



THE LEARNING GALLERY

Once Upon This Island

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ABOUT THE GALLERY

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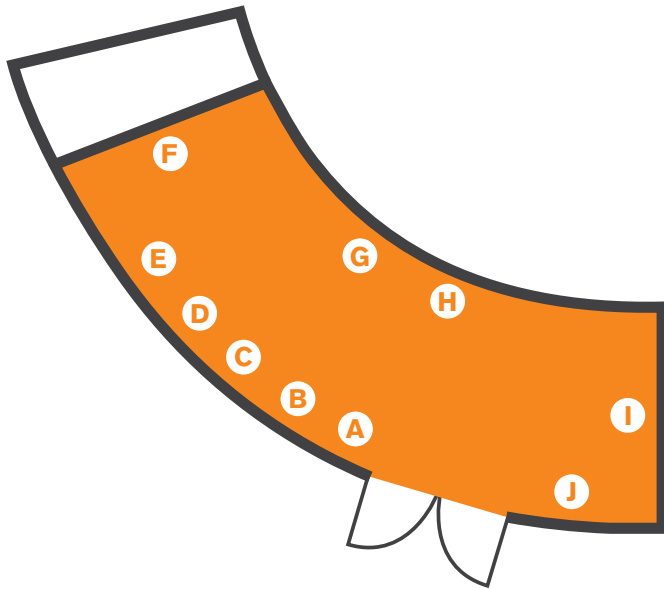
Cover Image:

Sarah Choo Jing, *The Hidden Dimension II*, (detail) 2013. Multimedia installation, edition 3/5. Dimensions variable, video duration 1:05 mins (looped). Singapore Art Museum collection.
Image courtesy of Singapore Art Museum

Once Upon This Island

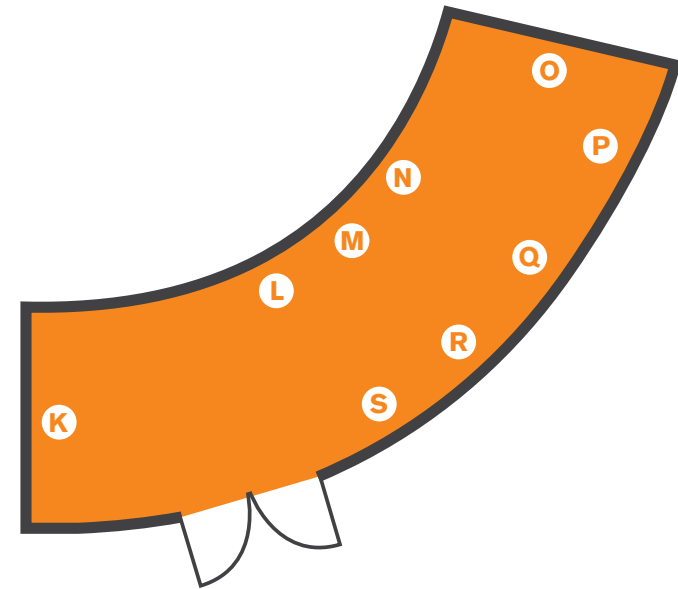
The Learning Gallery presents artworks selected to promote engagement and discussion of broader issues through contemporary art. ***Once Upon This Island*** is the latest show exploring the stories and lives that surround us and abound on this island-nation. Featuring selected works from the Singapore Art Museum's permanent collection as well as new commissions, ***Once Upon This Island*** navigates ideas of home, community, identity and memory, and raises pertinent and timely questions on what it means to live in contemporary Singapore – an urbanised, ever-changing city-state and island, set between peninsula and archipelago.

EXHIBITION PLAN



LEARNING GALLERY 1

- A** Nguan, *Untitled, from the series Singapore*
- B** Nguan, *Untitled, from the series Singapore*
- C** Nguan, *Untitled, from the series Singapore*
- D** Nguan, *Untitled, from the series Singapore*
- E** Nguan, *Untitled, from the series Singapore*
- F** Sarah Choo Jing, *The Hidden Dimension II*
- G** Shin Lin, *HDB Life*
- H** Vicente Delgado, *We Are Family*
- I** Lee Wen, *Strange Fruit*
- J** Chun Kaifeng, *Not Much to See*



LEARNING GALLERY 2

- K** Green Zeng, *Siapa Nama Saya?*
- L** Jing Quek, *Singapore Idols – Army Boys*
- M** Jing Quek, *Singapore Idols – Aunties & Uncles*
- N** Jing Quek, *Singapore Idols – Maids*
- O** Jason Wee, *Self-Portrait (No More Tears, Mr. Lee)*
- P** Francis Ng, *Constructing Construction #1*
- Q** Michael Lee, *Sparrow* (after National Theatre, 1963-86, on Clemenceau Avenue) from the series “City Planned: Tracing Monuments”
- R** Dawn Ng, *Mamashop*
- S** Dawn Ng, *HDB Corridor*

NGUAN

Clockwise from top left:

Untitled work from the 'Singapore' series

2012
Archival pigment print, edition 1/5 + 2 A.P.
100 x 100 cm
Singapore Art Museum collection

Untitled work from the 'Singapore' series

2013
Archival pigment print, edition 1/5 + 2 A.P.
100 x 100 cm
Singapore Art Museum collection

Untitled work from the 'Singapore' series

2013
Archival pigment print, edition 1/5 + 2 A.P.
100cm x 100 cm
Singapore Art Museum collection

Untitled work from the 'Singapore' series

2011
Archival pigment print, edition 1/5 + 2 A.P.
100 x 150 cm
Singapore Art Museum collection

Untitled work from the 'Singapore' series

2013
Archival pigment print, edition 1/5 + 2 A.P.
100 x 100 cm
Singapore Art Museum collection



LEARNING GALLERY 1



In these five untitled photographs from the *Singapore series*, Nguan expressively captures quiet, everyday scenes on the streets of Singapore, as well as the sense of alienation and solitude that exist in this city (which is arguably also prevalent in all metropolises), by taking intimate and un-posed portraits of strangers while exploring Singapore on foot.

The artist has stated, in relation to the sense of isolation permeating his works, that loneliness is “just a symptom of modern life everywhere – we’re living in closer proximity to each other than ever before but feeling further apart.” While the themes explored in these works are sombre, the soft tones and tender colour palette of the photographs also convey a sense of nostalgia and warmth, reflecting a discreet observation of Singapore and the Singaporean way of life. Here, a dozen untold stories and personal histories are waiting to unfold.

Nguan was born in Singapore in 1973, and graduated from Northwestern University, USA with a degree in Film Production. His photographs explore big city yearning, ordinary fantasies and emotional globalisation, and he has published two monographs, “Shibuya” (2010) and “How Loneliness Goes” (2013). “How Loneliness Goes” was featured in the group exhibition Ten Million Rooms of Yearning at Para/Site, Hong Kong, and presented as a solo exhibition at the 2015 Singapore M1 Fringe Festival.



Image: Singapore Art Museum

What do you imagine the people in these photographs are thinking about, and what they might be feeling at this precise moment captured by the camera?

SARAH CHOO JING

The Hidden Dimension II

2013
Multimedia installation, edition 3/5
Dimensions variable, video duration 1:05 mins (looped)
Singapore Art Museum collection



LEARNING GALLERY 1

The Hidden Dimension II depicts seven family members going about their daily routine and tasks in individual rooms and sections of a house, played on a seemingly endless loop. This multimedia installation can be viewed as a commentary on the modern conundrum of solitude in a densely populated city, with the family in this work representing a microcosm of a society where people live closely together in a common, shared space but could not be further apart in terms of their absence of contact and lack of communication with one other.

The viewer is given an introspective, almost voyeuristic peek into the private spaces and lives of the family, the various objects surrounding them acting as clues to their personalities and reflecting familial archetypes. For example, the grandmother pedals away at her old-fashioned sewing machine, and the brother sits against the wall of his room, engrossed in his laptop. The family members are isolated and seemingly unaware of one another, save for one synchronised moment when they all look up at each other and at the audience, breaking the monotony of the proceedings and seemingly forging a connection with one another (and the audience) for a single moment.

While the abrupt stop in the 'action' of the video disrupts the humdrum rhythm of the scenes, things quickly return to their previous state and the cycle repeats itself again. The sombre tones dim-lit scenes add to the atmospheric and contemplative mood.

The patterns and habits of everyday life portrayed in *The Hidden Dimension II* are familiar; patterns which many people might exhibit in their own lives. And yet, this quiet normalcy also contributes to a sense of isolation and distance as each family member seems to be lost in their own routines and the trappings of objects, where the lack of interaction is a reflection of modern society.

Sarah Choo Jing was born in Singapore in 1990, and graduated from Nanyang Technological University's School of Art Design and Media. Focusing on the relationship between space and time, her work depicts identifiable moments and characters within contemporary Singaporean society and reflects upon local social and cultural norms. Her works have been shown at Nordart 2013 in Germany, Sante Fe International New Media Festival in New Mexico, USA, and the Pingyan Photography Festival in China.



Image: Singapore Art Museum

*Do you relate to any of the family members depicted in this work?
Do you find any of your own family members reflected in this work?
What do you think contributes to such patterns of behaviour?*

SHIN LIN

HDB Life

2014
Interactive installation
Dimensions variable
Collection of the Artist
Singapore Art Museum commission



LEARNING GALLERY 1

HDB Life is an interactive installation that invites visitors to create their ideal Housing Development Board (HDB) unit by decorating it with stickers representing everyday items and bric-a-brac that are characteristic of Singaporean urban life. Ranging from plants to bicycles and even house pets, these items are familiar, comforting and sometimes even potentially contentious: for instance, when they spill over into a neighbour's space or obstruct common corridors.

While the installation initially presents the empty HDB flat as a cold, uniform and sterile habitat, the visitor brings life and colour to the work as they interact with it with their own personalised, decorated HDB unit. *HDB Life* is a light-hearted celebration of the HDB flat as a symbol of Singaporean identity, as the majority (80%) of Singaporeans reside in such public housing. Not only is the HDB flat ubiquitous in Singapore's modern urban landscape, its significance is also embedded in the average Singaporean's life cycle, as its acquisition signals a rite of passage for many Singaporeans. The fun and participative approach to the installation is also a reference to the communal and colourful living experience in HDB estates.

HDB Life was first exhibited at the Singapore Art Museum (SAM) 8Q under Noise Singapore's *The Apprenticeship Programme* (TAP) Exhibition from 27 July to 1 September 2013.

Born in Singapore in 1987, Shin Lin first worked in the Foreign Service before setting up her multidisciplinary creative practice, Original Studio. Currently based in Beijing and Singapore, Shin's work is inspired by her everyday surroundings, and seeks to draw attention to the oft overlooked aspects of our daily lives. She was selected for the National Art Council's NOISE Apprenticeship Programme in 2013, and continues to work across various creative fields including visual art, design and publication.



Image: Singapore Art Museum

*Do any of the sticker-objects in the installation look familiar to you?
Does your family also place similar objects outside your home?*

VICENTE DELGADO

We Are Family

2014
Mixed media installation
Dimensions variable
Collection of the Artist
Singapore Art Museum commission



LEARNING GALLERY 1

Originally from Spain and a resident of Singapore for more than a decade, artist Vicente Delgado was inspired by the ideas of multiculturalism, society and the individual, to create this interactive installation exploring the intricacies of negotiating the multicultural landscape in Singapore.

We Are Family celebrates the diversity of Singapore's cultures by employing vivid colours, textures and shapes in a participatory, intertwining soft sculpture installation. The work, which comprises flexible soft sculpture pieces or building blocks, allows for easy stacking in various permutations. Visitors are invited to interact with the work by using the pieces to configure different shapes and forms. This work also invites younger visitors to explore colours, shapes and forms, and the interactivity encourages teamwork, solidarity and respect for others through play. *We Are Family* suggests that the soft sculpture pieces are much like the members of a family, or even a societal unit that, when linked together, forge a stronger structure through unity.

Born in Madrid in 1964, Vicente Delgado is an artist and educator with a BA in Graphic Design from Central Saint Martins College of Art & Design, London and a Master's degree in Design Communication from LASALLE College of the Arts, Singapore. In his works, humour and irony are vehicles in communicating ideas. He has been based in Singapore for the past 14 years, and has presented his works in the UK, Spain, Japan and Singapore.

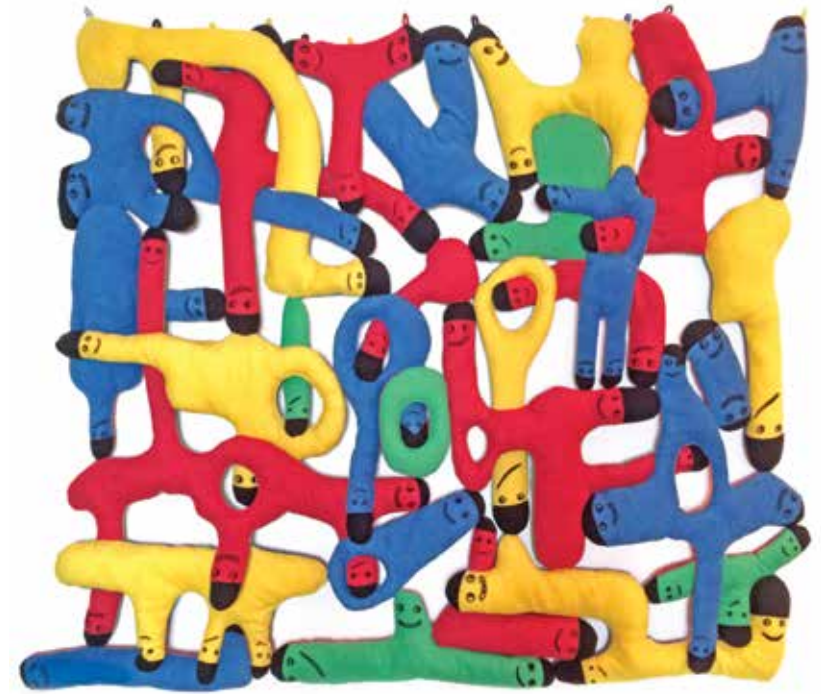


Image: Singapore Art Museum

*Does the artist's choice of materials affect the way you experience or look at his work?
What if he had simply painted the different pieces on a piece of canvas,
instead of encouraging visitors to interact with his artwork?*

LEE WEN

Strange Fruit

2003

C-Print photographs, set of 12, edition 1/3 + 2 A.P.

42 x 59.4 cm (each)

Singapore Art Museum collection



LEARNING GALLERY 1

This series of photographs are part of a larger body of work – including performances – by Lee Wen, titled *Journey of a Yellow Man*. Lee began this series in the early 1990s, as a way to explore perceptions of individual and collective identities in relation to ethnicity.

Aside from being artworks, these photographs are also a record of the artist's journey through the streets and coastline of eastern Singapore, dressed up as the titular 'strange fruit'. Lee covered his entire body in yellow paint and carried a cluster of red lanterns, effectively obscuring the upper half of his body from view. This performance took place during the mid-autumn celebrations in Singapore, and was a way for the artist to celebrate the festival as a "one-man lantern procession". During this procession, Lee paraded through various typical Singaporean landscapes, from the city centre to shophouses, back alleys, housing estates, finally ending at the beach. The final image depicts the artist and lanterns submerged in the sea, as though embarking on another journey beyond the shore.

Lee Wen's use of these particular red lanterns was deliberate, as they are an easy signifier of 'Chineseness', and are commonly found in places such as Chinatown and Chinese restaurants around the world. The over-the-top image of the artist carrying so many lanterns, along with his painted yellow skin, alludes to the ethnic stereotypes that form when people only look at the surface of one's skin. The title of the work is also an allusion to the anti-racism song made famous by Billie Holiday, wherein ethnicity becomes a confining prison by which a person is judged, obliterating all other facets of one's identity or personality.

Born in Singapore in 1957, Lee Wen graduated from LASALLE College of the Arts, Singapore with a Master's degree in Fine Art. He is one of Singapore's foremost performance art practitioners, and his work also includes painting, installation and drawing. He has participated in exhibitions and performance art festivals both internationally and in Singapore, and presented a solo exhibition, Lucid Dreams in the Reverie of the Real at the Singapore Art Museum in 2012. He is also a co-organiser of Future of Imagination, an international performance art event.



Image: Singapore Art Museum

*Imagine if you were the artist walking through the streets of Singapore
– how would you feel?
What impact does ethnicity have on your identity and how you think others perceive you?*

CHUN KAIFENG

Not Much to See

2014
LED lighting, automotive paint and clear coat on acrylic
27 x 9 x 5 cm (each)
Singapore Art Museum collection



LEARNING GALLERY 1

Not Much to See is part of a series of sculptural works by artist Chun Kaifeng which explore the significance of commonplace objects that exist in Singapore's urban environment. In this sculpture, a pair of 'Tat Seng' slippers (the popular and inexpensive footwear of choice for many Singaporeans, easily recognised by their distinctive white base and blue straps) have been pared down and abstracted into their purest form.

This everyday household item is conferred an iconic status by the artist, backlit by yellow LED lighting that forms a halo-like frame around the slippers. In addition, these slippers, which are more commonly seen in humbler circumstances – treading footpaths in Housing Development Board (HDB) estates or left outside people's homes, for example – have now been elevated onto a gallery wall, as a work of art. Even so, the title of the work, *Not Much to See*, seems to reference the object's modest, diffident status, even while it is seemingly made iconic by the artist.

Although familiar and commonplace objects such as these slippers define and make up our everyday settings, they do not stand out, and are not meant to. Their functionality rests on their invisibility and ability to fade into the background. However, the artist suggests that these objects wield a powerful influence on the urban environment and the people who live in it, and that these apparently mundane objects and settings might be more significant than they seem at first, being so intimately linked with our everyday lives in Singapore.

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, and has presented his works at Art Incubator: From When We Last Met at LASALLE College of the Arts, Singapore (2014) as well as the Singapore Art Museum in 2011 and 2012.



Image: Singapore Art Museum

*What do you think we take for granted being in Singapore?
What are some other ordinary,
yet significant objects you can think of that make up our urban environment?*

GREEN ZENG

Siapa Nama Saya?

2012
Oil and silkscreen on wood panel
122 x 244 cm
Singapore Art Museum collection



LEARNING GALLERY 2

Siapa Nama Saya? is part of a series of artwork by artist Green Zeng that examines issues of history and identity in Singapore. In this painting, the artist has depicted three school uniforms with the phrase “What is my name?” repeated above each set of clothing in Malay, Chinese and English. The work alludes to Singapore’s multi-cultural society and invites the viewer to take on an active role in questioning not just their own identity as an individual, but their identity in relation to their ethnicity and nationality.

The reference to the classroom setting in this work is also significant. Together with the title of this painting, *Siapa Nama Saya?*, Zeng connects his work with an iconic painting by one of Singapore’s pioneer artists Chua Mia Tee, titled *National Language Class* (1959). Chua’s painting portrays a class of students from different linguistic, ethnic and class backgrounds learning the Malay language. Depicted on the chalkboard at the back of the classroom are the phrases, “Siapa nama kamu?” and “Di mana awak tinggal”, which mean “What is your name?” and “Where do you live?” respectively. At the time, the Malay language had been newly designated as the national language of multi-ethnic Singapore, and till this day is one of the four official languages of Singapore. Students then were also actively engaged in determining the future of their country.

Inspired by Chua’s visual representation of the nationalistic fervour of the 1950s, *Siapa Nama Saya* revisits the idea of identity, language and its significance in the context of Singapore’s multi-cultural society, at the same time reminding viewers of the historical events that took place in the 1950s when Singapore was still a young nation wrestling with issues of identity and governance.

Born in Singapore in 1972, Green Zeng graduated from LASALLE College of the Arts, Singapore with a Diploma in Fine Art (Painting). A multidisciplinary artist whose practice encompasses visual art, film and theatre, Zeng’s works currently explore concerns related to Singapore’s history and national identity. He has presented his works both internationally and in Singapore, and was a finalist of the Sovereign Asian Art Prize in 2012.



Image: Singapore Art Museum

How might a school uniform affect or influence one’s identity, and can you think of other types of uniforms that could influence one’s identity?

*How does language, in relation to nationality and ethnicity, inform one’s identity?
Is this artwork truly representative of multi-cultural Singapore?*

JING QUEK

Singapore Idols – Aunties & Uncles

2006
Digital Inkjet with Ultrachrome K3, edition 2/5 + 1 A.P.
121.9cm x 162.6cm
Singapore Art Museum Collection

Singapore Idols – Army Boys

2006
Digital Inkjet with Ultrachrome K3, edition 3/5 + 1 A.P.
121.9cm x 175.3cm
Singapore Art Museum Collection

Singapore Idols – Maids

2009
Digital Inkjet with Ultrachrome K3, edition 3/5 + 1 A.P.
121.9cm x 177.8cm
Singapore Art Museum Collection



LEARNING GALLERY 2

The *Singapore Idols* series of photographs celebrates the Everyman and common, everyday situations and environments in Singapore. In these works, photographer Jing Quek attempts to capture the spirit of the people who make up the 'face' and landscape of Singapore, presenting stylised collective portraits of distinctive communities in a way that challenges the viewer's perceptions or preconceived notions of these communities.

The first of the three images presents a large group of National Servicemen posing in an outdoor training area in full military gear: camouflage uniforms, face paint and weaponry. They are seen striking confident poses in a highly stylised manner reminiscent of celebrities in magazines, and are captured in a closely arranged composition, perhaps signalling their close-knit bond and emphasising their solidarity with one another. Similarly, a group of domestic workers gaze directly, perhaps even challengingly, at the camera (and by extension, the viewer), while enacting a performance of various domestic tasks in the living room of a large house. In the third image, a group of senior citizens is also captured posing confidently at the void deck of a Housing Development Board block, intimating their strength and sense of connection with one another.

Through the title of his series and these images which are styled like celebrity portraits, Jing Quek signals the values he ascribes to the oft-overlooked individuals featured in his work, in his attempt to address (and subvert) constructions of identity, stereotypes and communities, particularly within Singapore.

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.



Image: Singapore Art Museum

*What do you think are the things that identify or define who you are as an individual?
Are these traits tied to a specific group you belong to?*

JASON WEE

Self-Portrait (No More Tears Mr. Lee)

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



LEARNING GALLERY 2



Image: Singapore Art Museum

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 grid formation, the portrait of a person is created when the bottle caps are lit and viewed 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 tongue-in-cheek reference to a well-known shampoo tagline. Artist 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 part-by-part construction of the image of the person represented questions how biographies and histories of historical figures are multi-faceted and pieced together. 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.

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.

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

What material or medium would you use to make your own self-portrait?

FRANCIS NG

Constructing Construction #1

2009
Photo print, edition 4/5
179.3 x 178.8 cm
Singapore Art Museum collection



LEARNING GALLERY 2

Constructing Construction #1 exemplifies artist Francis Ng's ongoing interest with spaces in transition. The photograph might, at first glance, appear to be an ordinary construction scene in Singapore, or any other busy city. However, its powerful perspective captures a half-finished highway looming large in the upper half of the frame under a lowering sky, and the image suggests the realities and tensions of Singapore as a site of constant change, remaking and development. The commuter bus, caught in rapid motion under the half-completed highway, highlights the apparent normality of the presence of constant construction in the heart of the city.

This image is not a candid shot, but the result of the artist's careful observation of the constant urban changes taking place around the busy roads between his home and place of work. The almost ominous composition of the overwhelmingly large highway bisecting the gloomy sky, which contributes to a sense of depth and perspective, was the result of the artist's choice to take the photograph from a very low angle. However, elements such as the water on the asphalt, the overcast sky and even the colour of the bus were chance encounters when the artist took the photograph.

Constructing Construction #1 invites audiences to take a closer look at ordinary, often overlooked sites that are constantly being made and remade through the process of construction and re-construction, and to consider their own relationship and exchanges with these spaces.

Francis Ng was born in Singapore in 1975, and graduated with a Master's degree in Fine Art from the Royal Melbourne Institute of Technology, Australia and LASALLE College of the Arts, Singapore. Known for his photographic works that investigate the history of 'presence' in spaces, particularly in the context of rapid urbanisation, Ng has participated in solo and group shows both internationally and in Singapore, including the 50th Venice Biennale in Italy in 2003, and TransportAsian at the Singapore Art Museum in 2009.



Image: Singapore Art Museum

*Do you notice any construction going on around your home, school or office environment?
How has it changed your environment?*

*What do you feel about the composition of the photograph?
How do the elements of space and time figure in this photograph?*

MICHAEL LEE

Sparrow (after National Theatre, 1963-86, on Clemenceau Avenue) from the series "City Planned: Tracing Monuments"

2005-2006
White bristol board
34.5 x 100 x 90 cm
Singapore Art Museum collection



LEARNING GALLERY 2

This work is part of a larger series by artist Michael Lee that seeks to explore issues of social memory and cultural heritage in Singapore, through the construction of architectural models of demolished or revamped buildings. Resembling spectral figures of buildings past, this model is based on the former National Theatre.

Despite the 1:100 scale employed, the works in the series are not architectural models in the strictest sense, but instead use the form of scale models on which to trace and imprint the artist's own memories of the buildings, by highlighting one aspect while 'quieting' down other details. The works peer into Singapore's continued restructuring of its landscape, and consequently, its architectural past. By researching the building plans of these sites, the artist has allowed for the possibility of embodying them for the present generation, who may have forgotten or perhaps do not possess any memories of these buildings. These ghostly constructions also seek to evoke social, historical and personal memories, and raises questions about whose pasts are lost when buildings are demolished, and who decides what is retained.

City Planned: Tracing Monuments echoes a period of significant development in Singapore's history – the remembrance of a country's path towards its present progress, and what might have been lost or forgotten along the way.

Born in Singapore in 1972, Michael Lee graduated from Nanyang Technological University, Singapore with a Master's degree in Communication Studies. He is an artist and curator who researches urban memory and fiction, particularly the contexts and implications of loss. He has presented a solo exhibition at Künstlerhaus Bethanien, Berlin in 2013, and participated in group exhibitions such as *Encountering the Unknown* (2013) at the Fukuoka Asian Art Museum, Japan and the 3rd Singapore Biennale: *Open House* in 2011.



Image: Singapore Art Museum

*Do you recognise the building depicted in the work?
Why do you think the artist chose to recreate this building?
Would you feel differently if the building was presented as a photograph instead?*

DAWN NG

HDB Corridor

2012
Archival inkjet print collage, edition 3/3
160 x 120 cm
Singapore Art Museum collection

Mamashop

2012
Archival inkjet print collage, edition 3/3
120 x 160 cm
Singapore Art Museum collection



LEARNING GALLERY 2

The two works are part of a series of hand-crafted, large scale photo collages by artist Dawn Ng that presents a cheeky look at present-day Singapore, highlighting its unique characteristics and traits: common obsessions, insecurities and ambitions seen through the composition of text set against familiar, everyday landscapes.

HDB Corridor refers to the common walkway that residents living in Housing Development Board (HDB) flats share across a floor. Singapore's public housing programme has been both the pride of the nation's achievements as well as a point of contention for Singaporeans, with about 80% of the population residing in HDB flats. While HDB flats continue to be built to meet the demands and needs of a growing population, limited land space necessitates creating taller flats that reach ever higher. The increasing demand for flats has also pushed up housing prices in recent years.

The advice to "faster apply for your pie in the sky" is distinctively Singaporean, both in the vernacular used, as well as in the sense of urgency conveyed. The call to action plays up the Singaporean trait of 'kiasuism', or the 'fear of losing out'. Juxtaposed against a seemingly serene residence in the background, this work is a tongue-in-cheek commentary on modern-day urban development, and the needs and aspirations of a fast-changing country and its people.

Mamashop is a colloquial reference to the provision shops that serve the needs of residents living in local housing estates, and which are gradually being replaced by convenience store chains. Selling a wide range of items from perishables to household goods, the provision shop is a convenient, one-stop location for residents, forming an integral part of their daily routine.

"Everything you ever wanted is right here" inscribed across the entrance to a provision shop serves as an invitation to enter and explore the shop, but also reminds viewers that sometimes, one need not look too far for what they might need. It suggests that the grass is not always greener on the other side, and encourages one to appreciate the value of what is in front of them. However, the bold text may also act as a counter-question, challenging the viewer to query if all they ever wanted is truly located right where they are.



Image courtesy of the artist

What other insecurities or anxieties do you think Singaporeans might have? Are they unique to Singapore, or common across other nationalities and cultures?

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 presented at the Singapore Art Show (2009), Blackout (2009), and at A Curious Teepee (2011).

EDUCATION PROGRAMMES

School Workshops

Educational workshops inspired by the artworks at SAM have been specially developed to offer students a multidisciplinary and holistic contemporary art experience. These workshops range from learning specific art techniques, to craft-making that encourage originality and development of language skills and self-confidence.

Weekdays | 10am or 2:30pm | SAM

The School Workshops are available for school bookings only. Please download and complete the Educational Workshop Booking Form at http://www.singaporeartmuseum.sg/learn/edu_workshop.html and email to education@singaporeartmuseum.sg. Each workshop is limited to a minimum of 20 and maximum of 40 participants per session.

Preschool Workshops (4 – 6 years)

\$12 per person*

Art Explorer by Wow Education (1.5 hours)

Discover the wonders of contemporary art through this tactile workshop that exposes students to various textures and art mediums. Students will also create an artwork using unconventional materials after the guided art tour.

Discover Contemporary Art by ArtBeatz (1.5 hours)

Be exposed to contemporary artworks and explore creative ways of art making through interactive discussions in this workshop. Following a guided tour of the galleries, students will learn to create their own piece of craft inspired by what they have observed.

Little Artists by Art Loft (1.5 hours)

Ignite the creativity in students through this age-appropriate workshop that allows them to understand contemporary art in a fun and engaging way. After a tour of the galleries, students will create their own masterpieces using and exploring a wide range of art materials.

Primary School Workshops (7 – 12 years)

\$18 per person*

Art Adventurer by Wow Education (1.5 hours)

Be drawn into the world of contemporary art and explore ideas observed in selected artworks. After the guided art tour, students will be invited to create and bring home their own mixed media work.

Contemporary Art Fun by ArtBeatz (1.5 hours)

Explore creative approaches to art making and be exposed to various materials in this fun and sensorial workshop. Students will get a chance to examine contemporary artworks through facilitated discussions during a guided tour, and create a craftwork inspired by what they have observed.

Junior Artists by Art Loft (2 hours)

Stimulate the imagination of your students and explore the concepts and characteristics of contemporary art in this workshop. Students will be given the opportunity to discover their creative potential through hands-on art making and working with different materials.

Secondary School/Tertiary Institutions Workshops (13 – 18 years)

\$28 per person*

Young Artists by Art Loft (2 hours)

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

Deutsche Bank Art Bus Programme

SAM presents the Deutsche Bank Art Bus Programme, where contemporary art is introduced to school children. Each session includes a tour of the galleries, followed by an activity inspired by the artworks. The multi-disciplinary workshop lasts between one-and-a-half to two hours.

Complimentary bus transportation will be provided to and from the museum.

Weekdays | 10:30am or 2:30pm | SAM

For children aged 7 to 12 years

Each session accommodates a minimum of 20 participants, and a maximum of 40 participants. \$10 per student, for school bookings only.

For more information, please email education@singaporeartmuseum.sg.

*All prices listed above exclude GST.

SAM Education Publications

All publications are on sale online at www.selectbooks.com.sg.

Interested schools may email their orders to education@singaporeartmuseum.sg



Who's Afraid of Contemporary Art? A Survival Kit

Retail Price: \$69.90 | School Price: \$60
ISBN: 978-981-08-8954-8



Let's Discover Contemporary Art! With Natee Utarit

Paperback | 72 pages
Retail Price: \$25 | School Price: \$20
ISBN: 978-981-07-0802-3



Are You Afraid of Contemporary Art? (Natee Utarit)

Paperback | 72 pages
Retail Price: \$25 | School Price: \$20
ISBN: 978-981-07-1028-6



Are You Afraid of Contemporary Art? (Vincent Leow)

Paperback | 72 pages
Retail Price: \$25 | School Price: \$20
ISBN: 978-981-07-1029-3

Support SAM



The current trends in contemporary art have gravitated towards Asia, making this an exciting and opportune time for organisations and individuals to forge long-term funding partnerships with the Singapore Art Museum (SAM). As a partner, your contribution will go towards supporting exhibitions, as well as education and community engagement programmes.

Depending on the amount donated, eligible donors will be acknowledged for their contributions through exhibition-related publicity and advertising, as well as nominated for the annual national Patron of Heritage Award. Other benefits may include the exclusive use of the SAM Glass Hall and complimentary SAM passes for donors and their guests. In addition, all cash donations are eligible for 2.5 times tax deduction, subject to terms and conditions stipulated by IRAS, or as per the year.

For more information, please email lynn.sim@singaporeartmuseum.sg

GENERAL INFORMATION

SAM is located at 71 Bras Basah Road, Singapore 189555.

SAM's annexe, SAM at 8Q, is located at 8 Queen Street, Singapore 188535

OPENING HOURS

Mondays to Sundays | 10am to 7pm

(Last admission at 6:15pm)

Fridays | 10am to 9pm

ADMISSION

Citizen/Permanent Resident Free

Foreign Visitors

Adult \$10*

Student & Senior Citizen \$5*

aged 60 & above*

Free for children under six

20% off admission tickets for 20 or more persons.

Visitors can also enjoy free entry to SAM every Friday from 6pm – 9pm and on Open House days.

*Ticket price includes \$1 SISTIC fee.

Tickets can be purchased from the Information & Ticketing counter at Singapore Art Museum and SAM at 8Q or from SISTIC.

ENQUIRIES

6589 9580 or 6589 9564

programmes@singaporeartmuseum.sg

MUSEUM TOURS

Tours in English

Mondays to Thursdays | 11am & 2pm

Fridays | 11am, 2pm & 7pm

Saturdays and Sundays | 11am, 2pm & 3:30pm

Tours in Japanese

Tuesdays to Fridays | 10:30am

Tours in Mandarin

Fridays | 7:30pm

Sundays | 11:30am

Tours are not available on public holidays and selected Open House days.

GETTING TO SAM

By bus

SBS 7, 14, 16, 36, 111, 131, 162, 175, 502, 518

SMRT 77, 167, 171, 700

By MRT

2-minute walk from Bras Basah MRT station. 10-minute walk from Dhoby Ghaut, Bugis or City Hall MRT stations.

By car

Carparks are available at Waterloo Street, Queen Street, NTUC Income Centre, 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.

SAM ONLINE

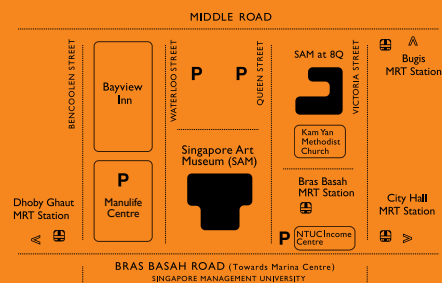
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