



ARTIST'S PROOF

艺术家版

: SINGAPORE AT 60

新加坡60年

Artist's Proof: Singapore at 60

Curatorial Essay

Kwok Kian Chow

- 38 Artist's Proof
- 42 Leaders & Portraits
- 50 Points of Entry to the Exhibition
- 56 The Collection & Art Histories
- 61 The Mediums
- 68 From Modern to Contemporary
- 71 Worlding & the Diasporic Space
- 76 Kallang! Kallang!
- 79 Time and Lenses

艺术家版:新加坡60年

策展撰文

郭建超

- 84 艺术家版
- 86 领袖与肖像
- 91 展览切入点
- 96 艺术收藏与艺术史
- 99 创作媒介
- 104 从现代到当代
- 107 世界化与离散空间
- 111 加冷! 加冷!
- 113 时间与镜片

Artist's Proof

In art editions, an artist's proof (AP) is an interim piece of art between the creation of the final version and the completed edition. Typically made by hand, an artist's proof allows the artist to make final adjustments to a work before it is considered complete and ready for edition. It serves as a record of the final versions and represents a transitional moment in the artistic process. There could be several AP to an edition, and these could refer to different stages of completion. In printmaking, the absolute final AP could be known as BAT (bon à tirer) or "ready to pull," the same as a mould in sculpture that is "good to go."¹

An AP holds a special significance in the life of an artwork. They are often more valued by museums and collectors than the works in the actual edition due to their added historical importance.² If we move away from the concept of an "edition," which is tied to the art market, the term "AP" can also apply to unique works such as drawings, paintings, monoprints, and installations. The AP might be seen as a significant moment in the creative process when the artwork is revealed to the public for reception and interpretation, forming a new chain of signification. This is especially true when we consider the audience's response a vital part of a work of art. In this way, any art piece displayed in a public space serves as an artist's proof. To the artist, in a sense, an artwork is never done. Neither is Singapore.

Artist's Proof: Singapore at 60—or "AP60" if we use a Singapore-style acronym—highlights a significant artwork: the bust of Lee Kuan Yew, created by artist Sydney Harpley (1982; fig. 1). While most works in the exhibition are unique pieces, the exhibition title highlights the Harpley work and an extended meaning of "Artist's Proof." The exhibition explores the idea that Singapore, at 60 years old, serves as an artist's proof—a moment that is a reflection of the community, the nation, and the individuals. Through the expressions and experiences of various artists, this exhibition provides insights into a complicated Singapore, capturing both the specific context of the past 60 years and the broader historical, diasporic, and inter-local narratives.

Lee Kuan Yew was Singapore's first Prime Minister, serving from 1959 to 1990. He is often regarded as the "Founder of Modern Singapore"³ and was known to dislike any personal glorification, let alone being portrayed in painting or sculpture. David Marshall, who was then Singapore's ambassador to France, together with Sinnathamby Rajaratnam, the then Deputy Prime Minister, had to persuade Lee to agree to have a portrait bust sculpted by one of Marshall's favourite artists, Sydney Harpley.⁴

Fig. 1 Sydney Harpley, *LEE KUAN YEW, Artist's Proof*, 1982

¹ Some related terms used in printmaking are EA (épreuve d'artiste) or "artist proof" in French, HC (hors commerce) or "not to sell," PP or "printer's proof," or Trial Proof. "What is an Artist Proof?" *Artst*. Accessed November 26, 2024, www.artst.org/what-is-an-artist-proof.

² In sculptures, an artist's proof can command a high price due to its strict quality control as the first production using a completed mould.

³ See, for instance, "Lee Kuan Yew: Singapore's Founding Father," *Roots*. Accessed November 30, 2024. www.roots.gov.sg/en/stories-landing/stories/lee-kuan-yew/story.

⁴ Conversations with Josephine Harpley, August 19, 2024.

赵与林的作品《量梁量粮》中，也出现“新加坡离散”的一个平行主题，作品的创作源于他们长期在海外生活的经历。它反映了在建国60周年这个节点上的新加坡经历，并探讨远距离观看新加坡的视角。有趣的是，本次展览中绝大多数艺术家都拥有丰富的海外生活经历，或从海外移居新加坡，并且普遍将这些离散经历视为他们艺术实践的重要组成部分。

王瑾

王瑾是将新加坡本土艺术文化与全球艺术舞台数十年来连结起来的缩影¹⁰⁰。他年幼时随家人居住在新加坡华侨中学教师宿舍，与陈文希、刘抗、钟泗滨和陈宗瑞（1910–1985）这些艺术圈的杰出画家为邻¹⁰¹。1961年，年仅19岁的王瑾成为首批前往纽约的新加坡艺术家之一。他进入了艺术学生联盟，师从东欧和中欧移民艺术家莫里斯·坎特（Morris Kantor; 1896-1974）、瓦茨拉夫·维特拉西尔（Vaclav Vytlačil; 1892-1984）和西德尼·格罗斯（Sidney Gross; 1921-1969）。这些具有社会现实主义的背景 的艺术家，帮助王瑾整合了他早年在 新加坡曾涉略过的各种艺术风格融为一体。当时正是抽象表现主义运动的巅峰时期，王瑾领悟到自己与中国水墨画的情愫。他在新加坡打下的书法美学基础，与在纽约接触的抽象表现主义，共同构成了他艺术创作的双重基础。



图43: 王瑾,《开辟砖》
The First Brick, 2021

《开辟砖》（*The First Brick*; 2021; 图43）是向“红头巾”（三水妇女）致敬之作。这一群来自广东三水地区的建筑女工，曾活跃于新加坡建筑工地。这件作品给艺术家机会进一步展现他早期创作的社会现实主义艺术的影响。作品标题旨在表彰三水妇女为新加坡发展所付出的辛勤劳动和重大贡献，她们以其独特的红色头巾而闻名。王瑾将她们单独的个体特征突显——她们的体型、姿态和面部特征——强调她们在群体中的独特性，而不是和以往一样因其集体身份被人熟知而忽略了个体特征。



图44: 王瑾,《林中起舞》
Dancing in the Woods, 2015

《林中起舞》（*Dancing in the Woods*, 2015; 图44）则展现了王瑾对色彩颜料千变万化的运用，其中标志的泼墨以及滴墨手法既有中国传统泼墨技法的影子，也呼应了杰克逊·波洛克的滴画风格。原色的生动运用也突显作画过程。这两件视觉风格迥异的作品，展现了王瑾在不同维度和时期与社会现实主义、写意以及抽象表现主义的关系。

¹⁰⁰ 王瑾的父母都是老师及艺术家，在书法方面给予了他很大的启发，而书法也成为王瑾整个艺术生涯中唯一且始终如一的灵感来源。

¹⁰¹ “Wong Keen”，*Wikipedia*，访问于2024年6月1日。网址：en.wikipedia.org/wiki/Wong_Keen。

加冷! 加冷!



图45: 潘再雄,《加冷河》
Kallang River, 1976



图46: 潘再雄,《加冷河》
Kallang River, 1983



图47: 林辉忠,《加冷河洗船》
Ship Washing at Kallang River, 1981

1951年，张淮胜出生于新加坡。他60年代就读莱佛士书院，之后他获得科伦坡计划的奖学金前往曼彻斯特大学攻读学习高分子物理。张淮胜在经济发展局度过了一段所向无敌的学习经历后，开始从事与金融和投资相关的职业，这给张氏提供了环游世界和与艺术结缘的机会。张淮胜把艺术视为一种多面现象，它反映了我们内心深处的情感和周围的世界。它唤起人们的各种情感——喜悦、悲伤、愤怒——在不同群体之间架起了相互理解的桥梁。艺术能跨越语言文化，连接人与人之间的理解、同理心与和平¹⁰²。

张淮胜一直把加冷地区视为自己的家，至今仍居住于此区。他的收藏中有大量描绘加冷地区，以及河景和海景的作品，其中也包括新加坡河。新加坡河在历史上对贸易和区域航海网络至关重要，并且经常成为风景画的题材，而身为新加坡最长的河流，加冷河流域主要作为排水和船舶修理业的关键区域。加冷不断变化的社区景象对张淮胜来说有着深刻的怀旧意义，这些景象承载了他童年的记忆与70年代参与经济转型的历史经验；当时新加坡经济发展局的目标是将新加坡的经济转型为制造业。从1955年万隆会议前世界领袖途经加冷机场，到如今的 国家体育场及水上运动中心，加冷是观察新加坡社会政治和经济历史变迁的镜头。

潘再雄的两件作品均名为《加冷河》（*Kallang River*），分别描绘了1976年和1983年的加冷河（图45-46）。第一件作品聚焦于停泊等待维修保养的船只，暗示着加冷河流域的辅助产业；第二件作品则从更高的视角展现了船舶修理厂的面貌。

林辉忠的《加冷河洗船》（*Ship Washing at Kallang River*; 1981; 图47）以一艘巨大的船体为主体，占据了整个构图。船体鲜艳的橙色在作品中格外醒目，形成了一个引人注目的背景，使观者得以将注意力集中在前景中洗船工人的动态劳作场景。这种对劳动的强调与艺术家的另一件作品《新加坡河畔假日》（*Holiday at Singapore River*, 1980; 图版47）构成对照。后者描绘了停泊的船只和热闹的河畔活动。远处零星的船只形成了繁忙港口的景象，营造出一种欢快的氛围，正如标题中的“假日”一词。

新加坡位于亚洲大陆南端，其历史街区和市中心均朝南。较长的加冷河和较短的新加坡河分别位于新加坡市中心主要活动的两侧。苏雅克·拉曼的作品《回归》（*Return*; 2020; 图48）描绘了一个人等待渔船归来时的背影，带出了新加坡居民普遍拥有的朝南视角，也呼应AP60展览空间本身的朝向。

有趣的是，新加坡艺术理论家玛戈（许钟祐）提出“南向”的美学概念，强调“南”作为想象空间而非地理方位。1949年，玛戈从艺术角度强调了这一概念，理论中他提到了保罗·高更、钟泗滨等艺术家，以及其他受到“南向”启发，为新兴美学做出贡献的艺术家¹⁰³。

1955年是具有全球意义的一年。非洲和亚洲的领导人途经加冷机场，前往万隆参加亚非会议。加冷与新加坡市中心一样，位于新加坡的南部。有趣的是，在谈到地理位置时，新加坡人对世界的普遍认知往往偏向北方，例如伦敦、纽约、北京、新德里等地，而大多数新加坡居民往市中心时却是朝南行进。这种南行的移动，在以北方为主导的世界地图上，可能会带来方向上的错位感。

¹⁰² 出自张淮胜即将与2027年出版的回忆录。

¹⁰³ 玛戈（许钟祐），论南洋之美从感情上观察南洋，1949年，南洋文库，第三册。《南洋之美》定期出版精选玛戈艺术论著10篇发扬南洋之美的文章。

Artist's Proof: Singapore at 60

118	Artwork Spotlight: <i>LEE KUAN YEW</i>
122	Image Plates
i-xxxi	Exhibition Views
239	Artist Biographies
252	Programmes and Partners
256	The AP60 Team
257	Acknowledgements

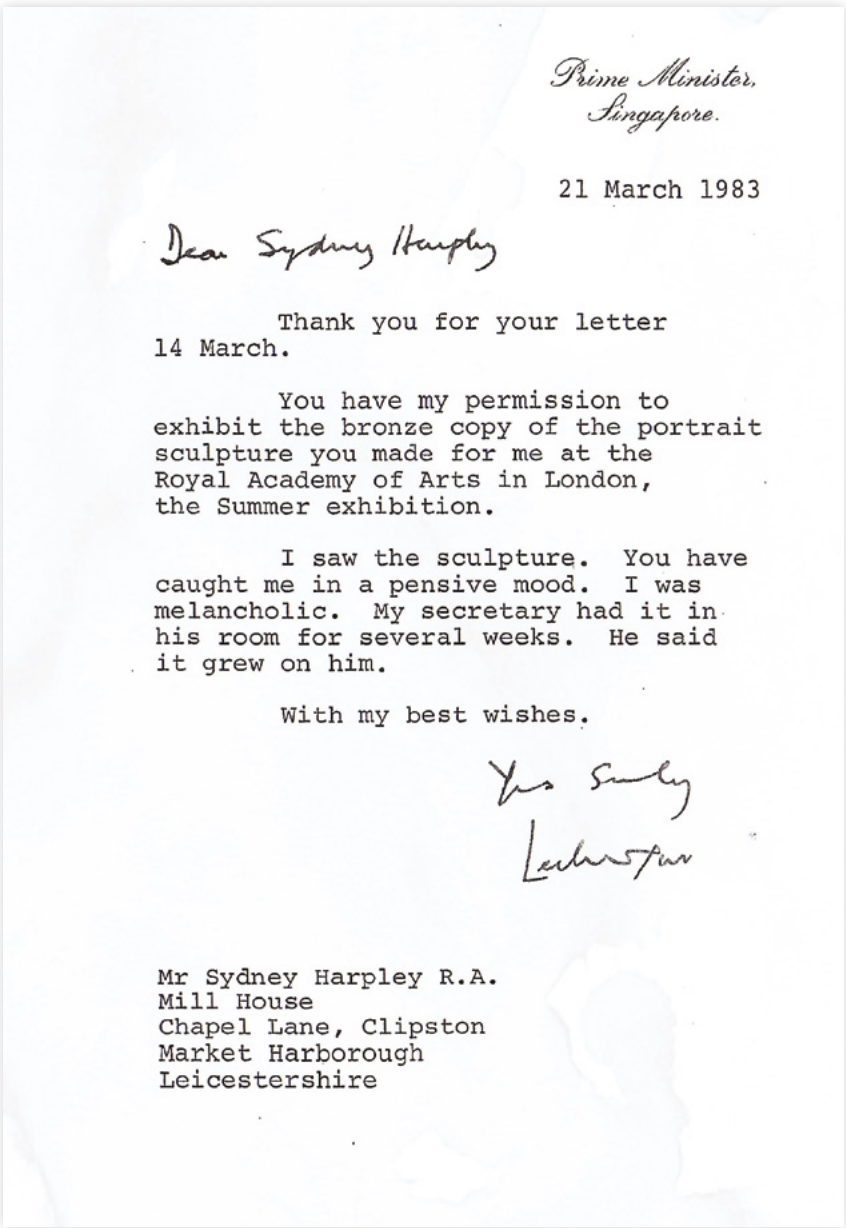
《艺术家版:新加坡60年》

118	作品聚焦:《李光耀》
122	作品图版
i-xxxi	展览现场图
239	艺术家简介
252	节目与合作伙伴
256	AP60团队
257	鸣谢



Reproduction of letter correspondence from Lee Kuan Yew to Sydney Harpley, dated 21 March 1983. Image courtesy of Josephine Harpley, widow of Sydney Harpley.

李光耀于1983年3月21日写给悉尼·哈普利的信件复印件。图片由悉尼·哈普利的遗孀约瑟芬·哈普利提供。



Prime Minister,
Singapore.

21 March 1983

Dear Sydney Harpley

Thank you for your letter
14 March.

You have my permission to
exhibit the bronze copy of the portrait
sculpture you made for me at the
Royal Academy of Arts in London,
the Summer exhibition.

I saw the sculpture. You have
caught me in a pensive mood. I was
melancholic. My secretary had it in
his room for several weeks. He said
it grew on him.

With my best wishes,

Yours Sincerely
Lee Kuan Yew

Mr Sydney Harpley R.A.
Mill House
Chapel Lane, Clipston
Market Harborough
Leicestershire

Photograph found in the archives of Sydney Harpley, likely taken at one of Lee Kuan Yew's live sittings with Harpley for the commissioned bust in 1981. Image courtesy of Josephine Harpley, widow of Sydney Harpley.

悉尼·哈普利档案中的一张照片：推测为1981年委托哈普利创作李光耀半身铜像时，在现场雕塑过程中拍摄。图片由悉尼·哈普利的遗孀约瑟芬·哈普利提供。



To: Mr Sydney Harpley R.A.
With Best Wishes
(Lee Kuan Yew) 21 Nov 81
Sydney Harpley

From left to right: Kwa Geok Choo, Sydney Harpley, Marion Pike, and Lee Kuan Yew at a private dinner on 29 November 1981 at the Istana Poolside. This photograph, autographed by Lee Kuan Yew, was included in a letter from David Marshall to Sydney Harpley, dated 19 January 1982. Image courtesy of Josephine Harpley, widow of Sydney Harpley.

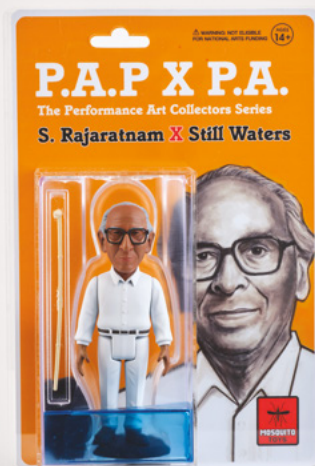
(左至右) 1981年11月29日，柯玉芝、悉尼·哈普利、里昂·派克 (Marion Pike) 与李光耀在总统府泳池边的私人晚宴上合影。该照片附有李光耀亲笔签名，并与大卫·马歇尔于1982年1月19日写给悉尼·哈普利的信件一同寄出。图片由悉尼·哈普利的遗孀约瑟芬·哈普利提供。



Pl. 30
 Hor Kwok Kin (b. 1939)
Morning at Teochew Pasar,
 1962
 Gelatin silver print
 33 x 42 cm
 Edition 5 of 5

Right:
 Pl. 31
 Hor Kwok Kin (b. 1939)
Burning Boat Hull, 1969
 Gelatin silver print
 33 x 42 cm
 Edition 4 of 5





Left, top:
Pl. 46-2
Sonny Liew (b. 1974)
P.A.P. x P.A. (Goh Keng Swee), 2025
Lacquer and acrylic paint on resin, acrylic, and cloth
28.8 x 19.8 x 6.8 cm
Edition 1 of 5 + 1 AP

Left, middle:
Pl. 46-3
Sonny Liew (b. 1974)
P.A.P. x P.A. (Lee Kuan Yew), 2025
Lacquer and acrylic paint on resin, acrylic, and cloth
28.8 x 19.8 x 6.8 cm
Edition 1 of 5 + 1 AP

Left, bottom:
Pl. 46-4
Sonny Liew (b. 1974)
P.A.P. x P.A. (S. Rajaratnam), 2025
Lacquer and acrylic paint on resin, acrylic, and cloth
28.8 x 19.8 x 6.8 cm
Edition 1 of 5 + 1 AP

Pl. 46-1
Sonny Liew (b. 1974)
P.A.P. x P.A., 2025
Lacquer and acrylic paint on resin, acrylic, and cloth
GKS: 15.5 x 6 x 6 cm
LKY: 16 x 6 x 6 cm
SR: 14.5 x 6 x 6 cm
Edition 1 of 5 + 1 AP

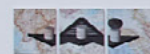
Exhibition Views

展览现场图

ARTIST'S PROOF

艺术家版

: SINGAPORE AT 60
新加坡60年







The AP60 Team
AP60团队



From left to right:
(Seated) Chong Huai Seng,
Kwok Kian Chow
(Standing) Wong Pei Lin,
Marc Koo, Ning Chong,
Hong Shu-ying, Kong Yi Ling

The Culture Story • 無化艺廊

Chong Huai Seng
Co-founder

Kwok Kian Chow
Exhibition Curator, Artist’s Proof

Charmaine Toh (not pictured)
Commissioning Curator, Artist’s Proof

Wong Pei Lin
Project Lead, Artist’s Proof

Family Office For Art • 允艺术顾问公司

Ning Chong
Founder and Managing Director

Kong Yi Ling
Senior Art Manager

Marc Koo
Assistant Project Manager

Hong Shu-ying
Programmes and Partnerships,
Artist’s Proof

About FOFA • 关于允艺术顾问公司

Based in Singapore, Family Office For Art is a boutique art advisory offering bespoke services for art collection management, estate planning, collection amplification, and legacy building. Besides our core offerings for private and corporate art collections, FOFA also supports collectors and creatives, and provides strategic advice and creative direction in exhibition-making, research, scholarship and publications, project management, marketing and PR, legacy building and philanthropy.

About The Culture Story • 关于無化艺廊

Established in 2017 by father-daughter duo Chong Huai Seng and Ning Chong, The Culture Story (TCS) reflects the pair’s ever-evolving journey as collectors—one driven by curiosity, intuition, and a willingness to look beyond conventional narratives. Spearheaded by Ning’s vision and direction, TCS acts beyond just a private art space; it is a catalyst for meaningful dialogue, discovery, and deep engagement with contemporary art.

PRESENTED BY
The Culture Story

PUBLISHED AND PRODUCED BY
Family Office For Art Private Limited

FROM THE PRIVATE COLLECTION OF
Chong Huai Seng

CURATORIAL
Kwok Kian Chow
Charmaine Toh (Commissions)

PROJECT & CONTENT LEAD
Wong Pei Lin

OUTREACH, PROGRAMMES
AND PARTNERSHIPS
Another Unit (Hong Shu-ying)

EXHIBITION DESIGN AND BRANDING
FACTORY

ARTWORK PHOTOGRAPHY
Studio W

COPYEDITING
Hong Shu-ying (English, Chinese)
Kong Yi Ling (English, Chinese)
Marc Koo (English)
Charmaine Toh (English)
Wong Pei Lin (English, Chinese)

CHINESE TRANSLATION 中文翻译
Hong Shu-ying 方舒颖
Jocelyn Koh 许晶晶

FEATURED ARTISTS • 参展艺术家

David Chan
Jon Chan
Lavender Chang
Cheo Chai-Hiang
Cheong Soo Pieng
Chng Seok Tin
Chow and Lin
Chua Mia Tee
Anthony Chua Say Hua
John Clang
Foo Kwee Horng
Foo Tee Jun
Kanchana Gupta
Han Sai Por
Sydney Harpley
Hilmi Johandi
Ho Chee Lick
Hong Sek Chern
Hor Kwok Kin
Hua Chai Yong
Israfil Ridhwan
Rajesh P. Kargutkar
Khairulddin Wahab
Koh Cheng Jin
Koh Nguang How
Raymond Lau Poo Seng
Lee Wen
Leo Hee Tong
Sonny Liew
Lim Hwee Tiong
Kim Lim
Lim Soo Ngee
Lim Yew Kuan
Loi Cai Xiang
Loke Hong Seng
Nan Qi
Dawn Ng
Ng Joon Kiat
Milenko Prvački
Joel Seow
Siew Hock Meng
Darren Soh
Sujak Rahman
Tang Da Wu
Tay Boon Pin
Teng Nee Cheong

Tong Chin Sye
Suzann Victor
Wong Keen
Ming Wong
Shavonne Wong
Yang Zhongda
Yeo Tze Yang
Yong Mun Sen
Zhuang Shengtao
Zulkhairi Zulkiflee

VENUE PARTNER • 场地合作伙伴
Helu-Trans (S) Pte Ltd

EXHIBITION BUILD PARTNER • 展览建造合作伙伴
Kingsmen Exhibits Pte Ltd
金明设计创制

PR AGENCY • 公关
Tate Anzur

OUTREACH PARTNERS • 外联合作伙伴
Objectifs - Centre for
Photography and Film
Superhero Me

PROGRAMME SPONSORS • 节目赞助方
Mastercard 万事达卡
The Shaw Foundation 邵逸夫基金会

SPECIAL THANKS • 特别感谢
We would like to extend our deepest
gratitude and appreciation to all our
contributors and supporters, named
and unnamed:

Prof. Tommy Koh
George Yeo
Prof. Tan Tai Yong
Lorraine Boon
Layla Pi
Minerva Chia
Artist Studios and Estates
Speakers of *Voices and Vision*

Artist’s Proof: Singapore at 60
艺术家版:新加坡60年

PUBLISHER
Family Office For Art Private Limited

CURATORS
Kwok Kian Chow
Charmaine Toh (Commissions)

OTHER CONTRIBUTORS
Prof. Tommy Koh Koh Cheng Jin
George Yeo Layla Pi
Prof. Tan Tai Yong Hong Shu-ying 方舒颖
Chong Huai Seng Jocelyn Koh 许晶晶
Ning Chong

DESIGN
FACTORY

PHOTOGRAPHY
Studio W

PRINTING
First Printers, Singapore

TYPEFACE
English: Minion Pro, Helvetica Neue
Mandarin: Noto Serif SC, Noto Sans SC

PAPER
Excel Bulky

ISBN
978-981-94-3290-5

EDITION
1st Edition, July, 2025
Print run of 700
Published in Singapore

IMAGE CREDITS
All images, unless otherwise stated, are copyrighted to their respective artists. Used with permission and courtesy of the respective copyright holders. All rights reserved.

COPYRIGHT
© 2025 Family Office For Art Private Limited, The Culture Story Pte Ltd, and individual contributors. All rights reserved.

Copyright for images and texts in this publication resides with Family Office For Art Pte Ltd (FOFA) and the respective copyright owners. No part of this publication, whether in full or in part, may be reproduced, stored in a retrieval system, transmitted, or distributed by any means—electronic, mechanical, or otherwise—without the prior written permission of the publisher.

FOFA is committed to respecting intellectual property rights and has made every reasonable and good faith effort to seek permissions from authorised rights holders of all artworks and materials reproduced in *Artist’s Proof: Singapore at 60*.

All information in this publication is correct at the time of printing. The views expressed are those of the contributors and do not necessarily reflect those of FOFA. FOFA disclaims any liability for them.

If any material has been included without appropriate identification, permission, or credit, this was entirely unintentional. FOFA welcomes such information and will address any legitimate claims in subsequent editions. Please direct all enquiries to: **projects@fofa.asia**

Family Office For Art
2 Leng Kee Road, #03-06, Thye Hong Centre,
Singapore 159086
IG: @FOFA.ASIA
Web: www.fofa.asia
Email: projects@fofa.asia

The Culture Story
2 Leng Kee Road, #03-06, Thye Hong Centre,
Singapore 159086
IG: @the.culture.story
Web: www.theculturestory.co
Email: admin@theculturestory.co

THE
CULTURE
STORY



FOFA
有允艺术顾问



9

789819

432905