

THE LEARNING GALLERY

CONTEMPORARY SOUTHEAST ASIAN ART FROM
THE SINGAPORE ART MUSEUM COLLECTION



EXHIBITION GUIDE

ABOUT THE GALLERY



The Learning Gallery presents artworks selected to promote engagement and discussion of broader issues through contemporary art.

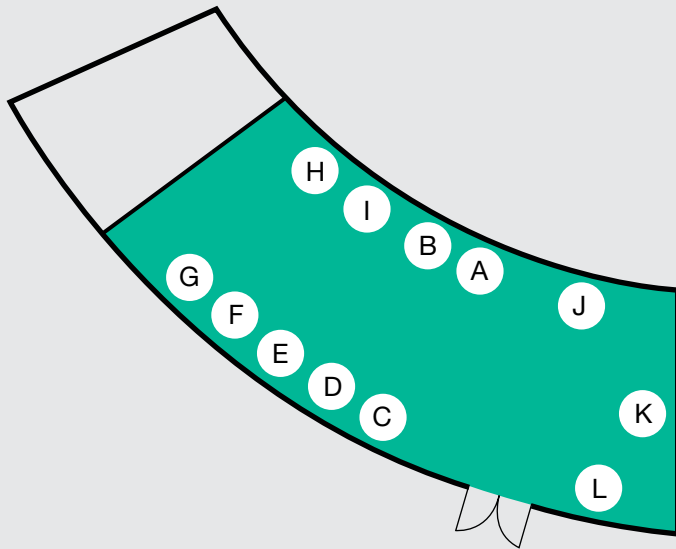
People And Places showcases twenty Southeast Asian contemporary art works from the Singapore Art Museum's permanent collection that looks at the people, places and spaces around us. Revolving around ideas of identity, urbanisation, globalisation and the environment, these works raise pertinent issues on urban living in the modern cityscape and prompt us to consider how the artists have translated their visions about these issues into works of art.

This guide provides you with information about the works, the artists and the inspiration behind their creations. Accompanying each write-up are some big-idea questions that encourage you to think a little more about the artist's intention for a deeper engagement with the work.

FACING PAGE: **Jing Quek, *Singapore Idols Skateboarders (Edition 5 + 1 A.P.)***, 2006, Photograph, 52 x 77.5 cm, Singapore Art Museum collection

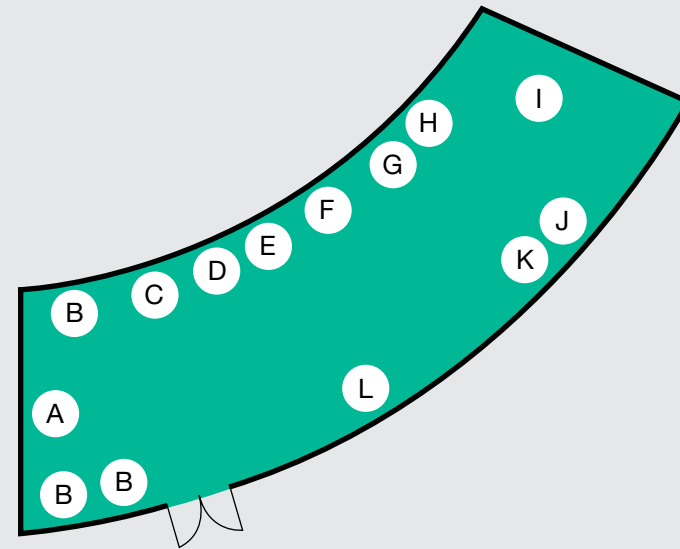
FRONT COVER: **Jing Quek, *Singapore Idols Grasscutters (Edition 5 + 1 A.P.)***, 2006, Photograph, 52 x 77.5 cm, Singapore Art Museum collection

EXHIBITION PLAN



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- B Jing Quek, *Singapore Idols Grasscutters (Edition 5 + 1 A.P)*
- C Dawn Ng, *Mirror Mirror (48 Circuit Road)*
- D Dawn Ng, *Once Upon A Time (Purvis)*
- E Dawn Ng, *The Grass Is Always Greener On The Inside (Bedok Reservoir Road)*
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- A The Propeller Group, *Uh... (Edition 2/7 + 2 A.P)*
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JING QUEK
SINGAPORE IDOLS SKATEBOARDERS
(Edition 5 + 1 A.P)

2006
Photograph
52 x 77.5 cm
Singapore Art Museum collection

JING QUEK
SINGAPORE IDOLS GRASSCUTTERS
(Edition 5 + 1 A.P)

2006
Photograph
52 x 77.5 cm
Singapore Art Museum collection

The *Singapore Idols* series of photographs is artist Jing Quek's attempt to capture a collective portrait of distinctive communities in Singapore, beyond the commonly used racial divisions that people are familiar with.

Here, a group of youths typically seen in the shopping malls and skate parks of Orchard Road strut confident poses in a celebrity-style composition reminiscent of glossy pictures of idols seen in magazines. With their definitive style in fashion apparel and accessories, the collective identity of the group stands out as a distinct community in our urbanised country. Similarly, a group of foreign workers employed as grasscutters are captured in a playful composition where the subjects, with their unexpected poses, resemble Cosplayers or perhaps a group of warriors, rather than grasscutters. Through this, Jing Quek signals the values he ascribes to the individuals featured in his work in his attempt to address (and subvert) constructions of identity, stereotypes and communities.

Jing Quek celebrates common, everyday situations and environments with a stylised take on these individual communities that have their own unique sense of culture and identity, capturing the spirit of the people who make up the 'face' and landscape of Singapore.

What do you think are the things that identify who you are as an individual?

Jing Quek was born in Singapore in 1983 and graduated with a Bachelor of Fine Arts in Photography from the School of Visual Arts, USA. He has exhibited in Singapore as well as New York, and is known for his brightly-coloured photography which depicts its subjects with great humour and joie de vivre (or "Joy of Living"). Jing Quek's work explores the Singaporean identity and local urban cityscape, documenting the people and places that make this country unique.

LEARNING GALLERY 1



DAWN NG

MIRROR MIRROR (48 CIRCUIT ROAD)

ONCE UPON A TIME (PURVIS)

*THE GRASS IS ALWAYS GREENER
ON THE INSIDE (BEDOK RESERVOIR ROAD)*

*FINE DAY FOR A PARADE
(BUKIT TIMAH SPORTS COMPLEX)*

*TROJAN
(OLD HOLLAND ROAD)*

2010

Photograph

80 x 117 cm

Courtesy of the artist

LEARNING GALLERY 1



This series of photographs by artist Dawn Ng features a curious colossal bunny named *Walter* that pops up across Singapore's standard landscape of flats and heartland enclaves. By placing *Walter* at various spots in Singapore and photographing these interesting scenarios in which the giant rabbit contrasts greatly with his environment, Dawn Ng encourages people to re-examine overlooked places, local sites and sights which we have come to take for granted by invoking a sense of surprise and wonder in them, so that we can discover the extraordinary in our everyday environments.

The *Walter* series of photographs is Dawn Ng's response to her home – the city of Singapore – which has witnessed several changes to its landscape over the years with new apartments, malls and casinos springing up across the island. Questioning Singapore's obsession with constant 'remaking', redevelopment, and being 'world-class', *Walter* is an attempt to draw people's attention to recognise what is truly unique in Singapore's landscape. Here, Dawn Ng celebrates the ordinary by making people look at the city of Singapore from the perspective of a child again.

Do you recognise any of the places featured here in this work?

Is there a particular place you would like *Walter* to 'visit'? Where is this place and why do you consider it important or interesting?

Dawn Ng was born in Singapore in 1982, and graduated from The Slade School of Fine Art, London and Georgetown University, Washington where she acquired skills in drawing, painting, photography as well as writing. She has a background in advertising, and held her first solo collage exhibition titled Singapore Cuts in 2009. Her works have also been displayed at the Singapore Art Show (2009), Blackout (2009), and more recently at A Curious Teepee and in New York in 2011.



SAFARUDDIN DYN ANN SIANG HILL

2009
Acrylic on canvas
120 x 90 cm
Singapore Art Museum collection

LEARNING GALLERY 1



SAFARUDDIN DYN MAXWELL ROAD

2006
Acrylic on canvas
90 x 120 cm
Singapore Art Museum collection

Safaruddin Dyn's works reference the idea of memory and absence, using images from old photographs to serve as visual diaries of specific landmarks in order to trigger feelings of nostalgia and longing in the viewer. By painting landmarks in Ann Siang Hill and Maxwell Road as objects in a distorted manner, Safaruddin Dyn displaces the buildings that are featured, reflecting an uncomfortable, eerie stillness and emptiness brought about by the absence of human life. This sense of displacement is further highlighted through the use of muted colours for the objects featured, set against the bright bursts of luminous colours as the background.

Both Ann Siang Hill and Maxwell Road are prominent areas in Singapore that have, in recent times, undergone tremendous change. Only a few of these conservation shop houses and Art Deco architecture buildings remain in Singapore today. Safaruddin Dyn's works speak of the constant tussle between holding on to the old and paving way for the new in our fast-paced society with its ever-changing cityscape.

Which buildings or objects hold great memories for you?

Safaruddin Dyn was born in Singapore in 1977, and graduated with a Master's Degree in Fine Arts from the Open University at LaSalle-SIA College of the Arts. Safaruddin Dyn's artworks often explore the idea that memory - although transitory - can achieve immortality by freezing time and space into a sculpture, photograph or painting.



EKO NUGROHO *IT'S ALL ABOUT COALITION*

2008
Bronze
190 x 60 x 60 cm
Singapore Art Museum collection

LEARNING GALLERY 1



Eko Nugroho's *It's All About Coalition* is typical of the artist's signature style which is heavily influenced by popular and comic culture featuring strange, hybrid characters. Two figures approach each other, seemingly to offer friendship or peace by means of the universal gesture of a handshake. However, the outstretched hand of one character has taken the form of the head of a wolf, its jaws open and ready to snap off the other party's extended hand. The other party is not defenceless either – his other hand, resting by his side, has taken the shape of pincers or claws, ready to retaliate. Both figures are caught in a moment of tension and anticipation – will they attack in mutual distrust, or will there be true coalition between them?

Eko Nugroho's work responds to social and political situations with humour, sarcasm and parody. He believes that art must communicate with people, and sees his work as "a story-telling journey" with different audiences at different sites. The visual, pop appeal of his work is a means for Eko Nugroho to discuss difficult issues or social causes that are easily overlooked by people.

What do you think each of the figures is thinking at this point of time?

Eko Nugroho was born in Indonesia in 1977 and majored in painting at the Institut Seni Indonesia. A young artist fast gaining recognition at home as well as abroad, he has exhibited widely in Indonesia as well as in Europe, Japan and more recently, at the 5th Asia-Pacific Triennale. He works in a variety of artistic media, including painting, embroidery and sculpture. Eko Nugroho also often works on collaborative projects with communities and other social creatives in order to surface pressing social issues to the larger community and hopefully, effect change.



EKO NUGROHO

ILLUSION

2007
Embroidery
148 x 296 cm
Singapore Art Museum collection

LEARNING GALLERY 1



Drawing on his familiarity with the cartoons and comic books that populated his childhood, Eko Nugroho's *Illusion* illustrates a scene of "crispy crisis" where the environment is depleted of its greenery by monster-like machines in his signature comic-graphics style. With the absence of living forms, what's left of the sterile landscape is a harsh, jagged terrain, exposed to the dangers of over-heating and "crisping" up as a result of environmental destruction.

Often working with thick, dark outlines, Eko Nugroho's style and imagery reflect Indonesia's media-rich and politically-charged environment with its bold colours and bizarre, oftentimes provocative statements. Here, his **surrealistic*** narrative is populated by his characteristic hybrid characters drawn from comic culture. The hooded figure – who resembles an astronaut, a common 'hero' or wish fulfilment in boys' comics and cartoons – represents the artist's aversion of depicting stereotypical face-types that could lead to discriminatory thoughts or interpretations of his work, while at the same time, adding a sense of ominous foreboding about the state of the environment depicted here.

Do you share the same sentiments as Eko Nugroho with regards to the state of our environment?

Eko Nugroho was born in Indonesia in 1977 and majored in painting at the Institut Seni Indonesia. A young artist fast gaining recognition at home as well as abroad, he has exhibited widely in Indonesia as well as in Europe, Japan and more recently, at the 5th Asia-Pacific Triennale. He works in a variety of artistic media, including painting, embroidery and sculpture. Eko Nugroho also often works on collaborative projects with communities and other social creatives in order to surface pressing social issues to the larger community and hopefully, effect change.

*Surrealistic – a style of art that emphasises dreamlike imageries and visions.



YUREE KENSAKU
THE KILLER FROM
ELECTRICITY AUTHORITY

2009
Acrylic, carved window, painted toy skull and plastic blind
112 x 80 cm
Singapore Art Museum collection

LEARNING GALLERY 1



Yuree Kensaku created *The Killer From Electricity Authority* after witnessing staff from the electricity authority cut down trees growing above the power lines outside her house. Without the shade of nearby trees, her house became hotter and more uncomfortable to live in. With this work, Yuree Kensaku contemplates the future of the world for the younger generation by addressing the issue of climate change.

The artist's use of found, discarded objects such as a wooden window frame and a plastic blind has given these unwanted items a new life as part of an artwork. The window frame and plastic blind become a frame for her painting, opening to a view of her neighbourhood, which she has depicted as a desert inhabited by a distressed camel and human, in order to reflect her concerns about the impact of the increase in temperature. Through her stylised form of narrative illustration which depicts a barren landscape with the victims and perpetrators of the situation, the worry and despair about a world facing drastic environmental changes are felt more clearly.

Does Yuree Kensaku's choice of materials affect the way you look at her artwork? What if she had simply painted how she felt on a piece of canvas instead of using found, discarded objects to create her art work?

*Born in Thailand in 1979, Yuree Kensaku graduated with a Bachelor of Fine Arts in Visual Arts from Bangkok University and has held several solo and group exhibitions. Her art draws on the vibrant colours and stylised illustration of **pop art*** as well as Japanese manga. Environmental issues and representations of ecological disaster are frequent themes explored in her works.*

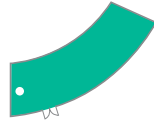
*Pop art – a style of art that uses elements of popular culture, advertising and mass media.



THE PROPELLER GROUP *UH... (EDITION 2/7 + 2 A.P)*

2007
Video
6 minutes 17 seconds
Singapore Art Museum collection

LEARNING GALLERY 2



Uh... features the work of an imaginary graffiti artist who goes by the alias 'Uh', and who has seemingly painted his moniker onto the walls of Ho Chi Minh City's urban cityscape. What the audience sees is the imaginary aftermath of *Uh's* act. Only when pedestrians and motorcyclists enter the fictive video space and pass through under the painted letters will the audience then realise that the graffiti is not real, but actually a digital image that is superimposed onto the cityscape by the artists.

This video is part of a larger body of work by artist collective The Propeller Group that deals with Vietnam's rapidly changing landscape and how its youth culture attempts to navigate these changes by adapting and developing new strategies for their individual self-expression. Through this video, The Propeller Group interprets the complex and contradictory relationships between Vietnam's youth, the influence of Western culture and the rapid urbanisation taking place in the country.

What kind of culture and lifestyle would you associate the art of graffiti with?

Formed in Ho Chi Minh City, Vietnam in 2006, The Propeller Group is an art collective whose work both utilises and addresses issues of popular culture and communication media. Consisting of members Phunam (b. 1974, Saigon, Vietnam), Matt Lucero (b.1976, Upland, USA) and Tuan Andrew Nguyen (b. 1976, Saigon, Vietnam), The Propeller Group has shown their works in exhibitions like the 8th Shanghai Biennale: Rehearsal (with Superflex) in 2010 as well as the 3rd Singapore Biennale: Open House in 2011.



JUSTIN LEE EAST & WEST

2009
Fibreglass
184 x 74 x 84 cm (lady with sash)
163 x 65 x 71 cm (lady with laptop)
167 x 58 x 50 cm (lady with handbag)
Singapore Art Museum collection

LEARNING GALLERY 2



Originally commissioned by the National Museum of Singapore as part of the *Singapore Art Show 2009, East & West* was part of an art-on-site programme that explored the cityscape of Singapore, where skyscrapers and historical monuments jostle with each other for space and attention.

In *East & West*, artist Justin Lee playfully blends traditional Eastern iconography with modern-day symbols of our global capitalist culture. He presents us with three Chinese ladies, dressed in ancient costumes which they accessorise with items associated with contemporary consumerist culture, such as a laptop and a handbag.

This work examines the impact of capitalism in today's society, on its people and on traditional values. Justin Lee's work teases out questions about the role and value of traditional culture in contemporary society, with his three traditional Chinese ladies serving as contrasting figures to the modern-day career-driven woman. Through the use of pop art as a playful medium in his work, Justin Lee celebrates Asian values in our modern society in a tongue-in-cheek manner.

Can you think of any traditional values that are in danger of disappearing in today's modern society?

Born in Singapore in 1963, Justin Lee is a recipient of the Georgette-Chen Arts Scholarship and completed his Diploma in Fine Arts at the LaSalle-SIA College of the Arts in 1999. An active artist since 1996, Justin Lee held his first solo exhibition Double Happiness, A Fantasy in Red in 2003, and has participated in several exhibitions and art competitions such as the UOB Art competition as well as the ASEAN Art Awards.



CHUN KAIFENG *PARKLIFE*

2008
Mixed media
60 x 80 x 50 cm
Singapore Art Museum collection

LEARNING GALLERY 2



Parklife depicts a playground and a multi-storey void deck, familiar sights in most Housing Development Board (HDB) estates in Singapore. However, this is no idyllic cityscape. Upon closer inspection, the residential landscape depicted in the work is far from being the family-friendly, cheerful place that it was designed to be. Shades of grey dominate the structures; playground equipment which is supposed to provide amusement for children is warped, dangerous and dysfunctional in its design, creating a sense of discomfort and unease for the viewer taking in the details of this artwork.

The loneliness and isolation of the urban landscape is highlighted in *Parklife*, through this model of a fenced-up area designated for living and playing. Instead of a space that is supposed to improve the quality of life for its inhabitants, Chun Kaifeng's colourless model conveys a sense of monotony in a sterile environment.

How do you think life would be, living in a space like this?

Born in Singapore in 1982, Chun Kaifeng received his Masters in Fine Arts from the Glasgow School of Art in 2010. He was a recipient of the Singapore National Arts Council Bursary in 2009 and the winner of the Singapore Art Show award in 2009. Chun Kaifeng's monochromatic models of iconic or distinctive structures in Singapore are reminiscent of toys and architectural models, but their details belie a sharp social critique.



FRANKIE CALLAGHAN 308 (EDITION 3/5)

2009
Photograph
68.6 x 101.6 cm
Singapore Art Museum collection

LEARNING GALLERY 2



FRANKIE CALLAGHAN 101 (EDITION 2/5)

2009
Photograph
68.6 x 101.6 cm
Singapore Art Museum collection

Frankie Callaghan explores the nocturnal world of urban Manila in these photographs of buildings and structures that would otherwise appear familiar and unremarkable in the daytime. Saturated with colour and awash in the unnatural glow of electrical lighting, these night-time images of shanty towns and low-cost housing suggest the effects of digital imaging or computer software manipulation. Yet they are 'natural' insofar that the works were shot using the existing and ambient aura and light of the city, without additional photography lighting.

These photographs reveal, unflinchingly, scenes of Manila's prevalent urban poverty, yet ironically and intriguingly, also avoid performing as journalistic documentation or proffering social commentary on the problems associated with the Philippine urban environment such as overcrowding or poor sanitation. Instead, it is the concrete structures, metal grills and zinc hoarding that dominates the images with their unapologetic presence. These elements of make-shift construction and rapid urban development – so ugly under the glare of the daytime sun – take on an uncanny beauty and otherworldly aesthetic through Frankie Callaghan's lens.

If you were to choose a subject matter to portray the city and the urban landscape, what would it be?

Frankie Callaghan was born in England in 1980 and graduated from the Wharton School of Business, University of Pennsylvania, in Economics. Based in Manila, he first exhibited his work in Philippines at the age of 21 and has exhibited in several solo as well as group shows in Philippines, Malaysia and Hong Kong.



TROMARAMA ZSA ZSA ZSU (EDITION 3/5)

2007
Music video (stop-motion animation)
4 minutes 42 seconds
Singapore Art Museum collection

LEARNING GALLERY 2



Zsa Zsa Zsu is a music video produced for the Bandung-based music band Rock N' Roll Mafia (RNRM). The title of the song is a phrase used to describe the electric connection and chemistry experienced when meeting a new love interest, and is taken from the popular television series *Sex And The City*. Likewise, the lyrics of the song narrate the anticipation and longing of infatuation, from a male as well as female perspective.

The storyboard of the *Zsa Zsa Zsu* video emphasises this electric connection, depicting members of RNRM performing the song using the stop-motion animation technique. Unexpected objects such as buttons and beads are used to form the images. This combination of a deliberate low-tech technique and the use of everyday materials is characteristic of Tromarama's unique artistic style, contrasting greatly with many mainstream music videos which rely on the use of high-tech special effects and heavy editing in order to achieve slick production values and a polished end product in order to appeal to viewers. The use of buttons and beads in *Zsa Zsa Zsu* results in images that look blurred and pixelated, reminiscent of the days when technology and mass media were not so developed yet, creating a nostalgic and 'indie' feel to the work.

**What are some of the most memorable music videos you have seen?
What is it about these videos that makes them so special?**

**How do you feel about the use of new media like music videos in redefining
the genre of video art?**

Tromarama is an artist collective formed in 2004 and based in Bandung, Indonesia. Its members are Febie Babyrose (b.1985, Jakarta, Indonesia), Herbert Hans Maruli (b.1984, Jakarta, Indonesia) and Ruddy Alexander Hatumena (b.1984, Bahrain). Tromarama's work has been exhibited widely, including at the Singapore Biennale (2008), the 3rd Asian Art Biennial (2011) in Taiwan as well as at the Mori Art Museum in Tokyo, Japan.



**JUSTIN LEE
GODDESS SERIES:
MOBILE PHONE KIDS**

2009
Acrylic on canvas
195 x 138 cm
Singapore Art Museum collection

**JUSTIN LEE
GODDESS SERIES:
MACDONALD KIDS**

2009
Acrylic on canvas
195 x 138 cm
Singapore Art Museum collection

At first glance, Justin Lee's paintings appear to depict traditional Chinese deities – the door guardians, or spirits who guard thresholds. Upon closer inspection however, one realises that the children featured in the portraits are holding modern day items like mobile phones and fast food.

This combination of modern elements with traditional iconography comments on how tradition and the past co-exist with the new today. In Singapore, historic buildings sit side by side with sleek and modern developments. Former temples and cathedrals have been converted to pubs, restaurants, cinemas, and shopping malls, their architectural features retained but their functions and spaces converted for secular use. Justin Lee's works therefore question the impact of modernisation and globalisation on traditional cultures and values, and invite us to think about how this mixed marriage of the two may work (or not).

Do you think there can be a balanced manner of keeping traditions in a modern society?

Born in Singapore in 1963, Justin Lee is a recipient of the Georgette-Chen Arts Scholarship and completed his Diploma in Fine Arts at the LaSalle-SIA College of the Arts in 1999. An active artist since 1996, Justin Lee held his first solo exhibition Double Happiness, A Fantasy in Red in 2003, and has participated in several exhibitions and art competitions such as the UOB Art competition as well as the ASEAN Art Awards.

LEARNING GALLERY 2



JASON WEE
SELF-PORTRAIT
(NO MORE TEARS MR. LEE)

LEARNING GALLERY 2



2009
Plastic shampoo bottle caps
380 x 324 x 30 cm
Singapore Art Museum collection

The winner of the Voter's Prize award at the *Singapore Art Show 2009*, *Self-Portrait (No More Tears Mr. Lee)* is made out of 8,000 plastic shampoo bottle caps placed individually on an angled pedestal. Using a combination of opened and closed bottle caps placed in a fixed formation on a grid format, the portrait of a person is created when the bottle caps are lit and seen from a certain angle.

Alluding to a historical and emotional moment in Singapore's history of independence, the choice of material used to create this installation is a cheeky reference to a well-known shampoo tagline. Jason Wee reinvents the genre of portraiture here by deconstructing the subject into its individual parts, making each bottle cap function as a pixel forming a larger image. The breaking down of the image of the person represented questions how biographies and histories of historical figures are multi-faceted, encouraging the audience to think of biographies and history in a similar fashion, with a multi-perspective approach. This installation is also introspective and self-reflexive in that Jason Wee sees himself represented in this portrait as well, in the way that a person might identify himself or herself with an influential father figure.

What do you consider important moments or events in Singapore's history, and if you were an artist, how would you represent them?

Can you think of an alternative material to work with for this installation that would be suitable to bring out the themes of the work?

Jason Wee was born in Singapore in 1978 and graduated from the Parsons School of Design, New York with a Masters in Fine Arts in Photography. Based in New York, Jason Wee was awarded the Shell-NAC award in 2004 and has exhibited in several solo as well as group exhibitions in museums such as the Chelsea Art Museum in New York and the Singapore Art Museum.



TERRA BAJRAGHOSA
LIBERTY LEAD THE PIXEL
(AFTER E. DELACROIX)

2009
Acrylic on canvas
195 x 245 x 5 cm
Singapore Art Museum collection

LEARNING GALLERY 2



TERRA BAJRAGHOSA
BOOM BOX LIBERTY

2009
Acrylic
170 x 100 x 60 cm
Singapore Art Museum collection

These works are inter-related – the sculpture is that of a character depicted in the painting, named and titled as *Liberty*. This set of works is a reference to the 1830 painting *Liberty Leading The People* by French artist Eugène Delacroix which has come to symbolise the heroism and ideals associated with the French Revolution. In Delacroix's painting, *Liberty*, depicted as a female figure in a yellow dress, leads the people in their fight for liberty, equality and fraternity, represented by France's tri-colour flag. Terra Bajraghosa updates the spirit of the work in his own playful interpretation set in the present day, where *Liberty*, presented as a pixilated image, holds a modern-day boom box instead of a rifle as depicted in the original painting. With this re-interpretation, Terra Bajraghosa suggests that the revolution in the streets is still relevant today, only that it is now driven by youth and popular culture fighting for its freedom and independence, as suggested by the symbolism of *Liberty*'s boom box and the pixilated graphics drawn from contemporary digital culture.

Are there any classical works of art, or artworks by 'Old Masters' that you would like to 'update' and re-interpret for our modern times? Which works are these, and why do you think their subject matter / messages are still relevant today?

Terra Bajraghosa was born in Indonesia in 1981 and he studied Visual Communication Design at the Indonesian Art Institute of Yogyakarta, Indonesia. He has taken part in solo exhibitions as well as group exhibitions in countries like Indonesia, Korea and the United Kingdom. Widely influenced by pop culture, Terra Bajraghosa uses the nostalgic aesthetics of pixel animation and mass communication to comment on the current political and social climate in Indonesia.



EKO NUGROHO
JEMBAR NEGARANE, CUPET PIKIRANE
(BIG COUNTRY, NARROW MINDSET)

LEARNING GALLERY 2



2007
Acrylic on canvas
200 x 450 x 4.7 cm (3 panels)
Singapore Art Museum collection

The title of this work, *Jembar Negarane, Cupet Pikirane*, is a Javanese phrase that loosely translates to *Big Country, Narrow Mindset* in English. It consists of three panels depicting part-man, part-machine characters in a seemingly apocalyptic scene of chaos and terror, with dismembered limbs lying around and a riotous mob threatening to take control. The sense of violence and hostility is further emphasised by the sharp tools and aggressive behaviour of the characters presented in the work.

The title of this work is therefore both critique as well as advice, a reminder to humankind to avoid cannibalising or preying on each other, as illustrated through Eko Nugroho's rendition of robots and monsters. Printed on the chest of the main character in the foreground is the phrase *Aku Bukan Milikmu* which roughly translates to *I'm Not Yours*. Eko Nugroho's main 'hero' in the work serves as a rebel to the status quo, further highlighting the need to remember the consequences and dangers of a landscape of narrow-mindedness that could lead to self-destruction.

Pick a character in this work – what kind of stories do you think it will tell you?

Eko Nugroho was born in Indonesia in 1977 and majored in painting at the Institut Seni Indonesia. A young artist fast gaining recognition at home as well as abroad, he has exhibited widely in Indonesia as well as in Europe, Japan and more recently, at the 5th Asia-Pacific Triennale. He works in a variety of artistic media, including painting, embroidery and sculpture. Eko Nugroho also often works on collaborative projects with communities and other social creatives in order to surface pressing social issues to the larger community and hopefully, effect change.



Education Programmes

Preschool Workshops

Little Artists

An age-appropriate workshop allows children to understand contemporary art in a fun way. After a tour of the galleries, there will be a hands-on activity where the pre-schoolers make their own masterpieces using a wide range of art materials.

Weekdays, 10 - 11.30am or 2.30 - 4pm | SAM | Age 4 to 6 | \$12 per person

I Will Always Be Happy!

Young children's curiosity in art will be aroused through storytelling and speech and drama activities. After a tour of the galleries, children will create puppets inspired by the artworks and perform their own puppet show.

Weekdays, 10 - 11.30am or 2.30 - 4pm | SAM | Age 4 to 6 | \$12 per person

Primary School Workshops

Junior Artists

Participants will be challenged to explore the concepts in contemporary artworks. They will then be given the opportunity to explore their creative potential through hands-on art-making and working with different materials.

Weekdays, 10am - 12pm or 2.30 - 4.30pm | SAM | Age 7 to 12 | \$18 per person

Never Ending Stories

This workshop takes a speech and drama approach to art appreciation. Participants will enjoy facilitated discussions about the artworks followed by script-writing exercises to create their own alternative endings to art-inspired stories. They will then have the opportunity to perform their puppet show to their peers.

Weekdays, 10 - 11.30am or 2.30 - 4pm | SAM | Age 7 to 12 | \$18 per person

Secondary School/ Tertiary Institutions Workshops

Young Artists

Participants will reflect, interpret, and evaluate contemporary works of art using the language of art criticism. The students will then be guided to create artworks based on their interpretations of the works that have impressed them.

Weekdays, 10am - 12pm or 2.30 - 4.30pm | SAM | Age 13 to 18 | \$28 per person

Inspired by Art

This fun writing workshop allows participants to appreciate contemporary art while developing their language and narrative-writing skills. Following active discussion about the artworks in the galleries, participants can choose to base their writing on either the artist's original intentions or their own interpretations.

Weekdays, 10am - 12pm or 2.30 - 4.30pm | SAM | Age 13 to 18 | \$28 per person

Education programmes are for school bookings only. Available on weekdays at 10am or 2:30pm. Please download and fill up the booking form at www.singaporeartmuseum.sg under the "School Programmes" page.

Minimum 20, maximum 40 persons per session. All workshops are held on-site at SAM. For more information, email nhb_sam_education@nhb.gov.sg.



Eko Nugroho, *It's All About Coalition*, 2008, Bronze, 190 x 60 x 60 cm, Singapore Art Museum collection.

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
www.facebook.com/singaporeartmuseum
www.twitter.com/singaporeart
www.youtube.com/samtelly

ENQUIRIES

6332 3222 or 6332 3200
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.

