

# Classic Contemporary: Contemporary Southeast Asian Art from the Singapore Art Museum Collection

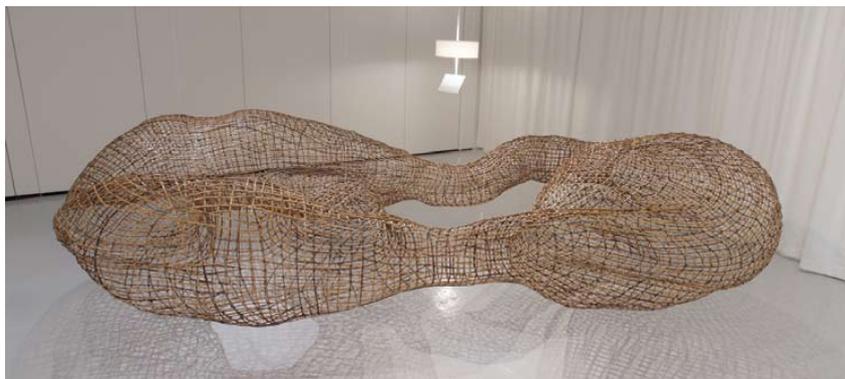
**Runs through 2 May 2010**

**SAM at 8Q**

*Classic Contemporary* shines the spotlight on Singapore Art Museum's most iconic contemporary artworks in its collection. By playfully asking what makes a work of art "classic" or "contemporary" — or "classic contemporary" — this accessible and quirky exhibition introduces new audiences to the ideas and art forms of contemporary art. A stellar cast of painting, sculpture, video, photography and performance art from across Southeast Asia are brought together and given the red-carpet treatment, and the entire SAM at 8 Queen Street building is transformed into a dramatic stage for these stars and icons. Yet beneath the glamour, many of the artworks also raise and probe serious issues — often asking critical and challenging questions about society, nation and the history of art.

Since its inception in 1996, SAM has focused on collecting the works of artists practising in the region, and many of these once-emerging artists have since established notable achievements on regional and international platforms. This exhibition marks the start of SAM's new contemporary art programming centred on enabling artistic development through the creation of exhibition and programming platforms, as well as growing audiences for contemporary art. *Classic Contemporary* offers an opportunity to revisit major works by Suzann Victor, Matthew Ngui, Simryn Gill, Redza Piyadasa, Jim Supangkat, Nindityo Adipurnomo, Agnes Arellano, Agus Suwage, and Montien Boonma, among others. Artist presentations, moving image screenings and performances complement the *Classic Contemporary* experience.

Supported by National Heritage Board's Heritage Gala 2008



Sopheap Pich, *Cycle*, 2004–2008. Rattan and wire, 420 x 25 x 90 cm. Singapore Art Museum collection

## Artists in Person

Four artists jointly exhibiting at *Classic Contemporary* will be present to speak about their art practice and work processes. If you missed Amanda Heng's presentation on 18 March, be sure to catch Manit Sriwanichpoom (*Waiting for the King*), Sopheap Pich (*Cycle*), Suzann Victor (*His Mother is a Theatre*) and Nindityo Adipurnomo (*Hiding Rituals and the Mass Production II*).

Free admission. Registration required.

Please e-mail [nhb\\_sam\\_programmes@nhb.gov.sg](mailto:nhb_sam_programmes@nhb.gov.sg) or call 6332 3220.

### Manit Sriwanichpoom

Tue, 6 Apr | 7.30pm – 9pm | SAM at 8Q

Manit Sriwanichpoom, known for his photography and video works, is an artist whose practice addresses the social and political issues of modern Thailand. His works, such as the *Pink Man* series and *This Bloodless War*, are infused with dark, subversive humour, combining the glossy imagery of a consumerist society with stark images of the cruel and obscene effects of global processes. He has presented his work at international the 6<sup>th</sup> Gwangju Biennale (2006), the 1<sup>st</sup> Pocheon Asian Art Festival (2005) and the 50<sup>th</sup> Venice Biennale (2003). Sriwanichpoom is also a writer and critic, and has published art criticism and articles on topics such as gender equality and state censorship in the Thai periodical *Silpa Wattanatham*.

### Sopheap Pich

Tue, 13 Apr | 7:30pm – 9pm | SAM at 8Q

Sopheap Pich is one of Cambodia's most well-known and significant contemporary artists. Trained in painting at the University of Massachusetts, he found upon his return to Cambodia from the United States, that his paintings did not connect with the Cambodian people. In response, he began experimenting with commonplace materials and visual metaphors familiar to Cambodians. This led to the development of his rattan and wire sculptures that now dominate his work. These sinuous and organic forms invoke shapes and forms of body



**Suzann Victor, *His Mother Is A Theatre*** (detail), 1994, Mixed media: human hair, motors, velvet, bread, fishing line, iron woks, table and lights, Dimensions variable, Singapore Art Museum collection

parts or indigenous tools, pointing to pertinent socio-economic issues in Cambodia. Pich has exhibited extensively and recently participated in the 4<sup>th</sup> Fukuoka Asian Art Triennale (2009) and the 6<sup>th</sup> Asia Pacific Triennial of Contemporary Art (2009).

### **Suzann Victor**

Tue, 20 Apr | 7:30pm — 9pm | SAM at 8Q

Suzann Victor received her Diploma in Fine Arts (Painting) from LASALLE College of the Arts Singapore. She has gained widespread recognition for her dramatic installations that combine a theatrical flair with her fluency in cultural theory. She addresses subjects such as the female body and the post colonial condition. Victor has exhibited at the Thermocline of Art (2007), the 2<sup>nd</sup> Asia Pacific Triennial of Contemporary Art (1996), and the 49<sup>th</sup> Venice Biennale (2001). In 1991, Victor assumed the artistic directorship of the artists' initiative 5<sup>th</sup> Passage Ltd.

### **Nindityo Adipurnomo**

Tue, 27 Apr | 7:30pm — 9pm | SAM at 8Q

The works of Nindityo Adipurnomo reflect his early and enduring fascination for the tensions and traditions of his native Javanese culture. His choice of materials and exploration of themes challenge viewers to reassess their assumptions on issues such as the roles and position of women in society. An important aspect of his practice is to collaborate with indigenous craftsmen, who help him realise his works. In 1988, Nindityo and his spouse, artist Mella Jaarsma, co-founded Cemeti Art House in Yogyakarta, Indonesia. A champion of Indonesian contemporary art, Cemeti welcomed unconventional artists rejected by conservative institutions of the day, and continues to be a driving force in both the Indonesian and international art.