

TWO HOUSES: POLITICS AND HISTORIES IN THE CONTEMPORARY ART COLLECTIONS OF JOHN CHIA AND YEAP LAM YANG

Gallery 1
Institute of Contemporary Arts Singapore
LASALLE College of the Arts
21 July – 10 October 2018

Artists

Aida Makoto, Alfredo Aquilizan and Isabel Aquilizan, Elmer Borlongan, Chang Fee Ming, Dadang Christanto, Tiffany Chung, John Clang, eX de Medici, Heri Dono, Le Quang Ha, FX Harsono, Jeremy Hiah, Ho Rui An, Michael Lee, Lee Wen, Li Shurui, Phuan Thai Meng, Sopheap Pich, Qiu Zhijie, Alwin Reamillo, Channele Rose, José Santos III, Hiraki Sawa, Semsar Siahaan, Shi Hu, Shooshie Sulaiman, Mani Sriwanichpoom, Sun Xun, Tang Dixin, Inga Svava Thorsdottir and Wu Shanzhuan, Natee Utarit, Vandy Rattana, Wong Hoy Cheong, Zai Kuning, Robert Zhao Renhui

Curators

Bala Starr
Melanie Pocock

The catalyst for *Two houses* was the companionable relationship between two of Singapore's most engaged and committed art collectors, the younger John Chia and his friend and mentor, Yeap Lam Yang. Dr Chia and Mr Yeap have assembled significant collections of contemporary art over 20 and 30 years respectively. They belong to a new group of collectors in Southeast Asia whose partnerships have enlarged the reach of contemporary artists' practices beyond the independent studio or gallery.

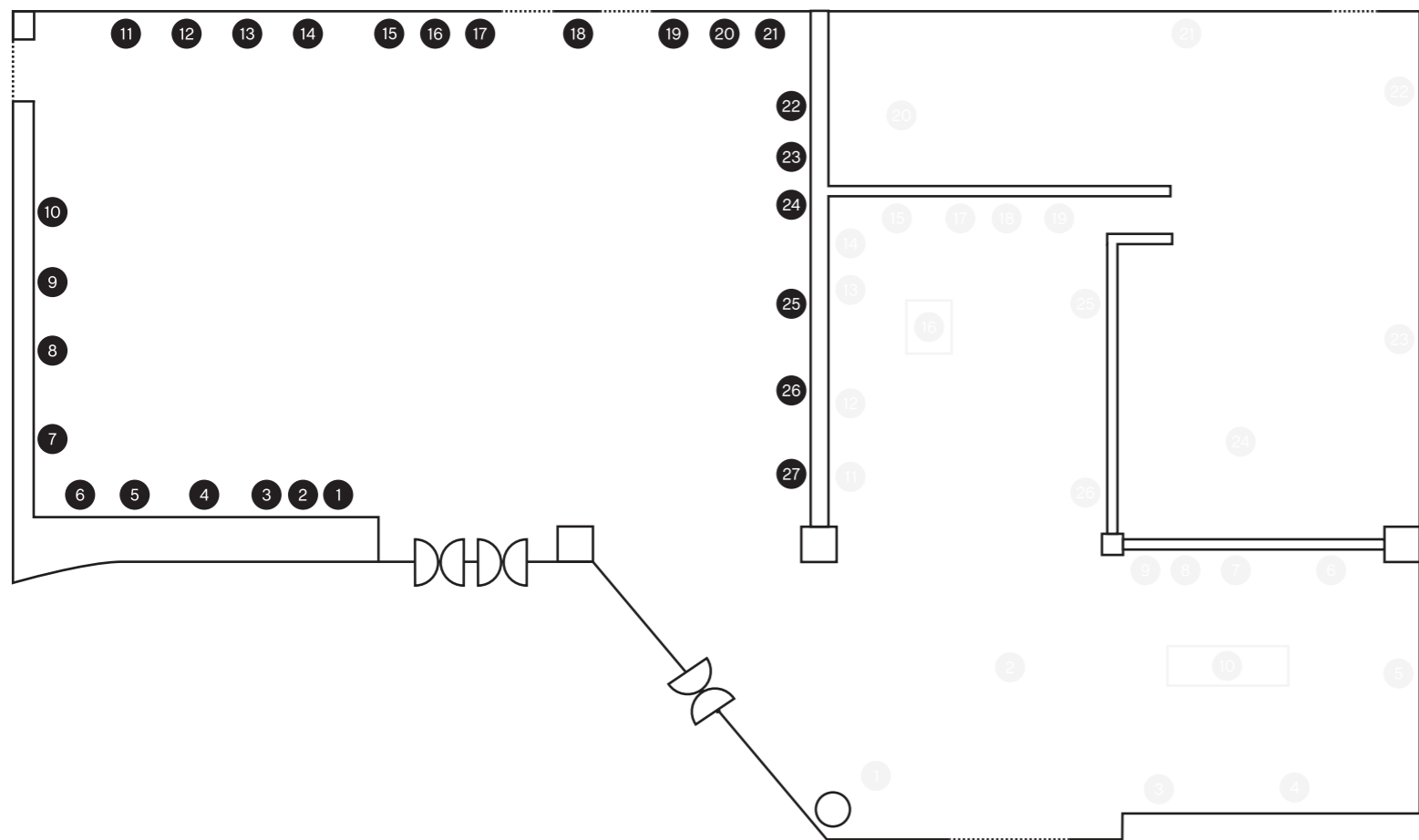
From their collections, Dr Chia and Mr Yeap have each selected 20 works that explore civic life, addressing social justice, labour politics, human rights and nationhood. Thirty-five artists are represented by 40 works or groups of works made in diverse media between 1986 and 2018. The illustrated catalogue is an important parallel to the exhibition. It has extended the community of participants—the community of perspectives—to include 19 writers, curators and arts professionals who have contributed 40 texts on artworks.

Two houses builds on a model of public-private initiative that has become increasingly important in the development of international contemporary art.

The art scenes of Southeast Asia are evolving, and art institutions across the region are unevenly distributed. In these circumstances, collaborations between public institutions and private concerns introduce different kinds of density and ambition to each other's contexts. The curatorial framework for such projects is to a large degree an open diagram of the creative partnership itself; the way that ethical decisions are negotiated, and how decision-making processes around artwork selection and installation, cataloguing and positioning, reflect both parties' interests.

At LASALLE College of the Arts, we have had long and fruitful relationships with many of the private art collectors who have been instrumental in supporting Singapore's art scene and championing young artists. The Institute of Contemporary Arts Singapore itself began life in 1986 as the Dr Earl Lu Gallery, named in honour of the philanthropist Dr Earl Lu, who donated a collection of artworks to LASALLE.

Speak with a visitor service officer, or visit our website or Facebook page for details of a free public programme, including exhibition tours with John Chia and Yeap Lam Yang, artists and curators, for the duration of the exhibition.



List of works from the collection of Yeap Lam Yang

Dimensions are given as height preceding width (followed, where applicable, by depth)

Robert Zhao Renhui

1 *Winner, Hiroshi Abe*, 2009, from the series *The great pretenders*, 2009–13
Diasec-mounted digital print on aluminium composite panel
121 x 84 cm

2 *New culture, Minoru Honda*, 2009, from the series *The great pretenders*, 2009–13
Diasec-mounted digital print on aluminium composite panel
121 x 84 cm

3 *Special mention, Kiichiro Furukawa*, 2009, from the series *The great pretenders*, 2009–13
Diasec-mounted digital print on aluminium composite panel
121 x 84 cm

4 **eX de Medici**
Ruger Blackhawk, 2016
watercolour
84 x 110 cm

5 **Tiffany Chung**
Local history book—Asahi-cho, 1921; Asahi-cho, 1926–1929; Asahi-cho, 1929–1932; Asahi-cho, 1935, 2016
synthetic polymer paint, ink and oil marker on acetate and paper
4 drawings, each 20 x 28 cm

6 **Chanelle Rose**
Silenced, 2016
ballpoint pen and ink
156 x 120.5 cm

7 **Li Shurui**
Untitled 2014-2015-02, 2014–15
synthetic polymer paint on canvas
200 x 300 cm

8 **Qiu Zhijie**
我不是宠物亦不事劳作 (I am not a pet, and do not engage in work), 2014
handscroll, ink on paper
133 x 99 cm (image)

9 **Shi Hu**
The three hymns 1990
ink, synthetic polymer paint and dried flowers on rice paper
triptych (framed): 180 x 202 cm, each 142 x 47 cm (sight)

10 **Phuan Thai Meng**
Action 5—Spread out the hands, 2011
oil on canvas
244 x 150 cm

11 **Semsar Siahaan**
Untitled, 1986–89
oil on canvas
100 x 75 cm

12 **Le Quang Ha**
Prison 3, 1997
oil on canvas, wood
75 x 65 x 10 cm

13 **Wong Hoy Cheong**
Detention Oct. 1987, 1989
oil on canvas sack
213 x 147 x 3 cm (approx.)

14 **Shi Hu**
Summer dreams, 1991
ink and synthetic polymer paint on rice paper
188 x 123 cm

Chang Fee Ming

15 *Liberté (Liberty)*, 2009
watercolour
76 x 56 cm

16 *Égalité (Equality)*, 2009
watercolour
56 x 76 cm

17 *Fraternité (Brotherhood)*, 2009
watercolour
76 x 56 cm

18 **José Santos III**
The scale, 2005
oil on canvas
93.5 x 83.5 cm

Dadang Christanto

19 *Victim imagining victims I*, 2009–10
synthetic polymer paint on canvas
137 x 111 cm

20 *Victim imagining victims II*, 2009–10
synthetic polymer paint on canvas
137 x 111 cm

21 *Victim imagining victims III*, 2009–10
synthetic polymer paint on canvas
137 x 111 cm

22 **Tang Dixin**
Tap water, 2015
oil on canvas
175 x 130 cm

Michael Lee

23 *Home of Yeap Lam Yang, 1988/90–2006, Habitat II at 2 Ardmore Park #11-02, Singapore (1985 – c. 2006)*, 2016, from the series *Dwelling*, 2012–
synthetic polymer paint on canvas
120.5 x 80 cm

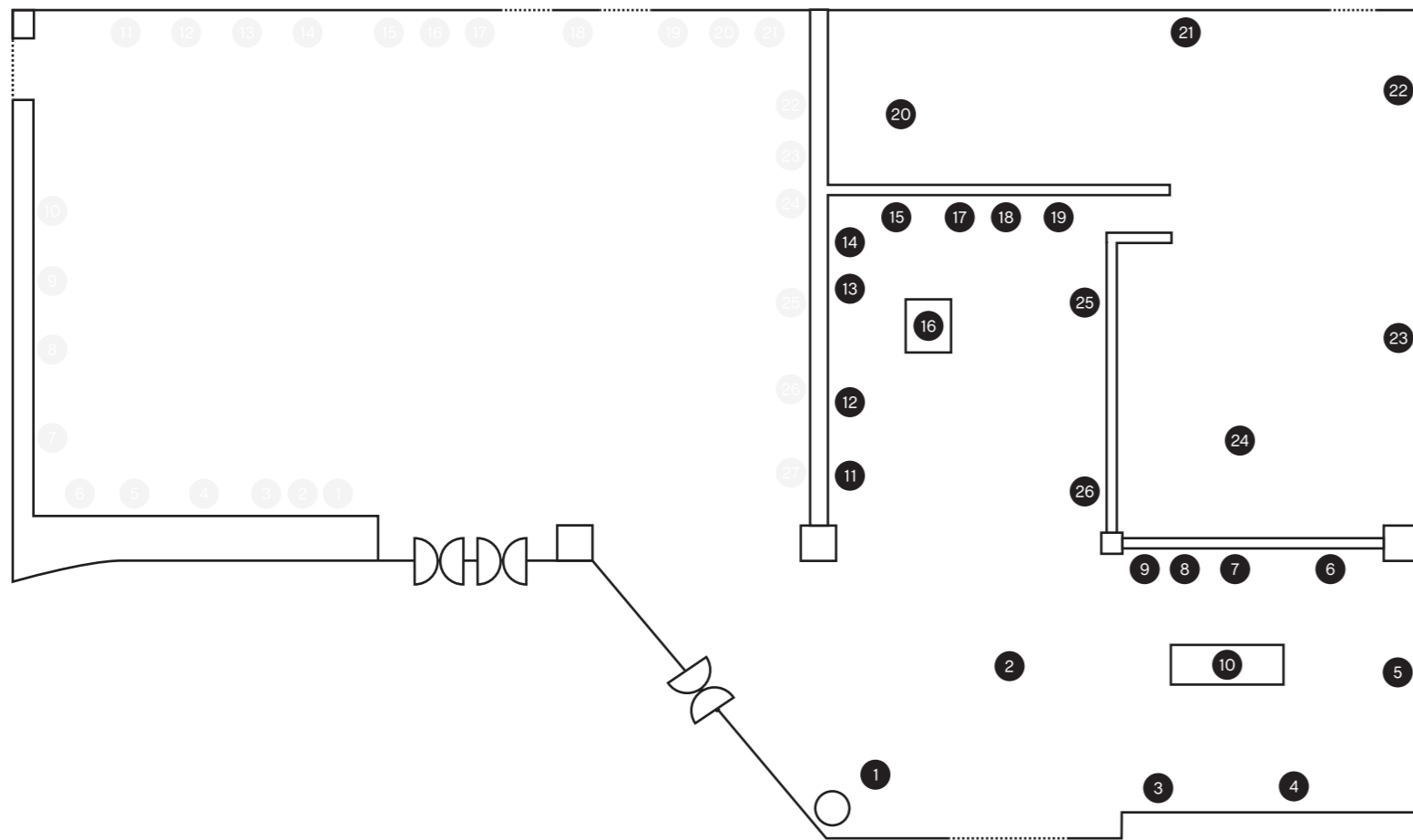
24 *Home of Yeap Lam Yang, 2006–07, Habitat I at 3 Ardmore Park #06-02, Singapore (1984 – c. 2007)*, 2016, from the series *Dwelling*, 2012–
synthetic polymer paint on canvas
120.5 x 80 cm

25 **Elmer Borlongan**
Amazing rat race, 2012
synthetic polymer paint on canvas
214 x 427 cm

26 **Natee Utarit**
Contemplation of death—suffering, 2016
oil on canvas, wood
56.5 x 99 x 8 cm

27 **Heri Dono**
Gulliver, 2007
synthetic polymer paint on canvas
152 x 202.5 cm





List of works from the collection of John Chia and Cheryl Loh

Dimensions are given as height preceding width (followed, where applicable, by depth)

- 1 **Aida Makoto**
The video of a man calling himself Japan's prime minister making a speech at an international assembly, 2014*
single-channel high-definition digital video, 16:9 aspect ratio, colour, sound; script installation dimensions variable; video 26:07 minutes; script 20 pages, each 29.7 x 21 cm
- 2 **Zai Kuning**
To be a farmer, 2013
chair, fish basket, changkol, wood, bark, string, pins, wax
98 x 120 x 27 cm
- 3 **Sopheap Pich**
Valley drip (Black top), 2012
bamboo, rattan, burlap, wire, beeswax, earth pigment, plastic, charcoal, oil paint, damar resin
161 x 124 x 7.5 cm
- 4 **Lee Wen**
Anthropometry revision 1 and 2, 2006*
4 digital prints
3 prints each 175 x 102 cm (image), 1 print 102 x 135 cm (image)

- 5 **Phuan Thai Meng**
Land, 2014
synthetic polymer paint on paper and canvas, wood, glass
installation of 17 paintings:
187 x 479 x 9 cm (approx.)

- 6 **Qiu Zhijie**
Live through all the tribulation, 2008
pencil on collage of screenprinted gampi paper on handmade paper
190.5 x 142 x 7 cm

- 7 **Sun Xun**
日本昭和七年滿蒙地圖 (Mongolian map in the seventh of Shōwa period), 2014
ink on a Japanese map of Manchuria dating from the Shōwa period
54 x 38 cm

- Shooshie Sulaiman**
- 8 *Singa pura: registered 2*, 2011–12, from the series *Let's learn propaganda*, 2011–12
ink
24 x 24 cm

- 9 *Singa pura #4 (Lion whose life is full of pretence)*, 2011, from the series *Let's learn propaganda*, 2011–12
charcoal, oil pastel and watercolour
24 x 24 cm

- 10 **Alfredo Aquilizan and Isabel Aquilizan**
Left wing: Project another country, 2015
hand-forged steel sickles with wooden handles, vitrine
108.5 x 252 x 86.5 cm

Jeremy Hiah

- 11 *The bomb eaters (after 'The potato eaters' by Vincent van Gogh)*, 2006, 2015
from the series *Paradise terrorise*, 2004–10
with (left to right) Woon Tien Wei, Lina Adam, Lim Sze Chin, Dan Yeo, Kai Lam; photography: Chua Chye Teck
digital print, ed. 1/8
82 x 122 cm (image)

- 12 *The dance (after 'Dance' by Henri Matisse)*, 2006, from the series *Paradise terrorise*, 2004–10
with (left to right) Lim Sze Chin, Tang Da Wu, Dan Yeo, Kai Lam, Hoi Lit, Lee Wen; photography: Chua Chye Teck
Type C print, ed. 1/8
122 x 182 cm (image)

Lee Wen

- 13 *Strange fruit*, 2003, printed 2014*
from a series of 12 works
digital print
109.2 x 109.2 cm
- 14 *Strange fruit*, 2003, printed 2014*
from a series of 12 works
digital print
109.2 x 109.2 cm

- 15 *Strange fruit*, 2003, printed 2014*
from a series of 12 works
digital print
109.2 x 109.2 cm

- 16 **Wong Hoy Cheong**
'The definitive ABC of government' and 'The definitive ABC of ethnography', 1999

The definitive ABC of government (left): photocopy transfer on handmade paper made from pulped books: *Mein Kampf* (1925) by Adolf Hitler and *The Malay dilemma* (1970) by Mahathir Mohamad, photocopy transfer on tracing paper, cloth, leather
23.9 x 17.4 x 2.4 cm (closed), 23.9 x 18.5 x 15.5 cm (open, variable)

The definitive ABC of ethnography (right): photocopy transfer on handmade paper made from pulped books: *The coming of age, Samoa* by Margaret Mead (1928) and *Among the believers: An Islamic journey* by VS Naipaul (1981), photocopy transfer on tracing paper, cloth, leather
23.9 x 17.2 x 2.1 cm (closed), 23.9 x 19.1 x 15 cm (open, variable)

Alwin Reamillo

- 17 *Ocho (FEM)/Ferdinand Edralin Marcos*, 2015
mixed media and found objects on disused cable drums
110 x 74 x 19 cm

- 18 *O (Jambalambibe)*, 2015
shredded banknotes and pine wood shavings in acrylic
124 cm (diameter)

- 19 *Ocho (IRM)/Imelda Romualdez Marcos*, 2015
mixed media and found objects on disused cable drums
109.5 x 69.5 x 21.5 cm

- 20 **FX Harsono**
Purification, 2013
3-channel digital video projection, 16:9 aspect ratio, colour, sound
6:35 minutes

- 21 **Manit Sriwanichpoom**
Paisan Plienbangchan, 2002*
12 gelatin silver prints
each 49 x 49 cm (image), 60 x 50 cm (sheet)

- 22 **Ho Rui An**
Screen green, 2015–16
digital video documentation of performance lecture (high-definition, 16:9 aspect ratio, colour, sound), digital print on adhesive vinyl on freestanding wall
video 52:35 minutes, wall 236 x 150 x 140 cm (variable)

- 23 **Vandy Rattana**
Funeral of my father, 2018
high-definition digital video projection, 16:9 aspect ratio, colour, sound
45:09 minutes

- 24 **Hiraki Sawa**
Lineament, 2012
2-channel high-definition digital video projection, 16:9 aspect ratio, colour, sound, vinyl record, record player
sound and video each 18:47 minutes

- 25 **Inga Svala Thorsdottir and Wu Shanzhuan**
Thing's right(s) printed 2013, 2013
lithograph and screenprint on Stonehenge paper
6 prints, each 55.5 x 73 cm

- 26 **John Clang**
Myth of the flat earth, 2013
2 digital prints, single-channel high-definition digital video, 4:3 aspect ratio, black and white, sound
print (a): 105 x 148.75 cm (image), print (b): 30.5 x 43.2 cm (image), video 45 seconds

Notes

- *Represented in the exhibition by a copy courtesy of Manit Sriwanichpoom
- †Represented in the exhibition by a copy courtesy of Lee Wen and iPreciation, Singapore
- *The script component of this work is represented by a copy courtesy of Aida Makoto and Mizuma Gallery, Tokyo and Singapore

