

What defines sculpture?

Step into a world of three-dimensional art in *Nothing is Forever: Rethinking Sculpture in Singapore* – the first exploration of Singaporean sculpture in three decades.

Tracing its history since the 19th century, the exhibition presents over 70 surprising works spanning religious, participative, installative, and even performative forms. The exhibition reveals the ever-changing nature of sculpture and how ideas around making and thinking about this medium have shifted. *Nothing is Forever* entrenches sculpture as an essential practice as it highlights how sculpture drove new ways of thinking about art in Singapore, and the lasting impacts it has made on our artistic landscape.

For more information on the exhibition, visit www.nationalgallery.sg/nothingisforever

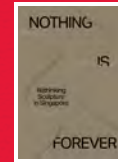


On cover:

Photographic documentation of the performance *Having My Fair Share of that Cheese in His Land* by Ben Pua, realised on the scaffolding set up by Lee Wen at the Raffles Landing Site. Part of the A.I.M. (Artists Investigating Monuments) project presented by The Artists Village on 22 July 2000. Image courtesy of Koh Nguang How.

Catalogue

Nothing is Forever: Rethinking Sculpture in Singapore
Paperback | Approx. 272 pages
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How can we understand sculpture and its many practices? From the spiritual to the monumental and conceptual, these three-dimensional objects play a variety of roles. Featuring a curatorial essay, and new interviews with artists and historians, this publication traces the evolution of sculpture in Singapore from the 19th century to the present, examining how objects can bridge materiality and performance.

Programmes

Learn more about sculpture and its many practices since the 19th century through programmes happening at The Gallery.

SCAN TO
FIND OUT MORE



Tours

CURATOR-LED TOURS
30 Jul 2022 & 05 Nov 2022
11am–noon

DOCENT-LED TOURS
(FROM 13 AUG ONWARDS)

English | Fri & Sat | 12pm
Mandarin | Sat & Sun | 3.30pm

Free for “Nothing is Forever” ticket holders, registration required.

Tours begin at Padang Atrium
Visitor Services Counter

An Accessible Experience For All

The Gallery is committed to creating an inclusive experience that can be enjoyed by visitors with access needs.

SCAN FOR
ACCESS GUIDE



National Gallery Singapore Opening Hours

Daily 10am–7pm

Supporter



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NATIONAL GALLERY SINGAPORE



NOTHING IS FOREVER

Rethinking
Sculpture
in Singapore

29 JUL 2022 –
5 FEB 2023

LET Art SURPRISE YOU



1

Colourdance
Anthony Poon

1987. Acrylic on canvas over wood relief, 200 × 200 × 10.5 cm. Gift of the National Arts Council. Collection of National Gallery Singapore.

Anthony Poon created the sensation of movement using overlapping layers of canvasses that had been shaped and pristinely coloured. *Colourdance* was one of the winning entry of a competition held in 1986 by the Ministry of Community Development and the National Theatre Trust. Such competitions were significant in enabling the production of many large-scale site-specific artworks.

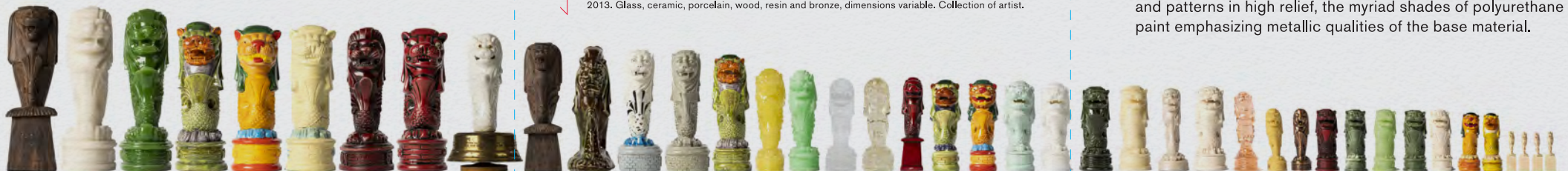
2



Light, Knowledge, Structure
Goh Ee Choo

1993. Pen and ink on paper, wooden palette, fluorescent bulbs, and urns, dimensions variable. Collection of Singapore Art Museum. Image courtesy of the artist.

This installation uses light as a manifestation of spiritual experience to make visible how the social systems that govern our lives have been conditioned and distorted by structures power and systems of governance to construct realities.



3

ഭൂമി (Earth) #04
S. Chandrasekaran

1994. Terracotta, 21 × 20 × 4.5 cm. Collection of the artist.

This terracotta sculpture was made during his apprenticeship in India in 1994. His use of clay obtained from earth sourced in India, embodies fragility in the material itself, relating back to the Trimurti whereby Lord Brahma creates the universe, Lord Vishnu preserves it, and Lord Shiva destroys it to recreate a better one by removing its imperfections and illusions.

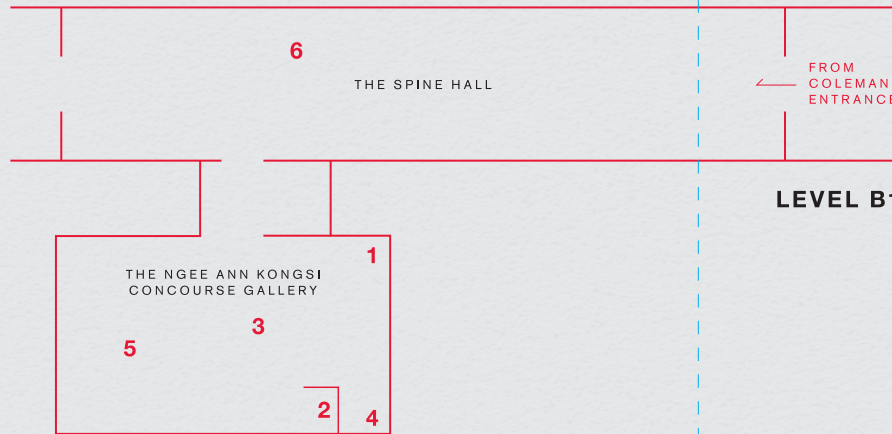


5

Growth Form
Ng Eng Teng

1962. Ciment fondu, 46 × 53 × 60cm. National University of Singapore Museum Collection.

By interlocking formal elements that embody both solidity and space, the work threw out conventional ideas that sculpture had to be a solid monolith. Cast using ciment fondu, the spherical form split open in the middle, from which a wedge-like form emerges, pointed upwards—captures both solidity and space.



4 Your Blank Stare Left Me at Sea
Ang Song Nian

Collected by the artist from various sources including tourist shops, these repeated yet different designs of the memorabilia parallel and question the search for identity by the Singapore nation, which is constantly trying to reconstruct and redefine itself.

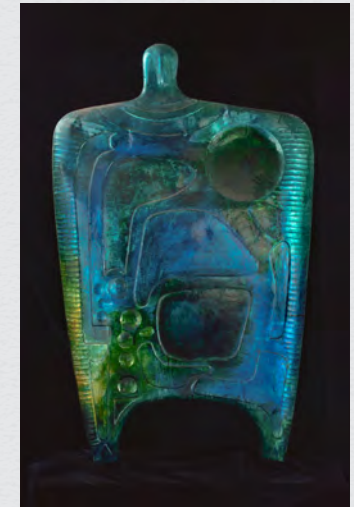
2013. Glass, ceramic, porcelain, wood, resin and bronze, dimensions variable. Collection of artist.

LEVEL B1

6

Entrepreneur
Vincent Hoisington

c. 1969. Polyurethane paint on aluminium, 180 × 104 × 14 cm. Gift of Agnes Hoisington. Collection of National Gallery Singapore



This work is a significant example of Hoisington's technique of working with industrially supplied aluminium from 1955 onward. The metal sheet has been shaped precisely to create contours and patterns in high relief, the myriad shades of polyurethane paint emphasizing metallic qualities of the base material.