

ANNEX A: ABOUT THE PERANAKAN GALLERY

Peranakan Gallery

Dates	: From 31 October 2017
Venue	: Changi Airport Terminal 4 Level 2M, Departure Transit, Heritage Zone
Admission fee	: Free
Opening hours	: Gallery is open 24 hours daily
Getting there	: Available to all passengers after clearing departure immigration



The Peranakan Museum team at the Peranakan Gallery. (From left to right) Jackie Yoong, Curator, (back) Bernard Tan, Deputy Director, Audience & Contemporary Art, (front) John Teo, General Manager of the Peranakan Museum, Chia Shao Xiong, Manager, Audience.

ANNEX B: GALLERY HIGHLIGHTS

Wedding Bed



Peranakan wedding beds were placed in the wedding chamber, and could have been part of a bride's dowry. Its form is that of a Chinese four-poster bed, with three sides enclosed. Such "red-and-gold" furniture was usually made of namwood (*nanmu* 楠木) in China. Here, openwork floral and foliated wood carvings are gilded and lacquered in red and black. The mosaic effect framing the rectangular decorative panels on the bed frame is characteristic of wedding beds found in Singapore and Malacca. Chinese auspicious symbols are sometimes depicted, to signify marital blessings for the couple and the wish for abundant offspring. Daoist and Buddhist symbolism might also be included for protective functions. Here, two lotus buds, symbolising fertility, and a censer are found on the top of the bedframe. During a wedding, the bed would have been lavishly draped in exquisitely embroidered and beaded textiles and silver hangings.

Blackwood Furniture



Blackwood furniture is possibly the oldest type of furniture favoured by wealthy Peranakans in Singapore. These pieces were made in China and not exclusively for Peranakans, although it suited their taste for heavy ornamentation. Lustrous mother-of-pearl and marble inlay was popular during the Qing Dynasty (1644CE - 1911CE). Later, from around the end of the 19th century, locally crafted gilded teakwood furniture, styled to European, particularly English designs, became popular with the Peranakans.



The Singapore Airlines (SIA) sarong kebaya is synonymous with the Singapore Girl icon. Designed by French couturier Pierre Balmain in 1968, the SIA sarong kebaya was inspired by the traditional kebaya worn in the region. Some distinctive features include a scoop neckline, three-quarter length sleeves that are slightly puffed at the shoulders of the blouse, and the absence of the slit or inverted pleat on the sarong. Its signature batik print was designed to emphasise Malayan identity and hospitality, when Singapore Airlines was part of the former Malaysia-Singapore Airlines (up till 1972). Brightly-coloured floral sprays interlace the surface of the cloth, while a sawtooth pattern runs along the edges and pleated centre panel of the skirt. Available in blue, green, red, and burgundy, each colour denotes the rank of the flight stewardess who dons the uniform.



Suasti Lye's "The Modern Nyonya" examines the multifaceted identity of the modern Singapore woman through photography. Nyonyas are captured in the kebaya worn in a contemporary way - matched with tank tops, and bottoms other than the batik sarong. While Lye views the kebaya as a symbol of grace and femininity, she shifts the perspective by portraying nyonyas as steely, multi-cultural women. This juxtaposition speaks of both the confluence of traditional and modern ideas, as well as the blending of cultures which is the essence of the Peranakan identity.



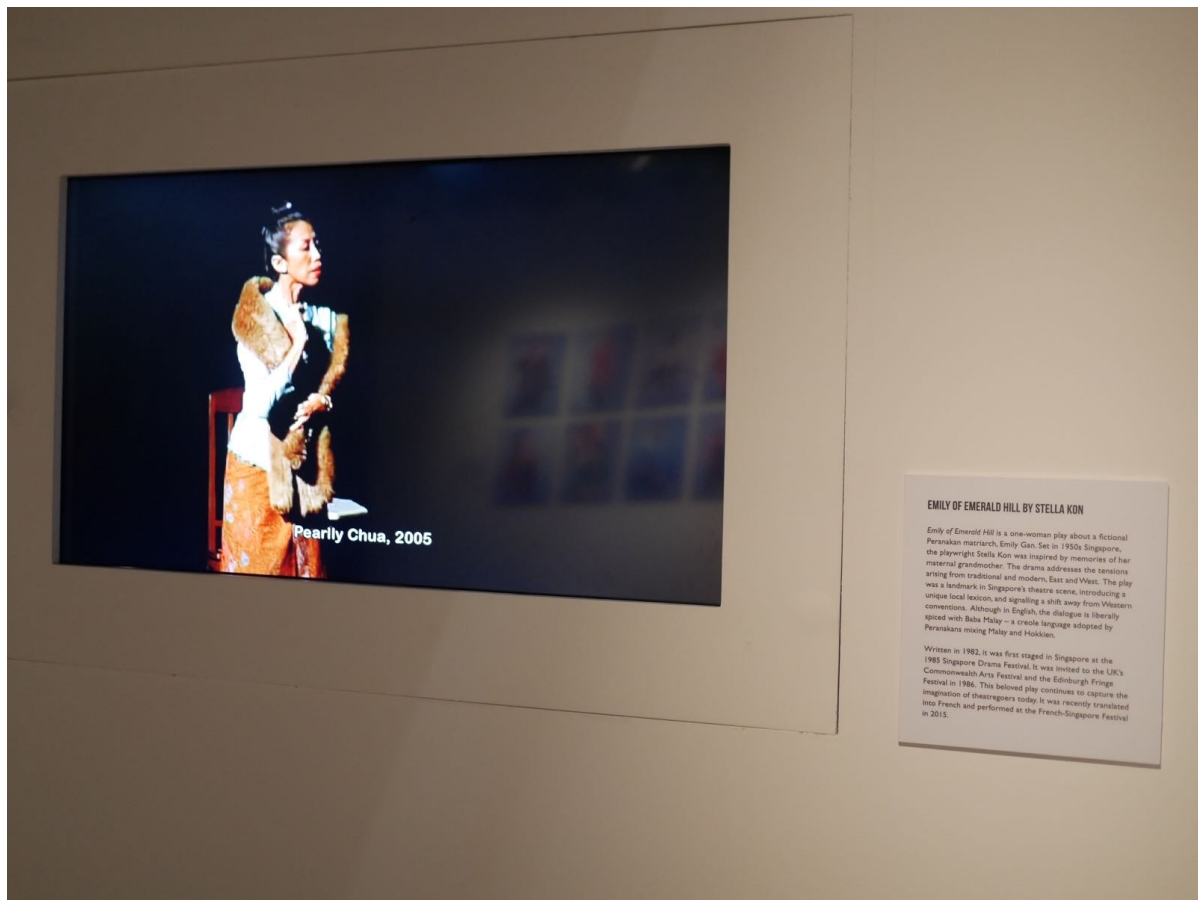
Peranakan porcelain, also known as 'nyonyaware', was made for Peranakan Chinese communities in Singapore, Malacca and Penang. It is distinguished by vibrant and contrasting enamels such as green, pink, turquoise and yellow. Nyonyaware is believed to have been produced in factories in Jingdezhen (景德镇) China from the 19th to the mid-20th century.

Decorative designs were mainly traditional Chinese auspicious motifs such as peonies, phoenixes, and the Eight Buddhist Emblems. This suggests that nyonyaware was commissioned for special occasions like weddings and birthdays.

Another group of blue-and-white porcelain was also made in China for Southeast Asia. These are often more heavily potted and feature greyish blue underglaze decoration. They were used by Peranakans on a daily basis for dining, or making offerings during funerary ceremonies.



This set of five porcelain wares by Singaporean Hans Tan won Design of the Year at the President's Design Award in 2012. Inspired by the resist-dyeing technique in batik, Spotted Nyonya is Hans Tan's reinterpretation of traditional Peranakan porcelain. He creates a new dotted pattern with green and pink polychrome glaze and motifs that are typical of nyonyaware. In contrast, the remaining white porcelain body symbolises the new or the modern, with the original glaze erased. Tan's exploration of the relationship between tradition and modernity is also shown by the display of ritual vessels alongside a new vessel shape. The candle holder, incense burner and offering dish were commonly seen on altar tables, while the small covered vessel is a contemporary form.



Written in 1982, it was first staged in Singapore at the 1985 Singapore Drama Festival. Since then, *Emily of Emerald Hill* has been produced over fifty times, resulting in well over 300 performances. *Emily* has been staged across four continents, seven countries (Malaysia, Singapore, Scotland, Australia, USA, Hong Kong, and Canada – and on the radio in Iceland), seventeen cities, and performed at festivals worldwide, including the UK's Commonwealth Arts Festival and the Edinburgh Fringe Festival. This beloved play continues to capture the imagination of theatregoers today. It was recently translated into French and performed at the French-Singapore Festival in 2015.

Emily of Emerald Hill is a one-woman play about a fictional Peranakan matriarch, Emily Gan. Set in 1950s Singapore, the playwright Stella Kon was inspired by memories of her maternal grandmother. The drama addresses the tensions arising from traditional and modern, East and West. The play was a landmark in Singapore's theatre scene, introducing a unique local lexicon, and signaling a shift away from Western conventions. Although in English, the dialogue is liberally spiced with Baba Malay – a creole language adopted by Peranakans mixing Malay and Hokkien.