

MEDIA RELEASE

SINGAPORE ART MUSEUM'S NEW COLLECTION GALLERY SLATED TO OPEN IN SEPTEMBER

SAM's new collection gallery will feature gifts from esteemed collectors that contribute to growing a distinct and diverse collection for the museum with significant works from Singapore, the region, and internationally.

Singapore, 15 January 2024 – Singapore Art Museum (SAM) is pleased to announce the opening of a new collection gallery at Tanjong Pagar Distripark as the museum continues to expand its growing collection of contemporary art. With a focus on broadening perspectives on global art practices from the region's viewpoint, the SAM Collection encompasses artworks from Southeast Asia and the world to provide deeper reflections on our world today through tracing the development of art in contemporary life and society. The opening of this new collection space marks SAM's dedication to showcasing the depth and breadth of our research, enabled by the museum's collection.

The inaugural collection show that marks the launch of the new space will comprise various media, geographies, and subjects that capture the ever-evolving pulse of contemporary artistic expressions, including recently donated works by prominent collector Hallam Chow, underscoring SAM's active engagement with donors in expanding its collection in recent years. With the new collection gallery, SAM remains committed to presenting, researching and collecting artworks that represent the materials and means of our times; developing new narratives of and on the region as situated in the global environment, while providing points of entry to thinking about artworks and practices that reflect our contemporary conditions.

Scheduled for annual rotations, the exhibitions in the collection gallery will bring forth perspectives that build on its previous cycles, expounding on thematic concerns. It is intended that the annual refresh will each illuminate topical strands emerging from its preceding show and in cumulation, create a web of knowledge presented through the unique perspectives of artists from Singapore, the region, and around the world.

Eugene Tan, Director of SAM, says, "At SAM, we constantly strive to grow a distinct and diverse collection with significant works from Singapore, the region, and internationally that reflect contemporary practices today. While SAM's collection is pivoted on Southeast Asian perspectives, its outlook is global. Donations by distinguished profiles engage acutely with the contemporary and we hope that the new collection gallery will provide SAM with greater opportunities to demonstrate the possibilities and potential of art for our society; while encouraging active participation in interpreting and defining art of the present."

This year, SAM has received a donation of four works from collector Hallam Chow, lawyer, International Partner at Haiwen & Partners, and a steadfast supporter of the arts. A valuable building block to SAM's growing international contemporary collection, the artworks provide insight into the interconnectedness of Southeast Asia with the rest of the world, drawn from critical artistic practices and interests and discourses of contemporary art.

Chow's recent donation to SAM is the highest-valued donation that SAM has received thus far. The donation includes works from eminent Asian artists such as Sun Xun's *Beyond-ism* (主義之外) (2008-2010), Nishio Yasuyuki's *Coronation for Vacuum I* (2010), Tehching Hsieh's *One Year Performance* (1978-1979) and The Propeller Group's *Collision: Urban Sporty Mover* (2012). Among the donations from Chow, Hsieh's *One Year Performance*, and *Collision: Urban Sporty Mover* will be showcased at the upcoming collection show in the new gallery.

"I thank SAM for this opportunity to find the perfect home for part of my Asian art collection and to share my passion with art lovers worldwide." says Chow. "I hope that this donation may plant the seed for future donations by other collectors so that our love for art may be shared with Singaporeans and visitors to Singapore."

Other significant donors who contributed works to the SAM Collection include Sameer Sain, CEO and Co-Founder of Everstone Group. His donation of Subodh Gupta's *Hungry God* (2005-2006) is a welcome addition as the museum's collection expands its acquisition approach to include South Asian contemporary works. The work will be unveiled at SAM's new collection gallery in 2025. Additionally, Haryanto Adikoesoemo, founder of Museum of Modern and Contemporary Art in Nusantara (Museum MACAN) in Jakarta, has donated Keith Haring's *Untitled* (1985) to SAM's ever-growing collection.

These works contribute to the varied narratives of art from the region and provide SAM the opportunity to include in its collection representative works by internationally acclaimed artists such as Tehching Hsieh, Subodh Gupta and Keith Haring which have inspired younger generations of artists in different ways. Through the generous donations from patrons of such significant works, often less accessible for display, SAM will now be able to pivot significant moments in global contemporary art practices with artistic developments in the region and offer diverse viewpoints in the varied narratives examined in its collection, making them accessible to audiences in Singapore and the region.

The new collection gallery will open on Level 3 at Block 39 Tanjong Pagar Distripark with its inaugural exhibition in September 2024. More information will be shared closer to the date.

Media assets can be accessed via <https://bit.ly/SAMNewCollectionGallery>

- Annex A: Details of key donors and donated artworks

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About Singapore Art Museum

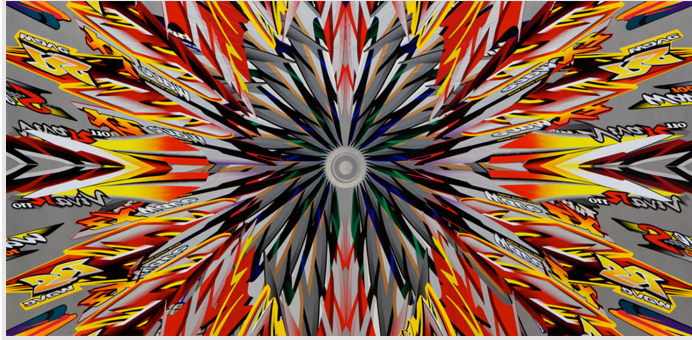
Singapore Art Museum opened in 1996 as the first art museum in Singapore located in the cultural district of Singapore. Known as SAM, the museum presents contemporary art from a Southeast Asian perspective for artists, art lovers and the art curious in multiple venues across the island, including a new venue in the historic port area of Tanjong Pagar.

The museum is building one of the world's most important public collections of Southeast Asian contemporary art, with the aim of connecting the art and the artists to the public and future generations through exhibitions and programmes. SAM is working towards a humane and sustainable future by committing to responsible practices within its processes.

To find out more, visit www.singaporeartmuseum.sg

Annex A: Details of key donors and donated artworks

Donor Biography	
<p>Hallam Chow</p>  <p>Image courtesy of Hallam Chow.</p>	<p>Hallam Chow is a lawyer who works and resides in Beijing, the People’s Republic of China. Mr. Chow was educated in Hong Kong, the United States and the United Kingdom and went to Georgetown University Law Center and Oxford University. His grandfather was Edward T. Chow, one of the most renowned collectors of Chinese antiques in the 20th century and his family has been involved in the support of education and art for decades. Mr. Chow has established scholarships at, among others, Peking University, Tsinghua University and Columbia University and currently serves on the Dean’s Advisory Council of Columbia University School of Social Work and Asian Alumni Law Advisory Board of Georgetown University Law Center. Mr. Chow has also made donations and supported projects with various art institutions including in M+, Para Site and Asia Society in Hong Kong and the Metropolitan Museum of Art in the United States and was formerly the Chairman of the International Council for Visual Art of M+, Hong Kong.</p>
Artist & Artwork	Description
<p>The Propeller Group <i>Collision: Urban Sporty Mover</i> 2012</p>	<p><i>Collision: Urban Sporty Mover</i> (2012) brings together several of the Group’s interests and strategies. The work is contextualised within the Group’s <i>Static Friction, Collision</i> (2012), of which 4 works of similar formats and sensibility are set out on the group’s website. Its visual language is</p>




The Propeller Group, *Urban Sporty Mover*, 2012. Vinyl sticker decals on aluminium panel, polyurethane varnish. 100 x 178 x 0.3 cm. Courtesy of The Propeller Group.

embedded in Vietnamese street culture, particularly drawing inspiration from graphic decal vinyl sticker designs found within the 'bike culture' and sub-cultures related to modified urban sporty mover vehicles. The typography, scale and graphics evoke the language of pop art as they appropriate comic-style depictions of collisions and impacts.

About the Artist

The Propeller Group, f. 2006, Ho Chi Minh, Vietnam and Los Angeles, USA.

The Propeller Group was formed in 2006 by Phunam Thuc Ha (b. 1974, Ho Chi Minh City, Vietnam), Tuan Andrew Nguyen (b. 1976, Ho Chi Minh City) with its third member Matt Lucero (b. 1976, Upland, California) joining them in 2009. Other members included Jason Huang and Alan Hayslip. All three members have nurtured independent practices outside the collective but since 2017 have significantly eased off identifying as a collective to pursue individual trajectories. The Group is noted for deploying the language, and strategies of street culture, popular culture and communications that encompass advertising, marketing & branding campaigns, Hollywood movies, music videos and documentary films. Their subjects of focus have been dominated by interest in Vietnam's political, ideological and cultural histories and the repercussions of the Vietnam War as well as plugged into the larger subject of mass cultural production and consumption. The group

	<p>had participations in the 3rd Guangzhou Triennial, China (2008), the New Museum Triennial in New York USA (2012); the Los Angeles Biennial (2012), New Orleans Triennale (2014) and Venice Biennale (2015). They have exhibited at the San Francisco Museum of Modern Art (2012) and a significant survey exhibition of the group’s practice was co-organized and presented with the Blaffer Art Museum (University of Houston), the Museum of Contemporary Art Chicago, which travelled to the Phoenix Art Museum and San Jose Museum of Art (27 Oct 2017 to 25 Mar 2018)</p>
<p>Nishio Yasuyuki <i>Coronation for Vacuum I</i> 2010</p> 	<p>In this sculpture, Nishio employs the sculptural technique inkoku chozo – a hollow relief casting (or negative casting). Nishio’s method involves pouring plaster into a handmade clay mold and then working from the ‘inside-out,’ leaving gestural marks and finger impressions on the clay before assembling the parts. This work portrays a goddess-like figure poised for departure from earth. With this entry-point, this sculpture can be interpreted in the context of Japanese ‘mecha’ culture, where humanoids, aliens or protagonists are fused or integrated with mechanistic abilities. The core structure of this work, and its detailed embellishments show the influences from Gothic architecture and decoration.</p> <p><u>About the Artist</u></p> <p>Nishio Yasuyuki is a contemporary artist noted for his large-scale sculptures utilising his unique method called “inkoku chuzo (hollow-relief</p>

<p>Yasuyuki Nishio, <i>Coronation for Vacuum I</i>, 2010. Negative Cast, hard plaster, fluorescent light. H260xW140xD52cm. Photo by Keizo Kioku. Courtesy of the artist and ANOMALY.</p>	<p>casting)” in which the artist makes a female die only by pushing clay with his fingers. Nishio’s visual language is rooted in the theme of “Overcoming Death” (to overcome the fear of death) and shaped by an extensive breadth of Japanese popular culture and subcultures. His works have dipped into the iconographies and lexicons of the manga, anime, science-fiction-fantasy, cyberpunk and cyborg culture of modern Japan that may in turn be interpreted through the lens of contemporary cultural theories, discourses and contexts.</p> <p>In the “Giantis” series which the artist depicts female figures whose hyper-growth demolishes entire cities, and Nishio’s imagery has also involved insects, ghosts, corpses, crucifixion, cars and spacecrafts.</p> <p>The artist was born in Tokyo, and graduated from the Musashino Art University (department of sculpture) in 1991. Selected exhibitions include Reborn Art Festival (Miyagi, Japan; 2021-2022), Ecce Homo (The National Museum of Art, Osaka :2016), Busan Biennale (Busan, South Korea; 2008), Roppongi Crossing (Mori Art Museum, Tokyo; 2004). Major public collections include The National Museum of Art, Osaka, and Jogja National Museum, Indonesia.</p>
<p>Tehching Hsieh <i>One Year Performance</i></p>	<p>In the first of his five durational performances, ‘cage piece’, a holding cell (11.6 x 9 x 8 ft /353 x 274 x 243 cm) made from pine-wood was constructed</p>

1978-1979



Tehching Hsieh, *One Year Performance*, 1978-1979. Statement, poster, silkscreen. Photo by Cheng Wei Kuong. Courtesy of the artist.

in Hsieh's apartment on 111 Hudson Street in New York. It contained only a wash basin, light, pail, and a single bed. Its purpose was to isolate Hsieh for 365 days, simulating solitary confinement. Hsieh imposed conditions of deprivation on himself. He entered the cage on 30 September 1978, and his lawyer affixed seals; if intact and unbroken, they would prove that Hsieh did not leave the cell until 29 September 1979 – the day he 'unsealed himself.' His friend Cheng Wei Kuong provided food, cleared waste, and took a photograph each day for documentation. Hsieh shaved his head before entering the cage, allowing his hair growth to visually mark the passage of time. He also made notches on the wall to track the passage of time, and the studio was opened for public viewing once or twice a month between 11 am and 5 pm.

About the Artist

Tehching Hsieh was born in 1950 in Nan-Chou, Taiwan. Hsieh dropped out from high school in 1967 and took up painting. After finished compulsory military service (1970 – 73), Hsieh had his first solo show at the gallery of the American News Bureau in Taiwan. Shortly after, Hsieh stopped painting. Hsieh made a performance action, *Jump*, in which he broke both of his ankles. Hsieh trained as a seaman, which he then used as a means to enter the United States. In July, 1974, Hsieh arrived at a small port near Philadelphia. He was an illegal immigrant in the States for fourteen years until granted amnesty in 1988.

	<p>Starting in the late 1970s, Hsieh made five One Year Performances and a 'Thirteen Year Plan', inside and outside his studio in New York City. Using long durations, making art and life simultaneous, Hsieh achieved one of the most radical approaches in contemporary art. The first four One Year Performances made Hsieh a regular name in the art scene in New York; the last two pieces, intentionally retreating from the art world, set a tone of sustained invisibility. Since the millennium, released from the restriction of not showing his works during a thirteen-year period, Hsieh has exhibited his work in North and South America, Asia and Europe. His recent exhibitions <i>Doing Time</i> was presented by Taiwan Pavilion at 57th Venice Art Biennale 2017, <i>One Year Performance 1980-1981</i> was exhibited at Tate Modern, London, in 2017-2018, and MoMa and the Guggenheim Museum, New York, in 2009. Tehching Hsieh lives in Brooklyn, New York.</p>
<p>Sun Xun <i>Beyond-ism</i> (主義之外) 2008 - 2010</p>	<p><i>Beyond-ism</i> (主義之外) is a multi-part artwork that originated from a two-month art residency program at the Yokohama Creative City Centre (YCC) in 2010. The work comprises three parts: the first part consists of 10 ink drawings that the artist created in Yokohama; the second part is an animation video produced by the artist in Beijing, with scenarios sourced from Japan; and the third part is a site-specific drawing that he completed at the Aichi Art Centre for the Aichi Triennale (2010). The installation of</p>



Sun Xun, *Beyond-ism* (主義之外), 2008- 2010. Ink and colour on paper, 122(H)*488cm x 2 pieces.

Image courtesy of the artist and ShanghART Gallery.

Beyond-ism (主義之外) is often accompanied by recounting of a Chinese legend as part of the mise-en-scène. For *Beyond-ism* (主義之外), the artist invokes the legend of Emperor Qin who sent the court sorcerer Xufu, escorted by 3000 virgin boys and girls on a voyage to the enchanted Penglai to retrieve the elixir of life; Xufu is thought to have landed in Japan instead, staying on and never returning to court. Sun Xun's work depicts a beautiful but mirage-like story, revealing a dual and contradictory world of false glory—a romantic wasteland.

About the Artist

Sun Xun was born in 1980 in Fuxin in Liaoning province, China. He graduated in 2005 from the Print-making Department of the China Academy of Art. In 2006 he established π Animation Studio. He currently lives and works in Beijing. The works of Sun Xun are mainly drawing and/or animation. Sun Xun also exhibits his individual cell drawings and other mixed media works, oftentimes alongside his videos. Sun Xun's personal visual language consists of metaphoric imagery, dark and intense hand drawing, and dreamy narrative. In recent years, Sun Xun uses New Media Art as a point of origin to explore more possibilities within the expansive realm of visual art: he explores narrative methods using diverse mediums such as newspaper, book, woodcut print, Chinese ink, pigment powder, probe into non-linear expressions of time and space, and inquire into both

realistic and fantastical representations based on his own understanding of society and sociological theories.

Sun Xun's works were collected by many art institutions, including White Rabbit Contemporary Chinese Art Collection, Solomon R. Guggenheim Museum, M+ Museum, etc. While participating in art exhibitions extensively, Sun Xun has performed special screenings at Hong Kong International Film Festival, Annecy International Animation Film Festival, Holland Animation Film Festival, etc. He was also nominated for Venice International Film Festival and Berlin International Film Festival respectively in 2010 and 2011.

His recent major solo exhibitions include: Sun Xun: The Immeasurable Everything, ShanghART Gallery M50, Shanghai (2023); Sun Xun: Tears of Chiwen, Arkansas Museum of Fine Arts, U.S.A (2023); Sun Xun: An Infinite Journey, ShanghART Gallery, Shanghai (2022); Sun Xun: Mythological Time, Vancouver Art Gallery, Vancouver, Canada (2021); Sun Xun: Time Spy, The John and Mable Ringling Museum of Art, Florida, U.S.A (2019); Sun Xun, Museum of Contemporary Art, Australia (2018).

His recent major group exhibitions include: Follow the Rabbit, Museum Liaunig, Austria (2023); Shuo Shu, White Rabbit Gallery, Australia (2022); Hawai'i Triennial, Royal Hawaiian Center, U.S.A (2022); M+ Sigg Collection:

	<p>From Revolution to Globalisation, M+ Museum, Hong Kong (2021); Asia Society Triennial, We Do Not Dream Alone, Asia Society Museum, New York, U.S.A (2020); 13th Havana Biennial, National Art Center, Havana, Cuba (2019); The Sleeper Awakes, White Rabbit Gallery, Sydney, Australia (2018); The Robert H. N. Ho Family Foundation Chinese Art Initiative, Solomon R. Guggenheim Museum, (2016).</p> <p>Sun Xun was awarded Asia Arts Game Changer Awards in 2018, the 8th AAC Art China · Young Artist Awards in 2014, and the Chinese Contemporary Art Awards (CCAA Best Young Artist) in 2010.</p>
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Donor Biography	
<p>Sameer Sain</p>	<p>Sameer Sain is the Co-founder and CEO of Everstone Group, a leading investment and operating group in India and SE Asia. Headquartered in Singapore, Everstone is India's premier private equity and climate infrastructure investor, and is among the largest real estate developers in the country. Everstone also has many global partnerships in India including BP Lightsource, GLP, Burger King, Subway, and Lavazza, to name a few.</p> <p>Sameer is active in philanthropic initiatives through the Everstone Foundation, where the core focus is empowering women through education and skills development in India and SE Asia, helping to create the next</p>



Image courtesy of Sameer Sain.

generation of women leaders. In addition, Sameer is a contemporary art enthusiast and collector, and is a member of the global acquisition committee of the Centre Pompidou in Paris.

A graduate of Bombay University, University of Massachusetts, and Cornell University, Sameer is a British national and lives in Singapore with his wife, Stephanie.

Artist & Artwork

Description

Subodh Gupta
Hungry God
2005

In *Hungry God*, viewers encounter a large, cascading pile of pots, pans, buckets and kitchen utensils, putting us in awe of this large, shiny structure. The use of stainless-steel objects as a medium in Subodh Gupta's practice has cultural and historical significance. As amongst the top producers of steel in the world, mass-produced steel utensils used everywhere throughout India, replacing other materials that are used to make them and that had perhaps signified different social, financial status. From such ordinary items the artist produces sculptures that reflect on the economic



Subodh Gupta, *Hungry God*, 2005. Stainless steel. 264.1 x 497.4 x 210.8 cm. Installation view at Nature Morte, New Delhi. Copyright and courtesy of the artist.

transformation of his homeland. Striking a dialogue between the found and the built, Gupta manipulates utilitarian objects from daily life to capture multitudes of definitions and conditions of contemporary India.


Gupta also saw the beauty and potential of mundane elements of life which, when transformed as objects of art, are mystified, glorified and given a ritualistic reverence. The quotidian containers in *Hungry God* are imbued with a symbolic meaning – they conjure a reference to the vessels carrying the nectar of the gods in Hindu mythology, thus occupying a space in cultural, mystical and religious practices in rural and urban middle class Indians up to the present. Like a mountain of offerings to a “hungry god”, the work is a compelling reflection of shifting symbolisms brought about by industry.

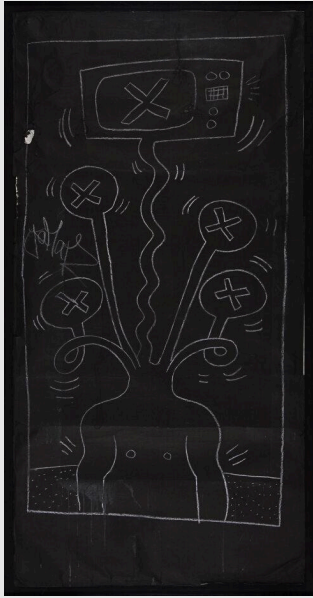
About the Artist

Subodh Gupta lives and works in New Delhi. Gupta is one of India’s most renowned contemporary artists. His works have been exhibited in prestigious museums, art fairs and biennales throughout the world. Gupta is known for transforming everyday objects into large installations that engage with his childhood, his home country, and universal themes such as migration, globalisation, and even the cosmos. His installations often comprise objects, such as stainless steel utensils, which evoke either the exotic or the quotidian, depending on the viewer’s perspective. Solo

	<p>exhibitions of his work have been held in some of the most internationally renowned contemporary art galleries, including Hauser & Wirth (London, Zurich, New York and Somerset), Arario (Seoul and Beijing), Pinchuk Art Centre (Kiev) and Galeria Continua (San Gimignano, Italy). In 2012, his mid-career survey was seen at the National Gallery of Modern Art, New Delhi, curated by Germano Celant. Other solo shows include Anahad/Unstruck (2016) at Famous Studios, Mumbai, India, Adda / Rendez-vous (2018) at La Monnaie de Paris, Sangam/Confluence (2023) at Le Bon Marche, Paris. Gupta's work was included in the Museum of Fine Arts Boston's recent show Megacities Asia (2016) and in 2013, he was awarded the Chevalier dans l'Ordre des Arts et des Letters, among the French government's highest honours, for his contribution to contemporary art.</p>
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Donor Biography	
<p>Haryanto Adikoesoemo</p>	<p>Born in 1962 in Surabaya, Indonesia, Haryanto Adikoesoemo is the President Director of PT AKR Corporindo Tbk, a public listed logistics and supply chain company engaged in petroleum, chemical distribution and energy in Jakarta, Indonesia. He was named as The Best CEO in Oil & Gas Storage and Distribution 2023 by IDN Financials. As a collector, Haryanto had been developing his collection for over 25 years and into one of the most significant</p>

 <p>Image courtesy of Haryanto Adikoesoemo.</p>	<p>collections in Indonesia, starting from the early Indonesia modern art until modern and contemporary art throughout the world. At the Award for Authenticity, Leadership, Excellence, Quality, Seriousness in Art held in Jakarta in August 2017, Haryanto was presented with the Best Collector, along with 12 other prominent Indonesian players in the art scene.</p>
Artist & Artwork	Description
<p>Keith Haring <i>Untitled</i> circa 1985</p>	<p>Keith Haring is a widely known artist, recognized for his childlike images with provocative subjects, bold and direct messages. The artist, who passed away at the young age of 31, left behind a prolific body of work spanning around 10 years, including various drawings, paintings, murals, and more. Among these, the subway drawings formed a crucial foundation of the artist's practice, emphasising communication with the public. The subway drawing started in 1980 after Haring moved to New York in 1978</p>



Keith Haring, *Untitled*. Chalk on black paper. 209.55 x 104.78 cm.

Image courtesy of Haryanto Adikoesoemo.

where he was inspired by the graffiti scattered throughout the city. One day on the subway ride, Haring noticed a blank advertising space covered in black paper and found it to be the ideal spot for his drawings.

This work appears to be one of the many subway drawings that the artist made. The work effectively captures Keith Haring's style of rapid sketching with a continuous line. The television monitor, one of the motifs that frequently appears in his works, serves as a commentary on the influence and dominance of mass media. Subway drawings were intended to be ephemeral, with no expectation that they would enter the marketplace or museum collection. However, it is also evident that these drawings are important to the formation of the artist's early practices. It demonstrates the art tendency in 1980s New York, where pop culture and the visual art scene inter-mingled and artists conveyed their social messages in the midst of the AIDS crisis.

About the Artist

Keith Allen Haring (May 4, 1958 – February 16, 1990) was an American artist whose art emerged from the New York City graffiti subculture of the 1980s. Much of his work includes sexual allusions that turned into social activism by using the images to advocate for safe sex and AIDS awareness. In addition to solo gallery exhibitions, he participated in renowned national and international group shows such as documenta in

Kassel, the Whitney Biennial in New York, the São Paulo Biennial, and the Venice Biennale. The Whitney Museum held a retrospective of his work in 1997.

Haring's popularity grew from his spontaneous drawings in New York City subways—chalk outlines of figures, dogs, and other stylized images on blank black advertising spaces. After gaining public recognition, he created colorful larger scale murals, many commissioned. He produced more than 50 public artworks between 1982 and 1989, many of them created voluntarily for hospitals, day care centres and schools. In 1986, he opened the Pop Shop as an extension of his work. His later work often conveyed political and societal themes—anti-crack, anti-apartheid, safe sex, homosexuality, and AIDS—through his own iconography.

Haring died on February 16, 1990, of AIDS related complications. In 2014, he was one of the inaugural honorees in the Rainbow Honor Walk in San Francisco, a walk of fame noting LGBTQ people who have made significant contributions in their fields. In 2019, he was one of the inaugural 50 American "pioneers, trailblazers, and heroes" inducted on the National LGBTQ Wall of Honor within the Stonewall National Monument in New York City's Stonewall Inn.