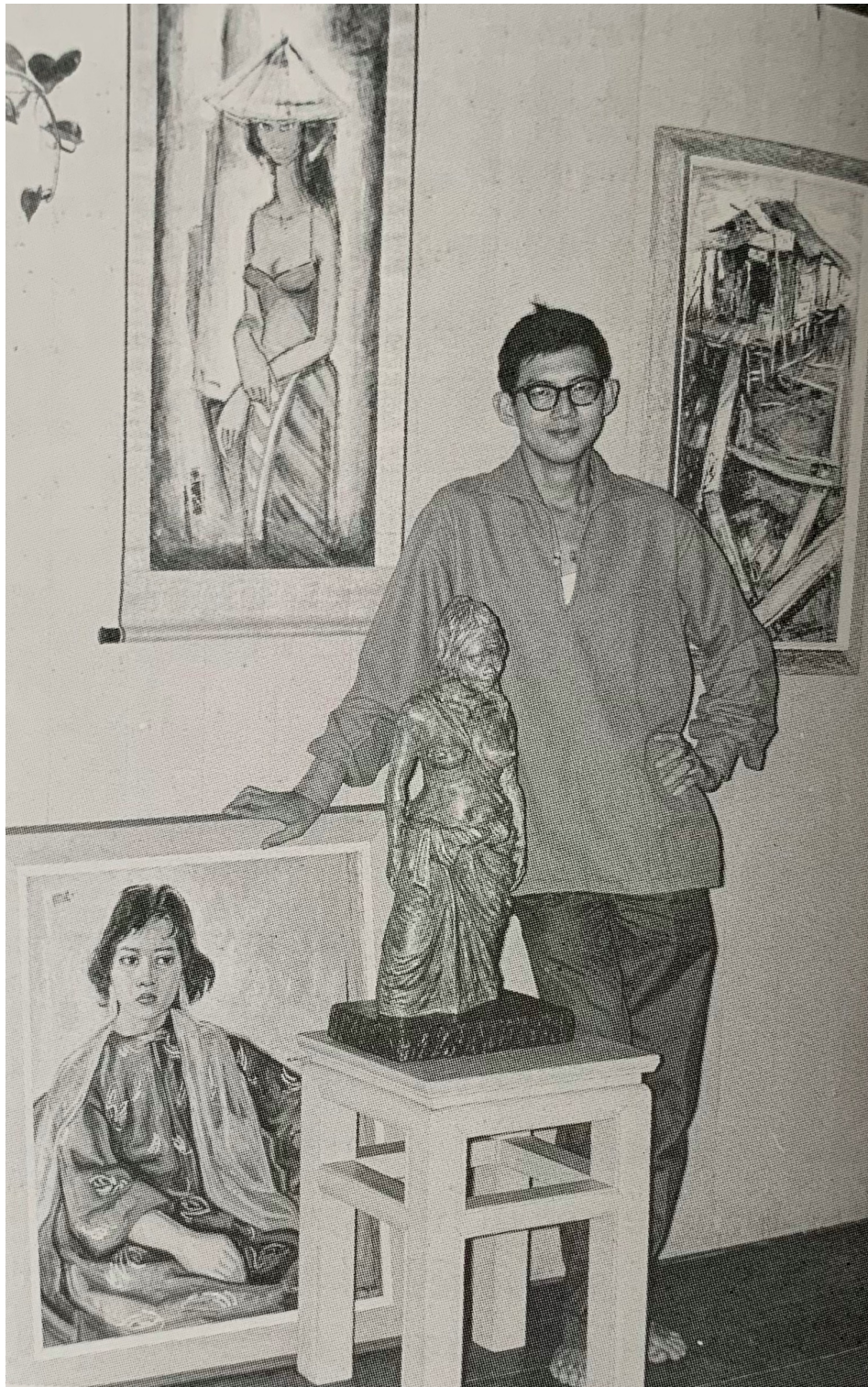


Ng Eng Teng
Portrait of Rohani, 1961
Oil on board
81 x 68 cm
N2001-0001-014-0

**...Occasionally he (Ng Eng Teng) undertakes commissions for portraits...
by and large these pictures prompted by his interest in the formation of
images of persons who are related to him familially, professionally and
socially.**



Accompanying caption: Figure 57
(Ng Eng Teng) Joint exhibition with Katherine Schmid-Audeoud at the National Library,
Singapore 1962. Note **Aboriginal Woman** in the foreground.

T.K. Sabapathy, *Ng Eng Teng: art and thoughts*, (Singapore: NUS Museum, 1998), 60.

...When in school, she's (Georgette) like a teacher to me. But when we go out, we are like friends, with (Ng) Eng Teng, we crack jokes(.) When she feels quiet, she just sings, she just bursts into singing *Burung Kakak Tua...*

Lim Mu Hue
It's but a dream..., 1963
Oil on canvas
101.6 x 80 cm
S2012-0005-052-0

(It's but a dream) (was) created two years before the country's expulsion from Malaysia and in the early days of decolonized autonomous governance...

An optimistic envisioning of a bright future is seen to be emerging from smoke trailing off a cigarette held by a presumably a Chinese female...(w)hile seeming engaged in conversations with a gesticulating unidentified shadowy figure, the female seems lost in her thoughts where a rosy future is held in stark contrast to the darkness of the present.

Exhibition History for Lim Mu Hue's *It's but a dream*:

2008 - 2009. *Constructed Landscape: Singapore in Southeast Asia*, National University of Singapore (NUS) Museum, Singapore

2015. *Between Here and Nanyang: Marco Hsu's Brief History of Malayan Art*, NUS Museum, Singapore

2015. *A Luxury We Cannot Afford*, Para Site, Hong Kong

Acquisition history for Lim Mu Hue's *It's but a dream*:

August 2012. Donated by artist's estate Lim Chek Khoon

As an exhibition, *A Luxury We Cannot Afford* takes the term “luxury” away from its common consumerist and capitalist underpinnings, and explores how this term and attitude is applied to personal and civic liberties in the futuristic language of Singapore’s governmental mandate over the last 50 years...

...Rather than look at Singapore’s historical, economic and geopolitic position in a singular and linear fashion, this exhibition posits the aspirations of the early pioneers as unanswered, unfulfilled and continuing to resurface in spite of cycles of geopolitical reinvention and a central governmental ideology inclined towards a secular form of economic pragmatism.

Mastura Abdul Rahman
***Malam Kenduri (Night Festival)*, 1997**
Mixed media on canvas
96.5 x 96.5 cm
S2000-0006-001-0

I was influenced by the Batik design motif because I'm a typical Malay woman. Besides that, I like the batik designs very much. As a result, I used them in my designs.

Mastura Abdul Rahman interviewed in "The 1st Asia-Pacific Triennial Contemporary Art (APT1) (1993)", 1993, documentary, 34:25 - 34:40 minute mark.

The idea originates back in mid-1980s when I first started my painting series, the Interior Series. I was studying the interiors of traditional Malay architecture for my compositions, together with the use of floral motifs in the traditional Malay decorative arts particularly the textiles. The arts and cultural activities in 1970s and 1980s Malaysia were much inspired by the questions of identity and continuity of heritage and as such, that many artists started to look back at traditional art forms and their roots for inspirations and ideas...

The Interior Series is simply compositions of reconstructed interior spaces filled up with textiles motifs. It was largely a body (of) mixed-media paintings, done on canvases and carved wooden panels. Human figures were absent from the compositions except for appropriate households and other objects to suggest humans' presence.

Narratives became a concern in the 1990s when I started to portray family scenes in the paintings. Growing up my children made me referred to the traditional Malay family values – the lullabies, the folktales(,) the love, the care, the hope(,) and these are all weaved through the compositions' elements, images and techniques.

Mastura Abdul Rahman on her inspiration for the *interior* series
in "Off Walls Off Pedestals - The Curtain: From Mixed-Media to Multimedia,"
March 26, 2010,

<https://tsabri.wordpress.com/2010/03/26/the-curtain-from-mixed-media-to-multimedia/>

For others, such as Mastura Abdul Rahman, raising children keeps her in the house thereby defining her sphere. Yet, although the work exclusively explores a contained, domestic area, her work also engages with issues of identity and faith.

Her paintings of kampong houses do not reflect her life uncritically but rather explores a self-consciously selected ideal home, identified as Malay and rural. Within the space of the kampong house, she places emblems of her family, avoiding representation which she feels conflicts with Islam. By placing her family in this fictive home, she locates her urban/suburban life into structures she identifies as symbolic of an idealised rural Malay identity, which differs from her reality.

Laura Fan on Mastura Abdul Rahman's *Interior* series in
ed. Laura Fan and Mas Zetti Atan, *Menerusi Mata Kami (Through Our Eyes)*,
(Kuala Lumpur: Petronas, 1999), Exhibition catalogue.

Exhibition History for Mastura Abdul Rahman's *Malam Kenduri*:

**2002 – 2003. *Past, Present & Beyond: Re-nascence of an Art Collection*,
National University of Singapore (NUS) Museum, Singapore**

**2007– 2008. *Highlights of Southeast Asian Collection*, NUS Museum,
Singapore**

2014 – 2018. Resource Gallery, NUS Museum

Samantha Tio & Budi Agung Kuswara
Mother & Daughter: Ibu Winarni & Medi, 2012
Cyanotype, beeswax, natural colour dye on cotton
155 x 105 cm
S2013-0002-001-0

(The) initiative of Mintio (Samantha Tio) and Kabul (Budi Agung Kuswara) whose artworks position as its primary focus the batik makers and in so doing create ‘a space for the batik makers to appear and exist in the batik discourse’...

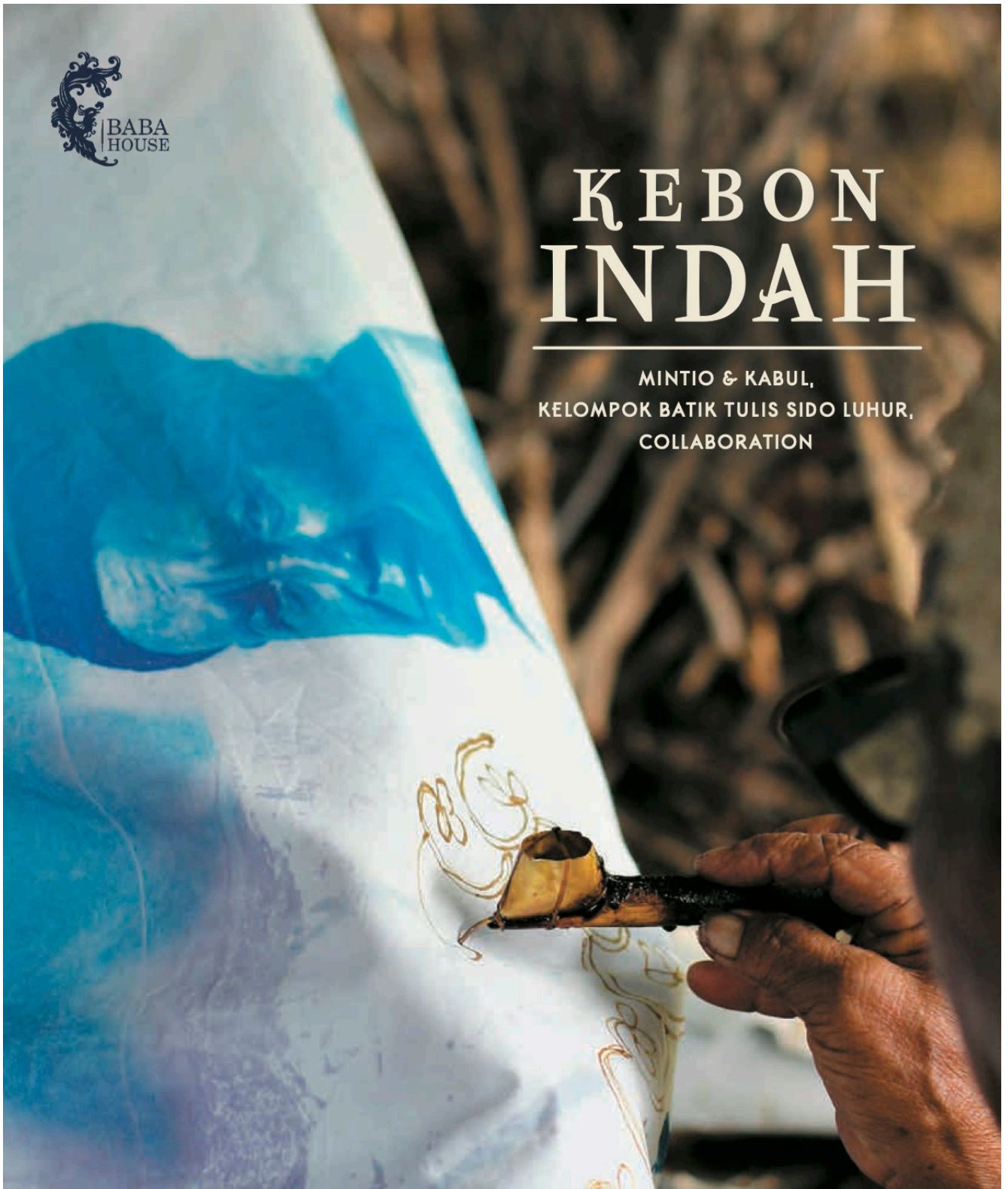
The project germinated in January 2011 during Mintio’s six-month residency at Ruang MES 56, a Yogyakarta art collaborative which encourages experimentations in photo-based artworks. The ubiquitous presence of batik textiles caught Mintio’s attention and drew her to batik workshops in the outskirts of Yogyakarta. Observing the process of producing *batik tulis*, Mintio realized the intensity of labour and time involved, making the finished product unaffordable for the batik makers to keep for their own use. The exclusiveness of hand-made batiks and its immense popularity in both local and foreigner markets present a jarring contrast to the anonymity and modest social conditions of those who make the textiles; this gulf in the standing of the product vis-à-vis its makers motivated Mintio towards a project which would foreground the hands behind the graceful textile expressions.

Mbah Medi learnt batik making as a child and is now the oldest batik maker in the group. In her youth, she lived and worked at one of the batik establishments in Yogyakarta where she met her husband. When her workplace was shut down, the whole family returned to the Bayat area and continued their occupation as batik makers. Over 70 years of age, Mbah Medi leads an active life and besides making batik, she sells snacks at a nearby school. She also goes to the forest to collect firewood which is used for melting the wax during batik making. In this family, only Mbah Medi and her daughter Ibu Winarni have continued in this occupation.



KEBON INDAH

MINTIO & KABUL,
KELOMPOK BATIK TULIS SIDO LUHUR,
COLLABORATION



Kebon Indah: Mintio & Kabul, Kelompok Batik Tulis Sido Luhur, Collaboration
(Singapore: NUS Museum, 2013), Exhibition catalogue.



Ketemu (Project), "Opening of *Kebon Indah* @Baba House, NUS Museum,"
September 26, 2013, Photographs,
<https://ketemu.org/events/opening-of-kebon-indah-baba-house-nus-museum/>

Sunyee
***Flowers*, 1969**
Ink and colour on paper
149.5 x 46 cm
S1980-0529-001



沈佳西集

孝題



The Art of
Sunyee

59.95957
SUN
[EC]

ed. Johnny Yu, Ho Kok Hoe, *The Art of Sunyee* (Singapore: Sunyee) 1997.



生有涯而艺无涯
 以有限的寿命，探索无穷的艺术
 此生无怨无悔，
 画我自画
 不论成败，不计得失
 不慕虚名，不理荣辱
 不拒褒贬，不虚此生
 不知老之将至
 我画吾画，乐兹悠悠！

画、画画、画画画。
 画得痛快！

沈雁

 Sunyee
 1997

Sunyee on her artistic statement in ed. Johnny Yu, Ho Kok Hoe,
The Art of Sunyee (Singapore: Sunyee) 1997, 12.

Miss Sun Yee shows 100 of her paintings in the East and the West

MORE than 100 paintings by Miss Sun Yee will be exhibited tomorrow at the Singapore Chinese Chamber of Commerce under the sponsorship of the China Society. Miss Sun Yee, 35, specialising in oils and in the traditional Chinese brush, has been painting and exhibiting in London, Paris and art centres of Europe.

Yesterday Mr. Lee Siow Mong, president of the China Society, said that a proud moment of Miss Sun Yee's life was when the Beaux Arts in Paris accepted five of her paintings to be featured among a thousand selected from all the world in 1953.

Tomorrow's exhibition will be Miss Sun Yee's first in Singapore and eighth in her career. It will last three days.

"Miss Sun Yee shows 100 of her paintings in the East and the West"

The Straits Times, May 13, 1954

Credit: National Library Board, NewspaperSG

Sun Yee to make her third world trip

Shanghai-born artist Sun Yee is going globe-trotting again — for the third time in about 10 years.

Miss Sun Yee is raring to take off in June to fulfil her life-long ambition of capturing as many countries as she can in her paintings.

“I’ll paint at the primitive spots where I can capture the colour and mood of the local people in natural surroundings.”

Language will not pose any problem. “I speak Mandarin, English, French and Japanese. I think I should be able to get by,” she said.

Miss Sun Yee painted more than 100 pictures in oil, water colour and Chinese ink during the two trips, and intends to paint another 100 during the coming one.

Along the way, she will also hold exhibitions “to exchange ideas and paintings with the local people.”

Want to learn to paint?

WHY not, Mrs.
Singapore
Housewife, learn

Western style of painting. Her own paintings have been acclaimed at European art shows. In 1953 all five of the

WHY not, Mrs.
Singapore
Housewife, learn
to paint your own
pictures for your
home — either
Eastern or West-
ern in feeling?
You may, if you
wish, simply by
joining the China
Society's Singa-
pore Academy of
Arts classes start-
ing on May 1.

Your teacher will be
a lovely young lady
named Miss **Sun Yee**,
internationally - known
artist, who is a gra-
duate of the Sin Hua
Art College of Shang-
hai and a former
member of the Arts
Faculty of the Univer-
sity of Japan.

She specialises in
oils and the use of
the Chinese brush. One
of her most expensive
oils called "Falling
Flowers in the Water"
was painted at her
Paris studio and
valued at \$1,400.

"Want to learn to paint?"

The Straits Times, April 16, 1957

Credit: National Library Board, NewspaperSG

Ng Eng Teng
***Life is Hard*, 1960**
Oil on board
61 x 49 cm
N1997-0001-227-0

I want to express humanist themes in my work and what better way than through the human figure. The human figure best expresses feelings & ideas because it is closest to us, it is what we can relate to best...

Body movements interpret emotions. The structure of the body is a very powerful symbol of emotion and feeling; I am fascinated by the immense potential in the use of the figure.



Ng Eng Teng
Sketch for "Life is Hard", Undated
Pencil on paper
38 x 29 cm



Ng Eng Teng
Study for "Life is Hard", Undated
Felt pen on tracing paper mounted on white card
74 x 54.5 cm

Exhibition History for Ng Eng Teng's *Life is Hard*:

1962. Ng Eng Teng's first exhibition with Katherine A. Schmid-Audeoud

1997 – 1998. *Ng Eng Teng- 1st Donation*, National University of Singapore (NUS) Central Library, Singapore

2007 – 2009. *Sculpting Life*, NUS Museum, Singapore

2009 – 2012. *Sculpting Life: The Ng Eng Teng Collection*, NUS Museum, Singapore

Ho Soon Yeen
***Bad Luck View?!*, 1992**
Ink on paper
96 x 127 cm
S2016-0001-009-0



"We Kissed exhibition by Dominique Hui and Ho Soon Yeen, 1992 [7]" Photograph.
All rights reserved. The Substation Ltd and National Library Board, Singapore, 2016.



“We Kissed exhibition by Dominique Hui and Ho Soon Yeen, 1992 [6]” Photograph.
All rights reserved. The Substation Ltd and National Library Board, Singapore, 2016.



*"We Kissed" exhibition by Dominique Hui and Ho Soon Yeen, 1992 [5] Photograph.
All rights reserved. The Substation Ltd and National Library Board, Singapore, 2016.*



“Visitors at the We Kissed exhibition by Dominique Hui and Ho Soon Yeen, 1992 [3]” Photograph.
All rights reserved. The Substation Ltd and National Library Board, Singapore, 2016.



*"We Kissed" exhibition by Dominique Hui and Ho Soon Yeen, 1992 [8] Photograph.
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the Substation

The NEW CRITERIA

We Kissed

25 - 30 August 1992

Opening Reception

25 August 1992, 7pm

an exhibition of drawings, collages, and
3-dimensional works by Dominique Hui and Ho Soon Yeen

after "The Space"

Date : 9 - 15 September 1992

Opening Reception

9 September 1992, 6 pm

site-specific installation and sculptures by Zai Kuning

A Frame of Mind

17 - 22 September 1992

Opening Reception

17 September 1992, 6pm

critical and vibrant works which deal on the
issues of woman and body by 2 students artists,
Juliana Yasin and Chen Kunyi

This year, The New Criteria reviews the works of five young artists, Dominique Hui, Ho Soon Yeen, Zai Kuning, Juliana Yasin, and Chen Kun Yi. It looks into the myth, language, ironic and sometimes caustic expressions of, for lack of a better term, a "sub-cultural force" which is indicative of an emerging character of recent developments in Singapore Art.

One such development is in the direction of cultural and sexual politics in the works of Dominique Hui, Ho Soon Yeen, Juliana Yasin and Chen Kun Yi. For Zai Kuning, his "visual poetics and politics" is reflective of a struggle for self identity.

The artists and their works represented here are not extensive but what they have shown is a commitment and seriousness towards their works which simply cannot be dismissed.

It is with this perspective seen in the light of recent furor about the so-called moral dis-integration of our youth, self-serving moralism, and emerging Third World's views, to name a few, that we must adopt to approach these works: All these views have brought about a contentious polarization in the intellectual and art community.

We do not explain the art but call attention to it, to its underlying strategies and can only hope to encourage you to see it in a more participatory manner. It criticizes local visual art here seen as another form of entertainment, a "quality of life" commodity which is touted as a magnet to attract visitors and new (art)industry. At best, we hope that the exhibited works will create a sounding-board for the conflicting points of views and interests that exist even in an art community as insular and conservative as ours.

Daniel Wong
Programme Executive, 1992

*The New Criteria - We Kissed by Ho Soon Yeen and Dominique Hui,
(Singapore: The Substation, 1992), Exhibition catalogue.*

Ho Soon Yeen

Exhibition

1992

"The Space" Arts Fringe Event organised by The Artists Village

1991

Exhibited drawings & prints at the NUS Forum during their Arts Festival

1990

Tangs Shopping Centre Art Exhibition organised by La Salle College of the Arts

Art Performances

1992

"Her Identity" & "Women, Space & Objects"
- group performances with Amenda Heng, Juliana Yasin, Chen Kunyi at event "The Space".
"The Stock Market" - performed with Dominique Hui at The Substation Garden.

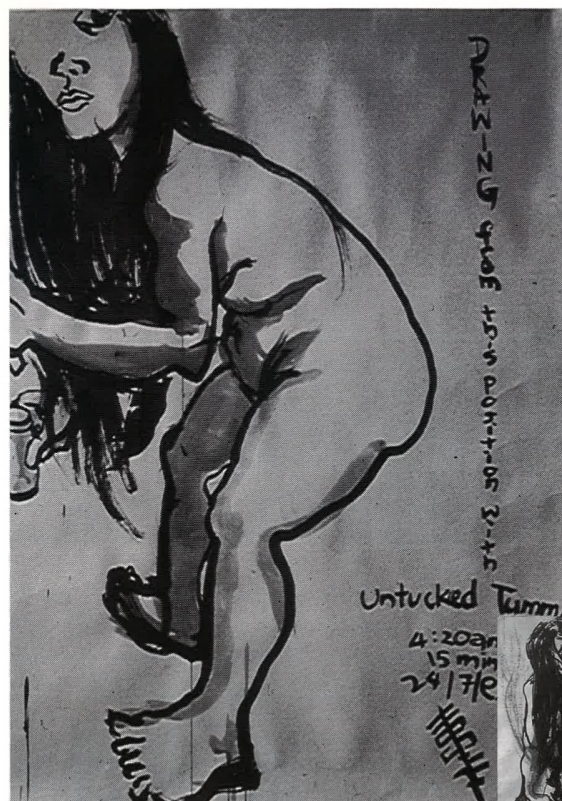
1991

"Women, Space & Objects" - a group performance with Amenda Heng, Juliana Yasin at the 1991 National Sculpture Exhibition.

Artist's Statement

"I need a virgin mirror no one's ever looked at,
that's never looked back at anyone"

Elizabeth Bishop



"Basically discovering about myself and my sexuality of being a ♀"

Love drawing human beings especially individual nude figures and how made figures relate to each other when placed together.

Gestures, behaviour, social issues fascinate, sometimes provoke me ; which in turn inspire me to provoke."

The New Criteria - We Kissed by Ho Soon Yeen and Dominique Hui,
(Singapore: The Substation, 1992), Exhibition catalogue.

Artist's (Ho Soon Yeen) statement

**"I need a virgin mirror no one's ever looked at,
that's never looked back at anyone"**

Elizabeth Bishop

"Basically discovering about myself and my sexuality of being a

**Love drawing human beings especially individual nude figures and
how made figures relate to each other when placed together.**

**Gestures, behaviour, social issues fascinate, sometimes
provoke me ; which in turn inspire me to provoke."**

She (Ho Soon Yeen) confided in me something that happened, I do not know which exhibition... in which there was nudity... and she said that... she overheard the male artists dissing the women's body, you know, and she was very disappointed...

She told me she did all these fantastic drawings – I think (T. K.) Sabapathy has one... she did very quickly and she noted the time... She had quite a few of them and they were beautiful, they were big and she was looking directly out at us and angry... (I think it's about) thinking and reflecting on how do you look at the body in some way and the anger and all that. I think that was for me, it was a lovely experience, interaction – not interaction even, I mean what (do) you call friends?

Jimmy Ong
***Venus Rising with the Moon*, 1998**
Charcoal on paper
150 x 150 cm
S1999-0010-001-0

Still-life objects do not talk back, whereas an encounter with a living sitter presents gossip and undertones of life. I liberally employed these feelings as captions and thoughts bubbles in comic strips. Some coded obscurity was intentional to hide intimate details, like initials for names...

I must say that the early figures were of friends and family. I stopped making life drawings altogether except for nude studies every now and then as hand-eye practice. The thing is that the figures took on the potential of representing psychological states that were more interesting on imaginary realms....

Jimmy Ong on reading between his still life and figure drawings,
interviewed by Shabbir Hussain Mustafa in
Recent Gifts: Works and Documents of Lim Mu Hue & Jimmy Ong,
exhibition catalogue (Singapore: NUS Museum, 2014), 27.



Jimmy Ong
Study, female nude with towel, 1989
Charcoal on paper
61 x 48 cm

Exhibition History for Jimmy Ong's *Venus Rising with the Moon*:

**2002 – 2003. *Past, Present, beyond: Re-nascence of an Art Collection*,
National University of Singapore (NUS) Museum, Singapore**

**2006 – 2008. *Highlights of Southeast Asian Collection*, NUS Museum,
Singapore**

2014 – 2018. *Resource Gallery*, NUS Museum, Singapore

Sulaiman Haji Esa
***Waiting for Godot*, 1979**
Photoetching on paper
71 x 56 cm
S1999-0006-002-0

When Sulaiman Esa was embarking on his iconic *Waiting for Godot* series in 1977, he was warned by the school's head of art and design, that it would be sacrilegious to juxtapose a nude image next to Quranic calligraphic writings. That was before the onset of a more stringent Islamic mores in the wake of the Ayatollah Khomeiny's hardline Islamisation in the early 1980s. Sulaiman took a chance and submitted the work for the national printmaking competition organised by the National Art Gallery (NAG) in 1977, and it won the Minor Award.

After effectively rejecting Western-centric art, Sulaiman was in an impasse. However, it was during this period he produced a controversial pieces *Waiting for Godot* - a series of open plate intaglio prints. It was a critical moment in his life now that he had negated western art that he had been obsessed with for more than two decades. Complex questions "Is he a Malay, Muslim and a Malaysian?; How would he reconcile his Islamic roots and Islamic elements in art?" assail his conscience and consciousness. It was within this soul-searching period he produced *Waiting for Godot* series. The provocative combination of female nude underneath the Islamic architecture is a metaphor for western art tradition as distraction that impede proper contemplation of the Divine. Islamic ornamentations as background represent Islamic art and the grace brought by His blessing.

To Sulaiman, *Waiting for Godot* series could be regarded as his self-portrait reflecting his predicament then. During these intense soul-searching period, he could not but became deeply moved by the new bearing specifically Islamic worldview on Malay art tradition.

I try very hard not to be personal. For example, in the West, they taught art is a self-expression but in Islamic art, they taught Art is something that is objective, it has its own science, it has its own principles and one has to master these in order to do Islamic art. Why, the reason behind is that in Islam, the purpose of art is not to project oneself but to project the idea of Divine presence...

I also welcome new techniques from the West... it is not enough to just, sort of, accept everything from the West without giving something in return...That's how I think I approach the question of identity.

ESTRAGON:

You say we have to come back tomorrow?

VLADIMIR:

Yes.

ESTRAGON:

Then we can bring a good bit of rope.

VLADIMIR:

Yes.

Silence.

ESTRAGON:

Didi?

VLADIMIR:

Yes.

ESTRAGON:

I can't go on like this.

VLADIMIR:

That's what you think.

ESTRAGON:

If we parted? That might be better for us.

VLADIMIR:

We'll hang ourselves tomorrow. *(Pause.)* Unless Godot comes.

ESTRAGON:

And if he comes?

VLADIMIR:

We'll be saved.

Jacqueline Ng Eng Teck

My Diploma, 2001

Clay

48 x 16 x 18 cm

S2003-0010-001-0



JACQUELINE NG

"After retiring from teaching, I studied ceramics under Ng Eng Teng between 1988 to 1993; took part in six group exhibitions between 1989 and 1995 and attended Clay-Sculpt at Gulgong in Australia in 1995. My present works are all stoneware. As far as possible I try to retain the natural colour of clay, occasionally adding colour with the use of slip or glaze. Most of my works are glimpses of life that exist on this planet like my fish, seals, dogs and human figures. My figurines are still my main theme which I work on in series."

Claytivity 96, Goethe Art Gallery, [Singapore], 30 May – 9 June 1996,
(Singapore: Goethe-Institut Singapore, 1996), Exhibition catalogue.

The Art of Jacqueline Ng

30 April - 31 May 2018

ONE EAST ASIA GALLERY

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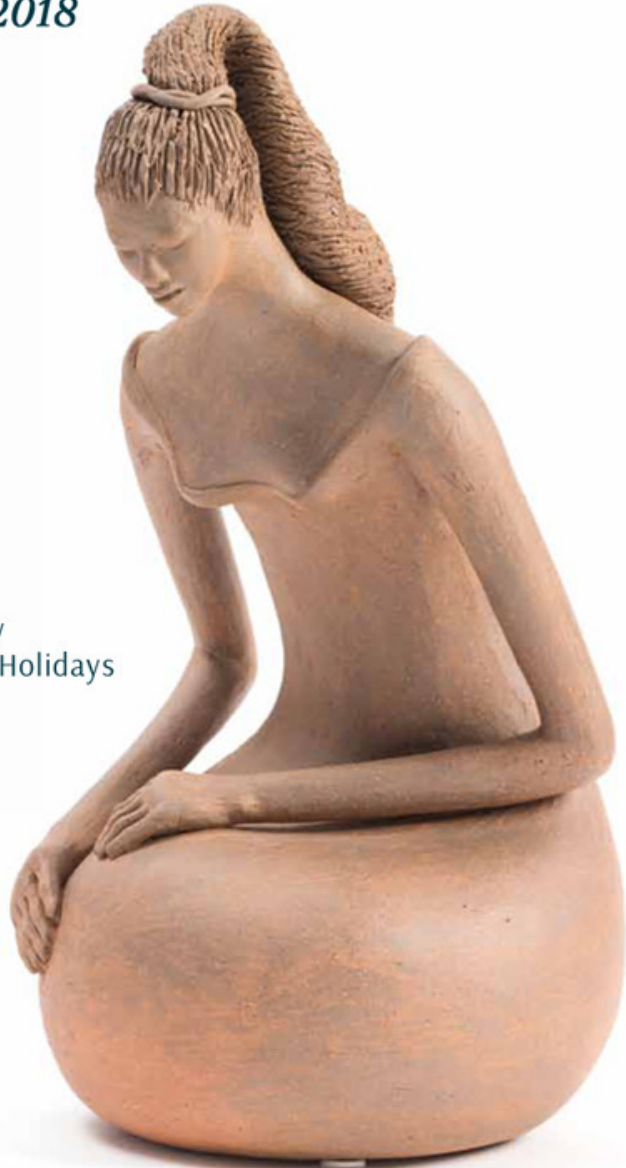
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Email : info@oneeastasia.org

For further inquiries and e-catalogue,
please contact: info@oneeastasia.org

Sitting Pretty

h.42 cm, w. 21.5 cm, d. 24.5 cm, Seal JN, dd 1'06

ONE: EAST ASIA
Gallery & Art Management



*The Art of Jacqueline Ng ,One:East Asia, 30 April – 31 May 2018,
Poster, (Singapore).*

I have no special theme. Anything around me that takes my fancy goes into the creation of my works, hopefully to bring joy to all.

Jacqueline Ng interviewed for *Ceramitivity: The Second Statement* exhibition (2002).

Jacqueline Ng's exhibitions' history:

1991. *Claytivity 1991 of Studio 106*, Goethe-Insitut, Singapore

1995. *Recent Clayworks*, The Substation Gallery, Singapore

1996. *Claytivity 96*, Goethe Gallery, Singapore

1999. *Diobok-Obok: Continuities and Contingencies - Southeast Asian Art Today*, Singapore Art Museum, Singapore

1999. *Nokia Singapore Art Exhibition*, Singapore Art Museum Singapore

2002. *Ceramitivity: the second statement*, National University of Singapore Centre For the Arts, Singapore

2003. *Clay Sculpture* exhibition (solo), University Cultural Centre (UCC) Gallery Studio, Singapore

2005. *Ceramitivity*, National University of Singapore Centre For the Arts, Singapore

2006. *Adventures of little things*, Nanyang Academy of Fine Arts (NAFA) Galleries 1 & 2, Singapore

2008. *The three elements: clay, wood, stone: 5th Ngee Ann art exhibition*, Ngee Ann Cultural Centre, Singapore

2012. *Construct elements 2.0: 8th Ngee Ann 3D art exhibition*, Ngee Ann Cultural Centre, Singapore

2018. *The Art of Jacqueline Ng (2018)* at One East Asia, Singapore

“Women entwined in clay (ARTICLE)”
City Weekly, July 7, 1995
Credit: National Library Board, *NewspaperSG*

“His art, her craft (ARTICLE + ILLUSTRATION)”
The Straits Times, October 29, 1992
Credit: National Library Board, *NewspaperSG*

Ng Eng Teng

***Maxi*, 1969**

Ciment fondu, paint lacquer

50 x 26 x 22 cm

N1997-0001-388-0

The mini-skirt was a revolutionary garment in post-WWII, coincided with the emergence of youth in the forefront of popular culture... (and in part) strategies to free women from traditional roles.

...in reaction to the mini, there appeared *Maxi* celebrating amplitude, encircling the figure with space and camouflaging its lineaments... (These were) contending fashion statements that characterised the 1960s in Singapore... (The) media was instrumental in propagating these competing ideals which were patronised by youth... *Maxi* was prompted by considerations along these lines.

T.K. Sabapathy on the inspiration behind Ng Eng Teng's *Maxi* (1969) in T.K. Sabapathy, *Ng Eng Teng: art and thoughts* (Singapore: NUS Museum, 1998), 101.

***Maxi* (1969) on the other hand, exemplifies an alternative conception of the sculpted figure; it is active, dynamic, purposeful, determinate, and it is female. Its lineage is traceable to drawings produced during his brief study at Farnham; in this regard, do look at this sculpture and the drawing we viewed a little earlier, *Seated Female Model*, comparatively. Maxi may be appraised as a sculptural realisation of the figure in the drawing. In the process she has gained sculptural attributes, namely: swelling planes that establish powerful volumes in space. In scrutinising it one can detect distant, family resemblances with Giacometti's figurative forms, especially in the sculpting of the head. Yet the composition is predominantly the outcome of Eng Teng's creative thought, fabrication and history. The figure strides with mighty purpose; the formal design exemplifies the mightiness of the action.**

T.K. Sabapathy on the sculptural attributes of Ng Eng Teng's *Maxi* (1969) in
T.K. Sabapathy, *Bodies & figures: an overview of Ng Eng Teng*,
(Singapore: NUS Museum, c2002), 12.



Ng Eng Teng
Seated Female Model, 1963
Pencil on paper
57 x 38 cm

Exhibition History for Ng Eng Teng's *Maxi*:

2006 – 2007. *Highlights of SEA Collection*, National University of Singapore (NUS) Museum, Singapore

2007. *Bodies and Relationships: Selected works of Lee Sik Khoon*, NUS Museum, Singapore

2012 – 2015. *Sculpting Life: The Ng Eng Teng Collection*, NUS Museum, Singapore

Ng Eng Teng
***Aboriginal Woman*, 1960**
Plaster of paris
63 x 31 x 21 cm
N1997-0001-282-0

...At the academy, art was defined in terms of painting.

...We were desperate for life drawing in NAFA but were not allowed... we only painted her back view. And imagine, we had to close all doors and windows.

(Works such as *Portrait of Rohani* (1961), *Life is Hard* (1960), *Aboriginal Woman* (1960), *Preparing Rice Flour* (1960)) were on display of Eng Teng's first exhibition with Katherine A. Schmid-Audeoud in February 1962... features 90 of his works including paintings, sculpture and drawing... marked the largest exposition of his works, displaying the range of his ability and interest at that time.

T.K. Sabapathy on Ng Eng Teng's exhibition in T.K. Sabapathy, *Ng Eng Teng: art and thoughts*, (Singapore: NUS Museum, 1998), 60.

...(Ng) Eng Teng's gradual (in creating sculptures) was gradual... *Aboriginal Woman* is Composed to generate fresh viewing interests from successive aspects.

...(The) figure stands assertively...forceful articulation of the bare torso is matched by the vitality of the drapery encasing the lower portion... ((The) deeply gouged navel can be read as the dynamic centre of the image, from it planes diverge towards the edges, curve around them imply movements leading to changing aspects & different viewing interests... (Ng) Eng Teng grasped the salient concepts in sculptural composition.

Exhibition History for Ng Eng Teng's *Aboriginal Woman*:

1961. *12th Singapore Art Society* show ¹

1962. Eng Teng's first exhibition with Katherine A. Schmid-Audeoud ²

1997 – 1998. *Ng Eng Teng - 1st Donation*, National University of Singapore (NUS) Central Library, Singapore

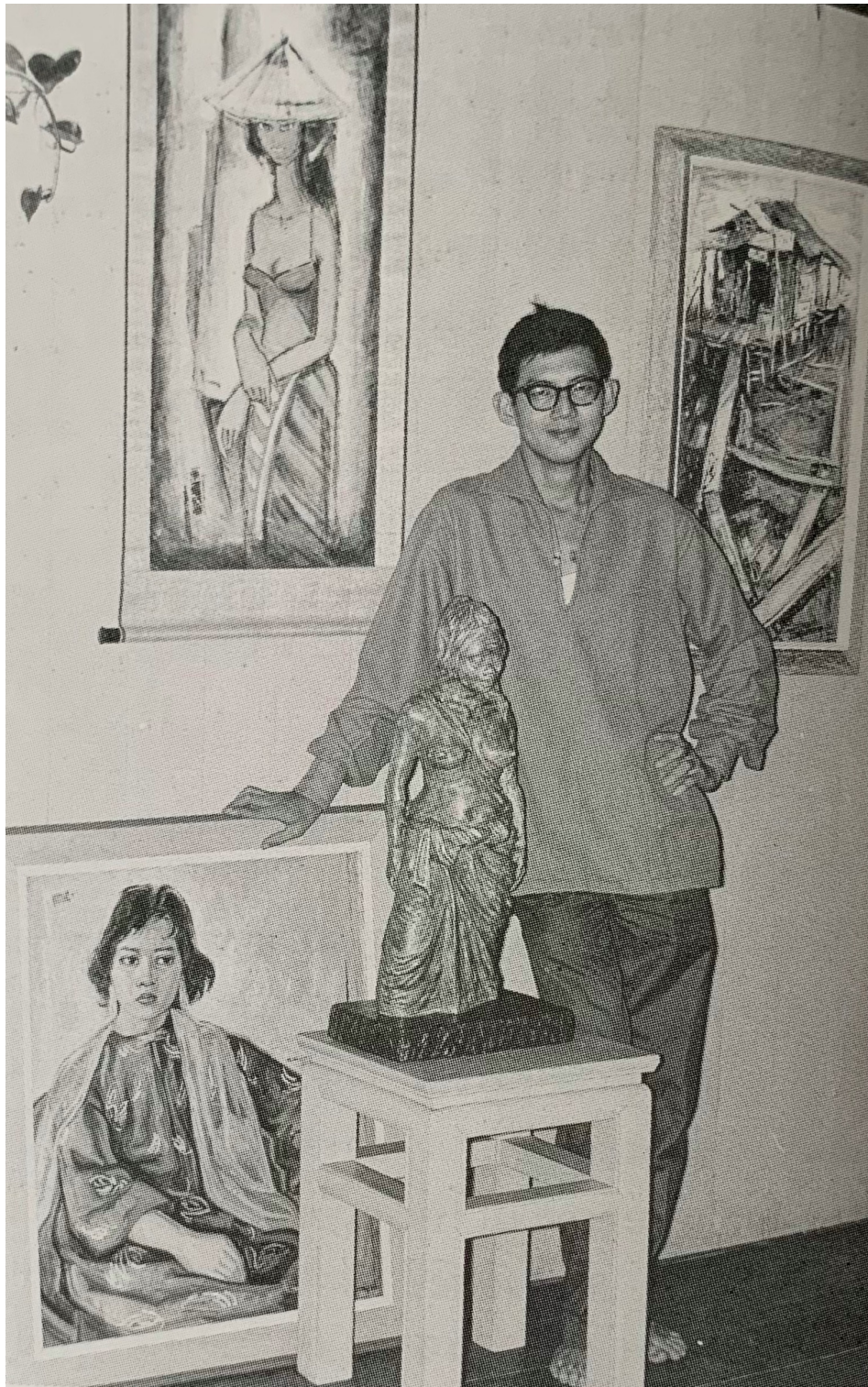
2007 – 2009. *Sculpting Life*, NUS Museum, Singapore

2009 – 2012. *Sculpting Life: The Ng Eng Teng Collection*, NUS Museum, Singapore

2012 – 2015. *Sculpting Life: The Ng Eng Teng Collection*, NUS Museum, Singapore

1. T.K. Sabapathy, *Ng Eng Teng: art and thoughts*, (Singapore: NUS Museum, 1998), 152.

2. Ibid., 60.



Accompanying caption: Figure 57
(Ng Eng Teng) Joint exhibition with Katherine Schmid-Audeoud at the National Library,
Singapore 1962. Note **Aboriginal Woman** in the foreground.

T.K. Sabapathy, *Ng Eng Teng: art and thoughts*, (Singapore: NUS Museum, 1998), 60.