

Australia East & West Art, Indigenart-The Mossenson Galleries China Yibo Gallery Hong Kong Lucy Simmonds Fine Paintings Ltd Indonesia Galeri 679, Langgeng Gallery, Nadi Gallery, Vanessa Art House India Gallery Sumukha Japan Art Space Aoki, Galerie Via Eight, The Tolman Collection Korea Simyo Gallery Malaysia Valentine Willie Fine Art, TAKSU New Zealand Moxie Union Philippines The Drawing Room Thailand Dubin Graphics Taiwan Lin & Keng Gallery Vietnam Ngan Pho Gallery

Singapore Art-2 Gallery, Art Forum, Art Seasons, Asian Art Options, Cape of Good Hope Art Gallery, Gajah Gallery, Galerie Dauphin, HaKaren Art Gallery, HeinArt Gallery, Jasmine Fine Arts, Linda Gallery, Orchard Gallery, Plastique Kinetic Worms, Renate Kant Studio for Conservation, Sawah Art, Singapore Tyler Print Institute, Soobin Art Gallery, Sunjin Galleries, The Experiential Learning Centre, Utterly Art, Wotterling Teo Gallery

# ARTSingapore 2004

## THE CONTEMPORARY ASIAN ART FAIR

ADMISSION IS FREE

ARTSingapore 2004

### THE CONTEMPORARY ASIAN ART FAIR 2004 PROGRAMMES AT A GLANCE

TIME	THURSDAY 8	FRIDAY 9	SATURDAY 10	SUNDAY 11	MONDAY 12
11AM	Fair Opens for Press and Organised Groups	Fair Opens	Fair Opens	Fair Opens	Fair Opens
3PM		<b>Art Talk:</b> Art and Copyright	<b>Plenary Discussions:</b> New Media & Its Place in Art	<b>Art Talk:</b> Launching Artsystems: Art Management Software.	
4PM		<b>Plenary Discussions:</b> What is Contemporary Asian Art?	<b>Plenary Discussions:</b> China's Art Today	<b>Art Talk:</b> Every Good Painting Cracks- Art Demands Attention	
5PM		<b>Art Talk:</b> Understanding Australian Aboriginal Art	<b>Keynote Speaker:</b> Dr. Oei Hong Djien: How to Acquire Works of Art that will Appreciate in Value?	<b>Plenary Discussions:</b> Asian Contemporary Art, Where Are We Heading?	Fair Closes
6PM	<b>Opening Reception:</b> By Invitation Only				
8PM		Fair Closes	Fair Closes	Fair Closes	

**Child Minding Services:** Children between the ages of 3 to 10 can be left with The Experiential Learning Centre at booth 59. Children will participate in some art and craft activities. The first hour is complimentary and subsequent hours are charged at \$10 per hour.

THE CONTEMPORARY ASIAN ART FAIR 2004  
APRIL 8-12  
SUNTEC SINGAPORE  
CONCOURSE  
LEVEL 3

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# ART TALKS THE ESSENCE OF CONTEMPORARY ASIAN ART

9-11 APRIL | 3, 4, AND 5PM DAILY | SUNTEC SINGAPORE | ROOM 301

Asian art has a new meaning to collectors these days, from huge Chinese pop canvases to Indonesian collectibles a la Affandi. What are the makings of this 'new kid' on the world art scene, and who are the artists that are luring buyers from Shanghai to Singapore and New York? Museums, art fairs, galleries and auction houses are turning their gaze to perhaps the most varied mesh of art and cultures that the world's largest continent has to offer. Amid the dash of buying and selling, ARTSingapore aims to explore in depth into the themes, emotions and developments that give contemporary Asian art its place in the world market.

## 9 April Friday

### 3PM Art And Copyright

**M. Ravindran | Partner at Ravindran Associates**  
M Ravindran has specialised in intellectual property law since his call to the bar in 1988.

### 4PM What Defines Contemporary Asian Art, And Its Growing Importance In The World

**MODERATOR : Sarah Callaghan | Publisher | Asian Art Newspaper**  
Asian Art Newspaper covers the Asian art world from East Asia, Southeast Asia to the Himalayas and South Asia.

**PANELLISTS : Cheo Chai-Hiang | Artist, Lecturer and Writer**  
An artist's whose works and thoughts have expounded new interactions of identity, culture and space.

**Dr. Pwee Keng Hock, Gallerist | Utterly Art, Singapore**  
Keng Hock has collected Southeast Asian and Asian contemporary art with a passion since 1993.

**Dr. Eugene Tan | Director of Earl Lu Gallery | LaSalle-SIA College of the Arts, Singapore**  
Eugene completed his PhD in art history his area of speciality is the post-war and contemporary art of Europe and America.

**Kheng-Li Wee | Lecturer and Photographer**  
Kheng studied photography at the International Centre of Photography, New York, USA. He majored in Asian Studies at Swarthmore College, USA.

### 5PM Understanding Contemporary Australian Aboriginal Art

**Dr. Diane Mossenson | Co-Founder | Indigentart-The Mossenson Galleries, Australia**  
Indigentart represents a diverse group of Aboriginal artists.

## 10 April Saturday

### 3PM New Media And Its Place In Contemporary Asian Art

**MODERATOR : Iola Lenzi | Art Critic, Journalist and Writer**  
Iola Lenzi is a Singapore-based writer and critic specialising in Southeast Asian art.

**PANELLISTS : Dr. Irina Aristarkhova | Asst Professor | NUS, New Media Art**  
Dr. Aristarkhova has been developing an

ambitious Art & Technology research project – a monograph provisionally entitled "Matrixial Technologies."

**Michael Lee | Video, Film and Installation Artist Curator**  
Trained in video production and film analysis, Michael explains his concerns through a variety of media.

**Paul Lincoln | Multi Media Artist and Educator**  
Paul is currently lecturing in digital media at the Visual and Performing Arts department, National Institute of Education, Singapore.

**Jason Wee | Photographer and Editor | Vehicle Magazine, Singapore**  
Jason Wee is a photographer who primarily works in digital medium.

### 4PM China's Art Today (Plenary Discussion In Mandarin)

**MODERATOR : Wang YuLing | Editor in Chief | Art Today, Taiwan**  
Art Today aims to provide an authoritative forum for dialogue and debate on understanding of Chinese Contemporary Art.

**PANELLISTS : Terence Teo | Gallerist | Cape of Good Hope Art Gallery, Singapore**  
A prominent art gallery in Singapore.

**Tina Keng | Gallerist | Lin & Keng Art Gallery, Taiwan**  
Lin & Keng aims to put Taiwan contemporary artists to the international market.

**Derek Tse | Gallerist | HaKaren Art Gallery, Singapore**  
This gallery specialises in paintings and sculptures by the finest Asian contemporary artists.

**Chua Ek Kay | Artist, Educator and Lecturer**  
Chua's outstanding practice and singular pursuit of his aesthetic interests have enriched the cultural life and landscape of the republic.

### 5PM How To Acquire Works Of Art That Will Appreciate In Value

**KEYNOTE SPEAKER : Dr. Oei Hong Djien**  
Dr. Oei is the honorary adviser to the Singapore Art Museum. He started collecting paintings more than 20 years ago and has written numerous essays for exhibition catalogues and several art-books. His collection comprises mainly of modern Indonesian art.

**INTRODUCTION : Marjorie Chu, Fair Director of ARTSingapore 2004**

## 11 April Sunday

### 3PM Launching Artsystems: Art Management Software

**Audrey Phng and Claudia Cellini | Managing Director | Asian Art Options, Singapore**  
Asian Art Options introduces a cost effective art management software tool for galleries to track and store artworks.

### 4PM Every Good Painting Cracks - Art Demands Attention

**CONSERVATION AND RESTORATION TREATMENT OF YOUR ART COLLECTION**

**Renate Kant | Director and Chief Restorer of Studio for Conservation and Restoration | Renate Kant Pte Ltd**  
Art must be preserved in the best state possible. Proper care and preservation of paintings require different course of actions for different objects and its environment.

### 5PM Asian Contemporary Art, Where Are We Going From Here?

**MODERATOR : Ian Findlay Brown | Publisher | Asian Art News**  
This dynamic magazine keeps everyone up to date with the worldwide art scene.

**PANELLISTS : Pacita Abad | Artist**  
Pacita summons all the delirium of beauty on her canvases, and with over three decades of art making to her credit.

**Beverly Yong | Curator and Gallerist | Valentine Willie Fine Art, Malaysia**  
This gallery represents the best of regional work from the historically important to the cutting edge.

**Dr. Chua Beng Huat | Professor | NUS, Dept. of Sociology**  
Professor Chua's rising prominence was recognised when he was pictured on the October 4, 1994 cover of Asiaweek as part of the magazine's cover story on "Generation 2000: Asia's Forty Something Prepare to Take Charge."

# SINGAPORE ART

**Friday, October 24, 2003**

## **Pacita Abad**

Circles in my mind

Prints and Paper Pulp Works:

31 October 2003 to 25 January 2004

Celebrated Philippine artist, Pacita Abad, in collaboration with STPI's international team of printmakers and papermakers, creates a unique, new series of prints and paper pulp works. Embedded with objects and materials collected by Pacita throughout her journeys around the world and layered with the multitude of vibrant colours she is so well known for, these works have pushed the boundaries of printmaking and papermaking and given new life to the notion of mixed media.

## STPI Lecture Series

Title: "Painting the Globe" -

A Talk by STPI's Visiting Artist Ms. Pacita Abad

When: 8 November at 2.30pm

Where: Singapore Repertory Theatre (SRT) - Free seating

A renowned Philippine artist, Ms. Pacita Abad, will talk about her experience and works created during her stay with STPI earlier this year.

## A Brown Bag Public Workshop

Title: "Painting, Collage and Assemblage"

conducted by Ms. Pacita Abad

When: 18 November from 10am to 4pm (lunch noon - 1pm)

Where: STPI Gallery

Max. participants: 24 - Fee: \$200 + \$25 for materials/pp

This workshop is a full day activity with an hour for lunch. Participants will have the opportunity to work together with the artist, Pacita Abad, in creating art using recycled materials or anything that they find suitable. The morning session will be dedicated to painting and drawing. The techniques of collage and assemblage will be explored in the afternoon session. Participants are encouraged to bring materials such as fabric, paper, buttons, sewing, etc which can be used in collage and assemblage. Please bring own brown bag lunch and an apron.

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50% refundable deposit\* of the total fee is required for confirmation of participation. Registration is open from October 27th by emailing to [emieu@stpi.com.sg](mailto:emieu@stpi.com.sg) or [stpi@stpi.com.sg](mailto:stpi@stpi.com.sg) \*The deposit is refundable ONLY if

cancellation is made before 11th November.

Singapore Tyler Print Institute

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Singapore 238236  
Tel: (65) 6336 3663  
Fax: (65) 6336 3553  
Email: [stpi@stpi.com.sg](mailto:stpi@stpi.com.sg)  
Web: [www.stpi.com.sg](http://www.stpi.com.sg)

Gallery Opening Hours:  
Tuesday to Saturday:  
9:30am to 8:00 pm  
Sunday and Monday:  
1:00 pm to 5:00 pm  
Closed on Public Holidays

Admission:  
Free

General enquiries:  
6336-3663 ext 111/112

## ART SINGAPORE 2004

### Artist Talk: Asian Contemporary Art, Where Do We Go From Here ? 11 April 2004

#### ASIAN CONTEMPORARY ART, WHERE DO WE GO FROM HERE?

The topic of our discussion is the Asian Contemporary art, where do we go from here, current situation and trends.

1. Over the past two years, I have been traveling extensively in Asia and Europe. In Asia, I visited Myanmar, Indonesia, China, South Korea, Philippines, Vietnam, India and Thailand. In Europe, I was in France as an artist in residence at Centre d'art Marnay Art Contemporarie (CAMAC), Italy, England, Switzerland and Scandinavia where I had solo shows in Norway and Finland.
2. Some of the art trends I noticed in Asia:
  - a. Countries in North Asia all have many venues to show art and a wider range of significant galleries. Both museums and galleries have develop strong relationships with museums and galleries in Europe and the United States but not with other Asian museums. I know there is a big traveling show for internationally known Japanese multi-media artist Yayoi Kusuma which is currently showing in Tokyo and will travel to Europe. Murakami's presence in Europe is seen in the malls. There are also plans of having a traveling show for Nam June Paik, an installation Korean artist living in the United States and whose show will originate from the National Museum in Seoul.
  - b. Emergence of Chinese art and Chinese artists. Painter and sculpture Zhe Win, installation artist Jiang Zhi from Canton Express, painter Fang Lijun and many more artists in China will be dominating Asian art scene. As in only a few years, they have develop a major international presence.
  - c. But not only artists from Mainland China. The winner of the Grand Venice Bienale award was Su-Mei Tse, a Chinese musician immigrant from Luxembourg. c. One thing that is very obvious is that there is not one international standard contemporary art museum in any of these ASEAN countries plus India. This is unfortunate as in most countries, the museums play a leading role in developing general interest in contemporary art.
  - d. I have been in Europe showing in Amsterdam, making glass in Sweden and artist residency in France. Along the way, I have been looking at art in the Venice Bienale, France International Art Contemporare (FIAC) and the Basel art fair. In all these events, I noticed the increasing use of multimedia including videos, light projection, and installations.
  - e. I was also happy to see a much stronger presence of Asian artists at the Venice Bienale Project M201 (Jeepney) of Alfredo Juan and Isabel Aquilizan, Indonesians Tisna Sanjaya, Arahmainai, Made Wianta and Dadang Christanto, 4 artists from Singapore Francis Ng, Swie-Hian Tan, Hemang Chong in collaboratiin withn Chong Li-Chuan, Tsuyoshi Ozawa from Japan, Montri Toemsombat from Thailand amongst others.

There were Paris based Filipino artist Gaston Damag and Manila based Manuel Ocampo at FIAC. Singapore ceramicists Jessie Lim and Iskandar at the Steninge Museum in Stockholm, the Chinois show at the Pompidou Center for the whole summer and Zhou-wou-ki at the Jeu de Pompe in Paris.

From what I see, artists are still independent and do not try to conform to groups and it is nice to see artists all over the world express themselves in different medium. There is Teguh Osternik's sculpture in the church. I think I am a good example of this as my last projects were glass in Sweden, porcelain batik in Indonesia, prints and paper in Singapore, painting show in Norway, fiberglass painted lion and the Bridge in Singapore.

### **Powerpoint slide presentation: Art Singapore 2004 - Pacita's Slide Presentation.ppt**

1. For the past few days we have all been looking at Asian contemporary art originating from a number of countries in the region. (Slide 1)
2. We have also been listening to a number of speakers giving their views on various aspects of Asian art.
3. I think it's obvious to all of us that there is really no such thing as Asian art, but rather art that is made by Asians. As you can see from my first slide, there are no major common trends.
4. Over the past two years, I have been traveling extensively in Asia and Europe.
5. During these travels I have come across a large number of Asian artists exhibiting their works around the world.
6. Some of you may know the work of one of Asia's best known artists, i.e. Yayoi Kusuma. Born in Japan, work in New York and currently now in the mental hospital in Tokyo. (Slide 2)
7. Another famous Japanese artists is Takashi Murakami, whose presence in Europe is seen more in the shopping malls than galleries. (Slide 3)
8. Nam June Paik, an installation Korean artist now living in the U.S., is one of pioneers of New Media art and opened the door for a new generation of Korean artists, who are now showing around the world. (Slide 4)
9. As we see here at Art Singapore, one significant trend has been the emergence of Chinese art and Chinese artists.
10. When I was in Paris last year, the Pompidou Center was filled with the Chinois Show for the whole summer and a solo exhibition at the Jeu de Pompe was being held for Zhou-wou-ki, a Chinese artist living in Paris for many years.
11. There are many other Chinese artists, for example painter Zhou Wei. (Slide 5)
12. Installation artist Jiang Zhi from Canton Express (Slide 6)
13. Painter Fang Lijun (Slide 7)

14. Wong Yiping, and many more artists in China who will be dominating the Asian art scene, as in only a few years, they have developed a major international presence. [\(Slide 8\)](#)
15. But not only artists from mainland China. The winner of the Grand Venice Bienale award was Su-Mei-Tse, a Chinese artist and musician who immigrated to Luxembourg. Her installation combined painting and music and filled an entire room. [\(Slide 9\)](#)
16. I was also happy to see a much stronger presence of Southeast Asian artists at the Venice Bienale. The M201 Project - the Jeepney by Alfredo Juan and Isabel Aquilizan took a common transport vehicle in the Philippines and made it into a piece of sculpture. [\(Slide 10\)](#)
17. Indonesians Tisna Sanjaya, Arahmainai, Made Wianta and Dadang Christanto. [\(Slide 11\)](#)
18. Four artists from Singapore, Francis Ng, Swie-Hian Tan, Hemang Chong in collaboration with Chong Li-Chuan. [\(Slide 12\)](#)
19. Montri Toemsombat from Thailand among others. [\(Slide 13\)](#)
20. There were also Paris-based Filipino artist, Gaston Damag and Manila-based Manuel Ocampo showing at FIAC in Paris. [\(Slide 14\)](#)
21. Singapore ceramicists Jessie Lim and Iskandar exhibiting at the Steninge Museum in Stockholm. [\(Slide 15\)](#)
22. From what I see, the artists in Asia are still independent and do not try to conform to groups. It is nice to see artists all over the world express themselves in different medium.
23. I am also happy to say that Singapore has been on the cutting edge of promoting public art. I am sure that all of you have seen the colorful sculpture of Han Sai Por at CDL and the Esplanade. [\(Slide 16\)](#)
24. There is also Teguh Osternik, sculptor of Jesus at the Church of the Angels. [\(Slide 17\)](#)
25. The public art project at the MRT stations which include works by Milenko and Delia, as well as by Chua Ek-Kay and other Singaporean artists. [\(Slide 18\)](#)
26. I have also been influenced by the multi-media and public art trends, and my recent projects have included glass paintings in Sweden [\(Slide 19\)](#)
27. Porcelain batik dinnerware in Indonesia [\(Slide 20\)](#)
28. Paintings exhibitions in Norway and Finland [\(Slide 21\)](#)
29. Prints and pulp-paper pieces at the Singapore Tyler Print Institute, which you can see at their booth across the hall. [\(Slide 22\)](#)
30. Painted lion for SingArt, A Brush with Lions, at the Raffles Hotel. [\(Slide 23\)](#)
31. Painting of the Alkaff Bridge at Robertson Quay. [\(Slide 24\)](#)

32. Finally, I would just like to comment that there is not one international standard contemporary art museum in any Southeast and South Asian country.

This is unfortunate, as in most countries, museums play a leading role in developing a general interest in contemporary art. I truly expect that just like the Esplanade, someday Singapore will have a world-class contemporary art museum like the ones in Bilbao, Milwaukee, Seoul and Tokyo.

33. In conclusion, I truly believe with the development of projects like Singapore Art, that the artistic environment in Singapore and Asia will continue to grow and flourish in the coming years and that more contemporary Asian artists will become global. THANK YOU.