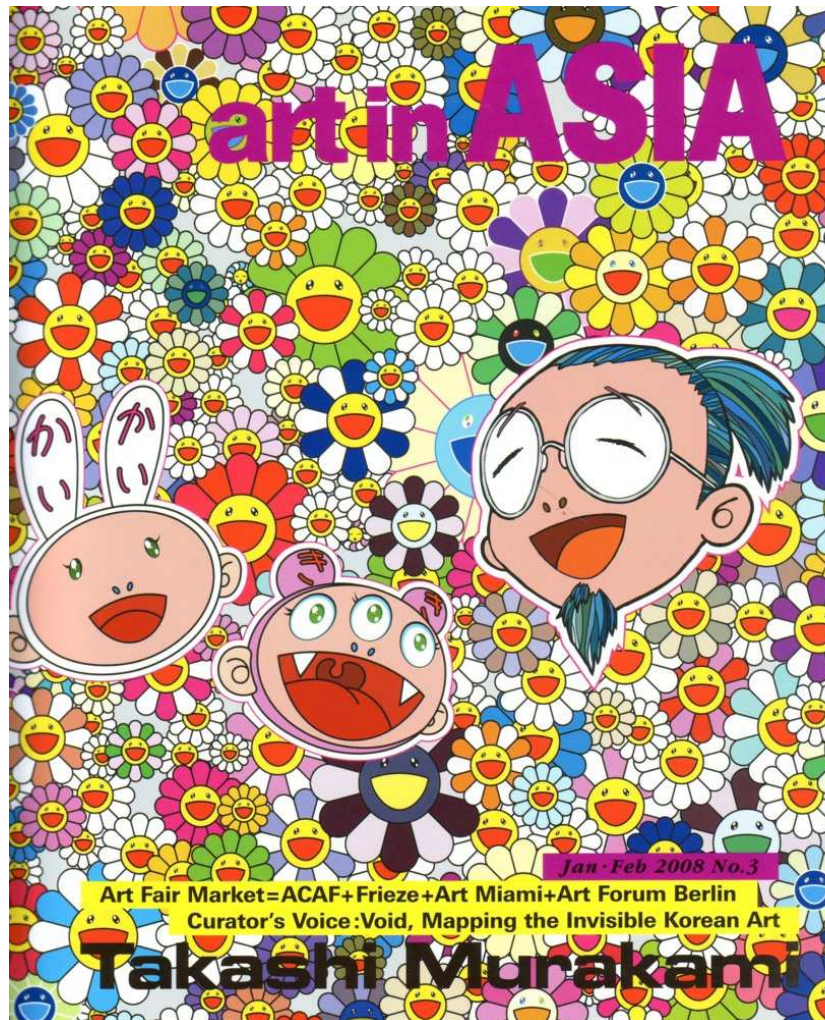




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Fukuoka

Realism in Korean Art
 32. Dec. 07 - 22. Jan. 08
 Fukuoka Asian Art Museum

In the 20th century history of Asian Modern art, several distinguished art movements have emerged. The first of such prominent movements appeared in the 1930s-40s when Modernism was initially received in Asia. In the 1970s-80s, movements emerged in link with the social transformation during the course of modernization in the Asian countries in the postwar years.

Korean politics and economics have evolved at an astonishing rate since the 1980s, a result both of pro-democracy movements and rapid economic growth. The 1980s were a turbulent period in South Korean politics, with society rebelling against the military government and demanding democratic reform. But the pro-democracy movement wasn't limited to politics. South Korea in the 1980s also saw the rise of the Minjung (grassroots) movement in the arts.

Throughout the decade, and into the early '90s, leading Minjung artists worked around the theme of han(ja uniquely Korean sense of lingering grievance) to create pieces which critically examined



deep, often unpleasant, cultural realities and echoed the political calls for change. Such changes are evident in this exhibition, which introduces works from the Korean National Museum of Contemporary Art and the Seoul Museum of Art. With its special focus on 'Minjung Art', a popular art form that realistically reflects Korean social change as a result of pro-democracy movements, the show is the first of its kind in Japan. The works of the intermediate 1980s have so far not been introduced systematically in Japan too. This exhibition focuses on the Minjung Art or peoples' art of the 1980s and follows the stream of Korean modern realism from 1945 to the present. (references from www.koreasociety.org, www.lanet.gr.jp, faam.city.fukuoka.jp)



Singapore

The Big Picture Show
 14. Sep. 07 - 23. Mar. 08
 Singapore Art Museum

Featuring over 20 mural sized paintings, The show is divided into four themes. They are: Imagined Spaces; Larger than Life; Poetic Landscapes and finally Horizon; The Built Up City. In planning for The Big Picture Show, SAM has taken the opportunity to bring together for display some of the largest treasures in its collection. Big artworks captivate audiences by sheer size, and the effort expanded on their creation. They are powerful, imposing, and sometimes unsettling, encroaching into our spatial territory as viewers. Some of the works seen in The Big Picture Show, such as Ferdinand Montemayor's thirteen metres long work My Country, See What has Happened Now to Nature, achieve Wagnerian proportions which demand the full attention of those viewing it. One of the masterpieces in The Big Picture Show is the work by Nobel Prize Laureate in Literature Gao Xingjian, titled Day and Night. Born in China in 1940 and a French citizen since 1996, Gao has been conferred many awards in France and Italy for his accomplishments in the



literary, performing and visual arts. The piece was donated by Gao to the Singapore Art Museum this year. Another important work featured is Marc Leguay's Laos Traditional Daily Life. Sometimes referred to as 'the Gauguin of Laos', Leguay, who left France for Indochina in 1936, follows in the footsteps of Paul Gauguin in his interest to paint the tropical countries, and drew much of his inspiration from Gauguin's own works. The work is on special loan from the National Faculty of Fine Arts in Laos.

Edgar Talusan Fernandez, who often signs himself off simply as 'Egal' in his works, established his reputation during the years of the Marcos regime and the imposition of martial law on the country. Social realist art gained impetus in this period as a way of vocalizing the people's protest against their current situation. The exhibition spans across three of the largest galleries in the Museum, including a brand new gallery space 3.10, which has been refurbished to launch The Big Picture Show. www.singart.com

Top: Edgardo Talusan Fernandez, Unfinished Painting of the Present, 1993, oil on canvas, 366 x 615 cm (set of 10 panels), Collection of the Singapore Art Museum. Top Left: Oh Yoon, Father, 1981, woodblock print, 35 x 36cm; Bottom: Lim Cksiang, Drain, 1982, oil on canvas, 134 x 208cm.