

Rust: Echoes of Memory

不朽 (xiǔ): 记忆的回响

Guest Curator:
Dr Adrian Tan

Co-Curators:
Audrey Zhang
Rick Shi



Prestige
Art Gallery

TANG DA WU | LEE WEN | HAN SAI POR
KOH NGUANG HOW | VINCENT LEOW

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唐大雾 | 李文 | 韩少芙 | 许元豪 | 廖光炎

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Published, designed and edited by



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www.youtube.com/@PAG-LIVE

Tiktok ID: pag_2019

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COVER: THE ARTISTS VILLAGE, 1989, PHOTO BY KOH NGUANG HOW

Introduction to The Exhibition

Adrian Tan

Rust: Echoes of Memory explores the intricate relationship between materiality, memory, and transformation, presented through the works of five pioneering Singaporean artists—Han Sai Por, Koh Nguang How, Lee Wen, Tang Da Wu, and Vincent Leow. Through a convergence of painting, photography, performance, and sculpture, the exhibition navigates themes of temporality, decay, and renewal, offering audiences a meditation on the human condition, cultural narratives, and environmental concerns. Situated within the historical and artistic legacy of The Artists Village (TAV), the exhibition delves into its role as a site of experimentation and collaboration, a space that has left an indelible mark on Singapore's contemporary art landscape.

The exhibition highlights the materiality of rust as both a metaphor and a medium, symbolising the passage of time and the enduring power of transformation. By examining individual and collective histories, Rust: Echoes of Memory invites reflection on how art— and, in particular, archival art—serves as a vessel for memory and a catalyst for cultural and ecological awareness.



Artists group photo at The Artists Village – Courtesy of Koh Nguang How

展览简介

《不朽：记忆的回响》（Rust: Echoes of Memory）探讨了物质性、记忆与转化之间错综复杂的关系，透过新加坡五位先锋艺术家的作品呈现：韩少芙、许元豪、李文、唐大雾和廖光炎。通过绘画、摄影、行为艺术和雕塑的融合，展览在时间性、衰败与再生的主题间穿梭，探索人类生活状态、文化叙事与环境等议题。

展览以新加坡艺术家村（The Artists Village, TAV）为历史背景，再次回顾其作为80、90年代艺术实验和艺术家们群居协作之地，在新加坡当代艺术版图上的重要影响。《不朽：记忆的回响》通过“锈”这一隐喻及媒介，象征时间流逝与转化的力量。通过审视个人与集体的历史，邀请人们思考艺术——特别是文献艺术——如何作为记忆的重要载体，推动文化觉醒和艺术生态的发展。



Artists group photo at The Artists Village – Courtesy of Koh Nguang How

Tang Da Wu: The Returnee Artist

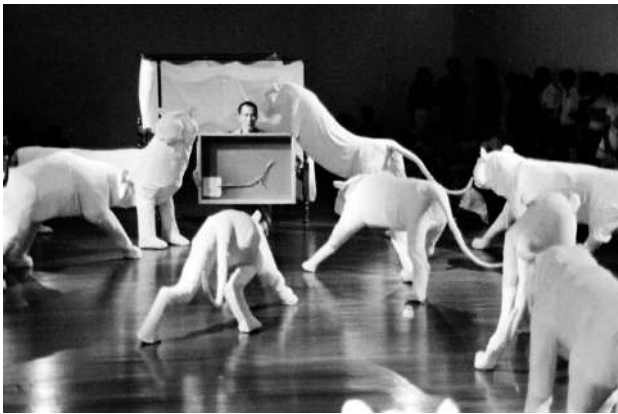
Tang Da Wu (1943 - , Singapore)

Tang Da Wu's works foreground ecological care amidst urban transformation, emphasising the fragile balance between development and sustainability. In the show, a series of works from the 1980s predate his later performance art pieces that navigated public spaces and art spaces, with the oil on canvas painting *The Artists Village* (1988-2008) most prominent. The other series of untitled works from 1986 are examples of his exploration of animal motifs juxtaposed with gestural Chinese painterly brushstrokes. In its simplicity and economic use of brushstrokes, a resonance of his interest in depicting the everyday and the banal is situated in these individual ink-on-paper pieces. Faint marks, energetic brushstrokes, and subtle overlapping of motifs and calligraphic strokes are markings of his early period, where each piece closely links to his experiences of spaces, animals, people, and moments in his daily life, penned as recollections of his memories fleeting between two countries, namely Singapore and England.



Tang Da Wu, *The Rhino Drink* (1989) – Courtesy of Koh Nguang How

Tang first picked up drawing and painting in secondary school. As an avid art student, he often utilised the British Council's library, where the books in the collection introduced him to sculptors like Alberto Giacometti, Henry Moore, and Barbara Hepworth. The British Council at that time (in the 1970s) was also a venue for exhibitions such as the 1st Annual Exhibition of Works by Local Artists, organised by the Singapore Art Society, which featured artists such as Nanyang painter Chen Chong Swee. In attending art exhibitions, Tang was exposed to a grouping of people that he looked up to and came to understand their aesthetics of Chinese painting infused with some elements of Western iconography, painterly style, or composition. It was in England, while studying in Birmingham, that Tang deepened his interest in sculpture and performance-related forms of art-making. With this important exposure to an expanded way of sculpture-making, Tang concluded his graduate studies at Goldsmiths' College, London, and graduated in 1985.



Tang Da Wu, *Tiger's Whip* (1991) – Courtesy of Koh Nguang How



DON'T GIVE MONEY TO THE ARTS – Courtesy of Koh Nguang How

Evidently, Tang Da Wu's presence looms large in *Rust: Echoes of Memory* as both his painterly works and his appearances in documentation of *The Artists Village* (TAV). It is an inherently clear objective of the exhibition that there is not an obvious attempt to historicise his multidisciplinary contributions but instead to explore how his art responds to the sociopolitical and ecological transformations of Singapore, reminding us of art's critical role in fostering awareness and connection. Through these works and others in the show, *Rust: Echoes of Memory* invites viewers to reflect on the multiplicity of memory, its contested nature, and its capacity to inspire both personal and collective transformation.



Our Children –Collection of Guggenheim Museum

唐大雾：归乡的艺术家

唐大雾（1943 - , 新加坡）

唐大雾的作品以生态关怀为核心，强调发展与可持续性之间的脆弱平衡。在此次展览中，唐大雾的1980年代系列作品先于他后来的行为艺术作品，这些作品常游走于公共空间与艺术空间之间。例如，他的油画作品《艺术家村》（1988）最为突出，还有1980年代的一系列无题作品，这些作品展现了动物主题与中国画式的笔触的结合。在其早期的纸上水墨画中，简洁的笔触、强烈的能量感以及细腻的主题叠加，记录了他在日常生活中对空间、动物、人物和记忆的感知。



Gooseman- Courtesy of Koh Nguang How



Sunrise at vegetable farm by Tang Da Wu -- Courtesy of Koh Nguang How



Serious Conversation by Tang Da Wu , Lee Wen , Vincent Leow, Courtesy of Koh Nguang How

唐大雾在中学时开始接触绘画，常利用英国文化协会图书馆的资源。馆藏的书籍让他接触到阿尔伯托·贾科梅蒂、亨利·摩尔和芭芭拉·赫普沃斯等雕塑家。此外，英国文化协会在1970年代举办的展览，如新加坡艺术学会组织的《首届本地艺术家作品年展》，进一步扩展了唐的艺术视野。1980年代，唐在英国伯明翰学习期间，对雕塑与行为艺术的兴趣加深，并于1985年毕业于伦敦的金史密斯学院，获得研究生学位。



The Drawing Show (1989) - Courtesy of Koh Nguang How



Selling Handicap by Tang Da Wu -- Courtesy of Koh Nguang How

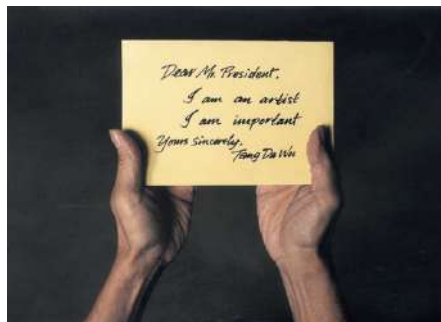


Untitled (Axe), 1991, Tang Da Wu, Singapore Art Museum Collection

在《不朽：记忆的回响》中，唐大雾的绘画与艺术家村的文献记录共同构成了展览的重要部分。这次展览并未试图将他的多学科贡献系统化，而是关注他的艺术如何回应新加坡的社会政治与生态转型，提醒观众艺术在培养意识与连接中的关键作用。



Don't give money to the Arts--by Tang Da Wu -- Photography by Chua Chye Teck



Don't give money to the Arts--by Tang Da Wu, Courtesy of Koh Nguang How



Tang Da Wu, Don't Give Money to the Arts, 1995, Cloth jacket, Collection of National Gallery Singapore

Lee Wen: Embodied Memory and Transformative Identity

Lee Wen (1957 - 2019 , Singapore)

Lee Wen is widely regarded as one of Singapore's pioneering performance artists, known for exploring themes of memory, identity, and social critique through his performative gestures. His groundbreaking **Yellow Man series (1992-2005)** remains a cornerstone in Singapore's performance art history, utilising the figure of a painted, exaggeratedly yellow human form to interrogate cultural stereotypes, identity politics, and postcolonial narratives. By embodying the character of Yellow Man, Lee challenged racial constructs and prompted viewers to reflect on Singapore's complex, multiethnic identity. As Lee once remarked, "The 'Yellow Man' was a mirror for others to look at me, and for me to look at myself" (Chan 2006). This reflexive approach is emblematic of Lee's practice, which engages both personal and collective memory in transformative ways.



Journey of a Yellow Man No. 1, 1992, London. Image courtesy of ASIA ART ARCHIVE

Central to Lee Wen's practice is the notion of "embodied memory," where the human body becomes both a vessel and a medium for historical and cultural narratives. Through performative acts such as walking, painting, and interacting with audiences, Lee enacted memory as a living, dynamic process. His works transcend static documentation, emphasising the role of performance as a space for questioning dominant narratives. For instance, his work *Journey of a Yellow Man No. 3* (1992), where Lee walked through various environments painted yellow, symbolised the navigation of individual identity amidst broader socio-political landscapes. Such actions resonate with Pierre Nora's concept of *lieux de mémoire*, where memory exists not as a fixed record but as a mutable, evolving site of resonance (Nora 1989). In the context of *Rust: Echoes of Memory*, Lee Wen's works contribute a deeply human dimension to the exhibition's themes of transformation and resilience. His early works, like *Pop Dog Man* and *Threshold*, both painted in 1990, exhibit his raw emotions and responses to situations around him. By the time we approach his later works in 2008, and with his deteriorating body, he poignantly uses his body as a site of resistance and reflection in the *Anthropometry Revision* series. It is with this selection of his works—more than 18 years apart—that we get to appreciate Lee's practice, which foregrounds the tension between personal memory and collective history, underscoring the fragility and fluidity of identity.

His performative paintings poetically align with the metaphor of rust, where decay is not an endpoint but a process of renewal and reinterpretation. Lee's later explorations, such as his return to painting, demonstrate his ability to bridge disciplines while maintaining a commitment to addressing societal concerns. As a central figure in The Artists Village, Lee Wen's legacy continues to inspire dialogues about the role of art in shaping and transforming memory.



Journey of a Yellow Man No. 15: Touching China, 2001, China. Image courtesy of ASIA ART ARCHIVE

A Tribute to Yves Klein – Lee Wen's Anthropometry Revision Series

Yves Klein, a French artist, famously created a unique color known as "International Klein Blue" (IKB). He explored various methods of painting with this signature blue, including using nude female models as "living paintbrushes." Coated in blue paint, these models rolled across canvases while musicians performed live. This work, titled *Anthropometry*, is considered a classic in art history, despite its associations with elitism and masculinism. Klein's creations often leaned toward anti-materialism, consistently conveying the notion that tangible artworks stem from intangible ideas, and that the immaterial concept itself is the essence of the work. Lee Wen substitutes Klein's International Klein Blue (IKB) with his signature yellow paint, introducing a fresh context to the performance from an Asian perspective. The work critiques historical practices of biometrics and anthropometry, which were once used to justify colonialism. By incorporating ink, a traditional medium in Asian art, Lee Wen connects the piece to Eastern cultural philosophy, while emphasizing themes of fluidity and impermanence.

李文：身体化记忆与转化的身份

李文（1957 - 2019 , 新加坡）

李文被广泛认为是新加坡行为艺术先驱之一，以其表现手法探讨记忆、身份和社会批判的主题而闻名。他开创性的《黄人》系列（1992-2005）至今仍是新加坡行为艺术史的基石，通过将身体涂成夸张的黄色形象，他质疑文化刻板印象、身份政治及后殖民叙事。李文曾表示：“‘黄人’是让别人审视我的镜子，同时也是让我审视自己的镜子”（Chan, 2006）。这种反思性方法贯穿于李文的创作实践，既触及个人记忆，也重构集体记忆。

Hong Bee Warehouse 的展览空间 - 图片由许元豪提供



李文创作核心理念是“身体化记忆”，即将人体作为历史与文化叙事的载体与媒介。通过行走、绘画以及和观众的互动等行为，李文将记忆表现为一种活生生的动态过程。他的作品超越了静态记录的局限，强调表演作为质疑主流叙事的空间。例如，他的作品《黄人的旅程之三》（1992）中，李文将自己的身体涂成黄色，穿越不同环境，象征着个体身份在更广泛社会政治背景下的导航。这些行为与皮埃尔·诺拉的“记忆场所”概念相呼应，在这一概念中，记忆并非固定的记录，而是可变且不断演化的共鸣场所（Nora, 1989）。在《不朽：记忆的回响》展览中，李文的作品赋予展览人性维度，突出了转化与韧性的主题。

李文的表演绘画作品诗意地与锈的隐喻相契合，体现了衰败并非终点，而是一种更新与再解读的过程。他晚期的创作，如回归绘画领域的探索，展示了他在跨学科间游走的能力，同时继续关注社会议题。作为艺术家村的核心人物，李文的艺术遗产激发了关于艺术在记忆塑造与转化中角色的持续对话。

致敬伊夫·克莱因 - 李文《人体测量学修订》系列

伊夫·克莱因是法国人，他创造了一种颜色叫做“伊夫·克莱因蓝”。他尝试用各种方式画他的蓝色，包括让女模特做“人体画笔”，用蓝色颜料在画布上滚来滚去，同时还要让音乐家在一边拉琴，这件作品叫做《人体测量学》。这种创作方式虽然有一些精英主义、男性主义的嫌疑，但却是艺术史上的经典之作。作品有一种反物质的倾向。他的作品始终在传达一种理念：有形的作品来源于无形的观念，而无形的观念即是作品本身。伊夫·克莱因是20世纪中叶法国“新现实主义”的领袖。这件作品是李文《人体测量学修订》系列的一部分，旨在重新审视伊夫·克莱因标志性的《人体测量学》作品。李文用他标志性的黄色涂料替代了克莱因的“国际克莱因蓝”（IKB），从亚洲视角重新赋予这一表演语境。作品批判了历史上曾被用来为殖民主义辩护的生物测定学和人体测量实践。墨水作为传统的亚洲艺术媒介，将作品与东方文化哲思联系起来，同时强调了流动性与无常性。



人体测量学修订：李文 No.16, 2008



艺术大师伊夫·克莱因：蓝色时期的人体测量学（ANT 82），1960 年



李文的行为艺术表演《人体测量学修订》2008年，成都



伊夫·克莱因的表演《蓝色时期的人体测量学》，1960 年

Han Sai Por: Sculpting the Cycles of Nature

Han Sai Por (1943 - , Singapore)

Han Sai Por also presented a series of works in various early TAV shows and events, where her sculptural practice embodies a profound engagement with the cycles of decay and regeneration that define both natural and cultural landscapes. Recognised as one of Singapore's foremost sculptors, Han's works often explore the intersections of humanity and nature, reflecting on the labour behind creating these works and the fragility of ecosystems amidst rapid urbanisation. Her monumental work *Black Forest* (2007), a sprawling installation of burnt wooden forms, critiques deforestation and the exploitation of natural resources while evoking themes of resilience and renewal, for which the Singapore Art Museum has recently commissioned the work to be part of its learning gallery. In this way, Han's sculptures resonate with the duality of rust as both a marker of decay and a symbol of transformation and ecological awareness.



HAN SAI POR : Black Forest Series, Image courtesy of NAFA



Han Sai Por Growth 1985, Image courtesy of OCMS

Han's artistic philosophy centres on the idea that decay is a natural and necessary precursor to renewal. Her organic forms—often abstract yet deeply evocative—draw attention to the rhythms and vulnerabilities of the natural world. As Han notes, "The tension between destruction and renewal is what drives my work. I want to highlight the ways we impact the environment and the ways it, in turn, shapes us" (Chua 2010). This sensibility is evident in works such as *Growth* (1995), where Han juxtaposes polished stone with raw, textured surfaces to evoke the contrasts between human intervention and organic processes. In the context of *Rust: Echoes of Memory*, Han Sai Por's sculptures serve as a material and metaphorical exploration of transformation and memory. Her minimalist yet potent works align with the exhibition's themes by emphasising the continuity of natural cycles despite human disruptions. By engaging with materials that evoke organic decay, such as wood and stone, Han's practice invites viewers to consider their own relationships with the environment and the broader implications of ecological stewardship.

Her emphasis on materiality and texture parallels the conceptual use of rust in the exhibition, where corrosion becomes a site for reflecting on resilience and sustainability. Han's contributions to the exhibition also highlight the role of memory in ecological discourse. By referencing the scars left on the landscape by human activity, her works suggest that memory is not solely a human domain but one shared by the natural world. This perspective aligns with broader ecological concerns, positioning Han's sculptures as meditations on the interconnectedness of all living systems. Through her practice, Han Sai Por challenges audiences to rethink the boundaries between humanity and nature, emphasising the necessity of care and renewal in the face of global ecological crises.



Han Sai Por, *The Forest and Its Soul*, 2022, exhibition view. Image courtesy of STPI – Creative Workshop & Gallery, Singapore

韩少芙：雕塑中的自然循环

韩少芙（1943 - , 新加坡）

韩少芙在艺术家村的早期展览和活动中展现了自己的系列作品，她的雕塑实践深入体现了自然与文化景观中衰败与再生的循环。这位公认的新加坡顶尖雕塑家经常在作品中探索人类与自然的交汇点，反思创作背后的劳动以及生态系统在快速城市化中的脆弱性。例如，她的大型装置作品《黑森林》（2007），由烧毁的木制形式组成，批判了森林砍伐和自然资源的过度开发，同时唤起了韧性与再生的主题。这一作品最近被新加坡艺术博物馆委托作为学习画廊的一部分展出。



韩少芙：《黑森林II》 图片来源于网络美专

韩少芙的艺术理念认为，衰败是再生的必要前提。她的有机形式——通常抽象却极具表现力——引发了人们对自然界节奏与脆弱性的关注。正如韩本人所言：“毁灭与再生之间的张力驱动着我的创作。我希望强调我们对环境的影响，以及环境如何反过来塑造我们”（Chua, 2010）。这一感性在作品《生长》（1995）中尤为明显，韩在其中将抛光石材与粗糙的原始表面并置，以引发对人类干预与自然过程之间对比的思考。



韩少芙《20吨》2002，艺术品位于新加坡国家博物馆



《来自花朵的灵感》，2007 新加坡樟宜机场3号航站楼



新加坡政府和人民向澳大利亚议会赠送了韩女士的雕塑作品“基因植物”，以纪念澳大利亚和新加坡建交50周年

在本次展览《不朽：记忆的回响》中，韩少芙的雕塑以物质性和隐喻性方式探索了转化与记忆的主题。她极简却深刻的作品通过强调自然循环在面对人类干扰时的延续性，与展览主题形成了紧密联系。韩的实践邀请观众重新审视他们与环境的关系，以及在生态保护中个人行为的重要性。她对材料与质感的重视与展览中锈的概念运用形成了平行关系，在这一语境下，腐蚀成为反思韧性与可持续性的场所。韩在展览中的贡献进一步强调了记忆在生态话语中的作用。通过指涉人类活动在景观中留下的伤痕，她的作品表明记忆并非仅属于人类领域，而是与自然世界共享的。这种视角与更广泛的生态关切相呼应，将韩少芙的雕塑作品定位为对所有生命系统相互联系的深刻冥想。

Koh Nguang How and the Singapore Art Archive Project (SAAP)

Koh Nguang How (1963 - , Singapore)

A key element of *Rust: Echoes of Memory* is the inclusion of Koh Nguang How's Singapore Art Archive Project (SAAP), an ongoing archival initiative that documents the ephemeral practices and histories of Singapore's contemporary art scene. SAAP serves as both an invaluable resource and an artistic project in its own right, reflecting Koh's dual role as an archivist and artist. By preserving fragments of Singapore's performance art history—through photographs, ephemera, and archival installations—SAAP transforms documentation into an active medium for engaging with memory and history. As I had previously noted in my other piece about SAAP, Koh's archive exemplifies the idea of "archives of artworks to archives as artwork," bridging the boundaries between the roles of observer, artist, and historian (Tan 2022, 327). In this exhibition, Koh's archival contributions are not merely presented as static records but as active agents in the historiographic process—for example, his presence in documenting *Leow's Lifestyles of the Rich and Famous: The Three-Legged Toad* (1992). Through SAAP, Koh captures fleeting moments in the history of The Artists Village (TAV), a key site of experimentation in Singapore's contemporary art history, for which a number of his photographic images are presented in various forms in this show, ranging from photographs mounted on lightboxes to a deck of PowerPoint slides. His photographs of TAV's ephemeral events—such as *The Second Open Studio* (1989)—preserve otherwise invisible traces of collaborative and site-specific practices and are, in my view, poignant works of art. These images not only document the performances but also serve as artworks in themselves, inviting viewers to reflect on the intersections of memory, space, and art-making.



Outstanding artist, curator, and art archivist.



There's a Hole in the Sky by Koh Nguang How 1989

SAAP resonates with the exhibition's broader themes by embodying Pierre Nora's concept of *lieux de mémoire*—sites of memory that hold traces of the past even as they transform over time (Nora 1989, 7). Koh's photographic works, for their scope and extent, turn the transient into the tangible, preserving collective memory while highlighting its fragility. This duality aligns with *Rust: Echoes of Memory's* focus on impermanence and endurance, where rust itself becomes a metaphor for the sedimentation of time. By integrating Koh's archival interventions, the exhibition underscores the performative nature of documentation. As I previously observed, "the archive is not a fixed repository of truth but a means of locating the past, of making visible what is often obscured or erased" (Tan 2022, 314). Koh's practice exemplifies this ethos, transforming the archive into a dynamic site of inquiry into a personal memory of TAV as a key artist, narrator, and mentor. In this sense, SAAP not only preserves the histories of artists like Tang Da Wu, Vincent Leow, and Lee Wen but also serves as a platform for generating new dialogues about art, memory, and historiography in Singapore and beyond.

许元豪：新加坡艺术档案计划（SAAP）

许元豪（1963 - , 新加坡）

展览的核心内容之一是许元豪的“新加坡艺术档案计划”（Singapore Art Archive Project, 简称SAAP）。这一正在进行中的艺术档案项目致力于记录新加坡当代艺术场景中转瞬即逝的实践和历史。SAAP既是一项不可或缺的资源，其本身也是一件艺术作品，反映了许元豪作为档案学家与艺术家的双重身份。通过保存新加坡行为艺术历史的碎片——包括照片、零散记录和档案装置——SAAP将文献转化为一种与记忆和历史互动的积极媒介。

艺术家许元豪在工作室工作，图片来源于许元豪



艺术家 许元豪制作艺术家村（1988-1990）的展览地图

正如我在2022年的研究中提到的，许的档案体现了“从艺术品的档案到作为艺术品的档案”的观念，跨越了观察者、艺术家与历史学家的角色界限（Tan, 2022, 327）。在本次展览中，许的档案贡献并非静态的历史记录，而是历史书写过程中活跃的参与者。例如，他记录了廖光炎在1992年创作的《富豪与名流的生活方式：三脚金蟾》。通过SAAP，许元豪捕捉了艺术家村（TAV）中转瞬即逝的历史时刻，其中的一些摄影作品以多种形式呈现，如安装在灯箱中的照片或幻灯片放映的形式。他拍摄的艺术家村短暂活动（如1989年的“第二次开放工作室”）的照片，保存了本可能被遗忘的合作与场地特定的艺术实践痕迹，而这些影像本身也成为了感人至深的艺术作品。



严肃对话-唐大雾、李文、廖光炎行为艺术，图片由许元豪拍摄



韩少英的作品在国家博物院展出，图片由许元豪拍摄

SAAP在展览主题上与皮埃尔·诺拉（Pierre Nora）的“记忆场所”（lieux de mémoire）概念形成呼应——即记忆之地在保留过去痕迹的同时也在不断转化（Nora, 1989, 7）。许的摄影作品，通过其广度和深度，将短暂的事物转化为触手可及的形式，在保存集体记忆的同时也突出了其脆弱性。这种二元性与展览对无常与持久性的关注不谋而合，其中“锈”本身也成为时间沉积的隐喻。通过整合许的档案介入，展览强调了文献的表演性特质。正如我之前所观察到的，“档案并非真理的固定容器，而是一种定位过去、使隐蔽或被抹去之物显现的手段”（Tan, 2022, 314）。许的实践恰恰体现了这一理念，将档案转变为一个关于艺术家村个人记忆的动态探讨，他自己作为艺术家、叙述者与导师在其中扮演了关键角色。因此，SAAP不仅保存了唐大雾、廖光炎和李文等艺术家的历史，也为关于艺术、记忆与历史书写的新对话提供了一个平台。这种开放性与生成性使许元豪的档案作品在本次展览中成为一项具有深远影响的艺术贡献。



李文在黄人旅程中表演阅读，图片由许元豪拍摄



唐大雾正在为他的作品拍照记录，图片由许元豪拍摄



《不要赞助艺术》-唐大雾，图片由许元豪拍摄

Vincent Leow: Challenging Boundaries Through Provocation and Satire

Vincent Leow (1961 - , Singapore)

We begin with Vincent Leow's 2024 works, a series of rust paintings in which he attempts to reframe rust from a marker of decay into a medium of resilience, celebrating the transformative power of time. As a body of work in progress, the series informed the conceptualisation of the exhibition title—Rust. Leow's contributions to Singapore's contemporary art scene and performance art history are significant, marking him as a provocateur who consistently challenges societal norms and the boundaries of artistic expression. As a founding member of TAV, he played a pivotal role in shaping experimental and interdisciplinary art practices in the late 1980s, embedding performance art within Singapore's broader art narrative. He also founded Plastic Kinetic Worms (PKW), an artist collective that played a significant role in shaping contemporary art in Singapore during the late 1990s and early 2000s. His practice spans painting, sculpture, and performance, unified by a provocative engagement with themes of consumerism, identity, and the commodification of art. His sculptures and paintings are also showcased in this exhibition.



Faceless, 2024, Vincent Leow, rust on paper, 40x50cm



Money Suit 1992,
Collection of NGS

Leow's early works exemplify his bold approach to performance art. In one piece, Leow drank his own urine, critiquing societal taboos while exposing the commodification of bodily processes. As he reflected, "It was about being in the art myself, including myself in the artwork, and exploring the dynamics of commodification" (Tags and Treats, 2010). This piece, and subsequent actions such as the sale of bottled urine as "art editions", reflected his interrogation of the art market and the role of the artist in navigating tensions between creativity and commerce. His works also engage deeply with Singapore's rapid modernisation and its cultural hybridity. His Mountain Cow Milk Factory series (1998) critiques the consumerist impulse and technological advancements like cloning, drawing parallels between mass production in science and the propagation of homogenised culture. The series' vibrant, Warholian aesthetics and repetition evoke both the allure and alienation of consumerism, positioning Leow's practice within global debates on cultural identity and commodification. Vincent Leow's paintings continue to resonate in the context of Rust: Echoes of Memory, where cycles of decay, renewal, and transformation—echoed in rust itself—become central motifs for the inequalities of the world and warfare still taking place globally.

Leow's role in Singapore's performance art history also involves navigating censorship and restrictions. The 1990s saw the imposition of a series of restrictions on performance art in Singapore following controversial works by other artists. Despite this challenging environment, Leow's practice thrived, blending irreverence with intellectual rigour. His Lifestyles of the Rich and Famous: The Three-Legged Toad (1992) satirised capitalist excess through an elaborate performance in which he donned a suit made of fake U.S. dollar bills. This work not only critiqued materialism but also showcased Leow's playful engagement with the absurd, inviting audiences to reassess their relationship with art and consumer culture. In the context of the exhibition, Leow's practice serves as a powerful exploration of transformation—of materials, identities, and narratives. His use of rust as a material in his latest works embodies this theme, transforming decay into a site of labour and critique. By incorporating photographic documentation of Leow's performances and mixed-media works, the exhibition examines how art can function as a dynamic platform for questioning societal norms and engaging with memory in its most fluid and contested forms.



Andy's prank, 2007, Vincent Leow, cast iron

廖光炎：通过挑衅与讽刺打破界限

廖光炎（1961 - , 新加坡）

展览以廖光炎2024年的新作开启，这是一系列以“锈”为媒介的绘画作品，他试图将“铁锈”从衰败的象征转化为韧性的表达，从中见证时间转化后再生的力量。本次展览主题“锈/不朽”的概念就源自这个正在创作中的作品系列。廖光炎作为新加坡当代艺术界和行为艺术史的重要人物，以一贯挑战社会规范及艺术表达边界的姿态而著称。他作为新加坡艺术家村（TAV）的创始成员之一，在1980年代末开创了实验与跨学科的艺术实践，将行为艺术嵌入新加坡的艺术叙事之中。此外，他还创立了“塑料动力虫”（Plastic Kinetic Worms, PKW），这一艺术家团体在1990年代末和2000年代初对新加坡当代艺术的发展产生了重要影响。



失落的家园, 2024



中东战争废墟现场



Dream World. 1990. 展览视图, 城市艺术, 国家博物馆艺术画廊, 1990年。

廖光炎的艺术实践涵盖绘画、雕塑和行为艺术，以对消费主义、身份认同和艺术商品化的批判性参与为主题。他的早期行为艺术作品大胆且具争议性。例如，他曾在作品中饮用自己的尿液，以挑战社会禁忌并揭露身体行为的商品化。他在2010年回忆道：“这关乎把自己置于艺术之中，包括我自己在艺术创作中的位置，探索商品化的动态”（《Tags and Treats》，2010）。此外，他还通过将尿液装瓶并作为“艺术版本”出售的行为，质疑艺术市场以及艺术家在纯艺术与商业之间的身份困境。

廖光炎的创作深受新加坡城市快速的现代化进程及其多元文化融合的影响。例如，他在1998年创作的《山牛乳制品工厂》系列作品批判了消费主义冲动和克隆等科技，将通过科技手段中批量复制以及文化同质化之间的关联表现得淋漓尽致。这些作品以安迪沃霍尔的波普美学和重复性特征，既吸引又疏远了观众，将廖的实践定位于关于文化身份与商品化的全球性讨论中。在本次展览中，廖光炎的作品通过锈的象征意义呈现了衰败、再生与转化的循环，这些循环同时也反映了全球不平等和持续的战争。



《山牛乳制品工厂》系列 (1998)



《三脚金蟾：富豪与名流的生活方式》廖光炎行为艺术 (1992) 图来源于许元豪



《艺术家尿液》，1993年，廖光炎

廖光炎在新加坡行为艺术史中的角色还包括应对审查与限制。20世纪90年代，由于一些艺术家作品引发争议，新加坡对行为艺术施加了一系列限制。在这一艰难的环境中，廖光炎的艺术实践巧妙地将玩世不恭与学术严谨相结合，创作了一系列重要作品。例如，他在1992年的作品《三脚金蟾：富豪与名流的生活方式》中，通过身穿用假美钞制作的西装表演，讽刺资本主义的奢侈风潮。这不仅是对物质主义的批判，也是廖光炎与荒诞元素的互动，邀请观众重新审视他们与艺术及消费文化的关系。

CURATOR'S NOTE CURATOR: Dr. Adrian Tan

Introduction to The Artists Village: A Discourse

'I am interested in how they call upon us viewers to think critically about the historical process, the archive as a tool and source of inspiration, the photographic and the filmic document, and the tensions between fictional time and actual time in art' (Taylor 2022, 15).

This observation sets the tone for *Rust: Echoes of Memory*, an exhibition exploring the intersections of performance, memory, and materiality. Inspired by my September 2024 conversations at Prestige Art Gallery—particularly Koh Nguang How's insights on The Artists Village (TAV) and Tang Da Wu's works—the exhibition adopts a critical and experimental approach to memory and transformation. I share art historian Nora Taylor's interest in how an exhibition of archival materials and artefacts can call upon viewers to think critically about artistic practices and art production.

The exhibition examines the complex dynamics of impermanence, resilience, and cultural identity, drawing on the contested legacy of TAV. *Rust: Echoes of Memory* brings together works from Han Sai Por, Koh Nguang How, Lee Wen, Tang Da Wu, and Vincent Leow, each contributing unique perspectives on decay and renewal. The exhibition positions rust not only as a physical substance but as a symbolic medium for addressing the socio-political and ecological narratives that shape Singapore and Southeast Asia. It does not aim to present a history of performance art, of collectivisation (or art collectives), or even a chronology of artworks. Instead, it raises questions: What can one recall of a performance based on a snapshot? How can a performance be recreated if only an oral account or memory of it exists? What impact can a work of performance created in the past have if very few people witnessed it?

The exhibition seeks to engage with these questions. As an introduction to the ideas behind this exhibition, three accompanying texts in this catalogue describe the co-curators' choice of works and the conceptual framework for *Rust: Echoes of Memory* (不朽 (xiǔ), 记忆的回响).



The Artists Village at 61-B Lorong Gambas, Courtesy of Koh Nguang How

Introduction to The Artists Village: A Discourse

The Artists Village (TAV) forms a vital foundation for this exhibition and exemplifies the intergenerational transmission of experience through artistic practice and conviviality. TAV emerged at a critical moment in Singapore's art history, offering artists a platform to explore unconventional practices outside institutional confines. Tang's rural studio-home, far removed from the city's rapidly urbanising landscape, became a gathering point for artists interested in performance, installation, and process-driven art. Situated in Lorong Gambas at Ulu Sembawang, TAV offered an open studio environment prioritising collaboration, experimentation, and the rejection of conventional artistic hierarchies. By fostering the "sharing of time and space," TAV challenged traditional notions of art as a commodity and instead framed it as a relational, process-oriented activity.



The Artists Village at Lorong Gambas, Ulu Sembawang – Courtesy of Koh Nguang How

The cultural landscape in Singapore before the 1980s was characterised by loosely affiliated groupings of societies, such as the Modern Art Society, the Watercolour Society, and the Equator Art Society. In 1986, Tang, who had recently returned from London, approached the National Museum Art Gallery (NMAG) to conduct workshops and exhibitions, taking on the informal role of a 'public interlocutor'. Negotiating the use of the gallery spaces, NMAG director Kwa Chong Guan shared that 'it was not the initiative of the museum to reach out to artists,' but the museum was 'prepared to give Da Wu a platform' because curators had identified a 'new development in Singapore art' and a 'new medium was coming up' (Kwa 2020). What was this new medium? How did it develop from existing artistic practices in Singapore?

策展人手记

策展人：陈平财博士

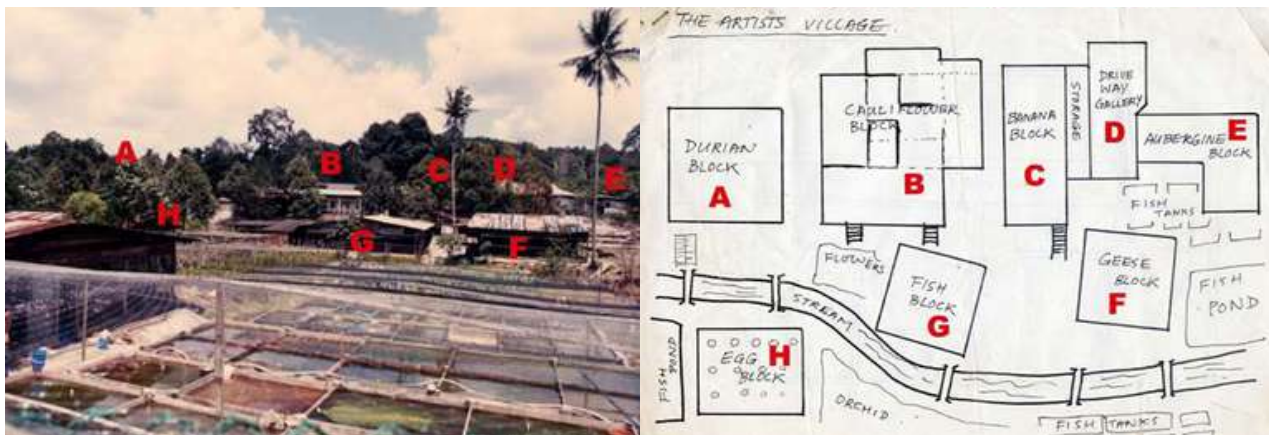
关于艺术家村的介绍：一场对话

“我感兴趣的是，他们如何引导观者对历史进程进行批判性思考，将档案作为工具和灵感来源，并探讨摄影与影像文献、虚构时间与现实时间在艺术中的张力。”（泰勒，2022年，第15页）

这一观察为展览《不朽：记忆的回响》奠定了基调。展览探索了表演、记忆和物质性的交叉点，灵感源自我在2024年9月于品艺画廊（Prestige Art Gallery）与许元豪针对艺术家村（The Artists Village, TAV）以及与唐大雾作品的深入探讨。展览采取批判性与实验性的方式探讨记忆与转化的主题。正如艺术史学家诺拉·泰勒所述，档案材料与文物展览可以引导观者对艺术实践和艺术生产进行深刻思考。

展览聚焦无常性、韧性与文化身份认同之间的复杂动态，汲取TAV的多元遗产，汇集了韩少芙、许元豪、李文、唐大雾和廖光炎的作品。他们各自从衰败与重生的视角提供独特解读。本次展览将“锈”视为一种象征媒介，不仅仅是一种物质现象，还作为一种反思新加坡和东南亚社会政治及生态叙事的方式。展览并非试图呈现行为艺术、群居艺术（或艺术团体）的历史，甚至不是一系列按年代呈现的艺术作品。相反，它提出以下问题：一张快照能唤起人们对一场行为艺术的哪些记忆？如果一场行为艺术仅存口述或记忆，如何重新再现？一件过去创作的、仅有少数观众见证的行为艺术作品，能产生怎样的影响？

展览试图回应这些问题。为便于理解展览的背景，本画册中附有三篇文章，分别阐释联合策展人对作品的选择及其背后的概念框架。



The Artists Village, Open Studio (1989) – Courtesy of Koh Nguang How

艺术家村：重要的奠基性影响

艺术家村是本次展览的核心基础，展现了通过艺术实践和创作互动实现代际经验传承的重要性。TAV诞生于新加坡艺术史的关键节点，为艺术家们提供了一个远离体制约束的空间，让他们能够探索非传统的艺术形式。唐大雾的乡村工作室——坐落于迅速城市化进程之外的静谧之地——成为了表演艺术、装置艺术以及以过程为导向的艺术创作的中心。TAV位于乌鲁三巴旺甘巴士巷（Lorong Gambas, Ulu Sembawang），是一个开放的艺术创作空间，倡导合作与实验，同时打破了传统艺术的等级观念。通过“共享时间与空间”，艺术家村挑战了艺术作为商品的传统定义，转而将艺术重新定位为一种关系性、过程导向的活动。

在1980年代之前，新加坡的文化景观以一些松散联系的团体为主，如现代艺术协会、水彩画协会和赤道艺术协会。1986年，刚从伦敦归来的唐大雾与国家博物馆艺术画廊（NMAG）合作举办工作坊和展览，担任了一种“公共对话者”的角色。NMAG馆长柯宗元指出，博物馆并非主动联系艺术家，而是因为策展人们察觉到‘新加坡艺术领域的新发展’，以及‘一种新媒介正在兴起’，所以愿意为大雾提供一个平台”（柯宗元，2020）。这种新兴的媒介究竟是什么？它又如何从新加坡既有的艺术实践中蜕变而来？

TAV as a 'New Medium'

Since its beginnings in 1988, much has been written about TAV (Kwok 2008; Sabapathy 1989, 2012; Storer 2005, 2016; Seng 2009, 2020; Toh 2015, 2020; Wee 2012, 2015; Woon 2012). Alongside The Substation, TAV was seen as an 'alternative space' that nurtured local artists. Lily Kong described it as 'a spontaneous development that sprung up around artist Tang Da Wu in a village environment' (Kong 2000, 420). Kong's essay highlights TAV as 'miles away from proper roads, off a beaten path, and providing a very nice area for artists to work in'. One artist noted that 'single-handedly, Da Wu introduced contemporary visual arts, and most of the significant artists practising today in the contemporary field were, in one sense or another, associated with Da Wu'. Kong concluded that TAV 'accepted and embraced art and gave space for its development' (Kong 2000, 420).

In contrast, Tang consistently denied his role as TAV's founder, describing its emergence as 'happening organically around him' (Toh 2020, 202). Tang's perspective underscores the organic, collaborative energy at TAV, where artists experimented with installation and performance art, with drawing particularly prominent in ideation. Notably, artists prioritised conceptual and processual aspects of art-making over producing a finished product or polished ornamentation. This experimental ethos is evident in the works featured in this exhibition.



Switch Off by Tang Da Wu, photography by Koh Nguang How

Beyond TAV: Collectives and Alternatives

TAV was not the only collective of its time. S Chandrasekaran, Goh Ee Choo, and Salleh Japar, collectively known as Trimurti, presented 'the gallery as a collaborative space', consciously positioning themselves as an alternative to TAV (Toh 2015, 95). From Trimurti, Art Commandos (1988) to 5th Passage Gallery (1994), located in Parkway Parade shopping mall, the late 1980s and early 1990s saw an expanding notion of artistic production (Sabapathy, Storer, Seng, Toh, Wee).



The Artists Village, 1989 – Courtesy of Koh Nguang How

Tang's studio-home in the rural suburb of Sembawang was intentionally makeshift, resisting the homogenising urban transformation sweeping across Singapore. The 1970s and 1980s saw artists like Tang (alongside Tan Teng Kee and Cheo Chai Hiang) pushing the boundaries of artistic practice to reflect the city's shifting conditions—'making the city in (their) art' (Storer in Kwok, Wen, TAV 2009, 4). Storer observed that TAV's rural setting nurtured experimentation at a critical juncture in Singapore's art history, fostering substantial changes in how artists made and presented their work.

Tang imagined his studio as a pedagogical, open-ended space for both artists and audiences. His performances and discussions encouraged artists to explore new mediums outside formal art schools, fostering an environment of experimentation and collaboration. Tang's philosophy—'make questions, not art'—continues to resonate. I will end the curator's note with artist Zai Kuning reflection:

'Da Wu's home-studio at Lorong Gambas was "self-run/managed", and not funded by any company or individual. Da Wu and Hazel were very homely and accommodating to many artists. Food and drinks were always there. It's the kind of environment artists needed, especially if you ask someone: after graduating as a painter, where do you go?' (Zai 2018).

艺术家村作为“一种新媒介”

自1988年成立以来，关于艺术家村的研究层出不穷（Kwok 2008; Sabapathy 1989, 2012; Storer 2005, 2016; Seng 2009, 2020; Toh 2015, 2020; Wee 2012, 2015; Woon 2012）。与其他艺术空间如电力站（The Substation）并肩，艺术家村被视为一个“另类空间”，为本地艺术家提供了成长的沃土。江莉莉（Lily Kong）将其描述为“在唐大雾的带动下自发形成的乡村艺术环境”（Kong 2000, 420）。江的文章强调了艺术家村地理位置的偏僻——“远离主干道，隐匿于鲜有人至的小径旁，为艺术家的创作提供了一个理想的空间”。一位艺术家曾指出，“唐大雾凭一己之力引入了当代视觉艺术，几乎所有如今活跃于当代艺术领域的重要艺术家都以某种形式与他有所关联”。江总结道，艺术家村“接纳并包容了艺术，为其发展提供了空间”（Kong 2000, 420）。

与此相对，唐大雾却一贯否认自己是艺术家村的创始人，称其诞生“是自然而然在他周围发生的”（Toh 2020, 202）。唐的看法突出了艺术家村的有机性与协作性，这种环境让艺术家能够自由探索装置艺术与表演艺术，尤其是在创作构思阶段，绘画起到了重要作用。值得注意的是，艺术家更注重艺术创作中的观念性和过程性，而非追求最终作品的完成度或装饰性。这种实验性精神在展览中的作品中得到了淋漓尽致的体现。

In the end my mother decided to eat cat and dog food, by Tang Da Wu, Courtesy of Koh Nguang How



艺术家村之外：其他群居艺术团体实践

艺术家村并非那个时代唯一的艺术群体。S·钱德拉塞卡兰（S Chandrasekaran）、吴一主（Goh Ee Choo）和萨利赫·贾帕尔（Salleh Japar）组成的“Trimurti”集体，提出了“画廊作为协作空间”的概念，并有意将自己定位为艺术家村的替代者（Toh 2015, 95）。从Trimurti的“艺术突击队”（Art Commandos, 1988）到位于百汇广场购物中心（Parkway Parade）的第五通道画廊（5th Passage Gallery, 1994），20世纪80年代末至90年代初，新加坡的艺术生产观念经历了显著的扩展（Sabapathy, Storer, Seng, Toh, Wee）。

唐大雾在三巴旺郊区的乡村工作室是一个刻意简单的空间，以此对抗席卷新加坡的城市化同质化浪潮。20世纪70年代和80年代，唐大雾与陈录记（Tan Teng Kee）、蒋才雄（Cheo Chai Hiang）等艺术家一起推动艺术实践的边界，力图在艺术创作中呈现城市不断变化的面貌——“通过他们的艺术来构建这座城市”（Storer in Kwok, Wen, TAV 2009, 4）。Storer观察到，艺术家村所处的乡村环境为新加坡艺术史上的关键时刻提供了实验的土壤，促成了艺术家创作方式和呈现方式的重大变化。

唐大雾将他的工作室视为一个开放的、教育性的空间，既面向艺术家，也面向观众。他的表演和讨论鼓励艺术家探索艺术学院之外的新媒介，营造了一个充满实验和协作的创作氛围。他的创作理念——“提出问题，而非创作艺术”——至今依然回响在许多艺术家心中。在此，我想以艺术家载昆宁（Zai Kuning）的回忆来结束策展人手记：

“大雾位于甘巴士巷的家-工作室是‘自营’的，没有任何公司或个人的资金支持。大雾和素贤（Hazel）非常温暖和善，接待了许多艺术家。这里总是有食物和饮料。这是艺术家们所需要的环境，尤其是如果你问某人：‘作为一名画家毕业后，你去哪儿？’”（Zai 2018）。



《巴齐耶的画室》（The Studio of Bazille）- 印象派群居艺术的呈现



许元豪记录第一次在TAV演出的胶片，艺术家社群居艺术的呈现

CONCEPT OF RUST: ECHOES OF MEMORY (不朽 (XIǔ), 记忆的回响)

Rust, translated as 不朽 (xiǔ) in Chinese, encapsulates the paradox of memory: impermanence alongside endurance, loss alongside resilience. This duality, central to the exhibition, positions rust as both a material and a metaphor for transformation. The Chinese character 不朽 (xiǔ) operates as a deliberate paradox in the exhibition's title, where the term simultaneously conveys immortality and decay. While the word 不朽 traditionally refers to something "eternal" or "imperishable," its phonetic similarity to 锈 (xiù, rust) introduces a tension between permanence and impermanence. This duality mirrors the exhibition's central themes: memory as both eroding and enduring, transient yet capable of regeneration and sustainability.

Echoes of Memory

The phrase Echoes of Memory is a crucial inflexion point for the exhibition, suggesting the reverberation of past experiences—not as static historical accounts typically associated with an art museum, but as dynamic, unfolding processes. These take place in an experimental exhibition that interacts with the present, with new works commissioned specifically for the show. Echoes, by their nature, are transient and fragmented, yet they carry traces of their origins. This subtitle aligns with the curatorial team's vision, as the phrase encapsulates the exhibition's exploration of early performance art and ephemeral practices. Such practices leave behind only traces—documentation, objects, or oral histories—inviting reinterpretation and recontextualisation from visitors and art historians. This concept of echoes resonates with Pierre Nora's idea of lieux de mémoire (sites of memory), which highlights how memory is spatialised, layered, and fragmented in ways that challenge linear historicisation (Nora 1989, 12).



The exhibition builds upon this concept by examining fragments of TAV's history preserved in Koh Nguang How's archival works from the 1980s and 1990s. These archives offer an incomplete yet potent narrative of transformation and resilience. In Chinese, the phrase 记忆的回响 (jìyì de huíxiǎng), translated as "resonance of memory," extends the metaphor of echoes into the realm of collective and personal recollection. The slight differences in meaning across both languages are important; this tension positions memory not as a fixed record but as an active, resonating force capable of shaping identity, culture, and artistic practice. This perspective aligns closely with Joan Gibbons's concept of post-memory, which emphasises the intergenerational transmission of trauma and experience through symbolic and artistic practices (Gibbons 2007, 94).

Performative Memory and Ephemerality

The exhibition also addresses the challenge of historicising ephemeral practices, a theme emphasised by art historians Nora Taylor and Miwon Kwon. Taylor's assertion that "alternative forms of historiography can shape the writing of performance art history" resonates with Koh's archival interventions, which transform documentation into a dynamic dialogue with the past. Tang Da Wu's site-specific works, such as *Tiger's Whip*, exemplify this performative approach. By engaging with the rural and urban landscapes of Singapore, Tang reclaims spaces for discourse and reflection. His practice, deeply rooted in public engagement, aligns with Kwon's call for art to extend beyond institutional confines and address urgent social and environmental issues.



The Artists Village, Open Studio (1989) – Courtesy of Koh Nguang How

At its heart, Rust: Echoes of Memory is an exhibition about care: care for memory, for the environment, and for the interconnectedness of all living things. The act of caring—whether for a dog, a city, or an ecosystem—emerges as a recurring metaphor, reflecting the broader theme of stewardship. Tang's works highlight the need for ecological care amidst urban transformation, emphasising the fragile balance between development and sustainability. This theme of care extends to the artistic process itself, as seen in TAV's commitment to openness, collaboration, and the nurturing of creative relationships.

《不朽：记忆的回响》展览概念

"Rust" 我们将它译为中文"不朽", 这蕴含了记忆中的悖论: 短暂与持久并存, 消逝与韧性共生。这种二元性是此次展览的核心, 它将“锈”既视为一种物质, 又当作关于转化的隐喻。在展览标题中, "不朽"这个汉字的运用形成了一个刻意的悖论, 同时传达了永恒和衰败的含义。虽然"不朽"一词传统上指代“永恒的”或“不灭的”事物, 但其与"锈"在发音上的相似, 却引出了永恒与无常之间的张力。这种二元性映照出了展览的核心主题: 记忆既会被侵蚀又能持久留存, 既短暂却能够重生并持续。

记忆的回响

“记忆的回响”这一短语是展览的关键转折点, 意在传达过去经历的回响——它并非如艺术博物馆中那种静态的历史叙述, 而是一种动态且不断展开的过程。这些都发生在一场与当下互动的实验性展览之中, 展览中还有专门为此次展出而委托创作的新作品。回响本质上是短暂而零散的, 但它们携带着源头的印记。这一副标题与策展团队的愿景紧密契合, 涵盖了展览对早期行为艺术和短暂艺术实践的探索。这些艺术实践往往只留下痕迹——如文献、物件或口述历史——为观众和艺术史学家提供了重新诠释和再情境化的可能性。“记忆的回响”这一概念与皮埃尔·诺拉 (Pierre Nora) 提出的“记忆场所” (lieux de mémoire) 理念相呼应。诺拉指出, 记忆以空间化、多层次、碎片化的方式存在, 挑战了线性历史化的传统观念。展览通过这种回响的意象, 邀请观众在层层叠叠的记忆场域中穿梭, 感受过去与现在的交汇与延续(Nora 1989, 12)。



Zai Kuning, The Time Show (1990) – Courtesy of Koh Nguang How

展览基于这一概念, 深入探讨了新加坡艺术家村 (TAV) 历史的碎片化记忆, 这些记忆通过许元豪 (Koh Nguang How) 在20世纪80年代和90年代的档案作品中得以保留。这些档案虽不完整, 却蕴含了强大的叙事力量, 展现了艺术家村的转型与韧性。在中文里, “记忆的回响”这一表达, 将“回响”的隐喻延展至集体与个人记忆的领域。它与英语中的“Echoes of Memory”略有不同, 而这种细微的差异恰是展览核心的张力所在——记忆不再被视为固定的记录, 而是一种能够塑造身份、文化以及艺术实践的活跃且能产生共鸣的力量。这一角度与琼·吉本斯 (Joan Gibbons) 提出的“后记忆” (post-memory) 概念高度契合。后记忆强调通过象征性与艺术性实践, 在代际间传递创伤与经历 (Gibbons 2007, 94)。

行为记忆与短暂性

此次展览探讨了对短暂性艺术实践进行历史化的挑战, 这也是艺术史学者泰勒 (Nora Taylor) 和权美媛 (Miwon Kwon) 所强调的一个主题。泰勒提出, “另类历史书写形式可以塑造行为艺术史的叙述”, 这一观点与许元豪 (Koh Nguang How) 的档案介入形成呼应。他通过将文献转化为与过去展开的动态对话, 赋予档案全新的生命力。唐大雾的场景特定作品, 如《虎鞭》, 正是这种表述行为方法的典范。通过与新加坡城乡景观的互动, 重新赋予这些空间以讨论与反思的意义。他的艺术实践扎根于公共参与之中, 与权美媛所倡导的艺术应突破机构限制、去应对紧迫的社会与环境问题的理念高度一致。

从本质上说, 《不朽: 记忆的回响》是一场关乎“关怀”的展览——对记忆的关怀、对环境的关怀, 以及对所有生命体相互关联的关怀。无论是照料一只狗、一座城市, 还是一个生态系统, 关怀的行为都成为贯穿展览的隐喻, 反映了更广泛的责任主题。唐大雾的作品强调了在城市变迁中对生态关怀的必要性, 凸显了发展与可持续性之间脆弱的平衡。这种关怀的主题还延伸至艺术创作过程本身, 从新加坡艺术家村 (TAV) 对开放性、协作性以及培养创造性关系的承诺中可见一斑。



展览“不朽 (xiu): 记忆的回响”的现场

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Artist Works

Tang Da Wu
唐大霧



At The Artists Village / 在艺术家村

oil on canvas / 布面油画

181.5 x 285.0 cm

1988-2008



无题 / Untitled

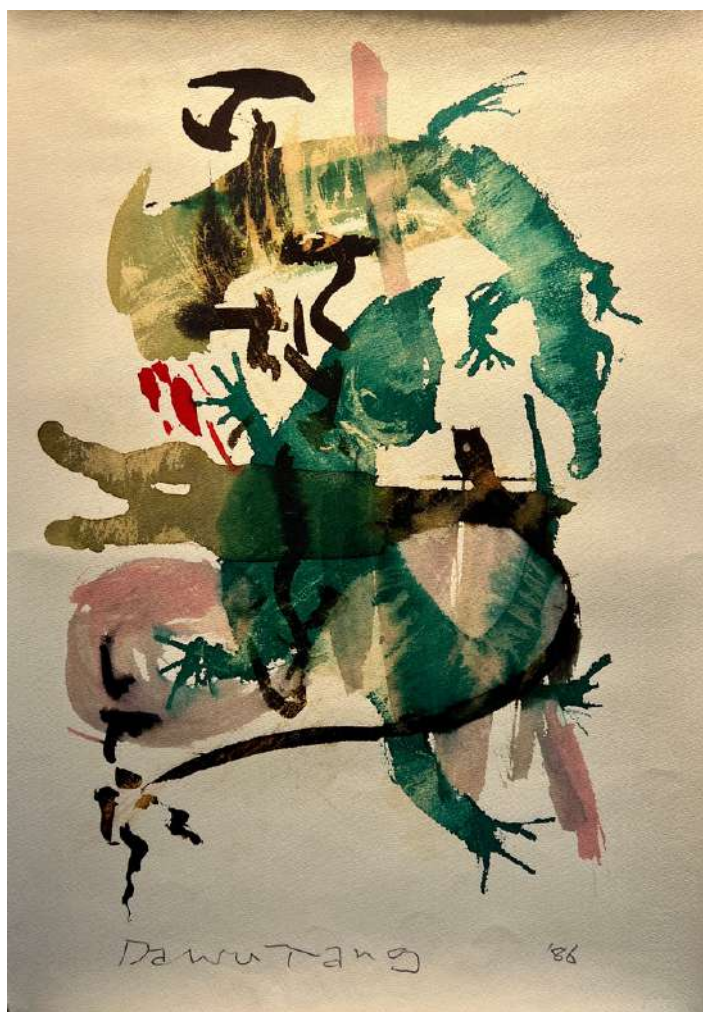
手造纸彩墨 / Chinese Ink and Color on Hand-made Paper

68.5 x 50.5 cm

1986



RA-DO (可能是某种音符) / RA-DO
手造纸彩墨 / Chinese Ink and Color on Hand-made Paper
43.4 x 61.4 cm
1988

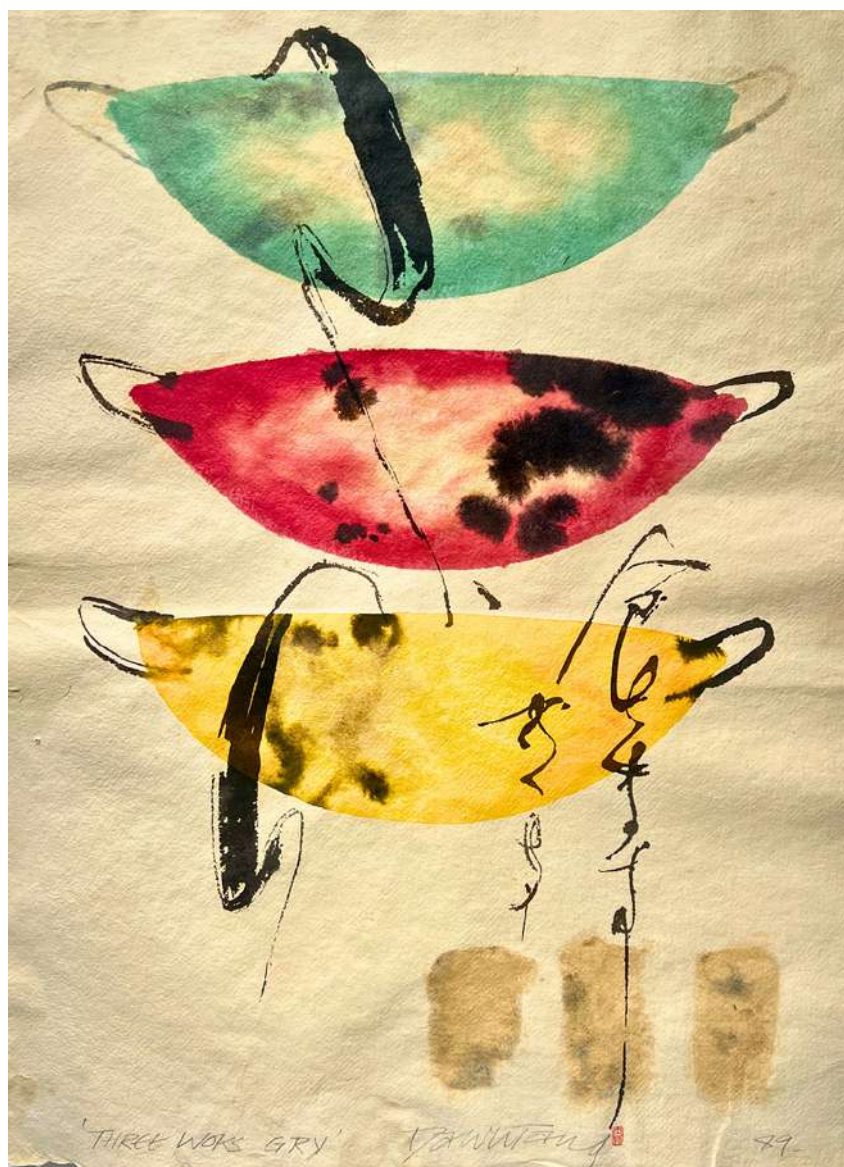


无题 / Untitled

手造纸彩墨 / Chinese Ink and Color on Hand-made Paper

49.0 x 35.0 cm

1986



三锅 绿红黄 / Three Woks GRY

手造纸彩墨 / Chinese Ink and Color on Hand-made Paper

68.5 x 50.5 cm

1989



红蓝 团聚 / RB Reunite

手造纸彩墨 / Chinese Ink and Color on Hand-made Paper

69.5 x 50.5 cm

1993



无题 / Untitled

手造纸彩墨 / Chinese Ink and Color on Hand-made Paper

79.0 x 57.0 cm

1986



无题 / Untitled

手造纸彩墨 / Chinese Ink and Color on Hand-made Paper

68.0 x 79.0 cm

1986



北地 No.2 / North Lands No.2
手造纸彩墨 / Chinese Ink and Color on Hand-made Paper
106.0 x 70.0 cm
1990



无题 / Untitled

手造纸彩墨 / Chinese Ink and Color on Hand-made Paper

69.5 x 101.5 cm

1987



滑雪 - 黄绿 - 红 / SKI-YG-R

手造纸彩墨 / Chinese Ink and Color on Hand-made Paper

62.5 x 103.3 cm

1990

Artist Works

Lee Wen

李文



流行狗人 / Pop Dog Man

布面油画 / Oil on canvas

82.0 x 117.0 cm

1990



起点 / Threshold
布面油画 / Oil on canvas
117.0 x 82.0 cm
1990



《人体测量学修订：李文 No.16》 / Anthropometry Revision Lee Wen No.16

宣纸水墨 / Ink on rice paper

140.0 x 75.0 cm

2008



《人体测量学修订：李文 No.9》 / Anthropometry Revision Lee Wen No.9

宣纸水墨 / Ink on rice paper

140.0 x 75.0 cm

2008

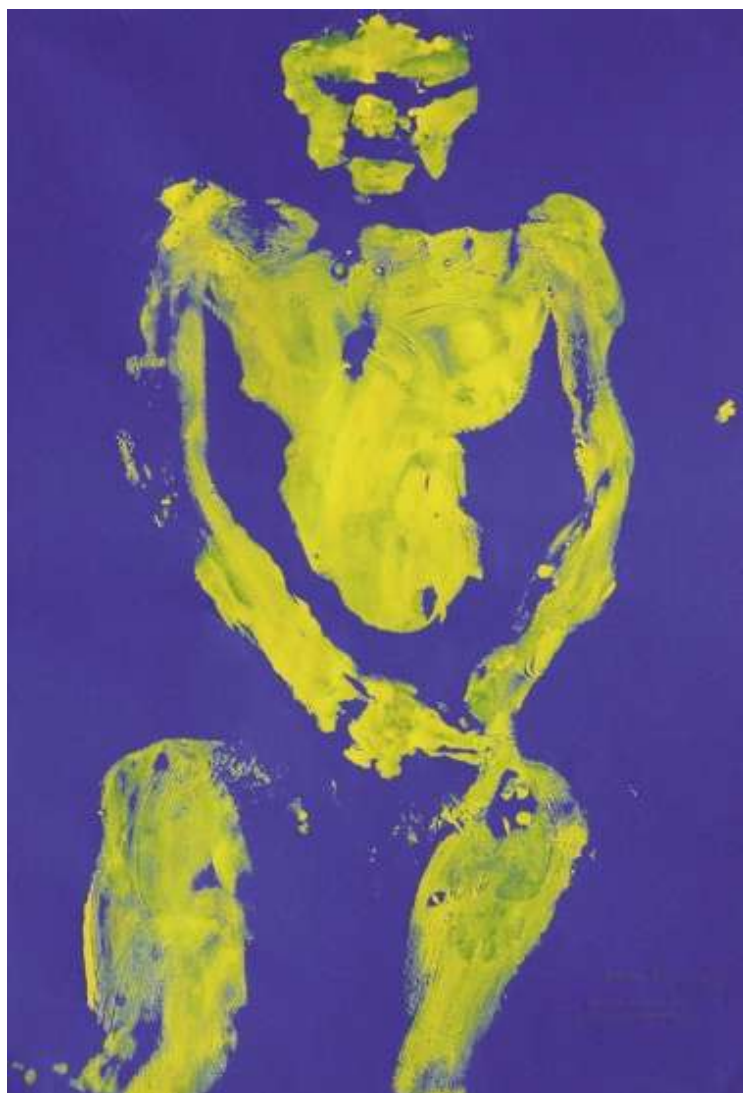


《人体测量学修订版 JJ 系列 No.7》 / Anthropometry Revision JJ No.7

纸上亚克力 / Acrylic on paper

110.0 x 75.0 cm

2008



《人体测量学修订 HLP系列No.6》 / Anthropometry Revision HLP No.6
纸上亚克力 / Acrylic on paper
110.0 x 75.0 cm
2008

Artist Works

Han Sai Por

韩少芙



Flora Series 2017 / 花系列 之17

Marble / 汉白玉

37 x 12 x 27 cm

2017



Flora Series 15 花系列之15

Marble / 汉白玉

36 x28 x16 cm

2015

Artist Works

Koh Nguang How
许元豪



The Artists Village 1989 / 艺术家村 1989
Photography Lightbox installation / 摄影灯箱装置
80 x 64 cm
Edition of 1 限量1版
2024



Dancing UV by Tang Da Wu / 与紫外线共舞 唐大雾行为艺术

Photography Lightbox installation / 摄影灯箱装置

80 x 64 cm

Edition of 1 限量1版

2024



Switch Off / 请熄灯 唐大雾行为艺术
Photography Lightbox installation / 摄影灯箱装置
80 x 64 cm
Edition of 1 限量1版
2024



A3 系列

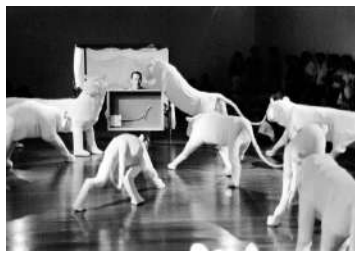
Giclée Print on Hahnemühle Photo Rag Baryta Cotton Paper

哈内姆勒艺术微喷照片

60 x 42 cm

Edition of 5 限量5版

2024



A4 系列

Giclée Print on Hahnemühle Photo Rag Baryta Cotton Paper

哈内姆勒艺术微喷照片

60 x 42 cm

Edition of 10 限量10版

2024

Artist Works

Vincent Leow

廖光炎



The Last Supper / 最后的晚餐

Charcoal on paper / 纸本碳笔

114 x 84 cm

2010



Hawk Portrait / 鷹的肖像

Oil on canvas / 布面油画

100 x 80 cm

2009



Salam / 和平
Oil on canvas / 布面油画
100 x 80 cm
2009



John Andy / 约翰 安迪
oil on canvas / 布面油画
200.0 x 160.0cm
2007



Andy's Prank (2 Legs Stand)
50x38x23cm, Cast Iron, 2007



Andy's Prank (Down)
27x50x25cm, Cast Iron, 2007



Andy's Prank (Lie Down)
26x54x27cm, Cast Iron, 2007



Andy's Prank (4 Legs Stand)
39x51x17cm, Cast Iron, 2007



Andy's Prank (Sit)
42x34x24cm, Cast Iron, 2007



Andy's Prank (3 Legs Stand)
51x39x22cm, Cast Iron, 2007

Andy's Prank 安迪的恶作剧
cast iron / 铸铁
Edition of 1 pcs
2007



Faceless / 无名之貌



Traps / 牢笼

rust on paper / 铁锈 水彩纸

40 x 50 cm

2024



Falling Building / 失落的家园



The Last Breath / 最后的呼吸



Aftermath / 余波

rust on paper / 铁锈 水彩纸

40 x 50 cm

2024

Biography

TANG DA WU

Born in Singapore, 1943

Tang Da Wu is a Singaporean artist who works in a variety of media, including drawing, painting, sculpture, installation art and performance art. In 1988, Tang founded The Artists Village. The first art colony to be established in Singapore, it aimed to encourage artists to create experimental art. Members of the Village were among the first contemporary artists in Singapore, and also among the first to begin practising installation art and performance art. Tang's work is part of the collection of the Singapore Art Museum, Queensland Art Gallery and the Solomon R. Guggenheim Museum.

[Education]

- 1983 Master of Fine Arts, Goldsmiths College, University of London, U.K.
- 1974 Advanced Studies in Sculpture, Saint Martin's School of Art (Now Central Saint Martins), U.K.
- 1970 Bachelor of Fine Arts in Sculpture, School of the Art, Birmingham Polytechnic (now Birmingham Institute of Art and Design), U.K.
- 1968 Diploma in Youth and Community Works, National Youth Leadership Institute, Singapore

[Awards and Collections]

- 1999 Arts and Culture Prize, 10th Fukuoka Asian Culture Prize, Japan
- 1995 Arts Award, Japanese Chamber of Commerce and Industry Singapore Foundation, Singapore
- 1983 Artist Award, The Greater London Arts Council, U.K.
- 1978 Visual Arts Award, Arts Council of Great Britain, U.K.
- 1975 3rd Prize (Drawing), Royal Overseas League, U.K.
- 1974 3rd Prize (Sculpture), Birmingham City Museum, U.K.
- 1973 1st Prize, Forward Trust Painting Competition, U.K.
- 1972 1st Prize (Sculpture), Midland Art '72, Dudley Museum, U.K.

[Selected Solo/ Two Exhibitions]

- 2024 In Broad Daylight, I Do, Comma Space, Singapore
- 2023 Tang Da Wu: 3, 4, 5, I Don't Like Fine Art, ShanghART Singapore, Singapore
- 2022 Art School SG: Artists See Colours Differently and This One is Dangerous, Nanyang
- 2021 Cunxin Cuntie Cunxin, Comma Space, Singapore
- 2019 Sembawang: The D. D. Land and Sembagraphie, Nanyang Academy of Fine Arts, Singapore
- 2017 Hak Tai's Bow, Brother's Pool and Our Children: Tang Da Wu, Nanyang Academy of Fine Arts, Singapore
- 2016 Earth Work 1979, National Gallery Singapore, Singapore
- 2013 Situationist Bon Gun, Institute of Contemporary Art Singapore, Singapore
- 2012 First Arts Council Third Chapter: Waiting, Goodman Arts Centre, Singapore
- 2011 Jaga Anak Baik-Baik, Goodman Arts Centre, Singapore
First Arts Council, Valentine Willie Fine Art, Singapore
- 2006 Tang Da Wu: Heroes, Islanders, Valentine Willie Fine Art, Kuala Lumpur, Malaysia
Jantung Pisang: Heart of a Tree, Heart of a People, Jendela (Visual Arts Space), Esplanade, Singapore
- 2005 Your Head, Your Mother Gallery, Singapore

- 1999 Jantung Pisang: Heart of a Tree, Heart of a People, The Substation, Singapore
- 1995 Don't Give Money to the Arts, 10th Asian International Arts Exhibition, National Museum Art Gallery, Singapore
- 1991 Tiger's Whip, People's Park, Chinatown, Singapore
-

[Group Exhibitions]

- 2024 Rust: Echoes of Memory, Prestige Art Gallery, Singapore
All The Images Will Disappear, ShanghART WB Central, Shanghai
Translations: Afro-Asian Poetics, ShanghART Singapore, Singapore
- 2023 Mountains and Rivers Remain, The Institutum, Singapore
Fools 2023, Mr Lim's Shop of Visual Treasures, Singapore
While you are sleeping..., The Culture Story, Singapore
- 2022 Nothing is Forever, Rethinking Sculpture in Singapore, National Gallery Singapore, Singapore
Like Opening One's Eyes for the First Time, Objectifs - Centre for Photography and Film, Singapore
We're Young Once, Art Agenda, S.E.A., Singapore
- 2021 The Gift, Collecting Entanglements and Embodied Histories, Singapore Art Museum, Singapore
- 2019 Fukuoka Prize 30th Anniversary, Highlighting Asian Artist, Fukuoka Asian Art Museum, Fukuoka, Japan
Contending Boundaries, Artcommune Gallery, Singapore
- 2018 Minimalism: Space. Light. Object., National Gallery Singapore, Singapore
Awakenings: Art in Society in Asia 1960s – 1990s, The National Museum of Modern Art, Tokyo, Japan
- 2015 Singapore Survey 2015, Hard Choices, Valentine Willie Fine Art, Singapore
After Utopia, Revisiting the Ideal in Asian Contemporary Art, Singapore Art Museum, Singapore
Siapa Nama Kamu?, Art in Singapore since the 19th Century, National Gallery Singapore, Singapore
- 2013 The Artists Village Show, Institute of Contemporary Art Singapore, Singapore
Not Against Interpretation: Untitled, Singapore Art Museum, Singapore
One Step Forward, Two Steps Back, Us and Institution, Us as Institution, Times Museum, Guangzhou
No Country: Contemporary Art for South and Southeast Asia, Guggenheim UBS MAP Global Art Initiative – Volume 1, Solomon R. Guggenheim Museum, New York, U.S.A.
The Collectors Show, Weight of History, Singapore Art Museum, Singapore
- 2012 Detour, Visual Art Staff Show, NIE Art Gallery, Singapore
Intersecting Histories, Contemporary Turns in Southeast Asian Art, ADM Gallery, Singapore
Untitled (Singapura #90),, FOST Gallery, Singapore
- 2011 Negotiating Home, History and Nation, Two Decades of Contemporary Art from Southeast Asia, 1991-2010, Singapore Art Museum, Singapore
- 2010 Singapore Survey 2010, Beyond LKY, Valentine Willie Fine Art, Singapore
Classic Contemporary, Contemporary Southeast Asian Art from the Singapore Art Museum Collection, SAM at 8Q, Singapore
- 2008 The Scale of Black, Valentine Willie Fine Art, Singapore
-

[Collections]

- Nanyang Academy of Fine Arts, Singapore
- National Gallery Singapore, Singapore
- Singapore Art Museum, Singapore
- Solomon R. Guggenheim Museum, New York, U.S.A.
- Queensland Art Gallery & Gallery of Modern Art, Brisbane, Australia
- Fukuoka Asian Art Museum, Fukuoka, Japan

Biography

LEE WEN

Born in Singapore, 1957-2019

Lee Wen was a pioneer among a generation who defined and shaped performance art in Asia. He came of age at a time when Singapore was undergoing the turbulent and uncertain processes of nation-building—from a former British colony to a brief federation that formed Malaysia, and then rapid modernisation as a republic. Together with some of his peers, Lee reimagined the foundations of academic art, opening its vocabulary and techniques to a socially engaged practice.

[Education]

- 2006 MA Fine Arts, Lasalle-SIA College of the Arts, Singapore
- 1992 City of London Polytechnic, UK
- 1990 Lasalle-SIA College of the Arts, Singapore

[Selected Solo/ Two Exhibitions]

- 2008 Anthropometry Revision, SooBin Art Inti, SINGAPORE
- 2004 Untramed-7, P-10, SINGAPORE Freedom to Daydream, Mothers of Imagination, Your Mother Gallery, SINGAPORE
- 2003 Strange Fruit, The Substation, SINGAPORE
- 2002 Everybody Should Be Happy, Utterly Ar, SINGAPORE
- 1995 1996 Neo-Baba, VA-nishiogi Gallery, Tokyo, JAPAN Hand-Made Tales, The Black Box, Theatre Works, SINGAPORE
- 1993 Jourey of a yellow man no.3:DESIRE.The Substation, SINGAPORE

[Group Exhibitions]

- 2008 "Small East Co-prosperity Restaurant 08", Tokyo, JAPAN
Intervene! Interrupt! Rethinking Art as Social Practice, University of California, Santa Cruz, USA
Ket Noi: Vietnam-Singapore Performance Art Dialogue, Singapore Art Museum, SINGAPORE
Performatica'08, Four Artists From Singapore, 26cc. Rome and La Casa Verde, Foligno, ITALY
- 2007 National Review of Live Art 2007. Glasgow, SCOTLAND
Blow! 5-Performance Art Meeting between Singapore and Germany, Hildesheim & Iede, GERMANY
Perfurbance #3, "spiritual renewal". Yogyakarta, INDONESIA La-bas-> Hyper Centor in Helsinki, FINLAND
IX Mi dzynarodowy Festiwal Sztuki Akcji "Interakcje 2007" Plotrkow Trybunalski; Bielsko-Bia a, POLAND
Made In China, Louisiana Museum of Modern Art; Humlebaek, DENMARK Future of Imagination 4, 72-13, TheatreWorks, SINGAPORE
Maju Jaya-CHAOS Dabl, Jogjakarta National Museum, Jogjakarta, INDONESIA Vital 07: essence of performance, Chinese Art Center, Manchester, ENGLAND LONG'ACTION 07-rencontres franco-chinoises dart performance. Sete FRANCE
- 2006 M1 Singapore Fringe Festival 2006. SINGAPORE
Satu Kali, Kuala Lumpur, MALAYSIA
The Future of Imagination 3, The Substation, Singapore Art Museum, SINGAPORE
TROUBLE #2, halles de schaarbeek, Brussels, BELGIUM
accion!06MAD- 1II Encuentro Internacional de Arte de Acción. Madrid, SPAIN
Ctrl+Alt+Del, Singapore Management University Arts Fest 2006, SINGAPORE
4th DaDao Live Art Festival, Beijing, CHINA S+S, 1, ALL 2. Shenyang, CHINA

- 7a-11d International Festival of Performance Art, Toronto, CANADA
 DEFORMES, Primera Bienal de Performance, Santiago, CHILE
 Birds Migration: Indonesia International Performance Art Event [IIPAE] 2006, Jakarta, INDONESIA
 Episode5: 12-Hour Performance, Sound and Video Festival, SINGAPORE
- 2005 Performance Site, Myanmar 05, Borders:withIN withOUT, NICA, Yangon, MYANMAR
 National Review of Live Art, 2005, Glasgow, SCOTLAND
 Crossing Time Internationa, Dartington College of Arts, Totnes, Devon, ENGLAND
 3 Encuentro Internacional de Performance, Institut Valencia D'Art Modern (IVAM), Valencia, SPAIN
 National Review of Live Art-MIDLAND 05, Perth, AUSTRALIA
 Stopover, Japan Singapore Performance Art Meeting, FronT Room Gallery, SINGAPORE Situations,
 Museum of Contemporary Art. Sydney, AUSTRALIA
 REACH OUTLYING 2005 Tipalive Taiwan International Performance Art Festival, Taipei, TAIWAN
 "UGNAYAN'05", 4th Philippine International Performance Art Festival (PIPAF), Manila, The Philippines Spaces and
 Shadows: Politics of fun, House of World Culture, Berlin, GERMANY Self-portrait Performative, langaut, Golberode,
 Dresden, GERMANY
 BLUR 5 biennial of performance art, Tel Aviv, ISRAEL Bone 8, Schlachthaus Theater, Bern, SWITZERLAND
- 2004 130 Bank Gallery, 10th Anniversary Commemoration Exhibition, Kitakyushu, JAPAN
 National Review of Live Art, 2004, Glasgow, SCOTLAND
 Perform: State: Interrogate: Performance Studies international Conference (PSi#10),
 The Substation, SINGAPORE 2nd DaDao Live Art Festival, Beijing, CHINA
 Strange Fruit, The Substation, SINGAPORE
 Giving Water An Image, Hanoi University of Fine Arts, Hanoi, VIETNAM
 Sea Art Festival, Busan Biennale 2004, Pusan, S.KOREA
 Voice of Site, Tokyo National University of Fine Arts and Music, Tokyo, JAPAN
 Sustainable, Tokyo National University of Fine Arts and Music, Tokyo, JAPAN
- 2003 Acciones en Ruta, Mexico City and Encuentro Ind de Performance Yucatan, Marrida, MEXICO
 The Future of Imagination. The Substation, SINGAPORE
- 2022 4th Asintopia. Bangkc THAILAND The Future of Imagination, The Substation, SINGAPORE
 "Alter-Native Dialogues", Videal Performance collaboration with James Luna. Tokyo, JAPAN
- 2021 Fecontre int dran performance de Qutbec 2002.LELIEU. Quebec. CANADA EXIT
 international Festival for Unusual Live Performances. Cable Factory, Helsinki, FINLAND
 2nd Open An Festivat, Pengshan. Leshan and Chengdu. Sichuan. CHINA
 Theertha International Artists Workkhop-2001. Lunaganga. SRI LANKA
- 2000 Critical Response. Ivan Dougherty Galery, University of New South: Wales, Sydney, AUSTRALIA
 Expo 2000. Pertormance with Black Market Interational. Hanover, GERMANY
 TransEuropa-Theatre Festival 2000, Hildesheim, GERMANY
- 1999 RAnd.Festival der Flegionen.Zuckertabrik Enns, AUSTRIA
 Arists investigating Monument-AIM projects. Raffles Landing Ste. Singapore
 The Third Asia Pacific Triennial of Contemporary Art, Queensland Art Gallery, Brisbane, AUSTRALIA
 Nokia Singapore Art 1999. Singapore Art Museum. SINGAPORE
- 1998 Construction in Process VI-The Bridge, The Artists Museum, Melbourne, AUSTRALIA
 Sub-Fiction, Werkleitz Biennale 1998. Tomitz & Werkleitz, GERMANY
 " 3rd Asian Performance An Series", Tokyo, JAPAN Asiatopia, Bangkok. THAILAND
 ZUG. Flexible: X, Performance An Operation Work, Dresden, GERMANY
- 1997 Simposio Interational De Escultura Mexico-Japon. Tuxtla Gutierrez, Chiapas. MEXICO
 Sexta Bienal de La Habana, Havana, CUBA
 SeptFest Art Conference-Multi-culturalism, The Substation, SINGAPORE

- 1996 Recontre International d'art Performance Et Muti-media 1996, Quebec. CANADA
Between the Visible and Invisible, Lahore International Arts Workshop, PAKISTAN
- 1995 2nd Nippon International Performance Art Festival, Tokyo & Nagano, JAPAN
Castle of imagination. 3rd International Artists Meeting. Bytow, POLAND
Kwang Ju Biennale. Kwang Ju. KOREA
MA: East West Study Project, Dusseldorf & Darmstadt, GERMANY
Chiang Mai Social Installation, Chiang Mai, THAILAND
- 1994 4th Asian Art Show, Fukuoka Art Museum, Fukuoka and Setagaya Art Museum, Tokyo, JAPAN
- 1993 5th Fukui International Video Biennale, Tawara, Fukui City. JAPAN
- 1992 International Sculpture Symposium, Gulbarga, Karnataka, INDIA
- 1990 TIME Show, Artists Village, Ulu Sembawang. SINGAPORE
HAPPENINGS II, QU. ART Gallery, Hong Kong, HONG KONG
CARE.: Concerned Artists for the Environment, The Artists Village, Singapore Art Festival, SINGAPORE
- 1989 HAPPENINGS, National University of Singapore, SINGAPORE
The Drawing Show, Artists Village. Ulu Sembawang, SINGAPORE

[Art Fairs]

- 2014 Art Basel Hong Kong, HONGKONG
- 2010 Art Expo Malaysia 2010, Kuala Lumpur, Malaysia
- 2007 The Shanghai Art Fair, Shanghai, China

[Collections]

- Singapore Art Museum
- Fukuoka Asian Art Museum, Japan
- Queensland Art Museum, Brisbane, Australia

Biography

HAN SAI POR

Born in Singapore, 1943

Sculptor Han Sai Por is well-known for her sculptures carved in stone, bringing to life figurative forms and organic shapes to hefty granite blocks. She has exhibited her works internationally in Southeast Asia, China, South Korea, North America and Europe. Some of her works are on permanent displays in Singapore's hotels, libraries and Mass Rapid Transit (MRT) stations as well as in parks of Malaysia, Japan, United States and the United Kingdom. Han was awarded the 1995 Cultural Medallion for her contribution to art. Sculptor Han Sai Por (*b. 19 July 1943, Singapore -*) is well-known for her sculptures carved in stone, bringing to life figurative forms and organic shapes to hefty granite blocks. She has exhibited her works internationally in Southeast Asia, China, South Korea, North America and Europe. Some of her works are on permanent displays in Singapore's hotels, libraries and Mass Rapid Transit (MRT) stations as well as in parks of Malaysia, Japan, United States and the United Kingdom. Han was awarded the 1995 Cultural Medallion for her contribution to art.

[Education]

1965 - 1968 Singapore Teachers' Training College

1975 - 1977 Fine arts at Nanyang Academy of Fine Arts, Singapore

1979 - 1980 East Ham College of Art, United Kingdom

1980 - 1983 Fine Art at Wolverhampton University, United Kingdom

2004 - 2008 Landscape Architect at Lincoln University, New Zealand

[Selected Solo / Two Person Exhibitions]

2022 Microorganisms Landscape - Installation Exhibition at Esplanade Theatres on the Bay

2022 The Forest and Its Soul - Print, paper sculptures, and painting exhibited at STPI's Artist-in-Residency programme

2019 Dance with the Wind - Painting and sculpture exhibition at iPreciation gallery

2016 Secret Landscapes - Painting and sculpture exhibition at Private Museum, part of Bali Purnati Artist Residency

2015 Harvest - Installation exhibition connected with SG50 at Esplanade Theatres on the Bay

2014 Moving Forest - Artist-in-Residency project, exhibited at Singapore Tyler Print Institute

2013 Black Forest 2013 - Installation at Institution of Southeast Asian Gallery 1 & 2 (NAFA)

2011 The Black Forest 2011 - Installation at Esplanade, Jendel

2009 The Changing Landscape - Sculpture and drawing exhibition at Luxe Museum

2006 Oasis - Installation at Sculpture Square

2002 20 Tonnes (Physical Consequences) - Installation at MICA building

1999 Rain Forest - Sculpture and drawing exhibition at Plastic Kinetic Worm Gallery

1999 Four Dimensions - Installation at Singapore National Museum

[Group Exhibitions]

2023 Participated in Kunming Dianchi Wetlands Park Sculpture Project

2021 Participated in group show Strange Forms of Life and talk at STPI

Participated in S.E.A. Focus with STPI

2018 Black Forest 2018 - Gangwon International Biennale, invited by South Korea in connection with PyeongChang Olympics
NAFA 80th Celebration Exhibition at Liu Haisu Art Museum, Shanghai, China

- 2017 The Belt and Road - Invited International Exhibition at Qingdao, China
London Biennale 2017
- 2016 Singapore Biennale 2016, SAM
- 2015 Invited for Biennale of Art Museum of Chianciano, Italy
Invited for London Art Biennale
- 2014 Participated in Basel Exhibition, Hong Kong
Invited to participate in Unearthed exhibition by Singapore Art Museum
Exhibited at Art Stage, Singapore
Talk by Han Sai Por - Public Sculpture, organized by STPI
Publication - Han Sai Por Modern Sculpture, Publisher: NAFA
- 2013 Artist-in-Residency programme at Singapore Tyler Print Institute
Singapore Contemporary Art Exhibition at Suzhou Jinji Lake Art Museum
- 2012 Contact - The Three Singaporean Arts Exhibition at Yuan Xiao Cen Art Museum, Yunnan, China
- 2010 In Family Unity – Unity Of The World, International Exhibition of Sculptures and Photos in Yekaterinburg, Russia, by Yekaterinburg Art Foundation
- 2008 Participated in 2008 Olympic Games Landscape Sculpture, Beijing
- 2006 Invited to International City of Sculpture Events and Exhibition in Zhenzhou, China
- 2005 The 11th Triennale – India
- 2002 The 1st International Miniature Sculpture Exhibition, Taiwan
Borrow Landscape - Site-specific works in Indonesia
- 1998 International Sculpture Exhibition, Quebec
- 1991 Sculpture in Singapore, National Museum Art Gallery, Singapore
- 1989 Third Asian Art Show, Fukuoka Museum, Japan
- 1986 Contemporary Asian Art Show, National Museum of Modern Art, Seoul, Korea
- 1985 Second Asian Art Show, Fukuoka Museum, Japan
Singapore Sculpture Exhibition, National Museum Art Gallery

[Awards, Grants and Artist Residency]

- 2024 Forbes Asia listed 50 Over 50 Asia most outstanding women
- 2023 The Top 10 Contemporary Artists Who Shaped Southeast Asian Art
- 2021 Listed by Prestige “10 of the most famous Asian contemporary artists of all time.”
- 2018 Selected by Aware (France) as Archives of Women Artists Research
- 2015 “The Leonardo Award for Sculpture” Chianciano Biennale in Italy
- 2014 “Singapore Women’s Hall of Fame” (SCWO)
- 2011 “NAFA Distinguished Alumni Awards,” Singapore
- 2008 Finalist of Beijing Olympic International Tour Exhibition in Beijing, China
- 2006 “Outstanding City Sculpture Award” in China
- 2005 “Top praise winner of 11th Triennale” in India
- 1995 “Singapore Cultural Medallion” Award

[Publications]

- 1993 Four Dimensions: A Sculptural Installation by Han Sai Por, National Museum Art Gallery, Singapore, 1993
- 2002 Han Sai Por: 20 Tonnes Physical Consequences, ARTrium@MITA & Art-2 Gallery, Singapore
- 2002 Han Sai Por – Moving Forest, Singapore Tyler Print Institute

Biography

Koh Nguang How

Born in 1963, Singapore

Koh Nguang How (b. 1963, Singapore) is an artist and researcher. He worked as a curatorial assistant at the National Museum Art Gallery from 1985 to 1992. He has been associated with the Singaporean art collective The Artists Village since 1989 and has documented its key events from June 1988 to January 2022. He began exhibiting art archives in 1992 at Performance Week at Gallery 21, Singapore, notably in the exhibition ERRATA at p-10, Singapore in 2004. He initiated the Singapore Art Archive Project (SAAP) in 2005, and has since presented over fifteen thematic works and exhibitions of SAAP in Singapore and abroad. He lives and works in Singapore.

[Selected Solo / Two Person Exhibitions]

- 2019 Art Prishtina, The Boxing Club, Republic of Kosovo
Art Places from the Singapore Art Archive Project by Koh Nguang How, Stacion - Center for Contemporary
On the Cusp: Early Contemporary Art Activities in Singapore (1976 – 1996), Documentation from the Koh
Nguang How Archive Collection, Singapore Art Museum, SAM Curve, Singapore
- 2018 On the Cusp: Early Contemporary Art Activities in Singapore (1976 – 1996), Documentation from the Koh
Nguang How Archive Collection, Singapore Art Museum, SAM Curve, Singapore
- 2015- Singapore Art Archive Project, International Exchange Program, Asia Culture Center, -2016 Gwangju, S.
2016 Korea
- 2015 Art Places, Esplanade, Jendela Visual Arts Space, Singapore
- 2005 Errata: Page 71, Plate 47. Image caption. Change Year: 1950 to Year:1959; Reported September 2004
by Koh Nguang How
Errata at NUS: Exploring Singapore Art History, a new version of the ERRATA show in 2004, co-organised
by p-10 & University Scholars Programme, NUS Central Library, National University of Singapore
- 2004 ERRATA: Page 71, Plate 47. Image caption. Change Year: 1950 to Year: 1959; Reported September 2004
by Koh Nguang How, p-10, Singapore
- 1995 A Tea Ceremony, The German School, Singapore
- 1994 White Autumn, Artists Unlimited, Bielefeld, Germany
- 1992 Raw Images, The Substation, Singapore
- 1990 Monuments For Trees, The Substation, Singapore

[Group Exhibitions]

- 2023 Shoebox Sculpture Biennale 2023 - Sightseeing Sculpture: The Sky, The Land, and The Sea, Part of
Singapore Art Week 2023, co-organized by Sculpture 2052 and Sculpture Society (Singapore), Sculpture
2052 Art Space
- 2022 Epilogue by The Artists Village, Singapore Art Week 2022, Fairy Point Chalet 7.
Spirit Labor: Duration, Difficulty, and Affect, Garage Museum of Contemporary Art, Moscow
- 2021 RE-THINKING – MATERIALITY IN SCULPTURE AND PHOTOGRAPHIC IMAGE, Sculpture Society (Singapore)
20th Anniversary Show, Chapel Gallery, Objectifs
- 2020 State of Motion 2020: Rushes of Time, Asian Film Archive's annual film and art event for Singapore Art
Week 2020, National Archives of Singapore.
The Secret South: from Cold War Perspective to Global South in Museum Collection, Taipei Fine Arts
Museum, Taiwan
- 2019 Portraiture by The Artists Village, Mairangi Arts Centre and The Artists Village (TAV), Mairangi Arts Centre,
Auckland, New Zealand
Sculpture Society (Singapore) Annual Show 2019, Singapore Chinese Cultural Centre
SUNSHOWER: Contemporary Art from Southeast Asia 1980s to Now, Kaoshiung Museum of Fine Arts,
organised by the Kaohsiung Museum of Fine Arts and Mori Art Museum

- 2018 The Artists Village Presents "Portraiture", Banksy Gallery, Singapore.
Returns, part of Gwangju Biennale 2018. S. Korea.
Moving pledges: Art and Action in Southeast Asia, Earl Lu Gallery, Institute of Contemporary Arts Singapore
Portraiture by The Artists Village, Rebel Art Space, Bangkok
- 2017 SUNSHOWER: Contemporary Art from Southeast Asia 1980s to Now, National Art Center, Tokyo,
organised by the National Art Center, Tokyo; Mori Art Museum and Japan Foundation Asia Center
SUNSHOWER: Contemporary Art from Southeast Asia 1980s to Now, organised by Fukuoka Asian Art
Museum / The Nishinippon Shimbun / TVQ Kyushu Broadcasting; co-organised by The National Art
Center, Tokyo / Mori Art Museum / The Japan Foundation Asia Center; Fukuoka Asian Art Museum Gallery
ABC
META-GRAPHY (photographic exhibition by members of The Artists Village), DECK (Art Space), Singapore
META-GRAPHY 介形-造影 (photographic exhibition by members of The Artists Village), MEME Space, Taipei
The Paces from the space. 1992 to 2017, Art Space Tetra, Fukuoka City
- 2016 Archiving the Archivist, Residency Exhibition by Koh Nguang How and Lim Shengen, Project B (Ppong Ppong
Art space), Gwangju, S. Korea
Two-way Mirror, An exhibition of photography from performance art led by Daniela Beltrani, Objectifs - Centre
for Photography and Film, Singapore
Singapore Art Archive Project @ SA SA BASSAC: Koh Nguang How and Shui Tit Sing, SA SA BASSAC, Phnom
Penh, Cambodi
Anywhere but Here, Bétonsalon - Center for Art and Research, Paris, France
- 2014 Who's Looking: Surf & Turf (an exhibition inquiry into engagements with art in the age of the internet), Post- PopUp
at Centre for Contemporary Art, Singapore
Notes on Performance, co-presented by The Art Incubator and Objectifs, Objectifs Gallery, Singapore
- 2013 COS•MO: The Constant Self-recording Mode, Gallery Brother Joseph Mc Nally -ICAS, LASALLE College of the Arts,
Singapore
The Artists Village SHOW, Project Space and Praxis Space, Institute of Contemporary Arts Singapore, LASALLE
College of the Arts, Singapore
- 2012 Reliquarium: a selection of performance art relics, Chan Hampe Galleries, Singapore
- 2011 Artists in the News, Singapore Biennale 2011, SAM at 8Q, Singapore
- 2009 Listed by PrestigDrawing as Form, The Artists Village show, Sculpture Square & The Artists Village, Sculpture
Square, Singapore
- 2008 The Artists Village: 20 Years On, Singapore Art Museum & The Artists Village, Singapore Art Museum and
8Q@SAM, Singapore
- 2005 Situation: Collaborations, Collectives and Artist Network from Sydney, Singapore and Berlin Museum of
Contemporary Art, Sydney, Australia
- 2003 Eye é City: A Visual Account of the Last 24 hours of 2002, Nomadic Eyes Collective, ARTrium@MITA, Singapore
- 2002 Remembering The Samsui Women: A Mixed Media Exposition, NOKIA SINGAPORE ART 2001, National Arts
Council and Singapore Art Museum, Ying Fo Fui Kun, Singapore
- 2000 Box Museum 2000 Fukuoka, art-networking event, Singapore, London, Fukuoka
- 1998 Second Nature: Cityscapes of Singapore - An Exhibition of Singapore Contemporary Art, Central Plaza, Hong
Kong; Singapore Art Museum and The Provisional Urban Council of Hong Kong
- 1996 Tour de Art Lah! - The Artists Village Show, Singapore Festival of Arts Fringe 1996
- 1995 Shift of Time - A Cultural Exchange Exhibition, The German School, Singapore
- 1994 ToxiCity: Community In Hazard (International Fax Art) Concrete House, Bangkok
Departures, Recent Works by Zai Kuning, Lee Wen & Koh Nguang How, The Substation, Singapore
- 1993 The New Journey to the West: ESPACE 3356 (Singapore Artists in France), The French Festival, The Substation
Gallery and Raffles City Atrium, Singapore
- 1992 ARX 3 - The Third Artists' Regional Exchange, Perth Institute of Contemporary Arts, Western Australia
The Space, Singapore Festival of Arts Fringe and The Artists Village, Old Hong Bee Warehouse, Singapore
Performance Week, Gallery 21, Singapore
-

Biography

Vincent Leow

Born in Singapore, 1961

Vincent Leow is one of Singapore's leading contemporary artists. Celebrated as a l'enfant terrible of the Singapore art community, Vincent Leow is a pivotal figure in the alternative art scene in Singapore. His practice parallels the development of contemporary art in Singapore and as a painter, he is regarded as a remarkable creative who has dipped into an astonishing range of influences from popular culture, literature, cinema, politics and the mass media. Leow stands as a central figure in the history of the 'art collective' in Singapore. One of the early members of The Artists Village (TAV), founded in 1988 by the iconic Tang Dawu (b 1943), Leow subsequently helmed other artist-run spaces. Engaging with a range of media that has resulted in performances, installations, sculptures, digital and mixed-media works, Leow's practice has maintained an element of anarchy and rebellion so critical to alternative practices. He acquired public notoriety with his 1992 performance in which he drank his own urine. The characteristics of Leow's art include a taste for kitsch and a constant, highly individual visual vocabulary - prompting art writers to describe his practice as epitomizing 'post-modern' visual strategies.

[Education]

- 2005 DFA, RMIT University, Melbourne, Australia
- 1991 MFA, Maryland Institute, Baltimore, MA, USA
- 1987 Diploma Fine Art, Sculpture (Merit), LASALLE, College of the Arts, Singapore
- 1979 NTC grade 3 Architectural Drafting, Punggol Vocational Institute, Singapore

[Selected Solo / Two Person Exhibitions]

- 2020 ON/OFF, Esplanade, Singapore
- 2019 Passing, iPreciation, Singapore
- 2018 BLANK, Esplanade, Singapore
- 2015 For Those Who Have Been Killed, VADA, Visual Art Development Assoc. of Singapore, Shophouse 5, Singapore
- 2012 Resembling Imaginary Creatures, 2012, Chan Hampe Galleries, Singapore
- 2010 Rhapsody of Non-sense, 8Q, Singapore Art Museum "Tags and Treats", Singapore
SooBin Art International Singapore "Rhapsody of Non-sense", Singapore

[Group Exhibitions]

- 2017 From Rochor to Kallang, Children's Biennale, National Gallery of Singapore
- 2015 No Boundary: An Exhibition Featuring Singaporean Artists, Shanghart, Singapore
- 2012 "Not Against Interpretation: Re-staging Jason Lim & Vincent Leow's A Flog of Birdies in the 21st Century", Singapore Art Museum
- 2010 "Rhapsody of Non-sense" paper works, SooBin Art In'l, Singapore
- 2009 "THIRST IV" group exhibition, Sharjah Art Museum, Sharjah, UAE
- 2008 "Royal Academy of Arts Summer Exhibition* London, UK
- 2007 52nd Venice Biennale of Contemporary Art, Singapore Pavilion, Italy
"Domesticity" Seoul Museum of Art, Seoul, Korea
3rd GuiYang Biennale of Contemporary Art, Guiyang, China
- 2005 "WORLD EXPO 2005" Singapore pavilion, Nagoya, Japan
"Contemporary Self-Portraiture/Reassessing Identity", ICAS, Singapore
- 2004 11th Asian Art Biennale, Osmani Memorial Hall, Bangladesh

2003 RENGIA Paintings, National Art Gallery, Kuala Lumpur, Malaysia
 2002 "P.A.U.S.E" Gwangju Biennale, Korea
 "NOKIA Singapore Art" Singapore Art Museum, Singapore
 "ParallelWORLD", Project 304 Bangkok, Thailand
 "Feast" group exhibition, Singapore Art Museum, Singapore
 2000 "Caged Feet", Installation, LIP Gallery, Yogyakarta, Indonesia
 1998 "Mountian Cow Milk Factory". sculpture installation, TK Studios Gallery, Singapore
 1996 "Falling Bones, Hungry Chillies", paintings, Substation Gallery, Singapore
 1994 "CHOP SUEY". Paintings, Substation Gallery, Singapore
 1992 Partic "Donkeys, Elephants & The Three Legged Toad", paintings, Shenn's Gallery, Singapore
 1991 "Vincent Leow: Recent Paintings", School 33 Art Centre, MD.USA
 1990 "ARTSCAPE 90" Decker Gallery, Baltimore, USA
 "EYE 21" ART Base Gallery, Singapore
 1989 "The Drawing Show" Artists Village, Singapore

[Awards, Grants and Artist Residency]

2009 Abu Dhabi Tourism Board
 ART CAR (painting)
 2007 Draycott Park Condominium, Singapore
 Friendship Pups, public art (Stainless Sculpture)
 1999 Kranji Turf Club, Singapore
 Red Numbers, public art (Aluminum Sculpture)
 1999- Land Transport and Authority, Singapore
 2001 Northeast line MRT mural, Lorong Buangkok Station, public art
 1996 Sentosa, Singapore
 Water Feature at Merlion Walk, public art (Water feature in Mosaic)
 Singapore Technologies
 "OPEL VECTRA ART CAR" public art (Painting)
 1990 National Museum Art Gallery, Singapore
 "DREAM WORLD" video Installation, Singapore Festival of Arts, Singapore
 Titled: "Their Piece" interactive sculpture project
 1989 Katong Convent Secondary School, Singapore
 "Love & Peace" public art (Cement Foundu Sculpture)
 1987 Sentosa Development Corporation, Singapore
 "Beach Fun" public art (Cement Foundu Sculpture)

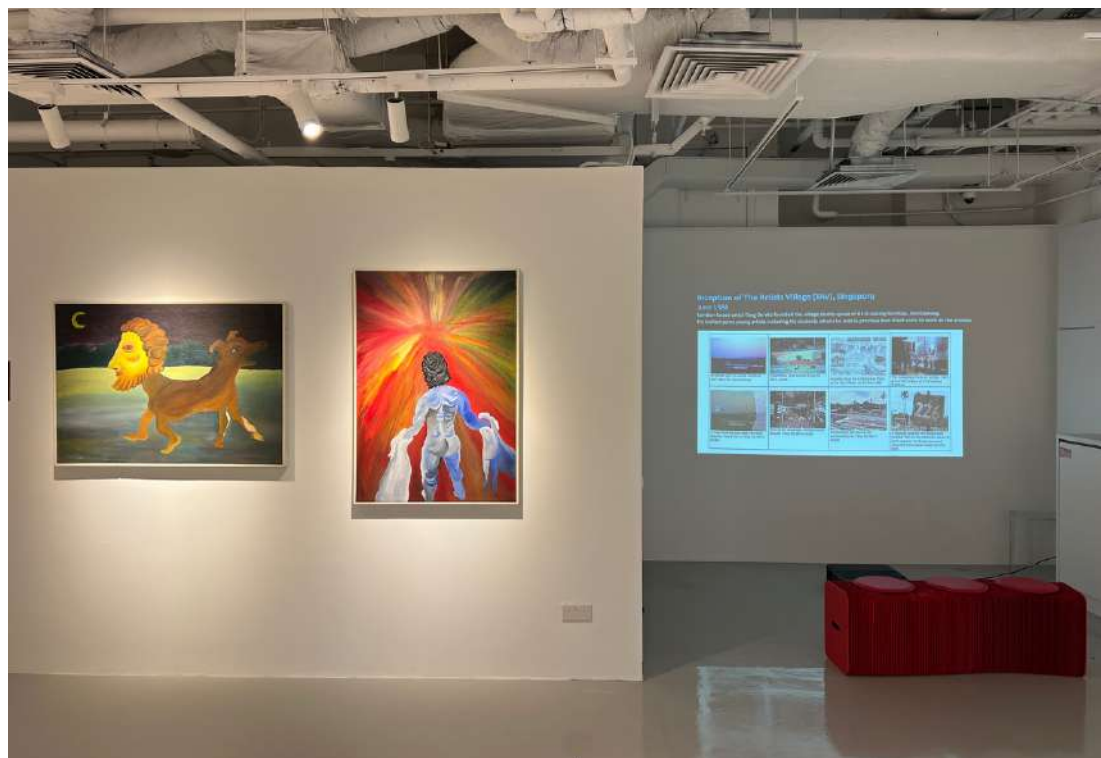
[Collections]

National Gallery Singapore
 NUS Museum, National University of Singapore
 Singapore Art Museum
 Deutsche Bank Singapore
 National Arts Council, Singapore
 National Institute of Education, Singapore
 Fukuoka Art Museum

Exhibition view 展览现场









品艺画廊 Prestige Art Gallery

Prestige Art Gallery, established in 2019 in Singapore, located at in the heart of the cultural district of Singapore. The Gallery strives to honor and support the unique blend of the diverse tapestry of Asian multiculturalism, with untiring assiduity discovering, showcasing and spotlighting exceptional artists of South East Asia.

The Gallery's vision is to extend beyond Chinese traditional cultural framework, offering her audience and collectors to get acquainted with the works of established Masters and rising talent in the Region. Rooted in appreciation for contemporary ink painting, which has continuous impact on Arts in Asia, this gallery space exhibits modern day artistic explorations in established genres and cutting-edge media art forms of new age, contributing to preserve cultural heritage of the present and to further development of the arts.

With high appreciation for academic curation and art historical research, we aim to explore the impact of art on local culture and cross-cultural dialogue more deeply through collection and display of paintings, sculpture, documentary and archival records, interviews with artists and critics, and organization of forums and seminars.

This approach creates a distinct identity for Prestige Art Gallery, who over her fruitful period of five years, has partnered with private banks, like OCBC and Bank of Singapore, and organized outstanding exhibitions, nurturing the ecosystem of artists, audience and collectors, providing educational opportunities to aspire budding collectors of new generation, engaging in open conversation with inquisitive audience through talks, courses, collector's shows, gallery tours and studio visits, to explore collecting strategies and introducing new approaches.

品艺画廊2019年成立于新加坡，画廊的主展厅设立在新加坡的文化核心地带，是繁华街区里的艺术空间。

我们提倡尊重和支持亚洲多元文化的独特融合，致力于发掘、梳理、展示和聚焦东南亚的杰出艺术家。画廊重视学术的梳理和美术史的研究，希望通过文献资料的收集与展示、对艺术家和评论家的采访、开展论坛和研讨会以及拍摄纪录片等方式，更深入地探讨艺术为在地文化以及跨文化对话中产生的影响力，提升文化艺术的社会价值。

画廊的愿景是突破并延展传统的中华文化的语境与框架，为观众和收藏家提供了解优秀的艺术大师以及新兴才俊的机会。画廊的特色之一是重视对当代水墨的探索和欣赏，这种艺术形式和美学观念对亚洲艺术持续产生着影响。同时，画廊空间也将展示多元的当代艺术探索包括架上绘画、雕塑、摄影以及前沿的新媒体艺术形式。

同时，品艺画廊在推动新加坡艺术生态发展中扮演着独特的身份，已与多家私人银行包括新加坡银行以及华侨银行在艺术收藏方面进行紧密合作。我们致力于将艺术家、观众和收藏家链接起来，通过艺术讲座、收藏课程、举办收藏展、美术馆导览和艺术家工作室参观等方式与观众进行互动，探索收藏策略，陪伴新一代藏家成长。



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Prestige Art Gallery
2024-11-30