



Art as Archive — Perspective of Modern History through Arts

30 January (Thur.) - 22 April (Tue.), 2014
Asia Gallery B

Introduction

Artworks are a type of witness to an era. Real world occurrences have been recorded in pictures and images, and communicated to future generations. This exhibition highlights 21 works by artists who have conveyed the realities of colonial rule, war and events that have embroiled countless individuals.

For over 20 years, Wong Hoy Cheong has been working on a series of artworks which focus on the experience of his father as a young boy, who was held captive by the Japanese Army under the Japanese occupation in Malaysia. As a sequel to his work "Sook Ching (The Purge)" in 1989, which expresses the tragedy of war point-blank, the artist created

"Doghole," a film work utilizing reality-based fictional images and animation. Through this piece, the artist attempted to uncover stories hidden behind the intricate politics in history and to make his way deep into the multi-layered truth. Ly Daravuth created his work "The Messenger" compiled from historical records under the Pol Pot regime in Cambodia. His work tells us that historical documentations and even the history would be artificially manipulated, not to reflect the truth. And Higa Toyomitsu and Yamashiro Chikako, both based in Okinawa, look at the reality of Okinawa, which is continually being tossed about by the war, the occupation and the United States Army bases and is never confined to the past, in their own perspectives and the different viewpoints by generation.

These artists' approach to modern history from their present standing points reveal their wills and attempts that art has to make a lasting impression on viewers, not merely record an incident.



▲ Wong Hoy Cheong (Malaysia) "Sook Ching"
oil on gunny sack 1989

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| ▲ Wong Hoy Cheong (Malaysia)
"Doghole"
video (21:34) 2009 | ▲ Ly Daravuth (Cambodia)
"The Messenger"
photographs, speakers 2000/2005 | ▲ Higa Toyomitsu (Okinawa)
"The Red Bitter Gourd"
photography 1970-1972/2004 |
| ▲ Fernando Amorsolo (Philippines)
"Ruins of Intramuros"
oil on canvas 1945 | ▲ Cho Duckhyun (Korea)
"The History of Korean Women"
charcoal, conte on canvas; ink, photograph,
charcoal, wood on paper, wood 1993 | ▲ Yamashiro Chikako (Japan)
"Your voice came out through
my throat"
video (8:40) 2009 |
| ▲ J.A. Sarath Kumarasiri (Sri Lanka)
"Memories of individual's suffering as
memorials in the face of organized violence"
earthenware, plywood 2006 /
ink on paper 2006 | ▲ Min Joungki (Korea)
"Door Leading to the Forest II, III"
lithograph on paper 1986 | |

Southeast Asian Arts under the Japanese Occupation

Related to our special exhibition "Toward the Modernity: Images of Self & Other in East Asian Art Competitions" held from 13 February to 18 March 2014, some artworks from Southeast Asia, which depict the Japanese occupation during the Pacific War are displayed at the end of this exhibition.

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| ▲ Tchang Ju Chi (Singapore)
"Portrait of Lim Haktai"
oil on canvas c.1940 | ▲ Fernando Amorsolo (Philippines)
"The Maid of Bataan"
oil on canvas 1942 |
| ▲ Liu Kang (Singapore)
"Old Street"
oil on canvas 1950 | ▲ Agus Djaya Suminta (Indonesia)
"Back from the Rice Field"
oil on canvas 1944 |
| ▲ Yong Mun Sen (Malaysia)
"Cooperation"
oil on canvas 1946 | |