionary Unit, Shoalwater Bay, Australia
From the series **'Events Ashore'**
2005
Archival pigment inkjet print
101.6 x 143.5 cm
The Kenneth and Yasuko Myer Collection of Contemporary Asian Art
Purchased 2011 with funds from Michael Sidney Myer through the Queensland Art Gallery Foundation
Queensland Art Gallery Collection

Damage Control Training, USS Nashville, Senegal

From the series **'Events Ashore'**
2009
Archival pigment inkjet print
101.6 x 143.5 cm
The Kenneth and Yasuko Myer Collection of Contemporary Asian Art
Purchased 2011 with funds from Michael Sidney Myer through the Queensland Art Gallery Foundation
Queensland Art Gallery Collection

Patient Admission, US Naval Hospital Ship Mercy, Vietnam

From the series **'Events Ashore'**
2010
Archival pigment inkjet print
101.6 x 143.5 cm
The Kenneth and Yasuko Myer Collection of Contemporary Asian Art
Purchased 2011 with funds from Michael Sidney Myer through the Queensland Art Gallery Foundation
Queensland Art Gallery Collection

Ship Security, US Naval Hospital Ship Comfort, Haiti

From the series **'Events Ashore'**
2010
Archival pigment inkjet print
101.6 x 143.5 cm
The Kenneth and Yasuko Myer Collection of Contemporary Asian Art
Purchased 2011 with funds from Michael Sidney Myer through the Queensland Art Gallery Foundation
Queensland Art Gallery Collection

LIM MINOUK

International Calling Frequency
2011
Video documentation
11:02 mins
Collection of the Artist

BASIR MAHMOOD

Manmade
2010
Single-channel video, silent, colour
13:27 mins
Collection of the Artist

MIYAGI FUTOSHI

The Ocean View Resort
2013
Single-channel video, sound, colour
19:25 mins
Collection of the Artist

PRATCHAYA PHINTHONG

Give More Than You Take
2010 – Ongoing
Diverse arranged objects, video
Dimensions variable
Enea Righi Collection

SHITAMICHI MOTOYUKI

Taichung, Taiwan
From the series **'torii'**
2006 – 2012
C-type print
100 x 150 cm
National Museum of Art, Osaka Collection

Saipan, USA

From the series **'torii'**
2006 – 2012
C-type print
100 x 150 cm
National Museum of Art, Osaka Collection

Saipan, USA

From the series **'torii'**
2006 – 2012
C-type print
100 x 150 cm
National Museum of Art, Osaka Collection

Geomundo Island, Korea

From the series **'torii'**
2006 – 2012
C-type print
100 x 150 cm
National Museum of Art, Osaka Collection

Sakhalinskaja, Russia

From the series **'torii'**
2006 – 2012
C-type print
100 x 150 cm
National Museum of Art, Osaka Collection

TOZER PAK (PAK SHEUNG CHUEN)

A Travel Without Visual Experience: Malaysia
2008
Room installation with travel photographs
Dimensions variable
William Lim Collection

VANDY RATTANA MONOLOGUE

2014
Single-channel HD video, colour, sound
18:00 mins
Collection of the Artist

DANH VO

2.2.1861
2009 – Ongoing
Ink on paper
29.6 x 21.0 cm
The Kenneth and Yasuko Myer Collection of Contemporary Asian Art
Purchased 2013 with funds from Michael Sidney Myer through the Queensland Art Gallery | Gallery of Modern Art Foundation
Queensland Art Gallery Collection

Public Programmes

ECHO WALL

Saturday, 21 Nov 2015 – Sunday, 28 Feb 2016 | SAM

Did you encounter an artwork that changed your idea of the history and culture of a place or country? Share your discovery at the *Time of Others* ECHO wall.

AFTERNOON TEA WITH...

Saturday, 21 Nov 2015 | 3:30pm | SAM Glass Hall

\$15. Tickets available at SAM and SISTIC.

Complimentary tickets available for educators and students. Email education@singaporeartmuseum.sg to register.

Join us for a cosy tea session at SAM where we engage in conversation about the concept behind *Time of Others*, as well as the curatorial process leading to the selection and presentation of the artworks. Speakers include National Museum of Art, Osaka curator Azusa Hashimoto, artists Motoyuki Shitamichi, Ringo Bunoan and Tozer Pak. Moderated by SAM senior curator Joyce Toh.

Kindly sponsored by Asanoya Bakery.

Saturday, 16 Jan 2016 | 3:30pm | SAM Glass Hall

\$15. Tickets available at SAM and SISTIC.

Join us for a cosy tea session at SAM where *Time of Others* co-curator Reuben Keehan from Queensland Art Gallery | Gallery of Modern Art (QAGOMA) engages in conversation with Dr Cherian George, author of *The Air-Conditioned Nation*, about the social and cultural relations across the Asia Pacific.

CURATOR-LED TOUR

Monday, 18 Jan 2016 | 7:30pm | SAM

\$20. Tickets available at SAM and SISTIC.

Interested to find out more about the artworks in the *Time of Others* exhibition? Join this special curators' tour as SAM senior curator Joyce Toh and QAGOMA curator Reuben Keehan bring you on a specially curated tour that will provide insights into the artworks featured in the exhibition, as well as discuss the curatorial process behind their selection and presentation.

Educational Programmes

EDUCATORS TALKS AND TOURS

Friday, 8 Jan 2016 | 4pm | SAM

Tours and talks are held to give educators preparing to bring students for a visit an overview of SAM's upcoming exhibitions. Join SAM curator Joyce Toh and educator Wang Tingting as they share the ideas and concepts behind the artworks in *Time of Others*. Each educator will be given a copy of the education resource.

For more information, please visit <http://www.singaporeartmuseum.sg/education>.

ARTIST-LED WORKSHOP FOR EDUCATORS

Extend your knowledge and appreciation of teaching contemporary art in a museum by signing up for an educators' workshop. This workshop will lead to a deeper appreciation of contemporary art and is suitable for primary, secondary and tertiary educators.

For more information, please visit <http://www.singaporeartmuseum.sg/education>.

TRAVELLER'S DIARY

Available from 21 Nov 2015 | SAM

Have you ever wondered how other people live? Or what happens in their country? Using the clues in the traveller's diary, take a trip around the Asia-Pacific. Find out more about the history and culture of other people, record your observations and share your favourite memory with everyone!

For a participatory and reflective experience of the *Time of Others* exhibition, this complimentary educational resource is available for use around the museum, limited to 200 copies per school, while stocks last. For bookings, please email education@singaporeartmuseum.sg

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 \$5

aged 60 & above

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

*Select days only.

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

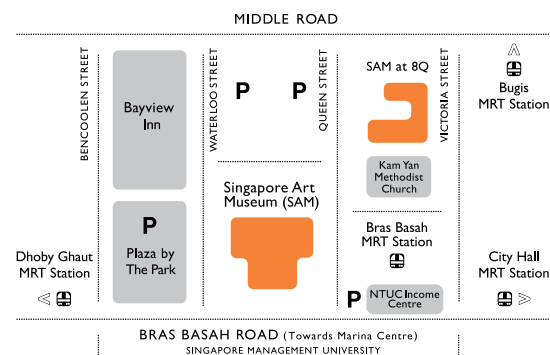
www.singaporeartmuseum.sg

 singaporeartmuseum

 sg_artmuseum

 sg_artmuseum

 samtelly



About SAM

The 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 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, and to deepen every visitor's experience. These include outreach and education, research and publications, as well as cross-disciplinary residencies and exchanges.

In 2011, SAM was the venue organiser of the Singapore Biennale, becoming the main organiser in 2013. SAM was incorporated as a Company Limited by Guarantee on 13 November 2013, operating under the Ministry of Culture, Community and Youth.



Organised by

sam
singaporeartmuseum
CONTEMPORARY ART IN SOUTHEAST ASIA

ASIAcenter
JAPANESE CENTER

WAGAMA

 Queensland
Government

MOT
MUSEUM OF MODERN ART
TOKYO
東京現代美術館

 国立国際美術館
THE NATIONAL MUSEUM OF ART, OSAKA