

NUS MUSEUM

Textures, Tones & Timbres

ART OF CHONG FAHCHEONG

Published on the occasion of the exhibition



Official opening 31 January 2013

Acknowledgements

Ms Chong Kim-Ee for her assistance in facilitating communications with the artist and providing information on the artworks and artist resources

Curation

Ahmad Mashadi
Foo Su Ling

Exhibition Logistics

Donald-Eric Lim
Francis Wong
Suraendhiran s/o Ramadass (intern)

Programmes and Publicity

Michelle Kuek
Trina Bong

Published by

NUS MUSEUM

University Cultural Centre
50 Kent Ridge Crescent
National University of Singapore
Singapore 119279

Copyright © 2013 NUS Museum
All rights reserved

Foreword

Ahmad Mashadi
Head, NUS Museum

Chong installs sculpture at the pinnacle of a belief system which is nourished and shaped by humanism and in which the sculpted object and man share, even compete for dominance and privilege. In such a realm, sculpted works are discreet, privileged palpable and the direct result of the human formative urge.

... such positions are neither static or finite ... Chong displays tensions in his recent works which warn us that his proximity to [Herbert] Read's paradigm is not that cosy after all

(T.K. Sabapathy, "Sculptors and Sculpture in Singapore: An Introduction", in *Sculpture in Singapore*, Singapore: National Museum Art Gallery, 1991)

Having graduated from then University of Singapore (now National University of Singapore) in Political Science and Philosophy in 1971, Chong Fahcheong pursued a course in art education in Birmingham. As a teacher at St Patrick's School, he was encouraged by Brother Joseph McNally, a sculptor who later founded LaSalle College of the Arts, to take up sculpture. Chong's earliest sculptures were completed around the mid 1970s, initially influenced by

the works of Rodin and Brancusi. His early pieces were mainly figurative, exploring the human figure, its scale and proportions as foundational basis for art making, while simultaneously engaging with materials and their qualities. Nature, his everyday environment, encounters with material and cultural sources shaped an approach that may be characterized as introspective and nomadic, where materials and their origins and contexts, negotiate with perspectives and often personal predicaments. Abstraction evolved as part of Chong's artistic strategy, emerging as extensions to these investigations and deployed as indeterminate ways to reconcile between personal vision, context of practice and form. By 1978, Chong made his decision to practice art full time. In 1989, Chong moved permanently to British Columbia, Canada, to continue his practice, intermittently returning to Singapore on commissioning projects and exhibitions.

In 1991, the National Museum Art Gallery organized *Sculpture in Singapore*, an exhibition of significance to Chong Fahcheong. Curated by T. K. Sabapathy, the exhibition was conceived to provide a survey of sculptural

practices in Singapore, explored in the catalogue through the histories and approaches of 'core artists' presented in the exhibition that included Chong. Sabapathy wrote in his catalogue introduction that the aim of the exhibition is to "provide a critical frame for apprehending sculpture here [in Singapore] and understanding the aims of sculptors". Chong's primary attention to materials and sculptural values of mass and volume, and his regard for sculpture as being "able to stand on its own", is significant to foreground one of two broad aspects of sculpture making then in Singapore. To initiate an entry and prospect further discussions, two broad trajectories of practices were proposed. Firstly, approaches that sustain sensibilities attributable to Herbert Read's regard for sculpture - tactility, volume, and 'ponderability'. Secondly, approaches referenced to Rosalind Krauss' "the expanded field" that incorporates environmental and social contexts to the production and reception of sculpture. Along with Ng Eng Teng, Han Sai Por and Joseph McNally, Chong's approaches according to Sabapathy "readily identifies with the ideals and values proclaimed by Read."

This exhibition at the NUS Museum brings together a series of recent works, completed across locations in Indonesia, Thailand, Vietnam and Singapore. Chong continues to work with a range of materials and dominantly represented in the exhibition are his wood and stone sculptures. These materials were sourced from the various locations mentioned, and often sculpted with the assistance of local technicians. The production of these sculptures necessitates Chong to constantly travel to workshops and studios in Canada and Southeast Asia, in doing so prompts him to maintain formal approaches in relation to the skills of artisans from diverse cultures who assist him, and to consider and situate such experiences of itinerancy and encounters as thematic elements or ways that may inform conceptual approaches to art making. In presenting Chong's recent works, the Museum hopes

to facilitate discussions pertaining to the artist's practice and significance. How do we locate Chong's practice in Singapore art today within a range of formal and conceptual tendencies? Chong's practice may be initially comprehended by the primacy of the artist's sustained regard for material, form and the autonomy of the object as basis of experience and reflections. Yet, positions are also advanced by thematic or conceptual underpinnings to render complex formal qualities that often shape initial encounters. Returning to Sabapathy's words, his use of the 'Read-Krauss axis' in framing Singapore sculpture in 1991 was a "provisional way of initiating discussion on the aims and methods of sculptors in Singapore". As such, it may be read as ways to appreciate and regard complexities, cautioned by the differing historical circumstances of art making in Singapore, and the very agency of artists to adopt and engender into their practices values and perspectives peculiar to or drawn from their personal contexts and positions, and their training and immediate networks. Working across geographies and cultures, Chong's sensibilities towards gender relations, ethnicity, nature and environment are critical bases in which his art is to be assessed alongside its plastic concerns, and as such according to Sabapathy its 'proximity to Read's paradigm' requires an extended appreciation to include propensities towards the conceptual and commentary.

The NUS Museum wishes to congratulate and thank Chong Fahcheong for the exhibition. Without his valuable discussions with curator Foo Su Ling and feedback and constant attention to detail, the project would not have been possible. We also thank Ms Chong Kim-Ee for her valuable assistance in coordinating arrangements between Museum and artist.



Softly Falling II
2012, Teak
260 x 62 x 32 cm



Introduction

Foo Su Ling

This exhibition presents a collection of recent sculptures by Chong Fahcheong. The works are inspired by the artist's observations, encounters and experiences as he wanders in the natural and urban landscape. A closer examination of their subject matter, material origin and production location reveals the artist's sense of connection to place and his interest in the notion of cultural identity.

Threshold
1982, Teak
201 x 105 x 30 cm



Moongate
2011, Teak
249 x 249 x 28 cm

Gates and Journeying

Gateways, the points of transition from one terrain to another, have been a sustained fascination for sculptor Chong Fahcheong. *Threshold*, produced in 1982, was Chong's earliest artwork which launched a series exploring the notion of journeying across domains both tangible and conceptual. Ideas for the piece germinated from the sensations Chong experienced when crossing the security gates at airports, but it was his reflections on the many campaigns in Singapore aimed at guiding behavioral patterns that prompted the realization of the work:

... it was meant to indicate the situation of being led like sheep through a door-way, everybody putting the same foot forward... (Sabapathy 1991: 37)

In the decades since the conceptualization of *Threshold*, Chong has employed a variety of formal elements in his studies for this series – the circular *Moongate* rendered in different media; the polygonal *Pa Kua*; and *Cube Gate* which sees the development of *Threshold* into a cuboid, assembled from a series of frames reminiscent of the



Pa Kua
2012, Teak
155 x 155 x 30 cm



Tantra Series Panel III
2012, Teak
243 x 52 x 6 cm



Cube Gate
2012, Teak
120 x 120 x 96 cm



Made to Measure
2012, Teak
160 x 130 x 130 cm

original structure. Originally conceived as a medium for social commentary, Chong's recent works in this series are metaphors for his own journeys of discovery.

Journeying – the process of rambling in diverse places and spaces – is fundamental to Chong's artistic practice; it involves meeting people, discovering unfamiliar perspectives, and opening up to new influences and experiences. Facets of society which capture his attention – objects and situations in everyday life, incidents, processes – and observations of the natural world and its phenomena are collected and retained, forming a repository

of information and impressions from which creative ideas would emerge.

Chong's exploration of the world around him materializes as sculptural works encompassing a wide spectrum of interests. The *Moongate* series arises from a decorative moon gate spotted en route to the Penang Botanic Gardens; the *Tantra* series reflects Chong's initial impressions of tantric philosophy as a subject encompassing a complex web of ideas and practices; and *Made to Measure* is inspired by Leonardo da Vinci's drawing *Vitruvian Man*, and constructed based on Chong's corporeal proportions.



Golek Bergolek
2011, Teak
9 pieces, approximately
61 x 61 x 16 cm each



Snow Studies in Wood I
Work in Progress, Canadian Fir
125 x 30 x 10 cm



Snow Studies in Wood II
2012, Teak
125 x 28 x 14 cm

An Evolving Identity

Central to Chong's practice is a sense of connection to place and the earnest exploration of his identity. Born in Singapore of Peranakan descent, Chong received his education in a missionary school. After graduating in the early 1970s from the University of Singapore, he pursued an art education in the United Kingdom and returned to teach art at a local school during which he began to take an interest in sculpture making. The early decades of Chong's life overlap the era of late colonialism and early independence when Western thought and culture were making significant inroads into Singapore society; it was in this environment that Chong's early art practice was developed.

Chong moved to Canada in 1989. At that time, he felt that

the varied styles of artworks that he saw in his adopted homeland did not 'reflect particular cultural backgrounds' due to influences from a wide mix of different cultures. Against this backdrop, Chong experienced a heightened awareness of his own cultural origins and its particular characteristics, an aspect which would become an integral feature of his practice:

[The many different cultures in Canada] makes me feel acutely different. This is why I try to maintain my own roots and my own traditions. ... when you leave to reside overseas, instead of losing contact with your background... you become all the more acutely, fully conscious that you have a different background; so I choose to use this difference and this background in my works (Sabapathy 1991: 37).

The imprint of Southeast Asia is present at multiple levels in Chong's sculptural works –titles, themes, materials and execution. Bergolek-golek is Indonesian for a doll or puppet which rolls. In Chong's hands, the rolling puppet is renamed *Golek Bergolek* and takes shape in a riot of hemispherical forms which rotate and rock at different velocities. The material for *Golek Bergolek* is Indonesian teak and the pieces were made in Semarang where Chong enlisted the help of local craftsmen familiar with the tradition of wood carving.

In the centres within Southeast Asia where he chose to carry out his recent artistic creations, Chong felt entirely at ease working and living among local artisans. These sojourns were cogent in helping him to consolidate sentiments about his own identity:

These places I go to are, in fact, not "foreign" at all. Being Asian, they help me to identify my own roots, my psyche and person. I feel at home and don't think I have had to adapt my thinking and working style very much... When I travel to these different countries and

they are all Asian, I'm able to sense my Asianness a lot more, and my history, my connection with the region (see 'Conversations' in this volume).

Snow Studies is a series motivated by Chong's encounters with the changing size and shape of falling snowflakes in the town of Merritt where he lives. The introduction of snow in Chong's works affords an interesting study of how identity is an ever evolving notion, shaped in no small measure by locality and home. *Snow Studies in Wood II* is rendered in tropical teak wood, with the assistance of the region's craftsmen. The interplay with snowfall, a phenomenon of the temperate region, presents a hybrid formulation not unlike Chong's own position, firstly as a Peranakan and more recently as a global citizen, constantly moving between Asia and Canada. Carved from Canadian Fir at Chong's studio in Merritt, *Snow Studies in Wood I* has a more homogeneous constitution; at present, the piece is still a work in progress, as is the process of identity formation.

Material, Mass and Space

The exhibition *Sculpture in Singapore* was held in 1991 to commemorate the inauguration of the National Museum Art Gallery. It was the second sculpture show organized on a national scale in Singapore, the first having taken place in 1976. Over 170 objects were submitted from which 116 pieces by 50 established and emerging artists were selected (Sabapathy 1991: 5). The exhibition also featured works individually executed by eight invited artists; six of the eight, including Chong, were interviewed by art historian T K Sabapathy. The publication accompanying the exhibition includes these interviews and an introduction by Sabapathy offering a comprehensive survey of the invited artists' 'principal interests and modes of work'. Through Sabapathy's deliberations, we are furnished with the first substantive discussion on Chong's practice.

Sabapathy employed two principal approaches in his scrutiny of the varied 3-dimensional works presented at the exhibition. The first takes into account Herbert Read's definition of sculpture as a solid form which encompasses mass, has volume giving it spatial presence, and possesses a distinct tactile quality that appeals to our sense of touch (Read 1964: 250). According to Read, a sculpture should also be embedded with *vitalism*, a kind of 'inner power' which functions like a magnet, drawing the viewer towards it and into a mode of contemplation (Read 1964: 77, 272). The element of vitality 'is not a physical, organic attribute of sculpture – it is a spiritual inner life' (Krauss 1977, quoting Barbara Hepworth: 141). For proponents of *vitalism* in relation to sculptural works, this quality emerges mainly from the artist working directly on the material, transforming it according to a creative idea, but

also allowing the material's intrinsic properties to guide and shape the eventual outcome.

Sabapathy identifies Chong's practice and productions as theoretically analogous with the 'the ideals and values proclaimed by Read' (Sabapathy 1991: 12 – 13). Relating the process of working on a recent piece, Chong reaffirms his regard for material and the act of carving:

Many of the pieces here depart from any kind of strict narrative and allow for a focus on the material and process of carving. When I first saw the wood which is now the work *Softly Falling*, my thoughts were on how one could go about working on such a hard piece of timber. The form was not evident at the beginning but as the wood was being chipped away, its intrinsic qualities were gradually revealed and the ideas came together ('Conversations' in this volume).

The second approach that Sabapathy referenced involves a model proposed by Rosalind Krauss. The blossoming variety of three-dimensional artworks in the mid 20th century that did not conform to traditional conventions of sculpture – those attributes described by Read – led Krauss to propose a new scheme to aid in our thinking about these forms (Krauss 1979: 30 – 44). She advocated the 'expanded field' model where a three dimensional structure could be located in one of four possible categories depending on how the form is conceived relative to the space in which it exists. Sculpture, as historically understood in a Western art context, is one category. Of the other three possibilities, the one that Krauss calls 'axiomatic structures' is of interest

to our discussion here. Krauss defines axiomatic structures as objects which are 'architecture, yet not-architecture'. They are artworks located within architectural spaces, intervene with the original, transform our visual experience, and lead us to reflect on the structures which have been interrupted. Axiomatic structures are conceived to draw attention to banal aspects of architecture – walls, rooms, or the building itself – which we take for granted.

While aligning Chong's productions along the concepts of sculpture privileged by Read, Sabapathy also references the artist's work *Ayob's Table* and notes that '... Chong displays tensions in his recent works which warn us that his proximity to Read's paradigm is not that cosy after all' (Sabapathy 1991: 17). A sense of uncertainty has been introduced to attempts at positioning Chong's works within a tightly defined category.

Nudged by Sabapathy, we begin to consider forms such as *Moongate* – a structure which could be positioned as a real doorway between two rooms or as an opening connecting a building's interior and exterior – and *Log Wall II*, an arrangement which would make a snug addition to a placid stretch of concrete separating two spaces. We are prompted to contemplate how Chong's practice can be understood in relation to the paradigm marked out by Read and the expanded field proposed by Krauss.

Foo Su Ling is a curator at NUS Museum.

References

- Krauss, Rosalind, *Passages in Modern Sculpture*, London: Thames & Hudson, 1977.
- Krauss, Rosalind, 'Sculpture in the Expanded Field' in *October*, Vol. 8. (Spring, 1979), USA: The MIT Press, 30-44.
- Read, Herbert, *Modern Sculpture*, London: Thames & Hudson, 1964 (reprinted 2000).
- Sabapathy, T.K., *Sculpture in Singapore*, Singapore: National Museum Art Gallery, 1991.

Conversations

Reflections on Place, Self and Practice



Wood carvers in Semarang

Foo Su Ling: To make this recent collection of works, you travelled to various parts of Southeast Asia. Where did you go and what were the pieces you produced at these sites?

Chong Fahcheong: I made most of the teak pieces in Semarang, along the northern coast of central Java, but the wood may have come from other parts of Indonesia. In the case of *Moongate* and *Cube Gate*, I had the wood shipped back to Singapore from Semarang and did the carving myself at Emily Hill.

The stone pieces were executed in Danang, except for *Sayang* which was done in Ipoh. The stone for *Sayang* is a marble boulder – they call it ‘potato stone’ in Ipoh. When I first spotted it at the workshop, the form and rocking motion suggested a seated mother tending to her child, and as I worked on it, a bawling child began to emerge. I’m still fine-tuning this piece.

I went to Ayutthaya to do bronze. There would have been more but unfortunately, the severe flooding in 2011 destroyed a number of my clay models and moulds. It was in Mae Sai, near the Thai-Burmese border, that I produced the jade works. I have a contact there who specializes in producing jade Buddhas; nephrite jade from Canada is one type of jade he uses.

FSL: What attracted you to these places?

CF: Essentially, it was the consideration of workspace and skilled craftsmen. For example, Mae Sai as a town on the border of Thailand and Burma has access to jade and skilled carvers; its scenic natural environment was conducive to being there to work. But it was my chance association with a Canadian jade supplier and his links with the Thai stone and jade carving industry that first led me to Mae Sai. Of course, the bronze foundry in Ayutthaya is well known for its excellent work, and the Thai artists are extremely skilled. The same can be said of the Vietnamese artisans.

In Indonesia, it was the availability of teak and good carving wood that first attracted me. Then, the fact that I could get traditional Indonesian carvers to work with me helped greatly.

I realize that locally, around the Southeast Asian region, I can get access to what I need to create my ideas. The earlier artists of the first generation looked to the West to learn as well as for inspiration but I find that this region around us is sufficient for me.

FSL: Artists have an intimate connection with their studios and most find this private space fundamental to their creative process. Yet you have chosen unfamiliar workshops in foreign lands as extensions of your

workspace. Did you have to adapt your working style in each of these environments?

CF: These places I go to are, in fact, not “foreign” at all. Being Asian, they help me to identify my own roots, my ‘Asian-ness’, my psyche and person. I feel at home and don’t think I have had to adapt my thinking and working style very much.

They proved conducive locales for the realization of my thinking and ideas.

FSL: So a shared cultural background rooted in Southeast Asia gave you a sense of connection to these places and the people. How about perceptions of what constitutes favourable aesthetic qualities? Did the people you worked with have similar ideas to yours in terms of desirable texture, colour, spatial organization and so on?

CF: My cultural background is mostly Peranakan, but growing up under the Western colonial influence. I attended a missionary school – Western oriented and religious. That was the cultural and political milieu in which I grew up, it is a given backdrop of my cultural influence.

When I travel to these different countries and they are all Asian, I am able to sense my Asianness a lot more, and my history, my connection with the region. For example in Semarang, there are the Chinese who are Indonesian. They are also Peranakan. The place where I work, the factory, is owned by Indonesian Chinese. The furniture they produce and the carvings were a real stimulation for me in my own working of wood. It dealt with the immediate carving and manipulation of the material. When I looked at the furniture pieces, I felt a rapport with them. This is why Semarang was comfortable for me.

The elaborateness of their carvings, the ornateness of the carving styles, I also reflect and do in my own sculptures. I couldn’t carve in the same way as the Indonesians, but my works also have that ornateness. And obviously the idea that they are all hand-crafted, not machine made. This is

so in all these places – Indonesia, Vietnam, Thailand – the tradition of people working with their hands. I will continue to explore this.

My fluid, full and “fussy”, ornate decorative carvings are echoes of traditional Asian carvings. Yet I am also attracted to “Zen”, minimalist, quiet and empty surfaces. There is an element of duality in my creativity, opposites, dichotomy, yin-yang.

FSL: Local craftsmen and skilled workers at these locations have knowledge of materials and techniques derived from their own respective traditions. What are the meaningful insights and outcomes that have emerged from your engagements with them?

CF: Getting to know other working approaches and tools. When I started exploring jade, I didn’t know what to do. I first worked with Deborah Wilson (Canadian artist well known for her jade sculptures), then with Vanit (who does those jade Buddhas in Mae Sai). I adopted their methods of working. Deborah Wilson was concerned about the safety aspects of working with water and electricity. We dressed in full waterproof raingear when cutting the jade because we used electrical tools. In Mae Sai, the workers were all drenched. I learned it was important to keep the feet dry in order not to be shocked.

The Indonesian carvers use different tools to carve with. I couldn’t work with theirs. They carve very fast and I learnt their efficiency at work. Their care and skill can only be fully appreciated by someone who understands what carving is about. My appreciation for material and method of working has definitely increased by my association with them.

Interestingly, the craft culture of the locals provided a definite cutoff direction to my work - my sculptures will not have a craft-like, commercial look, nor be repetitious, or copies of a master model; they must be unique. I know what I don’t want.

FSL: In terms of working relationship, building the level

of understanding and trust that allows for a productive exchange, how was your experience like?

CF: I have managed, over the years, to form an easy rapport with the people in places that I go to, especially in Thailand and Indonesia. Being able to handle the local language helps greatly, as well as being Asian myself.

I depend on the skills of these craftsmen but I don't just work with them. I live with them, eat with them, eat what they eat, sleep on the floor with them in their homes. I travel with them on holidays. My association with them is not just work. I am friends with many of these people with whom I have associated for many years.

FSL: Your sculptures present a certain tranquil quality. They are not burdened by the kind of psychological angst that characterizes the subjects in a body of works by the late sculptor Ng Eng Teng. Is the relatively serene tone of your artworks influenced by the gentler pace the Canadian environment offers?

CF: A place like Canada offers the breadth and expanse to reflect on things. It helps in the creative process.

Since moving to Canada, I've started writing verses connected to various ideas and encounters. When I was in school, my essay writing was wretched and I now realize that I always had too much on my mind. Thoughts were scattered in all directions and it was a challenge to get to the point.

In Merritt, I have the opportunity to observe how snowflakes change in shape depending on the conditions and how the form of melting snow alters as the season progresses. This is the inspiration for *Snow Studies*, a current series I'm working on.

FSL: From the early stages of our discussions, you mentioned that the works for this exhibition would be less occupied with socio-political commentary and largely motivated by a variety of encounters in your

passage through life. The *Moongate* series reflects this idea of journeying. What was the inspiration for this piece?

CF: A moon gate is a common feature in Chinese garden designs but I first saw it decades ago on the road to the Penang Botanic Gardens. Yes, the *Moongate* pieces as well as the cuboid forms are all part of the idea of portals leading us to various planes of discoveries.

But I question the need to rationalize everything. Many of the pieces here depart from any kind of strict narrative and allow for a focus on the material and process of carving. When I first saw the wood which is now the work *Softly Falling*, my thoughts were on how one could go about working on such a hard piece of timber. The form was not evident at the beginning but as the wood was being chipped away, its intrinsic qualities were gradually revealed and the ideas came together.

Working a material by hand, whether wood, stone, or clay allows the tactile manipulation of form, a translation and transformation of ideas into reality. The workings of the hand orchestrate and harmonize the meanderings of my mind.



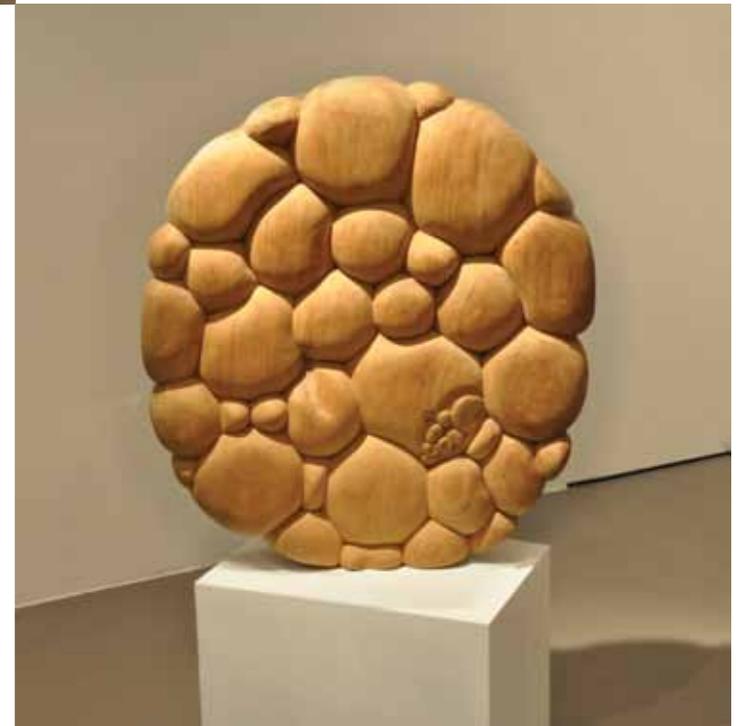
Chong Fahcheong (left) and Ng Eng Teng with Chong's sculpture *Mama's Precious One* at Housing Development Board headquarters in 1989. Photo courtesy of Chong Fahcheong.



Log Wall II
2011, Teak
190 x 140 x 15 cm

List of Works

6 Forms in Jade	2011	Canadian Jade	6 pieces, approximately 11 x 8 x 3 cm each
Bao	2010	Bronze & Wood	71 x 71 x 25 cm
Bark Studies in Wood	2012	Teak	256 x 50 x 5 cm
Cube Gate	2012	Teak	120 x 120 x 96 cm
Dune Seat	2011	Marble	173 x 170 x 40 cm
Four Squared	2012	Teak	138 x 138 x 20 cm
Golek Bergolek	2011	Teak	9 pieces, approximately 61 x 61 x 16 cm each
It Really Doesn't Matter II	2012	Teak	Main piece: 105 x 46 x 30 cm 2 small pieces: 50 x 18 x 12 cm 30 x 20 x 16 cm
Keropok	2012	Teak	95 x 80 x 20 cm
Log Wall II	2011	Teak	190 x 140 x 15 cm
Made to Measure	2012	Teak	160 x 130 x 130 cm
Moongate	2011	Teak	249 x 249 x 28 cm
Night & Day	2011	Black Granite, Marble	88 x 86 x 25 cm (Night), 92 x 92 x 45 cm (Day)
Once a Tree II	2011	Teak	10 pieces, approximately 48 x 55 x 15 cm each
Pa Kua	2012	Teak	155 x 155 x 30 cm
Sayang	Work in progress	Stone	52 x 74 x 63 cm
Snow Studies in Wood I	Work in progress	Canadian Fir	125 x 30 x 10 cm
Snow Studies in Wood II	2012	Teak	125 x 28 x 14 cm
Softly Falling II	2012	Teak	260 x 62 x 32 cm
Sol Invictus	2012	Teak	87 x 80 x 18 cm
Tantra Series Panel III	2012	Teak	243 x 52 x 6 cm
Tantra Series Panel IV	2012	Teak	182 x 48 x 8 cm
Untitled	Work in progress	Indian Black Granite	156 x 126 x 18 cm



Sol Invictus
2012, Teak
87 x 80 x 18 cm

NUS Museum

NUS Museum is a comprehensive museum for teaching and research. It focuses on Asian regional art and culture, and seeks to create an enriching experience through its collections and exhibitions. The Museum has over 7,000 artefacts and artworks divided across four collections. The **Lee Kong Chian Collection** consists of a wide representation of Chinese materials from ancient to contemporary art; the **South and Southeast Asian Collection** holds a range of works from Indian classical sculptures to modern pieces; and the **Ng Eng Teng Collection** is a donation from the late Singapore sculptor and Cultural Medallion recipient of over 1,000 artworks. A fourth collection, the **Straits Chinese Collection**, is located at NUS Baba House at 157 Neil Road.

NUS Museum launched the NX Gallery in 2006. It is conceived as a contemporary art venue to showcase emerging artistic trends in Singapore, Southeast Asia and beyond, as well as to encourage critical curatorial and museum practices. For the NUS Centre For the Arts and the NUS Museum, these aims afford an emphasis in partnerships within the University and beyond, underscored by the recognition that art and culture form a powerful nexus that connect different disciplines and institutional interests. Past exhibitions organized at the NX Gallery include *Picturing Relations: Simryn Gill and Tino Djumini* (2007), *Strategies Towards the Real: S. Sudjojono and Contemporary Indonesian Art* (2008), *Bound For Glory: Wong Hoy Cheong* (2008), *Jendela: A Play of the Ordinary* (2009), *Illuminance | Agus Suwage and Filippo Sciascia* (2010), *Cingondewah | An Art Project by Tisna Sanjaya* (2011), *Writing Power | Zulkifli Yusoff* (2011), and most recently *Semblance/Presence | Renato Habulan and Alfredo Esquillo Jr.* (2012).

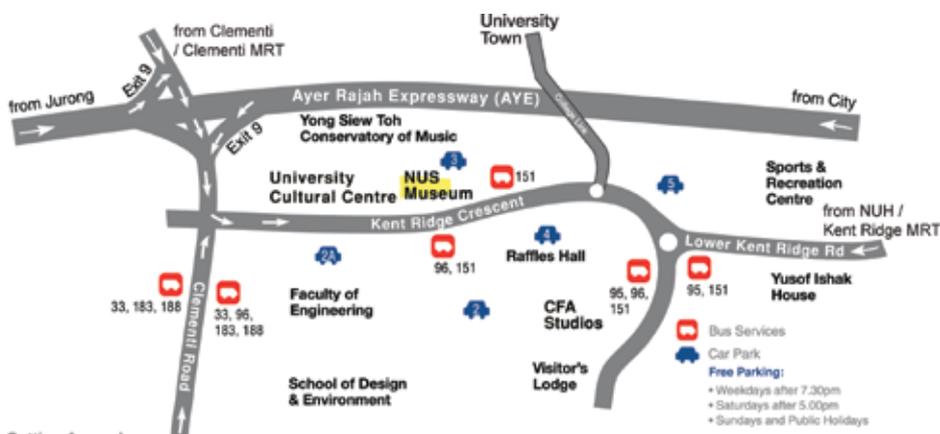
NUS MUSEUM

University Cultural Centre
50 Kent Ridge Crescent,
National University of Singapore,
Singapore 119279

T: (65) 6516 8817
E: museum@nus.edu.sg
www.nus.edu.sg/museum

Opening Hours:

10am – 7.30pm (Tuesdays – Saturdays)
10am – 6pm (Sundays)
Closed on Mondays & Public Holidays



Getting Around:

SBS Bus No. 96 from Clementi Bus Interchange / No. 151 from Hougang Central Interchange / No. 33 from Bedok Interchange / No. 183 from Jurong East Interchange

SMRT Bus No. 188 from Choa Chu Kang Interchange / HarbourFront Interchange

Nearest MRT Stations: Clementi / Kent Ridge