

Media Release

For Immediate Release

**Singapore Art Museum Presents *After Utopia*, a Permanent Collection Exhibition
That Revisits the Utopian Ideal in Asian Contemporary Art**
*Featuring iconic Southeast Asian and Asian contemporary artworks that examine
humanity's eternal yearning for a better world*



Singapore, 20 April 2015 – In its latest permanent collection exhibition, ***After Utopia: Revisiting the Ideal in Asian Contemporary Art***, Singapore Art Museum (SAM) examines humanity's eternal yearning for a better world. Predicated on a sense that the world is not enough, utopian principles and models of worlds have been perpetually re-imagined, and continue to haunt our consciousness through the centuries. Comprising iconic works of Southeast Asian and Asian contemporary art drawn from SAM's permanent collection, artists' collections and new commissions, *After Utopia* seeks to ask where and how we have located these expressions of both our innermost yearnings as well as our contemporary realities, through 20 artworks by 18 artists and artists' collectives from Singapore and around the region. Curated by SAM curators Tan Siuli and Louis Ho, *After Utopia* takes place from 1 May to 18 October 2015.

Artists featured in *After Utopia* include Agus Suwage and Davy Linggar (Indonesia), Anurendra Jegadeva (Malaysia), Chris Chong Chan Fui (Malaysia), Donna Ong (Singapore), Gao Lei (China), Geraldine Javier (Philippines), Ian Woo (Singapore), Jitish Kallat (India), Kamin Lertchaiprasert (Thailand), Kawayan de Guia (Philippines), Made Wianta (Indonesia), Maryanto (Indonesia), Shannon Lee Castleman (USA), Shen Shaomin (China), Svay Sareth (Cambodia), Tang Da Wu (Singapore), The Propeller Group (USA and Vietnam), and Yudi Sulisty (Indonesia).

The exhibition unfolds in four strands: the first explores ideas about utopia through the proverbial, symbolic garden of paradise; the second examines the city as the contested site of the utopian ideal; the third strand revisits the ideologies that have shaped the political and social histories of the region, before finally turning to focus on self-journeys, as the search for utopia is internalised.

“Other Edens”, the first strand of the exhibition, explores the image of the garden as a symbol of paradise. The Garden is the first and most timeless conception of utopia, and has long been viewed as a microcosm of divine creation on earth. Here, we encounter artworks that reference these classical motifs from contemporary perspectives. This is clearly evident in works like *Pinkswing Park* by Agus Suwage and Davy Linggar. *Pinkswing Park* presents an Eden populated by representations of an Indonesian Adam and Eve, in poses akin to major works of Western art history. Causing a stir when it was first presented in Indonesia a decade ago, its presentation in *After Utopia* marks the first time that *Pinkswing Park* will be shown since 2005. Other artefacts and works in this gallery, such as *Letters From The Forest II* and *The Forest Speaks Back I* by Donna Ong, and Maryanto’s *Pandora’s Box*, examine how the colonial imagination located the Garden-paradise in Asia, imagining its colonies as full of bounty amidst a lush and idyllic landscape. These visions are juxtaposed against the ravages of its subsequent exploitation.

The second strand, “The City and its Discontents”, locates the city as the primary site of the utopian impulse of modern, planned communities. However, reality all too often falls short of these progressive visions; rather, problems that accompany city living such as population pressures, standardised architecture and environmental degradation are the norm for most city dwellers. Yet, creative life persists despite – or even because of – the state of our urban surroundings, as expressed in the works by Shannon Lee Castleman and Tang Da Wu. *Jurong West Street 81* by Castleman reflects on the congested urban fabric of contemporary Singapore that ironically alienates neighbours from one another, even as it attempts to bridge this divide. Tang’s *Sembawang* simultaneously commemorates and mythologises the history of The Artists Village, probably the most significant of Singapore’s avant-garde artists’ societies. The installation incorporates both factual and fictional accounts of narratives involving the Sembawang neighbourhood, where TAV had its home. The artworks in this gallery show that however dystopian the realities of contemporary urban life may be, they have provided rich fodder for a range of aesthetic forms.

“Legacies Left”, the third strand, offers the viewer a glimpse of the often bitter aftermath of broken social contracts and political promises. The 20th century ushered in an era of independence for many Asian and Southeast Asian nations, where ideologies from multiculturalism to socialism fuelled the shared desire to achieve social equality and economic parity. Today, the bankruptcy of these ideals has demanded that modern nation-states re-examine their aspirations. Artworks

such as *Television Commercial for Communism* (TVCC), by Viet-American collective The Propeller Group, and *Summit* by Shen Shaomin address the reality of these fractured dreams. *TVCC* re-imagines a major political and social ideology – communism – and packages its ideals and principles as an ironic television commercial for a world driven by consumerism, while Shen’s installation stages the physical representations of five historically significant communist and socialist leaders as a funereal inversion of the annual G8 summit, predicting the impending death of these ideologies.

Following the failure of the grand narratives of the last century, there has been a movement away from sweeping notions of changing the world or society on a grand scale. In the final strand “The Way Within”, the exhibition journeys into the realms of self and psyche, focusing on and creating smaller, more personal micro-utopias, effecting change one small step at a time. For artists Svay Sareth and Kamin Lertchaiprasert, utopia is to be found within oneself. In a durational feat that lasted over six days, Sareth hauled an 80-kg metal sphere from his home in Siem Reap to Phnom Penh, an act that served to exorcise a painful past spent in refugee camps in war-ravaged Cambodia. Lertchaiprasert’s work *Sitting* comprises 366 wooden sculptures of sitting figures carved over the course of a single year, reflecting a process imbued with a sense of purposeful calm and mindfulness. The artworks in this strand express the individual search for inner sanctuary – a reconciliation of the self with the world at large.

“While we may be aware that models of worlds better than our own, perfectly enlightened societies and dreams of paradise remain impossibly elusive, the deeply humanist quest after Utopia burns eternal, like the phoenix arising from its own ashes. Curated to make room for exploration and experience, *After Utopia* features SAM’s recent acquisitions of large-scale and unique contemporary artworks, most of which have never been shown at SAM before,” says Dr Susie Lingham, Director, Singapore Art Museum.

After Utopia: Revisiting the Ideal in Asian Contemporary Art will show at Singapore Art Museum from 1 May 2015 to 18 October 2015. *After Utopia* will also include several exhibition-related public programmes such as talks, workshops, and curatorial tours.

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www.singaporeartmuseum.sg
www.facebook.com/singaporeartmuseum
www.twitter.com/sg_artmuseum
www.instagram.com/sg_artmuseum
www.youtube.com/samtelly
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For more information, please read on:
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About the Singapore Art Museum

The Singapore Art Museum (SAM) focuses on contemporary art practice in Singapore, Southeast Asia and Asia within the global context. It advocates and makes accessible interdisciplinary contemporary art through research-led and evolving curatorial practice. Opened in January 1996, SAM has built up one of the most important collections of contemporary art from the region. It seeks to seed and nourish a stimulating and creative space in Singapore through exhibitions and public programmes. These encompass cross-disciplinary residencies and exchanges, research and publications, as well as outreach and education. SAM was the organiser of the Singapore Biennale in 2011 and 2013.

SAM was incorporated as a Company Limited by Guarantee on 13 November 2013 and has moved from the National Heritage Board to the Visual Arts Cluster (VAC) under the Ministry of Culture, Community and Youth (MCCY). The other institutions under the VAC are the National Gallery, Singapore and STPI.

For more information, please contact:

Shirlene Noordin

Phish Communications

DID: +65 6344 2953

Email: shirlene@phish-comms.com

Lynn Sim

Singapore Art Museum

DID: +65 6697 9762

Email: lynn.sim@singaporeartmuseum.sg

Exhibition Venue

SAM is located at 71 Bras Basah Rd Singapore 189555
 SAM at 8Q is located at 8 Queen Street Singapore 188535

Opening Hours

Mondays to Sundays | 10.00 am to 7.00 pm (Last admission at 6:15pm)
 Fridays | 10.00 am to 9.00 pm

Admission Fees (Inclusive SAM and SAM at 8Q)

Singaporeans and Permanent Residents Free

Non-Singaporean Visitors

Adults	S\$10
Children under the age of six	Free
Students (with valid student ID)	S\$5
Seniors (60 years and above with valid ID)	S\$5
Groups of 20 or more	20% off adult admission tickets
Free admission to SAM every Friday from 6.00 pm to 9.00 pm and on Open House days	

Special Exhibitions

Free admission to the Singapore Art Museum will be granted to as many contemporary art exhibitions as possible. However, from time to time, our Museum brings in internationally renowned works and exhibitions from overseas. Entry charges may then apply to help cover costs and ensure sustainability.

SAM Online

- www.singaporeartmuseum.sg
- www.facebook.com/singaporeartmuseum
- www.twitter.com/sg_artmuseum
- www.instagram.com/sg_artmuseum
- www.youtube.com/samtelly

Enquiries

Call +65 65899 580 or email enquiries@singaporeartmuseum.sg

How to get to SAM

By Bus: SBS: 7, 14, 16, 36, 111, 131, 162, 175, 508, 518
 SMRT 77, 167, 171, 700

By Train: 2-minute walk from Bras Basah MRT Station
 10-minute walk from Dhoby Ghaut, Bugis or City Hall MRT stations

By Car: Carpark spaces available at Waterloo Street, Queen Street, NTUC Income Centre, Plaza by the Park, Hotel Grand Pacific and Singapore Management University

Annex A: Exhibition Synopsis

After Utopia: Revisiting the Ideal in Asian Contemporary Art **30 April to 18 October 2015 | Singapore Art Museum**

In naming his fictional island 'Utopia', writer Thomas More conjoined the Greek words for 'good place' and 'no place' – a reminder that the idealised society he conjured was fundamentally phantasmal. And yet, the search and yearning for utopia is a ceaseless humanist endeavor. Predicated on possibility and hope, utopian principles and models of worlds better than our own have been perpetually re-imagined, and through the centuries, continue to haunt our consciousness.

Where have we located our utopias? How have we tried to bring into being the utopias we have aspired to? How do these manifestations serve as mirrors to both our innermost yearnings as well as to our contemporary realities – that gnawing sense that this world is not enough?

Drawing largely from SAM's permanent collection, as well as artists' collections and new commissions, ***After Utopia*** premises the idea of Utopia on four prospects. "Other Edens" explores the image of the garden as a symbol of the originary paradise to which we long to return, even while reflecting back to us our current imperfections and fall from grace. Also encompassed in this strand are colonial imaginings of exotic dream-gardens overflowing with bounty, beckoning from distant, 'undiscovered' shores. "The City and its Discontents" locates our aspirations to the ideal in the contemporary structures and environments we inhabit, and how these concrete realities fall short of the utopian impulses of architecture and urban planning, such that escape from the city to its opposite (or the 'countryside') becomes inevitable. "Legacies Left" examines the legacy of ideologies that have left an indelible mark on the last century -- thought experiments on which societies and nations have been built. The final chapter, "The Way Within", journeys into the realms of self and psyche, where, eschewing the grand narratives of history – one utopia after another – a quiet thought lingers: perhaps, the search for the ever elusive utopia lies inward.

Annex B: Artists and Artworks

After Utopia: Revisiting the Ideal in Asian Contemporary Art

Agus Suwage and Davy Linggar

Pinkswing Park

2005, 2012

Dimensions variable

Digital print on canvas mounted on board, 'becak' swing, resin pebbles

Singapore Art Museum collection

Agus Suwage (b. 1959, Indonesia) majored in graphic arts at the Institut Teknologi Bandung (ITB, Bandung Institute of Technology). His works are known for their use of portraiture, the human figure and the technique of appropriation to make playful yet incisive commentary. Themes that run through Suwage's art include those of death, the cult of the celebrity and creative endeavour, and many of his artworks are nuanced commentaries on contemporary social, political and cultural issues, such as the dissemination of images via icons and the mass media. His works are exhibited extensively both at home and abroad, including presentations at the Asia Pacific Triennial of Contemporary Art, Brisbane, Australia; the Havana Biennial, Cuba; the Gwangju Biennale, Korea, and most recently at the MACRO Museum in Rome, Italy, and at the Singapore Art Museum.

Davy Linggar (b. 1974, Indonesia) studied painting at the Institut Teknologi Bandung, and photography in Germany. Taking everyday objects and events as artistic inspiration, Linggar works across different mediums such as painting, photography and installation. A fashion photographer by trade, Linggar's art is informed by the fertile cross-pollination of the two different cultural and social spheres he inhabits. His work has been exhibited widely in Indonesia as well as Singapore.

Anurendra Jegadeva

MA-NA-VA-REH – Love, Loss and Pre-Nuptials in the Time of the Big Debate

2012 – 2014

Multi-media installation

Dimensions variable

Singapore Art Museum collection

Anurendra Jegadeva (b.1965, Malaysia) is regarded as one of Malaysia's leading contemporary artists for his intense socio-political works that are poetic yet provocative. A painter of stories, he believes in the enduring power of the painted image, and has worked consistently to forge an effective narrative approach to contemporary and historical themes. Based in both Malaysia and Australia, his works stem from a personal response to or experience of his subject - whether the post-colonial realities of multi-cultural Malaysia, Asian immigrant life in Australia or the war in Iraq on his TV screen, weaving an autobiographical layer into the complex reality he seeks to capture. Through his art he examines the ironies contemporary life and probes the issue of cultural integration vis-à-vis the fusion of modern and traditional values. His works have been presented widely, including exhibitions in Malaysia and Singapore.

Chris Chong Chan Fui

Block B

2012 – 2014

Single-channel video with sound
20:00 min (loop) Collection of the artist

Chris Chong (b. 1982, Malaysia) is a film director, media artist and storyteller who is interested in the relationship between still and moving images. His experimental work *Block B* won the top short film prizes at the Toronto and Mar Del Plata film festivals in 2008, and was presented at the Hirshhorn Museum of the Smithsonian Institute in Washington D.C. in 2010. Chong is an Asian Scholarship Foundation / Ford Foundation fellow, and an alumni of Busan's Asian Film Academy. Chong is also the board chair of the Borneo Eco Film Festival held annually in Kota Kinabalu, Sabah, Borneo Malaysia, which focuses on indigenous/local community storytelling. His work has premiered at festivals such as the Cannes Directors' Fortnight, Vienna, London, Toronto, Vancouver, Rotterdam, Berlin and Busan.

Donna Ong

The Forest Speaks Back I

2014

Single channel projection with sound
8:00 min (loop)
Collection of the artist

Letters From The Forest (II)

2015

19th century antique desk with accompanying chair, two LED dioramas from cut illustrations in wooden boxes, stuffed bird, antique letter cases with cut paper butterflies, antique frames with found photographs and old books, magnifying glass, compass and bottles
Dimensions variable
Singapore Art Museum collection

Donna Ong (b. 1978, Singapore) is known for her immersive installations which transform found objects into dream-like narratives. Her work has been exhibited extensively both at home and internationally, at platforms such as the inaugural Singapore Biennale (2006), the Kuandu Biennale, Taipei (2008), Jakarta Biennale (2009), and the 11th International Architecture Exhibition, La Biennale di Venezia (2008).

Gao Lei

Cabinet

2008

Metal cabinet and 3 rows of lightboxes
270 x 45 x 190 cm
Singapore Art Museum collection

Gao Lei (b. 1980, Changsha, China) studied at the Digital Media Department of Central Academy of Fine Arts. In 2011, he participated in several group exhibitions, including the Mercator Foundation, Essen, Germany; Arario Beijing Gallery, China, and Arario Cheonan Gallery, Cheonan, Korea. In the same year, he also had a solo exhibition in White Space, Beijing, China.

Geraldine Javier

Ella Amo' Apasionadamente y Fue Correspondida (For She Loved Fiercely, and She is Well-Loved)

2010

Oil on canvas, with framed insets of embroidery with preserved butterflies

229 x 160 cm

Singapore Art Museum collection

Geraldine Javier (b. 1970, Philippines) graduated from the University of the Philippines with a Bachelor of Fine Arts in 1997. Since the mid-1990s, Javier has been exhibiting widely in the region and has held several solo shows in the Philippines, as well as in group shows in the region. She participated in the Prague Biennale in 2009, and was awarded the Thirteen Artists Award, from the Cultural Center of the Philippines, in 2003.

Ian Woo

We Have Crossed The Lake

2009

Acrylic on linen

194 x 244 cm

Collection of the artist

Ian Woo (b. 1967, Singapore) was awarded a category winner of the Abstract Medium in the 18th UOB (United Overseas Bank) Painting of the Year competition in 1999. In 1999 and 2000, he was also selected for the Jurors' Choice for the Philip Morris ASEAN Art Awards. In 2006, he received his Doctor in Fine Art from the Royal Melbourne Institute of Technology. In 2011, he had a solo show at the Institute of Contemporary Art, LASALLE College of the Arts, Singapore.

Jitish Kallat

Annexation

2009

183 x 150 x 130 cm

Black lead, paint, resin and steel

Singapore Art Museum collection

Jitish Kallat (b. 1974, Mumbai, India) graduated from the Sir Jamsetjee Jeejeebhoy School of Art in 1996. He is known to construct his art around local issues and geography and Annexation is a classic example of his practice. He has exhibited widely in international solo and group shows in venues including the Art Institute of Chicago, United States (2010), Lille 3000, Lille, France (2006) and House of World Cultures, Berlin, Germany (2005).

Kamin Lertchaiprasert

Sitting

2004

Installation with 366 carved wooden sculptures

Dimensions variable

Singapore Art Museum collection

Kamin Lertchaiprasert (b. 1964, Lopburi, Thailand) graduated from Silpakorn University in Bangkok, majoring in printmaking in 1987. Between 1987 and 1992, he was based in New York, working while attending art school. He has exhibited prolifically in numerous exhibitions in Thailand, and is also the co-founder of the The Land Project, an artist commune in Chiang Mai, in Northern Thailand. His exhibitions in the international arena include the Sydney Biennale (1993), Venice Biennale (2003) and Busan Biennale, Korea (2008), among others.

Kawayan de Guia

Bomba

2011

Installation comprising of 18 mirror bombs, 'Sputnik' sound sculpture

Dimensions variable

Singapore Art Museum collection

Kawayan De Guia (b. 1979, Philippines) works across painting, installation and sculpture. His works proffer ironic and sometimes comedic perceptions of socio-political issues in contemporary Philippine society and the colonial past, and often make reference to or draw materially from his hometown of Baguip. His deep interest in the heritage and indigenous culture of the Cordilleras can be traced to his family, which has been a longstanding advocate for the arts and cultural scene in Baguio. In 2011, de Guia initiated AX(iS) Art Project, a bi-annual arts festival that is guided by the belief that art is not exclusive and, therefore, posited outside institutional norms. The AX(iS) Art project presented a work at the 2013 Singapore Biennale. De Guia's own works have been exhibited widely both in Philippines and internationally.

Made Wianta

Air Pollution

2014

Motorcycle exhaust pipes, stainless pipe

250 x 300 x 300 cm

Singapore Art Museum collection

Made Wianta (b. 1949, Indonesia) studied at the school of fine art in Denpasar and The Indonesian Academy of Fine Art in Yogyakarta. Wianta often works across different mediums and modalities, combining painting and installation with poetry, movement and theatre. An artist with a strong sense of environmental awareness and social responsibility, he established the Wianta foundation which has collaborated with the Ford Foundation since 1992 to help preserve endangered traditional art and culture in Bali. Wianta has participated in many group and solo exhibitions in Indonesia and abroad, including the Venice Biennale in 2003.

Maryanto

Pandora's Box

2013, 2015

Dimensions variable

Charcoal and carbon powder drawing on wall, found objects

Site-specific commission

Maryanto (b. 1977, Indonesia) makes artworks that serve as a form of story-telling with the impression of a theatrical stage or landscape setting. The work as story explores and transfers knowledge, through historical research, myths and stories combined with the artists' own artistic imagination and constructed forms. The results are dramatic and romantic black and white installations made of paintings, etchings, and rich charcoal drawings that evoke narratives and environments. The subject of his ongoing project that commenced several years ago revolves around his curiosity about resources and its effect on a country and politics. In his daily observations of life in Indonesia, combined with his formal training in the arts at the Institute of the Art, Yogyakarta (Indonesia), and his subsequent residencies at the Rijksacademie van beeldende kunsten (Netherlands), as well as the Escuela de Orient programme at Casa Asia Barcelona (Spain), Maryanto explores the history of coloniality and its role in the allocation of resources. His work has been presented internationally, including exhibitions in Indonesia and Singapore.

Shannon Lee Castleman

Jurong West Street 81

2008

16 screen video installation

13:00 min

Collection of the artist

Shannon Castleman graduated with a BFA in Photography from the Tisch School of the Arts, New York University, and received her MFA from the San Francisco Art Institute. From 2006 – 2013 she served as an Assistant Professor of Photography and Digital Imaging at the School of Art, Design and Media at Nanyang Technological University in Singapore. In 2013 she was also Visiting Faculty of Interdisciplinary Studies at San Francisco Art Institute. She received the Murphy & Cadogan Fine Arts Fellowship in 2003 and was the recipient of the Gary B. Fritz Imagemaker Award for Excellence from the Society of Photographic Education in 2012. Her work explores the relationship of people, both individuals and wider communities, to the urban environments in which they live, and has been presented at a number of exhibitions, both in her native United States and internationally.

Shen Shaomin

Summit

2009

Silica gel simulation, acrylic and fabric

Dimensions variable

Singapore Art Museum collection

Shen Shaomin (b. 1956, Heilongjiang Province, China) has taken part in group exhibitions such as the 17th Biennale of Sydney, in 2010, where Summit was shown, and in MAD Museum in New York, also in 2010. His recent solo exhibitions were held at ART CHANNEL, Beijing, China, and Eli Klein Fine Art, New York, USA, in 2010. He has since had 12 solo exhibitions in Hong Kong, Switzerland, Australia and the United States.

Svay Sareth

Mon Boulet

2011

Single channel video installation with metal sphere

Singapore Art Museum collection

Svay Sareth (b. 1972, Battambang, Cambodia) was a member of the small and historic group of children who studied art in the Site 2 refugee camps with Veronique Decrop. Together, they co-founded the Battambang-based art school Phare Ponleu Selpak in 1994, where Svay was a teacher prior to his studies in France. He received a Diplome National Superieur d'Arts Plastiques avec felicitations at the Ecole Regionale des Beaux- Arts, Caen in 2009. In 2011, Svay was nominated for the APB Foundation Signature Art Prize, and in 2013, undertook an artist residency on Governors Island, New York. His works have been exhibited internationally, including at the Singapore Biennale 2013.

Tang Da Wu

Sembawang

2013
Multi-media installation
Dimensions variable
Collection of the artist

Sembawang Phoenix

2013
Mixed media sculpture
Dimensions variable
Collection of the artist

Tang Da Wu (b. 1943, Singapore) first obtained his art education from Birmingham Polytechnic and Goldsmiths College, University of London, and participated in the 52nd Venice Biennale (2007), the 3rd Gwangju Biennale (2000), South Korea (2001) and the 1st Fukuoka Asian Art Triennale, Japan (1999).

The Propeller Group (Tuan Andrew Nguyen, Phunam Thuc Ha and Matthew Charles Lucero)

Television Commercial for Communism

2011 – 2012
Five-channel synchronized video installation (60:00 min), and one single-channel video (1:00min)
Singapore Art Museum collection

The Propeller Group (formed 2006, Ho Chi Minh City, Vietnam) consists of Phunam Thuc Ha (b. 1974, Vietnam), Matt Lucero (b. 1976, United States) and Tuan Andrew Nguyen (b. 1976, Vietnam). Selected exhibitions include 'Open House', the 3rd Singapore Biennale (2011), 'Against Easy Listening' at 1A Space, Hong Kong (2010) and the 8th Shanghai Biennale's 'Rehearsal' (with superflex), Shanghai (2010).

Yudi Sulistyo

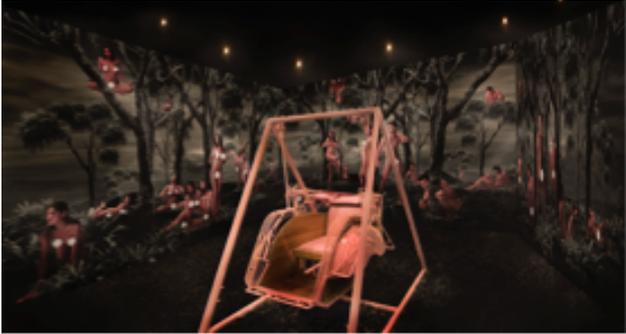
Mewujudkan Angan (Realizing Dreams)

2010 - 2011
160 x 360 x 580 cm
Cardboard, plastic pipe, steel, acrylic & duco painted
Singapore Art Museum collection

Yudi Sulistyo (b. 1972, Indonesia) graduated from the Institut Seni Indonesia (ISI, Indonesian Institute of the Arts) in 1994 and is best-known for creating life-sized sculptures of war-machines and robots from cardboard. As a child he was fascinated with military machines and weaponry – an interest that has carried over to his adulthood and his artistic practice. His work has been exhibited in Indonesia as well as internationally, with recent presentations at the Singapore Art Museum and in Melbourne, Australia.

Annex C: Image Sheet of Artworks for Media Use

After Utopia: Revisiting the Ideal in Asian Contemporary Art

Work	Title/Description
	<p><u>Agus Suwage and Davy Linggar</u></p> <p><i>Pinksing Park</i> 2005, 2012 Dimensions variable Digital print on canvas mounted on board, 'becak' swing, resin pebbles Singapore Art Museum collection</p>
	<p><u>Anurendra Jegadeva</u></p> <p><i>MA-NA-VA-REH – Love, Loss and Pre-Nuptials in the Time of the Big Debate</i> 2012 – 2014 Multi-media installation Dimensions variable Singapore Art Museum collection</p>
	<p><u>Chris Chong Chan Fui</u></p> <p><i>Block B</i> 2012 – 2014 Single-channel video with sound 20:00 min (loop) Collection of the artist</p>

	<p><u>Donna Ong</u></p> <p><i>The Forest Speaks Back I</i> 2014 Single channel projection with sound 8:00 min (loop) Collection of the artist</p> <p><i>Letters From The Forest (II)</i> 2015 19th century antique desk with accompanying chair, two LED dioramas from cut illustrations in wooden boxes, stuffed bird, antique letter cases with cut paper butterflies, antique frames with found photographs and old books, magnifying glass, compass and bottles Dimensions variable Singapore Art Museum collection</p>
	<p><u>Gao Lei</u></p> <p><i>Cabinet</i> 2008 Metal cabinet and 3 rows of lightboxes 270 x 45 x 190 cm Singapore Art Museum collection</p>
	<p><u>Geraldine Javier</u></p> <p><i>Ella Amo' Apasionadamente y Fue Correspondida (For She Loved Fiercely, and She is Well-Loved)</i> 2010 Oil on canvas, with framed insets of embroidery with preserved butterflies 229 x 160 cm Singapore Art Museum collection</p>



Ian Woo

We Have Crossed The Lake

2009

Acrylic on linen

194 x 244 cm

Collection of the artist



Jitish Kallat

Annexation

2009

183 x 150 x 130 cm

Black lead, paint, resin and steel

Singapore Art Museum collection



Kamin Lertchaiprasert

Sitting

2004

Installation with 366 carved wooden sculptures

Dimensions variable

Singapore Art Museum collection



Kawayan de Guia

Bomba

2011

Installation comprising of 18 mirror

bombs, 'Sputnik' sound sculpture

Dimensions variable

Singapore Art Museum collection



Made Wianta

Air Pollution

2014

Motorcycle exhaust pipes, stainless

pipe

250 x 300 x 300 cm

Singapore Art Museum collection



Maryanto

Pandora's Box

2013, 2015

Dimensions variable

Charcoal and carbon powder drawing

on wall, found objects

Site-specific commission



Shannon Lee Castleman

Jurong West Street 81

2008

16 screen video installation

13:00 min

Collection of the artist



Shen Shaomin

Summit

2009

Silica gel simulation, acrylic and fabric

Dimensions variable

Singapore Art Museum collection



Svay Sareth

Mon Boulet

2011

Single channel video installation with
metal sphere

Singapore Art Museum collection



Tang Da Wu

Sembawang

2013
Multi-media installation
Dimensions variable
Collection of the artist



Tang Da Wu

Sembawang Phoenix

2013
Mixed media sculpture
Dimensions variable
Collection of the artist



The Propeller Group (Tuan Andrew Nguyen, Phunam Thuc Ha and Matthew Charles Lucero)

Television Commercial for Communism

2011 – 2012
Five-channel synchronized video installation (60:00 min), and one single-channel video (1:00 min)
Singapore Art Museum collection



Yudi Sulisty

Mewujudkan Angan (Realizing Dreams)

2010 - 2011

160 x 360 x 580 cm

Cardboard, plastic pipe, steel, acrylic
& duco painted

Singapore Art Museum collection

Annex D: Public Programmes

After Utopia: Revisiting the Ideal in Asian Contemporary Art

Artists and Curators Dialogue Tour

Date: Friday, 1 May 2015

Time: 2.30pm – 4pm

Venue: SAM

Come meet the artists behind some of the iconic artworks in the exhibition, and learn more about their works from both the curators' and artists' perspectives. This special tour of *After Utopia* is co-led by curators Tan Siuli and Louis Ho, and you will gain insights into the artworks of Agus Suwage, Davy Linggar, Made Wianta, Maryanto, Anurendra Jagadeva, Ian Woo, Matt Lucero from The Propeller Group, and Chris Chong as they share more about their art practice.

\$19. Tickets available from mid-April.

Afternoon Tea With...

Date: Friday, 1 May 2015

Time: 4.30pm – 6pm

Venue: SAM

Join us for a cosy session at SAM where leading contemporary artists Anurendra Jegadeva and Chris Chong engage in conversation about utopian ideals and inspirations leading to creation of artworks. This session is moderated by SAM senior curator Tan Siuli.

\$14. Tickets available from mid-April.

museatSAM

Date: Saturday, 2 May 2015

Time: 7pm – 9pm

Venue: Courtyard, SAM

This edition of museatSAM explores music's alluring capacity to connect listeners to what some may see as a better or other world — an Utopia of their own. Chill out at SAM's atmospheric 160-year-old courtyards for an evening of soulful, immersive melodies by edgy local electro-pop artistes The Analog Girl and Riot !n Magenta, in consonance to our latest exhibition *After Utopia: Revisiting the Ideal in Asian Contemporary Art*. This edition of museatSAM is brought to you in collaboration with the Intellectual Property Office of Singapore (IPOS), and is also in celebration of World IP Day 2015.

Curator's Tour

Date: Wednesday, 27 May 2015 and Wednesday, 24 June 2015

Time: 7.30pm – 8.30pm

Venue: SAM

Interested to find out more about the artworks of the *After Utopia* exhibition? Join SAM curators Tan Siuli and Louis Ho as they each bring you on a specially curated tour that will provide insights on the artworks featured in the exhibition, as well as discuss the curatorial process behind their selection and presentation.

\$14. Tickets available from mid-April.

After Utopia: Writing From Images

Date: Saturdays, 6 June, 20 June, 27 June, 4 July 2015

Time: 2.30pm – 4.30pm

Venue: SAM

Join us for a literary afternoon at the museum and discover secrets of what and where Utopia is for yourself. Through prose poems and micro fiction, this specially-designed workshop will encourage re-interpretation of artworks from the exhibition, *After Utopia*. Conducted by award-winning poet and novelist Desmond Kon, each session will begin with a tour of selected artworks from *After Utopia*.

\$30. Tickets available from mid-April.
