

MY ARTISTS

A Curatorial Piece by Tang Ling Nah

Editor's Note

by Lilian Chee

MY ARTISTS by Tang Ling Nah is the first artist book published under WORM, the publishing arm of Singapore-based art and design collaborative FARM. Tang's book explores the relationship between the curator and the artist, and forms part of her exhibit in a group show with similar concerns titled *Whose Playground Is This?*, curated by writer David Chew for Plastique Kinetic Worms.

In this instance, Tang, who is known for her expansive and atmospheric charcoal drawings, has decided to work with text. Inviting opinions from fellow artists, this book documents contemporary Singapore artists' views about art-making, curating, exhibiting, and negotiating these practices to mediate between private passions and public demands. It also collects a series of unedited email conversations between Tang and her artists.

As one of three artists showing in the group exhibition, Tang has unusually relinquished the opportunity to show her own work. Instead, she has taken on the role of a curator. Tang's brief to her artists is extraordinary in that it is not their works, which are shown. Rather, the artists present their selves through a photographic image, their curriculum vitae and a statement, which articulates their individual positions in relation to a curator, or perhaps in this case, to Tang herself. In this situation, Tang simultaneously assumes the complex triadic position of artist, curator and friend. These three roles are never seamless, and at times, appear to contradict each other.

Significantly, or at least in the production of this work, it is the limits of friendship, which has been repeatedly tested in relation to art practice. While friendship was key to Tang's selection of artists, she initially did not see it as fundamentally influencing the curator-artist equation. The following pages of *MY ARTISTS* may prove otherwise, reminding us that making art is an activity, which is inextricable from our relationships in everyday life.

Contents

Editor's Note	3
Curator's Preface	6
Artists' Responses	11
	12
	14
	18
	22
	26
	30
	34
	38
	42
	46
	50
	54
	58
	62
Appendix: Selected Correspondence	64
Acknowledgements	84
Curator's Biography	85

MY ARTISTS	
i.	Exhibition Layout
iii	Sookoon Ang
vii	Heleston Chew
xi	Miguel Chew
xv	Kng Mian Tze
xix	Sabrina Koh
xxiii	Michael Lee
xxvii	Lim Kok Boon
xxxi	Terence Lin
xxxv	Sai Hua Kuan
xxxix	Jeremy Sharma
xlili	Lawrence Tio
xlvi	Joshua Yang
li	Notes.

Curator's Preface

by Tang Ling Nah

What constitutes an artist-curator relationship? How does it begin, develop, continue and—if ever—dissolve? How does this relationship change (if at all) during the process of putting up an exhibition? Is it “more about a transaction than the art,”¹ with the artist being the manufacturer and the curator the distributor of art? What if the manufacturer decides to distance himself/herself from the distributor, find his/her own manufacturers, and become the distributor instead?

The exhibition *MY ARTISTS* examines these questions by looking at artists as curators, and the processes of curating and exhibition making in contemporary art practice. *MY ARTISTS* is presented in Plastique Kinetic Worm's (PKW) 9th Annual Group Exhibition. Curated by David Chew, *Whose Playground Is This?* explores the artist-curator relationship through the works of three Singapore-based artists. One of these being me. *MY ARTISTS* is a platform for more artists to voice their views about the artist-curator relationship. I am looking for a dialogue rather than resolution through an art object. Curating a show within a show not only problematises my artwork for *Whose Playground Is This?* but complicates the relationship between David and me, as well as my relationship with my artists.

Curator's Preface

by Tang Ling Nah

According to the dictionary², a curator is “a keeper or custodian of a museum or other collection.” The etymology of the word comes from the Latin “curare”, meaning to care. A curator therefore has to care and supervise; such as being in charge of a museum or zoo or other place of exhibits. S/he is also involved in the accession and conservation of exhibits. In order to perform these roles, the curator must have expert knowledge of the exhibits, and understand their historical and theoretical contexts so as to best present them. The role of curator has evolved from being a caretaker of museum collections to conceptualising, organising and writing for exhibitions.

When planning an art exhibition, a curator usually employs two approaches to gathering artists. The foremost tasks are to draw up a curatorial brief and to determine the exhibition's theme. This procedure is followed by a call for proposals based on the curatorial brief. Shortlisted artists, whether from an open or a closed call for proposal, may either show existing work, or make new work according to the brief and budget. For *MY ARTISTS*, I employed the latter approach in which I invited 24 artists. An email-invitation (see Appendix, p. 63) was sent to explain the exhibition concerns and to solicit submissions which included the artist's curriculum vitae, his/her portrait in photographic format and a 500-word statement on the artist-curator relationship. I invited Sookoon Ang, Boo Sze Yang, Miguel Chew, Heleston Chew, Chua Chye Teck, Tamares Goh, Hong Sek Chern, Khiew Huey Chian, Kng Mian Tze, Sabrina Koh, Michael Lee, Lee Sze Chin, Lim Kok Boon, Terence Lin, Artist 1, Artist 2, Artist 3, Sai Hua Kuan, Artist 4, Jeremy Sharma, Artist 5, Lawrence Tio, Ian Woo, and Joshua Yang.³

These artists were selected based on two criteria. First, they have to be a friend of mine. What does this relationship mean? Does curating rely on an existing friendship between the artist and the curator? There is undeniably some degree of nepotism involved in the selection of artists for an exhibition. As friends, we are familiar with each other's work. In many exhibitions curated by art graduates, the artists selected are usually classmates, and/or friends they know from the same art school. Some of the reasons for choosing friends as artists in one's show could be ease of communication (one already has the contact information of the person), knowledge of each other's working attitudes and most importantly, trust. However, curating artists who are friends may not mean that the friendship will further blossom. A friendship could be at risk if any conflict is not resolved. This is a risk I am taking. Second, the artist must not be a participant of the 2006 Singapore Biennale, or have been selected for other biennales. I wish to showcase the work of talented artists who have not had similar international exposure.

Of the 24 invited artists, initially 16 agreed to be my artists. But upon curatorial research, four were found to fail to satisfy at least one of my criteria. Chua Chye Teck, Hong Sek Chern, Khiew Huey Chian and Ian Woo had in fact shown in international biennales so they were “disqualified”.⁴ Boo Sze Yang and three other artists (who declined to be named here) rejected my invitation because they felt that they were unable to relate to the theme, and preferred to focus on their own art practice which they felt should be the content of my show in place of the material I asked to work with. Tamares Goh and Lee Sze Chin missed the deadline. So, eventually, 12 artists stayed in my show. They are: Sookoon Ang, Heleston Chew, Miguel Chew, Kng Mian Tze, Sabrina Koh, Michael Lee, Lim Kok Boon, Terence Lin, Sai Hua Kuan, Lawrence Tio, Jeremy Sharma, and Joshua Yang.

My curatorial relationship with my artists began with their acceptance of my invitation, and exists in two aspects: Their portraits and exchanges in the form of email conversations, their curricula vitae and statements submitted about the artist-curator partnership. In some cases, there were exchanges of phone text messages, telephone conversations and face-to-face meetings.⁵

Curator's Preface

by Tang Ling Nah

The artists' portraits are the most direct means of identification. In most exhibitions, the artists are not present to interact with the viewers. Therefore, viewers rarely know what the artists look like. These portraits give clues to the artists' personalities, their working environment, social status and cultural backgrounds. Their facial expressions could suggest what they feel about the artist-curator relationship. For me, Terence Lin's portrait closely relates to the show's risks as he stands in front of a "DANGER, KEEP OUT!" sign. Kng Mian Tze and Lim Kok Boon chose to have their studio as backgrounds of their portraits. Could they be affirming their position as artists?

Email conversations record our direct and informal dialogue. While some of these emails may seem trivial, trivial talk could be one means by which a relationship is established (or broken). I also believe that such conversations may actually tease out important points that could contribute to the making of art.

Each curriculum vitae provides detailed information about the artists' educational backgrounds, their professional practice and achievements. In place of a biography which only gives a summary, the curriculum vitae furnishes a more detailed account of the artists' experiences. One may also find connections between artists who may have exhibited in the same show or won similar awards.

The artists' statements carry diverse views—general and specific, subtle and impassioned. A few artists choose to discuss the roles of artists and/or curators, rather than discussing their relationship. By not speaking directly about the relationship, it highlights what the artist thinks a curator is or should be. Joshua Yang's statement⁶, for instance, highlights three types of curators based on their work merits. The worst is termed the "nightmare curator", who seems fully equipped with theoretical knowledge but essentially has no idea of an artist's work, and about the importance of art making. For Sookoon Ang, a curator is one who "engages the artist in deliberating, making and presenting, with an awareness that the solution to the artistic question at hand ultimately falls back onto the artist."⁷ As Michael Lee mentions in his statement, "The ideal curator is one who pushes the artist to exceed limits."⁸ A curator must understand the artist's work and provide suggestions to the artist. S/he should not dictate what the artist should do. The final outcome has to be left to the artist. Some artists may find it problematic that the curator wants them to make changes to their work, and may refuse to do so since they have the creative rights.

During the submission stage of *MY ARTISTS*, I faced the same dilemma that all curators would encounter—do I ask an artist to change his/her work if it is not good enough to be presented to the audience (and therefore risk being an authoritative curator), or do I exhibit whatever that is produced by the artist with the best arrangement I could think of (and then risk being a curator who produce weak shows)? How much guidance should a curator give to the artists? To what extent would it be considered a suppression of the artist's creativity? Where does one draw the line?

In order to ensure that the artists' statements could be clearly communicated to the audience, the editor of this publication and I combed through these statements. Many artists were open to suggestions, and made the necessary amendment. Yet at least three artists questioned such a requirement, and showed some resistance. Some insisted that it was their intention to do certain things (for instance, to put the whole text in lower case), and would not change any thing else. In cases where there were valid reasons, I conceded to the requests. One artist wondered about the role of the editor in influencing our artist-curator relationship. My stance was that editing made the statements clearer and the original ideas did not change in any way. Thus, this process of editing took the artist-curator relationship to a different level and tested the notion of trust.

Curator's Preface

by Tang Ling Nah

In many cases, writing the statement made my artists relook at their position as artists. At least one of them, Miguel Chew, feels strongly that the role of the artist is very different from the curator, and both have their own priorities: the artist's role is to make art, while the curator "makes art relevant to a particular time, place and people."⁹ They should work together, complement each other but not exchange roles. One could argue that there are many artists who curate successful exhibitions. Damien Hirst's *Frieze* and Rasheed Araeen's *The Other Story* (1989) are excellent examples. Earlier this year, in an exhibition titled *TRADING CRAFT* organised by the Institute of Contemporary Arts Singapore, five curators¹⁰ exchanged their roles with artist Khairuddin Hori, and executed a performance at The Substation (Singapore). Thus, the roles of artists and curators are not entirely exclusive.

Interestingly, Kng Mian Tze, Michael Lee, Lim Kok Boon and Lawrence Tio have also curated exhibitions. What is important, I think, is not the distinction between the roles of artists and curators, but that the person curating has a passion to stage a good exhibition and the ability to engage with the context, artists, artworks and audience, or as Julia Scher puts it:

The ideal artist-as-curator is an artist who has deeply mined a certain vein of artistic practice, and has reached a reflective, introspective point in his or her career. Already established, s/he is able to disengage from the day-to-day struggles of art practice, and take a longer view of the history of his or her medium, and an insider's view of what really matters. The ideal artist-as-curator appreciates the complementary nature of the three increasingly merged aspects of today's art world: artist, critic, and curator. Engaging with and working in each modality expands our idea of what is possible, and ultimately strengthens our work with other perspectives.¹¹

The statements of Kng Mian Tze, Lim Kok Boon, Jeremy Sharma and Lawrence Tio are key in this respect. Kok Boon weaves his main interest—food—into his critique. As he proposes, if the artist is the cook, and the curator is the *Zhi Char*¹² stall's boss, then would I—both cook and boss—be choked by so many roles?

Mian Tze subtly questions my role as a curator, and highlights some of the problems in curatorial practice. As she points out in her email, the important thing is to ensure who is in control of this system.

Jeremy is both involved as an artist in *Whose Playground Is This?* and *MY ARTISTS*. Is he placed in an awkward position, or does he benefit from the double exposure? He sees no conflict, and feels that art is about possibilities.

Michael's poignant *Manifesto* contains 50 truisms based on his own experiences in curating and exhibiting. I particularly relate to item 43: "The most appreciated gift from a curator to an artist is a CD of documentation."¹³ As an artist in the exhibition *X-Ray: Spatial Approaches and Processes* (2004), I was presented with not just the exhibition catalogues, but a cdrom containing documentation of my drawing process and my work by the curator Lawrence Tio (who is my artist in this show). Despite being a simple gesture, it has strengthened the artist-curator relationship beyond just the proposal, artwork and the exhibition itself. If I could suggest an additional entry to Michael's *Manifesto*, I would include: The most unwelcomed words artists hear from curators are, "We have a limited budget." Budget is always an issue in all exhibitions, and ideally, an artist should be paid a material fee and an artist fee, the latter mainly to cover labour costs. In many Singapore art exhibitions, however, artists have to struggle with a tight budget, and often forsake an artist fee. *MY ARTISTS* functions on a flat fee of S\$500 given by the organisers which goes towards offering each artist an honorarium of S\$8, printing and mounting of artists' portraits and publication costs for a limited edition of 30 exhibition catalogues.

Curator's Preface

by Tang Ling Nah

The exhibition *MY ARTISTS* is not an attempt to offer an answer to, and may not have comprehensively dealt with, all aspects of the artist-curator relationship. But as Per Hünter points out, “We need to question, challenge and push each other to the limit in order to maximise our creativity and never accept that certain rules created by the art world are set in stone.”¹⁴ In contemporary art practice, I believe that although art-making is still an artist's primary role, s/he should not disregard the importance of an artist's other roles in shaping the art system on a local and international scale¹⁵. One of these other roles is curating. As Laura Belém argues:

...if more artists start to assume an active role in the art system by organising/participating in projects that enable a space of exchange (of ideas and experiences), we will better able to understand the various issues art raises today, and gain a richer comprehension of the situations in which the artistic phenomenon takes place.¹⁶

MY ARTISTS is an attempt towards such a direction.

¹ June Yap, “Trading Craft,” in *TRADING CRAFT* by Khairuddin Hori (Singapore: Institute of Contemporary Arts Singapore, 2007) 12.

² *The Concise Oxford English Dictionary*, 10th ed.

³ The names of artists are arranged according to their family names in alphabetical order. Artists 1 to 5 wanted to remain anonymous.

⁴ Chua Chye Teck, Khiew Huey Chian and Ian Woo had participated in the Bangladesh Biennale, while Hong Sek Chern was in the Shenzhen Ink Biennale and Sao Paulo Biennale.

⁵ I have not included documentation of phone text messages, phone and face-to-face conversations because these form a minimal part of the process. My exchanges with my artists were primarily done over emails even if the artists are in Singapore. In addition, I could not include them because of space constraint of this publication.

⁶ See Joshua Yang's statement, p. 60.

⁷ See Sookoon Ang's statement, p. 16.

⁸ See Michael Lee's statement, p. 36.

⁹ See Miguel Chew's statement, p. 24.

¹⁰ The curators were Chumpon Apisuk, Thomas J. Berghuis, Adeline Ooi, Mikke Susanto and Wong Hoy Cheong.

¹¹ Julia Scher, “Artist-As-Curator,” in *The Next Documenta Should Be Curated by an Artist*, ed. Jens Hoffmann (Frankfurt: Revolver Archiv für aktuelle Kunst, 2004) 68–9.

¹² See Lim Kok Boon's statement, p. 40.

¹³ See Michael Lee's statement, p. 36.

¹⁴ Per Hünter, “INTRODUCTIONARY,” in *I Am A Curator—One Project by One Artist incorporating Thirty Exhibitions by Curators with No Previous Experience in Exhibition Making* (Stockholm: Föreningen Curatorial Mutiny, 2005) 11.

¹⁵ Laura Belém, “Why Should the Next Documenta Be Curated by an Artist?,” in *The Next Documenta Should Be Curated by an Artist*, ed. Jens Hoffmann (Frankfurt: Revolver Archiv für aktuelle Kunst, 2004) 16.

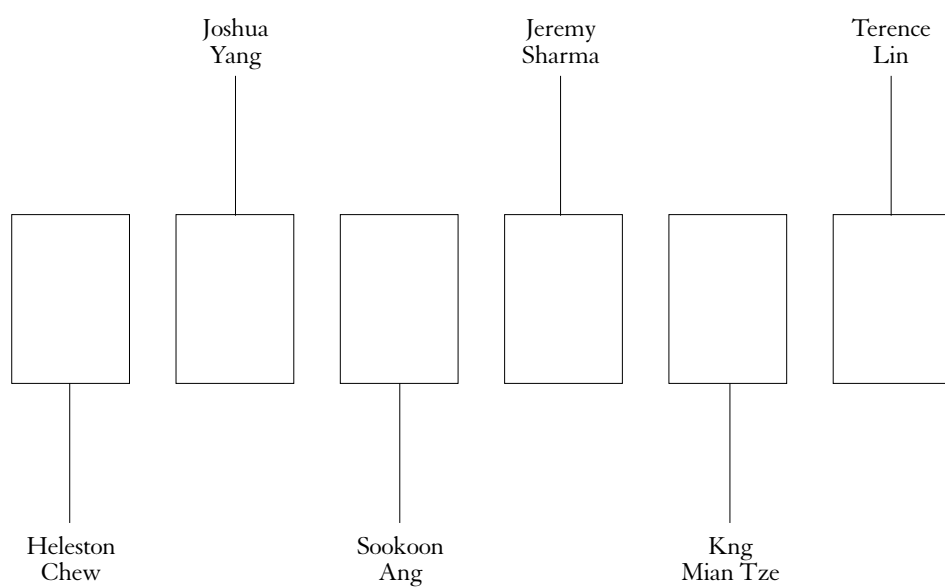
¹⁶ Ibid.

Artists' Responses

MY ARTISTS

Artists' Responses

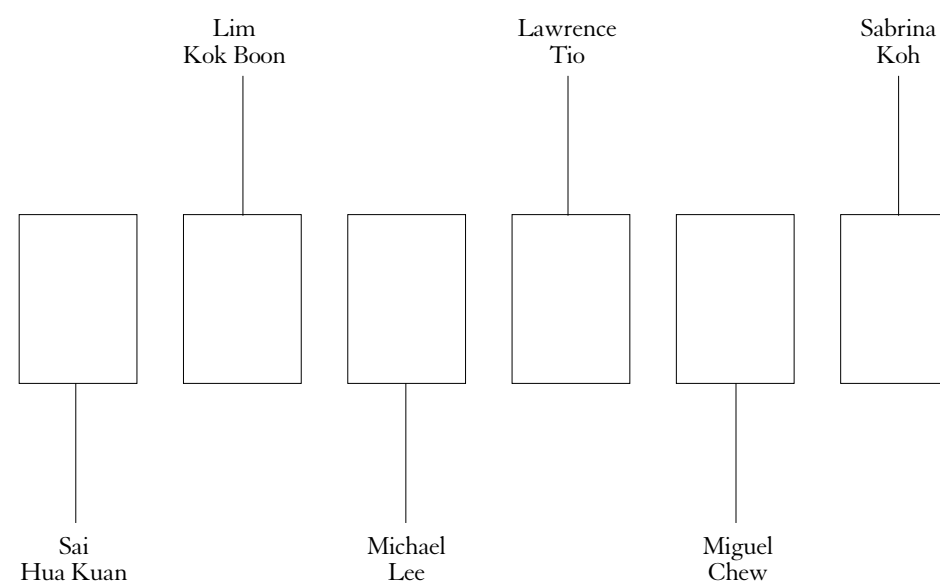
MY ARTISTS. Exhibition Layout.



i

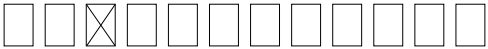
Artists' Responses

The pages that follow are the 12 responses presented in alphabetically order of family names, comprising the artist's name, portrait, statement and curriculum vitae.
Below is a diagram of their portraits on the exhibition wall:



ii

MY ARTISTS. Sookoon Ang.
Third from left of exhibition wall.



SOOKOON ANG

MY ARTISTS. Sookoon Ang.
Portrait. 1.8 MB. 2608 x 3307 pixels.



Artists' Responses

MY ARTISTS. Sookoon Ang.
Statement.

Advocate and Lover

The curator should be a lover of art. S/he is a mediator between artists and their audience, and this relationship should be borne out of a genuine love for artists and their art.

S/he is an advocate of the artist, and understands the nature of the artist's life, livelihood and motivations. The curator engages the artist in deliberating, making and presenting, with an awareness that the solution to the artistic question at hand ultimately falls back on the artist. Since the curator's central role is to stage art exhibitions and to select works of art for public presentation, s/he should avoid the misapprehension that s/he is the arbiter of Art and Taste. The curator is erudite in arts and culture; a lover of history and poetry. S/he is sensitive to visual language. The curator invests in processes and objects which are out-of-the-ordinary, inventive, and perhaps even subliminal.

Artists' Responses

MY ARTISTS. Sookoon Ang.
Curriculum Vitae.

Sookoon Ang, 1977, Singapore
Lives and works in Amsterdam, The Netherlands
www.sookoonang.com
sookoonang@gmail.com

Education

- 2000–2002 Bachelor of Fine Art (Honours), School of Visual Arts,
New York, United States
- 1999–2000 Bachelor of Arts (Fine Art), Royal Melbourne Institute of
Technology University, Australia/LASALLE-SIA
College of the Arts, Singapore

Solo Exhibitions

- 2006 *Weighs Like Mine*, The Substation Gallery, Singapore

Selected Group Exhibitions

- 2006 *Open Ateliers 2006*, Rijksakademie v.b.k, Amsterdam,
The Netherlands
Ascension of the Everyday, Mushroom Arts,
New York, United States
Rijksakademie at Parts, Parts, Xiamen City, China
Art for Healing, Mushroom Arts, New York, United States
Schmüchig Gleiten Ballone Rund Um Die Welt,
Green Pavilion, Berlin, Germany
Migration Addicts, Sculpture Square, Singapore
- 2005 *Migration Addicts*, DDM Warehouse, Shanghai, China
Written on Wind and Water, Goliath Art Space,
New York, United States
Two Asias, Two Europes, Shanghai Duolun MoMA,
Shanghai, China
Domestic Engineering, Shanghai Duolun MoMA
Shanghai, China
- 2004 *SupermART*, Breadbox Gallery, Perth, Australia
- 2003 *1.580726m = 1580,000,000pm*, Goliath Visual Space,
New York, United States
- 2002 *BFA Open Studio*, School of Visual Arts Gallery,
New York, United States
- 2000 *SCRATCH*, Earl Lu Gallery, LASALLE-SIA College of
the Arts, Singapore
- 1999 *Through*, Nanyang Academy of Fine Arts, Singapore

Selected Group Screenings

- 2007 *International Film Festival*, Rotterdam, The Netherlands
- 2006 *Lab-O Sonore MOCA Lyon*, Lyon, France
O.V.L. by REC, MIACA, Yokohama, Japan
Amsterdam Film Experience, Amsterdam,
The Netherlands
Fukuoka Film Festival, Fukuoka, Japan
VAMP TV-screening, Berlin, Germany
International Short Film Festival, Oberhausen, Germany
Impakt Festival, Utrecht, The Netherlands
- 2005 *International Short Film Festival*, Oberhausen, Germany
Hull International Short Film Festival,
Hull, United Kingdom
Hong Kong Independent Film Festival, Hong Kong, China
International Video Festival, Bochum
International Short Film Festival, Detmold, Germany
International Short Film Festival, Hamburg, Germany
FilmFestival, Dresden, Germany
KunstFilmBennale, Köln, Germany
VideoFormes, Clermont-Ferrand, France
Shanghai Duolun MoMA, Shanghai, China
Highs Fall Film Festival, New York, United States
Les inattendus, Lyon, France
Fribourg International Film Festival,
Fribourg, Switzerland
- 2004 *Women in Film Festival*, Singapore

Zebra Poetry Film Awards, Berlin, Germany
Asian Film Symposium, Singapore-Malaysia Film Exchange
Project, Singapore
Darklight Digital Film Festival, Dublin, Ireland
Reel Venus Film Festival, New York, United States
Kasseler Documentary Film and Video Festival,
Kassel, Germany

Relevant Experience

- 2004 Book Illustrator, *Happy Ever After: A Bridal's Diary*,
National Museum of Singapore, Singapore
- 1998 Muralist, *Singapore Fiesta Mural Painting Project*,
Singapore
Artist, *Graffiti Mania*, Singapore Festival of Arts Fringe,
Singapore

Residency

- 2006–Present Rijksakademie van beeldende kunsten/Dutch Ministry of
Education, Culture and Science, Amsterdam,
The Netherlands
- 2005 Shanghai Duolun MoMA, Shanghai, China

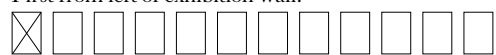
Awards & Grants

- 2006 SIA-NAC Travel Grant, National Arts Council, Singapore
International Touring Grant, National Arts Council,
Singapore
- 2005 Arts Training Grant, Rotary Club-NAC, Singapore
Short Film Grant, Singapore Film Commission, Singapore
Emerging Artist Grant, National Arts Council, Singapore
- 1999 Overseas Bursary, National Arts Council, Singapore
- 1997 Bursary, National Arts Council, Singapore
- 1996 Scholarship, Nanyang Academy of Fine Arts, Singapore

Collections

- Shanghai Duolun Museum, China

MY ARTISTS. Heleston Chew.
First from left of exhibition wall.



HELESTON CHEW

MY ARTISTS. Heleston Chew.
Portrait. 2.18 MB. 2659 x 3545 pixels.



Artists' Responses

MY ARTISTS. Heleston Chew.
Statement.



ix

Artists' Responses

MY ARTISTS. Heleston Chew.
Curriculum Vitae.

Heleston Chew Khai Suen, 1976, Kuala Lumpur
Lives and works in Singapore
heleston@chiselmallet.com

Education

- 2002–2003 Bachelor of Contemporary Arts,
University of Tasmania, Australia
- 1998–2001 Diploma in Fine Arts (Sculpture),
LASALLE-SIA College of the Arts, Singapore

Selected Group Exhibitions

- 2006 *Marina Mandarin Lighting Up the Arts* (Charity Art Auction and Dinner in aid of Art Outreach), Marina Mandarin, Singapore
Made 2 Order, The Arts House@The Old Parliament House, Singapore
- 2005 *Pameran Paskad*, La Libreria, Singapore
The 2005 World Exposition, Singapore Pavilion, Aichi, Japan
- 2004 *If the Universe, between Circle and Ellipse, Slips*, Plastique Kinetic Worms, Singapore
Visions & Illusions: Reconstruction of A City, St. James Power Station, Singapore
Cross Dressing, Esplanade-Theatres on the Bay, Singapore
- 2003 *Passer By*, Newnham Gallery, University of Tasmania, Australia
The 1st CDL Singapore Sculpture Exhibition, Singapore Art Museum, Singapore
Read The Small Print—Printmaking Society of Singapore Annual Show 2003, Utterly Art Gallery, Singapore
- 2002 *Forty*, Atrium, MITA Building, Singapore
Untitled—A Contemporary Art Exhibition by 6 Young Artists, Riverside Piazza, Singapore
Borders—Printmaking Society of Singapore Annual Show 2002, Alliance Française, Singapore
- 2001 *Nokia Singapore Art 2001*, Singapore Art Museum, Singapore
Young Artists Exhibition 2001, Plastique Kinetic Worms, Singapore
Verisimilitude, The 25th Diploma in Fine Art Graduation Exhibition, LASALLE-SIA College of the Arts, Singapore
- 2000 *EMERGE*, LASALLE-SIA Gallery, LASALLE-SIA College of the Arts, Singapore

Relevant Experience

- 2006 Commissioned Artist, New Majestic Hotel, Singapore
- 2004–Present Director/Art Instructor, Chisel & Mallet, Singapore
Part-time Lecturer, LASALLE College of the Arts, Singapore
- 2002 Book Layout & Graphic Designer, *Writing Asian—An Equation of Vulnerability (A Certain Thereness, Being)*, A publication project by Contemporary Asian Arts Centre, Singapore
- 2001 Set Designer, *Don't Say I Say*, Singapore History Museum, Singapore
Sculpture/Art Instructor (Project Basis), *Sculptors' Workshop*, Singapore
Art Instructor (Project Basis), Phish Communications, Singapore
Facilitator, *The Heritage Festival 2001*, Fort Canning Hill, Singapore
- 2000 Sculptor, *Kudaku Lari*, Public Sculpture in Bronze, Singapore Turf Club, Singapore
Sculptor, *Singapore 700 Years—Entrance Sculpture*, Singapore History Museum, Singapore

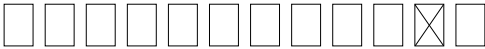
Children's Art Workshop Instructor, *Food in Art*,
Singapore Art Museum, Singapore

Awards & Grants

- 2002 Overseas Bursary, National Arts Council, Singapore
Tasmania International, University of Tasmania, Australia

x

MY ARTISTS. Miguel Chew.
Second from right of exhibition wall.



MIGUEL CHEW

MY ARTISTS. Miguel Chew.
Portrait. 2.27 MB. 4052 x 4961 pixels.



Artists' Responses

MY ARTISTS. Miguel Chew.
Statement.

Left Hand, Right Hand

Personally for me, a curator is someone who organises an exhibition. Thus, “to curate” means “to arrange a collection so as to achieve a desired effect”. This task usually entails finding a theme, however tenuous, in order to link a disparate body of works. A curator is often required to research on emerging artists, and to recommend works for acquisition and promotion. A curator is also responsible for publishing catalogues, and promoting particular shows. A curator is someone who has experienced it all, “from the inside”. In asking myself: Should an artist be a curator? I would say “No”. The two positions are different. Artists do not possess spatial objectivity and refinement required of a curator. Most artists also find it hard to express themselves verbally or through texts. An artist has a unique talent. Curators can never become artists. It is an artist’s job to make art. It is a curator’s job to make art relevant to a particular time, place and people. They should work closely together; it takes two hands to clap. But the left hand is not, and cannot be, the right hand. So I would say “an artist should not be a curator, a curator should not be an artist”.

Artists' Responses

MY ARTISTS. Miguel Chew.
Curriculum Vitae.

Miguel Chew Thong Seng, 1973, Singapore
Lives and works in Singapore
miguel_chew@hotmail.com

Education	
2001–2002	Master of Arts (Fine Art), Royal Melbourne Institute of Technology, Australia
1996–1997	Bachelor of Arts Fine Art (Printmaking), Royal Melbourne Institute of Technology University, Australia
1993–1996	Diploma in Fine Art (Printmaking), LASALLE-SIA College of the Arts, Singapore

Solo Exhibitions

2005	<i>Perception</i> , Plastique Kinetic Worms, Singapore
2000	<i>PEOPLE 2000</i> , Plastique Kinetic Worms, Singapore

Selected Group Exhibitions

2007	<i>Delusion</i> , National Museum, Singapore <i>Escape Clause: 13 talents, one academy</i> , NAFA Gallery 2, Nanyang Academy of Fine Arts, Singapore
2006	<i>Space Envisaged: 7 Propositions</i> , Pan Pacific Public Art Space, Singapore <i>Made In Singapore</i> , Art Seasons Gallery, Singapore <i>Made 2 Order</i> , The Arts House@The Old Parliament House, Singapore
2005	<i>11th Philip Morris Singapore Art Awards 2005</i> , NAFA Gallery, Nanyang Academy of Fine Arts, Singapore <i>Time Phase Print</i> , Jendela, Esplanade-Theatres on the Bay, Singapore <i>Access</i> , Plastique Kinetic Worms, Singapore <i>Celeb Portraits</i> , Wisma Atria Atrium, Singapore <i>9M</i> , Art Seasons Gallery, Singapore
2004	<i>Best of Singapore Art 2004</i> , Tickleart CITYLINK Showcase, CITYLINK Mall, Singapore <i>Erotica</i> , Art Seasons, Singapore <i>Proof IV</i> , Singapore Tyler Print Institute Gallery, Singapore <i>Asian Pop</i> , Art Seasons Gallery, Singapore <i>Made in Singapore</i> , Art Seasons Gallery, Singapore
2003	<i>Read The Small Print</i> —Annual Show of Printmaking Society of Singapore 2003, Utterly Art Gallery, Singapore <i>New Finds</i> , Art Folio, MITA Building, Singapore
2002	<i>Dog Show, Surrounded by Water</i> , Manila, Philippines <i>New Works</i> , Art Motion, Singapore <i>Master of Fine Art Graduation Exhibition 2001/2002</i> , Earl Lu Gallery II, Singapore <i>Functional Beauty</i> , Artfolio Gallery, Singapore <i>Borders</i> —Printmaking Society of Singapore Annual Show 2002, Alliance Française, Singapore
2001	<i>Master of Fine Art Work-In-Progress Exhibition</i> , Earl Lu Gallery, LASALLE-SIA College of the Arts, Singapore <i>Proof III</i> , The Substation Gallery, Singapore
2000	<i>Exhibition of International Artists Collectives</i> , Buntús, Ardara Artists Resource Centre, Dublin, Ireland <i>50 Little Pigs & The Rest Stayed Home</i> , Plastique Kinetic Worms, Singapore <i>Strokes</i> , Plastique Kinetic Worms, Singapore <i>ParallelWORLD</i> , Project 304, Bangkok, Thailand <i>BOXED: 26 x 26</i> , Plastique Kinetic Worms, Singapore
1999	<i>In Loving Memory of Portrait</i> , Plastique Kinetic Worms, Singapore <i>Chair</i> , Plastique Kinetic Worms, Singapore <i>Move</i> , Plastique Kinetic Worms, Singapore <i>Part Two</i> , Plastique Kinetic Worms, Singapore

1998	<i>Censorship</i> , Plastique Kinetic Worms, Singapore <i>6 x 6 x 6</i> , Plastique Kinetic Worms, Singapore
1997	<i>Drench</i> , Earl Lu Gallery, LASALLE-SIA College of the Arts, Singapore
1996	<i>Perspective and Chance Connections</i> , LASALLE-SIA Gallery, LASALLE-SIA College of the Arts, Singapore <i>Singapore Sling</i> , Utopia Gallery, Singapore Mural painting, Installation and Performance, The Substation Garden, Singapore <i>Proof II</i> , Earl Lu Gallery, LASALLE-SIA College of the Arts, Singapore <i>Relic</i> , Earl Lu Gallery, LASALLE-SIA College of the Arts, Singapore <i>Proof</i> , Atrium Gallery, Singapore <i>Exploration</i> , Foyer Gallery, Singapore <i>Art On Card</i> , LASALLE-SIA Gallery, LASALLE-SIA College of the Arts, Singapore
1995	<i>HN03</i> , LASALLE-SIA Gallery, LASALLE-SIA College of the Arts, Singapore
1994	<i>123 Drawing</i> , LASALLE-SIA Gallery, LASALLE-SIA College of the Arts, Singapore

Relevant Experience

2006–Present	Vice-President, Printmaking Society of Singapore
2006	Commissioned Artist, Aquarium Rooms, New Majestic Hotel, Singapore
2005–Present	Full-time Lecturer, School of Visual Arts, Nanyang Academy of Fine Art, Singapore
2004–2005	Instructor, Youth At Risk Art Programme, Singapore
2004	Commissioned Artist, Esplanade-Theatres on the Bay, Singapore
2002	Muralist, Kranji Turf Club, Singapore
2000–2005	Part-time Lecturer, Faculty of Fine Arts, LASALLE-SIA College of the Arts, Singapore
2000	Instructor, Enrichment Programme (Printmaking), LASALLE-SIA College of the Arts, Singapore
1998–2000	Member, Plastique Kinetic Worms, Singapore
1995–2005	Member, Printmaking Society of Singapore

Awards & Grants

2005	Juror's Choice, <i>11th Philip Morris Singapore Art Awards 2005</i> , Philip Morris Singapore Pte Ltd, Singapore
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Collections

Private collections in France, Hong Kong, Indonesia, Japan, Philippines, Singapore, United Arabs Emirates

MY ARTISTS. Kng Mian Tze.
Fifth from left of exhibition wall.



KNG MIAN TZE

MY ARTISTS. Kng Mian Tze.
Portrait. 7.84 MB. 2480 x 3307 pixels.



Artists' Responses

MY ARTISTS. Kng Mian Tze.
Statement'.

The whole night before the morning on which the procession was to take place, the rogue vere up, and kept more than sixteen candles burning. The people could see that they were at work, completing the Emperor's new clothes. They pretended to take the stuff down from the loom; they made cuts in the air with great scissors; they sewed with needles without thread; and at last they said, "Now the clothes are ready!"

The Emperor came himself with his noblest cavaliers; and the two rogues lifted up one arm as if they were holding something, and said, "See, here are the trousers! Here is the coat! Here is the cloak!" and so on. "It is as light as a spider's web: one would think one had nothing on; but that is just the beauty of it."

"Yes," said all the cavaliers; but they could not see anything, for nothing was there.

"Will your Imperial Majesty please to condescend to take off your clothes?" said the rogues; then we will put on you the new clothes here in front of the great mirror."

The Emperor took off his clothes, and the rogues pretended to put on him each new garment as it was ready; and the Emperor turned round and round before the mirror.

"O, how well they look! How capitably they fit!" said all. "What a pattern! What colors! That is splendid dress!"

"They are standing outside with the canopy, which is to be borne above your Majesty in the procession!" announced the head Master of the Ceremonies.

"Well, I am ready," replied the Emperor. "Does it not suit me well?" And then he turned again to the mirror, for he wanted it to appear as if he contemplated his adornment with great interest.

The two chamberlains, who were to carry the train, stooped down with their hands toward the floor, just as if they were picking up the mantle; then they pretended to be holding something in the air, they did not dare to let it be noticed that they saw nothing.

So the Emperor went in procession under the rich canopy, and every one in the streets said, "How incomparable are the Emperor's new clothes! What a train he has to his mantle! How it fits him! No one would let it be perceived that he could see nothing, for that would have shown that he was not fit for his office, or was very stupid. No clothes of the Emperor's had ever had such a success as these.

"Just hear what that innocent says!" said the father: and one whispered to another what the child had said.

"But he has nothing on!" said the whole people at length. That touched the Emperor, for it seemed to him that they were right; but the thought within himself, "I must go through with the procession." And so he held himself a little higher, and the chamberlains held on tighter than ever, and carried the train which did not exist at all.

Artists' Responses

MY ARTISTS. Kng Mian Tze.
Curriculum Vitae.

Kng Mian Tze, 1977, Singapore
Lives and studies in Glasgow, United Kingdom
kngmiantze@chiselmallet.com

Education

2006–Present	Master of Fine Art, Glasgow School of Art, United Kingdom
1998–2001	Diploma in Fine Art (Painting), LASALLE-SIA College of the Arts, Singapore
1994–1997	Diploma in Marketing, Singapore Polytechnic, Singapore

Selected Group Exhibitions

2006	<i>Made 2 Order</i> , The Arts House@The Old Parliament House, Singapore	2001	Treasurer, <i>Verisimilitude</i> , The 25th Diploma in Fine Art Graduation Exhibition, LASALLE-SIA College of the Arts, Singapore
2005	<i>Look Around—Sketches for 2005 World Exposition</i> , Studio Miu, Ngee Ann City, Singapore		Painter for Fleet Commander, Republic of Singapore Navy, Singapore
2004	<i>Taking Out the Trash</i> , Esplanade-Theatres on the Bay and Hong Kong Land, CITYLINK, Theatre Link, Singapore		Muralist, Ngee Ann Primary School, Singapore
2003	<i>The 6th Annual Teochew Art Exhibition</i> , Ngee Ann Cultural Centre, Teochew Building, Singapore <i>In the Spirit of the Land</i> , Ngee Ann Cultural Centre, Teochew Building, Singapore <i>Cityscape</i> , Hong Kong Land, CITYLINK, Theatre Link, Singapore	2000	Muralist, Bishan North Community Centre's 5th Anniversary, Bishan-Toa Payoh North Resident Committee, Singapore Painter, <i>Marine Parade District Day 2000</i> , Marine Parade Community Development Council, Singapore
2002	<i>Untitled—A Contemporary Art Exhibition by 6 Young Artists</i> , Riverside Piazza, Singapore <i>The 5th Annual Teochew Art Exhibition</i> , Ngee Ann Cultural Centre, Teochew Building, Singapore	Residency	2005 Artist-in-Residence, Singapore Pavilion, <i>The 2005 World Exposition</i> , Aichi, Japan
2001	<i>Verisimilitude</i> , The 25th Diploma in Fine Art Graduation Exhibition, LASALLE-SIA College of the Arts, Singapore <i>Heart, Soul & Mind—An Exhibition of Contemporary Christian Artistic Expression</i> , Wetterling Teo Gallery, Singapore <i>The 4th Annual Teochew Art Exhibition</i> , Ngee Ann Cultural Centre, Teochew Building, Singapore	Awards & Grants	2006 NAC Bursary, National Arts Council, Singapore Project Grant, National Arts Council, Singapore
2000	<i>From—Site-specific Installation Art, Artists Investigating Monuments</i> , Empress Place, Singapore	2003	Project Grant, National Arts Council, Singapore
		2002	Emerging Artist Grant, National Arts Council, Singapore
		Collections	Ministry of Foreign Affairs, Singapore

Relevant Experience

2007	Organiser, <i>Video Killed the Painting Star—Ya You Ji</i> , The Centre of Contemporary Art, Glasgow, United Kingdom
2006	Chalk Artist, WOMAD, Singapore Artist, Security Wristband Art, National Day Parade 2006, Singapore Commissioned Artist, New Majestic Hotel, Singapore
2005	Curator, NAC— <i>Thumbs Up 2005 Art Competition Exhibition</i> , MICA Building, Singapore Chalk Artist, <i>Singapore Arts Festival</i> , National Arts Council, Singapore
2004	Curator, NAC— <i>Thumbs Up 2004 Art Competition Exhibition</i> , MICA Building, Singapore Chalk Artist, <i>Come Celebrate Christmas In Singapore</i> , National Council of Churches and Singapore Tourism Board, Singapore Chalk Artist, <i>Arts in the City</i> , Raffles City Shopping Centre, Singapore Chalk Artist, <i>Flipside</i> , Esplanade-Theatres on the Bay, Singapore Muralist, Esplanade-Theatres on the Bay, Singapore
2003	Muralist, Esplanade-Theatres on the Bay, Singapore

MY ARTISTS. Sabrina Koh.
First from right of exhibition wall.



SABRINA KOH

MY ARTISTS. Sabrina Koh.
Portrait. 1.28 MB. 2631 x 3307 pixels.



Artists' Responses

MY ARTISTS. Sabrina Koh.
Statement.

Friends and Strangers

the artist-curator relationship is one that has to be cajoled on both sides. how do we maintain and 'give in' when both parties seek attention?

both roles are highly demanding; the artist and the curator each has a significant role to play. some may see it as a love-hate relationship, or even a pleasurable-painful-interdependent process. (un)luckily, the curator has the 'magic stick' to personify/ manipulate/ destruct the very idea/ beauty behind the artist's works. the curator has been lifted to the pedestal of fame and recognition. the exhibition's success is habitually defined by the curator. so now, who's the boss? who calls the shots?

the nature of this relationship—to remain as friends and strangers—is almost like trying to maintain a friendship between a parent and a child. or another analogy—think of a choreographer who is unable to bring out the very essence of the dance theme, failing to understand each dancer's potential, unable to share the same values/ passion as the dancer, unable to understand dance itself, unable to hype/ accentuate the dancer's strength.... artist and curator risk the same impasse.

when the curator maintains too close a relationship with the participating artist, the partnership threatens to become too subjective and biased. yet, is it possible to 'understand' the artist without knowing her/his work? how much should the curator know? can the curator work independently?

Artists' Responses

MY ARTISTS. Sabrina Koh.
Curriculum Vitae.

Sabrina Koh Li-Lin, 1978, Singapore
Lives and works in Singapore
kohsabrina@yahoo.com.sg

Education

Present	Master in Contemporary Practice, University of Huddersfield, United Kingdom/Nanyang Academy of Fine Arts, Singapore
2004-2005	Bachelor of Arts (Honours) Fine Art with Contemporary Writing (2nd Class Upper, Best Graduate), University of Huddersfield, United Kingdom/Nanyang Academy of Fine Arts, Singapore
2000- 2002	Diploma in Interior Design, Nanyang Academy of Fine Arts, Singapore
1998-1999	Diploma in Environmental Design (2nd Year), LASALLE-SIA College of the Arts, Singapore
1997-1998	Foundation Studies, LASALLE-SIA College of the Arts, Singapore

Selected Group Exhibitions & Performances

2007	<i>Autobiobibliophiles: Artists who make or use books</i> , Studio Bibliothèque, Hong Kong <i>I Don't Need A Man To Be A Woman</i> #3, Art Showcase, La Libreria, Singapore
2006	<i>WithDrawing</i> , NAFA Gallery 1 and 2, Nanyang Academy of Fine Arts, Singapore <i>Txtropolis: Contemporary Text-Based Art from Singapore</i> , University of Film Centre, Manila, The Philippines <i>The 25th UOB Painting of the Year Exhibition</i> , Jendela Gallery, Esplanade-Theatres on the Bay, Singapore <i>The 2nd Ngee Ann Photographic Exhibition</i> (Selected), Ngee Ann Cultural Centre, Singapore <i>I Don't Need A Man To Be A Woman</i> #2, Art Showcase, La Libreria, Singapore <i>Conversation Between Genesis and Descartes</i> , "Episode5", Donna Ong's Studio, Singapore <i>Silent Dialogue with Bottles II</i> , A collaborative performance with Sophia Natasha Wei, "World Aids Day", NAFA Foyer, Nanyang Academy of Fine Arts, Singapore <i>People Are Always Afraid of the Unknown, Not Realizing That Progress and Creativity in Society Can Only Come From Breaking Boundaries</i> , "Fetter Field", Forecourt, Esplanade-Theatres on the Bay, Singapore <i>Help Wanted. Experience is not Necessary</i> , "A 100 Tents", The Other House, Singapore <i>Sparks 4</i> , Esplanade-Theatres on the Bay, Singapore <i>Made In Singapore Art Festival 2006</i> , Art Seasons Gallery, Singapore
2005	<i>Txtropolis: Contemporary Text-Based Art from Singapore</i> , NAFA Gallery 2, Nanyang Academy of Fine Arts, Singapore <i>Fever</i> , NAFA Gallery 3, Nanyang Academy of Fine Arts, Singapore <i>Silent Dialogue with Bottles</i> , collaborative performance with Sophia Natasha Wei, "World Aids Day" (A charitable cause for AWARE and AFA), NAFA Foyer, Nanyang Academy of Fine Arts, Singapore <i>I Don't Want A Man To Need A Woman</i> , A collaborative performance with Andree Weschler and Chua Chin Chin, "Fever", NAFA Gallery 3, Nanyang Academy of Fine Arts, Singapore <i>The Singapore Art Show</i> , Singapore Management University, Singapore <i>Incommunicado-2006 Next Wave Empire Games</i> , Express Media, Australia
2004	<i>Blah blah bah and then some</i> , NAFA Gallery 1 and 2, Nanyang Academy of Fine Arts, Singapore <i>Archive: the artist as collector</i> , NAFA BA Studio, Singapore <i>The Groomers</i> , A collaborative performance with Andrina

Wong, "Blah blah bah and then some", NAFA Gallery 1 and 2, Nanyang Academy of Fine Arts, Singapore

Relevant Experience

2006-Present	Part-time Lecturer, Nanyang Academy of Fine Arts, School of Visual Arts, Singapore
2005	Editor, <i>Hotels of the New Millennium</i> , Page One Publishing, Singapore Editor, <i>China Style: From Past to Present</i> , Page One Publishing, Singapore

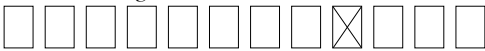
Selected Published Writings

2006	"WithDrawing," <i>WithDrawing</i> , Singapore, Nanyang Academy of Fine Arts, pp. 4-5
2005	"First Date Last Match," <i>The Substation Magazine</i> , Singapore, The Substation Ltd "Work space craze@ aquent office," <i>ish</i> , Singapore, Page One Publishing, vol. 6.1, p. 140 "Curvaceous courage: The Argent," <i>ish</i> , Singapore, Page One Publishing, vol. 5.5, p. 143 "Art museums and contemporary culture: what is at stake?" <i>Artizen</i> , Singapore, Singapore Art Museum
2003	"Colour Identity," <i>deconations</i> , vol. 40, pp. 106-108 "Open Space," <i>deconations</i> , vol. 40, pp. 110-112 "Custom Built Sanctuary," <i>deconations</i> , vol. 40, pp. 114-116

Awards & Grants

2007	Scholarship, The Kuan Im Thong Hood Cho Temple, Singapore
2006	Highly Commended (Photography Category), <i>The 25th UOB Painting of the Year Competition 2006</i> , Singapore
2005	Best Graduate, Bachelor of Arts (Honours) Fine Art, University of Huddersfield, United Kingdom/Nanyang Academy of Fine Arts, Singapore Best of Show, Nanyang Academy of Fine Arts, Singapore
2004	Bursary, Lee Foundation, Singapore

MY ARTISTS. Michael Lee.
Fourth from right of exhibition wall.



MICHAEL LEE

MY ARTISTS. Michael Lee.
Portrait. 0.67 MB. 2323 x 3307 pixels.



Artists' Responses

MY ARTISTS. Michael Lee.
Statement.

Manifesto

1. A curator is a writer who enjoys arranging things.
2. A curator is expected to take care of the artist's soul but who takes care of the curator's?
3. A curator plays many roles: nanny, police, publicist, tutor, counsellor, agent, supervisor, contractor, shoulder
4. A good curator is for the artist whom a harsh editor is for the writer.
5. A sensitive curator can smell an emerging artist.
6. An artist may be sandwiched between two of her friends who are curators.
7. An artist's ideal partner is an art critic, curator, writer, collector, or gallery owner.
8. An independent curator is hard to come by, just as an independent artist is rare.
9. Art collecting and curating are in direct conflict of interest.
10. Circumstances, such as the lack of curators, may inspire an artist to become a curator.
11. Composition is a mark of excellence, whether of an artist or curator.
12. Curating may be a career suicide or career launch for an artist.
13. Curating is a test and training of patience.
14. Curating makes one a better artist.
15. Curating takes time away from art practice.
16. Curatorial writing involves a fair bit of guessing.
17. Curators do not need to know how design is done but must know its importance.
18. Curators have been known to be, or feel, sabotaged by artists.
19. Curators need to get out to see more art than be enslaved to more paperwork.
20. Fallouts between artists and curators seldom last long.
21. How to seduce a curator: Praise her recent show.
22. How to turn off a curator: Ask her for a show.
23. In the end, a curator's most appreciated role is in suggesting possibilities, not unlike that of a tutor.
24. It is almost impossible to excel at both art practice and curating.
25. It is always tempting for a curator to stick to an artist or a group of artists.
26. It is beneficial for an artist to work with different curators than stick to one.
27. It is impossible to properly curate when the composition of the artists is already fixed.
28. Most curators carry themselves as philosophers: cool and detached.
29. Most curators do not brainstorm with artists.
30. Most meetings between an artist and a curator begin with gossip.
31. Not all curators open their eyes when they visit art exhibitions.
32. On average, a curator is financially poorer than an artist.
33. The announcement "This is my first time" is a formidable defence.
34. The artist may be, or become, the curator's artwork.
35. The artist who can write often ends up also curating.
36. The artist who curates can bypass traditional institutional frameworks.
37. The artist-turned-curator has the advantage, or burden, of knowing the artist's struggles.
38. The curator who does not produce a printed catalogue lacks more than just funds.
39. The first task in curating is gaining the trust of artists.
40. The second task in curating is churning out a timeline, whether one adheres to it or not.
41. The ideal curator is one who pushes the artist to exceed limits.
42. The ideal curator-artist relationship involves mutual growth.
43. The most appreciated gift from a curator to an artist is a CD of documentation.
44. The toughest thing for a curator to do is tell her friend he is not in her show.
45. The trained curator and the untrained one may regard each other with suspect.
46. The untrained curator does not have certain baggage.
47. There are three types of curators: Sweet Paula, Honest Simon and Erratic Randy.
48. There are differences between co-curator, assistant curator and curatorial assistant.
49. There seems to be more artists who curate than curators who make and show artworks.
50. Writing is a necessary skill but not a sufficient condition for curating.

Artists' Responses

MY ARTISTS. Michael Lee.
Curriculum Vitae.

Michael Lee Hong Hwee, 1972, Singapore
Lives and works in Hong Kong and Singapore
www.michael.farm.sg
michael@farm.sg

Education		2005	Curator, <i>Txtropolis: Contemporary Text-Based Art from Singapore</i> , NAFA Gallery 2, Nanyang Academy of Fine Arts, Singapore
1998–2001	Master of Communication Studies, Nanyang Technological University, Singapore		Judge, <i>Singapore Art Show</i> (Open Section), Singapore
1993–1997	Bachelor of Communication Studies (2nd Class Upper Honours), Nanyang Technological University, Singapore	2004	Co-curator, <i>In the Flesh: The Nude in Contemporary Art</i> , NAFA Selegie Gallery, Nanyang Academy of Fine Arts, Singapore (co-curated with Sim Kok Huoy & Tay Swee Siong)
Solo Exhibition			Co-curator, <i>WoodLand</i> , Woodlands Regional Library, Singapore (co-curated with Ahmad Mashadi & June Yap)
2004	<i>When a Body Meets a Building</i> , Alliance Francaise de Singapour, Singapore	2003	Co-curator, <i>Cinepolitans: Inhabitants of a Filmic City</i> , Jendela, Esplanade-Theatres on the Bay, Singapore (co-curated with Tang Ling Nah)
Selected Group Exhibitions		2000–2006	Full-time Lecturer, School of Visual Arts, Nanyang Academy of Fine Arts, Singapore
2007	<i>Building Conversations: Michael Lee and Nadia Bhamadhaj</i> , Singapore Art Museum, Singapore	Selected Published Writings	
2006	<i>Beneath the Pavement: Discovering the City</i> , Singapore Art Museum, Singapore	2007	"These books are made for watching..." <i>Autobiobibliophiles: Artists who make or use books</i> , Hong Kong, Studio Bibliothèque, pp. 2–7
2005	<i>Creative Curating Lab</i> , Raffles City Showcase, Singapore	2006	With Yeoh Wee Hwee, "Encyclopaedia Blankia," <i>Blank: SVA Degree Show 2006</i> , Singapore, Nanyang Academy of Fine Arts
	<i>Asian Traffic</i> , Jendela, Esplanade-Theatres on the Bay, Singapore	2005	"The Truth about David Chan's Cats and Dogs," <i>A Divine Comedy</i> , Singapore, Art Seasons, pp. 7–9
	<i>The 2005 World Exposition</i> , Singapore Pavilion, Aichi, Japan		"On Being Unsure," <i>Boo Sze Yang: The Space In-between</i> , Singapore, Boo Sze Yang, pp. 4–9
2004	<i>SCRATCH-OR</i> , Imagine Library Art Loft, Shen Yang & Beijing, China	2004	"The Shadow Escapes..." <i>Kumi Yamashita</i> , Singapore, Esplanade-Theatres on the Bay
	<i>SEN! Singapore: Art and the Contemporary</i> , Singapore Art Museum, Singapore		"What's a Body Got To Do With a Building?" <i>When a Body Meets a Building</i> , Singapore, Michael Lee
	<i>VIDEO AS URBAN CONDITION</i> videoPOOL, Vargas Organisation, London		"Spirited Away: Negotiation of Body and Space in the Art of Andree Weschler," <i>Sexuality and Religion</i> , Singapore, Andree Weschler
2003	<i>Now You See It</i> , Utterly Art, Singapore		"Unclad: Michelangelo, Ando and I," <i>In the Flesh: The Nude in Contemporary Art</i> , Singapore, Nanyang Academy of Fine Arts
	<i>Sensitive Parts</i> , Plastique Kinetic Worms, Singapore		
	<i>More & Less</i> , Sculpture Square, Singapore		
Selected Group Screenings		2003	"Poetics of the Ruin," <i>Singapore Architect</i> , 217(2003): 48–50
2004	<i>Voices of Home</i> , Esplanade-Theatres on the Bay, Singapore	Awards & Grants	
2003	<i>The 14th Videobrasil</i> , Sao Paulo, Brazil	2006	Two Highly Commended Entries (Photography Category), <i>The 25th UOB Painting of the Year Competition</i> , Singapore
	<i>The 7th Thai Short Film & Video Festival</i> , Bangkok, Thailand	2005	Young Artist Award (Visual Arts), National Arts Council, Singapore
2002	<i>The 7th Hong Kong Independent Short Film & Video Awards</i> , Hong Kong	2001	Highly Commended Entry (Representational Category), <i>The 20th UOB Painting of the Year Competition</i> , Singapore
Relevant Experience		Collections	
2007	Curator, <i>Between, Beside, Beyond: Daniel Libeskind's Reflections and Key Works, 1989–2014</i> , Singapore Art Museum, Singapore	Singapore Art Museum, Singapore	
	Curator, <i>Autobiobibliophiles: Artists who make or use books</i> , Studio Bibliothèque, Hong Kong	Fine Art Department, Nanyang Academy of Fine Arts, Singapore	
	Visiting Scholar (at the rank of Assistant Professor), Chinese University of Hong Kong, Hong Kong		
2006–2008	Exco Member, Gallery Hotel Management, Singapore		
2006–2007	Member, Acquisition Committee, Singapore Art Museum, Singapore		
2006	Part-Time Lecturer, Faculty of Fine Arts, LASALLE College of the Arts, Singapore		
	Academic Associate, School of Technology for the Arts, Republic Polytechnic, Singapore		
	Curator, <i>Appetites for Litter: 8th Emerging Artists Show</i> , Plastique Kinetic Worms, Singapore		

MY ARTISTS. Lim Kok Boon.
Fifth from right of exhibition wall.



LIM KOK BOON

MY ARTISTS. Lim Kok Boon.
Portrait. 18.0 MB. 2142 x 2934 pixels.



Artists' Responses

MY ARTISTS. Lim Kok Boon.
Statement.

Artistic Aspirations and the Little Cook

There are lots of similarities between artists and chefs—both aspire to create with great passion in their craft.

An artist is like a chef, and a curator the manager of a restaurant. The former is an employee of the latter. If this sounds too posh, then an artist is the cook, and the curator, the big *Zhi Char*² boss who sits at the cashier doing customer relations, taking orders and doing the sums. The cook and the big boss usually agree on how to cook and what dishes taste best. The kind of dish served up (or art, in this case) depends largely on the image and/or packaging of the *Zhi Char* stall. The little cook is happy churning up signature dishes as long as he or she is being paid. Occasionally the big boss may request for a few special dishes to keep the regular customers happy. Sometimes, the owner of the *Zhi Char* stall is also the cook, the waiter, the cashier. This situation happens quite frequently, when the artist curates his or her own shows.

Things can get complicated if the *Zhi Char* stall boss hires a part-timer to conceptualise signature dishes. It is like a gallery approaching a (non-)practitioner to curate. The arrangement mirrors the current exhibition, where the curator is relatively inexperienced. My position is even stranger, a little cook hired by a cook, hired by the novice!

The artist-as-curator risks neglecting the *raison d'être* of art-making, just like a chef who stops cooking. The aesthetics of his or her craft is easily ignored. It worries me because the success of an exhibition can no longer be attributed to the art object. Instead it depends on the tenuous processes surrounding the exhibition and the documentation of these transient events. Imagine a flavourless but beautifully presented plate of *Hor Fun*³ which requires an understanding of the precise techniques for holding the wok and ladle. Where did the ingredients go? Or are we supposed to eat the plate?

xxix

Artists' Responses

MY ARTISTS. Lim Kok Boon.
Curriculum Vitae.

Lim Kok Boon, 1978, Singapore
Lives and works in Singapore
www.boonscafe.com
boon@p-10.org

Education

- | | |
|-----------|---|
| 2003-2004 | Postgraduate Diploma in Education, National Institute of Education, Singapore |
| 1997-2001 | Bachelor of Arts (Honours) Art History and Fine Art, Goldsmiths College, University of London, United Kingdom |

Selected Group Exhibitions

- | | |
|------|--|
| 2006 | <i>Vision for Tomorrow</i> , p-10, Singapore |
| 2004 | <i>Insomnia 48</i> , TheatreWorks' event, The Arts House@ The Old Parliament House, Singapore
<i>Pop Shots</i> , <i>Month of Photography</i> , The Substation Gallery, Singapore |
| 2003 | <i>Toys!</i> , Earl Lu Gallery, Singapore
<i>Unpacking London</i> , Independent Group Show, Perumal Studio, Singapore
<i>Art Bites!</i> , Esplanade-Theatres on the Bay, Singapore |
| 2002 | <i>B. E. A. U. T. Y.</i> , Utterly Art Gallery, Singapore |
| 2001 | <i>From a Distant</i> , <i>PSC 50th Anniversary Exhibition</i> , City Hall, Singapore
<i>President's Young Talent Art Exhibition</i> , Singapore Art Museum, Singapore |
| 2000 | <i>Feast! Food in Art</i> , Singapore Art Museum, Singapore
<i>ASEAN Art Awards Exhibition</i> , MITA Building, Singapore |

Relevant Experience

- | | |
|--------------|---|
| 2006 | Commissioned Artist, Raffles City, Singapore |
| 2005–Present | Art Critic, Reviewer, and Writer, www.boonscafe.com
(An online blog for art criticism and review of art exhibitions) |
| 2004–Present | Art teacher, Nanyang Girls' High School, Singapore |
| 2004 | Commissioned Artist, Changi Airport Terminal 2's McDonald's, Singapore |
| 2001 | Co-curator, <i>Deriving Spaces</i> , Plastique Kinetic Worms, Singapore |
| 2001–2003 | Writer, <i>vehicle: contemporary visual arts</i> , Plastique Kinetic Worms, Singapore |

Published Writings

- | | |
|------|--|
| 2006 | Independent weekly online art reviews, http://www.boonscafe.com |
| 2004 | "About Big and Small Stuff," <i>vehicle: contemporary visual arts</i> , 11(2004), pp. 21–25 |
| 2003 | "Simply Sculpture," <i>vehicle: contemporary visual arts</i> , 09(2003), pp. 50–53 |
| 2002 | "Less Than Picture Perfect," <i>vehicle: contemporary visual art</i> , 08(2002), pp. 8–9
"On Open Ends," <i>vehicle: contemporary visual art</i> , 04(2002), pp. 14–17 |
| 2001 | "Drawing Matter," <i>vehicle: contemporary visual art</i> , 03(2001), pp. 44–45
With Co-curator Vincent Leow, "Curator's Note," <i>Deriving Spaces</i> , Singapore, Plastique Kinetics Worms
"Curator's Note," <i>About Spending Time with Raffles</i> , London, Lim Kok Boon, pp. 4–7 |

Awards & Grants

- | | |
|------|---|
| 2001 | President's Young Talent, Singapore Art Museum, Singapore |
| 2000 | Juror's Choice, <i>Singapore-ASEAN Art Awards</i> , Philip Morris Group of Companies, Singapore |
| 1999 | Juror's Choice, <i>Singapore-ASEAN Art Awards</i> , Philip Morris Group of Companies, Singapore |
| 1997 | PSC Overseas Specialist Award Scholarship, Public Service Commission (PSC), Singapore |

Collections

- Inland Revenue Authority of Singapore
Ministry of Information, Communication and the Arts, Singapore
Private collections in Japan, Singapore and United Kingdom

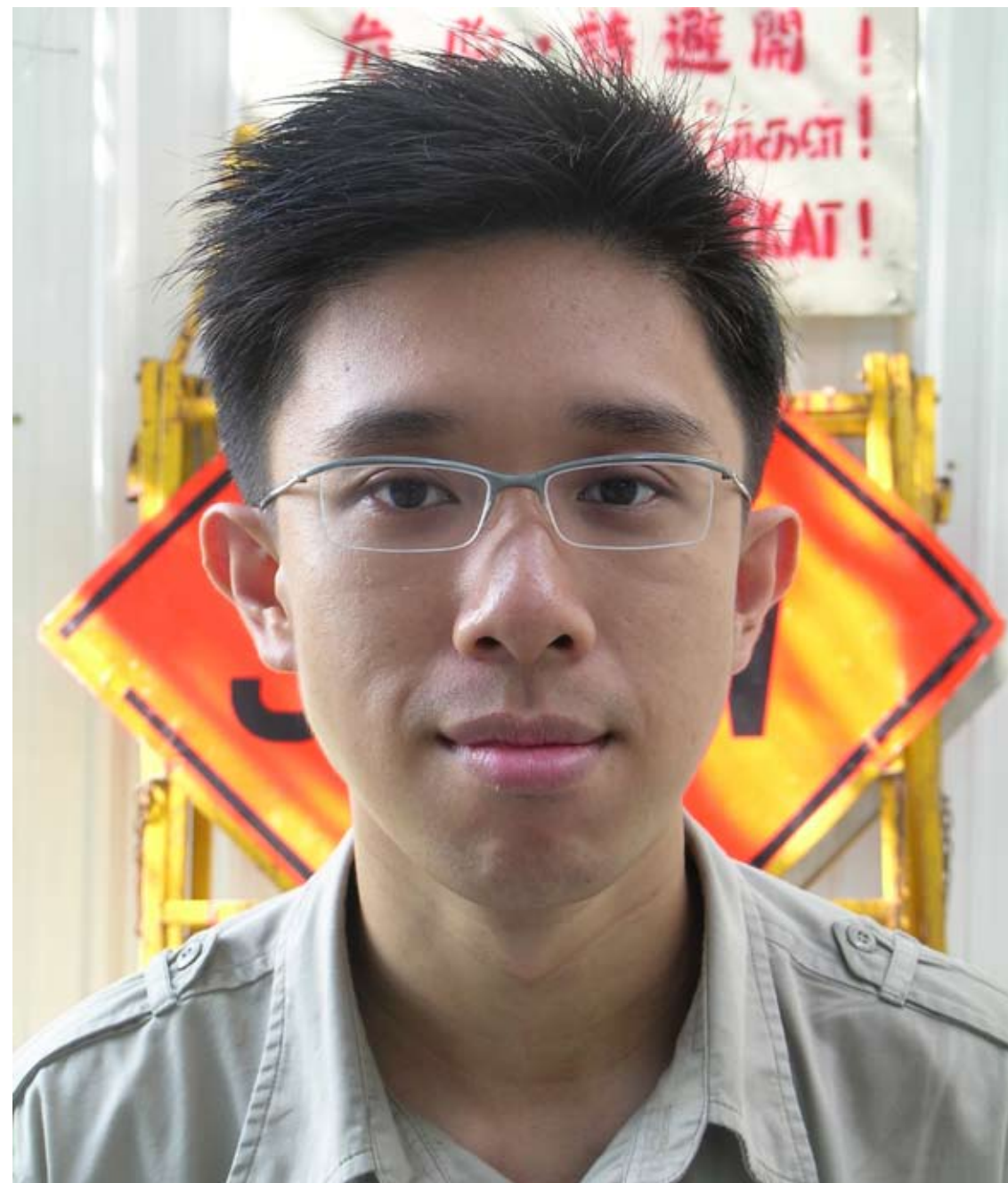
xxx

MY ARTISTS. Terence Lin.
Sixth from left of exhibition wall.



TERENCE LIN

MY ARTISTS. Terence Lin.
Portrait. 7.65 MB. 4175 x 4961 pixels.



Artists' Responses

MY ARTISTS. Terence Lin.
Statement.

A Wish List

- I hope that the curator provides a comprehensive view of the concept of the project so that the artist understands what is expected of him/her.
- I hope that the curator gathers shortlisted artists for discussions on the project in order to inspire, support or even challenge each other's practices in the context of the show.
- I hope that the curator updates artists on the progress of each stage of the project. With sufficient time, artists can respond promptly to any changes to the budget, time or thematic concerns of the project.
- I hope that the curator communicates the available budget for the project to the artist so that if there is any budgetary constraint, the artist and curator can seek extra funding for the project or change the artwork presentation to suit the existing budget without compromising the quality of the artwork.
- I hope that artists adhere to the submission deadline to ensure that there is sufficient time for setting up the work.
- I hope that at the end of the project, the artist, curator and other members of the organising committee gather to evaluate the project.
- Finally, I hope this wish list can serve as a reminder to us, artists or curators, that trust is key for any project to continue, despite its many limitations.

xxxiii

Artists' Responses

MY ARTISTS. Terence Lin.
Curriculum Vitae.

Lin Qingjiang, Terence, 1982, Singapore
Lives and works in Singapore
tedlin82@hotmail.com

Education
2001-2003 Diploma in Fine Art (Painting), Nanyang Academy of Fine Arts, Singapore

Selected Group Exhibitions
2007 *Autobiobibliophiles: Artists who make or use books*, Studio Bibliothèque, Hong Kong
2006 *Take me with you, A travelling exhibition in celebration of Loewe 160th Anniversary*, Mori Art Museum, Tokyo, Japan
Made in Singapore Festival, Art Seasons Gallery, Singapore
Take me with you, Circulo de Bellas Artes, Loewe Foundation, Spain

2005 *Singapore Art Show* (Open Section), Singapore Management University, Singapore
Sovereign Asian Art Prize Exhibition, Oval Atrium, Podium Level One, International Finance Centre Mall, Hong Kong
Ephemeral Homes, Collaboration with Artist Chai Chee Seam for the Dream Catcher quarter, Concourse, Esplanade-Theatres on the bay, Singapore
M9 - Singapore Artists in Style, Art Seasons Gallery, Singapore
School of Visual Arts Award—Winning Works Exhibition, Gallery 1 & 2, Nanyang Academy of Fine Arts, Singapore

2004 *Best of Singapore Art 2004*, Tickleart CITYLINK Showcase, CITYLINK Mall, Singapore
ASEAN Art Awards 2004, Ancient Roots: Modern Bridges, Philip Morris Asia Limited, National Art Gallery, Bangkok, Thailand
Made in Singapore Festival, Art Seasons Gallery, Singapore
WoodLand: Nature, Community, Environment and the Art, Woodlands Regional Library, Singapore
Fresh!, Art Seasons Gallery, Singapore

2003 *Singapore-ASEAN Art Awards*, Philip Morris Singapore Pte Ltd, MTA Atrium, Ministry of Information and the Arts, Singapore
The Big Small Show—Art Jam, Art Seasons Gallery, Singapore
Infinite, NAFA School of Visual Arts Show, Singapore Expo, Singapore
8 pieces of..., NAFA Middle Gallery, Nanyang Academy of Fine Arts, Singapore
Artist Proof 2003, NAFA Middle Gallery, Nanyang Academy of Fine Arts, Singapore

2002 *Art Against AIDS 2002*, library@Orchard, Ngee Ann City, Singapore

2001 *Deriving Spaces*, Plastique Kinetic Worms, Singapore

Relevant Experience
2006-2007 Art Teacher, Fairfield Methodist Secondary School, Singapore
2006 Invited Artist, Talk and Workshop, Canadian International School (Elementary), Singapore
Invited Artist, Art Workshop, Deyi Secondary School, Singapore
Artist, Klang House Design, A collaborative project with architect Selwyn Low in the interior design of a 4-room apartment at Klang Lane, Singapore
2004 Judge, *Young Artist Competition 2004*, Jalan Besar Community Centre, Singapore
2003-2004 Art Teacher (Art Appreciation), *Art @ LPN.Planet.sg*, Singapore

2002 Instructor, Children art workshops, Ascension Kindergarten, Singapore
Assistant instructor, Paper clay workshop for "What's the Big Gooloo?", *Sculpture Carnival 2002*, Sculpture Square, Singapore
Sculptor Assistant, *Mysteries of the Nile, Sentosa Sandstation*, Sentosa, Singapore

Awards & Grants
2005 Judge's Choice, *Singapore Art Show* (Open Section), Singapore
Finalist, *Sovereign Asian Art Prize 2005*, Sovereign Art Foundation, Hong Kong
Commendation Award, *NAFA 67th Founder's Day*, Nanyang Academy of Fine Arts, Singapore

2004 Juror's Choice, *ASEAN Art Award 2004*, Philip Morris Asia Limited
Commendation Award, *NAFA 66th Founder's Day*, Nanyang Academy of Fine Arts, Singapore

2003 Juror's Choice, *Singapore-ASEAN Art Award 2003/2004*, Philip Morris Singapore Pte Ltd, Singapore
2nd Prize, *Collage Bone Appetit, Pet food Sculpture Competition*, Singapore
Merit Award, Open Category (Painting), *Project Search Arts Competition*, Singapore
Certificate of Commendation, *NAFA 65th Founder's Day*, Nanyang Academy of Fine Arts, Singapore

2002 Special Mention, Student Category (Fine Art), *Art Against AIDS 2002*, Singapore
NAFA Bursary, Nanyang Academy of Fine Arts, Singapore

2000 Top in Design and Technology, Queensway Secondary School, Singapore

Collections
Singapore Art Museum, Singapore
South East Community Development Council, Singapore
Action for AIDS Association, Singapore
Private collections in Canada, France, Hong Kong, Japan, Singapore and Switzerland

xxxiv

MY ARTISTS. Sai Hua Kuan.
Sixth from right of exhibition wall.



SAI HUA KUAN

MY ARTISTS. Sai Hua Kuan.
Portrait. 2.34 MB. 2442 x 3307 pixels.



Artists' Responses

MY ARTISTS. Sai Hua Kuan.
Statement.

Purveyor and Supplier

I have been playing with materials and objects for some time now, and I enjoy the process of dismantling, deconstructing and reconstructing. The transition of materials and objects into something else fascinates me. Nothing is permanent. Everything comes and goes in cycles, as Laozi observed. There is no eternal, unchanging part of us. Thus, through creating and sharing my work with the audience, I challenge myself to better understand this ephemerality.

As always, a curator plays a part in collecting and interpreting art. He or she finds ways of attracting visitors to the gallery, and of promoting its artists. You could compare the role of the curator to a purveyor who promotes goods to the masses and sells it to the world. Conversely, I, the artist, am the supplier. I supply works to the curator/purveyor to display in the art (super)market for the masses.

xxxvii

Artists' Responses

MY ARTISTS. Sai Hua Kuan.
Curriculum Vitae.

Sai Hua Kuan, 1976, Singapore
Lives and studies in London, United Kingdom
www.collinsai.com
upontree@yahoo.com.sg

Education

2005–2007 Master of Fine Art (Sculpture), Slade School of Fine Arts, University College London, United Kingdom
1994–1997 Diploma in Fine Art (Sculpture), LASALLE-SIA College of the Arts, Singapore

Selected Group Exhibitions

2006 *Slade Interim Show*, Woburn Square, Slade Research Space, Slade School of Fine Arts, University College London, United Kingdom
The 1st Annual Sculpture Show, Singapore Sculpture Society, Jendela Gallery, Esplanade-Theatres on the Bay, Singapore
Three Term Show (Sculpture Exhibition), Slade School of Fine Arts, University College London, United Kingdom
2005 *The 2nd CDL Singapore Sculpture Exhibition*, Singapore Art Museum, Singapore
2004 *Waldkustpad Expeditionen*, Darmstadt Forest, Germany
Hopea Sangal Tree Sculptures, Singapore Zoological Gardens, Singapore
Art Library, Sculpture Square, Singapore
2003 *The 1st CDL Singapore Sculpture Exhibition*, Singapore Art Museum, Singapore
Singapore Bloom 2003, Esplanade-Theatres on the Bay, Singapore
Art Library, Singapore Art Museum, Singapore
Work In Progress—The Power Show, The Substation Gallery, Singapore
2001 *Imagine Forest*, Singapore Arts Festival 2001, MITA Building, Singapore
2000 *Quebec International Snow Sculpture Carnival*, Quebec, Canada
1998 *Philip Morris Singapore Art Awards Exhibition*, Caldwell House, CHIJMES, Singapore
1997 *Red Umbrella*, Chinese Garden, Singapore
1995 *National Day Photography Exhibition*, Kreta Ayer Community Centre, Singapore
1994 *Black Art*, Earl Lu Gallery, LASALLE-SIA College of the Arts, Singapore
1993 *LASALLE Art Festival 1993*, Ngee Ann City Open Ground, Singapore

Selected Group Screenings

2005 *Canon Dv Fest2005*, Zouk, Singapore
2004 *Canon Dv Fest2004*, Zouk, Singapore

Relevant Experience

2006–2007 Studio Assistant, Slade School of Fine Arts, University College London, United Kingdom
2005 Instructor, Sculpture Workshop, Compassvale Secondary School, Singapore
Instructor, Sculpture Workshop, Tampines Secondary School, Singapore
2004 Organiser, Sculpture Weekend, Bishan Community Club, Singapore
Organiser, Sculpture Workshop, Bishan Zone 5, Singapore

2003 Instructor, Recycle Sculpture Workshop, Punggol Secondary School, Singapore
Instructor, Sculpture Workshops, Yuying Secondary School, Singapore
Speaker, Artist Talk, Woodlands Regional Library, Singapore
2002 Instructor, Sculpture Workshop, Woodlands Regional Library, Singapore
Instructor, Sculpture Workshop, Blanglah Rise Primary School, Singapore
1997–1998 Teacher, Creative Art, LASALLE-SIA College of the Arts, Singapore
1996 Organiser, Art and Music course, Touch Art Club, Singapore Association of the Visually Handicapped, Singapore

Awards & Grants

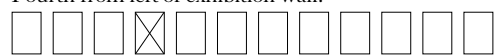
2007 Project Awards, Slade School of Fine Arts, University College London, United Kingdom
Slade Bursaries, Slade School of Fine Arts, University College London, United Kingdom
2006 Overseas Bursary, National Arts Council, Singapore
2005 Boise Scholarships, Slade School of Fine Arts, University College London, United Kingdom
2004 SIA-NAC Travel Grant, National Arts Council, Singapore

Collections

Darmstadt Forest, Germany
Singapore Zoological Gardens, Singapore

xxxviii

MY ARTISTS. Jeremy Sharma.
Fourth from left of exhibition wall.



JEREMY SHARMA

MY ARTISTS. Jeremy Sharma.
Portrait. 0.72 MB. 2545 x 3307 pixels.



Artists' Responses

MY ARTISTS. Jeremy Sharma.
Statement.

Desire, Communication, Indulgence

For me, there was never a desire to be an artist, but always a desire to create. The desire to create stems from the fact that I am an extremely restless person and art presents a cathartic outlet to ease this restlessness. I also desire to present my work to a public.

My artistic practice is entirely driven by personal values. I see no need to join art groups or societies, or have very close links with institutions or galleries because they ultimately over-determine my practice. I do not believe in art being merely geared towards contemporary art practice or making art for curators or galleries. I prefer to operate from a personal vision. You could say that for me the artist's limits revolve around obsession, discipline, introspection and commitment. His/her practice is undeniably self-indulgent.

I have no problems being curated by another artist. On my part, there is no conflict of interest being both in the main exhibition and Ling Nah's show. I see myself playing two different roles in the same exhibition. I am curious to see what happens. I recognise that a good curator can also bring about a different meaning to an artwork. Art is always about possibilities.

Artists' Responses

MY ARTISTS. Jeremy Sharma.
Curriculum Vitae.

Jeremy Sharma, 1977, Singapore
Lives and works in Singapore
www.thelacunasofgrace.com
jeremy_sharma@yahoo.com.sg

Education

2005–2006	Master of Arts (Fine Art), Open University, United Kingdom/LASALLE College of the Arts, Singapore
2002–2003	Bachelor of Arts (Fine Art) with High Distinction, Royal Melbourne Institute of Technology University, Australia/LASALLE-SIA College of the Arts, Singapore

Solo Exhibitions

2007	<i>End of A Decade</i> , The Substation Gallery, Singapore
2006	<i>A Certain Slant of Light</i> , The Esplanade (Community Wall)/ The Substation Gallery, Singapore
2004	<i>The Arcane Glimpse</i> , The Substation Gallery, Singapore

Selected Group Exhibitions & Performances

2007	<i>Painting In Spite Of...</i> , Project Space, LASALLE College of the Arts, Singapore <i>Black is not The Darkest Colour</i> , La Libreria, Singapore <i>Athlete</i> , Sculpture Square Chapel Gallery, Singapore
2006	<i>ArtSingapore</i> , Suncity City Hall, Singapore <i>8 Young Contemporaries</i> , Art Forum, Singapore <i>Miniature</i> , Project Space, LASALLE College of the Arts, Singapore <i>The Deep End</i> , p-10, Singapore <i>Rage Against The Dying of The Light</i> , La Libreria, Singapore <i>Peninsular/Island</i> , Taksu Gallery, Kuala Lumpur
2005	<i>IUAV</i> , Facoltà di design e Arti, Venice <i>Jeremy Sharma/Jane Lee</i> , Taksu Gallery, Singapore & Kuala Lumpur <i>Nasi Campur</i> , Taksu Gallery, Singapore & Kuala Lumpur <i>New</i> , Taksu Gallery, Singapore <i>Insomnia: KYTV presents: The P.O.P Station plus</i> <i>Tiramisu</i> (The Singapore Season London 2005 by TheatreWorks), The Institute of Contemporary Arts, London, United Kingdom
2004	<i>Design for Death</i> , Post Theatre, Seoul Fringe Festival, Seoul, Korea, Theatre Studio, Esplanade-Theatres on the Bay, Singapore <i>Project Graphite</i> , Goethe Institut, Singapore <i>Sounds Like Mirrors</i> (sound and visual installation), Plastique Kinetic Worms, Singapore <i>Black and White</i> , Art Forum, Singapore <i>Artists Book</i> , Public Art Library, Sculpture Square, Singapore <i>Iconoclast/Persistence: Site of Memory</i> (video screening), Plasma Screens, Esplanade-Theatres on the Bay, Singapore <i>WhistleBristle</i> , Studio 106, Joo Chiat Place, Singapore <i>The LASALLE SCHOOL</i> , Earl Lu Gallery I, LASALLE-SIA College of the Arts, Singapore <i>Studio 106 Open Studio</i> , Studio 106, Joo Chiat Place, Singapore <i>The Last Laugh</i> (Humour in Video by KYTV), Earl Lu Gallery I, LASALLE-SIA College of the Arts, Singapore
2003	<i>Singapore-ASEAN Art Awards 2003 Exhibition</i> , MITA Building, Singapore <i>Big Small Works</i> , Art Seasons Gallery, Singapore <i>No Apologies</i> , Earl Lu Gallery I, LASALLE-SIA College of the Arts, Singapore <i>New Finds 2003</i> (Art Galleries Festival), MITA Atrium, Singapore

Relevant Experience

2003–Present	Part-time Lecturer, LASALLE College of the Arts, Singapore
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Residency

2004	Studio 106 managed by LASALLE-SIA College of the Arts, Singapore
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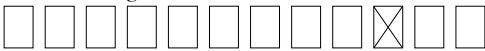
Awards & Grants

2005	LASALLE Scholarship, LASALLE College of the Arts, Singapore Recipient (with KYTV), <i>JCCI Arts Award 2005</i> , Japanese Chamber of Commerce and Industry, Singapore
2002	The Lee Foundation Study Grant, Singapore
2000	First Prize (Open Category), <i>Action For Aids Award</i> , Singapore
1999	Winner, <i>The Della Butcher Award</i> , The Rotary Club of Orchard, Singapore

Collections

	Private collections in Australia, Holland, Hong Kong, Kuala Lumpur, Singapore
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MY ARTISTS. Lawrence Tio.
Third from right of exhibition wall.



LAWRENCE TIO

MY ARTISTS. Lawrence Tio.
Portrait. 1.91MB. 1647 x 2480 pixels.



Artists' Responses

MY ARTISTS. Lawrence Tio.
Statement.

Artists or Artworks?

Participating in an exhibition, which exists as an artwork, within an exhibition certainly complicates the classic roles of Curator – Artist – Audience. This 'artwork' reshuffles the conventional hierarchy of these roles.

When you view this artwork entitled *MY ARTISTS* by Tang Ling Nah, you don't actually witness the visual creative byproduct such as a painting or a sculpture. Instead you are presented with a selection of artist's portraits, their CVs and statements. This kind of review is similar to a process curators often go through when deciding which artist to invite to an exhibition.

Ling Nah has also decided to relinquish her role as an artist by omitting her own artwork. She has invited other artists to submit their portraits, CVs and statements to be collectively displayed as her artwork. In doing so, she has declared herself a Curator. However, our statements are also meant to reflect her intentions. Our works are not discussed. It is interesting that we (the participating artists) have also problematised our roles by agreeing to submit our biodata and thoughts as 'art'.

Artists' Responses

MY ARTISTS. Lawrence Tio.
Curriculum Vitae.

Lawrence Tio, 1974, Singapore
Lives and work in Singapore
Lawrence.tio@lasalle.edu.sg

Education	
2005–2006	Master of Arts (Fine Art), Open University, United Kingdom/LASALLE College of the Arts, Singapore
1999–2000	Bachelor of Arts (Fine Art), Royal Melbourne Institute of Technology University, Australia/LASALLE-SIA College of the Arts, Singapore
1996–1999	Diploma in Fine Art (Painting), LASALLE-SIA College of the Arts, Singapore
1990–1993	Diploma in Fashion Merchandising, LaSalle International Fashion School, Singapore

Selected Group Exhibitions	
2006	<i>Degree Show 2006</i> , Earl Lu Gallery, LASALLE College of the Arts, Singapore
2002	<i>First Steps: Images of ASEAN</i> , Singapore Art Awards, Paragon Gallery, Tanjong Pagar Community Club, Bukit Barok East Community Club, Changi Simei Community Club, Ulu Pandan Bishan Community Club, A Travelling Exhibition by Philip Morris Group of Companies, Singapore
2001	<i>Wax Table and Forgotten Cities</i> , Arts Fission Dance Company, Singapore <i>Blue Border</i> , Patravadi Theatre, Thailand
2000	<i>Kacang Puteh</i> , Telok Kurau Artists' Studios, Singapore <i>Doppio-parallelo</i> , Singapore Arts Festival, Singapore <i>SCRATCH</i> , Earl Lu Gallery, LASALLE-SIA College of the Arts, Singapore <i>Just Five</i> , Artfolio Space, Singapore
1999	<i>Edge</i> , Diploma in Fine Art Graduation Show, LASALLE-SIA Gallery, LASALLE-SIA College of the Arts, Singapore <i>Ericsson Scholarship Exhibition</i> , Wetterling-Teo Gallery, Singapore
1998	<i>Philip Morris ASEAN Art Awards Exhibition</i> , Opera House, Hanoi, Vietnam <i>6 x 6 x 6</i> , Plastique Kinetic Worms, Singapore <i>Philip Morris Singapore Art Awards Exhibition</i> , Caldwell House, CHIJMES, Singapore

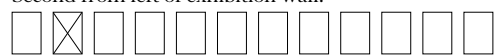
Relevant Experience	
2005–Present	Senior Exhibitions Officer, Institute of Contemporary Arts Singapore, LASALLE College of the Arts, Singapore
2005	Curatorial Assistant, <i>Truvelogue: Practice & Juxtapose</i> , Faculty Exhibitions, Earl Lu Gallery, LASALLE-SIA College of the Arts, Singapore
2004	Curator, <i>X-Ray: Spatial Approaches and Processes</i> , Earl Lu Gallery, LASALLE-SIA College of the Arts, Singapore Co-curator, <i>Gurindam dan Iguuan, Solo Exhibition by Salleh Japur</i> , Earl Lu Gallery, LASALLE-SIA College of the Arts, Singapore
2003	Assistant Curator, <i>Science Fictions</i> , Asian Civilisations Museum, Singapore Co-curator, <i>Toys: Examines the relationships between art and toys</i> , Earl Lu Gallery, LASALLE-SIA College of the Arts, Singapore
2002	Assistant Curator, <i>Site + Sight</i> , Earl Lu Gallery, NIE Gallery, Sculpture Square, Singapore Assistant Curator, <i>Bro Joseph McNally Memorial Exhibition</i> , Earl Lu Gallery, LASALLE-SIA College of the Arts, Singapore

2001	Assistant Curator, <i>Compound Eyes</i> , Video Art from China, Travelling Exhibition, Earl Lu Gallery, LASALLE-SIA College of the Arts, Singapore Assistant Curator, <i>Circling the Square, Contemporary Jewellery from Australia</i> , Earl Lu Gallery, LASALLE-SIA College of the Arts, Singapore
2000	Assistant Curator, <i>Text & Subtext, Contemporary Art by Women Artists from Asia</i> , Travelling Exhibition, Earl Lu Gallery, LASALLE-SIA College of the Arts, Singapore Assistant Curator, <i>Faith and the City, Contemporary Art from the Philippines</i> , Earl Lu Gallery, LASALLE-SIA College of the Arts, Singapore

Awards & Grants	
2004	LASALLE-SIA Scholarship, MFA Program, LASALLE-SIA College of the Arts, Singapore
2002	Honourable Mention, <i>Singapore Art Awards</i> , Philip Morris Group of Companies, Singapore
1999	Ericsson Scholarship Award, Ericsson Singapore Pte Ltd, Singapore
1998	Finalist, <i>ASEAN Art Awards</i> (Singapore Representative), Philip Morris Asia Limited Juror's Choice, <i>Singapore-ASEAN Art Awards</i> , Philip Morris Singapore Pte Ltd, Singapore Georgette Chen-NAC Arts Scholarship Award, National Arts Council, Singapore

Collections	
	Larasati Auction House, Indonesia Singapore Power Pte Ltd, Singapore Ericsson Singapore Pte Ltd, Singapore Lux Asia Pte Ltd, Singapore Private collections in Australia, Singapore and the United States

MY ARTISTS. Joshua Yang
Second from left of exhibition wall.



JOSHUA YANG

MY ARTISTS. Joshua Yang.
Portrait. 0.69 MB. 2493 x 3307 pixels.



MY ARTISTS. Joshua Yang
Statement.

MY ARTISTS. Joshua Yang.
Curriculum Vitae.

Three Incarnations

What is a curator? It would probably serve a better purpose to break down the question into ... or rather to introduce different categories of curators. Naturally, there are three categories of curators with slight overlaps where some curators do not quite fit or others finding themselves falling into a few of these categories.

The first: the ideal curator. As artists, we all dream of dealing with or working with our ideal curator. He or she understands your work perfectly, or even if he or she doesn't, there is a certain intuition that allows him or her to ask questions that tease out what you are trying to express.

The second: an OK curator. Curators who have a certain space to fill for a certain period of time. They may not even be trained as curators or even have any inkling as to what the job of a curator involves. They've just been in it for a bit of time and picked up the skills along the way. The skills, let's say, of window dressing, decorating and interior design. Along the way, they also realise they have to write a little and so pick up some writing skills.

The third: the nightmare curator. I don't know about you, but I'd rather have my works hidden in a suitcase beneath my bed than being shown in an exhibition curated by such beasts. Here, the curator conveniently throws big terms like 'Neo-Marxist', or 'site-specificity', or 'performance-based', or 'contextual', and 'process-driven', or 'conceptually-sound', as conveniently as a prostitute lets out a moan here and a grunt there as her client fucks her.⁵

What has 'site-specificity' to do with my work if I don't want it to be? Can a painting be site-specific? It's done in a studio, or a rented room in a HDB⁴, and stored away somewhere before it is brought to the place where it is installed. Then when the show's over, it's taken down and stored away again or, if the artist is fortunate enough, the work gets another lease of life in another exhibition. What is site-specificity? What 'performance-based' works would you want me to perform? Are you too wrapped up in your incestuous curatorial fantasies that you've forgotten the basics of making art: drawing, painting, sculpting? In the end, the man of action prevails over the one who spews big words from the orifice in his face.⁵

PS: However, the relationship between an artist and a curator can plummet or soar; good relationships may turn sour and bad ones may turn good. So, it is possible that the "nightmare" curator might one day turn out to be the ideal one. It is no wonder that so many artists take prostitutes to be their muses.

Joshua Yang, 1974, Kuala Lumpur
Lives and works in Singapore
joshiyang05@gmail.com

Education

2004–2006	Master of Arts (Fine Art), Open University, United Kingdom/LASALLE College of the Arts, Singapore	2005
2003–2004	Bachelor of Art (Honours) Fine Art: Painting and Drawing, University of Huddersfield, United Kingdom/Nanyang Academy of Fine Arts, Singapore	2004
1994–1998	Bachelor of Engineering (Honours) Civil, Nanyang Technological University, Singapore	

Solo Exhibition

2007	<i>Superstring: A Series of Single-continuous Line Drawings</i> , The Concourse, Esplanade-Theatres on the Bay, Singapore
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Selected Group Exhibitions

2007	<i>Autobiobibliophiles: Artists who make or use books</i> , Studio Bibliothèque, Hong Kong
2006	<i>Degree Show 2006</i> , Earl Lu Gallery, LASALLE College of the Arts, Singapore
2005	<i>Singapore Art Show</i> (Open Section), Singapore Management University, Singapore <i>Txtropolis: Contemporary Text-Based Art from Singapore</i> , NAFA Gallery 2, Nanyang Academy of Fine Arts, Singapore <i>The 24th UOB Painting of the Year Exhibition</i> , Jendela Gallery, Esplanade-Theatres on the Bay, Singapore <i>NOMAD</i> , Ang Mo Kio Secondary School, Singapore <i>SpacePork</i> , Tickleart CITYLINK Showcase, CITYLINK Mall (Exit to Esplanade), Singapore
2004	<i>R(A) Rated: Artistic</i> , Plastique Kinetic Worms, Singapore <i>Ngee Ann 3D Art Exhibition</i> , Ngee Ann Cultural Hall, Singapore <i>Artists and Other Animals</i> , The Substation Gallery, Singapore <i>Tally-Vision</i> , Windows@Wisma Atria, Wisma Atria Shopping Centre, Singapore <i>...ism</i> , NAFA Gallery 3, Nanyang Academy of Fine Arts, Singapore <i>Spirituality in Modern Singapore</i> , Goethe Institut, Singapore
2003	<i>NON_SANDS: An Exploration of Land Art</i> , Wilkie Studios, Nanyang Academy of Fine Arts, Singapore

Relevant Experience

2007–Present	Art Teacher, NUS High School of Math and Science, Singapore
2004–2007	Teacher/Art Coordinator, Pathlight School, Singapore
2004	Gallery Technician, the Substation Gallery, Singapore
2003–2004	Muralist, ChubbyPaint, Singapore
1998–2003	Civil Engineer, JTC Corporation, Singapore

Awards & Grants

2007	Winner, <i>LTA Circle Line Integrated Art Competition</i> (for Marymount Station), Land Transport Authority of Singapore and Singapore Mass Rapid Transit, Singapore
2006	Highly Commended Entry (Representational Category), <i>The 25th UOB Painting of the Year Competition</i> , Singapore

Judges' Choice (Collaboration with vertical submarine), *Singapore Art Show* (Open Section), Singapore
Winner (Abstract Category), *The 24th UOB Painting of the Year Competition*, Singapore

First Prize Winner (Collaboration with vertical submarine), *Windows@Wisma Atria Competition*, Wisma Atria Shopping Centre, Singapore
LASALLE-SIA Scholarship, MFA Program, LASALLE-SIA College of the Arts, Singapore
Valedictorian, Convocation, Nanyang Academy of Fine Arts, Singapore

Artists' Responses

MY ARTISTS. Notes.

¹ Excerpt from Hans Christian Anderson, "The Emperor's New Clothes," *Tales*, Vol. XVII, Part 3, of 51, The Harvard Classics, ed. Charles W. Eliot (New York: P.F. Collier & Son, 1909–14), *Bartleby.com: Great Books Online*, 2001, 24 April 2007 <<http://www.bartleby.com/br/01703.html>>.

² Colloquial Chinese dialect for home-style dishes cooked to order.

³ Colloquial Chinese dialect for stir-fried noodles made from buckwheat or similar, cooked with pork or seafood.

⁴ HDB: Housing Development Board is Singapore's public housing scheme that accounts for at least 80% of the country's housing needs.

⁵ The original sentence submitted by the artist has been left unedited at the artist's expressed request.

Appendix: Selected Correspondence



The following pages document email correspondence between Tang Ling Nah and her artists.

They include Tang’s initial invitation, supplementary emails to this invitation, selected replies from the chosen 12 artists (in alphabetical order of family names) and those who declined Tang’s invitation or were ineligible.

Appendix: Selected Correspondence

Invitation Email by Tang Ling Nah

Sent on 6 April 2007:

  Tang Ling Nah to Artists

[show detail](#) [Reply](#)

Dear Artist

Hope you had a good Good Friday! I didn't 'cos I am in this uncomfortable state of thinking about an exhibition.... I am involved in an exhibition curated by David Chew. I am writing this email (please hold your patience as this is going to be long) to formally invite you to be my artist in this exhibition. Before you start scratching your head, I would like to give you a little background, and then we could further discuss your kind involvement. 8-)

The exhibition opens 12 Jul 2007, and explores the relationship between the artist and the curator. Chew sees it as “a journey of exploration into this issue and the various politics and factors that come with it, that both he—as the curator—and the artists involved will undertake together.” Jeremy Sharma and Ana Prvacki are the two other artists in this show. Chew would like the artists to respond to this issue in the context of PKW gallery space, and how the artists themselves react to it personally. Interestingly, this is also part of PKW's annual show. It is the first time that PKW has asked a non-artist to curate its annual show. Being an artists-run space where artists curate and frame the direction of its exhibition agenda, the venue for the exhibition therefore offers a very unique context for the artists and curator to work in, in this exploration of the artist-curator relationship.

You would also be interested to know that LASALLE's Institute of Contemporary Arts (ICA) is also having an exhibition (curated by June Yap) opening on 23 April 2007, which examines the role of curating, and the dynamics of the creative process of the artist and curator. Singapore artist, Khairuddin will exchange roles with 5 other curators. It would be interesting to see how they discuss the issue of curating in their performances. How influential is the curator? And how does Yap see herself in such a collaboration? So you must catch it! It seems like everyone is interested in this topic.

So what is a curator? How do I, an artist, see the role of curating & what is my working relationship with the curator?

Frankly, when I was approached for this exhibition, I was hesitant because it is too wide—any aspect of the artist-curator relationship was open for examination. It can be sensitive—what if I say something wrong and put some other curators and/or artists in bad light? Hehe...how could my own concerns be materialised into a tangible artwork? I think this issue really entails more of a dialogue rather than just making an artwork. Yes, the dialogue could be the artwork.

I am uncomfortable also because I have never thought carefully about it before. I am not an artist who works consistently with any one curator. In fact, I have never been “actively sought after” by a curator. So, much as I desire to be “curated”, I am also wary of working with curators who wield a strong influence on one's artwork. As an artist practising in this demand-for-efficiency and economically-driven society, one cannot just be an artist. S/he has to multi-task. Therefore, most of us are inevitably involved in curating in one way or another. I have curated at least 2 major exhibitions (*Cinepolitans* at Jendela, 2003, and *Through the Looking Glass* at *un*-titled Gallery, 2004), and of course, my own solo shows.

The main question here is the extent of involvement, and whether what we call “curating” is actually curating. A lot of art students and graduates call themselves curators because they have organised an exhibition, and maybe written something. But is a person who writes good essays and organises exhibitions equivalent to a curator? What are the other important aspects that need to be considered? I believe it is very important that the curator be able to engage with the context, the artists, and to understand the chemistry between artworks and their audience. (On another point, the audience sometimes doesn't even care who the artist is, let alone the curator).

For me, whether one is an artist or curator is not important. My ultimate aim would be to share my artistic and life experiences with my viewers through the work shown. So, coming back to the PKW show, I have decided to be in it because dealing with the issue made me look inward, and question my own role as an artist. For this show, I would like to curate an exhibition within an exhibition. My working title is Artists and Curators are RATS. If you look closely at both words “Artist” and “Curator”, you will be able to extract the word “rat” from both words. It was an interesting discovery when I looked at both words in my sketchbook.

Instead of exhibiting works, I will be exhibiting artists I know, whose works I like, and who are my FRIENDS. Here's where you come in. My selection criteria is very simple, even naïve. The artists must be known to me. My artist must be actively practising even though s/he may be teaching or engaging in other work. S/he must not have participated in the 2006 Singapore Biennale, or in other Biennales.

Your role as my artist is very simple. You need to provide me with the following:

1. A jpeg image of yourself—front view of your face. It must be a photographic image of yourself. Maybe you could treat it as a self-portrait of an artist. Send me your best image in excellent resolution so that when I print it out on A4 gloss paper, you will look like a model!
2. Your updated CV, including these sections
 - 2.1 Personal Information: Full name, Year of birth, Place of birth, Email address, Website
 - 2.2 Education
 - 2.3 Relevant Experience: this will be your employment history, your commissioned projects, etc where you are paid to do art-related work
 - 2.4 Solo Exhibitions: Please give details of year, title, venue
 - 2.5 Group Exhibitions: Please give details of year, title, venue, and names of curators
 - 2.6 Awards
 - 2.7 Collections: Who are your patrons? Where?
3. An Artist Statement of no more than 500 words about the relationship between the artist and the curator.
You may want to explore the artist-as-curator; your role as an artist in my “exhibition”; the curator's selection criteria, etc. Please note that your texts may be edited (in consultation with you)

For your involvement in this “exhibition,” you will be given a token fee of S\$8/=. You will also receive the limited edition booklet documenting this process. Kindly indicate your participation by 12 April. Your materials should reach me by 7 May 2007. I look forward to your active involvement as my artist. Thank you very much for your attention.

Warmest regards
Ling Nah

[Reply](#) [Reply to all](#) [Forward](#)

Appendix: Selected Correspondence

Supplementary Emails by Tang Ling Nah

Sent on 16 April 2007:

Tang Ling Nah to Artists

[show detail](#) [Reply](#)

Dear All

Dear ARTISTS!!

Dear Sookoon, Miguel, Heleston, Sabrina, Jeremy, Michael, Kok Boon, Terence, Collin, Ian, and Min

Thank you all very much for taking the time to read my super long email, and responding. Thanks for agreeing to be my artists, my models. YOU are my motivation!! 8-)

I hope all of you get to meet each other on this email. Some of you may already know each other, but if not, it will be great opportunity to say 'hi'! I am also very happy that I am able to have Sookoon who is currently doing her residency in Amsterdam, Collin Sai who is studying at Slade, and Mian Tze who is studying in Glasgow to contribute. Besides getting all of you to give me the 3 items, I hope to encourage discussion between each of you.

This project has been quite a challenge for me, and I am aware my work is filled with layers of meanings, & poses its own problems. I am glad that a few of you have raised questions, shared your thoughts and made valuable comments. If you think it's personal and would not like to share with all, then just email me and let me know.

Below is my response to Mian Tze's questions & concerns, & I think I should share with you all. Min, hope you don't mind me sharing. Maybe this will help clarify your doubts as well. These dialogues form a very important part of my work at PKW. THANKS again for patiently reading!! *Jia you!!!*

Actually, I could have done a "simpler" work that engages with the curator of the show, you know like the photo of Erwin Wurm "Kissing the museum director". But I feel that a dialogue rather than a tangible artwork is more appropriate and interesting.

I have this idea because I think the term "curator" has been misused in our local art circle. If you look at the dictionary, the etymology of the word "curator" comes from the Latin "curare", meaning to care. S/he is "one who has the care and superintendence of something; such as one in charge of museum or zoo or other place of exhibit." And in order to care for that, the curator must have expert knowledge of the exhibits, the place where the exhibits are to be displayed, the historical & theoretical contexts of the exhibits so as to best display them; and on what basis s/he is selecting & exhibiting certain works. In museums, the curator would also be involved in the accession and conservation of works. But of course, in S'pore, curators also do a lot of other *sai gang* (In Hokkien and Teochew dialect, it means a dirty job that does not have any benefits.)

Our meaning & roles of the curators definitely change depending on the conditions and our own understanding. And I agree with your stand that the multitask artist curates & that there is no significance for calling "artist-as-curator". But there are many known artists who are known curators. It just depends on the level of involvement, and again the definition. It is therefore a very subjective issue. Maybe it is better to address it as "curator-artist" for an artist who is a also curator, and a pure curator as "curator-curator" (quoted from book titled "The Next Documenta Should be curated by an Artist"). And yah, there are a lot of people like you who don't see it as necessary to categorise into such names. And that's exactly the kind of critique I would like to have in this work when I call myself the "curator"!

You are very sharp, and I welcome that kind of analysis and questioning. What you deduced about my work is correct. The important aspect of my work is the dialogue.

Mian Tze's question: May I know what is the idea you want to bring across or share? Why do you choose to exhibit 'artists' and not items collected from these people for example? Will there be exchanges/ discussions relating to the artist-curator as well?

As David Chew wants our personal take on the issue, I will deal with my own concerns through the position of an artist-as-curator. I am looking at my role as an artist AND curator, and indirectly questioning the overall notion of artist-as-curator, especially as this is something very much in tune to the practice of PKW, an artist-run space. So perhaps, in that sense, there is some "site-specificity". 8-p

Yes, u are right that I'll be exhibiting the FACE of the artists & not their artworks. The artists are selected based on my own (nonsensical) criteria. There is already an agenda, and it is an end. Not bringing in the artists' artworks will help reduce some other complications (what if my artists also want to curate a show?)

There is also the issue of whether the work comes first or artist. And not forgetting, the whole thing is my work for the exhibition. So are my artists considered artists of Chew's show as well? Who is the actual curator? Does it matter? I am doing this not to overthrow his role but I hope the work will bring up more questions, then answers. More importantly also, I would like to look at my role as an artist. Who am I to this group of selected artists for "my show"? What role does Chew play in this set up?

I am also looking at the selection criteria, remuneration, and the curator's influence on artists' work.

Mian Tze's question: What are you trying to say through your title ("Artists and Curators are RATS")?

I do hope to bring out the fact that artists and curators are similar to a certain level. In a way, you could also say, a curator works like an artist. S/he conceptualises, and goes through this process of selecting and working with the artists to present an exhibition. Although s/he does not make the artworks, the curator has the "power" to mould the works of the artists, and both parties decide on the best way to showcase the work to the audience. In short, both parties have a responsibility for the audience, although in different ways. The title, as mentioned, is only a working title. I will be changing it because the word "rat" has too many negative connotations. (maybe I will call my exhibition, "YOU ARE MY ARTISTS")

[Reply](#) [Reply to all](#) [Forward](#)

Appendix: Selected Correspondence

Supplementary Emails by Tang Ling Nah

Sent on 20 April 2007:

Tang Ling Nah to Artists

[show detail](#) [Reply](#)

Dear All

Hope you all are doing well. Just some updates.

Ian Woo could not join us for this show because I found out that he had been to Kwangju Biennale and Bangladesh Biennale. So it's essential that you double check your CV to see if you are a biennale, triennale or whatever--nale artist. It's quite a heartache having to let go of artists. 8-(

I think A4 size of your image would be too small. Wish I could do poster size but budget tight. If there is more \$, i will try print A3which brings me to the budget.

keke don't worry you will still have your S\$8 artist fee and one copy of the limited edition catalogue. But i just want to let u know the budget I have, like all good curators should do.

PKW and the curator budget an artist fee of S\$500. Just heard that they have lee foundation funding. But a main bulk of their fund will go to printing the catalogue for Chew's show.

FYI, my budget as follows:

1. Artist fees = S\$8 x 10 (at the moment there are 10 artists) = S\$80
2. Printing of 30 copies of my catalogue = S\$300
3. Printing of artists' beautiful faces = S\$20
4. Setting up fee, transport = S\$50
5. Curator fee = S\$50
6. Total = S\$500

As u can see, my funding is not much, so set up will be as simple as possible. I will need a wooden table, 2 wooden chairs, & a table lamp as well. if pkw do not have these, I will borrow. If need be, I may need some of you who are physically in S'pore to help. But I will try not to disturb u all as much as I can.

You just remember: Send me the 3 items by MAY 7!!! Thanks thanks for your kind attention, & have a good weekend!!

Warm hugs from your cuRATor. 8-p

[Reply](#) [Reply to all](#) [Forward](#)

Sent on 26 April 2007:

Tang Ling Nah to Artists

[show detail](#) [Reply](#)

Dear Artists

Hope all are well. I would like to welcome Lawrence Tio and Joshua Yang to be my newest artists. I will now stop my recruitment. As I have 2 more artists, my budget has changed:

1. Artist fees = S\$8 x 12 (at the moment there are 10 artists) = S\$96
2. Printing of 30 copies of my catalogue = S\$300
3. Printing of artists' beautiful faces = S\$36
4. Setting up fee, transport = S\$50
5. Curator fee = S\$18 (Ah! my fee shrinking!)
6. Total = S\$500

Some interesting notes to share:

- The exhibition *Trading Craft* by ICA opened on Mon, with a 2-hr performance by 5 curators who were invited by the artist Khairuddin. The roles of artist & curator are being exchanged in this show. if u are in S'pore, have a look at the exhibition at Substation, & grab the catalogue. It discusses more things about the roles & the project much better.
- ST Life! ran a review of *trading craft* yesterday. Hv a read if u hv ST.
- ST Life! Arts reporter Adeline Chia also interviewed the 4 artists representing Singapore for the Venice Biennale. Title of report: *bien there, done that...now what?* I would like to quote Joanna Lee's words: "It's [representing S'pore in Venice B] a bit like winning Singapore Idol. Some get mileage after out of it, some don't".

hmm...I can only say you are all my idols. An interesting part of the report is by June Cheong. Jason Lim, Vincent Leow and Zulkifle Mahmod (with the exception of Tang Dawu), will be featured in *L'Uomo Vogue*, the male edition of fashion magazine Vogue in Italy. So the artists got to wear Versace, Dries Van Noten, Yves Saint Laurent and Ermenegildo Zegna for the shoot. Would be very interesting to see how they look.

But sorry my artists, I cheapskate, so you will have to dress yourself up or down or none at all, and give me the best photo of yourself to me. Thanks for your understanding.

Have a great weekend!

[Reply](#) [Reply to all](#) [Forward](#)

Appendix: Selected Correspondence

by Sookoon Ang & Tang Ling Nah

Received on 10 April 2007:

sookoon ang to me [show detail](#) [Reply](#)

Dear Lingnah,
Thanks much for the invitation.
sure, i will be glad to contribute to your new work.

congratulations on your new show!

I had a nice easter
watched dvds and finished reading a book.

not sure if i would be visiting venice biennale
maybe the residency will organize a trip there
but hopefully not
hopefully we go to istanbul biennale instead

I will start to think about the essay on the artist and curator.
Will keep in touch.

all best, sookoon

[Reply](#) [Forward](#)

Sent on 10 April 2007:

Ling Nah Tang to sookoon ang [show detail](#) [Reply](#)

Dear Soo Koon
Thanks for your reply. Thanks for agreeing to be part of it. I look forward to your contribution. Your statement will be very important part of my work, not the portraits that i am going to put. Basically, I want the audience to question my decision and position. I am putting myself in hot soup. hehe.
BTW, I am documenting all my email conversation with artists. Hope u don't mind.

Wow, can see that you enjoyed easter. 8-)
yah I think a biennale other than venice may be better. Venice is too touristy.

OKie talk again. ONce again, thanks!!

[Reply](#) [Forward](#)

Received on 3 May 2007:

sookoon ang to me [show detail](#) [Reply](#)

Hi Ling Nah,
There is my text, cv and photo.
Please let me know if there is any info omitted and if there is anything further you require.

Best, Sookoon

3 attachments — [Download all attachments](#)

sk_studio_selfportrait6.jpg
1159K [View](#) [Download](#)

The Artist and The Curator.doc
29K [View as HTML](#) [Download](#)

Art- cv sookoon angll.doc
28K [View as HTML](#) [Download](#)

[Reply](#) [Forward](#)

Sent on 11 May 2007:

Ling Nah Tang to sookoon ang [show detail](#) [Reply](#)

Dear Sookoon
I have attached here your photo-image --cropped. Pls let me know if it's fine with u,
Also I have standardise CV. Pls check info again. I would like to check with u the following info:
Education: what is the qualifications u get at SVA at New York? Master in Fine Art?
For Group Exhibitions, what is the title of the show at Prenelle Gallery (2005)?

Do u have any collectors of your work?
Also I have attached first edited statement. I will have an editor to help me later. But I will try as best to keep it to the original. Just need to edit to make it clear. I did some changes in the sentence structures.
Pls let me know if it is ok with u, and most importantly, whether it still retains what u mean.

Thanks for time!!

--
Warmest rgds
Ling Nah

3 attachments — [Download all attachments](#)

SookoonPortraitCropped1.jpg
1153K [View](#) [Download](#)

sookoon angEditedCV110507.doc
40K [View as HTML](#) [Download](#)

SookoonThe Artist and The CuratorEdited110507.doc
23K [View as HTML](#) [Download](#)

[Reply](#) [Forward](#)

Received on 12 May 2007:

sookoon ang to me [show detail](#) [Reply](#)

Dear Ling Nah,
I have a BFA with Honors from SVA
Please remove the show in Prenelle Gallery.
I can't remember what's the title of the show.
(I don't list all the group shows participated in the cv)
No, I don't have any regular collector
but a few of my drawings are given to Shanghai Doulun Museum after my residency there.

Yes, the cropped photo is good with me.
I have an alternative one
which is photographed by Mattie who works at the rijksakademie.
Can you tell me which is a better pic, the earlier or this (attached)?

As for the essay, please look out for me for grammar errors-
I am terribly prone to them

:) sookoon

soonkoonbymattie.tif
869K [Download](#)

[Reply](#) [Forward](#)

Sent on 13 May 2007:

Ling Nah Tang to sookoon ang [show detail](#) [Reply](#)

Dear Sookoon
Thank you for your information. It is very helpful.
I wld edit and let u check again.
Both images you sent are beautiful! However, the earlier image has better resolution, and is sharper, so preferred. But if you prefer the image by mattie, I would use that. 8-)

[Reply](#) [Forward](#)

Appendix: Selected Correspondence

by Sookoon Ang & Tang Ling Nah

Sent on 6 May 2007:

Ling Nah Tang to sookoon ang [show detail](#) [Reply](#)

Dear Sookoon
How are u doing?
I hv attached here 3 doc:

1. The edited statement---this shows the corrections, suggestions made by the editor. She has given the statement a title. Like all artwork, she suggests that the statement shd have a title to prompt the reader and gives him/her a direction.
2. The amended statement---this is the corrected statement based on editor's suggestion.
3. Amended CV---this has been made neater with better spacing and alignment. "Professional Experiences" has been retitled as "Relevant Experience", so I re-include the commissions u did.

Pls kindly check and inform me of any errors, discrepancies by 11 Jun, Mon.

A General Note: Editing is done to make the text communicates clearer to the reader. In most cases, there are only grammar, sentence structure correction. Words with similar meanings are also removed to reduce repetition and improve clarity. The editor does not in any way change the idea of the statement.
Pls also note that LASALLE-SIA College of the Arts has been renamed LASALLE College of the Arts.

Thanks for your time. 8-)
--
Warmest rgds
Ling Nah

3 attachments — [Download all attachments](#)

sookoon angEditedCV170507.doc
40K [View as HTML](#) [Download](#)

SookoonStatementEdited110507.doc
23K [View as HTML](#) [Download](#)

SookoonStatementEdited110507.doc
23K [View as HTML](#) [Download](#)

[Reply](#) [Forward](#)

Sent on 17 May 2007:

Ling Nah Tang to sookoon ang [show detail](#) [Reply](#)

Dear Sookoon
How are you? Do sign up to access the blog <http://www.myartistsprojectbytanglingnah.blogspot.com/> , and read the other artists' statements. I would like it to be a sharing place. 8-)
That aside, the most important thing is I would like you to check the CV and statement again. Sorry for having to disturb u so many times. This is to ensure that the info I put inside my "catalogue" will be as correct as possible. But rest assured that the content of your statement will not be changed. If there is any change, I think it wld be mostly amendment to the sentence structure to make it clearer. My editor also emphasised that she will only clarify, amend only if there is a need, and this is to ensure that your views/comments are brought across as best as possible. Feel free to discuss and comment.

THANK YOU!!!

BTW, saw in ST Life! today that u have illustrated for Cyril Wong's new book published by Book Actually. Congrats! Will they send u a copy?

Warmest rgds
Ling Nah

2 attachments — [Download all attachments](#)

sookoon angEditedCV170507.doc
42K [View as HTML](#) [Download](#)

SookoonStatementEdited110507.doc
24K [View as HTML](#) [Download](#)

[Reply](#) [Forward](#)

Received on 18 May 2007:

sookoon ang to me [show detail](#) [Reply](#)

Dear Ling Nah,
Sorry for the delay in signing up for the blog.
I directed to a Dutch sign/log in site
and was deterred and later, overcome the deterrence.

about my cv-
if you don't mind,
i don't think that professional experience
is appropriate title for the section of other activities.
i would like to take out the category of professional experience
since my professional experience are the artworks and exhibitions
not the miscellaneous odd jobs i picked up.
Other than this,
everything is good.
thanks much for your work.

about cyril's book
i don't think i am getting a copy.

:) sookoon

[Reply](#) [Forward](#)

Appendix: Selected Correspondence

by Heleston Chew & Tang Ling Nah

Received on 11 May 2007:

☆ **Heleston Chew** to me [show detail](#) [↩ Reply](#) ▾

Dear Ling Nah,

I'm so sorry for the late reaction/ submission to you. Here's my photo first. The CV and "statement" comes later ok? Sorry, got lots in hand that I couldn't brief...

please tell me if the photo is ok.

Sorry sorry... thousand apologize... also, if u need help in setting up, please tell me and I'll make time for it.

Thanks.
heleston

PICT3358.jpg
1436K [View](#) [Download](#)

[↩ Reply](#) [→ Forward](#)

Sent on 4 June 2007:

☆ **Ling Nah Tang** to Heleston Chew [show detail](#) [↩ Reply](#) ▾

Dear Heleston

Thanks for your submission. Hmm...both of u have very "graphic" and exciting statements. Do u mind explaining yours ? I am figuring out the relationship between artists and curator through the words, or shd I see it as individual letters. I do see "ulterior". Hey, I don't have any ulterior motive leh. hehe. Pls enlighten me.

I would look thru CV and get back to u soon.
THANKS!!

[↩ Reply](#) [→ Forward](#)

Sent on 13 May 2007:

☆ **Ling Nah Tang** to Heleston Chew [show detail](#) [↩ Reply](#) ▾

Dear Heleston

Ahhh...yes u are late. But there is another person who also haven't submitted. So I won't run after u yet. Thanks for sending the pic. It is good! Take good k, and don't overwork. I can give u until end of this week. Currently, I am doing the initial editing before giving to designer for the catalogue. Will be meeting him next week. There will be another serious round of editing by an editor, so I could still have some time.

Thanks & hear from u soon soon. 8-)

[↩ Reply](#) [→ Forward](#)

Received on 3 June 2007:

☆ **Heleston Chew** to me [show detail](#) [↩ Reply](#) ▾

Hi Ling Nah,

Here are my CV and 2 different format of the "statement" (which is not editable). I suppose there are no TYPO but if there is, please let me know so I can "correct" from my side.

Thanks.
Heleston

3 attachments — [Download all attachments](#)

Curator_Artists.gif
26K [View](#) [Download](#)

Curator_Artists.bmp
1211K [View](#) [Download](#)

HELESTON_2007CV.doc
56K [View as HTML](#) [Download](#)

[↩ Reply](#) [→ Forward](#)

Appendix: Selected Correspondence

by Miguel Chew & Tang Ling Nah

Received on 8 April 2007:

☆ **Miguel Chew Thong Seng** to me [show detail](#) [↩ Reply](#) ▾

hi ling nah,
i am please that you choose me. i am happy to take part. It's kind of interesting to me. COOL

regards
Miguel

[↩ Reply](#) [→ Forward](#)

Sent on 8 April 2007:

☆ **Ling Nah Tang** to Miguel Chew Thong Seng [show detail](#) [↩ Reply](#) ▾

Great great!! you make my day being the first artist to respond. OKie you are in. pls send me your info by the stipulated date. Thanks thanks!!

Oh BTW, pls note that any email conversation will be taken as documentation. Of course, I wld edit sensitive part. 8-p

[↩ Reply](#) [→ Forward](#)

Received on 18 May 2007:

☆ **Miguel Chew Thong Seng** to me [show detail](#) [↩ Reply](#) ▾

hi ling nah,
here is the amended statement. i added some more stuff.

miguel statementAmended180507.doc
21K [View as HTML](#) [Download](#)

[↩ Reply](#) [→ Forward](#)

Received on 16 April 2007:

☆ **Miguel Chew Thong Seng** to me [show detail](#) [↩ Reply](#) ▾

Hi,
this is my newest work called " DELUSION ". It's 3m tall, 4m long and 1 feet thick. It is now exhibiting at National Museum , feel free to go down to have a look. Tell me what you think about my work?

regards
Miguel Chew

4 attachments — [Download all attachments](#)

delusion 4.JPG
86K [View](#) [Download](#)

delusion 1.JPG
82K [View](#) [Download](#)

delusion 2.JPG
114K [View](#) [Download](#)

delusion 3.JPG
180K [View](#) [Download](#)

[↩ Reply](#) [→ Forward](#)

Received on 17 May 2007:

☆ **Miguel Chew Thong Seng** to me [show detail](#) [↩ Reply](#) ▾

hi,
i am just to check with you. will i still be able to add somemore thing into my statement?

Miguel

[↩ Reply](#) [→ Forward](#)

Appendix: Selected Correspondence

by Kng Mian Tze & Tang Ling Nah

Sent on 12 April 2007:

☆ **Ling Nah Tang** to kngmiantze [show detail](#) [Reply](#)

Dear Min

Hope your project is going on smoothly. I got to speak to Heleston yesterday about a project back home here, and I would like you to participate as well as I would like to involve more female artists.

[Reply](#) [Forward](#)

Received on 13 April 2007:

☆ **kngmiantze** to me [show detail](#) [Reply](#)

Hi Xue Jie

Indeed your email is one of the longest i've read in the past 1 year ha ha ha. Ok this is serious shit so every effort made to understand your idea was well spent. In fact i was reading it during bedtime and didn't sleep well bcos obviously this was too heavy for bedtime reading ha ha ha.

thanks for your invitation and yes i'm definately interested and I've many questions in mind. Let me digest it further and I'll email you my ?? soon.

Cheers
Min

[Reply](#) [Forward](#)

Sent on 15 April 2007:

☆ **Ling Nah Tang** to kngmiantze [show detail](#) [Reply](#)

Hi hi

i've been thinking about your idea these 2 days since my last email to you. ha ha the more i think about it the more i like it. you're very smart and i can't stop admiring your approach. this is definitely the first intellectual show i've been involved and of course i want to be in!

i like this dialogues and thanks for your reply. i dont normally like long emails but yours is very welcoming. you see, it helps me to think better through questioning and the framework for the artist statement is surely forming.

ok i'm going to mull over your email now do sleep early.

take care
xue mei

[Reply](#) [Forward](#)

Received on 6 May 2007:

☆ **kngmiantze** to me [show detail](#) [Reply](#)

Hi Xue Jie

Here's my cv and statement but i've not taken my 'satisfactory' photo yet so will email you tomorrow. i'm fine with letting others to read my statement and looking forward to read others too. :)

Best
Min

ps: my statement is cropped on purpose.

2 attachments — [Download all attachments](#)

LingNah_Artist_CuratomPublic.jpg
81K [View](#) [Download](#)

noname
63K [Download](#)

[Reply](#) [Forward](#)

Received on 7 May 2007:

☆ **kngmiantze** to me [show detail](#) [Reply](#)

Hi hi

you are very sharp Xuejie. Indeed who is bluffing who? i'm not trying to point finger but more importantly this situation is made possible when there is no one to counter check each other. Is there a voice to cry out "But he has nothing on!"? If there is, where?

Anyway the cv i sent was in word doc. do you have problem opening it? i'm resending you with this mail. first file is my CV in word and second is the statement again in pdf.

best
min

2 attachments — [Download all attachments](#)

noname
63K [Download](#)

LingNah_Emperor'sNewClothes.pdf
5K [View as HTML](#) [Download](#)

[Reply](#) [Forward](#)

Sent on 8 May 2007:

☆ **Ling Nah Tang** to kngmiantze [show detail](#) [Reply](#)

Dear Xue Mei

Thanks for being so punctual.

I like the statement (as seen in 2nd file attached). Haha. Who is bluffing who? A very interesting thot. So I would print the excerpt as it is.

Sori I could not open the 1st and 3rd file. Is the 1st one the same as the 2nd file?

For CV, could u kindly send me a microsoft word version. Thanks!!

[Reply](#) [Forward](#)

Received on 25 May 2007:

☆ **kngmiantze** to me [show detail](#) [Reply](#)

Hi hi

The reason I crop the edges is simply because the portion I wanted to include exceeded 500 words so by keeping to the curatorial requirement I decided to alter my plan. Although it may be seemed as a constraint i prefer this version much more. Instead of submitting in .doc I can (and have to) now submit as an image, as jpeg because I need to 'chop' off the words and letters. I like to regard myself as a painter so it's my idiosyncrasy to find pleasure in circumventing the restriction of submitting text and not image in this way (yeah!). Also when things are not spell out entirely viewers can fill in the gap with their imagination on what's going on. Bad design/ layout? a negligence of the artist and curator? Or...

If the resolution or format is not suitable let me know the requirement and I'll re-email it to you. Please print it out as I submitted and not add or reduce anything to it. xie xie.

[Reply](#) [Forward](#)

Appendix: Selected Correspondence

by Sabrina Koh & Tang Ling Nah

Received on 13 April 2007:

☆ **koh sabrina** to me [show detail](#) [Reply](#)

hi ling nah,

thank you so much. it is my utmost pleasure to be invited to participate in such an alluring, pluralistic and engaging and meditative questioning.

will update you with all necessary technical details asap (especially the model image..hmm, maybe should play around with that idea too...hehee).

seize the day!

[Reply](#) [Forward](#)

Sent on 15 April 2007:

☆ **Ling Nah Tang** to koh sabrina [show detail](#) [Reply](#)

Dear Sabrina

Thanks for your reply, and I am glad you are interested in this project. I know the email I sent was long and filled with layers of meanings, possibilities and questions. There are flaws, n I would welcome your questions and discussions. I am most happy to hv a dialogue. In fact, tis work is more about dialogue. And I will document it for the "catalogue" that I will be producing.

Yes, the next step is to send me those 3 info I need: the image of yourself, CV, & statement. Your work is therefore to produce a good portrait of yourself showing front face, and if you can the "kind of look" you would like to show when talking about this topic. The most important part is your statement. What u think about this issue of curator and artists? Or what u think about being my artist, but in actual fact you are my artwork?....

If you could have them ready before 7May, pls send them early. Thanks!!

[Reply](#) [Forward](#)

Received on 16 April 2007:

☆ **koh sabrina** to me [show detail](#) [Reply](#)

hi ling nah,

wow wow wow...i realli like the layers upon layers upon layers of conceptualization. yes, wil email you everything by 7May. btw, how many artists are featured in 'your exhibition'? that cld be part of the thought process on my side as your participating artist too..?

kissing the artist,
sab.

[Reply](#) [Forward](#)

Received on 18 May 2007:

☆ **koh sabrina** to me [show detail](#) [Reply](#)

hi ling nah aka curator,

attached are updated copies of information. feel free to get back to me if needed...(one's thoughts/ opinions shift every second)...

feed backed,
sab.

2 attachments — [Download all attachments](#)

SabrinaKohCVeditied_170507[1].doc
45K [View as HTML](#) [Download](#)

SabrinaStatement170507[1].doc
32K [View as HTML](#) [Download](#)

[Reply](#) [Forward](#)

Sent on 25 May 2007:

☆ **Ling Nah Tang** to koh sabrina [show detail](#) [Reply](#)

Dear Sabrina

My editor had gone thru the 1st round editing, & had some helpful suggestions. However, there are also harsh comments. Her concern is that all the texts must be clear and readable to the viewers of the exhibition. Being able to communicate ideas clearly is even more important in this case since "appreciation" of my work requires reading of the "catalogue". So I have attached here the edited copy and pls see if u are fine with it. kindly rewrite or remove. BTW, all statements will be titled like it is an artwork that is labelled. Also the editor feels this will help prompt the reader and gives them a direction before he/she reads. She feels that each statement could have a theme. For yours, she suggested Friends and Strangers, a dichotomy. What do u tink?

Thanks & looking forward to your reply. Will be meeting up with her 1st week of June, but will go thru via emails.

Will also be getting back to u on the CV. 8-)
Have a good weekend!

--
Warmest rgds
Ling Nah

SabrinaStatement250507Amended.doc
33K [View as HTML](#) [Download](#)

[Reply](#) [Forward](#)

Appendix: Selected Correspondence

by Sabrina Koh & Tang Ling Nah

Received on 27 May 2007:

koh sabrina to me

[show detail](#) [Reply](#)

hi ling nah

done with my corrections. check attachments. (i pref the shorter/2nd version, u think?)

by this time, wondering once again, the relationship between the artist/curator... do we both need a 3rd or even a 4th or 5th person to assist us in our relationship?? ie. in this case, an editor. hmm...?

just for thought...

rgds,
sab.

2 attachments — [Download all attachments](#)

SabrinaStatement250507Amended_1.doc
28K [View as HTML](#) [Download](#)

SabrinaStatement250507Amended_2.doc
25K [View as HTML](#) [Download](#)

[Reply](#) [Forward](#)

Sent on 27 May 2007:

Ling Nah Tang to koh sabrina

[show detail](#) [Reply](#)

Dear Sabrina

Thanks for your feedback.

As for the editor, you have asked a very good question. If u have worked with a real, good editor, you wld know that his/her role is not to interfere with the writer, but to assist him/her to better communicate the ideas across to the reader. So in this case, I see the editor's role in this publication as helping both curator and artists communicate our ideas to the audience. As for whether she is assisting in fostering our relationship, I don't think so because the gist of what each artist says is still there, known to me. Her editing does not change my perception of my artists.Maybe she makes the relationship clearer, and that is crucial in this work.
8-)

[Reply](#) [Forward](#)

Received on 28 May 2007:

koh sabrina to me

[show detail](#) [Reply](#)

hi hi ling nah

the point of view becomes interesting at this moment.. to have an editor gel and provide a clearer platform for our 'relationship'...like the sound of it...

see ya soon...

[Reply](#) [Forward](#)

Appendix: Selected Correspondence

by Michael Lee & Tang Ling Nah

Received on 8 April 2007:

Michael Lee to me

[show detail](#) [Reply](#)

i m keen to contribute.
will supply materials by deadline!
thanks! i think it will be a very interestg work

[Reply](#) [Forward](#)

Sent on 9 April 2007:

Ling Nah Tang to Michael Lee

[show detail](#) [Reply](#)

Great great!! thanks for being my artist! hehe.
I have now 4 great artists!
FYI, there are over 20 artists in my list.
And ya, all email conversation will be taken as my documentation.

[Reply](#) [Forward](#)

Sent on 11 April 2007:

Ling Nah Tang to Michael Lee

[show detail](#) [Reply](#)

More questions: You have any questions regarding "my exhibition"?
YOur statement is very important.

3 artists including 2 ladies have declined my invitation to be in the show. I am short of lady artists. I 4got Sek chern got been to Sao Paolo & I asked her! paiseh siah.

I have one artist who wants to discuss with me face to face before deciding. Interesting. I will be documenting all these responses.

[Reply](#) [Forward](#)

Received on 17 April 2007:

Michael Lee to me

[show detail](#) [Reply](#)

how bout make / title your work as a bienale of sort? could be quite funny haha - make our wish come true haha.

[Reply](#) [Forward](#)

Sent on 4 June 2007:

Ling Nah Tang to Michael Lee

[show detail](#) [Reply](#)

Dear Michael

Here's attached the amended CV and Statement. For CV, could u put in the duration of your studies under education. I have reddened it for your correction. I had taken some entries out 'cos yours the longest. If u think can still take out some less important ones, pls help. If not, it is ok.

As for Statement, this is the amended one after Lilian and your editing. Pls check again.
THANKS!! Hv a good trip.

--
Warmest rgds
Ling Nah

2 attachments — [Download all attachments](#)

LEE Michael AMENDED CV 040607.doc
54K [View as HTML](#) [Download](#)

LEE Michael AMENDED Statement 040607.doc
28K [View as HTML](#) [Download](#)

[Reply](#) [Forward](#)

Received on 5 June 2007:

Michael Lee to me

[show detail](#) [Reply](#)

I corrected the year.

I became tempted to add more, but I do think they add spice. Hope can incorporate and not disruptive to designing? Oh dear, oh dear - too long hor? Okay, you choose la, but do let me know which are taken out?

2 attachments — [Download all attachments](#)

LEE_Michael_AMENDED_CV_060607.doc
50K [View as HTML](#) [Download](#)

LEE_Michael_AMENDED_Statement_060607.doc
31K [View as HTML](#) [Download](#)

[Reply](#) [Forward](#)

Appendix: Selected Correspondence

by Lim Kok Boon & Tang Ling Nah

Received on 9 April 2007:

Boon to me [show detail](#) [Reply](#)

Dear Ling Nah,

thank you for the long email. I haven't taken a look at the attached email, but i think it's worth a careful read too (for some reason or the other). Yes, I think I can participate in the show, and will proceed (er.. start work may when I'm not that busy) to produce the artifacts to your specifications.

Are you having a 'CV' tree??

I'm quite happy with the \$8 fee. at least it's more money than the reviews I write... haha.
Lets 'Fah' together then.must remind me in may to submit stuff, in case my online calendar doesn't 'ring'.

boon

[Reply](#) [Forward](#)

Sent on 9 April 2007:

Ling Nah Tang to Boon [show detail](#) [Reply](#)

Dear Ah Boon

Thanks for your prompt reply. Am very happy you agree to be my artist. hA! I'm so afraid I have no artist for my show. Haha.
Well, the 'artifacts' are important component of my work. The CVs identify the artists and their practice. So instead of showing the artworks in this case, I would like to emphasise the profile of the artists. I hope it would make viewers question.... No, I am not having a 'CV' tree...but maybe u could enlighten me on that.

Glad to hear that the fee is fine with you. YOu mean u are paid less than that for your reviews? Wah how can? U took so much effort and time.

Yes, sure, sure. I will remind you in May.
thanks & take k.

[Reply](#) [Forward](#)

Received on 11 April 2007:

Boon to me [show detail](#) [Reply](#)

dear ling nah,
will have a read this weekend :P more time to think thru' response.

i meant that i'm wrting reviews for free lah. art teacher mah.
rgds,
boon

[Reply](#) [Forward](#)

Received on 18 May 2007:

Boon to me [show detail](#) [Reply](#)

Dear Ling Nah,
dunno whether your email was for me, because you started the email with 'dear sabrina'. anyway, i think you did a great job changing the format, and edition with the artist's statment.

will check out the blogspot.

i have edited the 'duration' component of the CV, for your perusal.
regards,
boon

Lim Kok BoonEditedCV180507.doc
31K [View as HTML](#) [Download](#)

[Reply](#) [Forward](#)

Sent on 19 May 2007:

Ling Nah Tang to Boon [show detail](#) [Reply](#)

Aiyoh!!! Sorry sorry!! I must have forgotten to change the name when I sent u. U see, I cut and paste the letter content. 8-p But definitely I didn't send u the wrong Cv and Statement hor? And how huh, your image---do u really really want to keep the cat?

--
Warmest rgds
Ling Nah

[Reply](#) [Forward](#)

Received on 21 May 2007:

Boon to me [show detail](#) [Reply](#)

hi ling nah,
actually i'm not satisfied with the picture too. I suppose one can never be? when is the final deadline before you try to print??

on another note, i forgot to add Public Service Commission Scholarship under awards. must put?

[Reply](#) [Forward](#)

Sent on 21 May 2007:

Ling Nah Tang to Boon [show detail](#) [Reply](#)

Dear Boon

Thanks for replying. I am thinking if I don't get the go-ahead, I would still follow your instructions, crop but retain the kitten. If u cld give me a better image, I am most happy.
For timeline, I have planned to give the final materials to the designer for layout by 1st week of June so we have until 9 Jun. To be on the safe side, 'cos there's lot of editing to do, I am sending all final final to print by 29 June. This is the die-die-must send to printer date. So pls send by 9 jun. I will be doing test prints.

yes, yes, I mentioned. Pls put in PSC scholarship. How do u want it to be written?U want to send me another updated version of CV?

Thanks!!!

[Reply](#) [Forward](#)

Appendix: Selected Correspondence

by Terence Lin & Tang Ling Nah

Received on 7 April 2007:

Terence Lin to me [show detail](#) [Reply](#)

ok, lingnah. ON!

so can i put this show in my cv, under group exhibitions? hahaha. I haven't got a chance to put pkw in my cv for longest time since derivin spaces. :0)
I will choose a gd foto of mine, nt like the one published in strait times, like wanted man, or missing person. U only wan face portrait right? not full body shoot.

thanks v much for inviting me again!

Best,
Terence

[Reply](#) [Forward](#)

Received on 9 May 2007:

Terence Lin to me [show detail](#) [Reply](#)

Hi Lingnah, sorry for the v late mail. pls find the attached pic and cv. Can u give me another 2 days for write up, I dont wan to rush into it.

Hear from you, thanks!

Best, Terence

2 attachments — [Download all attachments](#)

terence lin self portrait.jpg
3023K [View](#) [Download](#)

Terence Lin CV for Lingnah!.doc
105K [View as HTML](#) [Download](#)

[Reply](#) [Forward](#)

Received on 21 May 2007:

Terence Lin to me [show detail](#) [Reply](#)

Oh my best curator!!!! VVVVVVVV Sorry dear Ling Nah :)

Pls accept my super late submission of my absurb write up and another new foto. I hav seen the CV, btw why has the part of private collectors been omitted? Must I give the collector's names?

Once again, thks for waiting and taking care.

Best Regards,
Terence

2 attachments — [Download all attachments](#)

terence lin self portrait.jpg
2597K [View](#) [Download](#)

Being an artwork of an artist curator in a show curated by a curator.doc
25K [View as HTML](#) [Download](#)

[Reply](#) [Forward](#)

Sent on 21 May 2007:

Ling Nah Tang to Terence Lin [show detail](#) [Reply](#)

Hi there! An initial feedback on what u sent. I like this image. hahaha danger! keep out!! wah got hidden meaning.

As for statement, one of the few that deals with my role as artist and curator and how u, my artist, is involved in both shows. Wah, almost like review. Beside some grammar, i think it's fine. But would u like to talk more about how u yourself view your relationship as the artist to me (the curator, and artist) or wld u want to keep it general?

Thanks!!

[Reply](#) [Forward](#)

Received on 22 May 2007:

Terence Lin to me [show detail](#) [Reply](#)

Hello My Best & most accommodating most patient most fun loving Curator!!!

Thanks for liking the image, i didnt like my previous one, a bit too fake. Ya, i deliberately wanted to write something of a detached nature, to explore something new. Hope the writing is not tooo off with my lousy grammars, apparently i never proofread b4 sending it to u.

mayb i can add a part of how i m lookin e relationship of me as artist n u as curator. Will that b a bit personal? Frankly how u find my response from the writing? I hope to hear more from you. thanks.

ps: must i send u a new cv with the michael show comin? or u add for me?

[Reply](#) [Forward](#)

Sent on 23 May 2007:

Ling Nah Tang to Terence Lin [show detail](#) [Reply](#)

Hi hi MY late but on ARTIST! (hehe)

Yes, I do like your statement as it is different from the rest. It deals with the situation various levels, and talk about some of the concerns, like selection criteria. Yes, I do find it detached, not written from the point of you talking about me directly, sound more like a review. But if that is the way u what it to be, then it's fine.

As for CV, I cld add it for u. Maybe u just write in your email reply the way it shd be written. Sabrina wrote hers as follows, see if it's ok, then I would standardise.
2007 / *Autobiobliophiles: Artists who make or use books*, Studio Bibliotheque, Hong Kong

Thanks!!!

[Reply](#) [Forward](#)

Appendix: Selected Correspondence

by Sai Hua Kuan & Tang Ling Nah

Received on 11 April 2007:

hua kuan sai

to me

show detail

↩ Reply

▼

hi Ling nah.

Sorry for the late reply. i think environment is one of those important things that sparks our work... i totally agree with that.

Back to In PKW 2007...Yap i will be interested in the project. Will email u shortly the Photo and the CV.

Cheers
Sai

↩ Reply

➡ Forward

Received on 5 May 2007:

hua kuan sai

to me

show detail

↩ Reply

▼

hihi....
the above is the photo and the cv...will email the statement by 7may....Lazy me.... haven't written anythings on that yet..just finish my show on friday.
sorry will do that by tomorrow.
cheers
sai

2 attachments

— [Download all attachments](#)

PICT0244.JPG

2069K

[View](#) [Download](#)

Sai HuaKuan CV_ March 2007.doc

58K

[View as HTML](#) [Download](#)

↩ Reply

➡ Forward

Sent on 6 May 2007:

Ling Nah Tang

to hua kuan sai

show detail

↩ Reply

▼

Heylo Collin!!

Thanks for sending your CV and Image. No worries, send in the statement when you are ready. You may want to send in a draft one & we could discuss. Would you want to be addressed as Sai Hua Kuan only or Sai Hua Kuan Collin?

Is it alright if I crop you image to focus just on the face?
Once again, thanks for the time. 8-)
Take k.

↩ Reply

➡ Forward

Received on 7 May 2007:

hua kuan sai

to me

show detail

↩ Reply

▼

Hi Lingnah,
I would like to be addressed as Sai Hua Kuan,
Cropping of image is not a problem... Will try to send u the draft AsAp....

↩ Reply

➡ Forward

Received on 22 May 2007:

hua kuan sai

to me

show detail

↩ Reply

▼

Hi ling nah
i am really sorry for such a late reply....Sorry about that i am preparing the final show for the last two month s....in a week time need to install all the work....
Thousand apologies
The above attachment is the edited cv....i think the statement is fine .

cheers
sai

Sai_Hua_KuanEditedCV170507.doc

38K

[View as HTML](#) [Download](#)

↩ Reply

➡ Forward

Appendix: Selected Correspondence

by Jeremy Sharma & Tang Ling Nah

Received on 16 April 2007:

jeremy sharma

to me

show detail

↩ Reply

▼

Real sorry, last week busy with commision.
Hey I know it's past the deadline, let me know if you still want me and I will send u the details!
cheers!
j

↩ Reply

➡ Forward

Received on 6 June 2007:

jeremy sharma

to me

show detail

↩ Reply

▼

Hi Ling Nah,
I think the ammended stuff is fine and more digestible for public consumption. I sent you the amended statement with slight changes.

Thanks
Jeremy

SHARMA_Jeremy_AMENDED_Statement_0406076.doc

47K

[View as HTML](#) [Download](#)

↩ Reply

➡ Forward

Received on 7 June 2007:

jeremy sharma

to me

show detail

↩ Reply

▼

Sorry added another sentence to the statement, this is it, thanks! Jeremy

SHARMA_Jeremy_AMENDED_Statement_0406076.doc

49K

[View as HTML](#) [Download](#)

↩ Reply

➡ Forward

78

79

Appendix: Selected Correspondence

by Lawrence Tio & Tang Ling Nah

Received on 6 May 2007:

☆ **Lawrence Tio** to me [show detail](#) [Reply](#)

Hi LingNah, Will do, I will send you what I have progressively. Give me till end this week ok?

Thanks
Lawrence

[Reply](#) [Forward](#)

Sent on 13 May 2007:

☆ **Ling Nah Tang** to Lawrence Tio [show detail](#) [Reply](#)

Dear Lawrence
Just a gentle reminder to submit the 3 items for my show.
I would appreciate you could send it in by this fri as I am working with my catalogue editor and designer this week on the texts and layout.
Thanks a lot!!! & hear from u!!!

--
Warmest rgds
Ling Nah

[Reply](#) [Forward](#)

Received on 13 May 2007:

☆ **Lawrence Tio** to me [show detail](#) [Reply](#)

So sorry. I am swamped with work. Here you go. Will send you statement this week.

3 attachments — [Download all attachments](#)

IMG_7802.JPG
735K [View](#) [Download](#)

IMG_7807.JPG
733K [View](#) [Download](#)

Lawrence Tio CV (April 07).doc
61K [View as HTML](#) [Download](#)

[Reply](#) [Forward](#)

Received on 23 May 2007:

☆ **Lawrence Tio** to me [show detail](#) [Reply](#)

CV edited for your perusal. Sorry for delay. FYI LASALLE no longer called LASALLE-SIA but LASALLE...

Lawrence TioCV170507.doc
36K [View as HTML](#) [Download](#)

[Reply](#) [Forward](#)

Received on 11 June 2007:

☆ **Lawrence Tio** to me [show detail](#) [Reply](#)

Hi Lingnah,

As promised...statement feels uncomplete but thought I should email you and see your response... Some amendments to CV as well.

Cheers
Lawrence

2 attachments — [Download all attachments](#)

Lawrence Statement11-6-07.doc
42K [View as HTML](#) [Download](#)

2TIO Lawrence AMENDED CV040607.doc
54K [View as HTML](#) [Download](#)

[Reply](#) [Forward](#)

Sent on 11 June 2007:

☆ **Ling Nah Tang** to Lawrence Tio [show detail](#) [Reply](#)

Yeah! Thanks for the Statement and amended CV. Hope u didn't really get too hungry. 8-p

Your statement has some very good observation, a kind of revealing what I am doing. Essentially what I think about this exhibition----problematic, but there are some interesting things for discussion, especially useful for curators, artists and students of curatorial studies.

Great! I think the idea is there. Just some grammar and spelling thingie. Pls also help to think of a title to your statement. Pls see attached here some suggestions to your statement by me. After u have more or less happy with it, I will send it to my editor. Pls kindly revert by wed. Thanks a zillion!!!

BTW, will pay u the artist fee when PKW pays the artists.

[Reply](#) [Forward](#)

Received on 15 June 2007:

☆ **Lawrence Tio** to me [show detail](#) [Reply](#)

Hi Lingnah,

Attached my statement with a title...sorry Ive been so difficult to work with...just so damn busy in all aspects. Thanks!

Cheers
Lawrence

TIO Lawrence 2EDITED Statement11-6-07.doc
46K [View as HTML](#) [Download](#)

[Reply](#) [Forward](#)

Sent on 15 June 2007:

☆ **Ling Nah Tang** to Lawrence Tio [show detail](#) [Reply](#)

Dear Lawrence
Thanks a lot! Sorry I have been buzzing you. No lah, you not difficult to work with. You have very kindly replied my smses and emails. Ha I am sure you also have worked with artists who don't bother to reply or refuse to discuss. It's just that time always squeezing us. And I understand ur work as well. I am the one who feels bad 'cos I won't be paying u alot of artist fee. keke.
Pls have a good rest and enjoy family! I may get back to u again when editor returns.
Once again, zillion thanks!!

--
Warmest rgds
Ling Nah

[Reply](#) [Forward](#)

Appendix: Selected Correspondence

by Joshua Yang & Tang Ling Nah

Received on 27 April 2007:

☆ **Joshua yang** to me [show detail](#) [Reply](#)

hi ling nah,

the artist fee is ridiculous! maybe we should pool the money and have a barbecue but, jokes aside, i want to thank you for inviting me for this. will read through and give you the necessary doc.s
cheers,
see you on monday

[Reply](#) [Forward](#)

Sent on 8 May 2007:

☆ **Ling Nah Tang** to joshua yang [show detail](#) [Reply](#)

Hi Ling Nah,
sorry, i'm such a messy person. my files are everywhere. i need to get organized.
but here's my CV. do you need portfolio? anyway, i'll send them both to you.
my statement is actually part of some random bits and pieces that i've been compiling. the file is quite big but only some parts are relevant, so i will need to extract that and cut it to 500 words or less.that one will come tomorrow cos it's in school.
sorry for all the stupid excuses.

cheers,
joshua

2 attachments — [Download all attachments](#)

joshua yang cv_May 2007_.pdf
89K [View as HTML](#) [Download](#)

Joshua Yang_portfolio_may 2007_.pdf
2498K [View as HTML](#) [Download](#)

[Reply](#) [Forward](#)

Received on 9 May 2007:

☆ **Joshua yang** to me [show detail](#) [Reply](#)

it's here.
it might contain some explicit terms but i don't want to self-censor at this time. just to give an idea of what i'm trying to say. will polish up to make it publishable.
cheers,
joshua

What is a curator.doc
22K [View as HTML](#) [Download](#)

[Reply](#) [Forward](#)

Sent on 31 May 2007:

☆ **Ling Nah Tang** to joshua yang [show detail](#) [Reply](#)

Hi Ling Nah,
i've edited the statement to remove some expletives which can afford to be axed. but one remains. i think it's necessary. let me know if you'll get in trouble with that. else, let it stay.

as for collectors, i've got a couple of friends who've bought my drawings out of charity and goodwill. it isn't much but maybe it's better not to include it. looks scanty and funny.

also, i'm born in KL, so i've changed that and added: lives and works in singapore. is that ok?
cheers,
joshua

2 attachments — [Download all attachments](#)

JoshuaStatementAmended120507[1].doc
27K [View as HTML](#) [Download](#)

Joshua YangEditedCV170507[1].doc
35K [View as HTML](#) [Download](#)

[Reply](#) [Forward](#)

Received on 5 June 2007:

☆ **Joshua yang** to me [show detail](#) [Reply](#)

Hi Ling Nah,
could i stick to my last statement without changing it?

"In the end, the man of action prevails over the one who spews big words from the orifice in one's face."

i feel the statement (the object prevails over talk) that replaces it doesn't quite do the trick.
the other changes are good.
cheers,
josh

[Reply](#) [Forward](#)

Sent on 6 June 2007:

☆ **Ling Nah Tang** to joshua yang [show detail](#) [Reply](#)

Okie thanks for replying. 8-)
I would let editor know about your concern.

--
Warmest rgds
Ling Nah

[Reply](#) [Forward](#)

Appendix: Selected Correspondence

by Artists who declined to be in the exhibition and Tang Ling Nah

Boo Sze Yang: Received on 10 April 2007:

☆ Boo Sze Yang to me

[show detail](#) [Reply](#)

Hi Ling Nah,

Wah, this is the first time I received such a lengthy email – that explain why it needs more time for a reply.

I am very very happy that you chose me, but not sure if I like to be involved. Like you, My simple ultimate aim for an exhibition is to showcase work(s) to share my artistic experience, and experience about life with the viewers.

I am basically a very low key person, and I always believed that my art should be the FACE that the public remember. Hope this doesn't disappoint you too much, but would definitely like to work with you in future shows.

Thanks again for inviting.
Boo

[Reply](#) [Forward](#)

Boo Sze Yang: Sent on 11 April 2007:

☆ Ling Nah Tang to Boo Sze Yang

[show detail](#) [Reply](#)

Hi hi Boo

Thanks for the reply. I assure u I am not disappointed by the reply as u agree with my point about the main objective of having an exhibition. It is therefore an irony that I decide to put the artists' face on show instead of their artworks. I am doing this because of two main reasons: firstly, to look at the selection criteria of curators. Of course, the work done by the artists is important, but one could never deny that the name of the artist or how well the curator knows the artist is crucial. Some curators (I am not saying any local ones) do bank on the artist's name to draw in the crowd for an exhibition. Secondly, the fact that artworks usu will never be associated with the face of the artists, esp in s'pore. Rarely, Singaoreans knows who their local artists are.

Actually, this "exhibition" of mine is not really about just an exhibition, but a platform for artists and curators to question, and develop further dialogue. Therefore, the artists' statements are very important. But whether the dialogue will happen is another story 'cos I know what I am doing is also quite problematic. Hehe. And artists and the few real curators here may find it sensitive to talk about it.

I hope you could reconsider you decision, but if not, I will not force for u. Rejection is part of this artists-selection process. 8-)
Thanks again for the time,
--
Warmest rgds
Ling Nah

[Reply](#) [Forward](#)

Artist 1: Received on 3 June 2007:

☆ Artist 1 to me

[show detail](#) [Reply](#)

dear ling nah,

actually i had sent my reply to you immediately - several times in fact -and it kept bouncing back - there must be something not quite right with your address.

i had replied that i cannot accept the invitation at this time. as for 'stating names', i would rather you not include my name at all please.

however, do accept my good wshes for a very successful and exciting show ahead.

thank you & cheers,
Artist 1

[Reply](#) [Forward](#)

Artist 2: Received on 8 April 2007:

☆ Artist 2 to me

[show detail](#) [Reply](#)

dear Lingnah,

Thanks for your invitation, really appreciate that.

After much thought, im afraid im unable to commit myself to this project. I have started a couple of projects based on my own practice. Works which need alot of time to realize. I feel that it will be unwise of me to take up too many things at this time. im the kind who cant multitask!!

Also i dont think i will be taking part in any shows (especially large group shows) for the moment, unless the shows curated have very strong relevance to my own practice. I really hope to concentrate more in my own works. hope you'll understand my position. Also thanks for sharing some of your thoughts with me in this letter, See you around!

[Reply](#) [Forward](#)

Artist 4: Received on 9 April 2007:

☆ Artist 4 to me

[show detail](#) [Reply](#)

Dear Ling Nah,

I have read through your email, thank you for inviting me as one of your artists. I don't think i will take part in this exhibition. I find myself unable to relate to the theme.

Thanks again sincerely for the invitation.
I hope that you will enjoy this exhibition and wish you a good week ahead.

[Reply](#) [Forward](#)

Artist 5: Received on 11 April 2007:

☆ Artist 5 to me

[show detail](#) [Reply](#)

Hi Ling Nah,

Good friday wasn't great, but on all accounts it was definitely good (for a start, I get to sleep till 10!).

I do agree that the exhibition itself is rather vague and it doesn't help that the curator isn't 'trying to make a point' which make me wonder why he had pick you & the other 2 artists. If you're gonna do something as specific as the relationship between artist & curator, then I feel that at least the parameters should be clear. I'm not sure how the artist-curator relationship is explored by you 'responding to the site of PKW'.

Personally, I'm not very interested in the artist-curator relationship, not theoretically at least. I think the relationship is only interesting if it's genuine. Only if the curator is putting him/herself at stake - as much as the artists he/she invites to work on the project. Hence, for me, there's a difference between a curator and someone who simply 'organizes' an exhibition, making sure that it 'happens' so to speak. I like your phrase 'the chemistry of the artworks and audience'. Surely, the curator must be an audience of your work too?

I'm not sure what is you decision behind curating an exhibition within an exhibition. I personally feel that it somehow side-step your relationship as the artist with david the curator. And I'm just wondering if it would be more productive to actually be engaged with david and his ideas (and vice versa) and actually have something going between the 2 of you, even if you might not agree with him. At least, there'll be a real working relationship, not just theoretical, which is what I feel it is at the moment. I think you'll be in a much stronger position if you are the artist rather than the curator to 'say' something about pertaining to this show.

Just my 2 cents worth of thoughts. Hopefully, it's helpful.

Best, Artist 5.

[Reply](#) [Forward](#)

Appendix: Selected Correspondence

by Artists who are ineligible for the exhibition and Tang Ling Nah

Chua Chye Teck: Received on 18 April 2007:

☆ chye teck chua to me

[show detail](#) [Reply](#)

Hello Ling Nah,

sorry for not reply to your text. i am having fever this few days. thanks for the invite.
feel bad that you write so much and show sincere. there is a few reasons why i do not like to take part.
partly at this point of my art practice, i am sure of what i want. i am selective about show, which fit in to my subject interest.

the last things is i am not qualified for the show. i am in 1999 bangladesh biennale.

best,
chyeteck

[Reply](#) [Forward](#)

Hong Sek Chern: Received on 10 April 2007:

☆ Hong Sek Chern to me

[show detail](#) [Reply](#)

Dear Ling Nah,

This sounds fun but I might not qualify. Glad to know I am unlikely to be murdered by you anytime in near future but I have participated in 2 biennales – Sao Paolo in 2001 (selected by SAM and funded by NAC) and Shenzhen ink biennale (selected by SAM and self-funded) in 2006 but was definitely NOT in Singapore Biennale. how? Still want me in this?

SC

[Reply](#) [Forward](#)

Hong Sek Chern: Received on 11 April 2007:

☆ Ling Nah Tang to Hong Sek Chern

[show detail](#) [Reply](#)

Dear Sek Chern

Thanks for reply amidst your busy schedule.
haha the killing just joking lah. Please pardon me for my forgetfulness. Sori that I forgot u have been to biennales. I have to disappoint you (and myself) for not being able to include u in "my show". But I welcome your thoughts on the issue, and feedback. Will keep u updated on the show. 8-)

[Reply](#) [Forward](#)

Ian Woo: Received on 15 April 2007:

It was discovered later that Ian had participated in the Bangladesh Biennale.

☆ Ian Woo to me

[show detail](#) [Reply](#)

Dear Ling Nah,

Thank you for inviting me to be a part of your show. Just would like to clarify who is the photographer who will be doing the shoot of myself as artist? Seems like many eyes are involved in this project...many eyes sees many ideas! Many eyes wants to curate!

Ok, I will be your model.

Ian

[Reply](#) [Forward](#)

Lastly, Khiew Huay Chian was disqualified as he had participated in the Bangladesh Biennale. The conversation was recorded in phone text messages.

Note: Artists 1 to 5 requested to remain anonymous. Artist 3 responded to the invitation but was uncontactable during the process.

Acknowledgements

by Tang Ling Nah

I would like to thank David Chew, the curator of *Whose Playground Is This?*, for inviting me to be an artist in his exhibition. I am grateful for his encouragement and openness towards my “curated” exhibition taking place within his show.

I must acknowledge Yvonne Lee, the director of Plastique Kinetic Worms (PKW), for her generosity, understanding and support in realising this project. I also appreciate the very kind help of Arnewaty, the administrator of PKW, for coordinating the logistics.

Great thanks to the National Arts Council of Singapore, and Lee Foundation for the sponsorship of *Whose Playground Is This?*, without which I would not be able to pay my artists and fund this publication.

I am forever grateful to Torrance Goh who initiated the idea of publishing this book under WORM, and oversaw the entire publication process, including the graphic direction. I thank him for his faith in this project, despite its risks and minimal budget. I am indebted to WORM’s editor, Lilian Chee, who gracefully steered this project into better focus with her sharpness and valuable input. I also want to thank Octopus’ Darrell Lim for his patience and hard work in making this book.

My thanks to Han Kiang Siew, Low Jat Leng and Willie Koh for proofreading this publication.

Finally, to the stars of this show, *MY ARTISTS*: Sookoon Ang, Heleston Chew, Miguel Chew, Kng Mian Tze, Sabrina Koh, Michael Lee, Lim Kok Boon, Terence Lin, Sai Hua Kuan, Jeremy Sharma, Lawrence Tio and Joshua Yang, I thank you for your patience, understanding and enthusiasm, which have made this particular artist-curator relationship into something lasting and tangible.

Curator’s Biography

Tang Ling Nah (born in 1971, lives and works in Singapore) has a Bachelor of Arts (Fine Art) with Distinction from Royal Melbourne Institute of Technology (RMIT) University. Although she also holds a Bachelor of Science, specialising in Pharmacy from the National University of Singapore (NUS), her passion has always been drawing and painting. In 2002, she held her first solo exhibition, *activated C*, which showcased her charcoal drawings of urban spaces in Singapore. In her recent solo show titled *Send Me An Angel*, she employed charcoal, paint, mirror and wood, using the wall as a drawing surface to create an illusion of space in the gallery. Tang is fascinated with the city’s transitory spaces. Her work seeks to reflect and address the conditions of the modern city, particularly its speed and the lack of interpersonal intimacy in urban life.

Tang has participated in numerous local and overseas group exhibitions, including the Singapore Art Show 2005 (Open Section), The 2004 ASEAN Arts Award Exhibition, *Ancient Roots: Modern Bridges* in Bangkok, and an artist exchange programme in Sydney (2003). She was also involved in the Studio 106 Artist-in-Residency Programme managed by LASALLE-SIA College of the Arts, Singapore (2004). Tang’s work is collected by the Singapore Art Museum, and patrons from Hong Kong, France, Italy and Singapore.

Besides her own art practice, she has organised exhibitions, including *10:10*, an artist exchange exhibition, and *Deriving Spaces*, an affiliate project of Nokia Singapore Art 2001–2. Tang has prior experience in curating. In 2003, she co-curated *Cinepolitans: Inhabitants of a Filmic City*, a visual arts exhibition at Jendela, Esplanade-Theatres on the Bay, followed in 2004 by an art collective BUFFER-KIT’s *Through the Looking Glass*, an exhibition of self-portraiture held at *un*-titled Gallery, Singapore. Tang is a part-time lecturer at Nanyang Academy of Fine Arts and LASALLE College of the Arts, where she teaches Drawing, Art History and Theory.

Being one of the five Juror’s Choice winners in the Philip Morris Singapore-ASEAN Art Awards 2003, she represented Singapore for the ASEAN Art Awards in Bangkok in August 2004. She was also the overall winner of the Della Butcher Award 2000, and received an Honourable Mention at the Philip Morris Singapore Art Awards 2001/2. Two of her works were also highly commended at the 20th UOB Painting of the Year 2001. In 2004, Tang was honoured with the Young Artist Award (Art) 2004 by the Singapore National Arts Council for her artistic achievements and contributions to the Singapore and regional art scene.

For more details on Tang’s work, visit her website at www.tanglingnah.farm.sg

MY ARTISTS
Tang Ling Nah

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Below is a WORM relationship diagram:

