

Press Release



FOR IMMEDIATE RELEASE

***Prudential Eye Zone* launches at ArtScience Museum**

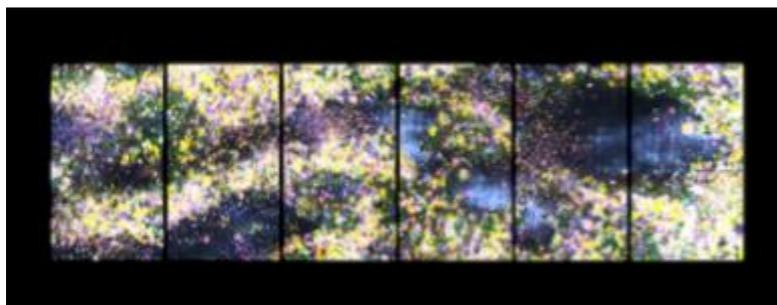
*Exhibition features contemporary artwork from
Indonesia, Japan, Korea, Malaysia and Singapore and
marks Korean artist T.O.P's curatorial debut*

Singapore (2 April 2015) – *Prudential Eye Zone* opens tomorrow at ArtScience Museum as a curated selection of works by 17 contemporary artists from the thriving art scenes of Indonesia, Japan, Korea, Malaysia and Singapore. The exhibition, co-curated by Korean pop sensation T.O.P. in his curatorial debut, follows the successful run of the Prudential Eye Awards Finalists Exhibition, which was held from 17 January to 29 March.

Prudential Eye Zone will run alongside *Prudential Singapore Eye*, one of the largest surveys of Singapore's contemporary art scene to date, with over 40 works on display. Both exhibitions will run till 28 June.

In addition to T.O.P., *Prudential Eye Zone* is co-curated by Serenella Ciclitira (Founder, Prudential Eye Programme), Honor Harger (Executive Director, ArtScience Museum at Marina Bay Sands) and independent Korean curator YoungJoo Lee.

Featuring 19 art pieces that range across video and digital art, installation, sculpture, painting and photography, the *Prudential Eye Zone* exhibition explores the works of artists who work across Asia, with many of them on the cusp of gaining a significant international profile through the Prudential Eye Programme.



Flowers and People-Dark by Japanese Collective teamLab



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A poetic sensibility runs through many of these exhibits, evidenced in the constantly shifting imagery of 'Flowers and People–Dark' by Japanese Collective teamLab, the almost abstract paintings of Indonesian painter Christine Ay Tjoe and the intricate all-over surfaces of the Japanese painter Keisuke Jinba.



The Flying Balloon by Christine Ay Tjoe



Hakuchizu by Teppei Kaneuji

In other works, notably by Singaporean artist Donna Ong, Japanese artist Teppei Kaneuji and Indonesian artist Bagus Pandega, everyday objects are connected through visual and conceptual associations to create evocative installations and sculptures. Ambiguity is key to the work of all three artists. Social and political issues are raised in the photographs of Malaysian artist Sherman Ong and more directly addressed in the work of Japanese artists Chim ↑ Pom, winners of this year's Prudential Eye Awards.

Commenting on the selection of artwork, Serenella Ciclitira, founder of the Prudential Eye Programme, said: "This forthcoming *Prudential Eye Zone* exhibition focuses on five Asian countries. Its main aim is to show a new contemporary art mobility in term of ideas, artistic creativity and output. Globalisation and travel have increasingly been blurring the boundaries across these Asian countries thus making it more difficult for the artworks to be categorised in terms of national provenance. It has been very exciting to work with these talented artists and my warm thank you to all of them."

On his curatorial debut, T.O.P said, "My interest in art began from admiring world-renowned contemporary artists' masterpieces, their concepts and visions. Traveling around Asia, this interest naturally broadened towards young and influential Asian contemporary artists. While in Asia, I had the privilege to learn about the Prudential Eye Programme and decided to participate in the programme as I deeply felt that it was a great platform to celebrate and introduce young Asian contemporary artists. I hope that everyone who visits the *Prudential Eye Zone* exhibition goes away inspired by the various artworks on display." T.O.P was involved in choosing the art pieces from the eight Korean and Japanese artists.

Honor Harger, executive director of ArtScience Museum, added: "*Prudential Eye Zone* embodies ArtScience Museum's commitment to supporting and nurturing artistic talent within the Southeast Asian region, through a range of exciting programmes, events,



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exhibitions and other initiatives. Add to this our location in Singapore, which was recently named one of the world's top 12 cities to watch for contemporary art, and it becomes clear why ArtScience Museum is an ideal location for this exhibition."

Barry Stowe, chief executive of Prudential Corporation Asia, said: "The *Prudential Eye Zone* provides visitors with a unique view of contemporary art from across Asia including works from previous Eye exhibitions that Prudential has supported in the region. We are delighted to be providing visitors to the ArtScience Museum additional works to enjoy while visiting the *Prudential Singapore Eye* exhibition."

David Ciclitira, founder of Prudential Eye Programme, said: "The Prudential Eye Programme is dedicated to supporting contemporary artists, and our aim is to create a major ecosystem for the development of artist's careers. We've enjoyed a very successful collaboration with ArtScience Museum on *Prudential Singapore Eye*, and we're delighted to be partnering the iconic museum once again to showcase Asia's richly talented array of contemporary artists through *Prudential Eye Zone*. We're also privileged to be working with talented K-POP artiste T.O.P, particularly in the selection of artwork from Korea and Japan."

Please refer to the attached Appendix I for the full list of artworks at *Prudential Eye Zone*.

Free entry

Visitors can continue to enjoy free entry to the exhibition every first Monday of each month, which started in February and will continue on 6 April, 4 May and 1 June. This is made possible with support from Prudential. In addition, pre-booked school groups including pre-schools, primary, secondary and tertiary institutions, can also visit *Prudential Singapore Eye* and *Prudential Eye Zone* (for self-guided tour only) for free. These initiatives are aimed at further engaging school-going children as well as the public and raise their awareness about the outstanding work created by the local art community

For more information on additional programming and ticket prices, please visit www.marinabaysands.com/ArtScienceMuseum

An online catalogue of the *Eye Zone* exhibition can be downloaded from: <http://www.singaporeeye.com/catalogue>

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About Prudential Eye Programme

Established in 2008 by David and Serenella Ciclitira and sponsored by the region's leading life insurer and asset manager Prudential, the Prudential Eye Programme is an initiative that nurtures artistic talent. The programme aims to develop arts infrastructure in territories where this is lacking, in order to provide artists with the platforms, support and recognition they need to develop their careers. It works to build networks and opportunities for artists and galleries through strategic partnerships and a variety of platforms.

Previous projects from the Prudential Eye Programme include Korean Eye (2009 to 2012), Indonesian Eye (2011), Hong Kong Eye (2013) and Prudential Malaysian Eye (2014): a series of international touring exhibitions and publications providing emerging Asian artists with opportunities to showcase their work. To date, the programme has held 18 exhibitions worldwide, which have been viewed by over two million people.



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In January 2014, the Prudential Eye Programme launched the Prudential Eye Awards in Singapore, honouring the accomplishments of emerging artists throughout greater Asia and launching a creative education programme with the British Council. The exhibition accompanying the second edition of Prudential Eye Awards will concurrently with Singapore Eye at the ArtScience Museum.

About Parallel Contemporary Art

Parallel Contemporary Art is a not-for-profit organisation dedicated to supporting emerging artists across the world. It was founded by David and Serenella Ciclitira who have been collectors and patrons of contemporary art for over two decades. 23 years ago, as part of their commitment to supporting emerging artists, they founded two annual awards at the Royal College of Art, London; the Parallel Prize for painting and the Serenella Ciclitira Scholarship for sculpture, both of which continue to provide valuable support and stipends for graduating fine artists. Through their love of travel and discovering new artistic talent, they realised young artists in many parts of Asia were under supported and going unnoticed. To help develop the careers of these emerging Asian artists, they launched the Prudential Eye Programme, an initiative that nurtures worldwide artistic talent.

About Marina Bay Sands Pte Ltd

Marina Bay Sands is the leading business, leisure and entertainment destination in Asia. It features large and flexible convention and exhibition facilities, 2,560 hotel rooms and suites, the rooftop Sands SkyPark, the best shopping mall in Asia, world-class celebrity chef restaurants and an outdoor event plaza. Its two theatres showcase a range of leading entertainment performances including world-renowned Broadway shows. Completing the line-up of attractions is ArtScience Museum at Marina Bay Sands, which plays host to permanent and marquee exhibitions. For more information, please visit www.marinabaysands.com

About ArtScience Museum

ArtScience Museum at Marina Bay Sands is Southeast Asia's leading cultural institution that explores the inter-relationship between art, science, technology and culture. Featuring 21 galleries totaling 50,000 square feet, the iconic lotus-inspired building has staged major exhibitions by some of the 20th century's key artists, including Salvador Dalí, Andy Warhol and Vincent Van Gogh, as well as major exhibitions, which explore aspects of scientific history.

About Saatchi Gallery

The Saatchi Gallery was founded in 1985 with the aim of bringing contemporary art to as wide an audience as possible and make it accessible by providing an innovative platform for emerging artists to show their work. Over the last four years the Saatchi Gallery has hosted 15 out of the top 20 most visited exhibitions in London, according to The Art Newspaper's survey of international museum attendance, and is also ranked amongst the world's top five most liked museums on Facebook and Twitter by Museum Analytics. The Saatchi Gallery's website has become a global meeting place for people interested in contemporary art. Entry to all exhibitions at the Saatchi Gallery is free. www.saatchigallery.com.

About Prudential Corporation Asia

Prudential Corporation Asia is a business unit of Prudential plc (United Kingdom)*, comprising its life insurance operations in Asia, and its asset management business, Eastspring Investments. It is headquartered in Hong Kong.

Prudential is a leading life insurer that spans 12 markets in Asia, covering Cambodia, China, Hong Kong, India, Indonesia, Korea, Malaysia, The Philippines, Singapore, Taiwan, Thailand and Vietnam. Prudential has a robust multi-channel distribution platform providing a comprehensive range of savings, investment and protection products to meet the diverse needs of Asian families.

**Prudential plc is incorporated in England and Wales, and its affiliated companies constitute one of the world's leading financial services groups. It has been in existence for 166 years and has £496 billion in assets under management (as at 31 December 2014). Prudential plc is not affiliated in any manner with Prudential Financial, Inc, a company whose principal place of business is in the United States of America.*

About Prudential Assurance Company Singapore (Pte) Limited (Prudential Singapore)

Prudential Singapore, an indirect wholly-owned subsidiary of UK-based Prudential plc, is one of the top life insurance companies in Singapore. We have been serving the financial and protection needs of Singaporeans



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for more than 80 years. Our focus is to bring well-rounded financial solutions to customers through our multi-channel distribution network, with product offerings in Protection, Savings and Investment. We are one of the market leaders in Protection, Savings and Investment-linked plans with over S\$25 billion funds under management as at 31 December 2013.

Prudential Singapore is the first life insurer in Singapore to be named Asia's Life Insurance Company of the Year in 2000. For ten consecutive years until 2013, we have been awarded the Gold Award in Reader's Digest Trusted Brands and we achieved the May Day Model Partnership Award in 2009. In 2010, we emerged as one of the top insurers in Singapore in the Customer Satisfaction Index, which is a national barometer that tracks 104 companies from eight sectors. Since 2007, we have been conferred the People Developer Award by SPRING Singapore for our efforts in training and developing employees and in 2013 and 2014, we were presented with Asia's Employer of the Year Brand Award by the Branding Institute and the World HRD Congress. Also in 2014, Prudential Singapore was awarded the NTUC Plaque of Commendation (Gold) Award, the Leading HR Practices Award in Quality Work-Life, Physical & Mental Well-Being and an AA Rating by leading credit rating agency Standard & Poor's.

For Images:

<https://www.hightail.com/download/UIRSQndLUEM5bEFzeHNUQw> (Credits to the respective artists)

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APPENDIX I - List of artworks at Prudential Eye Zone

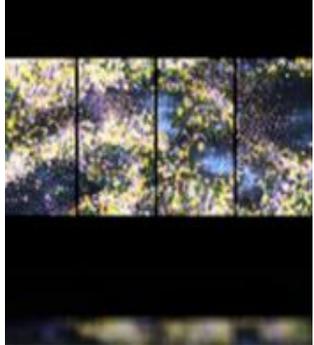
Title of Artwork (Year):	Name of Artist:	Description of Artwork:
 <i>The Flying Balloon</i> (2013) Oil on canvas 170 x 200 cm Courtesy of the artist and Ota Fine Arts	Christine Ay Tjoe b.1973, Indonesia	Ay Tjoe's work is delicate to the point of fragility and reveals the two distinct worlds or territories of the artist; an internal world of melancholy, struggle and pain and secondly a world of forms and colours that create lively visual experiences. She is reminded that very often we have to perform to our best ability for ourselves and for others. The results in return, are almost always unexpected. Ay Tjoe chooses to keep to this ethos, and to reach a higher ethos, she is reminded that a balloon can fly high and will keep going higher to be always free.
 <i>Pint</i> (2009) Pigmented resin on wooden panel 148.5 x 92 cm Courtesy of the artist	Arin Dwihartanto Sunaryo b.1978, Indonesia	Sunaryo makes abstract paintings that draw on comic books, science fiction and Japanese manga as source material. For some years he has been using pigmented resin as the key material in his paintings. This is because of its use in primeval and modern cultures, and also for its alchemical resonances. The artist uses resin as a painting pigment highlighting monochromatic, earthy hues that manifest in grainy, rainy or explosive splashes. Sunaryo alternates between drips and splashes allowing the unpredictable flow of the liquid, resulting in unusual visual characters on the flat base on which the resin has been poured.

 <p><i>Uncertainty, ed. 2 (2014)</i></p> <p>Digital print on vinyl, wood, motor, electronic system 40cm x 70cm</p> <p>Courtesy of the artist and ROH Projects</p>	<p>Bagus Pandega b.1985, Indonesia</p>	<p><i>Uncertainty</i> is an installation that addresses a modern social problem. The more we know and the more we understand, the more we start to doubt. Every day, every second, every minute, the world changes.</p> <p>Pandega's installation is reflective of this constant state of flux. As a part of this changing world, uncertainty surrounds us everywhere and is inescapable.</p>
 <p><i>Interstitial Organisms #2 (2014)</i></p> <p>Silicon sealant on plywood 200cm x 200cm</p> <p>Courtesy of the artist and ROH Projects</p>	<p>Syaiful Aulia Garibaldi b. 1985, Indonesia</p>	<p>Garibaldi works at the intersection of art and science to not only showcase real, living micro-organisms in an artistic and aesthetic way, but to create a world of imagination with a scientific foundation.</p> <p>Observing the details of small, tiny beings through a microscope, Garibaldi records images of cellular growth and uses them as alphabets to create a new language he named "Terhah", meaning 'idea'. <i>Interstitial Organisms #2</i> is a representation of this language in an imaginative world.</p>
 <p><i>HanoiHaiku-Hair (2006)</i></p> <p>Digital print on archival paper 75 x 150 cm</p> <p>Courtesy of the artist and Xavier G. Florenzano</p>	<p>Sherman Ong b.1971, Malaysia</p>	<p>Ong's interest lies in the idea of transition and its relationship with the memory of the past, changing of values. He explores this idea through the social/private spaces within an evolving urban environment like Hanoi and presents this series like a visual Haiku.</p> <p>The juxtaposition of images produces their own narratives and temporal connections. It is also open to many interpretations infused with the personal experiences of individual viewers.</p>

 <p><i>HanoiHaiku-Peacock</i> (2006)</p> <p>Digital print on archival paper 75 x 150 cm</p> <p>Courtesy of the artist and Xavier G. Florenzano</p>		
 <p><i>Facing West</i> (2014)</p> <p>Mixed media on canvas 127 x 243.5 cm</p> <p>Courtesy of the artist</p>	<p>Sabri Idrus b.1971, Malaysia</p>	<p>The Disruptive Nature series, which includes <i>Facing West</i>, attempts to demystify the linear picture-making process. Idrus engaged with a variety of collaborators and respondents for this series around the topic of semiology.</p> <p>Tracing down patterns of nature, he introduces other 'sign systems' in his paintings. These objects contextualise the primary layers of the paintings, creating conflicting elements of signs and symbols over the surfaces of the traces and marks of nature.</p>
 <p><i>All I Need is Love</i> (2011)</p> <p>Books, cardboard, watercolor paper and masonite 122cm x 170cm x 287cm</p> <p>Courtesy of the artist, Rimbun Dahan, Aliya & Farouk Khan Collection</p>	<p>Haslin Ismail b. 1984, Malaysia</p>	<p><i>All I Need is Love</i> is an installation about Ismail's future vision of his own family. Created in 2011, he was inspired by the birth of his first child.</p> <p>Thinking about the role of the father and living happily in a house, Ismail reconstructed these symbols into the form of small houses in a paper box. He also included books that represent the adventurous moments and knowledge from his imagination.</p>
 <p><i>Architecture of Desire</i> (2011)</p>	<p>Choy Chun Wei b.1973, Malaysia</p>	<p>Using urban materials and mixed medium surfaces, Choy explores the function of materials. This is especially important to Choy as he grapples with the relevance of painting in a time fuelled by material culture.</p> <p>The aerial viewpoint in <i>Architecture of Desire</i> was not just an aesthetic consideration, but a reflection of Choy's engagement with urban materiality and humanity. He evokes meaning through his use of both controlled and spontaneous gestural handling, resulting in the</p>

<p>Mixed media and collage on wood 108cm x 181cm</p> <p>Courtesy of the artist & Weiling Gallery Private Collection</p>		<p>inter-woven nature of the image. This layering technique is a comment on the modern textual mantras that have been shaped by the advertising industry.</p>
 <p><i>secret, interiors: chrysalis (19)</i> (2006)</p> <p>Furniture and readymades (multimedia installation) 250 x 250 x 150 cm</p> <p>Courtesy of the artist</p>	<p>Donna Ong b.1978, Singapore</p>	<p>This series of work is chosen from a game or dream from childhood, a search to recapture a remembered past with the tools, skills and knowledge of the adult one has become.</p> <p>In this room, the adult occupant plays a child's game (playing with dolls) and takes the innocent desire of a child for her dolls to come alive, far too seriously, resulting in the following elaborate and obsessive installation.</p>
 <p><i>Hakuchizu</i> (2011)</p> <p>Mixed media installation: plaster, tables, etc Dimensions variable</p> <p>Photo of installation courtesy of ShugoArts and the National Museum of Art, Osaka</p>	<p>Teppei Kaneuji b. 1978, Japan</p>	<p>Kaneuji often uses white in his work because it simultaneously can represent both an absence and a presence.</p> <p>In his work <i>Hakuchizu (White Map)</i>, plaster powder is sprinkled over readymade objects, connecting them together to create a single new form. Similar to the way snow fall can transform a familiar place, the white powder temporarily alters an otherwise ordinary situation.</p> <p><i>Hakuchizu (White Map)</i> may be seen as an abstraction of the relationship between the individual and the collective and a broader commentary on the connection between individual lives and historical or natural phenomena.</p>
 <p><i>Broken Image</i> (2015)</p> <p>Oil on canvas 162 x 227.3 cm</p>	<p>Kei Imazu b.1980, Japan</p>	<p>Most recently, Imazu has been particularly interested in finding images in art history over different periods and regions based on a chosen theme.</p> <p><i>Broken Image</i> is the end result of Imazu's search for images under keywords such as "ancient", "nude", "vandalism", "attacked art", "iconoclasm", and "Zankestu" (incomplete remains), among others. While the appearance of the painting's famous forms have been changed to some extent, Imazu believes that once a human shape is turned into an image under a certain theme, its essential impression remains unaffected.</p> <p><i>Broken Image</i> therefore refers to both an image</p>

<p>© Kei IMAZU, Courtesy of YAMAMOTO GENDAI</p>		<p>damaged in reality and an image shattered through the process of painting. It captures the state where broken images, with their own individual histories, can appear as they are through the medium of paint.</p>
 <p><i>B.T.P. (food)</i> (2014)</p> <p>Acrylic on cotton 160 x 111.8 cm</p> <p>Courtesy of the artist & SCAI the Bathhouse</p>  <p><i>B.T.P. (wood)</i> (2014)</p> <p>Acrylic on cotton 160 x 111.8 cm</p> <p>Courtesy of the artist & SCAI the Bathhouse</p>	<p>Keisuke Jinba b. 1985, Japan</p>	<p>Jinba's work <i>B.T.P.</i> is taken from the line "Body Touches Painting" and refers to his artistic process.</p> <p>Similar to molding a sculpture, he uses his fingers to paint onto the canvas, creating a direct link between the medium, the canvas, and his body.</p> <p>The painting also functions as a memo or a sketch on which words that summarize Jinba's surrounding environment or situation are noted.</p>
 <p><i>KI-AI 100</i> (2011)</p> <p>Single channel animation 3 min 13 sec</p>	<p>Chim↑Pom collective formed in 2005, Japan</p>	<p>This video work films Chim↑Pom members, together with friends made in Soma city, Fukushima in May 2011, doing 100 sequential yells of "KI-AI" - Japanese shouts showing a fighting spirit. Soma city is one of the affected areas of the Great East Japan earthquake, resulting in the residents losing their homes, loved ones and business.</p> <p>Unlike other areas intensely covered by mass</p>

<p>Courtesy of the artist and MUJIN-TO Production, Tokyo</p>		<p>media, this area had suffered from a shortage of volunteers due to its close proximity to the Fukushima Daiichi Nuclear Power Station. These were real shouts filmed in one-cut and ad-libbed, by the young locals who, although being victims themselves, had continued to provide relief and help towards reconstruction.</p>
 <p><i>Flowers and People – Dark</i> (2014)</p> <p>Interactive digital work, dimension variable, from Edition of 10 + 2 Aps</p> <p>Courtesy of the artist: © teamLab</p>	<p>teamLab collective formed in 2001</p>	<p>The work is rendered in real time by a computer programme and not a pre-recorded animation.</p> <p>The flowers spring up, grow, bud and blossom before their petals begin withering, and the flowers eventually fade away. If the viewer is standing still about two metres from the screen, new flowers are born.</p> <p>When the viewer approaches very close to the work, the flowers start to shed their petals all at once, wither and die, causing a continuous change in the artwork where previous visual states can never be replicated.</p>
 <p><i>Grandmother Tower</i> (2011-14)</p> <p>Winding thread on found and reproduced industrial dish carrier Dimensions Variable</p> <p>Courtesy of the artist</p>	<p>Seokyoung Kang b.1958, Korea</p>	<p>At the core of Kang's work is the role of the artist as a mediator of tensions and clashes that arrive between objects when they are arranged into a pictorial space. Elements such as strength and weakness, robustness and frailty, co-exist in Kang's work through the use of towering and threading.</p> <p>This is seen in <i>Grandmother Tower</i>, which uses found objects that have been wrapped and piled upon one another to give the discarded objects a sculptural status. Looking dangerously close to tipping over, but somehow managing to remain standing, the work was named for its resemblance to Kang's beloved grandmother.</p>

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 <p><i>La Divina Commedia</i> (2014)</p> <p>Ceramic 1st set : 20 x 120 x 15 cm 2nd set : 160 x 200 x 15 cm 3rd set : 120 x 120 x 15 cm</p> <p>Courtesy of the artist</p>	<p>Yunhee Lee b. 1986, Korea</p>	<p><i>La Divina Commedia</i> was inspired by Dante Alighieri's famous trilogy, an epic poem about Dante's journey through the three realms of the dead, and the risks that were taken along the way.</p> <p>The dream-like and mysterious nature of the poem is reflected in the white, glossy ceramic material of Lee's work. Inserting a female protagonist into the mythic story, Lee's work represents a girl's search for happiness and peace. Along the way, she encounters many obstacles, but by overcoming anxiety and suppressing desire, she is able to reach a state of ultimate peace.</p>
 <p><i>Without Ending</i> (2012)</p> <p>Single Channel video Random plat</p> <p>Courtesy of the artist</p>	<p>Yongseok Oh b. 1976, Korea</p>	<p>Oh's new project, <i>Without Ending</i>, applies mechanisms of random expansion and addition to place movie media in an unlimited time and space. Traditional movies have a basic unit of cutting time, which makes evident the selection, reduction, and editing in order to create a structure and value.</p> <p>By removing these structures, <i>Without Ending</i> adds time endlessly and expands space limitlessly to intentionally disregard the production of value, order, and point of view.</p>



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