

**MEDIA RELEASE**

**SINGAPORE ART MUSEUM'S LATEST SHOW EXAMINES EXCHANGES,  
RELATIONSHIPS AND INFLUENCES THROUGH THE ACT OF GIFTING**

*'The Gift' features works from multiple collections, including SAM and partner institutions  
Galerie Nasional Indonesia, MAIAM Contemporary Art Museum, and  
Nationalgalerie – Staatliche Museen zu Berlin*



*Ho Tzu Nyen, The Critical Dictionary of Southeast Asia: F for Fold, 2021;  
Artist's book in collaboration with Currency Design;  
image courtesy of the artist and Edouard Malingue Gallery, photo by Studio W*

**Singapore, 18 August 2021** – The act of gifting transforms an ordinary object into something much more meaningful and emotional; becoming an embodiment of a relationship, a social act, or even an obligation to another. These perspectives set the stage for Singapore Art Museum's (SAM) latest exhibition ***The Gift***, which runs from **20 August to 7 November 2021** at **National Gallery Singapore's The Ngee Ann Kongsi Concourse Gallery**.

Presented as one of four related exhibitions in an ongoing transnational project titled *Collecting Entanglements and Embodied Histories* initiated by the Goethe-Institut, *The Gift* draws upon the project's broader themes of interwoven histories, performed narratives and embodiment. Exemplified by Korean American artist Nam June Paik's first meeting with German artist Joseph Beuys and the powerful feeling of being deeply moved by each other, SAM's exhibition

focuses on the nature of relations, affinities and influences, wherein history, geography and identity are observed as manifestations of such entanglement.

“Through the concept of the gift, the exhibition examines the tangible and intangible between and around objects, artworks and histories, as well as how these are entangled. In curatorial dialogue and collaboration with partner institutions across Europe and Asia, we have the opportunity to expand our understanding and scope of meaning-making through artworks we present and exchange, allowing us to consider new readings in the company of others and find ways to be further connected. With *The Gift*, and more broadly, *Collecting Entanglements and Embodied Histories*, we hope to bring these new perspectives on ideas of exchange and influences to our audiences,” says Dr June Yap, Director of Curatorial, Collections and Programmes at SAM and curator of *The Gift*.

### **Exploring historical exchanges across geographical boundaries**

Presenting artworks and historical materials from the collections of SAM and partner institutions such as Galerie Nasional Indonesia, MAMMOET Contemporary Art Museum, and Nationalgalerie – Staatliche Museen zu Berlin, *The Gift* invites visitors to consider a multi-dimensional view of artworks and materials from across geographies and their relation to one another. Bringing visitors through a complex journey, the exhibits are presented as intimately connected through narratives, agencies, and histories, inspiring new meanings and perspectives.

*Energiestab (Energy Staff)* (1974) by Joseph Beuys embodies key aspects of the artist’s influential practice, particularly his ideal of Eurasia as an expanded frame which defies the boundaries that delineates cultures and aesthetics. Salleh Japar’s *Born out of Fire* (1993) was inspired by Japar’s travels to Australia and draws on universal symbols that are familiar across cultures and belief systems, yet personal when read within the context of one’s daily life. Tang Da Wu’s *Monument for Seub Nakhasathien* (1991) extends support to Thai conservationist Seub Nakhasathien and his cause, continuing Tang’s explorations into issues of environment and ecology.

*The Gift* also investigates the nature of exchanges – of their gesture, value, expectations and reciprocation – and how the status and interpretation of exchange may also change over time. Donna Ong’s *The Caretaker* (2008) for instance, extends the history of the *Friendship Doll Project* of 1927, an exchange of dolls between Japan and the United States as a symbol of

goodwill and their close relationship. Many of the dolls were destroyed when tensions between the two countries escalated during World War II. Ong's work returns to this historical moment by creating a fictional setting where a caretaker appears to be watching over the memory of the dolls and bearing witness to their amicable reunion.

Unpacking the complex definition of territories in Southeast Asia, Ho Tzu Nyen presents *The Critical Dictionary of Southeast Asia: F for Fold* (2021), from an ongoing project that is one of the commissioned works for *Collecting Entanglements and Embodied Histories*, where he showcases an amorphous interpretation of the subject of historical narratives through an endless physical book.

### **Offering introspection into the subject of interrelationships**

Beyond looking at historical landscapes and symbols, *The Gift* also draws visitors into introspective consideration of the self, through works that reflect personal expressions of interrelations between bodies and spaces, sensibilities and the other.

A key example is Bruce Nauman's *Korperdruck (Body Pressure)* (1980), which invites audiences to introduce their body to the unyielding surface of a wall, encountering and becoming conscious of its resistance. Through this participatory work, Nauman encourages an examination of the self and one's relationship with their own body. In Holly Zausner's video work *Second Breath* (2004-2005), her performance enacted using large latex human-like forms set against a backdrop of Berlin's architecture reflect her response to these historical structures, their narratives and the place of the individual in them.

*The Gift* is presented as part of *Collecting Entanglements and Embodied Histories*, a dialogue between the collections of SAM, Galeri Nasional Indonesia, MALLAM Contemporary Art Museum, and Nationalgalerie – Staatliche Museen zu Berlin, initiated by the Goethe-Institut. The exhibitions are curated by June Yap, Grace Samboh, Gridthiya Gaweewong and Anna-Catharina Gebbers.

More information on *The Gift* and its accompanying programmes may be found at [bit.ly/CEEH-The-Gift](https://bit.ly/CEEH-The-Gift). Media assets can be accessed via [bit.ly/TheGift-MediaKit](https://bit.ly/TheGift-MediaKit).

- Annex A1: Artwork Information and Texts
- Annex A2: Historical Objects / Vitrines Information and Texts

- Annex B: Complementary Programmes

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**About the Singapore Art Museum**

Singapore Art Museum opened in 1996 as the first art museum in Singapore. Also known as SAM, we present contemporary art from a Southeast Asian perspective for artists, art lovers and the art curious.

SAM is building one of the world's most important public collections of Southeast Asian contemporary art, and as a non-profit arts institution – it is our responsibility to preserve, research, exhibit and connect the art and the artists to the public and future generations through thought-provoking exhibitions and meaningful programmes.

SAM is redefining the idea of the museum by presenting art in multiple spaces, including Tanjong Pagar Distripark and our two heritage buildings along Bras Basah Road and Queen Street. The heritage buildings are currently closed for redevelopment and will re-open in 2026.

SAM is proud to be the organiser of the Singapore Biennale, a festival that celebrates contemporary art from all over the world across the island-city of Singapore. To find out more, visit [www.singaporeartmuseum.sg](http://www.singaporeartmuseum.sg).

**About *Collecting Entanglements and Embodied Histories***

*Collecting Entanglements and Embodied Histories* is a dialogue between the collections of Singapore Art Museum, Galeri Nasional Indonesia, MAMMOET Contemporary Art Museum

and Nationalgalerie – Staatliche Museen zu Berlin, initiated by the Goethe-Institut. The exhibitions are curated by June Yap, Grace Samboh, Gridthiya Gaweewong and Anna-Catharina Gebbers. To find out more, visit [collectingentanglements.net](http://collectingentanglements.net)

**ANNEX A1: Artwork Information and Texts**

Artwork Information	Description
<p><b>Ahmad Sadali (b. 1924, Indonesia; d. 1987, Indonesia)</b> <i>Gunungan Emas (The Golden Mountain)</i> 1980</p> <p>Oil, wood and canvas 80 x 80 cm Collection of Galeri Nasional Indonesia</p>	<p><i>Gunungan Emas</i> references the form and significance of the mountain in landscape, culture and art. “Gunung” translates as “mountain,” a geological formation that may expand in definition from a physical elevation to a signifier of power, divine forces and even spiritual connection. Mount Meru exemplifies this broadening of assignment—it is considered sacred in Hindu and Buddhist cosmology and the centre of the universe. Closer to Java is, of course, Mount Merapi that is also revered, even as its active volcanic status presents a risk for those in its vicinity.</p> <p>Commonly symbolised as a triangle, the mountain in Ahmad Sadali’s painting assumes a fuller pyramidal form, revealing to the viewer its peak embellished in gold. While Sadali is often considered the “father of abstract painting” by scholars of Indonesian art, <i>Gunungan Emas</i>’ textured and complex material composition suggests an examination of the qualities of mountain that extends beyond formalism into a contemplation of the universal and spiritual. Even the precise application of gold leaf is not simply intended as a statement of value, but speaks also to the enduring quality of the elemental. This aesthetic conjunction of material, shape and symbol conveys an ascendance that is nevertheless deeply rooted in the world.</p>
<p><b>Ampannee Satoh (b. 1983, Thailand)</b> <i>The Light (24:31)</i> 2013</p> <p>Set of 8 photographs, pigment print on paper 180 x 120 cm (each) Collection of Singapore Art Museum</p>	<p>In <i>The Light (24:31)</i>, the body is regarded as the site for a complex circulation of identity effects as well as multiple and mutual associations. Eight live-sized portraits feature subjects swathed in black cloth burqas. At first sight they appear as conventional representations of veiling practices, however upon closer look one notices slivers of their bodies framed by the darkness of the fabric.</p> <p>For Ampannee Satoh, the body that is considered precious and thus protected is also a source of individual identity and autonomy. Her portraits highlight the complexities of interpretations of the body’s presentation, and draw from Satoh’s background in a predominantly Muslim province of Pattani, Thailand, where the consequences of cultural identity, nation state and faith on life are keenly felt. <i>The Light (24:31)</i> considers the range of meanings invested in veiling practices, and reads the practice through Satoh’s own perspective.</p>
<p><b>Anthony Lau (b. 1933, Malaysia; d. 2016, Malaysia)</b></p>	<p>In Anthony Lau’s works, concept and subject are vividly brought to life through his precise use of material. These</p>

<p><i>Space Eggs</i> 1970</p> <p>Aluminium 23 x 52 x 25 cm (each) Collection of National Gallery Singapore</p>	<p>forms with their tails recall comets; their surfaces are deliberately buffed but not polished, creating the impression that they are in motion or else have been. While the moonwalk was an achievement in the Cold War race to space, Lau's <i>Space Eggs</i> appears to be headed in a different direction—aesthetic rather than political or national—even while caught up in the excitement and possibilities of human exploration and new frontiers.</p> <p><i>Space Eggs</i> may be considered an exceptional work by Lau, who is regarded as a pioneer of modern sculpture in Malaysia and more widely known for sculptures with themes of nature and elements, such as <i>Spirit of Fire/Jin Api</i> (1959), <i>The Cockerel/Ayam Jantan</i> (1963) and <i>Forest/Rimba</i> (1967). According to records, <i>Space Eggs</i> was first presented at the 13th National Art Exhibition in 1970 at Balai Seni Lukis Negara. This was after Lau received a Fulbright scholarship in 1968 for further studies at Indiana University, USA, and also the year following the first moonwalk in 1969 by American astronauts, Neil Armstrong and Edwin “Buzz” Aldrin.</p>
<p><b>Bruce Nauman (b. 1941, United States)</b> <i>Body Pressure</i> 1974</p> <p>Wall, text, and poster Variable dimensions Friedrich Christian Flick Collection im Hamburger Bahnhof, Berlin</p>	<p>The body is a potent device in Bruce Nauman's somatic works, drawing our attention to seemingly banal movements. A familiar example of this is his early solo video performance, <i>Walking in an Exaggerated Manner Around the Perimeter of a Square</i> (1967-8), where Nauman's repetition of this exercise not only marks space but also the limits of the body. For Nauman, even the unembellished body is rich with possibilities to explore.</p> <p><i>Body Pressure</i> combines Nauman's conceptual and performative approaches. Unlike many of his other works, it is the audience rather than Nauman himself who is the performer here. <i>Body Pressure</i> features a set of instructions that invite the audience to introduce their body to the unyielding surface of a wall, encountering and becoming conscious of its resistance. This then leads to an examination of the self as being on the other side of the wall pushing back, as well as a study of their body—its shape, muscular tensions and sensations. As the work transitions from a physical to mental exercise, the wall seems to suddenly disappear and all that is left is the body itself, simultaneously familiar yet experienced anew.</p> <p>Please feel free to take an artwork poster from the stack on the plinth.</p>
<p><b>Dolorosa Sinaga (b. 1952, Indonesia)</b> <i>Solidarity</i> 2000</p>	<p><i>Solidarity</i> is a powerful personification of unity and resistance against the May 1998 riots in Indonesia, which impinged brutally on women's rights and freedoms. The sculpture features seven female figures standing shoulder-to-shoulder with hands interlinked, and a single</p>

<p>Bronze, remade in fiberglass 110 x 43 x 83 cm Open edition Collection of the artist Commissioned by Goethe-Institut Indonesia</p>	<p>clenched fist raised up in the air. The figures' postures and expressions reveal their psychological interiority, shaped by trauma: their faces are raised to the sky with mouths agape in anguish, their bodies dramatic in their closeness, pressing tightly against each other to resemble an impenetrable wall of unanimity.</p> <p>Such investigations into the "grammar of the body"—the study of its states and activity for the articulation of sculptural expressions—are key to Dolorosa Sinaga's practice. Her works draw on the figure of the woman in motion, as a way of signalling and embodying direct and sensual modes of experiencing the phenomenon of being alive.</p> <p>Read in the context of Sinaga's active involvement in political activism, this work is a critical homage to the everyday humanity and idealism used to confront key issues ranging from human rights to the struggle for democracy in post-New Order Indonesia.</p>
<p><b>Donna Ong (b. 1978, Singapore)</b> <i>The Caretaker</i> 2008</p> <p>Multimedia installation 8 x 5 x 2.7 m Collection of Singapore Art Museum</p>	<p>In this work, Donna Ong creates a fictional setting that extends the history of the <i>Friendship Doll Project</i> initiated by American missionary, Reverend Sidney Gulick.</p> <p>Prompted by the Immigration Act passed by the United States Congress in 1924, the Reverend's project began with a celebrated gift of blue-eyed dolls from the United States to Japan as a signal of goodwill in 1927. Japan reciprocated by sending lavishly adorned kimono-clad dolls to America. Unfortunately, the subsequent bombing of Pearl Harbour and World War II caused relations between the countries to sour, and these dolls, which were seen as ambassadors and representatives of their respective countries, bore the brunt of the rising enmity. Many dolls were destroyed, de-acquisitioned from museum collections or stored out of sight.</p> <p>In Ong's return to this historical moment, a caretaker appears who seems to be watching over the memory of the dolls. Also embedded within this scene are videos where time is seen to pass in a rising and setting light, bearing witness to their existence and presenting the dolls as finally meeting amicably.</p>
<p><b>Gabriel Barredo (b. 1957, Philippines; d. 2020, Philippines)</b> <i>One</i> 1999</p> <p>Mixed media 69.5 x 57.7 x 17.4 cm</p>	<p>Gabriel Barredo's assemblages are at once uncanny and fantastic. Deftly composed using a complex assortment of found objects and extant materials, a sense of being and aliveness pervades and lingers, drawing the viewer into Barredo's labyrinthian worlds. While <i>One</i> does not possess the movement of Barredo's later works as a pioneering kinetic artist, it certainly evokes it, with its</p>



<p>Collection of Singapore Art Museum</p>	<p>mechanical intricacy and precision suggesting the hand of a watchmaker.</p> <p>The head of a serene Buddha is split open to expose a bedecked santo statue of a Spanish noble. Their countenances appear contrasting, yet strangely in tune with each other. In fact, they literally share a winged torso that opens to reveal a mixed cast of crucifixes, gods, goddesses, saints and monks, in a curious mingling that comes across in an intense combination of mystery and sacredness.</p> <p>In the context of <i>The Gift</i>, <i>One</i> may be viewed in relation to the expeditions of imagination and possibilities, as much as the interrogation of the human condition, its binaries and struggles.</p>
<p><b>Ho Tzu Nyen (b. 1976, Singapore)</b> <i>The Critical Dictionary of Southeast Asia: F for Fold</i> 2021</p> <p>Artist's book in collaboration with Currency Design Configurations variable Collection of the artist Commissioned by Goethe-Institut Indonesia</p>	<p><i>F for Fold</i> continues Ho Tzu Nyen's ongoing meta-project, <i>The Critical Dictionary of Southeast Asia</i> (CDOSEA), begun in 2012. The dictionary is framed as an alternative approach to reading Southeast Asia, presenting a layered perspective of concepts, motifs and biographies that respond to the histories, cultures, and experiences of the region. Its collection of terms, organised following the English (Latin) alphabet, was first presented as an online platform. The work has taken other forms since, including as filmic and theatrical works, as well as installation. Here, it manifests as an endless physical book with imagery extracted from the Dictionary's database of audiovisual material, its concertinaed pages providing a porous and polyphonous viewing experience which echoes the amorphous constellation of meanings comprising Southeast Asia.</p> <p>Amongst the Dictionary's entries, the letter "Y" resonates with <i>The Gift</i> in its reference to the concept of yielding. "Yielding" in the Dictionary is used to characterise the region's acquiescence to colonial conquest that is attributed to the act of perceiving. To see is to yield, to allow the self to be transformed by what is seen: "you move into the interior of images, just as images move into you," the Dictionary's narrator whispers. Applied to <i>The Gift</i>, it then suggests that receiving a gift is to yield to its obligations and transformative effects.</p>
<p><b>Holly Zausner (b. 1951, United States)</b> <i>Second Breath</i> 2005</p>	<p><i>Second Breath</i> presents a portrait of Berlin's long and intractable history through Holly Zausner's dramaturgy. Inspired by her time living and working in the city in the 1990s, Zausner created a series of three outsized figures</p>

<p>Super 16 mm film, digitized, colour, sound, 10:16 min Collection of Staatliche Museen zu Berlin, Nationalgalerie 2005 purchased by Freunde der Nationalgalerie</p>	<p>made from rubber silicon and knitted material. This film features Zausner interacting with these figures in a sequence filmed at key landmarks in the city, including the Potsdamer Platz, Neue Nationalgalerie, Spree River, and the now-demolished Palast der Republik. In every scene, we see the heft of the figures counteracting her manoeuvres of them, turning the idea of the body as a metaphor for the weight of history from abstraction to physical reality.</p> <p>Zausner's interaction with the figures, through the gravity of her own body, gives shape to the various environments. In regarding the city as a stage, Zausner implicates the space and the objects and bodies within it. Her choreography presents a series of diverse and non-linear scenes and situations that invert the conventional coordinates of familiar sites, interrupting their daily operations and rendering new subjectivities.</p>
<p><b>Joseph Beuys (b. 1921, Germany; d. 1986, Germany)</b> <i>Energiestab (Energy Staff)</i> 1974</p> <p>Copper and felt 415 x 0.9 cm Collection of Staatliche Museen zu Berlin, Nationalgalerie, Marx Collection</p>	<p><i>Energiestab</i> (Energy Staff) embodies key material and conceptual aspects of Joseph Beuys' influential practice that may be traced back to his ideal of Eurasia as an expanded frame defying boundaries delineating cultures, and even aesthetics. For Beuys, Eurasia was characterised by a nomadism that came to the fore for him during World War II, after a near death experience in 1944 over Crimea whilst serving in the German Air Force. The plane Beuys was in was shot down and he recalled then being saved from the crash by Tatars who wrapped him in fat and felt to keep him warm.</p> <p>While this narrative is considered somewhat mythical, it transformed Beuys' aesthetic practice. It contributed significantly to the development of his distinctive aesthetic, and speaks to the multiple interests and cosmology to which Beuys subscribed. These include notions of healing expressed in the insulative material of felt, and the energetic and spiritual symbolised in the element of copper. On the latter, energy is related to the body, performance and acts of creation, exemplified in his lecture tour during his first visit to America in 1974 titled, "Energy Plan for the Western Man," in which he extolled artistic freedom. As for the form of the staff, besides its shamanistic connotations—also a reference to the Tatars—its function recalls the shepherd and its associations of a guiding force and a companion to those who wander.</p>
<p><b>Korakrit Arunanondchai (b. 1986, Thailand)</b> <i>Painting with History: Thailand's got talent 2012</i></p>	<p>Korakrit Arunanondchai challenges the genre of history painting—typically representational depictions of scenes or narratives of events, characterised by didactic intent—with his remix of "history" and "painting." Begun in 2013,</p>

<p><i>I wonder where Duangjai Jansaonoi is now?</i> 2018 Gold foil, inkjet print on canvas, gel medium, bleached denim and stretcher 218.4 x 162.6 x 3.8 cm</p> <p><i>Painting with History: Burning the Universal "I" in a Western narrative is one way of looking at this painting</i> 2018 Inkjet print on canvas, gel medium, bleached denim and stretcher 218.4 x 162.6 x 3.8 cm Collection of MIIAM Contemporary Art Museum</p>	<p>the series, <i>Painting with History in a Room Filled with People with Funny Names</i>, manifests in a range of formats from paintings on acid-washed denim to video installations featuring mannequins, performers, denim-pillows and occasionally lasers, but all are nevertheless rooted in a few key subjects.</p> <p>Within this title is a riff on the Western art historical canon and the burden that this history places upon a contemporary artist from Thailand. Arunanondchai's use of denim can be traced back to a controversial televised "body painting" session in 2012 by go-go-dancer, Duangjai Jansaonoi, in the competitive programme <i>Thailand's Got Talent</i>. Duangjai's performance sparked a public debate on aesthetics that was amplified by the uproar over her nudity as she painted using her bare torso. In Arunanondchai's paintings, denim takes on associations of popular and consumer culture, performing a critique of the binary of high and low, and establishing its own framework for aesthetic creation.</p> <p>The process of producing these paintings involved a burning of canvases which Arunanondchai photographed, and subsequently used these images to replace their charred portions. In this way, he arrested the moment of their transformation that acts as a starting point for his exploration into the subjects of historical time, rebirth, enlightenment, the self and the spirit.</p>
<p><b>Salleh Japar (b. 1962, Singapore)</b> <i>Born out of Fire</i> 1993</p> <p>Acrylic on canvas, plexiglass, lightbulb, wood and hunt paper Dimensions variable Collection of Singapore Art Museum</p>	<p>Salleh Japar's artworks invite contemplation on identity, representation and values. However these weighty topics are given to open, subtle and non-prescriptive interpretation.</p> <p>In <i>Born out of Fire</i>, three scorched canvases reveal symbols drawn from the world around us. An arrow, a bridge, a doorway, a mountain, a tree invoke concepts of direction, connection, thresholds, and of life itself. These symbols are simultaneously universal in form, familiar across cultures and belief systems, yet personal when read within the context of one's daily life. For Salleh, this elemental approach also speaks to a deeper experience, of the spiritual and profound. Here, the element of fire is used to evoke the power of transformation. This association was inspired by his time in Australia encountering the regenerating force of bushfire—considered destructive but necessary, particularly in the case of gum trees.</p> <p>Such transformation was at the core of the historic 1988 collaboration, <i>Trimurti</i>, by Salleh Japar, S. Chandrasekaran and Goh Ee Choo, presented at Goethe-Institute, Singapore. Within <i>Trimurti</i>, their different</p>

	<p>practices were interwoven, even as they drew from each other, to create an energetic space to reflect upon the inter-dependent cycles of creation, destruction and preservation.</p>
<p><b>Salleh Japar (b. 1962, Singapore)</b> <i>Gunungan II</i> 1989-1990</p> <p>Painting, mixed media 107 x 102 cm Collection of Singapore Art Museum</p>	<p>Salleh Japar continues his exploration of symbolic vocabulary in <i>Gunungan II</i>, distilling the shapes and associations of forms encountered in the world around us, including the spiritual and transcendental. His works from this period are inspired by his travels to Australia's outback and historic cultural sites across Indonesia, Thailand and Myanmar, and reflections on their cultural and symbolic connections. In the 1994 exhibition <i>5 Directions: Recent Artworks by Five Young Singapore Artists</i> curated by Choy Weng Yang, Salleh said, "There are symbols in my work. Symbols are realities contained within the nature of things. It is through symbols that one is awakened; it is through symbols that one is transformed; and it is through symbols that one expresses."</p> <p>Salleh attempts to find a harmonious balance between such symbols in <i>Gunungan II</i>, leading to a new configuration. The result is a formal composition that also resonates with energy. The dynamism produced by the tensions and connections between the symbols is encapsulated in the pendulum-like elements, whose orientation is directed by gravity rather than the painted surface. This vitality is enhanced through material and colour in the work—the ash from a fire, a string the colour of blood and markings that trace the hand of the artist.</p>
<p><b>Tang Da Wu (b. 1943, Singapore)</b> <i>Monument for Seub Nakhasathien</i> 1991</p> <p>Wood and plaster Dimensions variable Collection of Singapore Art Museum</p>	<p>Tang Da Wu is a seminal figure in the development of contemporary art in Singapore, known for his critical installation, sculpture, and performance works. <i>Monument for Seub Nakhasathien</i> continues Tang's explorations into issues of environment and ecology. It was made in memory of the Thai ecological conservationist, Seub Nakhasathien, hence deliberately empathetic and less conventionally monumental relative to the memorial produced by the state.</p> <p>Nakhasathien was a fervent and passionate activist and scholar, who campaigned tirelessly for the protection of Cheow Lan Lake, Thungyai Naresuan Wildlife Sanctuary, and Huai Kha Khaeng Wildlife Sanctuary. Nakhasathien faced an uphill battle, with a series of challenges that eventually proved insurmountable. Nakhasathien took his own life at the age of 40. This grave event galvanised action, including the establishment of the Seub Nakhasathien Foundation. Nakhasathien's admirable conservation work went on to inspire a generation of young forest patrol officers—an enduring legacy that has</p>

	<p>persisted beyond what he perhaps dreamt possible.</p> <p>Tang's monument recalls Nakhasathien's bravery and valiant pursuit through the depiction of a fragile boat heading upstream. This imagery incidentally references a Thai idiom "เข็นครกขึ้นภูเขา" that translates to pushing a millstone up a hill, referring to a difficult or impossible task.</p>
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**ANNEX A2: Historical Objects / Vitrines Information and Texts**

Information	Description
<p><b>Higashiyama, Kii and Takahara, Tomiyasu.</b></p> <p><i>Higashiyama Kii no sekai: shiki [Takahara Tomiyasu henshū]</i> (2 volumes). Tokyo: Mainichi Shinbunsha, 1978.</p> <p>Tan Swie Hian Collection, National Library, Singapore</p> <p>东山魁夷, Higashiyama, Kii.          东山魁夷画选 / [东山魁夷作].          Dongshan Kuiyi hua xuan / [Dongshan Kuiyi zuo].          Beijing: Ren min mei shu chu ban she, 1979.北京: 人民美术出版社, 1979.</p> <p>Tan Swie Hian Collection, National Library, Singapore</p>	<p>Higashiyama Kii is celebrated for his mesmerising painterly landscapes. His works exemplify his deep understanding of nature and its serenity, inspired by the sceneries of both Japan and Europe.</p> <p>Born in Yokohama, Japan, Higashiyama Kii studied at the Tokyo School of Fine Arts (presently Tokyo National University of Fine Arts and Music). He specialised in paintings in the Nihonga style (日本画), which translated to “pictures of Japan,” a Meiji-era aesthetic approach that expanded upon earlier traditional conventions. After graduating in 1931, Kii became the first Japanese artist to be awarded a DAAD (Deutscher Akademischer Austauschdienst) scholarship to further his education in Germany. Kii was enrolled at the Berlin University in Germany from 1933 to 1935, and took classes in Western art history. Just as his career was beginning to take off, the young artist received news of his father’s ill health. The Second World War also put an abrupt stop to the young artist’s trajectory as he was drafted into the Japanese army in 1945.</p> <p>Kii returned to his artistic practice after being demobilised and in 1947, received special recognition at Nitten (日展), the largest competitive art exhibition in Japan. Heartened by this turn of events, he began travelling across Japan, sketching, and painting along scenic routes, producing prolific amounts of paintings and sketches of the cities he visited and the landscapes he encountered.</p> <p>Kii would return to Germany and Europe on multiple occasions over the years, and relished how the landscapes he encountered resonated with those back home. He also exhibited his works in Europe during this time. Notable museum presentations in Germany include two exhibitions in 1979 and 1989: an exhibition of drawings presented at Altes Museum and the Leipzig Museum; and a solo exhibition in Germany. Titled <i>Landschaften</i> (Landscape), the 1989 exhibition was a</p>

	<p>milestone in Kaii’s career and opened in Berlin before travelling to Hamburg and then Vienna.</p> <p>Within Germany, Kaii’s works have found their way into collections such as the Museum für Asiatische Kunst (<i>Misty Ravine</i>, 1989) and the Japanisch-Deutsches Zentrum Berlin (JDZB) (<i>Morgenwolken (Morning Clouds)</i>, 1988). His signature landscapes usher the viewer into a tranquil scene of mountains with verdant forests veiled by mist. More recently, in 2019, JDZB organised a special presentation of artworks and artefacts from its collection and archive generously donated by Kaii over the years, for an exhibition marking the 20<sup>th</sup> anniversary of the artist’s passing—a tribute to the profound relationship he had with the centre.</p> <p>While <i>Nihonga</i> as aesthetic style has expanded considerably since Kaii’s formative days, <i>Nihonga</i> remains distinguished by its focus on traditional Japanese techniques and materials, including mineral pigments. The effect of this is vividly experienced in Kaii’s works, arguably lending an organic quality to the figuration of landscape and capturing its natural spirit.</p> <p>Unfortunately, the two works in the German collections—<i>Misty Ravine</i> (1989) and <i>Morgenwolken (Morning Clouds)</i> (1988)—could not travel to Singapore . However, Kaii’s presence and trace have great meaning for this exhibition, reflecting the subject of relation and a certain numinous expression, and we are thus pleased to share a two-volume book and a folio of prints that demonstrate his style and subject. It is also quite serendipitous to note that these publications and prints were gifted to the National Library Singapore by local artist Tan Swie Hian.</p>
<p><b>Joseph Beuys (b. 1921, Germany; d. 1986, Germany) with Charles Wilp (b. 1932, Germany; d. 2005, Germany)</b></p> <p><i>Natrerfahrung in Afrika</i> 1980 Selection of 3 from 16 photographs in cardboard box, colour photography on black cardboard; and</p>	<p>Joseph Beuys travelled to Kenya in 1974 with Charles Wilp, an acclaimed German advertising designer, photographer, filmmaker and personal friend. This selection is from two 16-photo series that document their visit to the African continent. They spent their time in a studio by an Indian Ocean-facing beach at Diani. Beuys is captured making sand drawings using an “energy stick” and also holding the staff that is exhibited in <i>The Gift</i>. These ephemeral sketches made in swift and natural motion show figures both human and animal, as well as runes and symbols, from which connections may be drawn to Beuys’ interest in nomads and shamanism.</p>

<p>accompanying booklet “Down Twenty-Four South”</p> <p><i>Sandzeichnungen in Diani</i> 1980 Selection of 3 from 16 photographs in cardboard box, colour photography on black cardboard</p> <p>14.8 x 21 cm each</p> <p>Collection of Staatliche Museen zu Berlin, Nationalgalerie</p>	<p>Informal in subject and intimately photographed, these images provide insight into Beuys’ artistic process and the generative quality of his relationships. With reference to <i>The Gift</i>, these photographic records point to the expansiveness of creative energy found in art and in the exploration of the world around us.</p>
<p><b>Koh Nguang How</b></p> <p>Photos of exhibition <i>Joseph Beuys: Drawings, Objects and Prints</i> by Koh Nguang How. Invitation card for <i>Joseph Beuys: Drawings, Objects and Prints</i> and <i>Käthe Kollwitz: Engravings and Sculptures</i> from the Koh Nguang How Archive</p>	<p>Two touring exhibitions organised by the Institute for Foreign Cultural Relations, Stuttgart (Institut für Auslandsbeziehungen)—<i>Joseph Beuys: Drawings, Objects and Prints</i> and <i>Käthe Kollwitz: Engravings and Sculptures</i>—were presented at the National Museum Art Gallery (NMAG) in June 1991. These presentations occupied the first floor of NMAG: the Beuys exhibition in the Iskandar Room and Room of the Early Pioneers; and the Kollwitz exhibition in the Lung Ya-Men and Temasek Rooms.</p> <p>Artist Koh Nguang How was working at NMAG at the time and documented the exhibitions and their related events. A selection of these images have been reproduced within <i>The Gift</i>, taking us back in time to recall the significance of the Beuys and Kollwitz exhibitions in 1991, as well as to consider their return within the present exhibition.</p> <p>The photos reproduced here provide glimpses into the exhibition of Beuys and the manner in which his works were featured. Within the vitrine pictured we can observe Beuys’ sculptural works <i>Samurai Sword</i> (1982), <i>La Zappa</i> (1978), <i>Rhein Water Polluted</i> (1981) and <i>Element</i> (1982); and on the floor, the sculpture <i>Hasenstein</i> (Hare Stone) (1982), made of igneous basalt rock, with a hare motif representing the qualities of transformation and swiftness. A final image gives us an insight into the exhibition’s public via a guided tour by German curator, Gunter Minas, with local artists amongst his audience.</p> <p>Koh’s images are often viewed as historical archive and direct documentation. However, in considering his role</p>



	<p>within the community, perhaps these images may be read with more subtlety and complexity. Through this second frame of Koh's perspective in <i>The Gift</i>, a certain mediation and familiarity may be read into the capture of these events, the individuals congregated and their significance—where their occurrence is not simply past, but still with us in its traces to the present.</p>
<p><b>Koh Nguang How</b></p> <p><i>Photos of A Sculpture Seminar and National Sculpture Exhibition</i></p> <p><i>A Sculpture Seminar</i> programme from the Koh Nguang How Archive</p>	<p><i>A Sculpture Seminar</i> was held at the National Museum Art Gallery (NMAG) in 1991. While it coincided with the exhibitions of Joseph Beuys and Käthe Kollwitz on show at NMAG, the Seminar was planned as a precursor to the <i>National Sculpture Exhibition</i> scheduled for the end of that year.</p> <p>The sculpture seminar comprised lectures, performances and discussions, held from 28 May to 9 June in the Singapura and Iskandar Rooms of NMAG. Also preserved from this event is the Seminar's planned programme schedule.</p> <p>A scene from a discussion at the tail end of the Seminar is captured by Koh Nguang How. It details an attentive audience that appears to include Beuys himself, seen within a poster on the far wall at the reading corner of the Seminar's space.</p> <p><i>The National Sculpture Exhibition</i> opened on 15 November that year. Within this exhibition, Tang Da Wu presented his work, <i>Monument for Seub Nakhasathien</i>, pictured here in the Iskandar Room of NMAG.</p>
<p><b>Koh Nguang How</b></p> <p>Photo of exhibition <i>Käthe Kollwitz: Engravings and Sculptures</i></p>	<p>German artist Käthe Kollwitz was observed with interest in Southeast Asia and familiar to many artists in the region.</p> <p>Koh Nguang How's photograph of a bust of artist Käthe Kollwitz surrounded by her own two-dimensional works recalls Kollwitz's exhibition at the National Museum Art Gallery in 1991. This sculptural depiction of Kollwitz, with its delicate detail, might be said to be as empathetically rendered as Kollwitz's portrayals of her subjects.</p> <p>Kollwitz is known for her sensitive yet powerful representation of the struggles of the working class. She was familiar as an artist to the local community here, particularly in relation to the practice of Chinese woodcut print and its illustration of the realities and lives of the common people.</p> <p>Within <i>The Gift</i>, this recollection of Kollwitz's exhibition is juxtaposed with a work by another celebrated Indonesian artist, Dolorosa Sinaga, for whom Kollwitz would be an</p>

	<p>aesthetic companion and inspiration, in their shared affinities of subject and depiction. Dolorosa’s works similarly capture the expressiveness of the body with compelling effect and liveliness, even whilst powerfully embodying the conditions and hopes of the time.</p> <p>Within Koh’s representation, Kollwitz appears in the midst of her works, seeming to reinforce the equally resolute and grounded nature of her practice.</p>
<p><b>M. Aurel Stein</b> <i>On Ancient Central-Asian Tracks: Brief Narrative of Three Expeditions in Innermost Asia and North-Western China</i> 1933</p> <p><b>M. Aurel Stein.</b> <i>Ancient Khotan: Detailed Report of Archaeological Explorations in Chinese Turkestan, Vol. I Text.</i> 1907</p> <p><b>M. Aurel Stein</b> <i>Ancient Khotan: Detailed Report of Archaeological Explorations in Chinese Turkestan – Vol. II Plates</i> 1907</p> <p><b>A. von Le Coq</b> <i>Buried Treasures in Chinese Turkestan</i> 1928</p> <p>Collection of Prof. Puay-peng Ho</p>	<p>This series of antiquarian books documents expeditions to the Tarim Basin between the 19th and early 20th centuries. Housed within the collection of Prof. Puay-peng Ho, these books and their histories illustrate how the region continues to captivate practitioners and academics today.</p> <p>“The givers are those in history. Their cities may have been buried, their monasteries covered and their tombs forgotten. They are the givers, and the receivers are those around the world. The explorers who went on those expeditions could be thought of as intermediaries.” – Prof. Puay-peng Ho</p> <p>The Tarim Basin was a cradle of ancient civilisations situated along trading routes of significance in Central Asia. Despite its name, the Silk Road might more accurately be thought of as a complex network of silk roads. As dynastic kingdoms were established around these sites of commerce and exchange, communities such as the Loulan, Khotanese, and Tangut peoples flourished from as early as the 2nd century BCE.</p> <p>Between the 19th and early 20th centuries, the Tarim Basin was embroiled in a political tussle between the British and Russian Empires. Though it was an autonomous region, it became the backdrop for the so-called Great Game, a period marked by aggressive imperialist territorial expansion. Many historians believe that a diplomatic resolution to this tension was achieved with the two empires signing a treaty in 1895.</p> <p>Following the resolution of the Great Game, a series of expeditions were conducted around the Tarim Basin. During this period, archaeologists and explorers travelled extensively throughout Central Asia. One of these explorers was Sven Hedin. Hedin was known for fastidiously mapping and documenting his findings. Hedin's work inspired others, including Sir Marc Aurel Stein. Stein set out for Central Asia in 1900 and, following in Hedin’s footsteps, conducted a total of four expeditions to the region. As the discipline of archaeology was only beginning to take shape in the early 20th century, the</p>

region attracted amateur archaeologists such as Albert von Le Coq. Albert von Le Coq began studying the region at the age of 40. As heir to a chain of breweries and wineries, von Le Coq was able to fund his study of Central Asian archaeology and antiquities. Concurrent to the activities of these men, other expeditions to the region were also organised and led by explorers such as Paul Pelliot and Count Ōtani Kōzui.

Though they often worked alone, this motley crew of explorers is sometimes referred to as “foreign devils on the Silk Road.” The legacies of these figures are mixed, as criticism has been levelled against these explorers for carting off large amounts of artefacts and manuscripts from the area. Today, archaeological finds from the region are scattered across British, French, German, Russian, Korean, and Japanese libraries and museums.

The explorers published detailed and extensive accounts of their travels. The four books on display here are penned by Sir Marc Aurel Stein and Albert von Le Coq. These books were first published between 1907 and 1933. They have since been republished multiple times and translated into various languages.

These antiquarian books were loaned to us by a scholar of the region, Prof. Puay-peng Ho. These books form part of Prof. Ho’s extensive personal library and were purchased on his travels or in second-hand bookstores. By upholding the spirit of exchange exemplified by the Tarim Basin, the continued relevance of these books illustrates how the region continues to captivate contemporary academics and practitioners. Whilst modern-day scholarship stands on the shoulders of the work of past academics, there is still room to critically re-examine their frameworks today. An in-depth interview with two scholars of the region, Prof. Ho and Dr Susan Whitfield, in the accompanying exhibition publication sheds more light on this region and its intricacies. The interview explores what it means to be custodians of these cultural artefacts, how the stories of these civilisations should be told, and how we might rethink the reanimation of these voices today. Quotes from the interview have been used to bookend this label.

“Although I don’t think there’s a civilisation to be discovered, I believe we have yet to discover the details of these civilisations we’ve already found. Something is still certainly withheld, nurtured by the desert sands for future scholars and archaeologists. Maybe those things won’t present themselves to us until we’ve fulfilled our end of the agreement.”

	– Dr Susan Whitfield
<p>The elephant monument presented by the King of Thailand 1916 Postcard 9.1cm x 14.1 cm Collection of the National Museum of Singapore</p> <p><b>Woodbury and Page (active 1857–1908)</b> A view of the bronze elephant statue at the Bataviaasch Genootschap van Kunsten en Wetenschappen Late 19th century Photograph, albumen print on paper 29cm x 24.3 cm Collection of the National Museum of Singapore</p>	<p>Upon King Chulalongkorn’s successful visits to Singapore and Java in 1871, two bronze elephants were ceremoniously gifted and still stand today.</p> <p>King Chulalongkorn, also known as King Rama V, was the reigning monarch of Siam (modern day Thailand) between 1868 and 1910. He is known for his efforts to modernise and secure Siam’s sovereignty, as well as for his effective diplomacy. Over the course of his reign, the king conducted a series of diplomatic travels that were often framed against the backdrop of rapid European and imperialist expansion in Southeast Asia.</p> <p>The king first travelled to Singapore in 1871. The Siamese monarch was received with much pomp and circumstance. He was greeted by a fleet of ships and a gun salute upon his arrival into the harbour, and took up temporary residence at the Government House (presently referred to as the Istana) during his visit.</p> <p>To commemorate this momentous occasion, King Chulalongkorn later presented the people of Singapore with a gift—a bronze elephant statue. The pedestal of the statue features text written in four languages—Siamese, Jawi, Chinese, and English. The text lays out the significance of the king’s visit, stating that Singapore was the “first foreign land visited by a Siamese monarch.” This monument was first erected at the Victoria Memorial Hall. The postcard on display documents the elephant statue at this location. In 1919, the centenary of Singapore was marked by commemorative events and the elephant statue was moved. Today, it stands at the entrance of The Arts House.</p> <p>King Chulalongkorn’s visit to Singapore in 1871 was part of a longer journey. His itinerary would take him to Java next, and he presented a similar elephant monument to the people of Batavia after his trip. The monument was erected in the forecourt of the Bataviaasch Genootschap der Kunsten en Wetenschappen (Royal Batavian Society of Arts and Sciences), as the print on display shows. Established in 1778 by Jacob Cornelis Matthieu Radermacher, the Bataviaasch Genootschap der Kunsten en Wetenschappen studied disciplines that ranged from natural sciences, to history, and even anthropology. As a result of these diverse interests, the society amassed a significant collection of artefacts, manuscripts, and cultural objects. When it ceased operations in 1962, its collections were transferred to the National Museum of Indonesia. The National Museum of Indonesia is housed on the same site, and the elephant monument still stands in the</p>

	<p>forecourt of the museum today. As a result, the museum is sometimes affectionately referred to as the Elephant Museum.</p> <p>King Chulalongkorn travelled extensively and visited Singapore again in 1890. Alongside his visit to the British colonies in Southeast Asia, the king travelled to Europe in 1897 and 1907 respectively.</p> <p>Historically, elephants have held a culturally symbolic place within Thai society. Elephants are also associated with Thai royalty and royal iconography. In particular, white elephants are prized above all. For example, all white elephants discovered in the kingdom must be presented to the Thai monarch as a ceremonial obligation.</p> <p>Although Thai kings have been known to own a parade of white elephants, white elephants were also presented to allies or neighbouring states as diplomatic gifts. As caring for the elephants requires expertise and significant resources, they were not always the most sensible gift. Stories of lesser nobles or aristocrats being driven to financial ruin by the white elephant in their care often circulated amongst British travellers and officials. Regardless of the veracity of these stories, the bronze elephant statue was considered a worthy gift. The statue was made by royal artisans from the Royal Division of the Traditional Thai Crafts and served as a showcase of masterful Thai craftsmanship.</p> <p>Gifts are often thought of as hallmarks of hospitality. However, gifts also bind the receiver to the giver, and diplomatic gifts epitomise this obligation. Considering the esteemed status of elephants within Thai society, presenting the people of Singapore and Java with an elephant statue each should be read as the embodiment of a lasting relationship, predicated on respect and reciprocity.</p>
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## ANNEX B: *The Gift* Complementary Programmes

For full programme details and updates, please visit [bit.ly/CEEH-The-Gift](https://bit.ly/CEEH-The-Gift)

Programme	Details
<p><b>ART &amp; WELLBEING</b> <b>CROSS-CULTURAL ART DOSE</b> Art can help us to connect with our feelings, promote empathy, and show compassion to ourselves and others. Take some time out and join us on a mindful journey through art [and] history, exploring slow-looking techniques and reflection. Find ways to respond creatively, and perhaps discuss observations and insights with others. Led by Danielle Gullotta from the Art Gallery of New South Wales (Australia), Professor Katherine Boydell from the Black Dog Institute (Australia) and Dr Lim Chye Hong from the Singapore Art Museum, <i>Cross-Cultural Art Dose</i> is an online art experience with your well-being as its primary focus.</p> <p><b>I: Tuning into nature</b> Observing the natural world closely with all of our senses can have significant healing effects. Take in all nature has to offer through a selection of artworks from <i>The Gift</i>, the Singapore Art Museum and the Art Gallery of New South Wales and discover how to focus our attention on being present.</p> <p><b>II: Give and Take</b> Taking time out to contemplate familiar relationships and shared experiences can nourish us physically and emotionally. Reflect on the acts of giving and taking through exploring a selection of artworks from <i>The Gift</i>, the Singapore Art Museum and the Art Gallery of New South Wales.</p> <p><b>III: Embodiment</b> Viewing the body as an embodiment of memories helps us to become more aware of our ability to feel our experiences. Become more attuned to bodily sensations and develop your ability to be aware of how we are feeling through an exploration of selected artworks from <i>The Gift</i>, the Singapore Art Museum as well as the Art Gallery of New South Wales.</p>	<p>Saturday, 25 September 11am (Singapore) 1pm (Sydney) Online on Zoom Free</p> <p>Saturday, 2 October 11am (Singapore) 1pm (Sydney) Online on Zoom Free</p> <p>Saturday, 9 October 11am (Singapore) 2pm (Sydney) Online on Zoom Free</p>
<p><b>DRAMA   AUDIO</b> <b>THE LOST FILES</b> Be enthralled by four fascinating stories plucked from across the space-time continuum. Some originate from Earth, others from dimensions beyond. Each dramatised tale presents a unique perspective that draws from themes of the exhibition. Discover these stories by yourself or together with friends as you explore the exhibition, and find</p>	<p>Thursday, 2 September – Sunday, 7 November Online Free</p>

<p>new ways to experience the artworks. Feel free to listen to them in any order. We hope you enjoy them!</p> <p><b>I: Steve The Suit</b> Written by Krish Natarajan, and performed by Krish Natarajan and Dennis Sofian</p> <p><b>II: The Grandma and The Mountain Spirit</b> Written by Krish Natarajan, and performed by Krish Natarajan and Grace Kalaiselvi</p> <p><b>III: The Impending Anniversary</b> Written by Krish Natarajan and performed by Tan Rui Shan</p> <p><b>IV: The Alien Artefact Collector</b> Written by Krish Natarajan and performed by Dennis Sofian</p>	
<p><b>KIDS</b> <b>F IS FOR FRIENDSHIP*</b> Embark on a creative journey with artist and illustrator Candice Phang—also known as Puffingmuffin—to discover the meaning of friendship. Learn how to draw cute characters and craft a friendship card for special friends in your life! Inspired by artist Donna Ong’s <i>The Caretaker</i>, this workshop hopes to share the spirit of friendship with children and teach them how the act of gifting is more than just a physical exchange.</p> <p><i>*Suitable for children aged 7 to 12 years. Please note: Materials are not included, please download the programme for a list of materials needed for the workshop.</i></p>	<p>Saturday, 4 September 10am Online on Zoom Free</p>
<p><b>TALK</b> <b>COLLECTION AND CONNECTION</b> This series of talks explores the role of gifts in global diplomacy across cultural boundaries. These gifts, exchanged within the context of institutions that acquire, conserve and exhibit the tangible and intangible heritage of humanity, have complex stories to tell.</p> <p><b>The Power of Cute</b> Pandas are so adorable that it is difficult not to fall in love with them. Undeniably one of the most successful ambassadors that express China’s soft power, their cuteness has an immense hold on us. Beyond that, presenting pandas as gifts conveys notions of <i>guanxi</i> 关系 (connections), <i>mingming</i> 命名 (naming), and conservation. These values offer a glimpse of understanding self and others. Join Dr Graeme Smith from the Australian National University and Dr Lim Chye Hong from Singapore Art Museum as they shine a spotlight on panda mania.</p>	<p>Date and time to be confirmed Online on Zoom Free</p>
<p><b>TALK</b> <b>SAM UNWRAPS</b> A gift is almost always bound up with anticipation. Unwrapping a gift—be it a physical or conceptual one—</p>	

<p>reveals feelings of reverence mixed with wonder, or even fear. SAM UNWRAPS invites two or more explorers of culture to team up to unpack, unveil, and unmask an artwork through their personal interpretations, whether verbal, visual and/or performative.</p> <p><b>I: BRUCE NAUMAN   Yeow Kai Chai, and Sarah and Schooling</b> Experimenting with sound, film, video, photography, neon, language, performance and other media, American artist Bruce Nauman continually tests what an artwork can be. In this edition of SAM UNWRAPS, poet and editor Yeow Kai Chai, and graphic designers Sarah and Schooling take on his 1974 performance piece <i>Body Pressure</i> by teasing out the relationship between textual and visual narratives. Riffing on notions of deconstruction and reconstruction, Yeow wrote <i>Under Pressure</i>, an anagrammatic response to Nauman's original script, using all 752 letters contained within it. In turn, Sarah and Schooling offers video outcomes of both Nauman's and Kai Chai's texts using kinetic typography.</p>	<p>Thursday, 16 September 8pm Online on Zoom Free</p>
<p><b>AUDIO TOUR</b> <b>THE GIFT CURATOR TOURS</b> Embark on a journey with our curators as they take you on a tour based on the themes of <i>The Gift</i>.</p> <p><b>I: The Gift of Entanglement</b> Written and read by June Yap, this tour features works by Joesph Beuys, Donna Ong, gifts from Siam, photos of Koh Nguang How and Charles Wilp, and Tarim Basin books.</p> <p><b>II. The Body and its Trace</b> Written and read by Selene Yap, this tour features works by Dolorosa Sinaga, Holly Zausner and Bruce Nauman.</p> <p><b>III. Of Terrain and Landforms</b> Written and read by Joella Kiu, this tour features works by Tang Da Wu, Salleh Japar, Ahmad Sadali, and Higashiyama Kii.</p>	<p>Friday, 20 August – Sunday, 7 November Online Free</p>
<p><b>AUDIO TOUR</b> <b>HIGASHIYAMA KII</b> Join our Japanese docents to learn about Higashiyama Kii, a leading figure in Japanese painting renowned for his Nihonga style paintings. Audio is available in both English and Japanese language.</p> <p><b>I: Higashiyama Kii's Life</b> Written and read by Yoko Sawada, Japanese docent from Friends of the Museum</p> <p><b>II: Higashiyama Kii's Work</b> Written and read by Michiyo Lim, Japanese docent from Friends of the Museum</p>	<p>Monday, 27 August – Sunday, 7 November Online Free</p>



<p><b>TRAIL</b> <b>A JOURNEY OF GIVING</b> Featuring selected artworks from <i>The Gift</i>, this trail presents guiding questions aimed at encouraging young people to think critically. The resource serves as an introspective exercise: to contemplate, reflect and/or relate to our personal experiences. Alternatively, it can also be used to generate fruitful discussions with friends.</p>	<p>Friday, 20 August – Sunday, 7 November Online Free</p>
<p><b>WORKSHOP</b> <b>YOURS TRULY, BFF*</b> Commemorate friendship with a card that speaks to the nature of true camaraderie! Join artist and illustrator Candice Phang of <i>Puffingmuffin</i> to craft a meaningful card to mark your lasting friendship with someone special. Inspired by artist Donna Ong's <i>The Caretaker</i>, this workshop hopes to spread the spirit of friendship.</p> <p><i>*Please note: Materials are not included, please download the programme for a list of materials needed for the workshop.</i></p>	<p>Thursday, 23 September 7pm Online on Zoom Free</p>