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**N E W S**  
**B R I E F**

**SINGAPORE**

**Art In Emergency**

**T**hrough October 31, 2007, the Singapore Art Museum (SAM) is presenting *From Words to Pictures: Art During the Emergency*, an exhibition of work inspired by and interpreting the "Malayan Emergency," which was a term used by the British colonial government to describe what was in actuality a full-scale guerrilla war between the Malayan Communist Party and the Commonwealth armed forces. It lasted 12 years from 1948 to 1960.

Besides the guerrilla war, the Emergency witnessed a series of social upheavals such as the Maria Hertogh riots in 1950, the Anti-Yellow Culture Movement in the early 1950s, the National Service Riots of May 13, 1954, the Hock Lee bus strikes in 1955, and the October 1956 student riots involving almost 4,000 students from the Chinese middle schools. On the cultural front, the Anti-Yellow Culture Movement, which took prominence from 1953 onwards, signaled underlying racial tensions, anti-colonialism, the rejection of Western values perceived as decadent, and the treatment of communism beneath the larger contexts of the Emergency.

*From Words to Pictures: Art During the Emergency* is curated by Seng Yu Jin of the SAM. Seng seeks to challenge the audience to think about the effects of the Malayan Emergency on artists and art in Singapore by looking at the art activities of Singapore Art Society and the Equator Art Society, two significant art societies where artistic activities converged upon in this period.

The exhibition attempts to redefine the roles played by the artist, viewer, and the function of objects displayed; the audience is invited to interact with the exhibition through a sensual and intellectual experience by interlacing and colliding



Chua Mia Tee, *Epic Poem of Malaya*, 1955, oil on canvas. 121.6 x 140.7 cm. Collection of the Singapore Art Museum.

sounds, touch, and the power of images.

This exhibition has involved the commissioning of two works: Michael Lee's installation, *The \$100,000 gallery of art*, employs the genre of 'Artists Book' to interrogate architectural and art histories of Singapore by responding to the unrealised aspirations of building a Singapore Art Gallery in 1958; and Dr. Lai Kui Fang's painting, *Bedok Flood*, exhibited in the 1960 Equator Art Society Exhibition, which was destroyed by the elements and the artist has repainted it for this exhibition from his memory and photographs of the work.

The Singapore Art Museum is located at 71 Bras Basah Road. Tel: (65) 6332 3222.

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**THE UNITED STATES**

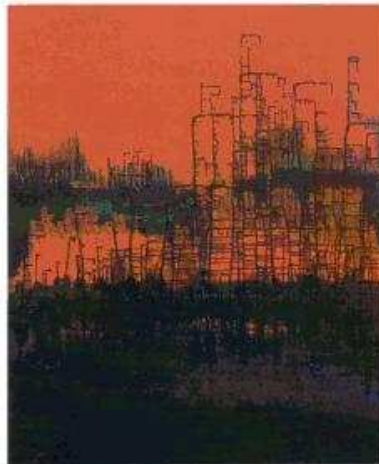
**Gateway Bombay**

**G**ateway Bombay, on view in the Herwitz Gallery of the Peabody Essex Museum (PEM), through December 7, 2008, presents the work of 13 artists who are deeply connected to the

Chirodeep Chaudhuri, Bal Chhabda, Atul Dodiya, Kattingeri Krishna Hebbar, M.F. Husain, Bhupen Khakhar, Bose Krishnamachari, Nalini Malani, Tyeb Mehta, Gieve Patel, Sudhir Patwardhan, Anil Revri, and Ketaki Sheth—most of whom live and work in Bombay.

Bombay became officially known as Mumbai in 1995, but both names are widely used. With a metro-area population of over 18 million, Bombay/Mumbai is India's most populous city, and is expected to be the world's largest by 2020. This dramatic growth is due to the constant influx of people seeking opportunity in the nation's commercial capital. The Gateway of India, which frames Bombay's harbor on the Arabian Sea, was created as a monument to colonial rule. Today it is a fixture in Bombay's daily life, one of its most visible icons, and a draw for tourists and citizens alike.

In Gieve Patel's *Two Men with Handcart*, saturated tones of pink and orange create a dense urban backdrop, against which two male figures are centered at the bottom of the canvas—laborers pausing for a moment in their work day, seemingly deep in conversation. Sudhir Patwardhan's *Pokharan* depicts a distressed site in transition, littered with haphazard construction and the toxic air of industrialization. Here muted



Anil Revri, *Untitled Landscape/Mumbai*, 1995, oil on canvas, 80 x 50".