

A COLLABORATION BEYOND BOUNDARIES

RHYTHMIC

The background of the cover is an abstract watercolor painting. It features a mix of earthy brown tones, muted blues, and dark, almost black, brushstrokes. The paint is applied in a fluid, organic manner, creating a sense of movement and depth. The overall effect is a textured, layered composition that suggests a complex, multi-dimensional space.

RESONANCE

BY ANDY YANG & IAN DE SOUZA

Private
MUSEUM
SINGAPORE

RHYTHMIC



RESONANCE

A COLLABORATION
BEYOND BOUNDARIES BY
ANDY YANG & IAN DE SOUZA

Rhythmic Resonance: A Collaboration Beyond Boundaries By Andy Yang & Ian de Souza

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PREFACE

BY AARON TEO

Rhythmic Resonance: A Collaboration Beyond Boundaries marks a significant milestone in the realm of artistic collaboration, bringing together the worlds of two remarkable artists, Andy Yang and Ian de Souza. On 2 November 2023, we are honoured to have had the distinguished presence of the Guest of Honour, Australian High Commissioner in Singapore, H.E. Allaster Cox, who graciously inaugurated this exhibition to an excited audience from all over the world. His support and encouragement have added a layer of significance to our endeavour of artistic cross-pollination between Singapore and Australia. As the title suggests, *Rhythmic Resonance* is a testament to the power of resonating artistic connections, transcending geographical boundaries and challenging the constraints imposed by the COVID-19 pandemic, from which the project emerged.

Five years ago, in 2018, I had the pleasure of first meeting Ian de Souza and his wife, Rosslyn de Souza. From that initial encounter through a video call, a strong connection was forged between us, and by the kind invitation of the de Souzas, I made my first trip to the iconic de Souza residence later that year. This fruitful trip laid important foundations to my curatorial approach for Ian's inaugural solo exhibition in Singapore, titled *Clear Light*,

presented in 2019 at the museum's former location at 51 Waterloo Street.

Nestled in the heart of Fremantle, Perth, the de Souza residence is a captivating open-garden cottage that effortlessly transitions between home and studio, revealing itself as a sanctuary where art musings and production bloom organically. The warmth of the artistic communities in Perth, coupled with the gracious welcome extended by Ian and his wife, enveloped me during gatherings and life drawing classes at the de Souza residence. For over four decades, Ian has generously shared his expertise, regularly teaching life drawing classes and contributing significantly to the artistic fabric of Perth. The residence unveiled its significance as more than just a dwelling and workspace, emerging as a cultural force, and a vital heartbeat that pulsates within the everyday life of the community. Ian's artistic process unfolded amidst this nurturing environment, where the boundaries between living and creating seamlessly merged. It was a luxury that resonated deeply, especially considering the space constraints and high rental costs faced by many artists in Singapore.

In the spirit of diplomatic support that mirrored the harmonies displayed in *Rhythmic Resonance*, *Clear Light* was honoured by the presence of the former Australian High Commissioner, Mr Bruce Gosper. His officiation of the exhibition added a touch of international significance, symbolising the shared appreciation for art and cultural exchange between Singapore and Australia. The doors of the exhibition opened to an audience that spanned both nations, fostering a cross-cultural dialogue. The significance of the event extended beyond the museum's walls as many of Ian de Souza's friends journeyed from Australia to Singapore to attend the opening reception. A particularly heartwarming moment unfolded when Ian's old bandmates from the 1950s ensemble, The Malayanaires, reconnected

with him after decades. Their reunion was marked by the soulful rendition of three ballads, evoking a poignant nostalgia that resonated with the old boys as they sang to an audience in tears of joy and fondness. The solo exhibition, beyond being a visual feast of Ian's exceptional talent in both the visual arts and music, played a pivotal role as a catalyst and the eventual lead-up to *Rhythmic Resonance*. It sparked connections and opportunities within both local and Western Australian communities, echoing the same collaborative and cross-cultural approaches.

Fast forward to 2021, a period defined by unprecedented challenges during the pandemic. In my numerous conversations with Andy Yang, I discovered the same playful and open spirit that resonates with Ian. In defiance of the imposed physical constraints, I envisioned an exhibition that would transcend these limitations and initiated a collaboration between the two artists, whose expressions spill beyond canvases into the delightful realm of music.

Andy, more than three decades Ian's junior, embraced the proposition with an open heart. Once again breaking the boundaries of age disparity, our initial encounter over Zoom sparked a connection that set the stage for a unique artistic experimentation. In the face of pandemic-induced restrictions, we embarked on a journey of collaboration, exploring innovative ways for the artists to work together. The artistic experiments commenced with the exchange of canvases, evolving into joint studies where the artists worked on the same surfaces. Initially, their gestural marks resembled two dancers navigating unfamiliar choreography, facing moments of resistance. I confess, there were moments when doubt crept in, and I feared the collaboration might not unfold as projected. However, trusting the process became paramount, and we persisted in pushing the boundaries of experimentation.

Over time, as the trust and friendships deepened, more than five scrolls, measuring five and ten metres in length, were materialised from the combined marks of both artists, each attempt more successful than the previous. It then became evident that they were ready to progress further in their collaboration. With cautious optimism, we patiently awaited the easing of pandemic restrictions and the return to normal travel. Once the moment arrived, the museum facilitated Andy's first trip to Fremantle, Perth in 2022.

Their long-awaited in-person meeting unfolded like a reunion of long-lost friends, and as they painted familiar strokes during the day, the evenings were filled with soulful ballads, creating a rhythmic resonance that made this collaboration truly special. Beyond working together, Perth's communities welcomed Andy with open arms, forging new friendships. Through our conversations, we often humorously declared *Freo* as our second home.

With the gradual easing of travel restrictions, Andy embarked on another research trip in 2023, deepening the layers of their creative endeavors. The collaborative process was enchanting, offering a glimpse into the profound connection between two artists who opened their hearts to the creation of art. This experience proved not only artistically rewarding but also immensely gratifying on a personal level.

To complete the full circle of this artistic exchange, Ian committed his time and stayed in Singapore for a month. During this period, he conducted life drawing workshops alongside Andy, infusing the museum with a vibrant energy of cross-cultural artistic exploration. This reciprocal engagement not only enriched the artistic landscape of our museum but also allowed the Singaporean audience

to experience firsthand the unique blend of Ian and Andy's synergy.

In expressing our deepest gratitude, alongside the museum's founders and the board of directors, I extend our appreciation to H.E. Allaster Cox, High Commissioner, as well as the communities of Australia. The unwavering support and enthusiasm have been the driving force behind the realisation of this exhibition. Particularly, a very special thank you to Rosslyn de Souza and the wonderful folks at Fremantle in creating an environment where art could flourish not only for Ian, but for all artists. Furthermore, we extend our sincere appreciation to all our Singapore and Australia stakeholders, particularly the Department of Local Government, Sport, and Cultural Industries. The grant has been instrumental in bringing this collaboration to fruition, enabling the cross-pollination of artistic ideas and the fostering of cultural connections.

This journey, from tentative virtual encounters to the wonders of physical collaboration, underscores the resilience of artistic expression in the face of challenges. The story of Andy Yang and Ian de Souza is one of transcending boundaries, trusting the process, and finding artistic and human connections. It has been a source of inspiration, reinforcing the belief that art is a universal language that unites us all, especially in a world that is seemingly so divided today.

AARON TEO

ASSOCIATE DIRECTOR
THE PRIVATE MUSEUM SINGAPORE



FOREWORD

BY H.E. ALLASTER COX

When I received a physical letter from Mr Daniel Teo inviting me to open the joint exhibition between Ian de Souza and Andy Yang I was intrigued.

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The idea of two artists working closely in the visual arts at long distance between Australia and Singapore was inspiring.

I have always believed that the best form of cultural collaboration between countries and people involves individuals and groups working together, sharing and getting to understand each other's contexts by working together.

But how was this possible during the most isolating experience most of us have experienced in our lifetimes?

It was possible because of the enduring human spirit and determination to find a way to collaborate despite barriers. Using courier and mailing services and the power of new technologies combined, two visual artists of different nations and different generations could work, share and learn from each other.

Ian in Fremantle, Perth, Western Australia; a child of the Second World War era and Andy, in Singapore; a child of

H.E. ALLASTER COX

the Vietnam War era came to work together. Each shared something in common—both born in Malaysia and both with a love of music but also different in practice and experiences of life.

What emerged from the collaboration was a great sharing which brought Ian new energy and enthusiasm for his work and new perspectives on his strong capacity for drawing especially of the human form; Andy new insights about his capacity for line and flow and the use of colour.

This has created an excellent contemporary exhibition made up of works of both Ian and Andy done individually and together including when they were finally able to work together, online and physically at Ian's residence in Fremantle after the pandemic strictures were lifted.

It is a tremendous and inspiring collective body of works, representing all the positives of a partnership between Australia and Singapore.

Many thanks to Mr Daniel Teo, Founding Chairman, Ms Rachel Teo, Founding Director, and Board Members of The Private Museum, as well as Mr Aaron Teo, Associate Director and Curator for mounting this exhibition in Singapore at the beautiful Osborne House location.

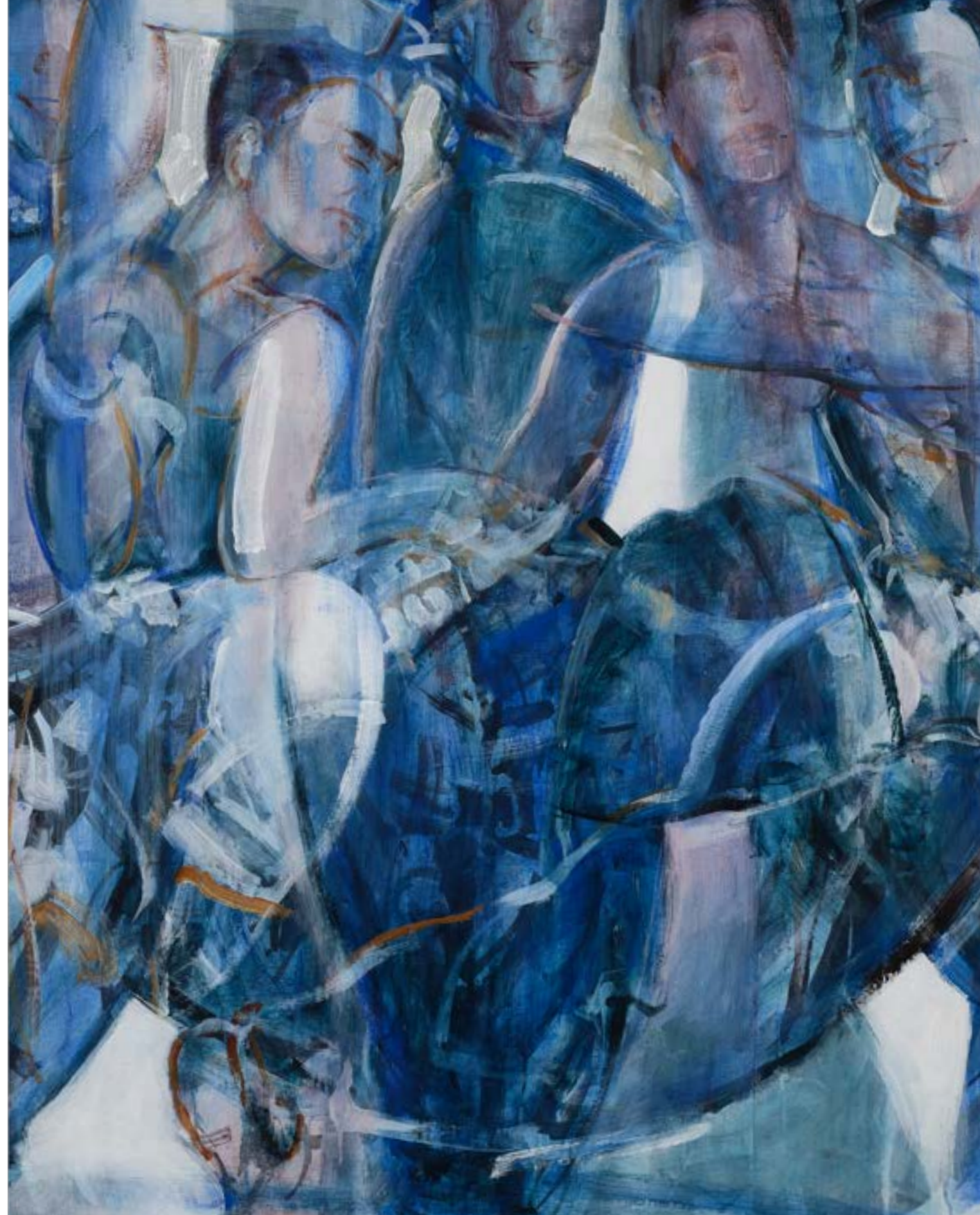
This makes a very positive contribution to collaborative artistic practice and to people-to-people ties between our two countries.

Warm congratulations to all involved.

H.E. ALLASTER COX

HIGH COMMISSIONER
AUSTRALIAN HIGH COMMISSION, SINGAPORE

RHYTHMIC RESONANCE





THE PHYSIOLOGY OF GESTURE

BY JOHN Z. W. TUNG

1. Overture

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Between the 11th and 14th of September 2023, at the invitation of The Private Museum, I was accorded the privilege of travel to Fremantle, Australia, to observe Ian de Souza and Andy Yang collaborate on a new painting that was soon to be unveiled at their upcoming duo-exhibition *Rhythmic Resonance*. The two prolific artists, whose dynamic practices and global experiences have shaped their unique artistic narratives, were brought together by Aaron Teo amidst the COVID-19 pandemic. And the trip was the second in-person meeting between the two artists, whose correspondences have been largely confined to cross-border exchanges of canvases and mediated technologically.

Despite my experience as a curator having worked closely with numerous artists towards the realisation of new artwork commissions, the opportunity to observe the process of painting within the context of an artist's own studio was not one I had experienced. The significance of being welcomed into an artist's own space to observe the creative process cannot be understated. While being cognisant of being the contributor to a vulnerability arising from the demystification of the process that yields a definitively magical artwork, I simultaneously contended

with the impact my presence would have in transitioning the act of painting into performance—even if it was only for an audience of one.

Yet unlike the typical artist's studio that is often maintained as a personal sanctum, I was also mindful of de Souza's capacity as an educator. Beyond being an established artist and a pioneer in his field, he laid the groundwork for a unique approach to art education with the establishment of the first life drawing classes in Perth in 1986. His approaches and philosophies with respect to teaching have also provided inspiration for Yang, who found in himself a rekindled interest in life drawing and teaching as well.

Regardless, no sense of intimacy was lost as I observed the paint being laid down upon the linen roll—and over the entirety of the duration that Yang and de Souza painted, I imagined myself in a position akin to Hans Namuth in 1950, documenting Jackson Pollock's gestures as he painted—the sense of voyeurism that swelled up in me only punctuated by my occasional queries and the responses I received.

2. Interplay and Medley

By the time Yang and I had arrived at de Souza's studio on the morning of the 13th of September, the six-metre long linen roll was already unfurled across the floor with the senior artist already working on it. Seeing this, Yang sprang to action with no delay, laying his own marks across the canvas, filling in white space but also at times intervening into the marks made by de Souza as well. As they navigated the canvas, I noted the physicality of the method, necessitating a full-body engagement with the support that was too large to be placed on any easel or table. The approach consisted of kneeling, bending, and circling around the canvas, thus integrating the artist's physiology with the

creative process. Their gestures ranged from bold and expansive to subtle and introspective, reflecting both artists' physiological rhythm and emotional state. The action is gestural yet punctuated by moments of contemplation, a dance seeking balance within the boundaries of the canvas. This was undoubtedly action painting, yet at the same time, calligraphic, with its precise and deliberate strokes.

Action painting, often associated with Abstract Expressionist movement, is characterised by an energetic and dynamic application of paint—first coined by art critic Harold Rosenberg in 1952, when he used it to describe the work of artists who painted with force and intensity.

The style distinguished by a vigorous, spontaneous approach to the act of painting, culminated in a process as significant of examination as the end result.

For a canvas that knows no traditional orientation during its creation, the concept of a “top” is both arbitrary and essential. While de Souza insists on balance from every perspective, whilst acknowledging the inevitability of a “top” once displayed, Yang's approach is more prescriptive, seeking to order the chaos with decisive strokes. Yet the placement of the linen on the ground within the space undoubtedly accords preferred directions to work from. Nonetheless, this does little to discourage Yang to make his observations from one perspective prior to implementing his strokes from the opposite side of the linen—thereby essentially painting “upside-down”. It is apparent that both artists take a 360-degree view of the painting as it reveals itself, and I imagine them rotating the support in their mind's eye at every pause before implementing each consequent mark.

The implements employed are also at times unconventional. De Souza's use of a cloth as an extension of his

brushes exemplifies the tactile and dynamic relationship between artist and medium. The employment of such unconventional tools is also not unconventional with respect to action painting, reaffirming my certainty in deeming their processes so. The senior artist employs the fabric to soften and merge hues on the linen canvas to unveil new tonal possibilities. For Yang, a dilution of the pigments with water seems preferred, him requesting for small pail, which I subsequently observe to never leave his hand as he traverses the linen's perimeter.

Over the course of the endeavour, I note the dialogue between Yang and de Souza as one of action and reflection, mark-making and observation. Yang's long sweeping strokes, or the "spine" as de Souza describes them, assert Yang's intentions and mirror the backbone of the human form, an allusion to the physiological underpinnings of their art. This comment from de Souza pertaining to Yang's lines elicits from me a more careful observation of de Souza's own brushwork—shorter, more acute, often rounding back into themselves. Unlike Yang's whose starting and end points seem rarely likely to converge upon extrapolation.

Suddenly, the ownership of each brushstroke upon the linen becomes apparent to me—in spite of their harmonious interplay and medley—and I in turn become besotted with examining a phenomenon that I can best describe as the "physiology of gesture".

3. The Body and the Work

The centrality of an artist's physicality in the act of painting is not a peripheral aspect but essential to the creative process. With respect to the connection between an artist's body and the resulting marks made during the process of creating art, I have coined the term "physiology of gesture" to refer to a study of how an artist's

physical attributes—such as the length of their limbs, the strength and flexibility of their muscles, and the coordination of their movements—directly influence their artistic output. This concept posits that the gestures involved in art-making are not random or purely functional. Rather, they are deeply tied to the artist's physical capabilities and constraints.

In this respect, each movement, from the sweeping motion of an arm to the delicate pressure of fingers is a physical translation of inner intent, emotion, and thought onto the support. The physiology of gesture could thus be regarded as a new avenue towards examining the uniqueness of an artist's work, providing insights into the deeply embodied nature of the creative process. In considering physical aspects of the act of painting such as muscle memory, tactile response, and kinetic fluency, this concept moves beyond the conventional understanding of physical engagement in action painting alone, but manifests relevance to a broader range of hands-on art-making practices.

It is undeniable that muscle memory plays a pivotal role in the realm of painting, influencing an artist's ability to perform tasks with a level of precision and fluidity that comes from repeated practice. In the context of painting, muscle memory allows artists to execute complex brushstrokes, achieve consistent textures, and control the pressure and angle of their tools with a near-instinctual ease. Furthermore as an artist's muscle memory develops, they may find that their hand responds intuitively to the vision in their mind, allowing for a seamless translation from thought to physical expression. Since it is the same muscle memory that contributes to the rhythm of strokes that we come to recognise as an artist's distinctive style, the ability to differentiate the marks left by de Souza and Yang on their collaborative linen piece rests largely on honing a particular way of seeing.

Then with respect to tactile response, the employment of familiar tools—such as a rag in de Souza’s instance—can be said to yield a sense of familiarity that allows for a more instinctive process of working. Since the manipulation of the consistency of paint, to achieve different saturations of colour, contributes to its material characteristics—with thicker, more viscous paint feeling denser and offering resistance, and thinner paint feeling smoother and flowing more easily—the employment of different consistencies to achieve intended results reiterates the significance of muscle memory. In working with mediums such as ink on paper, one can imagine the expediency required to ensure that end result is not papier-mâché.

At this juncture, I would like to digress a little to share an analogy that further evidences my points. An analogy spurred in part by a quip made by de Souza as the two artists worked in the studio that morning. The senior artist cited a quote made by Jackson Pollock (in response to a question posed to him by Namuth, querying him as to whether he painted from nature): “I don’t paint nature, I am nature.”

Audacious and arrogant as Pollock may have sounded, his claim was ultimately substantiated by the development of chaos theory and fractal geometries in mathematics more than a decade after his passing. In 1999, physicians Richard P. Taylor, Adam P. Micolich & David Jonas of the University of New South Wales, Australia, applied fractal pattern analysis to Pollock’s paintings, determining that some of the works displayed properties of mathematical fractals. Moreover, further studies have also shown that Pollock’s work progressively become more fractal-like as his practice developed. That is to say that his muscle memory had refined over time, and tactile responses to his odd assortment of painting implements and synthetic paints were becoming increasingly familiar to him.

This is significant since fractal patterns form a fundamental framework for understanding and describing the complex, irregular, and self-replicating structures found in the natural world. They recur at different scales, enabling the modelling of diverse phenomena, from coastlines and mountains to biological systems like circulatory networks as well as cellular and synapse activity.

I have shared this analogy also because of a recounting Ian de Souza had shared with me over the course of an interview. In speaking of the Australian landscape, he recalls his apprehensiveness towards it 20 years ago owing to “its immense power and vastness.” He elaborates as follows:

“Coming from Asia, where landscapes are often confined and jungles are densely packed, my fear of attempting to paint the expansive Australian scenery was well-founded. Nevertheless, I pushed myself to join a group of around 20 artists for a three-week expedition. Initially, my attempts were met with failure as I was trying too hard to capture its essence. It wasn’t until our last day, during breakfast, that I decided to accept that this landscape might not be meant for me, given that I’m not from this country. It was only when I let go of that fear of trying too hard that something amazing happened in my work. The final pieces from that morning had an unmistakably Eastern feel, signalling that I was on the right path.”

Do de Souza’s sentiments not convey the necessity of a certain degree of internalisation (for the lack of a better word) for a work to be successful?

Andy Yang also draws from an internal wellspring. In a conversation with the artist prior to the Fremantle trip, he speaks of his inspiration drawing—in part—from hard

emotions arising from disagreements and toxicity. Painting in, that respect, becomes a mode of catharsis mediated by the brush and canvas to process and resolve conflicts. Moreover, in speaking of his transitions between painting mediums such as acrylic, oils, and ink, he is himself cognisant of how the physical properties of these materials have had an impact on the way he paints.

Yang's sentiments seemingly echo the significance of muscle memory and tactile response with respect to a work's creation.

This brings me to the final point with respect to the physiology of gesture, the idea of kinetic fluency—the grace and ease with which an artist moves to create their work. Kinetic fluency is in essence, the embodiment of the artist's skill and experience, allowing them to execute physical actions that translate their artistic vision into tangible form. This concept encompasses both the large, sweeping motions used in broad strokes as well as the fine, controlled movements necessary for detail work. In methodologies such as action painting, where the physical act of painting can be construed as a performance in itself, a harmonious coordination of mind, body, and medium becomes integral in allowing artists to express themselves freely and dynamically.

It was apparent through the way they worked that both de Souza and Yang maintained a high degree of kinetic fluency, the deep connection between intention and action was always observable. That is not to say that their movements while painting were just practiced and precise alone, but rather they are also intuitive and adaptive, informed by a well-developed sense of how different gestures will affect the medium they're working with. They conveyed a vast range of textures, lines, and forms almost

effortlessly, their body and the tools becoming extensions of their creative will.

4. Outro: Eastern Promises

This essay has provided a foundational framework for exploring the physiology of artists as a lens to understand their inner world expressed on canvas. However, it is important to acknowledge the unique dynamics introduced by collaborative endeavours, particularly when multiple artists work on a single canvas. While working solo can be regarded as an introspective pilgrimage, where the purity of individual vision is maintained, artistic collaboration is a confluence of minds—and where two bodies working simultaneously on a singular canvas is concerned, a negotiation of space as well. Not just upon the support, but the three-dimensional space that the body at work occupies.

Is the dilution of individual control a certainty in collaborative practices seeking to harness the powers of collective intelligence to achieve ground-breaking creative output? When it is with certainty that we cannot deem solo work as a direct imprint of an artist's soul onto their creation's canvas, undisturbed by external influences. While each mode of working has its inherent merits and challenges, perhaps it is possible to postulate the presence of synchronicity as a mediating factor that allows for a singular work to possess the entirety of the artistic spirit of two (or even more) individuals.

Where one would commonly turn to Carl Jung for an elaboration on synchronicity, I would rather turn to tales more familiar and rooted in the Asian tradition. In seeing the completed work, I recall the world of *wuxia*, where pugilism often finds itself conflated with artistry. Synchronicity takes on a profound role here, especially in moves that demand perfect coordination between two (or sometimes more)

JOHN Z. W. TUNG

individuals. These techniques hinge on impeccable timing and unified energy, where the artists must act as one, creating a force greater than the sum of their individual efforts.

Like the concept of Yin and Yang, these moves embody balance and harmony, with each practitioner complementing the other's strengths and weaknesses. Visually poetic and symbolically rich, synchronicity in *wuxia* moves transcends mere combat; it represents the notion that unity and cooperation can overcome adversity, revealing the interconnectedness of mind, body, and spirit in their practice.

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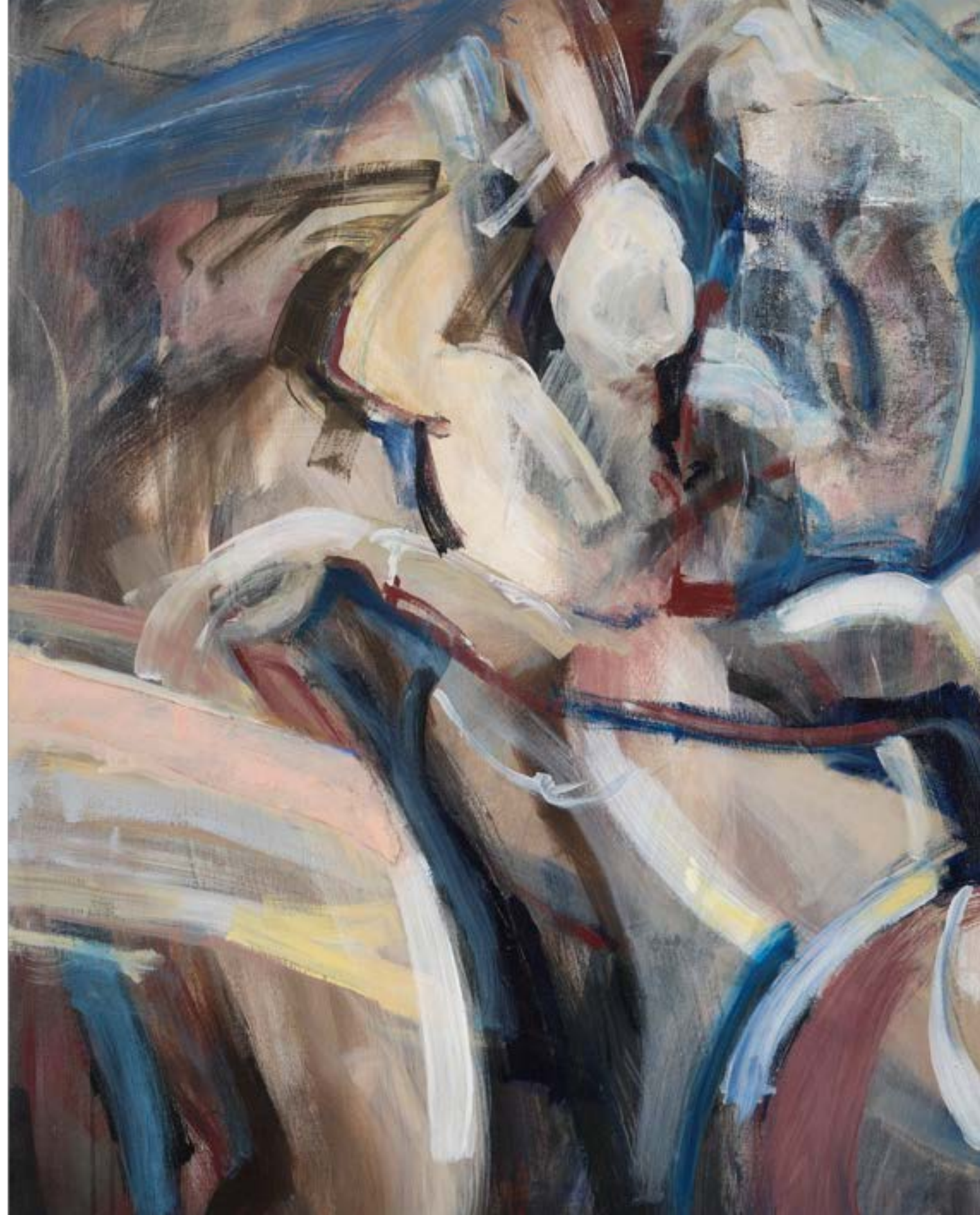
While my observations and conversation that morning in Fremantle expanded beyond the key ideas I have sketched here, I have kept the passages focused on elaborating on the physiological underpinnings to art-making—mindful of the apparent lack of such discussions within artistic examination.

That being said, my scrutinisation of their synergy that morning led me to the indelible conclusion that de Souza and Yang both exemplify deep commitments towards extending the boundaries of visual art. Whether through their layered explorations or emotive abstractions, their collaborative pieces, rooted in their shared heritage and international perspective, continue to resonate with global audiences, celebrating the timeless and universal language of art. I have little consternation that the interview that follows will allow readers to glean greater insights into their individual psyche and collaborative processes.

JOHN Z. W. TUNG

INDEPENDENT CURATOR AND EXHIBITION MAKER

RHYTHMIC RESONANCE





CROSS-CONTINENTAL CANVAS: IN CONVERSATION WITH ANDY YANG & IAN DE SOUZA

BY JOHN Z. W. TUNG

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In the bustling world of contemporary art, where individualism often reigns supreme, the collaboration between Andy Yang and Ian de Souza stands as a testament to the power of partnership and the crossing of creative streams. Prior to the launch of their duo-exhibition, *Rhythmic Resonance* at The Private Museum, Independent Curator John Z. W. Tung, engaged them in a conversation that delved into the unique synergy between these two artists, exploring the genesis of their collaboration and the philosophical underpinnings that fuel their joint artistic endeavours.

The collaboration commenced under the initiative of Associate Director of The Private Museum, Aaron Teo, whose vision for a collaborative fusion brought these two distinct artists into each other's orbit. Despite a generational gap, their discoveries of shared values in art and music, became the bedrock of their joint venture.

As they reflect on their collaboration thus far, themes of authenticity, adaptation, and the continuous cycle of learning and growth are recurrent. They speak of art as a living entity, embracing the philosophy that every end is a precursor to a new beginning. Their collaboration is an ongoing narrative, an unfurling scroll where the next segment awaits envisioning and realisation.

J: Under what auspices did the two of you get to know each other?

I: Aaron came up with the idea, and it was through him I met Andy. Two years ago, I didn't know Andy, but I trusted Aaron's judgment and really just went along with it. I liked the whole concept of a collaboration, and I thought it'd be interesting. It was something different, and I wanted to see what came out of it.

So I was very open to it, and I think I'm proud of that attitude about being open and being positive. There's always an avenue that we can find that has never been traversed. An adventure. So we just let it happen.

J: And Andy, how did you feel about this pairing up, when the idea was raised?

A: Aaron approached me with the idea of a collaboration. While the first thing I noticed was the disparity in our age, I also recognised a certain similarity between us—certain preferences in both art and music.

We were in the midst of COVID-19 when we embarked on the collaboration, and our introduction to each other was really an experiment of sorts. However,

since I'm always very open to collaborations and curious to see how things would work out, I was interested to know how far we would go with this. So we started with conversations to get to know each other better, and I just kept an open mind and went ahead with it.

J: Would you share a little more about the initial encounter? How did you take to this collaborative mode of working? Since at that point in time, the both of you were not familiar with each other, at least on a personal level yet. And as I understand it some of the initial works came about from rolls of paper being mailed back and forth between the two countries?

A: I guess we wanted to get rid of the sketch and start from ground zero. Which is why we started with a roll of paper 10 metres long. Ian started working on it first, painting on the first three metres before sending it over. I then responded and sent it back. I recall in this initial run, I was thinking to myself about the dissimilarity between our styles. While it was a bit of a shock initially, we eventually started to familiarise ourselves with each other.

J: What was the first face-to-face encounter like? What transpired and how did it influence the way you worked together?

I: I had made it a point to not know his work, so I didn't even look at Andy's website. I wanted to meet the person before I had any ideas on how we could work together. I think it's very important to actually connect with the source. And I think that was great. For me that worked. If I didn't like Andy when I met him, then it wouldn't have worked.

A: I think it's like playing in a band. Someone could play very well alone, but that doesn't mean they can play in a band. The first meeting was one of the best. I think it pretty much sealed the deal. It was great to chat with Ian and to really talk about music and things. I have been in quite a few bands—and to a large extent, making music is similar to making art. If you don't feel right you've got to come out.

I: What I've learnt most from this collaboration, is that since I've been a very individual and very much a solo artist for the last 40-odd years, I have my own style, my own way working, and my own way of thinking. And as much as I have wanted to work with other artists, I believed very strongly in my own philosophies.

So when I met Andy, my first inkling was to find out what his philosophy was and how I would be able to connect with him. We discussed a lot of philosophy. And I felt there was a strong connection there. Even though he's half my age, he was so very much tuned in to what I am tuned into.

J: Do you recall any of the specific philosophies that were raised over the course of conversations?

I: It's all about being true to yourself, adhering to your beliefs, and standing firm in them. Imperfections and what we often label as mistakes shouldn't deter us; in reality, there are no mistakes in life. It's essential to remain open, mindful, and kind to yourself. I also strongly resonate with the philosophy of not attempting to change circumstances but rather flowing with them and learning from every action and every individual you encounter. There is always something to learn, and maintaining openness and receptiveness is key. Even if you disagree, it's crucial to listen and understand that there are no absolutes of right and wrong. Ultimately,

the most important thing is to engage with and work through whatever comes your way

J: Right. I like how you talk about notions of the self and self-improvement as well. I think all that is very much rooted in this sense of authenticity as well. Having watched both of you paint together, there's still a very strong sense of the self in each of the strokes or the colours that you employ. In that respect, what is it that continues to spur the collaboration?

A: For me, adaptation was a big part of the process. I understood that there are certain colours he doesn't like, and I adapted to that. And I love that because it is a challenge for me. I would otherwise be very comfortable with my own set of values and colours that I usually use.

The figurative aspect of Ian's style also took me back to my fondness for figure drawing. Initiating a return to it, and consciously evolving my style as well. Prior to embarking on this collaboration, I felt stuck in a rut for a while. So with this opportunity, I do sense a development in my practice in leaps and bounds.

Looking back on our early collaborative pieces, I can safely say we've covered a lot of ground, and the collaboration has opened up a new phase in my practice.

I: I have been a full-time artist now for about 43 years. For the first 20 years of that, I've always looked to the West for my inspiration, be it the American expressionists or French impressionists. As I've gotten older, I've started to turn to my Eastern heritage, commencing with an encounter with a Chinese artist who taught me about Chinese art and introducing me to well-known Chinese artists during a trip with him there. It was during this period of an unconscious turn toward my Eastern heritage

that Aaron came up with the concept of a collaboration with a Singaporean artist.

Meeting Andy and also learning from him was an opportunity to further that, as his style of work was very Eastern to start with. I tried to integrate my strokes with what he was doing to tie a connection between my interests: the feminine form and the Australian landscape.

J: I would like to touch a bit on the element of spontaneity given both of your approaches to painting. In the midst of such a collaboration, do you feel the ability to be somewhat spontaneous curtailed?

I: No, I did not. While I had not allowed what Andy was doing to influence me directly, I was subconsciously working with him while not being too strongly influenced. I still kept to my style of working. I tried to move my way of thinking into the subconscious to allow things to happen without me analysing it too much.

A: A collaboration couldn't be seen as a competition, which is very often the case for collaborative works. Rather, we were on a journey together and over the course of it a process of learning too. In that respect, I think the spontaneity came about quite authentically since we don't feel a burden to outshine each other.

The works came about quite naturally. Of course, there were times when things weren't working, but that was ok and we moved on, and carried on. There were pieces we revisited again a year after they were painted, working on them again.

I: I slightly disagree there. I think there was a bit of a healthy competition, which I think is necessary. I was learning a lot from Andy, watching him from the

corner of my eye. So in that respect, there was a bit of competition... but I thought it was a good thing to have competition. That's how you move forward. So that's how I treated it. Because as I say, you can always learn. And I think when you're learning there is a sense of "competition".

A: Perhaps I never felt the sense of competition because when you look at our years of practice, there is a gulf of at least 30 years between us. While technical abilities can be learnt, it's experiences that requires more time and journeys to be acquired. To know what works and what doesn't work requires this element so as to make a sound judgement.

J: Andy spoke a little about this idea of how a painting is not working, thereby revisiting and re-working the piece further. What are your sentiments on that Ian?

I: I believe very strongly in pushing the limits. Nothing is finished. I keep re-working and re-working a lot of my works. Even with paintings from 10 to 15 years ago, I will pull them out again. Because you just never stop progressing.

Every time I look at it again, there's something else I want to change. So I can go on painting over paintings over paintings and just keep on pushing all the time because you change as a person and new ideas develop. In that respect, nothing does remain static, everything is growing and moving forward.

J: Where does that sense of "not working" come from Andy?

A: I think it has to do with time. Sometimes, when you're working on a painting too fast, things get heated up. The same is true for a painting. You've got to give it

some time. It's like opening up a good, strong bottle of wine. You've got to let it breathe.

Similarly, when the painting gets heated up, even when you feel like it could progress further, you can't seem to get there in a very short span of time. You need to get away from it for a while to work on something else, so as to allow it some time to cool down. By the time you return to it the next day, you're a different person in a different situation. And again so, if you were to return to it a month or six months later as well.

It's like what Ian mentioned about re-working the painting, it's either you keep on working on the same painting, or you let it go and start on another piece. I like to think of it as opening up little pathways. Little routes that will lead to longer journeys. Sometimes, it may take longer to travel something shorter, but that doesn't matter.

That's why it is a feeling, and also the magic of painting. If it's not right, it's not right. Sometimes, it is about waiting for the right moment to come.

I: It's about growth. It's about life and death, where something has to end before something else can begin. It's a healthy way to look at it. Attitude is important in this respect. One has got to allow for something to end, regardless of whether it is right or wrong, then pull away from it and look at it with fresh eyes. Regardless of whether that takes days, weeks, or years.

J: So having spoken about collaboration and competition, and the incompleteness in painting, what is it that you think propels the collaboration forward?

I: I'm always learning and always growing. So I'm looking at this as a great exercise in that journey. And the more the more incidents in that journey would make it more interesting, right?

I think what's happening here is that we are both open to whatever happens. There's nothing that cannot be recreated, or resurrected or changed. It's always about movement, growth, and moving forward. Ends and beginnings are all part of a cycle. And this is, this is a principle that I talk a lot about in my classes that one needs to apply to every facet in life. Every facet in life has got to have the same philosophy, the same rules, the same principles. That's the only way to live.

J: Where do you see this journey of collaboration ending? If we were to have a hypothetical one?

I: I have no idea and I wouldn't close the door on possibilities. Anything could happen tomorrow, and then we could get back again next week and do some amazing stuff... go on another journey...

A: (*Aside to Ian*) There's another five metres for you to work on next week that I have started...

But the thing is... to have lots of fun. The aim is to have a lot of fun and having the joy and happiness come through in the work that is shown. I've seen disastrous collaborations where people end up not speaking to each other.

That being said, I would love to see what are we doing together now turned and twisted into a three dimensional form.

John Z. W. Tung is an independent curator and exhibition-maker. In his former position as an Assistant Curator at the Singapore Art Museum (2015–2020), he curated and co-curated 9 exhibitions, alongside serving as a co-curator for the Singapore Biennale 2016, 'An Atlas of Mirrors', and the Singapore Biennale 2019, 'Every Step in

JOHN Z. W. TUNG, ANDY YANG & IAN DE SOUZA

the Right Direction'. Three of the artwork commissions he curated for the biennales were finalists for the Benesse Prize, with one work winning the prestigious award. He is also the editor of the Singapore Art Museum's first publication to chronicle its exhibition history, *Singapore Art Museum: An Index of Exhibitions (1994–2018)*. His recent appointments as an independent curator include Festival Curator for the 7th & 8th Singapore International Photography Festival (2020 & 2022), Associate Curator for the Open House programme, *For the House; Against the House* (2021, 2022 & 2023), and the Curator of the first exhibition to examine the significance of the groundbreaking Singaporean artist initiative 5th Passage—*5th Passage: In Search of Lost Time*. Projects he has produced include *The Forest Institute* (2022), a large-scale architectural art installation dedicated to secondary forest ecologies, and *The Gathering: 千岁宫* (2022), a pop-up Chinese garden-teahouse experience in Chinatown, Singapore.

To date, his close work with artists has realised more than 50 artwork commissions and site-specific adaptations ranging from the minute to monumental. In 2023, he was the recipient of the inaugural Tan Boon Hui Curatorial Prize.

He holds a BA (Hons) in Arts Management awarded by Goldsmiths, University of London (at LASALLE College of the Arts) and an MA in Cultural Management from the Chinese University of Hong Kong where he graduated on the Dean's List. He brings with him close to a decade of involvement across different fields in the arts, culture, and creative industry. Encompassing both creative and administrative roles, his experiences have spanned the curatorial, editorial, as well as pedagogical.

RHYTHMIC RESONANCE





ARTWORKS & INSTALLATION VIEWS



INSTALLATION VIEW OF RHYTHMIC RESONANCE: A COLLABORATION BEYOND BOUNDARIES

THE PRIVATE MUSEUM SINGAPORE

Private
MUSEUM
**RHYTHMIC
RESONANCE**
A COLLABORATION
BEYOND BOUNDARIES BY
ANDY YANG & IAN DE SOUZA
2 NOV - 10 DEC 2023

ARTIST TALK
Sunday, 18 November 2023
11:00am - 12:00pm

LIFE DRAWING
WORKSHOP SERIES
Held weekly from
4 November 2023 onwards

Scan to view outreach programmes
and exhibition catalogue



The Private Museum (TPM) Singapore is delighted to present *Rhythmic Resonance: A Collaboration Beyond Boundaries* by Australian artist Ian de Souza and Singaporean artist Andy Yang.

This exhibition explores themes of collaboration, cultural exchange, and artistic cross-pollination, drawing from de Souza and Yang's respective practices. Notably, their collaboration began during the pandemic when they exchanged and worked on a series of shared canvases between Singapore and Australia, forging an artistic connection without ever meeting in person. Upon the reopening of borders after the pandemic, Andy Yang's visits to Fremantle in Perth, where Ian de Souza resides, marked significant turning points in their collaboration.

Their backgrounds in the world of music allowed them to appreciate the intricate interplay of rhythm and harmony. This musical connection echoed in their collaborative artistic process, where they approached their canvases like a dynamic composition, blending colours and brushstrokes like notes in a harmonious symphony.

Beyond their shared artistic interests, the two artists discovered an even deeper connection rooted in their common origins. Both Ian and Andy were born in Malaysia, which provided a profound sense of shared cultural heritage and identity.

Alongside the showcase of their respective artworks, the exhibition also features a series of unique collaborative artworks jointly created by both artists. Experience how meaningful exchanges can transform artistic practice, and be inspired by de Souza and Yang's journey of collaboration, partnership, and creative growth.





"When life's storms leave me breathless
and the weight of the world bears down,
I find solace in transcribing my emotions
in the dialect of my soul."

— ANDY YANG, 2023

I describe my experiences in languages
only known to me, hoping that in the
silent eloquence, may I find comfort
in my final breath."

EXIT



"In my artistic journey, I yearn to grasp
humanity's essence, beyond mere
physicality. Within every soul, a singular,
intangible core binds us. My exploration
dives into this universal 'oneness',
bridging time and space, seeking harmony
with the universe's eternal rhythm."

— IAN DE SOUZA, 2023



A COLLABORATION BEYOND BOUNDARIES

RHYTHMIC

RESONANCE

BY ANDY YANG & IAN DE SOUZA

ARRIVAL HALL

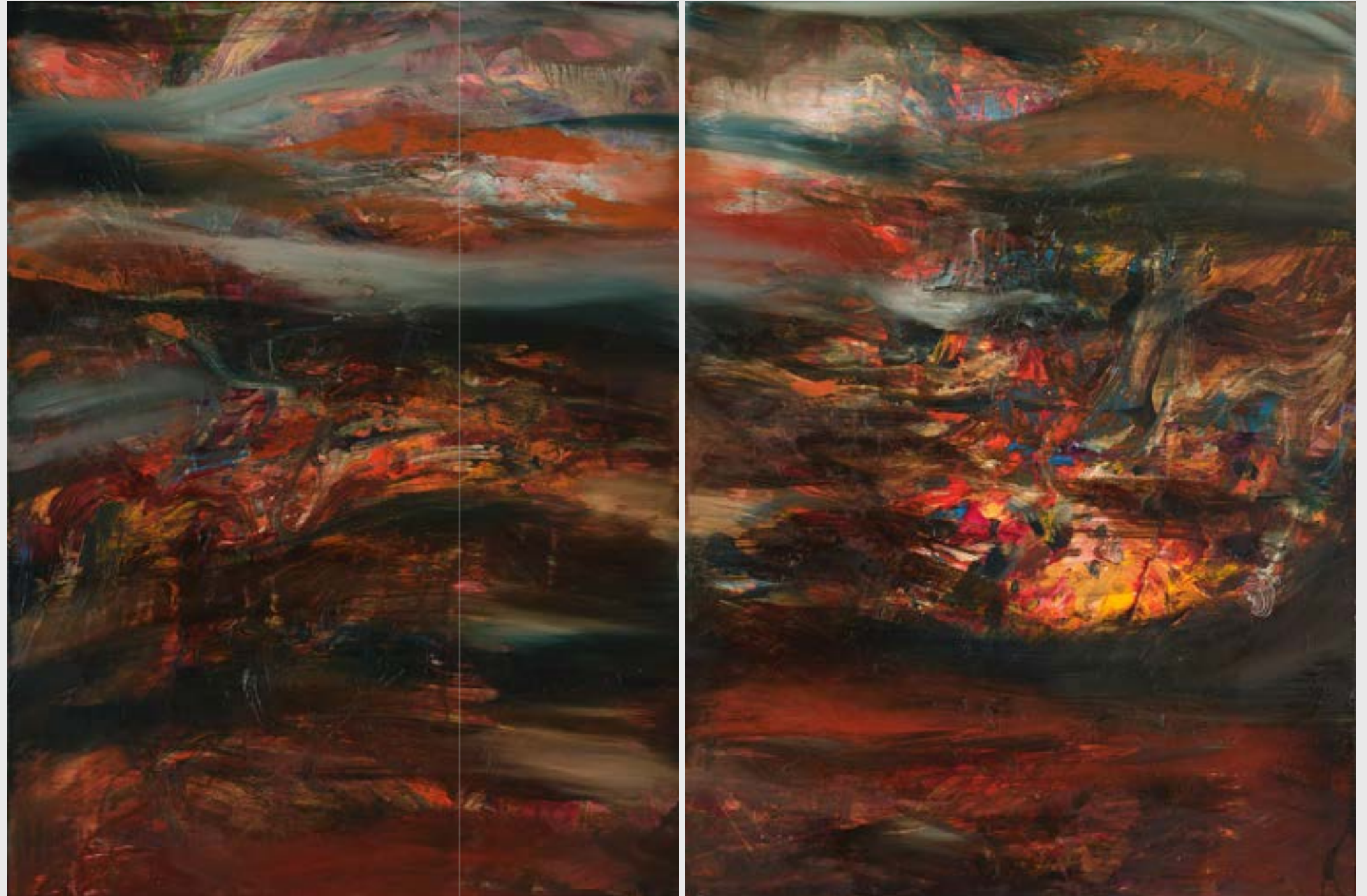


IAN DE SOUZA
BODY OF DANCE - RHYTHM & BLUES (2010)
122 X 247 X 3.5 CM, DIPTYCH
POLYMER ON BOARD

RHYTHMIC RESONANCE

A COLLABORATION BEYOND BOUNDARIES

ARRIVAL HALL



ANDY YANG
THE SUNSET OF ALL SUNSETS #2 (2023)
102 X 150.5 CM, DIPTYCH
POLYMER ON LINEN

RHYTHMIC RESONANCE

A COLLABORATION BEYOND BOUNDARIES

ARRIVAL HALL



IAN DE SOUZA
MOTHER & CHILD #2 (2004)
100 X 78 CM
INK ON PAPER; LINE BRUSH ETC

RHYTHMIC RESONANCE



ANDY YANG
ASCENSION (2022)
136 X 163 CM
OIL ON LINEN

A COLLABORATION BEYOND BOUNDARIES







FUNCTION ROOM



IAN DE SOUZA
BODY OF DANCE - SUSPENDED IN BLUE (2022)
110 X 211 CM, DIPTYCH
POLYMER ON BOARD

RHYTHMIC RESONANCE

A COLLABORATION BEYOND BOUNDARIES

FUNCTION ROOM



ANDY YANG
THAT STATE OF INTIMACY (2022)
80 X 200 CM
OIL ON LINEN

RHYTHMIC RESONANCE

A COLLABORATION BEYOND BOUNDARIES



INSTALLATION VIEW OF *RHYTHMIC RESONANCE: A COLLABORATION BEYOND BOUNDARIES*

THE PRIVATE MUSEUM SINGAPORE

Room 4



RECEPTION

IAN DE SOUZA
NEBULI (2005)
120 X 180 CM
OIL ON CANVAS



RHYTHMIC RESONANCE

A COLLABORATION BEYOND BOUNDARIES

RECEPTION

ANDY YANG
JUST ANOTHER EVENING (2017)
80.5 X 115 CM
POLYMER, WATERCOLOUR ON PAPER

ANDY YANG
IN THE EVENING (2017)
80.5 X 115 CM
POLYMER, WATERCOLOUR ON PAPER

RHYTHMIC RESONANCE



A COLLABORATION BEYOND BOUNDARIES



Emily G

Caroline Vermeulen

Emily G



INSTALLATION VIEW OF RHYTHMIC RESONANCE: A COLLABORATION BEYOND BOUNDARIES

THE PRIVATE MUSEUM SINGAPORE

Emily Arcade

Emily Gallery



OSBORNE HALL



IAN DE SOUZA
BUTOH 05 (2007)
120 X 182 CM, DIPTYCH
POLYMER ON CANVAS

IAN DE SOUZA
BODY OF DANCE TRIBUTE TO BANGARRA #1 (2006)
122 X 190 CM
POLYMER ON PAPER. IMAGE COLLAGED. SEALED
ARTIST'S COLLECTION

RHYTHMIC RESONANCE



A COLLABORATION BEYOND BOUNDARIES

OSBORNE HALL



IAN DE SOUZA
RAMLI IBRAHIM — ODESSEY #1 (2019)
120 X 140 CM
POLYMER ON BOARD

IAN DE SOUZA
MOTHER & CHILD #1 (2003)
114 X 92 CM
POLYMER ON CANVAS

RHYTHMIC RESONANCE

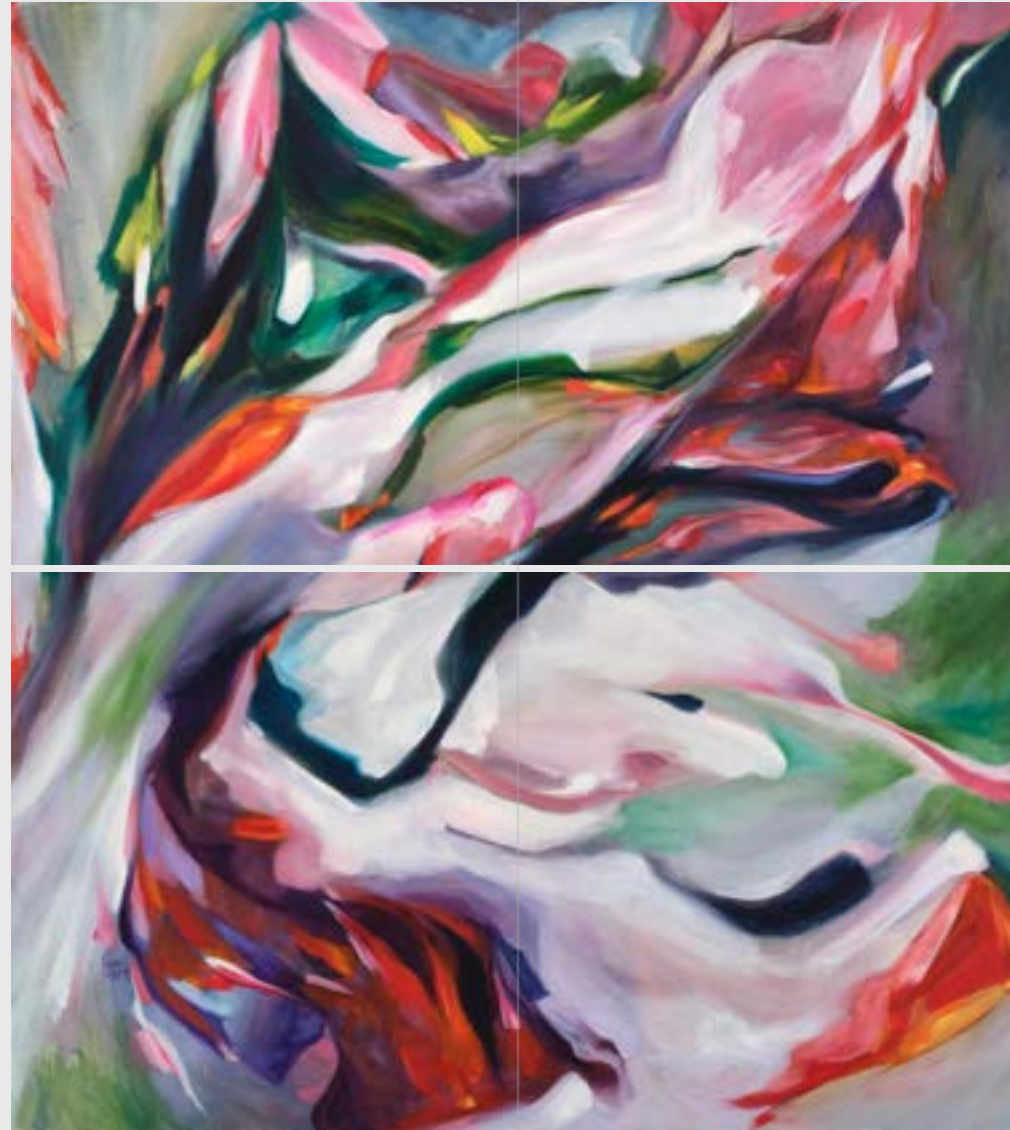


A COLLABORATION BEYOND BOUNDARIES

ORSBORNE HALL



ANDY YANG
KISSING THE SKY (2023)
140 X 100 CM
OIL ON LINEN



ANDY YANG
FLEETING BLOOM (2023)
200 X 180 CM, DIPTYCH
OIL ON LINEN



ANDY YANG
HIGH HOPES (2023)
122 X 91 CM
OIL ON LINEN
ARTIST'S COLLECTION

RHYTHMIC RESONANCE

A COLLABORATION BEYOND BOUNDARIES



INSTALLATION VIEW OF RHYTHMIC RESONANCE: A COLLABORATION BEYOND BOUNDARIES

THE PRIVATE MUSEUM SINGAPORE

CAROLINE VERANDAH



IAN DE SOUZA AND ANDY YANG
RHYTHMIC RESONANCE I (2023)
170 X 550 CM
POLYMER ON LINEN

IAN DE SOUZA AND ANDY YANG
RHYTHMIC RESONANCE II (2023)
170 X 550 CM
POLYMER ON LINEN

RHYTHMIC RESONANCE



A COLLABORATION BEYOND BOUNDARIES



INSTALLATION VIEW OF RHYTHMIC RESONANCE: A COLLABORATION BEYOND BOUNDARIES

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INSTALLATION VIEW OF *RHYTHMIC RESONANCE: A COLLABORATION BEYOND BOUNDARIES*

THE PRIVATE MUSEUM SINGAPORE



EMILY ARCADE

IAN DE SOUZA
TASTE OF INDIA (2016)
151 X 185 CM
OIL ON CANVAS



RHYTHMIC RESONANCE

A COLLABORATION BEYOND BOUNDARIES

EMILY ARCADE



ANDY YANG
IN A WAKING DREAM (2023)
150 X 518 CM, QUADRIPTYCH
POLYMER ON LINEN

RHYTHMIC RESONANCE

A COLLABORATION BEYOND BOUNDARIES



Emily Alcove



BE
BY
BY
BY





INSTALLATION VIEW OF *RHYTHMIC RESONANCE: A COLLABORATION BEYOND BOUNDARIES*

THE PRIVATE MUSEUM SINGAPORE



INSTALLATION VIEW OF RHYTHMIC RESONANCE: A COLLABORATION BEYOND BOUNDARIES

THE PRIVATE MUSEUM SINGAPORE

EMILY GALLERY



ANDY YANG
CLOSER (2023)
102 X 152 CM
OIL ON LINEN

RHYTHMIC RESONANCE

A COLLABORATION BEYOND BOUNDARIES

EMILY GALLERY



ANDY YANG
SILENT SOLO PERFORMANCE (2023)
100 X 159.5 CM
OIL ON LINEN



ANDY YANG
BLESSINGS (2023)
150 X 180 CM
OIL ON LINEN



ANDY YANG
CHEEK TO CHEEK (2023)
157 X 152.5 CM
OIL ON CANVAS

RHYTHMIC RESONANCE

A COLLABORATION BEYOND BOUNDARIES

EMILY GALLERY



ANDY YANG
THE FLIGHT OF ICARUS (2023)
80 X 202 CM, DIPTYCH
OIL ON LINEN

ANDY YANG
SUNLIT DREAM (2023)
160 X 100 CM
OIL ON LINEN

RHYTHMIC RESONANCE



A COLLABORATION BEYOND BOUNDARIES

EMILY GALLERY



ANDY YANG
THE BELIEF OF INFINITE TO FINITE (2021)
130 X 162 CM
OIL ON LINEN

RHYTHMIC RESONANCE

A COLLABORATION BEYOND BOUNDARIES



INSTALLATION VIEW OF RHYTHMIC RESONANCE: A COLLABORATION BEYOND BOUNDARIES



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EMILY ALCOVE



ANDY YANG
UTOPIA (2023)
80 X 100 CM
OIL ON LINEN



ANDY YANG
ARCADIA (2023)
80 X 100 CM
OIL ON LINEN

RHYTHMIC RESONANCE



ANDY YANG
PARADISE (2023)
80 X 100 CM
OIL ON LINEN

A COLLABORATION BEYOND BOUNDARIES



Sophia Alcove



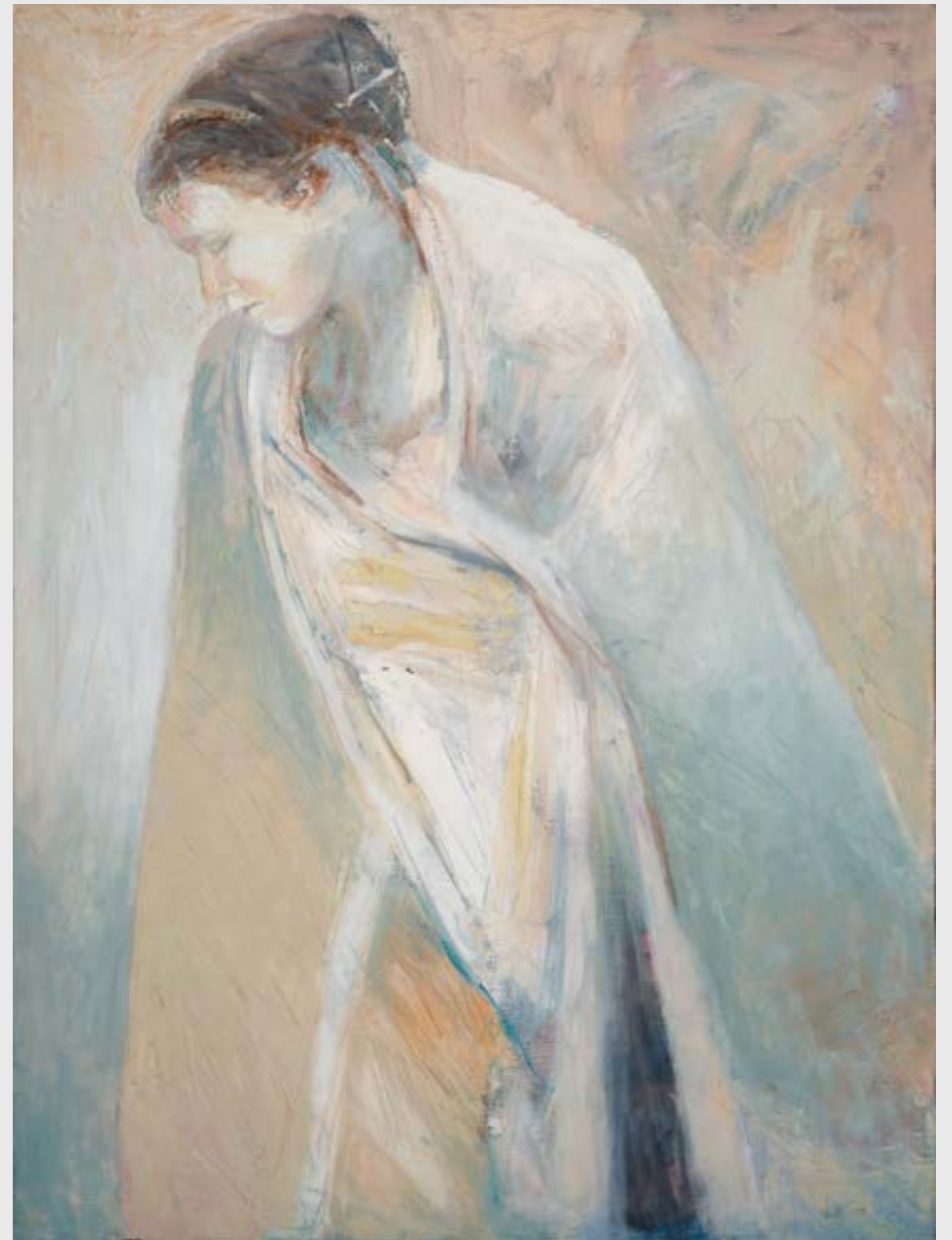
SOPHIA GALLERY



IAN DE SOUZA
UNTITLED #01 (2022)
145 X 140 CM
POLYMER ON FABRIANO PAPER

IAN DE SOUZA
PRAYER (2006)
195 X 145 CM
OIL ON CANVAS

RHYTHMIC RESONANCE



A COLLABORATION BEYOND BOUNDARIES

SOPHIA GALLERY



IAN DE SOUZA
PASSION OF CHRIST (2007)
64 X 166.5 CM
INK ON RICE PAPER

RHYTHMIC RESONANCE

A COLLABORATION BEYOND BOUNDARIES

SOPHIA GALLERY



IAN DE SOUZA
FORM AND FLOW (2021)
150 X 129 CM
MIXED MEDIA ON FABRIANO PAPER

RHYTHMIC RESONANCE



IAN DE SOUZA
SOMMER (2022)
150 X 129 CM
MIXED MEDIA ON FABRIANO PAPER

A COLLABORATION BEYOND BOUNDARIES



SOPHIA ALCOVE



IAN DE SOUZA
PROSE OF LOVE AND LIFE (2019)
150 X 129 CM
INK ON RICE PAPER



IAN DE SOUZA
IF YOU LOVE - LOVE OPENLY (2019)
150 X 129 CM
INK ON RICE PAPER



IAN DE SOUZA
A SPIRITED ESSENCE OF HUMAN FORM (2019)
150 X 129 CM
INK ON RICE PAPER

RHYTHMIC RESONANCE

A COLLABORATION BEYOND BOUNDARIES



INSTALLATION VIEW OF RHYTHMIC RESONANCE: A COLLABORATION BEYOND BOUNDARIES

THE PRIVATE MUSEUM SINGAPORE



INSTALLATION VIEW OF RHYTHMIC RESONANCE: A COLLABORATION BEYOND BOUNDARIES

THE PRIVATE MUSEUM SINGAPORE

ATTIC



ANDY YANG & IAN DE SOUZA
COLLABORATIVE STUDIES (DETAIL)

RHYTHMIC RESONANCE



A COLLABORATION BEYOND BOUNDARIES



IAN DE SOUZA BIOGRAPHY

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Ian de Souza (b. 1939, Malaya) is an artist based in Fremantle, Perth, whose practice spans more than 40 years. He is experienced in a wide range of mediums and styles, with water-based colours and inks being his favourites. His most recent works involve a process of bleeding inks through layers of rice paper; this innovative process was inspired by his travels to India, China and Southeast Asia.

Born in Muar, West Malaysia in 1939 to Eurasian parents, de Souza grew up in Singapore under Japanese and British rule before moving to Australia when he was 16. He would go on to travel to many parts of the world to paint as well as perform as a musician. Ian's works are inspired by his travels, and philosophic and spiritual writings—including those by the late Joseph Campbell, writer and philosopher; *Power of Myth*.

The artist's works have been featured at solo and groups shows around the world. They can also be found in many private and corporate collections worldwide.

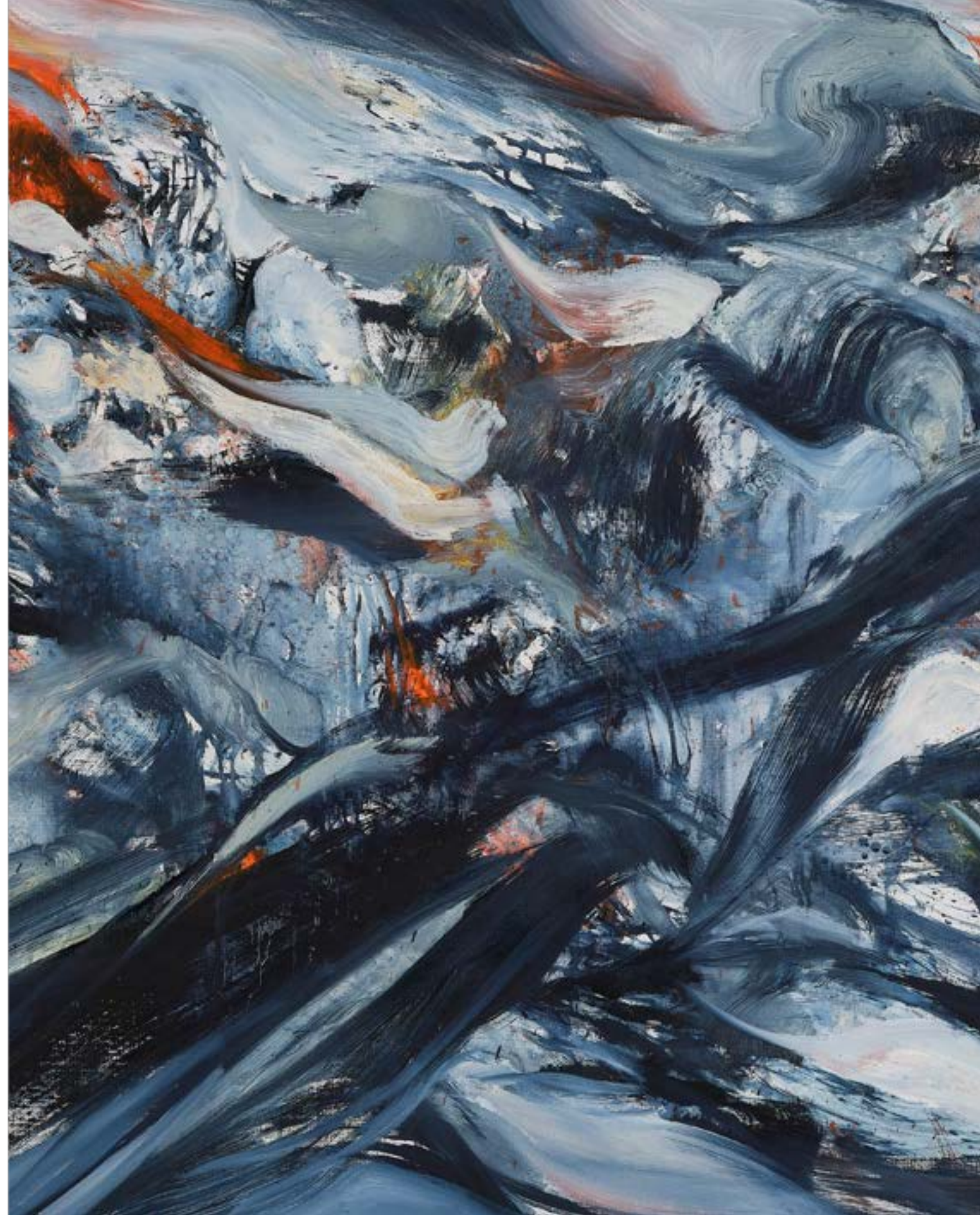
ANDY YANG BIOGRAPHY

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Andy Yang (b. 1973, Malaysia) is a Singapore-based multi-disciplinary artist known for his abstract visual and sound experimentations.

His explorations of visual art and music led him to the creation of works under musical stimuli with The Observatory. In 'Anitya 1' (2011) at the Earl Lu Gallery of the Institute of Contemporary Art Singapore, the process of his art-making cycle was exposed in full, from the point of creation to destruction. In his latest ArtScience Late feature at the ArtScience Museum, the work 'Ceremony' (2019) produced together with SAtheCollective, saw the artist-celebrate the experiences of human childbirth through an energetic sound performance set against an elaborate visual art installation.

Yang was also one of the key artists (in a select group of 8) who presented 'DE:VOTED' (2020) a critically acclaimed immersive art experience at Helutrans for Singapore Art Week 2020—which featured an intense communion with light, sound, and performance art.





ACKNOWLEDGEMENTS

We would like to express our sincere appreciation to our artists Andy Yang and Ian de Souza, essay writer John Z. W. Tung. Our sincere appreciation to the supporting communities of Singapore and Western Australia including the Department of Local Government, Sport and Cultural Industries (DLGSC), Currency Design, AVS Printing, and Helutrans Artmove for the immense contributions in making this exhibition possible.

Our heartfelt gratitude to our Guest-of-Honour, H.E. Allaster Cox, High Commissioner, Australian High Commission, for taking time to officiate the opening reception and penning down the thoughtful foreword.

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John Z. W. Tung

Artwork and Exhibition Photography

Studio W Photography

About The Private Museum

The Private Museum is a non-profit private museum in Singapore founded by Singaporean philanthropist, art collector and real estate developer, Daniel Teo, together with his daughter Rachel Teo in 2010. Fuelled by passionate patronage for the arts, the museum aims to be an alternative platform to bridge the gap between the private and the public. With a vision to promote art appreciation, the independent arts space engages local, regional and international audiences from all walks of life. The Private Museum is a registered Charity and Institution of a Public Character (IPC) since 2010 and 2015 respectively.

Our Vision

To be a leading, dynamic private museum in Southeast Asia and a national model in Singapore that engages, inspires and builds communities through art.

Our Mission

To serve as an independent platform in bridging gaps between public and private spheres through the exchange of ideas across cultures, educational initiatives, and artistic and curatorial collaborations with collectors and practitioners of the arts.

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