



# EDUCATION GUIDE

## S.E.A. FOCUS

### 2020

A RESOURCE FOR YOUNG LEARNERS  
GILLMAN BARRACKS | 16 – 19 January 2020



## What do you wish to learn about contemporary art at S.E.A. Focus?

### ❖ I GD9J 8I ❖ DC

I ] h: Yj Xvi 'dc' < j YZ ] Vh' WZc' egdYj XZY' W'h' HI E > id' hj eedg' i] Z' % %ZY' 'dc' d[ 'H# #6#; dXj h#l ] h' h' i] Z hZXdC' Y' ZY' 'dc' d[ 'i] Z' h] dl XvH' Z' d[ 'Xdc' iZb edg/ gn' Vg' '[gdb ' Hdj i] ZVhi' '6h' V! ' ] Zg' 'H# #6#; dXj h' egdk' YZ' h' V eA/ i [dgb ' id' [dhi Zg' Veeg' Z' X' Vi 'dc' Vc' Y' Zc' \ V\ Zb Zci' 1 ' ' i] Z' Vg' Vc' Y' Vg' 'hi' h' [gdb ' i] Z' g' Z' \ 'dc' #

I ] Z' VXXdb eVcn' c' \ : Yj Xvi 'dc' < j YZ' Xdch' 'hi' h' d[ 'V' h' Zg' Zh' d[ ' \ ] Y' c' \ ' f' j Zhi' 'dc' h' 'dc' i] Z' Vg' l dg' h' Vc' Y' g' Z' A/ i' ZY' 'ch' \ ] ih' 'cid' i] Z' Vg' 'hi' h' # < Zc' W' A' c' \ ' a' Z' Vg' c' Z' gh' 'id' c' V' k' \ V' i' ] g' j \ ] ' i] Z' Xdc' iZb edg/ gn' Vg' l dg' h' l' Vg' l dg' h' ] V' k' Z WZc' h' Z' a' Z' Xi' ZY' [dgi] h' \ ] YZ' V' Wh' ZY' 'dc' ' ' h' [dgb ' ' b' Vi' Zg' V' ah' ' j hZY' Vc' Y' Xdc' iZni' ' E' Xj aj g' V' ah' \ c' ' { X' V' c' X' Z' i' hj g' g' j c' Y' c' \ ' i] Z' egd' Yj Xi' 'dc' d[ ' i] Z' 1 dg' # l ] g' j \ ] dj i' i] Z' g' Z' hdj g' X' Z' ! ' a' d' ' ' dj i' [dg' c' [dgb' Vi' 'dc' 'dc' ] dl ' b' Vi' Zg' V' a' Xj aj g' Z' Vc' Y' e' Vi' g' dc' \ V\ Z' Vg' Z' h' \ c' { X' V' ci' id' i] Z' 1 Vn' Xdc' iZb edg/ gn' Vg' 'hi' h' l' dg' #

I ] h' \ ] YZ' d[ [Zgh/

Images and information on the artworks.

Guiding Questions for viewing and discussing.

Useful keywords and insights to challenge learners' further exploration.

I ] Z' f' j Zhi' 'dc' h' Vc' Y' ' b' \ Zh' Vg' Z' id' WZ' j hZY' [dg' ZYj Xvi' 'dc' Vaej g' edh' Zh' dca' #

; dgb dg' Z' c' [dgb' Vi' 'dc' 'dc' i] Z' Zn] ' W' 'dc' Vc' Y' h' X] ZYj a' c' \ V' k' h' 1 [dg' ndj g' a' Z' Vg' c' Z' gh' ! ' e' a' Z' Vh' Z' k' h' 1 liieh/\$hZV[dXj h# \ \$k' h' 1 dg' c' [dgb' Vi' 'dc' \$#



# I 67A: °D; °8DCI : CI H

I =: B:

E6<: H

6GI #H

I =: °JH: °D;  
G: EG: H: CI 6I °DC6A  
: A: B: CI H

)".

=: G>°9DCD  
8=: C °N6CNJ C  
I J A£ °9J DC<

I =: °JH: °D; °1 =: °7D9N  
(PERFORMATIVE,  
SCULPTURAL AND  
PAINTERLY)

°&% " & ,

?DH=J 6 °@6C: °<DB : H  
A>A>7: I = °8J: C 86 °G6HB J HH: C  
@6G6 °C: O  
E °C6G: : °H6CE † 6@

C: L °B D9: H °D;  
B 6@°C<  
(INSTALLATION AND COLLABORATIVE  
PRACTICES)

°&- "" (

8=: C< °N: C °E=: C<  
N: : °>A6CC  
6=B 69 °67J °76@6G °fi  
AJ <6H °HNAA67J H

I =: °JH: °D; °67HI G68I °DC

' ) "" ,

B † °?6>°C C  
AJ @: °=: C<

<ADHH6GN °D; °1 : GB H

' \_

I dYVn h°Xj aj gVaeVigdc\Z°h°V°Xdb eazma/cYhXVeZ!°Vh°Vg °c[g/hig Xij gzh°Xdcicj Z°id°\gdI °VcY°VYVei °\V°chi  
i] Z°VWX Ygde°d[°gVe°Y°iZX] cda\°XVaYZkZadeb Zci °VcY°\adVWabVi °dc#6g°hih!°XdaZXidgh!°Xj g/i dgh°VcY  
egI[Zhh°dcVah°Vgz°igVch°†°dc°\°b dgZ°VcY°b dgZ°VZil ZZc°i] Z°Xdb b ZgX°Va°VcY°i] Z°chi°†j i°dcVa°i] Z  
Xdgedgi Z°VcY°i] Z°cdcegd[†#

6gj6h°VEVX[°X/: n°VcY°c°\°i] Z°K°h°dc°; dg6gh°E°Vigdc\Z°

<sup>1</sup> For full article, read: <http://artasiapacific.com/Magazine/102/ExpandingTheVisionForArtsPatronage>



I =: °JH: °D; °G: EG: H: CI 6I ✕DC6A°: A: B: CI H

8J AI J G6A°H×C> ✕86C8:

?Vc°B Vcidc°6g t6J t  
6g hi / = Zg°9dcd  
I ↑ā / Da\ Vg\ n°8gZVij gZ! °%&\*  
B ZY↑ b / 6XgnX°dc °8VckVh

- ; j g] Zg>ch^] ih

The characters resemble characters from Wayang Kulit (Javanese shadow puppetry), the artist incorporates these traditional methods of storytelling into his contemporary artworks as a homage to his culture. When we view contemporary art forms, the narrative presented can be whimsical at times but can also contain socio-political messages. This piece by Heri Dono is an example of an artist who is using his art as a socio-political commentary on issues pertaining to his country, Indonesia.



- EVigdc\Z

Indonesia's complex cultural and socio-political environment has fostered expressive artists like Heri Dono who has made their mark in the art market where his works are collected by high profile collectors and patrons. Why is patronage so important in the art eco-system?

- I ] °c` \$GZ[āXi

Discuss this question in relation to cultural patronage and the growing art infrastructure in the Southeast Asian region.

@Zn°L dg/h

EV°ci °c\!°I gY↑°dch!°B ni] da\°n!°8j āj gVā= °hidgn!°B Zb dg!°Hdj i] ZVhi °6hV!°°b \ \ °cVi °dc



# L ] n°hï] Zi↑ā°Da\ VgX] n°8gZVij gZ4



- a. Look closely at the painting, can you YZhXgVZ the creature in this work? What do you think it gZegzhZcih?
- b. Using the creature in the painting, gZXgZViZ a scene using your imagination. L ] ZgZ is your scene located and l ] Vi will your creature be doing?
- c. What is the b Zhh\Z that the artist is trying to XdckZn with this scene or cVgYi kZ Zckh'dcZY in this painting?

6i H'c\VedgZ 7 ZccVā° %&. – Gillman Barracks: See how Thai artist Busui Ajaw also incorporates mythology in her work, 6nM ?M 7M], 2019.



I =: °J H: °D; °G: EG: H: CI 6I >DC6A°: A: B : CI H  
 B 6I : G>6A°H×C> >86C8:

6g °EdgZgh°H<†  
 6g °hi/°NVcnj c°8] Zc  
 I ↑ā/°>Vb °an°c\!°cd#° !° °&.°  
 B ZY↑ b /°8] VgXdVadc °EVeZg



- ; j g] Zg°xh^] ih

The charcoal on paper artwork maintains a classical mode of art making but the artist has incorporated a twist in her mode of image-making into her pieces. When we view contemporary art forms, the beauty and aesthetics of the work can be viscerally experienced but behind it, the piece may contain more conceptual intentions. This piece by Chen is an example of an artist whose work explores floral motifs and how it can be pictured, combined or re-invigorated materially.

- I ] °c` \$GZ[āXi

How do you differentiate authentic and counterfeit artworks in the art market? Research into art forgery, the distinction between a legitimate reproduction and a fake, and the use of technology in such instances.

- 8] VāZc\Z°Ndj ghZā

The next time you create a still-life drawing, try using objects of differing textures, states of being (fresh, decaying and probably plastic or artificial forms) and challenge yourself to bring out the subtle differences of a real and artificial object.

@Zn°L dg°h

GZVa°hb !°GZegZhZciVi °dcVā°Hi °æ°A[Z!°B Zb dg!°9gYI °c\h!°I gVch°Zci!°7ZVj in



L ] nYŸi] Z`Vg ħi i1āi] Z`Vgl dg °>Vb anĉ\!°cd# 4



- Look closely at the drawing, the artist has chosen to Xdb WcZ artificial flowers and decaying flowers in a single composition. L ] Vi is the artist's ĉiZci Ďc in doing so?
- Using the traditional method of charcoal drawing, the artist has combined her contemporaneous ideas with a classical way of art making. L ] n did the artist choose to use such a medium and what Z[[ZXi does the work have on the viewer?
- What b ZVcĉ\tht and Zb di ĎcVāgZhedchZh do you think the artist is hoping to convey in her work? Do you think she is hj XXZhh[j ain XdckZnĉ\ these emotions? Can you tell if the flowers are ĝZVa or made of eā/hi X\$ñā ? L ] X] ones are real/fake?



I =: ° J H: ° D; ° G: EG: H: CI 6I ▷DC6A°: A: B : CI H

B 6I : G×6A°H×C> >86C8:

8J 8°<VæZgn  
 6g hi/i j æ°9j dc\  
 I ↑ā/i ]Z°=nVgY!° %&  
 B ZY↑ b /HZgēZci ^cZ°Hi dcZ  
 VcY°<ZVg°7dm

- ; j g] Zg°xh^] ih

The artist has incorporated the use of found objects into her contemporary artworks. When we view contemporary art forms, the ideas of the artists can be thought provoking and whimsical at the same time. This piece by Duong is an example of an artist who is using her art to critique man’s destruction of nature and our ecosystem.



- I ] ^° \$GZ[āXi

How would you produce an artwork to comment on environmental issues?

- 8] VæZc\Z°Ndj ghZā

The next time you create a sculpture, try using objects of differing textures, forms and challenge yourself to come up with a sculptural form that is also hybrid in nature.

@Zn°L dgYh

GZVYn°b VYZh!°8db WcZh!°: ck°gdc b ZciVā°h hj Zh!°=nVgY↑n!°7ZVj in



## Art Installation: Sculptures on Red Bases



- Look closely at the sculpture, the artist has chosen to combine different types of objects in a single sculpture. What are they? What are the colours, forms and details that you notice in the sculptural form?
- Using the traditional medium of stone, artists would create forms from materials like marble, clay or bronze. Why did the artist choose to combine two different materials (one nature and the other man-made) and what effect does the work have on the viewer?
- What emotions do you think the artist is hoping to convey in her work? Do you think she is conveying these emotions? Why did the artist choose to produce numerous sculptures instead of a singular form?

Art Installation: Sculptures on Red Bases – Gillman Barracks: See how Bruneian artist Zakaria Omar uses natural materials in his work - [http://www.seafocus.sg/2010/2019](#)



# I =: °J H: °D; °I =: °7D9N (PERFORMATIVE, SCULPTURAL AND PAINTERLY)

B 6l : G×A°H×C> ×86C8:

G°X] VgY°@d] ; °Z°6g °H<†  
6g °hi /?dh] j V°@VcZ°<db Zh  
I ↑z°/L **Vafadl Zg>**° %&. !  
B ZY↑ b /  
B VccZfj °z°\h!°edanZhiZg[ °WZg  
[°ad°[WgX°fi°gdeZ

- ; j g] Zg>°h^] ih

In *L Vafadl Zg>* the artist has chosen to obscure the viewers viewing of the work by wrapping and veiling the humanoid form using rope and fabric. This piece by Joshua Kane Gomes is an example of an artist whose selection and manipulation of materials is intended at evoking strong emotions and producing atmospheric moods in the gallery.



- 8] Vazc\Z°Ndj ghZā

The next time you create a sculpture, try selecting objects and using soft fabric and strings to create a sculpture. Such an approach was manifested in contemporary artist Christo and Jeanne-Claude who wrapped up the famous landmark the Reichstag.

@Zn°L dgYh

GZVYn°b VYZh!°Hd[i °hxj æij g!°8dcXZeij VāVg!°=nWgY↑n!°6ib dhe] ZgX



## L ] n°hï] Zi↑ā°L *Vafādī Zgāā*



- Look closely at the sculpture, the artist has chosen to use uncommonly used art materials. L ] Vi are these b ViZgVāh? L ] Vi are the colours, shapes and textures that you dWnZgkZ in the sculptural form?
- L ] n did the artist choose to combine unusual materials (mannequin hands and fabric) and l ] Vi °Z[[ZXi does the work have on the k°ZI Zg?
- What b ZVc°c\tht and °YZVtht do you think the artist is hoping to XdckZn in this *hd/i* sculpture? Do you think he is hj XXZhh[j a in conveying these emotions? L ] n did the artist choose to wrap an organic shape using fabric and rope?

6i°H°c\°Vedg°7°ZccVā°°%&. – Gillman Barracks: See how Singaporean artist Nabilah Nordin uses found objects in her work – 6c°DVhi°VXā°°c°: kZgn°9°g°Xi°°dc, 2019



# I =: °J H: °D; °I =: °7D9N (PERFORMATIVE, SCULPTURAL AND PAINTERLY)

8J AI J G6A°6C9°B 6I : G×6A°H×C× >86C8:

I ] Z°9gMl °c\°Gddb °E=†  
6g°hi/ A°aWZi] 8j ZcXV  
GVhb j hhZc  
I ↑z°DXideVW!° %&  
B ZY↑ b /EZg°d°d°b VcXZ

- ; j g] Zg°xh^] ih

The elimination of an art object is the basis of performance art—where the artist uses his/her body in a durational and spatial mode of artmaking. The artist has incorporated materials, movement and time into her contemporary way of making art. When we view performance art, we are at times unaware

and caught by surprise by the gestures, movement and ideas of the artist. This piece by Lilibeth Cuenca Rasmussen is an example of an artist who is using her art to expand on the nature of contemporary art through performances that bear significance to herself and her culture at large.

- 8] Vazc\Z°Ndj ghZq

How would you produce an artwork that is performative in nature? What will you do, what materials will you use and where would you perform it?

- EViglcV\Z

The artist has created a performance art piece that has personal meaning and is ephemeral. Discuss *I Jna* patron (institutional, corporate or individual) would be motivated to buy this work and *J dl* they would collect it (what form is the art that is collected?).



@Zn°L dg°h

Performance Art, Body as Art, Process-based, Time-based, Site-specific



K'ZI VcY'Y'hXj hh'l ] Vi'ndj 'hZZ'VcY'ZnæZgZcXZ#



- During 'H# #6#; dXj h, the artist 'performs' her work in front of the audience. L ] Vi is the b ZY↑ b and [dḡ of this kind of art?
- Using a contemporary artform like performance art, the artist would create h↑Z"heZX↑'X and egdXZhh"VWhZY artworks using her body, the space around her, where the work unfolds in time. L ] n did the artist choose to 'perform' her art and what Z[[ZXi 'does the work have on the'k'ZI Zḡ?
- What'b ZVc'c\thl and 'YZVthl do you think the artist is hoping to convey in her performative work? Do you think she is hj XXZhh[j ain conveying these emotions?



I =: °J H: °D; °I =: °7D9N  
 (PERFORMATIVE, SCULPTURAL AND PAINTERLY)  
 MATERIAL SIGNIFICANCE

<V\_V] °<VæZgn°tH<t  
 6g°hi°/@VgV°æZo  
 I °↑æ/°7j ccr° °&.°  
 B ZY↑ b /  
 H°æXdcZ!°G°XZ°VcY  
 HidX °æ\h



- °; j g] Zg°æh^] ih

The artist has chosen an intimate scale in creating these bodily forms and uses abject materials to involve feelings of disgust from the viewer.

This piece by Kara Inez is

an example of an artist who is using her art to evoke strong emotions from the viewer. *7j ccr* is intended by the artist to challenge our social construct surrounding topics focusing on the female persona and narrating experiences of women in our contemporary times.

- 8] VæZc\Z°Ndj ghZæ

The title of the work is *7j ccr*, drawing attention to the resemblance of these forms as parts of a female body. Why is the title important in an artwork? Why do artists choose to title their works “untitled”? Discuss this by researching into abstraction and its related ideas.

@Zn°L dg°h

6hhZb Wæ\Z!°8dcXZeij Væhb !°=nWgY°1n!°H] dX



## L ] n°hï] Zi↑ā° 7j ccnA



- a. Look closely at the piece, the artist has chosen to use j cXdckZci °dcVa b Vi ZgVh to create an artwork. L ] Vi °are these materials? L ] Vi are the colours, shapes and textures that you dWnZgkZ in the mixed media form?
- b. The artist has created a sculpture using materials resembling °WdY and h` °. L ] n did the artist choose to use such materials and what Z[[ZXi °does the work have on the viewer?
- c. What b ZVc °\thf and °YZVh do you think the artist is hoping to XdckZn in this sculpture? Do you think she is hj °XZh[h]j aïn conveying these emotions? L ] n did the artist choose to place the organic form in a b ZiVa ig/n?



I =: °J H: °D; °I =: °7D9N  
 (PERFORMATIVE, SCULPTURAL AND PAINTERLY)

8J AI J G6A°H×C> >86C8:

HI E>H<†  
 6g †hi /E °cVgZZ°HVce†V  
 I †ā / 7g°Vhi °KZhZā>°"°&  
 ' °%&-  
 B ZY† b /°=VgY\gdj cY  
 ZiX] °c\ °vcY gZaZ[°egci  
 dc°eVeZg

- ; j g] Zg>ch^] ih

Pinaree Sanpitak is a conceptual artist whose works are closely related to herself, her culture, ideas of womanhood and the female body. The artist has chosen to reimagine the human body in an evocative and new way. She has drawn on universal references in producing works that are ambiguous and open to interpretation.

- 8] VāZc\Z°Ndj ghZā

Pinaree’s artistic oeuvre extends beyond printmaking to include paintings, collages, drawings and sculptural forms. Research into what other materials she uses in her works and discover why these materials are significant in understanding how she works and ideates.

@Zn°L dgYh

EV°ci °c\!°6WhigYXi °dc!°I VXi °ātn!°8daā\Z!°?j miVedh† °dc!°B °c°b Vāhb





## L ] n°h'i] Zi↑ā° 7gZVhi KZhhZā»"&4



- Look closely at the piece, I ] Vi are the colours, shapes and textures that you dVhZgkZ in the artwork?
- Using a method of gZYj Xc°\gZXd\c hVWZ [dgb h into h°b ea[ZY h] VeZh, the artist has produced a semi-abstract artwork. L ] n did the artist choose to focus on such forms and what Z[[ZXi does the work have on the k'ZI Zg?
- What b ZVc°c\tht and YZVh do you think the artist is hoping to XdckZn in this artwork? Do you think she is hj XXZhh[j ain conveying these emotions?

6i°Hc°\VedgZ°7 ZccVā° %& – Gillman Barracks: See how Thai artist Dusadee Huntrakul uses ceramic vessels in his work – I ] Z°B Ve [dgi] Z°Hdj āid°GZij g°i°d°i] Z°7dYn 2019



# C: L °B D9: H°D; °B 6@>C< (INSTALLATION AND COLLABORATIVE PRACTICES)

B 6l : G>6A°H>C> >86C8:

L Z^A^c\<VæZgn°lB Nf  
6g°hi/8] Zc\°NZc°E] Zc\  
l ↑ā/J ci tZY!" %&)  
B ZY↑ b /Hi ↑X] ^\°dc  
Xadi ] Zh!°h^c\āzi h!°h] dg h



- ; j g] Zg°xh^] ih

For S.E.A. Focus, the artist has chosen to showcase a body of work that “composes her own museum of life”. As a storyteller she presents ideas related to her femininity and her personal situation of moving out from the village to the city in her art installation. When we view

contemporary art forms, the ideas of the artists can be thought provoking, controversial and whimsical at the same time. In Cheng Yen Pheng’s art practice, she often uses her art to present personal narratives to the viewer either through her use of homemade or home-grown materials in her artworks to communicate her personal struggles.

- 8] VæZc\Z°Ndj ghZā

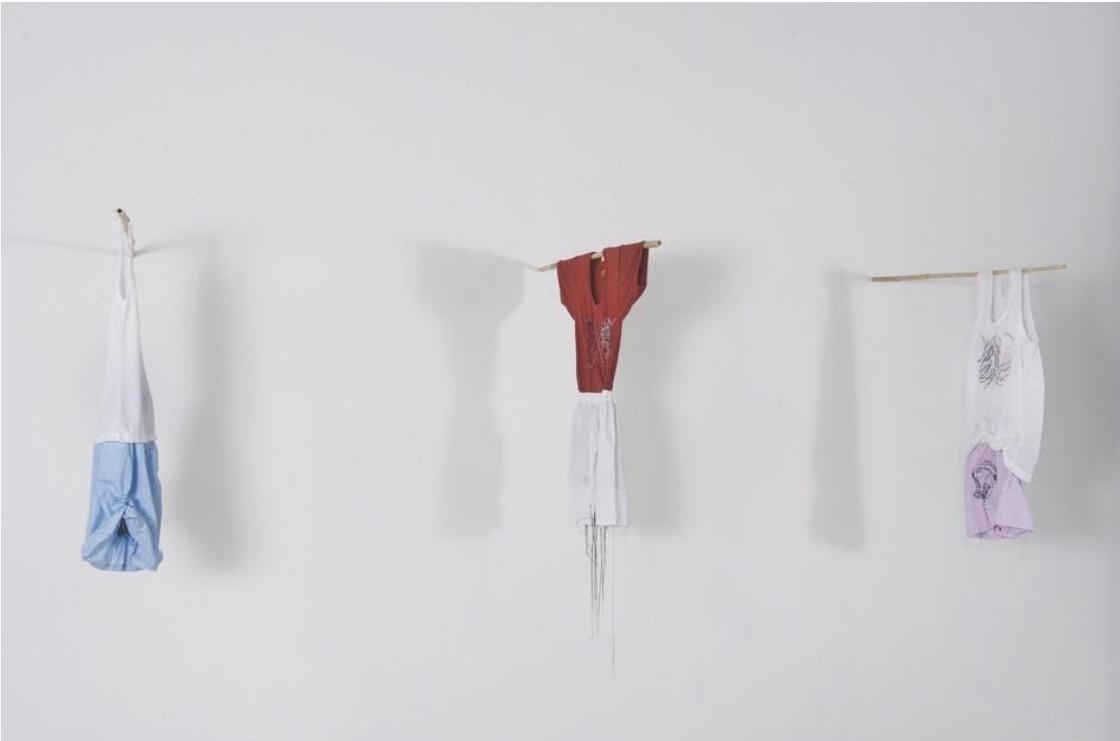
The artist has assembled and materialised objects and forms in an installation format to present her ideas. Instead of drawing, painting or making a sculpture, challenge yourself by planning and actualising an installation that depicts one or a few aspects of your life.

@Zn°L dg°h

æchi Vævi °dc!°8dcXZeij Vahb !; Zb ^c^°n!°B °mZY°B ZY°V!°9ncVb °hb



## K'Zl 'VcY'Y'hXj hh'l ] Vi 'ndj 'hZZ#



- Look closely at the piece, the artist has chosen to use a combination of i] g'Z"Y'b Zch'dcVaand il d"Y'b Zch'dcVaforms to create an artwork. L ] Vi are the materials used? L ] Vi are the colours, shapes and textures dVhZgkZY in the installation?
- The artist has created an art installation. L ] n did the artist choose to focus on producing such a contemporary form of art and what Z[[ZXi does the work have on the k'Zl Zg?
- What b ZVc'c\tht and YZVh do you think the artist is hoping to XdckZn in this installation? Do you think she is hj XXZhh[j ain conveying these emotions?



# C: L °B D9: H°D; °B 6@>C< (INSTALLATION AND COLLABORATIVE PRACTICES)

8J AI J G6A°6C9°B 6I : G>6A°H×C> >86C8:

H°kZgZch°<VæZgZh°tE =†  
6g°hi°/°NZZ°>°AVcc  
I ↑z°/°AdXVa°B ViiZgh°" °%&.  
B ZY↑ b /°EVcYVcj hi° ZVkZ!  
7V°\_Vj °HVb V°9°AVj i  
I Zedb Vih

- ; j g] Zg°xh^] ih

The use of indigenous medium is observed in the artist's work as well as other Southeast Asian artists. When we view contemporary art forms, the ideas of the artists can be personal reflections and a response to their cultural background at the same time. This piece *AdXVa°B ViiZgh* is an example of an artist who is using her art to weave the traditional with the contemporary.

- 8] VæZc\Z°Ndj ghZq

The title of the work is *AdXVa°B ViiZgh*, drawing attention to the use of local materials and medium. Why is the title important in an artwork? Why do artists choose to title their works this way"? Discuss this by researching into traditional Southeast Asian craft types and its related cultural ideas.

@Zn°L dg°h

xcY^Zcdj hi°8da°Vdg°i kZ!°B Zb dgn!°E] did°\g°ve] n



## L ] n°h'i] Zi↑aZ° AdXVaB ViiZghA

- a. Look closely at the piece, I ] Vi °are these materials? L ] Vi °are the colours, shapes and textures that you dWhZgkZ in the mixed media piece?
- b. Using local subject matter as her starting point, I ] n did the artist choose to [dXj h on I ZVkc°\ and I ] Vi effect does the work have on the k'ZI Zg?
- c. What b ZVc°\tht and YZVh do you think the artist is hoping to XdckZn in this collaborative artwork? Do you think she is hj XXZhh[j ain conveying these Zb di °dch? L ] n°did the artist choose to use igY↑°dcVab di ↑h°and °Y^Zcdj h°b ZY↑ b like batik and bamboo in her pieces?

6i°Hc°\Vedg°7°ZccVā° °&. – Gillman Barracks: See how Taiwanese artist Chang En-Man looks at indigenous culture in her work – HcV°a°EVgYhZ, 2019



C: L °B D9: H°D; °B 6@>C<  
 (INSTALLATION AND COLLABORATIVE PRACTICES)  
 8J AI J G6A°6C9°B 6I : G>6A°H×C> >86C8:

8] Vc ž ° = dg°8dci Zb edgVgn°tH<t  
 6j °hih°/6] b VY°6Wj °7V° Vg°VcY°Aj \Vh°Hna°Wj h  
 I ↑ā/°; *gdb* °AVcY°īd°AVcY°t°9Vg°i VcV] °@Z°9Vg°i

- ; j g] Zg>ch^] ih

The use of collaboration in art is a common practice in contemporaneous times. The artists dialogue and work together in producing artworks that address current cultural, social or political issues. When we view contemporary art forms, the ideas of the artists can be thought provoking, controversial and reflective at the same time. Both the pieces presented in ; *gdb* °AVcY°īd°AVcY touch on issues of nationality, faith and cultural traditions.

- 8] VāZc\Z°Ndj ghZā

The title of the work is ; *gdb* °AVcY°īd°AVcY, with a friend brainstorm on a collaborative artwork that touches on this idea of national identity. You may choose to use sculptures, paintings, drawings, performance art or installation art.

@Zn°L dgYh

8da°Wdg°i °dc!°8dcXZeij Vahb !°9V°n°a[Z°tj] Z°ZkZgYVn!°B °hZY°b ZY°V



L ] n°hï] Zi↑ā°d[i] Z°XdaWdgVi ^dc  
; gpb °AVcYīd°AVcY4

- a. Look closely at the pieces, the artists have chosen to collaboratively create an artwork. L ] Vi °are the b Vi ZgVh used? L ] Vi are the colours, shapes and textures that you dWhZgkZ in the il d°[dgb h of art (sculpture and painting)?
- b. GZXgZVi °c\ scenes from their lands, both artists have created artworks that depict their °gZVXi ^dc to the lands that they b ^gViZY to. L ] n did the artist choose to focus on such forms and what Z[[ZXi does the work have on the k°ZI Zg?
- c. What°b ZVc°c\tht and YZVh do you think the artist is hoping to XdckZn in this collaborative artwork? Do you think they are hj XXZhh[j ain conveying these Zb di ^dch about their Xj aj gVa WX° \gdj cYh?

6i°H°c\VedgZ°7°ZccVā°" %& – Gillman Barracks: See how Japanese artist Koki Tanaka produces works like 6Whig/XiZY°\$; Vb an, 2019 through what he calls “collective acts.”



## I =: ° J H: ° D; ° 6 7HI G68I ✨ DC 8J AI J G6A°6C9°B 6I : G×6A°H×C> ✨86C8:

H°kZgZch°<VæZgZh°E =†  
6g°hi/°B ↑°?V^°εc  
I ↑z°/EVI°XJI dg° °!° °%&.  
B ZY↑ b /D ^°adc°8VckVh

- : j g] Zg°xh^] ih

The artist has approached painting in a contemporary way- choosing to make works that are non-representation. His canvas, both large and small, has a mesmerising quality that draws the viewer in. This piece by Mit Jai Inn is an example of an artist who combines Eastern and Western painting influences in his process of art making, where he emphasises the process of material investigation over completing a finished work of art.

- 8] VæZc\Z°Ndj ghZq̄

Mit Jai Inn is known for his multi-layered compositions both massive and miniature, that are at times rolled up or placed on the floor. His approach to painting is unique and open-ended, where he encourages viewers to interact with his work or view the compositions from multiple perspectives. Challenge yourself by making a work that can be placed on the ground or displayed in a unique manner instead of being hung on the wall.

@Zn°L dg°h

6Whig°Xi °dc!°8j° aj° gVā°ε[°j ZcXZ!°He°γtj° Vaf°n!°°ci°Zg°Xi °dc!°B ZY↑Vi °dc!°HXVz̄



L ] n°Y'Y'i] Z`Vg] hi i' i' a'z' i] Z`Vg] dg °EVI X]I dg ° 4

- a. Look closely at the piece, the artist has chosen to use a b j á ↑j YZ of colours to create an artwork. L ] Vi are these materials, colours, shapes and textures that you dWhZgkZ in the draped form?
- b. Using only hi gèh°d[ °Xdæj g the artist has created a visually appealing piece. L ] n°did the artist choose to focus on such forms and I ] Vi °effect does the work have on the k'Zl Zg?
- c. What °b ZVc °c\tht and YZVh do you think the artist is hoping to convey in this artwork? Do you think he is hj XXZhh]j ain conveying these Zb di °dch?



I =: °J H: °D; °67HI G68I ✎DC  
 B 6I : G✎A°H×C✎ ✎86C8:

NVkj o°<VæZgn°tH<t  
 6g°hi/  
 Aj`Z°=Zc\  
 I↑āZ/  
**Cdc"EdXZ!" %&.**  
 BZY↑b/  
 D°ādc°A°cZc

- ;j g] Zg°xh^] ih

The use of oil on canvas or linen enables the artist to establish the gestures and marks that appear transient and impermanent. His works may include materials like

paraffin wax amongst other things. This piece by Luke Heng is an example of an artist experimenting with pictorial space, abstraction and painterly qualities to create liminal works that explore ideas of spirituality and materiality on a flat two-dimensional surface.

- 8] VæZc\Z°Ndj ghZā

The artist has included materials like paraffin wax onto his canvas. His approach to painting is experimental, exploratory and open-ended. Challenge yourself by making a work that uses unconventional materials that has qualities and characteristics of abstract paintings.

**@Zn°L dgYh**

6Whig/Xi°: nēgzhh°dc°hb !°He°gtj Vafn!°B ViZgVafn!°B dcdX] gdb Vi°X!°ā/nZgh



## L ] n`Y`Y`i] Z`Vg`hi`i`1a`z`i] Z`Vg] dg` °Cdc`"Ea`XZ4

- a. Look closely at the piece, the artist has chosen to use d`aeV`cih on a`cZc` to create an artwork. L ] Vi are the colours, shapes and textures that you observe in the painting?
- b. Using layers of paint, his abstract paintings have a sense of movement. L ] n`did the artist choose to focus on such forms and what Z[[ZXi does the work have on the k`Z] Zg?
- c. What b ZVc`e`\\thf and ideas do you think the artist is hoping to XdckZn in this oil painting? Do you think he is hj XXZhh[j a`in XdckZn`e`\\ these emotions?

6i H`e`\\Vedg` 7`ZccV`z` ' %&. – Gillman Barracks: See how Chinese artist Hu Yun creates ephemeral works like 8Vgk`e`\\ L` ViZg`B`Za`e`\\ H`idcZh, 2019



## <ADHH6GN°D; °I : GB H

6g EVigdcV\Z refers to the support, sponsorship and commissions given to artists. Many of art history's masterpieces would not have been created if not for the support of such benefactors. Today's contemporary arts patronage is more complex and can consist of public institutions, companies or corporations, non-profit organisations as well as individuals or foundations.

æhiVæwi °dc 6g is an artistic genre of three-dimensional works that are often site-specific and created to transform the perception of a space. The installation artworks often occupy a gallery space that the spectator walks into to engage fully with the work. What makes installation art different from sculpture or paintings is that it is an immersive experience, rather than a display of individual artworks.

Installation art focuses on how the viewer experiences the work and is a relatively new genre of contemporary art, practiced by an increasing number of artists, which incorporates a range of 2-D and 3-D materials to influence how we experience a particular space.

EZçdçb VcXZ 6g is an artistic genre created through actions performed by the artist or other participants, which may be recorded or live, scripted or totally spontaneous.

Performance art focuses on physical movement, live-ness and engages directly with social reality, the specific space in which it takes place in and relates to artistic considerations of identity.

6Wiq/Xi 6g is applied to art that does not represent an accurate visual reality but instead uses colours, shapes and forms as well as gestural marks to achieve its desired effect of departing from reality in depiction in art.

Terms like abstract expressionism, non-representational art, non-objective art or non-figurative art are related terms.

8daWçwi °kZ 6g is an aspect of contemporary art that entails a new perception of the resulting artwork. Instead of focusing on a single creator, importance is shifted to the evidence of a convergence of multiple creators. This form of art is dynamic where meanings are generated through a shared process of art making.

