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TROPICAL SIESTA BY VIETNAMESE ARTIST PHAN THAO NGUYEN WINS GRAND PRIZE OF APB FOUNDATION SIGNATURE ART PRIZE 2018

- Jurors' Choice Awards go to Singaporean artist **Shubigi Rao's** *Pulp: A Short Biography of the Banished Book. Vol I: Written in the Margins (2014–2016)* and Thai artist **Thasnai Sethaseree's** *Untitled (Hua Lamphong)*
- People's Choice Award awarded to *After Paradise Lost #1* by Indonesian artist **Gede Mahendra Yasa**

29 June 2018, Singapore – The Singapore Art Museum and Asia Pacific Breweries (APB) Foundation announced the winners of the *APB Foundation Signature Art Prize 2018* today. Vietnamese artist Phan Thao Nguyen's *Tropical Siesta* won the Grand Prize, while the two Jurors' Choice Awards went to Shubigi Rao's *Pulp: A Short Biography of the Banished Book. Vol I: Written in the Margins (2014–2016)* and Thasnai Sethaseree's *Untitled (Hua Lamphong)*. Gede Mahendra Yasa's *After Paradise Lost #1* was awarded the People's Choice Award for receiving the most votes by members of the public at the exhibition. The winners were announced this evening at an awards ceremony graced by Minister Grace Fu of the Ministry of Culture, Community and Youth.

Inaugurated in 2008 by APB Foundation and Singapore Art Museum, this is the fourth edition of the triennial *APB Foundation Signature Art Prize*. The Prize recognises the most outstanding contemporary art produced over the previous three years across Asia Pacific, and, for the first time in its decade-long history, the region of Central Asia for this edition as well.

The winners of the Grand Prize and Jurors' Choice Awards were selected from 15 finalist artworks, which are on view at the *Signature Art Prize* exhibition till 2 September 2018 at the National Museum of Singapore, venue supporter for the exhibition. The works were assessed by a jury panel comprising well-known international art experts and practitioners in the field of contemporary art – Mami Kataoka (Chief Curator of the Mori Art Museum, Tokyo), Bose Krishnamachari (President of the Kochi Biennale Foundation), Joyce Toh (Head of Content and Senior Curator at the Singapore Art Museum), Dr. Gerard Vaughan (Director of National Gallery of Australia) and Wong Hoy Cheong (artist and independent curator). The final selections were made based on the following criteria: strength of the idea and concept, creative use of medium, material and technique, artistic insight and interpretation, and originality of artwork.

Comprising a 2-channel video and six oil paintings on x-ray film backing, Phan Thao Nguyen's *Tropical Siesta* features an imaginary tale of a rural Vietnam populated only by children. Set in an agricultural community, they reenact the observations recorded by French Jesuit missionary Alexandre de Rhodes (considered the

father of the romanised Vietnamese script) as he travelled through Vietnam in the 17th century. The artwork is part of her larger project, 'Poetic Amnesia', which is based on the artist's research into de Rhodes' life and work.

Commenting on her artwork winning the *Signature Art Prize 2018* Grand Prize, with a cash award of S\$60,000, Phan Thao Nguyen said, "Winning the Grand Prize is extremely significant to me. Singapore is a place that has helped me develop and mature as an artist, as I spent a year studying here, and also completed an artist residency. My artwork, *Tropical Siesta*, is a video installation that explores hidden histories of Vietnam imaginatively through the lens of children. The artwork is not just about historical events, but also how an artist feels and sees a particular narrative, and develops it into the language of painting and video."

Two Jurors' Choice Awards, with a cash prize of S\$15,000 each, were presented to Singaporean artist Shubigi Rao for *Pulp: A Short Biography of the Banished Book. Vol I: Written in the Margins (2014–2016)*, a mixed-media installation that is a part of her 10-year project on the history of destruction of books and libraries; and Thai artist Thasnai Sethaseree's *Untitled (Hua Lamphong)*, a massive collage on a canvas of Thai Buddhist monks' robes, fusing symbols of everyday life with strong undertones of political commentary.

Indonesian artist Gede Mahendra Yasa's *After Paradise Lost #1* received the highest number of public votes on-site at the exhibition and was awarded the People's Choice Award, receiving a \$10,000 cash prize. The People's Choice Award seeks to encourage critical thinking and dialogue around contemporary art in the public sphere, and to provide the public an opportunity to participate in the decision-making process.

For more information on the winning artworks and artist quotes, please refer to [Annex A](#).

Wong Hoy Cheong, member of the *Signature Art Prize 2018* jury panel, says, "It is uncanny how the winning artworks, as well as the majority of the other finalists, have engaged with history and marginal narratives in nuanced and visceral ways – from Phan Thao Nguyen's work, which poetically reimagines the convergence of myth and history in Vietnam, to Shubigi Rao's work, which problematises meaning-making and knowledge and challenges you to think, and Thasnai Sethaseree's work, which layers historical and current political and religious undercurrents in Thai society in a visually stunning manner."

For quotes by other members of the jury panel, please refer to [Annex B](#).

Mr. Edmund Cheng, Chairman of SAM said, "The Signature Art Prize is a celebration of artistic excellence in the region, illuminating the intertwining histories and realities across Asia Pacific and Central Asia as told through contemporary art. As a museum dedicated to championing contemporary art from the region, the Singapore Art Museum is deeply grateful for the generous support of the Prize's founding sponsor – the APB Foundation; as well as the National Museum of Singapore, who is this edition's venue supporter for the Prize's exhibition."

Mr. Frans Eusman, Chairman of the Board of Trustees, APB Foundation, comments, “Through our decade-long partnership with the Singapore Art Museum, this fourth edition of the APB Foundation Signature Art Prize signifies yet another milestone for the Asia Pacific Breweries Foundation in fulfilling our vision to making a difference in people’s lives. We would like to extend our warmest congratulations to this edition’s winners, whose outstanding works will serve to inspire artists to explore new boundaries, and visitors in their appreciation of contemporary art.”

A series of talks, tours and panel discussions are taking place on Saturday, 30 June, where members of the jury panel and nominators will share about the judging process and their perspectives on the contemporary art landscape in the region. The finalist artists will also be conducting an after-hours tour of the *Signature Art Prize* exhibition. For the line-up of *Signature Art Prize* programmes, please refer to [Annex C](#).

Presented by APB Foundation Signature Art Prize and organised by the Singapore Art Museum, the *APB Foundation Signature Art Prize 2018* exhibition takes place from 25 May 2018 to 2 September 2018 at the National Museum of Singapore, venue supporter for the Prize’s exhibition. For more information, please visit www.singaporeartmuseum.sg

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For more information, please read:

- ANNEX A: WINNERS OF SIGNATURE ART PRIZE 2018 AND ARTISTS’ QUOTES**
- ANNEX B: JURORS’ QUOTES ON SIGNATURE ART PRIZE 2018 WINNERS**
- ANNEX C: SIGNATURE ART PRIZE 2018 PROGRAMMES**

For images, please visit <http://bit.ly/SignatureArtPrize2018>

About the Signature Art Prize

Inaugurated in 2008 by the Asia Pacific Breweries (APB) Foundation and the Singapore Art Museum (SAM), the triennial APB Foundation Signature Art Prize recognises outstanding examples of contemporary art from emerging and established artists within the Asia Pacific region. The APB Foundation Signature Art Prize is recognised as one of the highest accolades for contemporary visual art in Asia Pacific, and is open to all artworks regardless of medium, subject matter or size.

For the fourth edition, 113 artworks across 46 countries and territories were nominated by 38 independent, established professionals working in the field of contemporary art, each selecting up to three artworks that represent a significant development in the region’s contemporary art landscape in recent years. This edition of the APB Foundation Signature Art Prize will mark the first time that the Prize includes nominations from

the region of Central Asia, according due recognition to the visual production emerging from one of the most complex and dynamic regions in the world today.

Of the 113 nominated artworks from Central Asia, East Asia, Oceania, South Asia and Southeast Asia, 15 finalist works were selected by a distinguished panel of well-known international and regional art experts, and are presented in an exhibition held from 25 May to 2 September 2018 at the National Museum of Singapore, venue supporter of the Prize.

About the Asia Pacific Breweries (APB) Foundation

Instituted in June 1994, the APB Foundation seeks to ignite compassion and inspire through our philanthropic efforts. We set resources in motion to help people and organisations improve talents, enhanced educational and research endeavours as well as better living conditions. In turn, we fuel society and enable the communities, where we live and work, to flourish.

Committed to supporting Human Excellence, Creativity Development and Humanitarian Causes, the APB Foundation is involved in a variety of initiatives that range from arts funding and backing talent-building projects for human capital development, to engaging in meaningful partnerships with organisations or individuals who share our common goal to serve the society.

The APB Foundation is a registered Charity with Institution of Public Character (IPC) status in Singapore, and is managed and funded by Asia Pacific Breweries (Singapore) Pte. Ltd.

For more information, visit www.apbfoundation.org.sg

About the Singapore Art Museum

Singapore Art Museum is a contemporary art museum which focuses on art-making and art-thinking in Singapore, Southeast Asia and Asia, encompassing a worldwide perspective on contemporary art practice. SAM advocates and makes accessible interdisciplinary contemporary art through research-led and evolving curatorial practice. Since it 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, and to deepen every visitor's experience. These include outreach and education, research and publications, as well as cross-disciplinary residencies and exchanges.

SAM occupies two buildings: the old St Joseph's Institution on Bras Basah Road, built in 1855 and now a National Monument; and SAM at 8Q, a conservation building across the road on Queen Street that was the old Catholic High School. The museum building along Bras Basah Road is currently closed in preparation for a major building revamp, with museum programming continuing at SAM at 8Q and partner venues such as the National Museum of Singapore.

SAM was the venue organiser of the Singapore Biennale in 2011, becoming the main organiser in 2013 and 2016. SAM will continue to organise the next two editions in 2019 and 2022. SAM was incorporated as a



Company Limited by Guarantee on 13 November 2013, operating under the Ministry of Culture, Community and Youth. To find out more, visit www.singaporeartmuseum.sg

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ANNEX A

WINNERS OF APB FOUNDATION SIGNATURE ART PRIZE 2018 & ARTISTS' QUOTES

Note: Artwork write up and artist biographies are included below the table.

AWARD	COUNTRY	ARTWORK	DETAILS
Grand Prize	Vietnam		Artist Name: Phan Thao Nguyen Title: Tropical Siesta Year: 2015–2017 Medium/ Material: 2-channel video and oil paintings on x-ray film backings (set of 6) Size/ Duration: Various dimensions; 14:00 mins Nominator: Le Thuan Uyen
			<p>Phan Thao Nguyen on her work winning the Grand Prize:</p> <p><i>“Winning the Grand Prize is extremely significant to me. Singapore is a place that has helped me develop and mature as an artist, as I spent a year studying here, and also completed an artist residency. My artwork, Tropical Siesta, is a video installation that explores hidden histories of Vietnam imaginatively through the lens of children. The artwork is not just about historical events, but also how an artist feels and sees a particular narrative, and develops it into the language of painting and video.”</i></p>
Juror's Choice	Singapore		Artist Name: Shubigi Rao Title: Pulp: A Short Biography of the Banished Book. Vol I: Written in the Margins (2014–2016) Year: 2014–2016 Medium/ Material: Film clips, giclée prints with text, ink drawings, artist's book and table with three texts Size/ Duration: Dimensions variable Nominator: Jason Wee
			<p>Shubigi Rao on her work winning one of the two Jurors' Choice Awards:</p> <p><i>“Winning one of the Jurors' Choice Awards is truly a validation of my work. I am originally from India and I've been living in Singapore for 18 years now – so this work was born out of this cross-national identity, and grapples with what it means to have culture, what it means to lose it, and ultimately what gets retained as cultural capital.”</i></p>
Juror's Choice	Thailand		Artist Name: Thasnai Sethaseree Title: Untitled (Hua Lamphong) Year: 2016 Medium/ Material: Paper collage on Buddhist monk robes Size/ Duration: 800 x 400 x 5 cm Nominator: Gregory Galligan
			<p>Thasnai Sethaseree on his work winning one of the two Jurors' Choice Awards:</p>

		<i>“Contemporary art, especially in Thailand, is being used to embellish an authoritarian regime. You will see overly decorative and overly ornamental aspects in these works, hiding deeper meanings behind it.”</i>	
People’s Choice	Indonesia		Artist Name: Gede Mahendra Yasa Title: After Paradise Lost #1 Year: 2014 Medium/ Material: Acrylic on canvas Size/ Duration: 190 x 250 cm Nominator: Agung Hujatnikajennong
		<p>Agung Hujatnikajennong, the nominator of the artwork, on Gede Mahendra Yasa’s work winning the People’s Choice Award:</p> <p><i>“Gede Mahendra Yasa’s artwork is part of a series that the artist started in 2012, in which he appropriated a particular Balinese style, called the Batuan style, to speak critically about the position of Balinese art in Indonesian art history. The mix of elements commonly represented in Batuan-style paintings, as well those in tourist postcards and materials, also refers to how Bali, an ‘island of paradise’, is a site for the convergence of different influences and cultures, both local and global, due to tourism.”</i></p>	

Grand Prize

Phan Thao Nguyen, *Tropical Siesta*, 2015–2017



Tropical Siesta forms part of Vietnamese artist Phan Thao Nguyen’s larger project, ‘Poetic Amnesia’. The latter is based on the artist’s research into the life and work of French Jesuit missionary, Alexandre de Rhodes, who is considered the father of the romanised Vietnamese script still in use today. *Tropical Siesta* is a two-channel video installation that tells an imaginary tale of rural Vietnam, informed by de Rhodes’ colourful observations as he travelled through the country in the 17th century.

The universe created by Phan is one populated only by children, who make up an agricultural community. They engage not only in farming work, but play games of make-believe – recreating, for instance, de Rhodes’ accounts of various barbaric methods of punishment, as well as his documenting of a folktale of the worship of a Chinese princess as a water goddess. Accompanying the installation are several paintings, rendered on x-ray film backings, of images from the videos. The artist remarks of the world she has created: “I wish to construe a realm of works that are interconnected ... by means of which genres can coexist in a dreamlike, democratic utopia. In such a realm, the

grandiose and the humble, the brutal and the fragile, the documented and the fictional, the stable and the ephemeral, the fantastic and the practical cohabit.”

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Phan Thao Nguyen (b. 1987, Ho Chi Minh City, Vietnam) holds a Master of Fine Arts in Painting and Drawing from the School of the Art Institute of Chicago. In addition to her work as a multimedia artist, she is a co-founder of the collective, Art Labor, which explores cross disciplinary practices and develops art projects that benefit the Vietnamese community. Phan has exhibited widely in Vietnam and abroad, including recent solo exhibition *Poetic Amnesia* at the Factory Contemporary Art Centre, Ho Chi Minh City (2017); group show *Anywhere But Here* in Bétonsalon, Paris (2016); as well as travelling exhibition *Concept Context Contestation: Art and the Collective in Southeast Asia*, which showed at the Bangkok Art and Culture Centre and Goethe-Institut, Hanoi (2015). She is the 2016–2017 Rolex Protégée.

Jurors' Choice Awards

- Shubigi Rao, *Pulp: A Short Biography of the Banished Book. Vol I: Written in the Margins (2014–2016)*
- Thasnai Sethaseree, *Untitled (Hua Lamphong), 2016*



Shubigi Rao's *Written in the Margins* represents the first complete portion of her ongoing project, *Pulp: A Short Biography of the Banished Book*. *Pulp* examines issues surrounding the destruction of books and libraries, and its first volume sees Rao interviewing individuals and researching sites in Europe connected to contemporary manifestations of the phenomenon. She is also writing several books on the topic, with the first, included in the present work, published two years ago.

Margins is designed as an interactive installation. A series of video interviews is indexed by a handmade card catalogue; the footage features a range of testimonies, from those of fire-fighters who tried to save the burning national library in Sarajevo during the Yugoslavian troubles of the 1990s, to a lector employed to preserve the purity of the Croatian language by expunging all Serbian and Russian words from Croatian national television. One interviewee speaks of her weekly protest outside the rebuilt Sarajevo city hall, which no longer houses the library, whilst another testifies to the efforts of cultural workers who, during the siege of Sarajevo, saved books and paintings by smuggling them out. Other components of the installation include photographs, books, texts, ink drawings, as well a conceptual guide to the project visualised as a phytogenetic tree – a taxonomic mind-map of the work's thematic contours and classifications.

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Shubigi Rao (b. 1975, Mumbai, India) is a Singaporean artist and writer. She works in decade-long stretches on linked ideas, and made her books and artwork from 2003 to 2013 under her male pseudonym, S. Raoul. Her current ten-year project, *Pulp: A Short Biography of the Banished Book (2014–2024)*, has, in the works, a film, five books and ink-and-paper works about the history of book destruction and the book as activism and resistance. She recently held a solo exhibition in Künstlerhaus Bethanien, Berlin (2017), and has participated in notable group shows worldwide, including the 3rd Pune Biennale, India (2017), 10th Taipei Biennale (2016), Singapore Writers Festival (2013, 2016) and 2nd Singapore Biennale (2008). She has been awarded residencies in India (2017), Berlin (2016) and Singapore (2015), and is a part-time lecturer at LASALLE College of the Arts, Singapore.



Thasnai Sethaseree's *Untitled (Hua Lamphong)* is a vibrant, tactile collage on a canvas of layered Thai Buddhist monks' robes, that enfolds into its surface sheets of newspapers, images of modern architecture and political violence in Thailand, as well as printed texts of the new Thai Constitution and the 17th-century poem, "Prophetic Lament for Sri Ayutthaya". Laid over these various materials are strands of brightly-coloured paper streamers, rendered in the traditional Lanna paper cutting technique native to the region, and commonly seen in festivals in northern Thailand. The artist refers to his aesthetic here as "magical realism", one that is strongly evocative of everyday life in the kingdom. The luminous hues contribute, he remarks, "an electric frisson across the painting's foreground akin to the psychedelic neon tube lighting of a Thai temple fair."

Underlying this sense of celebration, however, are subtle references to the socio-political turmoil that Thailand has experienced in recent years, reinforcing the notion that beneath the veneer of ordinary life lies a fragile political truce. Referencing the culture of the north suggests the political division between north and south, while the allusion to the historic Hua Lamphong station in Bangkok hints at regional tensions. Built in 1916, the station became a symbol of modernisation and bureaucratic centralisation; it has attracted controversy of late over the proposal to have a high-speed rail take its place, provoking further questions about the centralisation and decentralisation of politics in Thailand.

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Thasnai Sethaseree (b. 1968, Bangkok, Thailand) is best known for conceptual and relational works that are usually ephemeral, although his practice has recently turned to sculpture and painting. Recurrent themes include issues of memory, migration and the nature of knowing. Sethaseree was trained in fine art, and holds a Ph.D. in Social Sciences from Chiang Mai University. His work has been featured in group exhibitions in notable institutions abroad, such as Reva and David Logan Center for the Arts, Chicago (2016); Yerba Buena Center for the Arts, San Francisco (2015); Museum of Contemporary Art and Design, Manila (2013) and Seoul Museum of Art (2011), as well as in solo exhibitions in various art spaces in Thailand. He lives and works in Chiang Mai.

People's Choice Award

Gede Mahendra Yasa (Indonesia), *After Paradise Lost #1*, 2014



After Paradise Lost #1 is rendered in the popular Batuan style of painting. The Batuan school developed in Bali in the late 1930s, and is characterised by a dense, layered composition that populates the canvas surface with a teeming array of figures, spaces and incidents. Mahendra views this depiction of the masses as a political analogy, with divisions between important figures of history and ordinary crowds becoming blurred. He has depicted not only the bustle of everyday life on the island – Hindu temples, masked Barong dancers, tourists and surfers, as well as women dressed in traditional costume – but also included his own versions of famous paintings from Western and Indonesian art history. He juxtaposes, for instance, Raden Saleh's iconic painting, *The Arrest of Prince Diponegoro* (1857), which commemorates a turning point in the anti-colonial struggle in the Dutch East Indies, with Dutch painter Nicolaas Pieneman's depiction of the same subject, *The Submission of Prince Diponegoro to General De Kock* (c. 1930–35); as well as Théodore Géricault's *The Raft of the Medusa* (c. 1818–19) with Saleh's own *A Flood in Java* (c. 1865–1876).

As an artist, Gede Mahendra Yasa's primary object of investigation has been the practice and discourse of painting, his medium of choice. The 'After Paradise Lost' series represents the artist's engagement with Balinese painting, a chief thematic concern being the relation of Balinese painting to the history and development of modern art in Indonesia, and particularly in Java.

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Gede Mahendra Yasa (b. 1967, Bali, Indonesia) studied painting at the Indonesian Institute of the Arts, Denpasar, and works in a variety of paints and materials on canvas. He was one of the founders of the currently defunct artist collective and art space, Klinik Seni TAXU (TAXU Art Clinic), which was formed in response to the production of 'traditional' Balinese paintings for tourists. Comprising ethnically Balinese artists, TAXU held exhibitions and released publications from 2002 to 2006. In 2014, Mahendra also founded Neo-Pitamaha, a collective that researches the genealogy of Balinese visual tradition and issues of cultural politics. Besides having exhibited with both collectives from 2002 to the present, Mahendra has presented his work in numerous solo and group exhibitions in Indonesia and abroad.

ANNEX B

JURORS' QUOTES ON SIGNATURE ART PRIZE 2018 WINNERS

Bose Krishnamachari (India)

President, Kochi Biennale Foundation, artist and independent curator

“With this year’s finalist artworks being of such high caliber and so conceptually diverse, the *Signature Art Prize 2018* winning artworks highlight the varied visual languages and processes in art-making and thinking today – from research-based archival projects, to abstracted, visually-compelling and poetic works that belie socio-political narratives.”

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Joyce Toh (Singapore)

Head of Content and Senior Curator, Singapore Art Museum

“*Tropical Siesta*, the winner of the *Signature Art Prize 2018* Grand Prize, is a quiet, deeply poetic work. Sensuously visual, the film pulls the viewer into its enigmatic world – a world governed entirely by children. Even as it explores a number of complex issues in Vietnamese history, the work feels fresh and very much alive. The artist, Phan Thao Nguyen, is a powerful, poignant storyteller.

There was rigorous debate and extended discussions as we deliberated on the winners of the Grand Prize and Jurors’ Choice Awards. Through this process, we once again appreciate the formidable quality of the finalist artworks, which is representative of the thriving contemporary art landscapes of the region.”

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Wong Hoy Cheong (Malaysia)

Artist and independent curator

“It is uncanny how the winning artworks, as well as the majority of the other finalists, have engaged with history and marginal narratives in nuanced and visceral ways – from Phan Thao Nguyen’s work, which poetically reimagines the convergence of myth and history in Vietnam, to Shubigi Rao’s work, which problematises meaning-making and knowledge and challenges you to think, and Thasnai Sethaseree’s work, which layers historical and current political and religious undercurrents in Thai society in a visually stunning manner.”

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Mami Kataoka (Japan)

Chief Curator, Mori Art Museum, Tokyo

“The *Signature Art Prize 2018* exhibition provides a glimpse into the multiplicity of political, social and economic histories and realities across Asia Pacific and Central Asia, as told through contemporary art.”

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Dr Gerard Vaughan (Australia)

Director, National Gallery of Australia



“Collectively, the *Signature Art Prize 2018* finalist artworks – in addressing notions of identity, what is important to us and our society, and how our histories influence our current points of view – reveal fascinating perspectives and a whole range of issues that are important in contemporary Asia.”

ANNEX C

APB FOUNDATION SIGNATURE ART PRIZE 2018 PROGRAMMES

A series of programmes will take place throughout the exhibition period, where visitors can further engage with the ideas and concepts explored in the finalist artworks, and gain a deeper insight into the contemporary art development in the region. More information may be found at www.singaporeartmuseum.sg/programmes

APB Foundation Signature Art Prize 2018 Jurors' Panel Discussion

Date: Saturday, 30 June 2018

Time: 11am–12.30pm

Venue: SAM Glass Hall

\$15 | Tickets available at www.apactix.com

Come meet the panel of distinguished jurors for this year's edition of the Signature Art Prize, and be a part of their discussion of the finalist artworks and prize winners. Gain insights into the judging process and selection criteria, and hear the jurors' thoughts on the search for the best contemporary art of the past three years from the Asia Pacific and Central Asian regions. Light refreshments will be provided.

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Insiders' Insights | Artist-led Tour of the Signature Art Prize exhibition

Date: Saturday, 30 June 2018

Time: 7pm–8.30pm

Venue: Exhibition Galleries (Basement Level), National Museum of Singapore

\$25 | Tickets available at www.apactix.com

Gain fresh insights in this exclusive evening tour, as SAM curator Louis Ho and the *APB Foundation Signature Art Prize 2018* artists and nominators gather to speak about the artistic concepts, practices and processes for each work. Light refreshments will be provided before the tour.

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Specialist Talk with Valeria Ibraeva | Contemporary Art in Kazakhstan: Phantom Pains of Seventy Years of Soviet Power

Dates: Saturday, 30 June

Time: 2pm–3.30pm

Venue: SAM Glass Hall

Free admission with ticketed registration; tickets available at www.apactix.com

Join experts and practitioners as they speak about contemporary issues and topics highlighted by the *APB Foundation Signature Art Prize 2018* finalist artworks; encounter new understanding of everyday issues through contemporary art. Join Valeria Ibraeva in this specialist talk as she presents the main trends of post-Soviet contemporary art in Kazakhstan. In this session, Valeria will examine Post-Soviet identities,

analysing new orientalist motives and post-colonial paradoxes, and the reactions of contemporary art practices to modern consumerist society.

Valeria Ibraeva is an art theoretician, art historian and curator based in Almaty, Kazakhstan, where she has been head of the Soros Centre for contemporary art since 1998. She is noted to be a foremost expert of Central Asian art, with research dedicated to the relationships between art, politics and the changes in Central Asian culture. Her texts and writings spanning two decades on modern film and contemporary art in Kazakhstan have been published in international newspapers, journals, and catalogues. Her curatorial projects have also brought Central Asian artists to the international stage.

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Specialist Talk with Sunitha Janamohanam | Contemporary Art and Social Purpose

Dates: Saturdays, 28 July

Time: 2pm–3.30pm

Venue: SAM Glass Hall

Free admission with ticketed registration; tickets available at www.apactix.com

Join experts and practitioners as they speak about contemporary issues and topics highlighted by the *APB Foundation Signature Art Prize 2018* finalist artworks; encounter new understanding of everyday issues through contemporary art. Visit www.singaporeartmuseum.sg for details.

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Specialist Talk with artist Shubigi Rao and Dr. Chu Chu Yuan | Archive: From Repository to Medium

Dates: Saturdays, 1 September

Time: 2pm–3.30pm

Venue: SAM Glass Hall

Free admission with ticketed registration; tickets available at www.apactix.com

Join experts and practitioners as they speak about contemporary issues and topics highlighted by the *APB Foundation Signature Art Prize 2018* finalist artworks; encounter new understanding of everyday issues through contemporary art. Visit www.singaporeartmuseum.sg for details.

HappyHourChats

Date: Fridays, 27 July, 10 and 31 August 2018

Time: 7pm–8:30pm

Venue: SAM Glass Hall

\$10 | Tickets available at www.apactix.com

Mark these Friday retreats on your calendars; we'll be discussing pertinent themes from the *APB Foundation Signature Art Prize 2018* finalist artworks over a good round of beer! Listen to novel and varied viewpoints on contemporary art, and relax among good company and drinks during these laid-back sessions. Visit www.singaporeartmuseum.sg for details.

27 July: *Photographing Unseen Stories* | HappyHourChat with Tay Kay Chin, Deanna Ng and Darren Soh

10 August: *Is Humanity Headed for Utopia?* | HappyHourChat with Sangeetha Yogendran

31 August: *Time Capsules for Our Social History*

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Perspective Talks

Dates: Saturdays, 7 and 28 July 2018

Time: 2pm

Venue: Exhibition Galleries (Basement Level), National Museum of Singapore

Free

Catch two contrasting takes on one of the finalist artworks, in a series of 10-minute talks. An educational programme co-presented by SAM and the Singapore Management University, this series juxtaposes a student's perspective against an arts practitioner's, to provoke thought on the multiple ways to approach and relate to an artwork. Visit www.singaporeartmuseum.sg for details.