



**Signature**  
ART PRIZE 2011  
ASIA PACIFIC BREWERIES FOUNDATION

**ACTIVITY BOOKLET**

11 November to 4 March 2012, Singapore Art Museum

Recommended for ages 13 and above



## Welcome to the Singapore Art Museum.

There are many different and exciting artworks created by artists from different parts of Asia-Pacific for you to explore here.

Use this book and to help you find your way around the galleries, and to know the artists and their works better:

**Look** for the artworks in the galleries.

**See** what is being shown or projected on the screens.

**Think** about how the artist created the artwork, and what he or she might want to tell you through the work.

But before you start, do remember:

1. The artworks and equipment used are fragile so try not to touch them or stand too close to them.
2. Walk around the galleries slowly when you admire the artworks as you may hurt yourself if you run around.
3. If you have a big bag with you, get your parents or teachers to leave it in the lockers at the reception area.
4. If you have food and drinks, do only consume them in the plaza area as they are not allowed in the galleries and will invite pests to hurt the artworks.

# Have fun exploring!

## Introduction

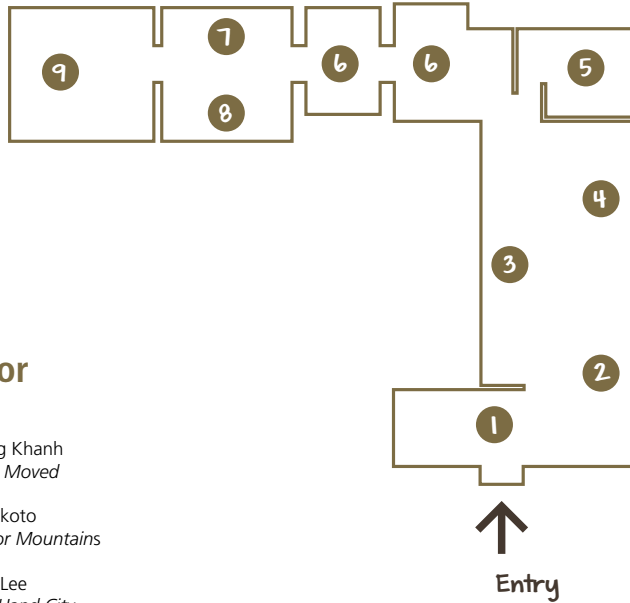
Welcome to the Asia Pacific Breweries Foundation Signature Art Prize 2011 Finalists Exhibition!

The Signature Art Prize recognises artists whose works represent a significant development in contemporary visual art in the Asia Pacific region. The competition is open, by nomination, to all visual artworks, regardless of medium, subject matter and size.

This exhibition presents the 15 finalist artworks which have been nominated and shortlisted by an international jury. It is thus an excellent opportunity to see and discover some of the most exciting contemporary art produced in this dynamic region in the last three years.

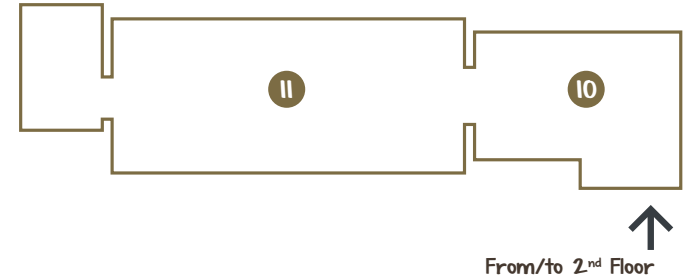
It's time to get to know the artworks in this competition better!

# Exhibition Map



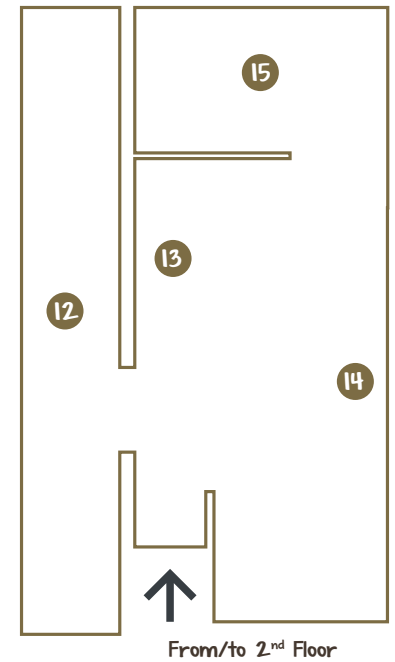
## 2<sup>nd</sup> Floor

1. Bui Cong Khanh  
*The Past Moved*
2. Aida Makoto  
*Ash Color Mountains*
3. Michael Lee  
*Second-Hand City*
4. Yang Xinguang  
*Thin*
5. Daniel Crooks  
*Static No. 12 (seek stillness in movement)*
6. Vandy Rattana  
*Bomb Ponds*
7. Rodel Tapaya  
*Baston ni Kabunian, Bilang Pero di Mabilang (Cane of Kabunian, numbered but cannot be counted)*
8. Chang Yoong Chia  
*The World is Flat*
9. Ay Tjoe Christine (in collaboration with Deden Sambas)  
*Lama Sabakhtani #01*



## 1<sup>st</sup> Floor

10. Imran Qureshi  
*You who are my love and my life's enemy too*
11. Sheba Chhachhi  
*The Water Diviner*



## 3<sup>rd</sup> Floor

12. Greg Semu  
*The Last Cannibal Supper*
13. Kim Jongku  
*Mobile Landscape*
14. Kyungah Ham  
*Needling Whisper, Needle Country/Embroidery Project*
15. Chen Chieh-jen  
*Empire's Borders I*

The art works in this exhibition were created by artists from the Asia Pacific region.

Do you know where the Asia Pacific region is?

1. Colour at least 5 countries that belong to the Asia Pacific region in the map here.



2. Time is something that is invisible and cannot be seen by the physical eye. How does artist Daniel Crooks managed to “show” you the passing of time in his work?

3. Other than recording moving images to show the passing of time, how else can you view and record time in a physical manner?



**Daniel Crooks**, *Static No. 12 (seek stillness in movement)*, 2010, single-channel HD video, colour, sound, dimensions variable (5:23 mins), artist collection.

*Static No. 12 (seek stillness in movement)* looks at the idea of using video and moving images to think of time in a physical way. Australian artist Daniel Crooks was inspired by groups of older people doing exercises early in the morning in a public park in Shanghai to create this work. There, he came across a man practicing “Tai-chi” exercises on his own and decided to film his movements and actions.

Amazed by what he recorded, Daniel Crooks read up more about the movements and found inspiration in the concept of “stillness in movement”. This idea is what he is trying to capture here in his work, through the shifting of still forms to show the structure of time, which is invisible. The result is a poetic display of time in a “**malleable**, almost sculptural way.”

---

#### **Glossary**

Malleable – To be able to be shaped or formed without breaking  
Image courtesy of the artist and Anna Schwartz Gallery.

4. Watch *Empire's Borders I* closely. What emotions do you think the applicants were going through throughout this process of applying for their visas?

5. Have you ever experienced or felt discriminated against because of your nationality? Write down your experience and thoughts about that situation here.



Chen Chieh-jen, *Empire's Borders I*, 2008 – 2009, single-channel video, continuous loop, colour and black and white, sound, dimensions variable (26:50 mins), artist collection.

*Empire's Borders I* was created based on Taiwanese artist Chen Chieh-jen's experience during a routine visit to the American Institute of Taiwan (AIT) to apply for a United States visa. There, a consular officer conducting the visa interview accused him of wanting to remain in the United States illegally. In contrast, Americans travelling to Taiwan do not need a visa. In response to the humiliating and unfair American visa system, Chen Chieh-jen created this work to look at how countries keep an eye on and control citizens of other countries with their border control procedures.

There are two segments to the video of this work here. The first presents eight typical cases of Taiwanese applicants being denied a non-immigrant visa for unknown reasons at the AIT. The second presents the stories of eight Mainland Chinese spouses migrating to Taiwan on marriage visas, encountering **discrimination** from Taiwan's National Immigration Agency. To Chen, modern **imperialism** takes the form of ways in which dominant countries maintain border control by deploying tactics to humiliate and subjugate citizens from other nations entering their countries.

#### Glossary

Discrimination – The unfair treatment of different categories of people based on prejudice  
Imperialism – Extending of a country's power or influence through diplomacy or military force  
Image courtesy of the artist.

6. Instead of producing images using paints on canvases, artist Kyungah Ham wanted her images to be produced using traditional North Korean hand embroidery. Why do you think she wanted her art work to be done this way?

7. What are your feelings towards how this project was completed amidst threats of censorship and confiscation? How does it affect your appreciation and understanding of this work?



**Kyungah Ham**, *Needling Whisper, Needle Country / Embroidery Project*, 2009 – 2010, North Korean hand embroidery on silk; total 9 pieces, various dimensions, Uli Sigg and artist collection.

Communication between South and North Korea is not allowed because of the political conflict and differences between the two countries, and *Needling Whisper, Needle Country / Embroidery Project* is an effort by South Korean artist Kyungah Ham to communicate with North Koreans through art.

Finding third-party agents who could go back and forth between North and South Korea, Kyungah Ham printed images she created based on news articles and phrases that convey emotions like “I’m Hurt” and “I’m Sorry” to be sent to North Korean workers. The images are then reproduced using traditional North Korean hand embroidery techniques. A number of the digital prints sent were censored and confiscated in North Korea, but Kyungah Ham managed to smuggle them to another group of workers who managed to complete the series, resulting in a work that shows the difficulties in communication, as well as miscommunication, between the two countries.

Image courtesy of the artist.

8. Look closely at the details of the art work. How do you feel when you look at the way the people are portrayed in this painting?

9. What do you think artist Aida Makoto is trying to say to you through his depiction of these people?



**Aida Makoto**, *Ash Color Mountains*, 2009–2010, acrylic on canvas, 300 x 700 cm, Taguchi Art Collection. Image courtesy of the artist, Taguchi Art Collection and Mizuma Art Gallery.

*Ash Color Mountains* is a painting by Japanese artist Aida Makoto. At first glance, the art work looks like a painting of misty mountains in a calm, peaceful setting. However, upon closer looking, the mountains are actually made up of businessmen piled on top of one another.

The peculiar image of a mountain made up of humans shows how the artist feels towards the leading occupations in developed countries and major cities in the world, like banking and retail. Many men working in these industries wear the business suit, which is used as a **motif** by the artist in the painting. A seemingly tranquil landscape turns out to be something much more disturbing, and can be seen as a commentary on our contemporary rat-race.

#### **Glossary**

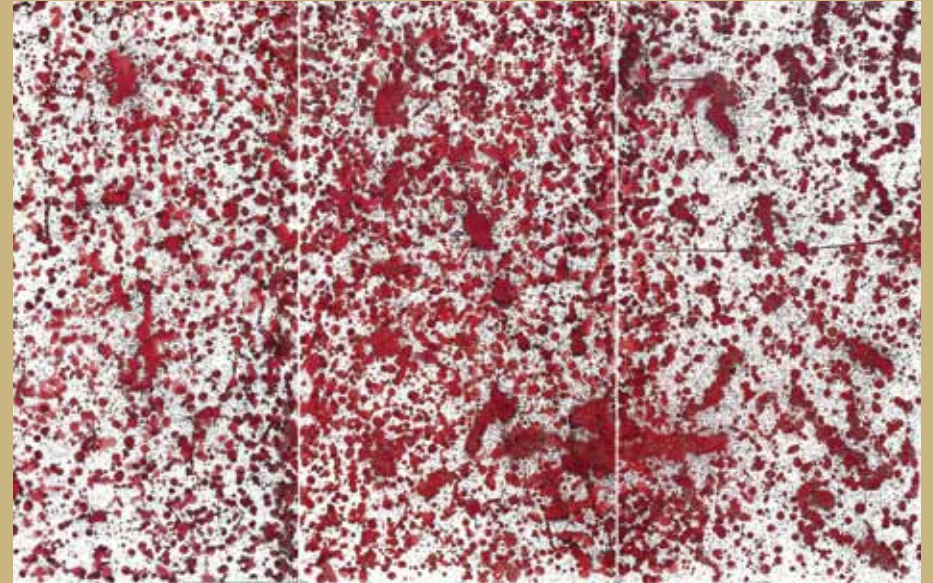
Motif – An idea or pattern that is repeated in an artwork

Image courtesy of the artist, Taguchi Art Collection and Mizuma Art Gallery.

10. What is your first impression when you see this painting?

11. Take a closer look at the painting and focus on the details – what do you notice?

12. What kind of emotions do you feel when you look at this painting, and why would you say so?



**Imran Qureshi**, *You who are my love and my life's enemy too*, 2010, gouache on wasli paper, 216 x 365 cm, Amna and Ali Naqvi collection.

*You who are my love and my life's enemy too* is Pakistani artist Imran Qureshi's response to the senseless, violent acts of suicide attacks in his country. Pakistan has been the target of many suicide attacks which have caused much death and destruction. Imran Qureshi felt it most strongly when the marketplace in his neighbourhood was attacked and images of the destruction had remained strongly in his mind.

In this artwork, splatters of red **gouache** fill the white surface of the paper, resembling drops of blood that are shed in the aftermath of a violent attack. However, a closer look at the individual red spots reveals delicate floral motifs. This contrast between the aggressive splatter pattern and the exquisite floral designs depicts the idea of life and death, suggesting that even from violence and death, life and hope can still blossom.

#### **Glossary**

Gouache – An opaque, water-based paint that is thickened with gum  
Image courtesy of the artist and Gandhara Art.

13. Look closely at the images of this work – how are the individual countries represented in this art work?

14. Stamps are used to send letters as a form of communication, but letter sending is no longer as popular as it once was, due to many other forms of communication that are faster like email, Facebook and Twitter, where you can send or post updates of yourself in an instant.

What are your thoughts about the speed in which we communicate or live in today's world?



**Chang Yoong Chia**, *The World is Flat*, 2010, postage stamps and adhesive, 84 x 134 cm, artist collection. Image courtesy of the artist.

*The World Is Flat* is a **collage** made entirely out of postage stamps by Malaysian artist Chang Yoong Chia. Stamps used to make people wonder about the countries they came from because the images and information on stamps usually represent something important or typical of the country. Since the arrival of the internet, however, people seldom send out letters now and stamps are not as widely used as before.

Chang Yoong Chia created this work through a laborious process of collecting, cutting, sorting and pasting thousands of stamps over a nine-month period. The artist has described this process as a contrast to the fast-paced, production-line society that we live in today, reflecting his desire for 'a better, slower, and less destructive way of living.'

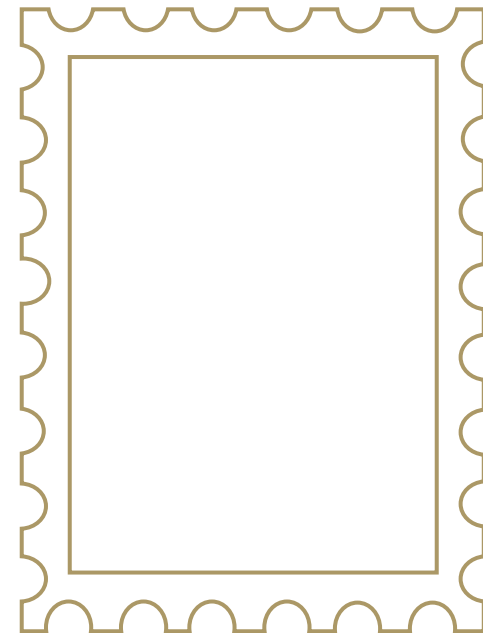
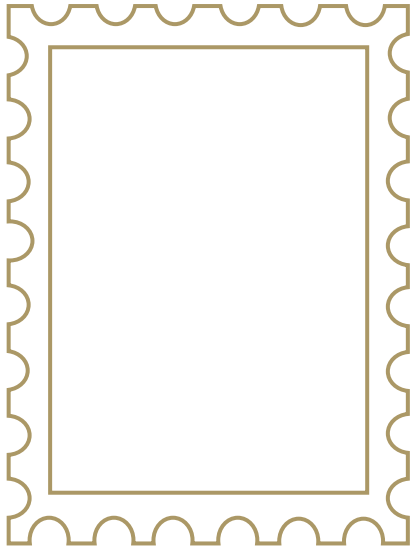
#### **Glossary**

Collage – A form of art where various materials like paper or fabric are arranged and stuck to a backing

Image courtesy of the artist.

15. To Malaysian artist Chang Yoong Chia, stamps make you curious and wonder about the countries they came from because the images and information found on them usually represent something important or typical of the country.

Try designing your own stamps in these spaces here to reflect the country you are from.



16. Living in an urban city means having to deal with a fast-changing landscape as a result of modern development. How do you feel about old areas of community living making way for new buildings in the name of development?

17. Are there any areas you can think of in your neighbourhood that you feel ought to be preserved or recorded?



**Bùi Công Khánh**, *The Past Moved*, 2010, Charcoal on paper backdrop and 8 photographs, drawing installation: 300 x 200 x 241 cm; photographs: 50 x 75 cm each, artist collection.

*The Past Moved* is an **installation** that looks at the idea of recording and preserving history and memories.

Responding to plans for his hometown area to be demolished to make way for a new tower block, Vietnamese artist Bùi Công Khánh created a fictional backdrop of this soon-to-be-demolished neighbourhood and invited people to pose against it for photographs. This tribute and documentation is his way of pre-empting history, asking the audience to think about the past, its importance and the way it is being perceived, written and recorded.

#### **Glossary**

Installation – A type of art that is site-specific and three-dimensional, designed to transform how people look at a space

Image courtesy of the artist.

18. Describe the sculptures you see here – what do they remind you of?

19. Imagine the sculptures could speak – what do you think they will say to you?



Yang Xinguang, *Thin*, 2009, wood, various dimensions, artist collection.

*Thin* is an artwork made of wooden **sculptures** created by Chinese artist Yang Xinguang. Using an axe, the artist hacked away at pieces of wood to achieve the thin, scraggly sculptures that you see here in this work.

The physical act of chopping and hacking of the wood is akin to Yang Xinguang inflicting pain and cutting them. The wood is in a state of being attacked and invaded by the artist throughout the process. Each stroke of the axe has to be decisive because once the axe makes a mark on the piece of wood, the wielder of the axe cannot regret or undo the action. The end results are thin pieces of wood that look like they have been under a brutal attack.

#### Glossary

Sculpture – An art form made by carving, casting or other shaping techniques  
Image courtesy of Boers-Li Gallery.

Which art work was your favourite?  
Write down the name of the artwork,  
the artist who made it, and draw a  
picture of how it looks like here.

## Suggested answers

1. Free response.
2. Daniel Crooks showed it by capturing and replaying slowly the shifting of a person's movements across a period of time.
3. Free response. E.g. Keeping a dated journal record, tracking the growth of a plant, etc.
4. Humiliation, anger, fear, disappointment, etc.
5. Free response.
6. Free response. E.g. Perhaps it is important for her to showcase the tradition and culture of North Korea in her work, especially since it is a project for collaboration and communication between North and South Korea.
7. Free response.
8. Free response. E.g. Disgusted, horrified, pity, etc.
9. Free response. E.g. Perhaps he is trying to say that the driving force behind these industries consists of businessmen who have lost their individuality as a result of the need to follow conventions.
10. Free response.
11. The individual spots of red gouache are actually floral patterns.
12. Free response.
13. Free response.
14. Free response.
15. Free response.
16. Free response.
17. Free response.
18. They are thin, scraggly and long, looking almost like bones in their shape and form.
19. Free response.

# General Information

## OPENING HOURS

Mondays to Sundays | 10am to 7pm

(Last admission at 6:15pm)

Fridays | 10am to 9pm

## ADMISSION

Adult \$10

Student, Senior Citizen 60 years and above and Regular (with valid 11B pass) \* \$5

20% off admission tickets for 20 or more persons.

\* Unless otherwise stated, admission is free for visitors 6 years and below, Singaporean and PR students and senior citizens, NSFs and teachers from local schools.

Free admission to SAM every Friday from 6pm to 9pm and on Open House days.

Admission ticket includes \$1 SISTIC fee and is available from SAM Information & Ticketing Counters and SISTIC.

Please present proof of eligibility to enjoy concessions or free admission.

## MUSEUM TOURS AT SAM

Tours in English

Mondays | 2pm

Tuesdays 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 | 7:45pm

## ADDRESSES

Singapore Art Museum is located at 71 Bras Basah Road, Singapore 189555.

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

## SAM ONLINE

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

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

[www.twitter.com/singaporeart](https://www.twitter.com/singaporeart)

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

## ENQUIRIES

6332 3222 or 6332 3200

[nhb\\_sam\\_programs@nhb.gov.sg](mailto:nhb_sam_programs@nhb.gov.sg)

## HOW TO GET 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 available at Waterloo Street, Queen Street, NTUC Income Centre, Plaza by the Park, Hotel Grand Pacific and Singapore Management University.

## WHEELCHAIR ACCESS/LOCKERS

Lifts provide easy access to galleries.

Lockers are available for visitors' use.

