

The image is a landscape photograph. In the foreground, there is a field of tall, dry, yellowish-brown grass. A person's legs, wearing pink pants, are lying on the ground in the lower-left foreground. The middle ground shows rolling hills with patches of dry grass and some small trees. The background features more distant hills under a bright blue sky with scattered white clouds. In the top-left corner, there is a purple rectangular block followed by the text "THIRDFLOOR" in white, sans-serif, uppercase letters.

THIRDFLOOR

SHERMAN ONG
Spurious Stories from the Land and Water

Sherman Ong: Spurious Stories from the Land and Water

Contents

Artist Statement	6
Legs Out, Rains Down	8
Spurious Landscapes	10
Monsoon	16
Curriculum Vitae	32
Acknowledgements	42

Artist Statement

by Sherman Ong

Monsoon – The Mechanics of Rain, Mobility and Intervention

The word 'monsoon' comes from the Arabic word 'Mausim' which describes a seasonal shifting of wind directions. The monsoons governs life in most parts of Southeast Asia, determining the profitable months of beach resorts and the agriculture calendar of farmers throughout the region. The landscape changes and human mobility is affected during the monsoons, but this intervention also creates a seasonal shifting in mindsets and psyches of the people as they go about negotiating this transient watery terrain. The sudden, heavy downpours have turned the region into one of the water-rich areas of the world but without the proper means of harvesting rainwater, the region still suffers from water-related problems.

This series contemplates the impact of the monsoons and its intervention on human mobility, the landscape and the psyche of the inhabitants of Hanoi. Taken through a moving van with the windows wound up, the images offer another way of looking at the urban landscape through the intervention of water, wind and glass.

Spurious Landscapes

The title draws inspiration from this statement by John Berger: "Landscapes can be deceptive. Sometimes a landscape seems to be less a setting for the life of its inhabitants than a curtain behind which their struggles, achievements and accidents take place."

I have always been interested in telling stories about the human condition – living, dying, loving, hoping, forgetting and longing – and how we organize and regulate our lives and environment. I am interested in exploring the intersection between Nature and Human Nature, between the landscape and the body, offering an alternative view point to the banal while eliciting the subtle beauty of everyday life.

The series straddles between randomness and planned, where the viewer is invariably drawn to question the 'validity' of the photograph as a document or a construction, whether the scene was 'found' or 'intervened'. I would like to let the answer remain ambiguous and to open up possibilities for the real and the surreal to mingle in the works.

Legs Out, Rains Down

by Adele Tan

Thunder only happens when it's raining
Players only love you when they're playing
They say, women, they will come and they will go
When the rain washes you clean, you'll know
You'll know

Stevie Nicks, "Dreams", 1977

I flip the pages of Sherman Ong's book to inspect the images in his suite of photographs taken around the world and made over several years, a series he verily titled *Spurious Landscapes*. Individually they are untitled and give away little of where they might have been taken, except those of Singapore and the vague areas identified through my awareness of certain geographical or cultural codes. There are not many pictures in this series, with some looking more constructed than others, but oddly out of place amongst other more crafted bodies of work, prefaced by explicit statements of intent, such as his Hanoi Monsoon photos. Curious things happen in his spurious pictures: some unidentified bare legs dangle or extrude from the tall grass; a boy mows a concrete football court as if he had moved across the centrefold from the cut grass in the picture on the opposite page; a man appears on one picture of an abandoned pool but disappears from another reframed shot of it; and the bare sole of a human foot peeks out from a striped hammock.

I look again at the dictionary definitions of "spurious". The word connotes something that is not really what it outwardly seems, possessing false, forged or deceitful qualities. But it also means something that is of illegitimate birth, a bastard. It is this second meaning to which I gravitate. To be a spurious, bastard landscape seems to me a rather more salutary prospect for it assumes something that does not quite fit the order of things. Sherman's photographs seem to draw our attention not to fakery as such, but to the activity of things that do not belong together, things and actions that share the same photo paper terrain but are in de-geneticised relations to each other. And much as we hate to admit it, a peculiar sense of spuriousness is also shared by the wider public of photo-takers. Many of the photographs that we have in our camera these days are a random assortment of bastard shots, a deluge of inconsequential pictures taken then only to be quickly stored away, facilitated by the easy proliferation of digital equipment. There are so many of such shots that I would not deign to acknowledge that they came from my hand on the shutter release.

As it turns out, Sherman was indeed attempting to see if elements in his photographs could appear to be part of an "elaborate set-up" though they were in actual fact already there before him. In other words, these were scenes merely occurring or arbitrarily planted but not synthetically organised or digitally manipulated by the photographer. He wants us to mistake the photos as products of the intervention of the photographer (the work as a deliberate mock-up) when it is in fact a found landscape that could have and has taken place "naturally". We have been accustomed to speaking about photography within constructionist discourse that we sometimes fail to trust in certain plausibility. Like the out-of-wedlock child who screams for acknowledgment of his or her legitimate place, the surety of a genetic affiliation can be rent by the eyes and mind of habit. As such, Sherman prefers that his bastard, spurious photography be seen as an unusual prodigal child by a different mother, returning to his constructionist roots via another gestation and gesture. His interest in getting to the limits of "landscape photography" has brought him full circle, to the realisation that despite wanting to turn the tables on the natural-assumed-as-fake, he cannot avoid the final layering on of his interpretation and intervention: his choice of filters, lenses, angles and other technical calibrations, right down to his "decisive moment".

Aside from Sherman's conceptual gambit, I see them as accurate gauges of our tepid quotidian days, where ordinariness is so ordinary that the events they harbour gain no legitimacy because they are not worthy of being remarked upon. But there are still the slight blips that register on the image surface; there are always underlying things that disconcert us – the irritation and irrationality that we attempt to tamp down but are not completely successful at doing so. Such is the phenomenon of nature, like that sudden shower of hailstones that punctuated the anticipated monsoon storm he captured in Hanoi. People, objects and actions were temporarily halted, shifted or scattered; nothing was perspicacious anymore as interleaving sheets of water blanketed his vision yet everything still looked predictably normal. Rain is the bastard player here in the photographic landscape, familiar but unfathomable and always trying to take something down.

Spurious Landscapes

Sunbather since 2010

Digital print on archival photo paper

46 x 57.64 cm, Edition of 5 + 2 AP

80 x 100.24 cm, Edition of 5 + 2 AP





Pool since 2010

Digital print on archival photo paper
46 x 59.9 cm, Edition of 5 + 2 AP
80 x 102.2 cm, Edition of 5 + 2 AP



Dream since 2010

Digital print on archival photo paper
46 x 59.9 cm, Edition of 5 + 2 AP
80 x 103.15 cm, Edition of 5 + 2 AP



Steeple since 2010

Digital print on archival photo paper
 46 x 58.57 cm, Edition of 5 + 2 AP
 80 x 101.86 cm, Edition of 5 + 2 AP



Intersection since 2010

Digital print on archival photo paper
 46 x 58.42 cm, Edition of 5 + 2 AP
 80 x 101.6 cm, Edition of 5 + 2 AP



Mow since 2010

Digital print on archival photo paper

46 x 56.2 cm, Edition of 5 + 2 AP

80 x 97.71 cm, Edition of 5 + 2 AP



Moon since 2010

Digital print on archival photo paper

46 x 58.7 cm, Edition of 5 + 2 AP

80 x 102.11 cm, Edition of 5 + 2 AP

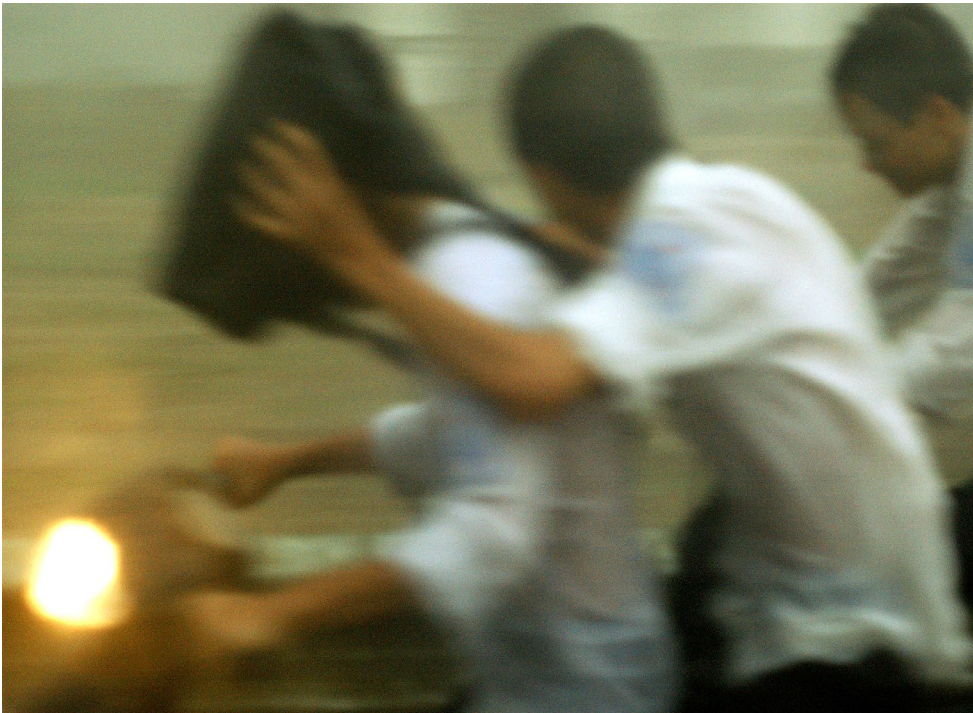


Monsoon - The Mechanics of Rain, Mobility and Intervention



MONSOON - the mechanics of rain, mobility and intervention #1 2005

Digital print on archival photo paper
40 x 60.16 cm, Edition of 8 + 2 AP
66.48 x 100 cm, Edition of 5 + 2 AP



MONSOON - the mechanics of rain, mobility and intervention #2 2005

Digital print on archival photo paper

40 x 60.16 cm, Edition of 8 + 2 AP

66.48 x 100 cm, Edition of 5 + 2 AP

MONSOON - the mechanics of rain, mobility and intervention #3 2005

Digital print on archival photo paper

40 x 60.16 cm, Edition of 8 + 2 AP

66.48 x 100 cm, Edition of 5 + 2 AP

Page 17:

MONSOON - the mechanics of rain, mobility and intervention #4 2005

Digital print on archival photo paper

40 x 60.16 cm, Edition of 8 + 2 AP

66.48 x 100 cm, Edition of 5 + 2 AP





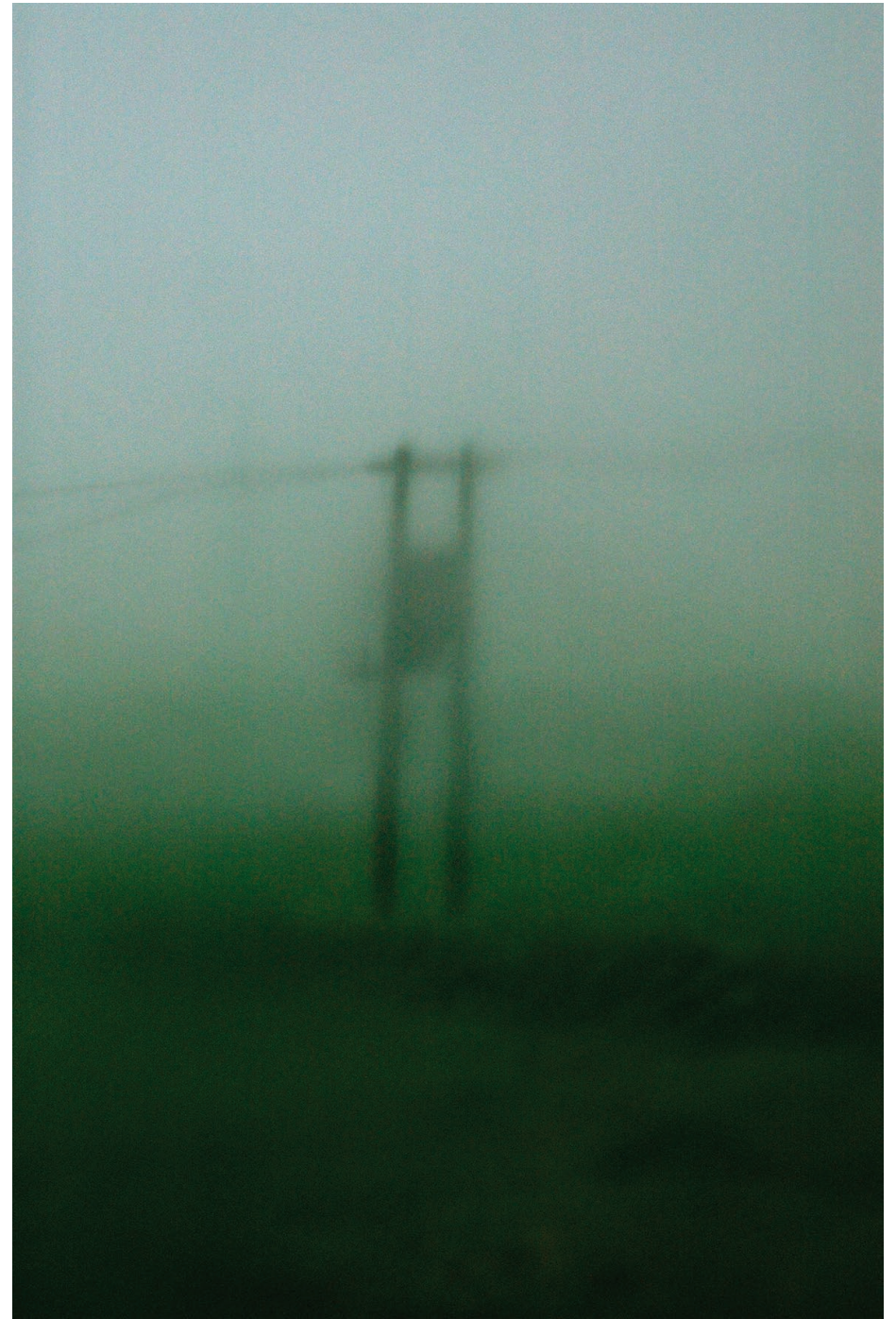
MONSOON - the mechanics of rain, mobility and intervention #5 2005

Digital print on archival photo paper
 40 x 60.16 cm, Edition of 8 + 2 AP
 66.48 x 100 cm, Edition of 5 + 2 AP

MONSOON - the mechanics of rain, mobility and intervention #6 2005

Digital print on archival photo paper
 40 x 60.16 cm, Edition of 8 + 2 AP
 66.48 x 100 cm, Edition of 5 + 2 AP

MONSOON - the mechanics of rain, mobility and intervention #7 2005
Digital print on archival photo paper
40 x 26.6 cm, Edition of 8 + 2 AP
66.48 x 44.2 cm, Edition of 5 + 2 AP







Page 16:

MONSOON - the mechanics of rain, mobility and intervention #8 2005

Digital print on archival photo paper
40 x 60.16 cm, Edition of 8 + 2 AP
66.48 x 100 cm, Edition of 5 + 2 AP

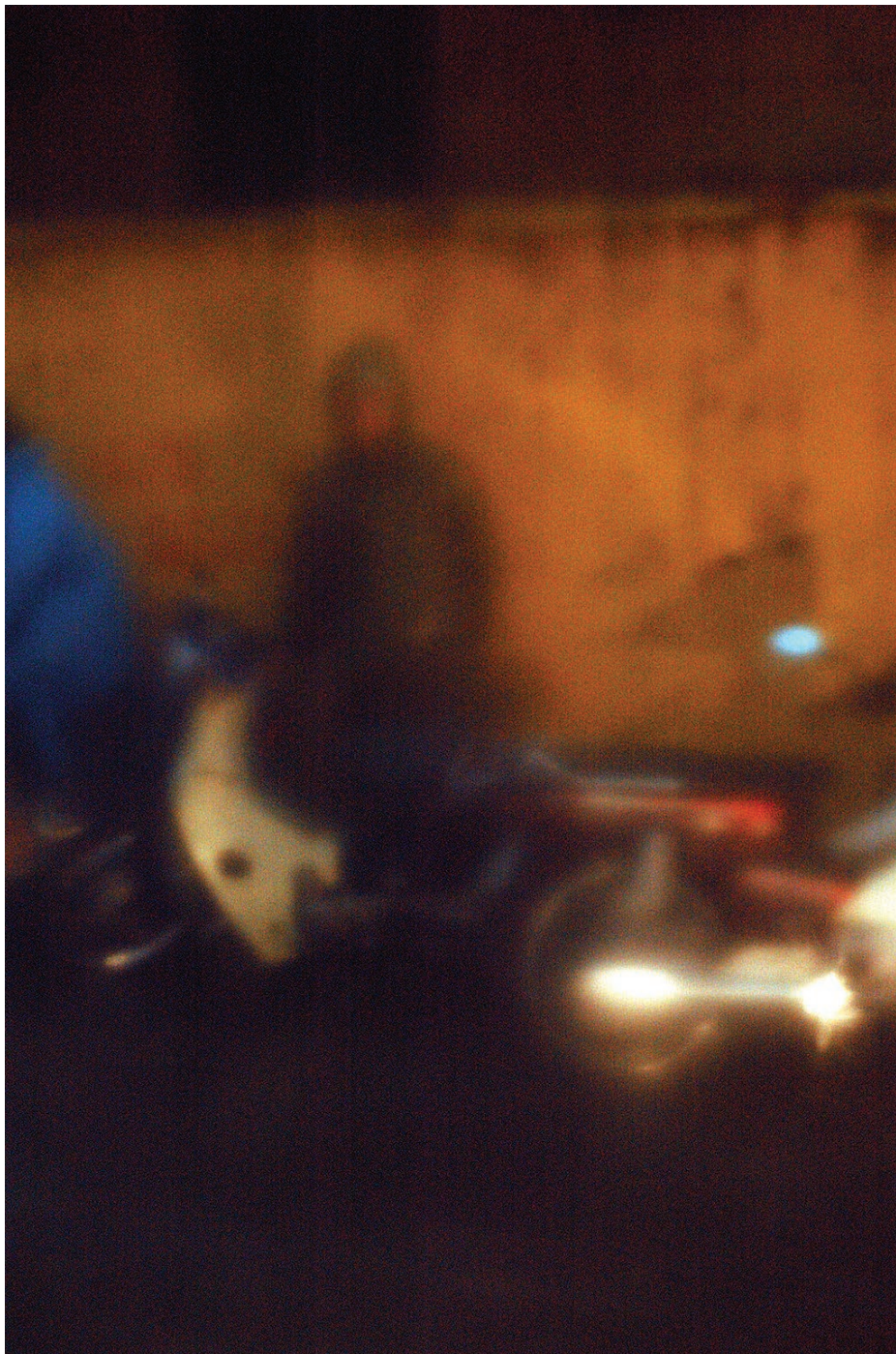


MONSOON - the mechanics of rain, mobility and intervention #9 2005

Digital print on archival photo paper
40 x 60.16 cm, Edition of 8 + 2 AP
66.48 x 100 cm, Edition of 5 + 2 AP

MONSOON - the mechanics of rain, mobility and intervention #10 2005

Digital print on archival photo paper
40 x 60.16 cm, Edition of 8 + 2 AP
66.48 x 100 cm, Edition of 5 + 2 AP



MONSOON - the mechanics of rain, mobility and intervention #11 2005
Digital print on archival photo paper
40 x 26.6 cm, Edition of 8 + 2 AP
66.48 x 44.2 cm, Edition of 5 + 2 AP



MONSOON - the mechanics of rain, mobility and intervention #12 2005
 Digital print on archival photo paper
 40 x 60.16 cm, Edition of 8 + 2 AP
 66.48 x 100 cm, Edition of 5 + 2 AP

MONSOON - the mechanics of rain, mobility and intervention #13 2005
 Digital print on archival photo paper
 40 x 60.16 cm, Edition of 8 + 2 AP
 66.48 x 100 cm, Edition of 5 + 2 AP





MONSOON - the mechanics of rain, mobility and intervention #14 2005
Digital print on archival photo paper
40 x 60.16 cm, Edition of 8 + 2 AP
66.48 x 100 cm, Edition of 5 + 2 AP



MONSOON - the mechanics of rain, mobility and intervention #15 2005

Digital print on archival photo paper
40 x 26.6 cm, Edition of 8 + 2 AP
66.48 x 44.2 cm, Edition of 5 + 2 AP

Page 23:

MONSOON - the mechanics of rain, mobility and intervention #16 2005

Digital print on archival photo paper
40 x 60.16 cm, Edition of 8 + 2 AP
66.48 x 100 cm, Edition of 5 + 2 AP

MONSOON - the mechanics of rain, mobility and intervention #17 2005

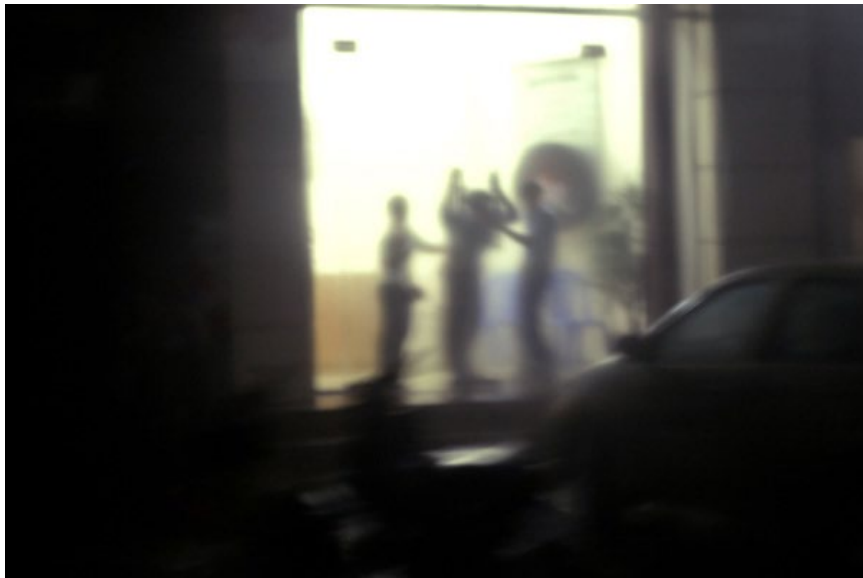
Digital print on archival photo paper
40 x 60.16 cm, Edition of 8 + 2 AP
66.48 x 100 cm, Edition of 5 + 2 AP

MONSOON - the mechanics of rain, mobility and intervention #18 2005

Digital print on archival photo paper
40 x 60.16 cm, Edition of 8 + 2 AP
66.48 x 100 cm, Edition of 5 + 2 AP

MONSOON - the mechanics of rain, mobility and intervention #19 2005

Digital print on archival photo paper
40 x 60.16 cm, Edition of 8 + 2 AP
66.48 x 100 cm, Edition of 5 + 2 AP





MONSOON - the mechanics of rain, mobility and intervention #20 2005

Digital print on archival photo paper
40 x 60.16 cm, Edition of 8 + 2 AP
66.48 x 100 cm, Edition of 5 + 2 AP

MONSOON - the mechanics of rain, mobility and intervention #21 2005

Digital print on archival photo paper
40 x 60.16 cm, Edition of 8 + 2 AP
66.48 x 100 cm, Edition of 5 + 2 AP



Curriculum Vitae

Sherman ONG (Born in 1971) Melaka, Malaysia

Education

1995 National University of Singapore, LLB (Hons.), Singapore

Honors & Awards

2010 ICON de Martell Cordon Bleu Photography Award, Singapore
Hubert Bals (Script Development) Fund, Netherlands

2009 Special Mention (Ming Wong, Singapore Pavilion) Venice Biennale, Venice, Italy
Best Screenplay (Hashi), Singapore Film Awards, Singapore
Forget Africa Commission, Rotterdam International Film Festival, Netherlands

2007 Fukuoka Asian Art Museum Artist Residency Award, Fukuoka, Japan

2005 Special Jury Prize (Exodus), Independent Film & Video Awards, Hong Kong, China
ArtConnexions:Goethe-Institut Artist Residency Award, Singapore

2004 Best Experimental Film (Exodus), Int'l Panorama of Independent Filmmakers, Greece
Special Jury Prize (Exodus), Malaysian Video Awards, Kuala Lumpur, Malaysia
Special Festival Prize (Exodus), La Cittadella del Corto Short Film Festival, Italy

2002 Best Documentary (The Ground I Stand), Malaysian Video Awards, Malaysia

Scholarships & Grants

1989 – 1990 Singapore Government ASEAN Scholarship

2001 Singapore Film Commission Bursary

2002 Associate Artist, Substation

2002 Asia-Europe Foundation Young Photographer's Forum Singapore

2007 Asia-Europe Foundation Cultural Exchange

Residencies

2005	Goethe Institute Art Connexions Residency, Hanoi, Vietnam
2007	Fukuoka Asian Art Museum, Japan
2009	Rotterdam Film Festival Forget Africa Residency, Dar Es Salaam, Tanzania

Selected Solo Exhibitions

2014	Spurious Stories from the Land and Water, Art Plural Gallery, Singapore
2010	ICON de Martell Photography Award, Institute of Contemporary Arts, Singapore Ticket Seller, Sikkema Jenkins & Co., New York, USA
2009	Sherman Ong, Contemporary Art Centre of South Australia, Australia
2008	Hanoi Monogatari (Hanoi Story), Zeit Foto Salon, Tokyo, Japan HanoiHaiku: Month of Photography Asia, 2902 Gallery, Singapore
2007	Missing You, Fukuoka Art Asian Museum, Fukuoka, Japan
2006	HanoiHaiku, Angkor Photography Festival, Siem Reap, Cambodia

Selected Group Exhibitions

2014	Flux: Collective Exhibition, Art Plural Gallery, Singapore
2013	Asia Pacific Triennial of Contemporary Art (Cinema), Gallery of Modern Art, Brisbane, Australia Cinema Encounters: Sherman Ong, Casa Asia, Barcelona & Madrid, Spain Migrants (in)visibles, Espace Khiasma, Paris, France Motherland - Xiao Jing, Open House (Marina), Singapore
2012	Little Sun by Olafur Eliasson, Tate Modern, London, United Kingdom Asia Serendipity, Teatro Fernando Gomez, Photo Espana Madrid, Spain Panorama, Singapore Art Museum, Singapore PIMP the TIMP Volume II, Galerie Lichtblick, 21st International Photoszene Cologne, Germany Cross-Scape, GoEun Museum of Photography, Busan, Korea I want to remember, Rotterdam International Film Festival, Netherlands

2011	Crossing SEA(s), 2902 Gallery, Singapore (Fringe event of Art Stage Singapore)
	Unseen: Cinema of the 21st Century, Queensland Art Gallery, Australia
	Changwon Asian Art Festival, Sungsan Arts Hall, Changwon, Korea
	17th International Contemporary Art Festival Videobrasil, Sao Paolo, Brazil
	Prague Quadrennial of Performance Design and Space, Prague, Czech Republic
	Cross-Scape, Kumho Museum of Art, Seoul, Korea
	Cross-Scape, Jeonbuk Museum of Art, Jeonju, Korea
	Metropolis - City Life in the Urban Age, Noorderlicht International Photo festival, Netherlands
	Ming Wong:Life of Imitation, Frye Art Museum, Seattle, Washington, USA
	Ming Wong:Life of Imitation, Contemporary Art Spaces Tasmania, Australia
	Ming Wong:Life of Imitation, Hara Museum of Contemporary Art, Tokyo, Japan
	I want to Remember, Singapore Arts Festival, Singapore
	Singapore Survey 2011: Imagine Malaysia, Valentine Willie Fine Art, Singapore
	Photo Ireland, Dublin, Ireland
	Short Cuts, Singapore National Museum, Singapore
	Now or Never, ION Art Gallery, Singapore
	Kumbukumbu Za Mti Uunguao Memories of a Burning Tree
	Kandy International Film Festival, Sri Lanka
	When the end of Winter is almost Spring
	Rotterdam International Film Festival, Netherlands
2010	Tickets, Gdansk Docfilm Festival (Competition), Poland
	Ming Wong:Life of Imitation, Singapore Art Museum, Singapore
	Malaysia-Singapore Cinema, Centre Pompidou, Paris, France
	Daegu Photography Biennale, Daegu Culture and Arts Center, Korea
	Nanjing Biennale, Jiangsu Art Museum, Nanjing, China
	Rainbow Asia, Hangaram Museum, Seoul Art Centre, Seoul, South Korea
	The Tropics-Views from the Middle of the Globe, Jim Thompson Art Centre, Bangkok, Thailand
	The Last Book, The Zentralbibliothek Zürich, Switzerland

2010	Banjir Kemarau Flooding in the Time of Drought
	- Rotterdam International Film Festival, Netherlands
	- Barcelona Asian Film Festival, Spain
	- Rome Asian Film Festival, Italy
	Kumbukumbu Za Mti Unguao Memories of a Burning Tree
	- Rotterdam International Film Festival, Netherlands
	- Goteborg International Film Festival, Sweden
	- Hong Kong International Film Festival, China
	- Tokyo International Film Festival, Japan
	- Singapore International Film Festival, Singapore
	- Montreal World Film Festival, Canada
	- Bangkok World Film Festival, Thailand
	- Durban International Film Festival, South Africa
	- Mumbai International Film Festival, India
	- Rome Asian Film Festival, Italy
	- Milan Festival of African, Asian and Latin American Cinema, Italy
	- Cinemanila, Manila, Philippines
	- Jogja-NETPAC Asian Film Festival, Jogjakarta, Indonesia
	- When the end of Winter is almost Spring
	- Montreal World Film Festival, Netherlands
	Tickets
	- Montreal World Film Festival, Netherlands
	- Hawaii International Film Festival, USA
2009	Ming Wong:Life of Imitation, Singapore Pavilion, Venice Biennale, Venice, Italy
	Code Share:10 Biennales, 20 Artists, Contemporary Art Centre, Vilnius, Lithuania
	Fluid Zone:Jakarta Biennale, National Gallery, Jakarta, Indonesia
	Die Tropen - Views from the Middle of the Globe, Martin-Gropius-Bau, Berlin, Germany

Banjir Kemarau | Flooding in the Time of Drought
 Hong Kong International Film Festival
 - Cinema Digital Seoul, Korea
 - Bangkok World Film Festival, Thailand
 - Osian Cinefan International Film Festival, India
 - Cinemania International Film Festival, Philippines
 - Q! Film Festival, Jakarta Indonesia
 Hashi
 - Best Screenplay Award, Singapore Film Awards, Singapore
 - Rotterdam International Film Festival
 - Barcelona Asian Film Festival Spain
 - Rome Asian Film Festival Italy
 - Sofia Film Festival, Bulgaria
 2008 Wonder, Singapore Biennale, City Hall, Singapore
 In-between (Asian Video Art), Mori Art Museum, Tokyo, Japan
 Cut2: New Photography from Southeast Asia, Valentine Willie Fine Art, Singapore
 The Last Book, Biblioteca Nacional Buenos Aires, Argentina
 Photo Art Asia, Bangkok, Thailand
 Out of Berlin...pass the picture! Goethe Institut, Kuala Lumpur, Malaysia
 OsTropicos - Views from the Middle of the Globe, Centro Cultural Banco do Brasil, Rio de Janeiro, Brazil
 Cut: New Photography from Southeast Asia, Valentine Willie Fine Art, Kuala Lumpur, Malaysia
 Exodus – Wanita Yang Berlari
 Clermond-Ferrand International Short Film Festival, France
 Hashi
 - Singapore International Film Festival, Singapore
 - Mumbai Women's Film Festival India, India
 - State of Things
 - Asean + 3 Film Festival, Sinema Old School, Singapore

2007	<p>Photoquai-World Visual Arts Biennale, Musée du Quai Branly, Paris, France</p> <p>OsTropicos - Views from the Middle of the Globe, Centro Cultural Banco do Brasil, Brasilia, Brazil</p> <p>Singapore Art Show, Singapore Art Museum, Singapore</p> <p>Making Heroes, Striking The Missing Chord, National Library, Singapore</p> <p>Exodus – Wanita Yang Berlari</p> <p>Independent Contemporary Dance Festival, Cultural Center of the Philippines</p> <p>Films of Desire, Neemrana, India</p> <p>Arts House, Singapore</p> <p>HDB Housing Project</p> <p>History Gallery, National Museum Singapore</p>
2006	<p>Another Asia, Noorderlicht Photo Festival, Fries Museum, Leeuwarden, Netherlands</p> <p>40°1'N/3°36'W, Aranjuez, Plaza de Parejas, Aranjuez Spain</p> <p>Landscape & Architecture, Art Salon, Kuala Lumpur, Malaysia</p> <p>ArtConnexions, Goethe Institut/IFA</p> <p>RMIT Gallery, Melbourne, Australia</p> <p>National Museum Jakarta, Indonesia</p> <p>Vietnam Fine Arts Museum, Hanoi Vietnam</p> <p>IFA Gallery Stuttgart, Germany</p> <p>IFA Gallery Berlin, Germany</p> <p>Exodus - Wanita Yang Berlari</p> <p>3rd International Dance Video Festival, Tokyo, Japan</p> <p>The Circle</p> <p>Commonwealth Film Festival, Manchester, United Kingdom</p>
2005	<p>Exodus - Wanita Yang Berlari</p> <ul style="list-style-type: none"> - Videobrasil International Electronic Art Festival, Sao Paulo, Brazil - 10th Hong Kong Independent Film and Video Awards, China - Jakarta International Dance Film Festival, Indonesia - VideoLisboa#5, Portugal <p>Drought</p> <ul style="list-style-type: none"> - Yokohama Art Triennial (Closing Presentation), Japan

2004	<p>Is it easy to kill/pray?</p> <ul style="list-style-type: none"> - 4th Bangkok International Experimental Film Festival Thailand - Singapore Short Cuts, Singapore History Museum, Singapore Singapore Season, Institute of Contemporary Arts, London, UK Month of Photography, Singapore Arts Festival, Alliance Francaise, Singapore Spirituality in Modern Singapore, Goethe Institut, Singapore Exodus – Wanita Yang Berlari - International Panorama of Independent Filmmakers, Greece - International Film Festival Rotterdam, Netherlands - Malaysian Video Awards, Malaysia - Bangkok International Film Festival, Thailand - Barcelona Asian Film Festival Spain - Circuito Off Venice International Short Film Festival, Italy -Turin Gay & Lesbian Film Festival, Italy - Los Angeles Asian Pacific Film & Video Festival, USA - La Cittadella del Corto International Short Film Festival, Italy (Special Festival Prize) - New York Asian American International Film Festival USA - Rome Asian Film Festival, Italy - Dance On Screen, International Dance Film Festival London, UK - Rencontres Internationales Paris-Berlin, Paris, France - Bilbao International Documentary and Short Film Festival, Spain - Asia-Europe Foundation Dance Forum, Hebbel Theatre, Berlin, Germany - MOV International Digital Film Festival, Philippines 2004 <p>State of Things</p>
2003	<ul style="list-style-type: none"> - Zero Gravity, Multimedia Art Asia Pacific, Singapore Art Museum, Singapore <p>Towards the Month of Photography 2004, Alliance Francaise, Singapore</p> <p>Exodus – Wanita Yang Berlari</p> <ul style="list-style-type: none"> - Q Film Festival Jakarta, Indonesia - Di Mana Bumi Dipijak The Ground I Stand - Videobrasil - International Electronic Art Festival 2003, Sao Paulo, Brazil

	- 7th Thai Short Film and Video Festival 2003, Bangkok Thailand
	State of Things
	- Emergency Filmmaking Project, The Substation, Singapore
2002	60's Now, Singapore Art Museum, Singapore
	Di Mana Bumi Dipijak The Ground I Stand
	- 7th Malaysian Video Awards, Malaysia
	- 8th Hongkong Independent Short Film & Video Festival
	- Women Inspire Film Festival 2002, Singapore
	- 2nd Singapore Shorts Film Festival, Singapore
	Contemplation Room, Danish Ministry of Culture, Overgaden Gallery, Copenhagen, Denmark
	- Danger Museum, Institute of International Visual Arts, London, UK
	- Aus Kobberling, Kassel, Germany
2001	Time-Image in the Peranakan House, Central District Arts Festival, Singapore

Public Collection

Fukuoka Asian Art Museum, Japan
 Singapore Art Museum, Singapore
 Seoul Art Centre, Korea
 Malaysia-Singapore Collection, National University of Singapore
 Meat, Vegetables & Dessert
 International Documentary Film Festival Amsterdam, Netherlands
 ArtConnexions, Space 217, Singapore
 The Circle
 DIBA Digital Barcelona International Film Festival, Spain
 El Pollo de Quijote
 Finalist 4th Centennial of Don Quixote Short Film Awards, Spain
 State of Things

Commissions

2011	I want to Remember Commissioned by Singapore Arts Festival 2011
2010	When the end of Winter is almost Spring Commissioned by Singapore Arts Festival 2010
2010	Memories of a Burning Tree Commissioned by Rotterdam International Film Festival, Forget Africa Programme, Netherlands
2009	3 works on Cinema (Ticket Seller, Poster Painter and Collector) Commissioned by Tang Fu Kuen, curator for Singapore Pavilion, Venice Biennale
2006	HDB Housing Project Commissioned by the National Museum Singapore
2003	Exodus – Wanita Yang Berlari Commissioned by the Indonesian Contemporary Dance Centre

Acknowledgements

Essay

Adele Tan

Conception and Coordination

Gillian de Boer

Vijaya Krishnan

Lara Sedbon

Cornelia Tang

Graphic Design

Vijaya Krishnan

Photo Credits

Sherman Ong

Digital Catalogue 2014



ART PLURAL GALLERY

38 Armenian Street
Singapore 179942

T +65 66368360
F +65 6636 8361

info@artpluralgallery.com
www.artpluralgallery.com
www.artpluralgallery.com/blog
www.facebook.com/artpluralgallery
www.twitter.com/artpluralsg

Opening hours from 11am to 7pm
Closed on Sundays and Public Holidays

