

As One Thing Flows to Another

As One Thing Flows to Another

*Works by*

The TENG Company, Dr Chua Yang,  
Zul Mahmod, Chen Sai Hua Kuan,  
Grace Chen Liang, Cheo Chai-Hiang,  
Lewis Choo Li Wei, Odelia Tang,  
Andy Yang & Kim Whye Kee

As One Thing Flows to Another

*Curated by* Ng Hui Hsien

Private  
MUSEUM  
SINGAPORE

As One Thing Flows to Another As One Thing Flows to Another As One Thing Flows to Another  
to Another

*As One Thing Flows To Another*

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## Preface

By Aaron Teo

4

## Essay

By Ng Hui Hsien

9

## Artwork & Installation Views

20

## Acknowledgements

136

# Connecting Communities Through Art, Culture, and Heritage

AARON TEO

4

It is my pleasure to introduce *As One Thing Flows to Another*, an exhibition that marks a significant milestone in artistic collaboration in the history of our museum. This expansive multidisciplinary exhibition reimagines culture, heritage, and tradition through a contemporary lens. Curated by our guest curator, Ng Hui Hsien, the exhibition features the works of eight Singaporean visual artists, who delve into the exploration and reinterpretation of the eight graces (八雅) in Chinese culture. Alongside these visual artworks, the exhibition broadens its scope by collaborating with leading Singaporean music charity, The TENG Company, and Singaporean photographer and author, Dr Chua Yang.

The exhibition invites viewers to explore the dynamic dialogue between historical depth and modern interpretation. It encourages contemplation on the fluidity of cultural elements and their interconnections in shaping our contemporary world. *As One Thing Flows to Another* delves into themes of cultural reimagination, with eight Singaporean artists—Zul Mahmud, Chen Sai Hua Kuan, Grace Chen Liang, Cheo Chai-Hiang, Lewis Choo, Odelia Tang, Andy Yang, and Kim Whye Kee—each offering their artistic interpretation of the eight graces. Beyond celebrating interdisciplinary collaboration, this exhibition marks several important milestones: The TENG Company's 20th anniversary, the launch of the second book in Dr Chua Yang's

*Women Inspiring Women* series, and the celebration of our nation's 59th birthday.

This exhibition stands as one of the museum's most ambitious collaborative endeavours to date—a bold initiative that integrates diverse artistic forms and personal narratives. The journey began with our discussions with The TENG Company on the concept of the eight graces—how we can contextualise the graces in contemporary times and bring about new dialogue about culture in Singapore. As part of our ideation, The TENG Company conceptualised original compositions—created by their resident composer Chow Jun Yi—under the title *Qin, Qi, Shu, Hua* (Music, Chess, Calligraphy, Painting), inspired by this very exhibition.

Through a dear friend of the museum, Lindy Poh, we had the pleasure of meeting Dr Chua Yang. Not only is she the daughter of Cultural Medallion recipient Chua Mia Tee, but she is also the photographer and author of the successful *Women Inspiring Women – The Home Edition*, a book featuring photographs and stories of 100 mother-daughter pairs in healthcare. At the time of our introduction, Dr Chua was in the process of working on the second book in this series, *Women Inspiring Women – The National Edition*. Her timely connection with our project added another thematic layer of womanhood, nationhood, and everyday life. Moved by Dr Chua's unwavering commitment to advocating for women's rights, I extended an invitation for her to join us in this exhibition. Here, she would both launch her new book and present an installation of over 100 photographs of Women in Singapore Holding Up the Sky as part of the showcase.

This exhibition embodies the museum's mission to be a vibrant space for collaboration and a platform for cultural exploration. After a year of meaningful artistic showcases, the museum has evolved into a bridge between communities, igniting dialogue and inspiring transformative change. *As One Thing Flows to Another* is not just a public exhibition; it serves as a valuable resource for practitioners, enthusiasts, and academics

5

to explore the intersections of various artistic forms and collaborative efforts. Additionally, it provides artists the opportunity to witness the synergy between their works within a shared space. This amalgamation of disciplines, heritage, art, and culture aligns seamlessly with the museum's vision to be a dynamic and inclusive space for fostering the appreciation of art.

The unveiling of *As One Thing Flows to Another* marks a pivotal moment in our museum's history. The opening reception, graced by our Guest-of-Honour, Ms Chang Hwee Nee, CEO of the National Heritage Board, took place on the eve of our nation's birthday. This event brought together over 400 Singaporeans and international friends at the historic Osborne House to celebrate art, culture, and heritage. On behalf of the museum's founders, Daniel Teo and Rachel Teo, I extend our deepest appreciation to curator Ng Hui Hsien, The TENG Company, and Dr Chua Yang for their unwavering dedication in bringing this project to life. Our gratitude also goes out to all partners, patrons, supporters, and friends who contributed to the success of this project. Finally, we sincerely thank the eight Singaporean artists—Zul Mahmud, Chen Sai Hua Kuan, Grace Chen Liang, Cheo Chai-Hiang, Lewis Choo, Odelia Tang, Andy Yang, and Kim Whye Kee—whose trust and dedication made this exhibition possible.

**Aaron Teo**

Associate Director  
The Private Museum Singapore

# Behind the Scenes: The Curatorial Process of As One Thing Flows to Another

NG HUI HSIEN

“Hey, have you heard of the phrase eight graces?” I asked my PRC friend, Hu Shu, unfairly casting her in the position of being an expert in Chinese history and culture simply because of her nationality. Or at least, someone more knowledgeable than I am on the topic.

“What’s that?” She replied, bewildered. “I was taught six arts in my secondary school in China, along with all the classical texts by Confucius, but I’ve never heard of eight graces.”

Further dialogue about the six arts and eight graces ensued. Based on my research and conversations with Hu Shu, the notion of the six arts was developed in ancient China. Associated with Confucianism, it refers to rites, music, archery, chariotry, calligraphy, and mathematics, and excelling in these was taken as the hallmark of a well-rounded, educated gentleman. Later, the concept of the four arts emerged, with its elements of music, chess, calligraphy, and painting overlapping with those of the six arts. Knowledge about these elements similarly acted as cultural capital, bestowing practitioners—typically the literati—with status and prestige.

While the terms six arts and four arts were created a long time ago, the phrase eight graces seem to be a more recent linguistic invention. Admittedly, each of the elements in the concept—music, chess, calligraphy, painting, poetry, wine, flowers, and tea—possesses long histories in Chinese culture. The umbrella term itself, however, appears to have been found

in references that mostly emerged only a decade or two ago. And it is this discovery that laid the premise for the curatorial process of *As One Thing Flows to Another*.

### Fertile ground for free associations

Along with the inference that the concept of eight graces is a newly invented one comes an appreciation for the evolution of language and culture across time. As the discovery suggests, what we deemed as traditional may instead, be a contemporary reinterpretation of the past. To highlight this fluidity of culture, it was decided in the early days of the curatorial process that the commonplace associations people have with the eight graces today would be a starting point for the exhibition. Rather than delving into the deep, intricate histories and philosophies of Chinese culture (and me taking the risk of getting them very wrong), the show would in a way, reimagine the eight graces in the contemporary context. And this reimagination would be done through the process of free association.

With this in mind, a list of artists and artworks was proposed to The Private Museum. After rounds of discussion with The Private Museum about whose works might fit the show, a diverse selection of eight visual artists was finalised. These artists were Zul Mahmod, Chen Sai Hua Kuan, Grace Chen Liang, Cheo Chai-Hiang, Lewis Choo, Odelia Tang, Andy Yang, and Kim Whye Kee.

To draw different audiences and further nurture the local arts ecosystem, the show was also conceptualised as a unique collaborative project between The Private Museum, The TENG Company, and Dr Chua Yang. The TENG Company is an acclaimed not-for-profit music charity celebrating its 20th anniversary. In contrast, Dr Chua Yang is an obstetrician and gynaecologist with a huge passion for women's issues. She is also the daughter of renowned pioneer artist Chua Mia Tee.

### Parallels between curatorial process and artmaking

With a background in sociology and photography, I usually work in the arts as a visual artist and mentor. When it comes to my personal art practice, I prefer to create, edit, and sequence images based on intuition. Rather than having a predetermined idea at the very beginning of a project and then clinically executing it, I am more inclined to first outline a rough direction and its corresponding parameters, and then let the work emerge and take form through the process of making itself. Here, thoughts and emotions residing in one's subconscious constitute the north star, with the rational mind taking a backseat.

When coming up with a sequence of images for, say, a slideshow, a photobook, or an exhibition, I first create hundreds—or even thousands—of photographs. These are then narrowed down to a smaller collection. From this collection, groupings are made. Each photograph is assessed not just for what it looks like, but for what it feels and sounds like. I mull over questions such as whether an image feels more like a shout or a soft whisper, or whether it possesses a more melancholic tone or a more uplifting note. Here, atmosphere and mood take priority over the didactic and the figurative.

After groups of images are created, pairings are formed. Strong images may not make strong couples. What is key instead, is the relation between images. When seeking out pairings, I look out for what some photographers call “the third effect,” which refers to a certain quality that magically appears when two images sit next to each other. They simply look and feel right, stirring up a feeling that each image wasn't able to do by itself before. After making pairings, I connect them to form a sequence, while keeping in mind whether an image feels more like a comma, a question mark, or a full stop. This process is akin to crafting a piece of music. One feeling leads to another, as one image flows to another. If there are gaps within the sequence, the act of photographing repeats.

Through this iterative method of creating and reviewing images, recurring motifs typically emerge. They coagulate to form themes, offering glimpses into one's subconscious. And as clarity on these themes grows, the photographic project itself also takes shape.

Such an artmaking approach parallels the curatorial process for *As One Thing Flows to Another*. Take the selection and commission of artworks. I first met up with each of the eight visual artists as well as the two collaborators individually. After every meeting, I took notes on their artistic intentions and interests. For visual artists who were commissioned to create new works for the show, I deliberately refrained from dictating specific directions that they were to work in during our meetings. Instead, I simply provided them with the basic working premise for the exhibition, asked questions about their practice, and when needed, offered suggestions based on their body of work or brainstormed together with them about the different ways in which their new works could take. To some of the visual artists, I mentioned that I work as an artist myself as well, and that part of my job in this exhibition is to support them and present their works in the best light. Through such interactional cues, I tried to mitigate the uncomfortable power dynamics that sometimes seep into the relationship between a curator and an artist, the former holding a degree of authority and influence due to their conventional role as gatekeepers in the art world.

Similar to the initial stages of my artmaking, such a curatorial approach emphasises a degree of openness, albeit in a more collaborative way. When it comes to the visual artists who were commissioned to make new works for instance, rather than me telling them what to create and the specific themes to explore, the broad working direction for the exhibition was conveyed instead. The decision as to what to create and how ultimately rested with them. In a way, this also allowed the element of chance to enter the curatorial process, paving the way for surprises and accidents to happen.

From both existing and new works of the eight visual artists as well as that of the two collaborators, I then created a longlist. This longlist of works is akin to the broad collection of photographs that I make for my personal artistic practice. Drawing from this longlist, I formed groupings or pairings of artworks while keeping in mind considerations such as the interests of various artists and collaborators, and the character of the different rooms in The Private Museum. This was done in consultation with The Private Museum team, with me proposing and them offering valuable feedback and suggestions.

When creating groupings or pairings of artworks, I was also similarly searching for the third effect. To me, examples where such synergy is evident include the pairing of Chai-Hiang's *Utterance* and Sai's *Adapt Adapt Adapt Adapt Adapt..... (//)* in the Emily Arcade. *Utterance* is a series of 12 prints that explores ideas of territory, boundary, inclusion, and exclusion. When placed in a row that spanned across the entire room, the series visually resonates with Sai's work that resembles a line drawing in space.

Like how patterns emerge through my own artistic process, I also began to notice recurring themes in my longlist of artworks. These themes include nationhood, everyday life, and nature, and were used to come up with the final selection of artworks for the show.

The theme of nationhood, for instance, can be glimpsed in Whye Kee's *The Host's Teacup*. Made up of 59 teacups crafted out of Singapore clay dug up in the 1970s from Ulu Pandan, Tampines, and Jalan Kayu, his work tells a story of urbanisation and economic development in land-scarce Singapore. In turn, the melodic music pieces by The TENG Ensemble on show at the Osborne Hall reveal efforts at constructing or imagining what a Singaporean musical identity could be like. With its connotations of demarcation, borders, and citizenship, the concept of nationhood also relates to artworks such as *Utterance* and *Adapt Adapt Adapt Adapt Adapt..... (//)*.



On the theme of everyday life, Sai's playful sculptures come to mind. Imbued with a sense of the absurd, these sculptures were made by stripping mundane, ordinary objects of their use value. In this way, the artist has used humour to point to the instrumental logics that govern our modes of thinking and living in Singapore, especially that of efficiency. Along the same vein of the principles we live by, Grace's expressive and beautiful calligraphy works reveal philosophical ideals that many of us connect with, such as harmony, tolerance, and balance.

Relating to everyday life from a more psychological front are paintings by Odelia in the Sophia Gallery. Drawing inspiration from popular culture and her background in graphic design, the artist has depicted subjective states of being in her works. In contrast to Odelia's more personal and inward-looking paintings, Dr Chua Yang's photographs of over 100 women from all walks of life in Singapore stand as a collective portrait of unity and solidarity.

The theme of nature can be derived from works such as Zul's *Of Nature and Technology* at the Caroline Verandah. Made out of materials such as driftwood, metal rods, aluminium horns, and light sensors, the sound of his installation changes as one moves around it. Not only does this highlight the physicality of sound, but it also reveals the agency of the audience in the making of the work. Along the same theme of nature is a quiet installation by Lewis called *Silver Reverie*. In it, books—mostly empty—lie scattered around, as if abandoned and whispering a tale of time passing. Yet, mushrooms can be found sprouting, attesting to ideas of renewal and rebirth. In contrast to Lewis's more melancholic installation are vibrant and dynamic paintings by Andy. Through bold brushstrokes and his adept use of colour, the painter highlights the vitality of local flora, reminding us of the fleeting moments of beauty that surround us in the present.

In this manner, through a curatorial process that sometimes resembles my artistic approach, diverse works were weaved together to present a show that explores the broad themes of nationhood, everyday life, and nature in contemporary times.

### **Mingling within and across space**

As apparent, the artworks of each visual artist may relate to more than one theme or grace. Andy's *Dancing All the Time*, a painting of blooming Vanda Miss Joaquim flowers, for instance, can be connected to both the themes of nature and nationhood. While Zul's installation most evidently relates to the topic of nature, it can also connect to that of everyday life, with the decaying driftwood it features taken as mundane objects that we usually disregard.

Further, while works in the same room speak to one another, they also dialogue with works sited in other areas of The Private Museum. In a sense, these different ways that artworks, themes, and graces relate to one another hint at the underlying premise of *As One Thing Flows to Another*: the fluidity of culture. And along with this fluidity, in light of the present, the porosity of tradition for our remaking and reinterpretation.

# Curator Biography

NG HUI HSIEN

Ng Hui Hsien (b. 1982, Singapore) is a multifaceted artist, writer, and educator whose artistic journey transverses themes of perception, (im)materiality, and interconnectivity. Through mediums such as photography and installation art, her works serve as spaces where the subconscious can subtly or directly manifest itself.

With an extensive exhibition history, Ng's art has graced international platforms such as Comma Space in Singapore, the Martin Parr Foundation in the UK, and the Reykjavík Museum of Photography in Iceland, among others. She has also been showcased at renowned festivals like Photo Bangkok in Thailand and the Dali International Photography Festival in China.

Her artistic prowess has garnered attention from various publications and platforms worldwide, including Photomonitor, PHmuseum, and The Reykjavík Grapevine. Notably, her self-published artist book, *The Weight of Air*, has earned a place in esteemed collections such as the New York Public Library and the Asia Pacific Photobook Archive. Additionally, it has been recognised in publications like *How We See: Photobooks by Women*.

# As One Thing Flows to Another

Music, chess, calligraphy, painting, poetry, wine, flower, and tea (琴、棋、书、画、诗、酒、花、茶): each of these elements carries long histories and profound philosophies in Chinese culture. They evoke images of leisure, serenity, and refinement. In ancient times, they also functioned as cultural capital. Like certain cultural forms today, the ability to appreciate them was accompanied by the acquisition of status on the part of practitioners, and this often resided in the realm of the literati.

In recent times, these various elements have been conceptualised under the umbrella term eight graces (八雅). An online search for the term revealed most references to have emerged within the last decade or so. Instead, the notions of four arts (四艺) and six arts (六艺) seem to resonate more deeply and widely. The former refers to the first four elements in eight graces (琴、棋、书、画), whereas the latter points to rites, music, archery, chariotry, calligraphy, and mathematics (礼、乐、射、御、书、数).

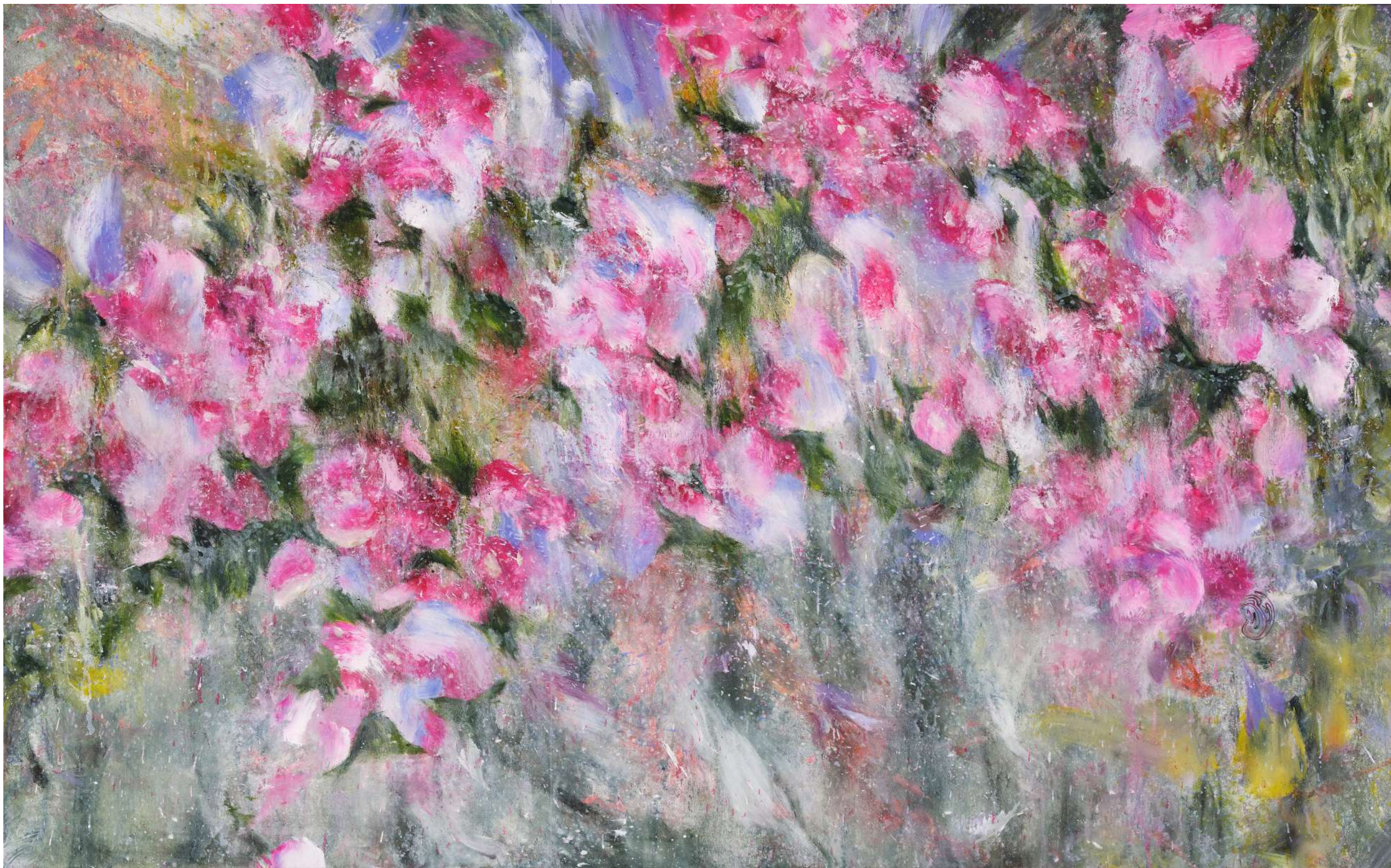
Such observations hint at not only of the creative use of language, but also the evolution of culture across time. Taking this idea of change as its premise, *As One Thing Flows to Another* explores and reimagines the eight graces in our midst. Departing from a historical understanding, it draws inspiration from the commonplace associations we now have with each grace. Here, contemporary artworks overlap and vary in their characteristics, with connections running free and loose, weaving together broad themes related to nature, everyday life, and nationhood in contemporary times.

As you experience these works, I hope you find moments of inspiration, humour, and contemplation. And as one thing flows to another, may the exhibition also stir a renewed appreciation for the bending of conventions and the fluidity of cultural elements around us.





ANDY YANG  
*I WOULD LOVE TO BE AROUND A LITTLE LONGER*  
2024  
OIL ON CANVAS  
100 X 140 CM



ANDY YANG  
*I AM PRESENT*  
2024  
OIL ON CANVAS  
100 X 160 CM

AS ONE THING FLOWS TO ANOTHER

THE PRIVATE MUSEUM SINGAPORE

心  
執  
之

陳亮



GRACE CHEN LIANG  
艺 (ART)  
2024  
INK ON WALL  
200 X 120 CM



KIM WHYE KEE  
*LEARNING FROM THE ANCIENTS*  
2024  
SONG DYNASTY TEACUPS AND SINGAPORE CLAY  
DIMENSIONS VARIABLE

AS ONE THING FLOWS TO ANOTHER







LEWIS CHOO  
**PROCESS (CAT)**  
2023  
CERAMIC & WOODEN STOOL  
40 X 29 X 27 CM



LEWIS CHOO  
**PROCESS (FUNGI)**  
2023  
CERAMIC AND WOODEN STOOL  
35 X 29 X 27 CM

AS ONE THING FLOWS TO ANOTHER



As One Thing Flows to Another  
to Another

Music, chess, calligraphy, painting, poetry, wine, flower, and tea (琴、棋、書、畫、詩、酒、花、茶) each of these elements carries long histories and profound philosophies in Chinese culture. They evoke images of leisure, serenity, and refinement. In ancient times, they also functioned as cultural capital. Like certain cultural forms today, the ability to appreciate them was accompanied by the acquisition of status on the part of practitioners, and this often resulted in the realm of the literati.

In recent times, these various elements have been conceptualised under the umbrella term eight graces (八雅). An online search for the term revealed more references to have emerged within the last decade or so. Instead, the notions of "four arts" (四藝) and "six arts" (六藝) seem to resonate more deeply and widely. The former refers to the first four elements in eight graces (琴、棋、書、畫), whereas the latter points to rites, music, archery, charity, calligraphy, and mathematics (禮、樂、射、御、書、數).

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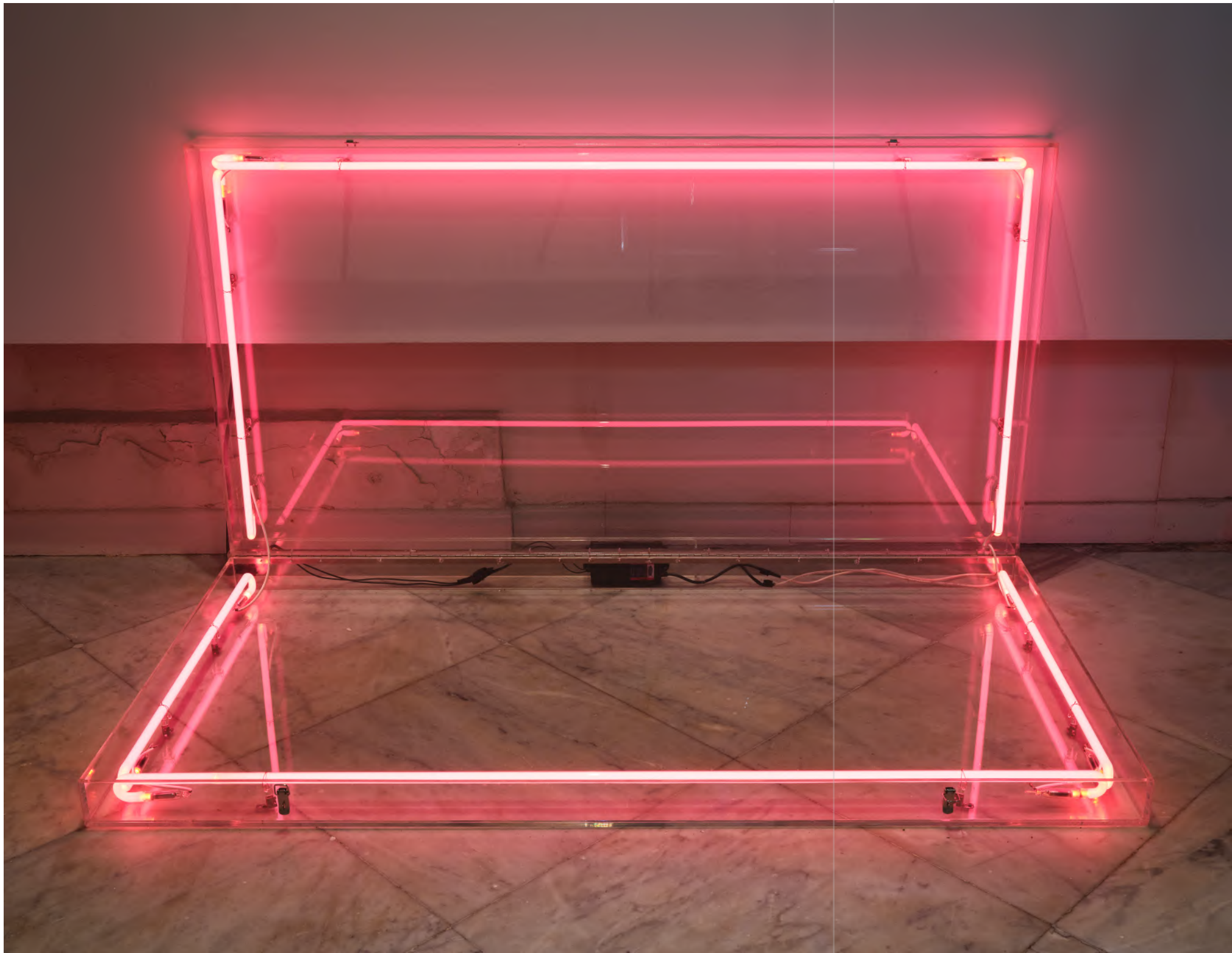
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Ng Hui Hien  
Guest Curator





SOPHIA STAIR - EXHIBITION VIEW



CHEO CHAI-HIANG  
*5' X 5' (THE SINGAPORE RIVER) NEON VERSION*  
2006  
PINK NEON LIGHT  
152 X 152 X 6 CM



CHEN SAI HUA KUAN  
当我们同在一起 (TOGETHER) NO. 11  
2024  
BRASS  
7 X 244 X 13 CM

AS ONE THING FLOWS TO ANOTHER

THE PRIVATE MUSEUM SINGAPORE



CHEN SAI HUA KUAN  
**当我们同在一起 (TOGETHER) NO. 2**  
2023  
BRASS  
12 X 19 X 6 CM

樂 Music

What distinguishes sound from music? How do we listen, and what do we listen for? How might sounds of everyday life be transformed into musical experiences?

When we think of music, we often associate it with expression, resonance, and emotions. This section invites you to explore these concepts through an array of works that reveal a love for sound. Here, you will discover evocative pieces by The TENG Ensemble, which unveil links between music and societal changes in Singapore. You will also encounter artworks that integrate sculptural elements in their exploration, as evident in artist Zul Mahmod's *Of Nature and Technology*—an installation that highlights the physicality of sound and its interaction with space.

棋 Chess

Chess, a game of wits, evokes connotations of reason, intellect, and strategic prowess.

In artist Chen Sai Hua Kuan's works, the familiar is made unfamiliar, as ordinary objects and situations are transformed and their conventional functions disrupted. With a touch of absurdity and humour, these pieces make visible and challenge the underlying logics that govern our thinking in everyday life.

詩 Poetry

When we think of poetry, associations such as profound emotions and lyrical beauty come to mind. In their works, poets pare their use of language to a bare minimum, seeking to express complexity with economy and clarity. Through the beauty of language, they create portals to new worlds, sensitising us to the depths and nuances of the human experience.

With its subtle beauty, fragility, and introspectiveness, sculptor Lewis Choo's installation can be perceived as visual poetry, a work that encapsulates this essence.





Family Gallery

Caroline Terrace

入口

CHEN SAI HUA KUAN  
入口 (ENTRANCE)  
2011  
INKJET PRINT ON ARCHIVAL PAPER  
206 X 61 CM

AS ONE THING FLOWS TO ANOTHER



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CHEN SAI HUA KUAN  
*GOING SOMEWHERE 01*  
2012  
MIXED MEDIA  
104 X 270 X 270 CM



CHEN SAI HUA KUAN  
*PENCIL OUT I*  
2021  
PENCIL  
1 X 21 X 21 CM

AS ONE THING FLOWS TO ANOTHER

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小白船

THE LITTLE WHITE BOAT

作曲 赵俊毅  
Composer: Chow Jun Yi

编曲 / 音乐制作 黄佩琳  
Arranger/Producer: Huang Peh Linde

THE TENG ENSEMBLE  
**SELECTED PIECES FROM**  
**STORIES FROM AN ISLAND CITY**  
N.D.  
SINGLE CHANNEL VIDEO  
16 MIN 24 SEC LOOP

THE TENG ENSEMBLE  
*MUSIC FOR MINDFULNESS: EARTH*  
*SELECTED PIECES FROM*  
*THE FOREFATHERS PROJECT*  
N.D.  
SINGLE CHANNEL VIDEO  
14 MIN 59 SEC LOOP



AS ONE THING FLOWS TO ANOTHER

THE PRIVATE MUSEUM SINGAPORE



CHEN SAI HUA KUAN  
*SOUND LIKE 8*  
2015  
MIXED MEDIA  
45 X 45 X 72 CM

AS ONE THING FLOWS TO ANOTHER





GRACE CHEN LIANG  
**鸟语花香** (BIRDS CHIRPING, AND FLOWERS BLOOMING)  
N.D.  
INK ON RICE PAPER  
97 X 97 CM





CAROLINE VERANDAH - EXHIBITION VIEW

THE PRIVATE MUSEUM SINGAPORE



ZUL MAHMOD  
*OF NATURE AND TECHNOLOGY*  
2024  
MIXED MEDIA  
90 X 330 X 34 CM

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## 画 Painting

Painting is typically associated with notions of expression, catharsis, and the exploration of aesthetic elements such as lines, shapes, and textures. It offers a glimpse into an artist's state of being, revealing aspects of their emotions and thoughts.

In this space, artist Cheo Chai-Hiang's series of etchings *Utterance* takes centre stage. Created through erasing, incising, cutting, and hammering, the scratches, eroded patches, and marks in these works were made either intentionally or by accident. Through them, thoughts revolving around the concepts of boundaries, territoriality, demarcation, inclusion, and exclusion are tacitly uttered.

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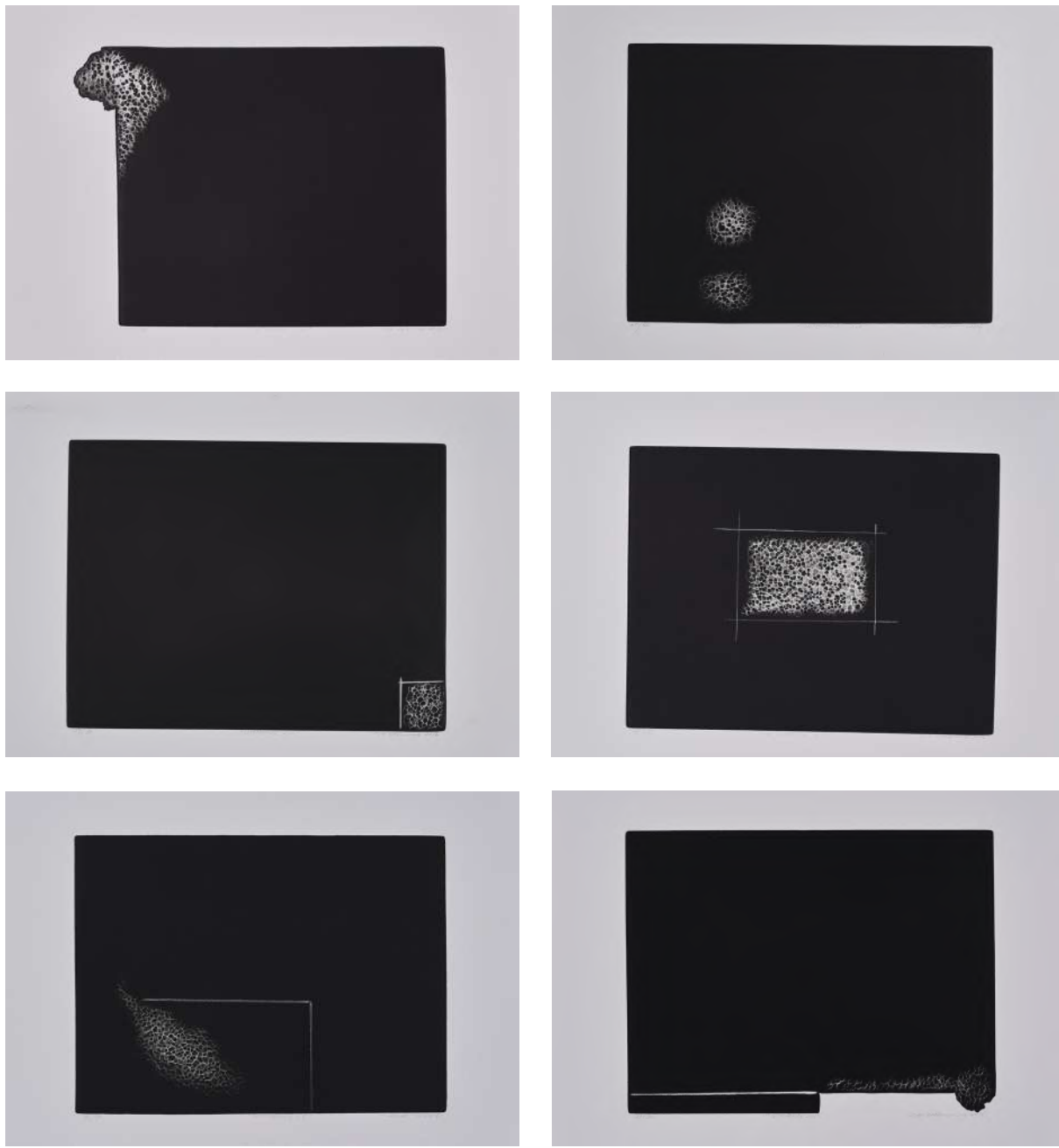
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CHEN SAI HUA KUAN  
*ADAPT ADAPT ADAPT ADAPT ADAPT ADAPT.....(II)*  
2024  
ADAPTERS AND BULB  
4120 X 12 X 12 CM

AS ONE THING FLOWS TO ANOTHER

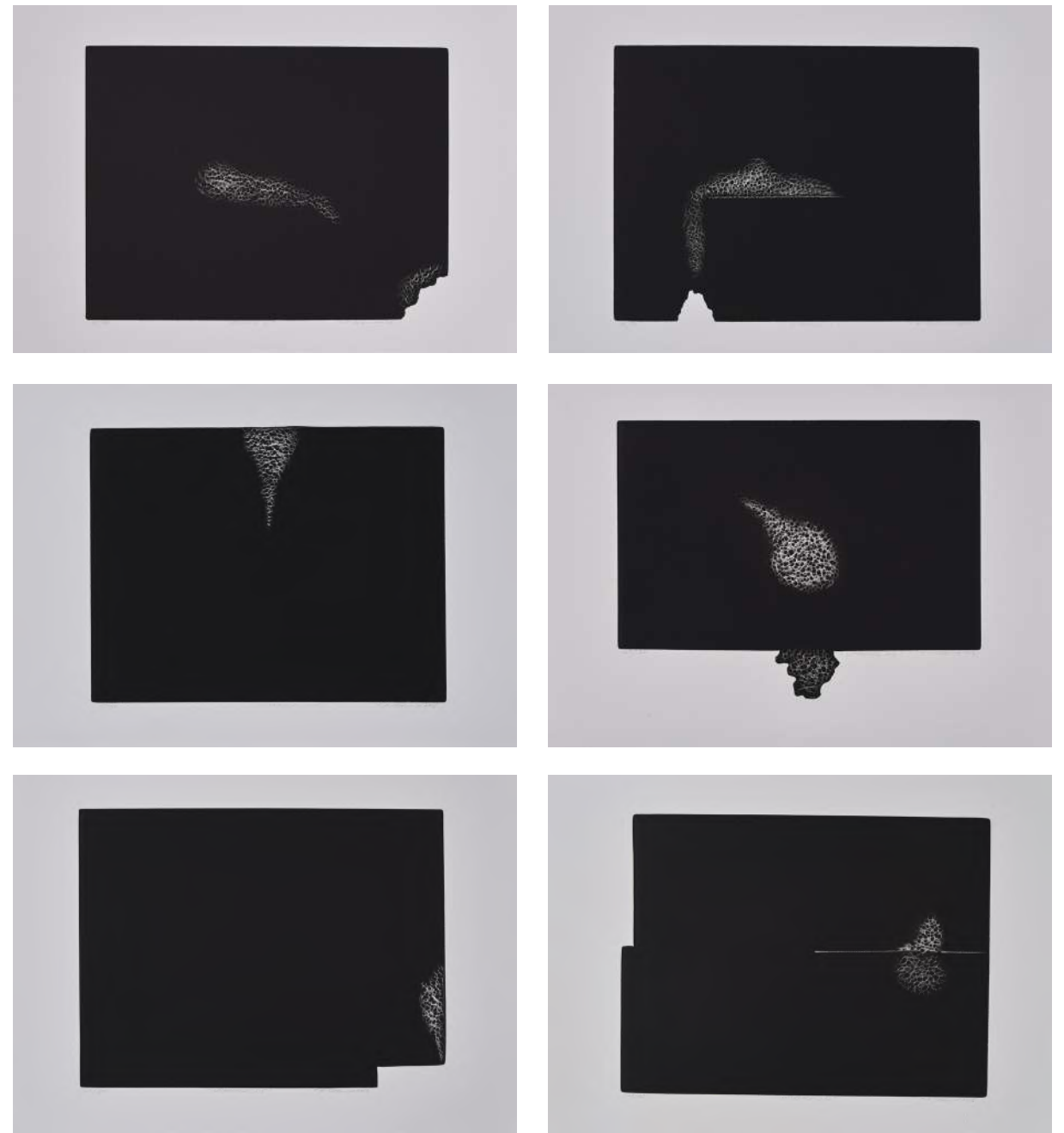


THE PRIVATE MUSEUM SINGAPORE



CHEO CHAI-HIANG  
**UTTERANCE**  
2016  
SET OF 12 ETCHINGS  
35 X 50 CM

AS ONE THING FLOWS TO ANOTHER



THE PRIVATE MUSEUM SINGAPORE

## ✦ Calligraphy

Calligraphy occupies a revered place in Chinese culture, embodying ideas such as virtue, balance, and harmony. Steeped in philosophy and closely tied with literature and poetry, the written word is celebrated for both its aesthetic form and content.

In this room, calligraphic works by artist Grace Chen Liang are on display. Through rhythmic brushstrokes and careful composition, she expresses her inner state. A more contemporary take on the art form is also offered, as evident in her use of transparent frames and her combination of calligraphy with paper-dyeing techniques.

## 茶 Tea

Drinking tea is at once an invitation to pause, and ground ourselves in the present moment. The delicate ceramic teacup itself carries a myriad of associations; its materiality reflects the uniqueness of landscapes while its use conveys hospitality, respect, and warmth.

Crafted by ceramic artist Kim Whye Kee, the 59 teacups in this room are made from Singapore clay, dug up in the 1970s from Tampines Quarry, Ulu Pandan, and Jalan Kayu. Due to limited land and rapid urban development, local clay is rare in Singapore.

## 詩 Poetry

When we think of poetry, associations such as profound emotions and lyrical beauty come to mind. In their works, poets pare their use of language to a bare minimum, seeking to express complexity with economy and clarity. Through the beauty of language, they create portals to new worlds, sensitising us to the depths and nuances of the human experience.

With its subtle beauty, fragility, and introspectiveness, sculptor Lewis Choo's installation can be perceived as visual poetry, a work that encapsulates this essence.



有容乃大

群  
山  
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# Emily Alcove



**Calligraphy** depicts a broad view in Chinese culture, capturing ideas such as peace, balance, and harmony. Inspired by philosophy and closely tied with literature and poetry, it serves as a traditional art form in ancient times and today.

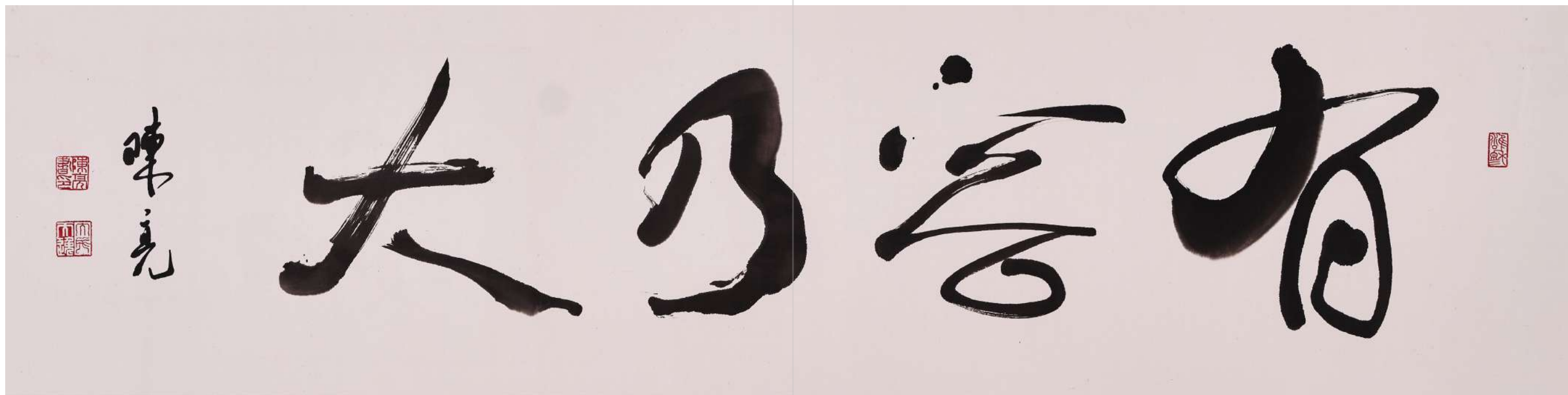
In the room, calligraphic works by artist Guan Chen Ling are on display, through rhythmic brushstrokes and careful composition, the images for each cup. Artistic contemporary take on the art form is also offered, as artists in her use of innovative forms and her combination of calligraphy with paper-folding techniques.

**Tea** Thinking tea is at once an invitation to pause, and ground ourselves in the present moment. The delicate ceramic teacup itself carries a myriad of associations; its materiality reflects the uniqueness of landscapes, while art conveys hospitality, respect, and warmth.

**Poetry** Wherever there is poetry, associations with profound emotions and lyrical beauty come to mind. In their words, poets pour their use of language to a beautiful form. Through the beauty of language, they create images in our minds, awakening us to the depths and richness of the human experience.

With its subtle beauty, fragility, and impermanence, sculpture from Chinese tradition can be perceived as visual poetry, a work that encapsulates this essence.

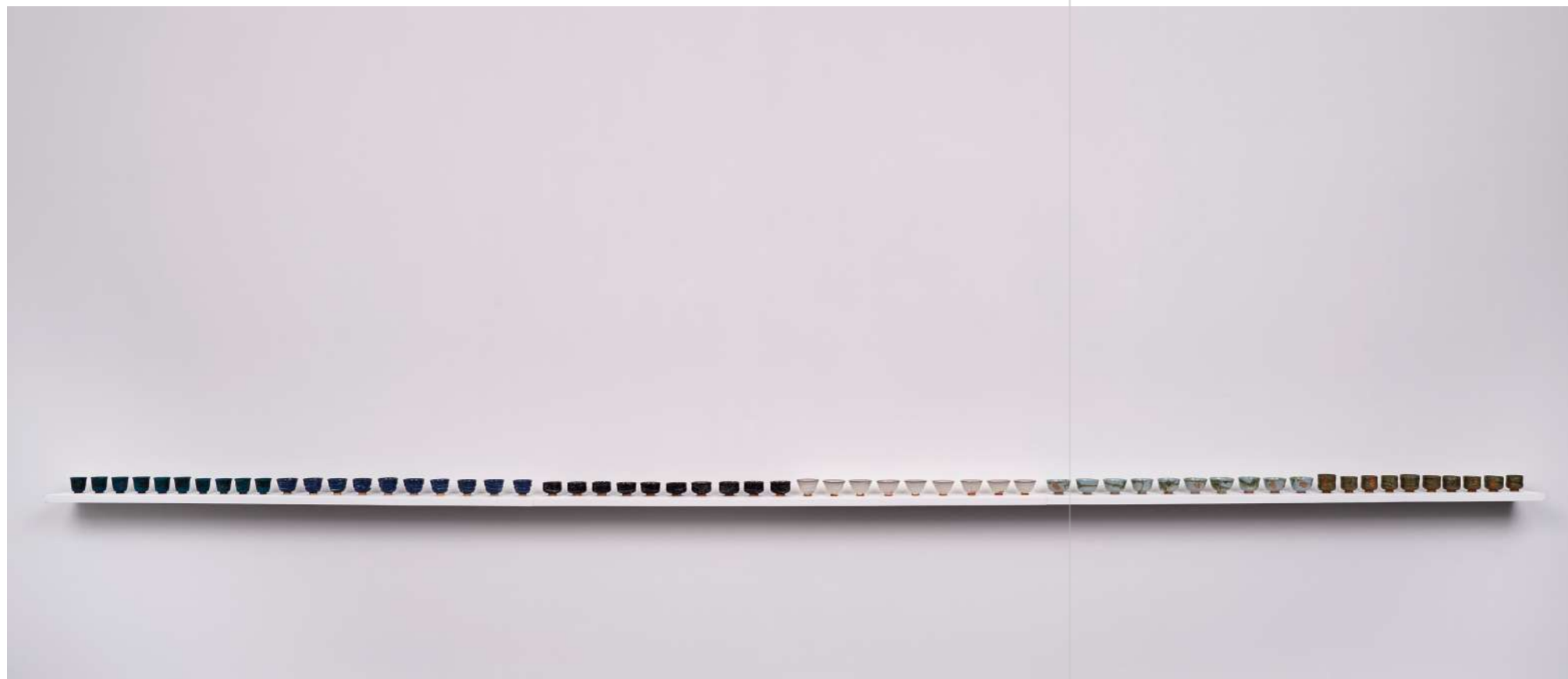
Crafted by ceramic artist Kim Whye Kee, the 59 teacups in this room are made from Singapore clay, dug up in the 1970s from Tampines Quarry, Ulu Pandan, and Jalan Kayu. Due to limited land and rapid urban development, local clay is rare in Singapore.



GRACE CHEN LIANG  
有容乃大 (WITH TOLERANCE, COMES GREAT ACHIEVEMENTS)  
N.D.  
INK ON RICE PAPER  
62 X 177 CM



GRACE CHEN LIANG  
群山郁苍，群木苍蔚，空亭翼然，吐纳之气。(THE MOUNTAINS ARE GREEN,  
AND THE WOODS ARE MAJESTIC. THE EMPTY PAVILION CALLS WITH  
ITS TRANQUIL ATMOSPHERE. BREATHE IN, AND OUT.)  
N.D.  
INK ON RICE PAPER  
62 X 177 CM



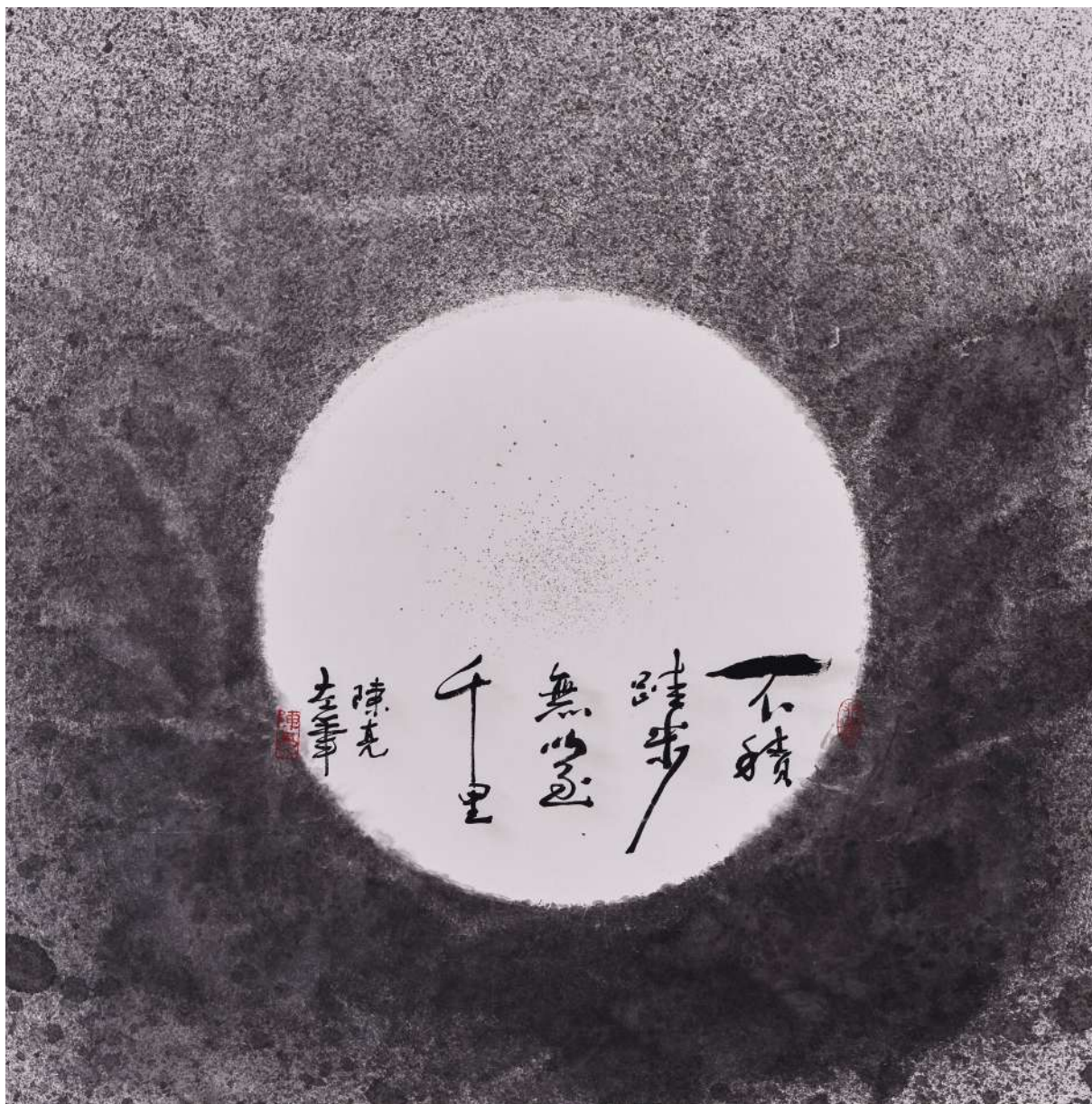
KIM WHYE KEE  
主人杯 (THE HOST'S TEACUP)  
2024  
59 TEACUPS MADE OF SINGAPORE CLAY  
DIMENSIONS VARIABLE

AS ONE THING FLOWS TO ANOTHER

THE PRIVATE MUSEUM SINGAPORE

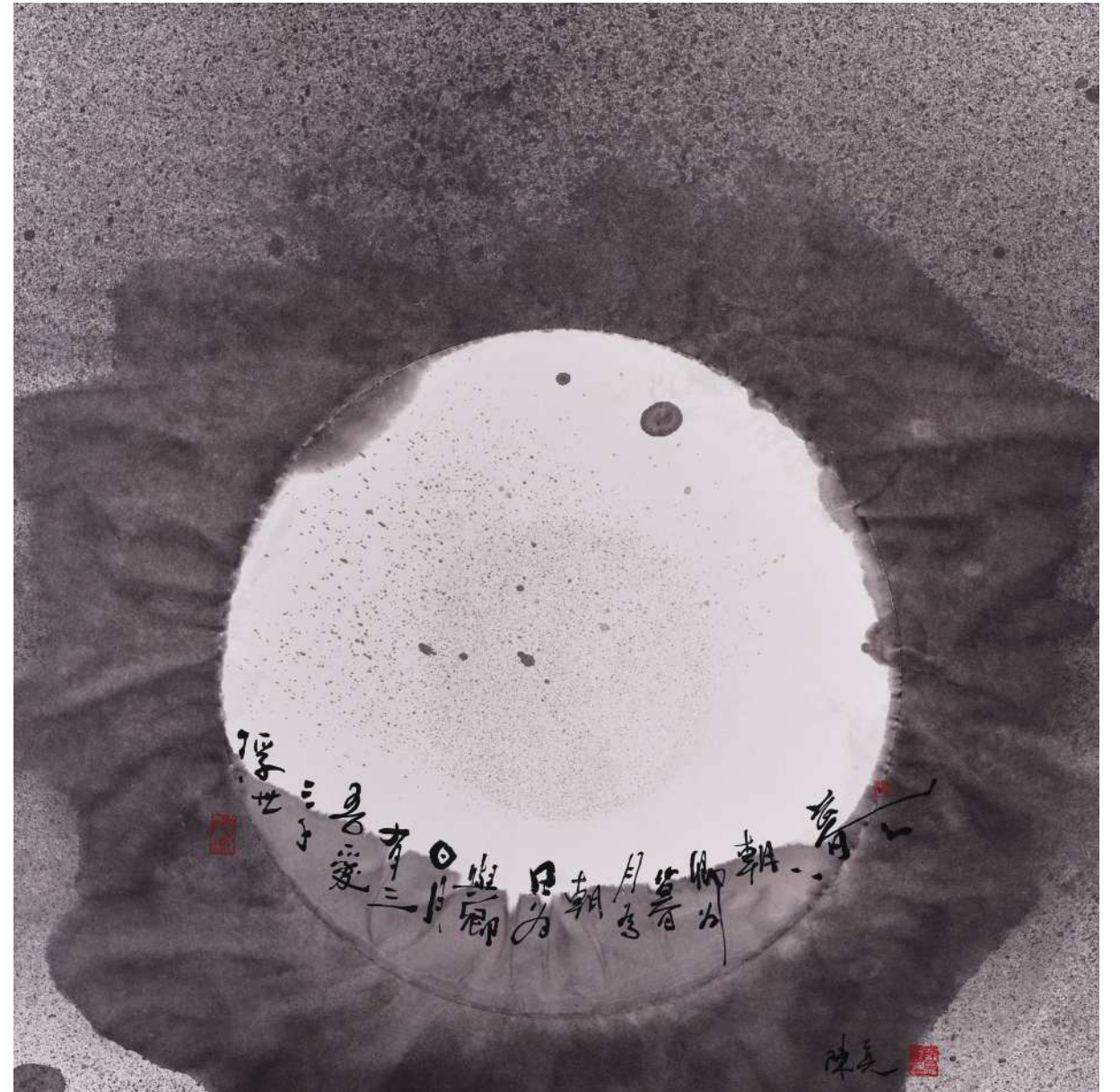
GRACE CHEN LIANG  
和 (HARMONY)  
N.D.  
INK ON RICE PAPER  
97 X 97 CM





GRACE CHEN LIANG  
不积跬步，无以至千里。(宇宙星辰系列)  
- 出自先秦荀子 (IT TAKES SMALL STEPS TO REACH  
A THOUSAND MILES.) 《劝学》  
N.D.  
INK ON RICE PAPER  
88 X 88 CM

GRACE CHEN LIANG  
浮世三千，吾爱有三。日月与卿。日为朝，月为暮，卿朝朝暮暮。(宇宙星辰系列 (I LOVE THREE THINGS IN THE WORLD: THE SUN, THE MOON, AND YOU. THE SUN IS FOR THE DAY, THE MOON IS FOR THE NIGHT, AND YOU, FOREVER.)  
N.D.  
INK ON RICE PAPER  
88 X 88 CM









AS ONE THING FLOWS TO ANOTHER



LEWIS CHOO  
**SILVER REVERIE [银思]**  
 2024  
 CERAMIC

**SILVER REVERIE [银思] #11RS**  
 5 X 15 X 20 CM

**SILVER REVERIE [银思] #07C1**  
 3 X 13 X 16 CM

**SILVER REVERIE [银思] #04 月**  
 5 X 25 X 17 CM

**SILVER REVERIE [银思] #09R落**  
 10 X 15 X 20 CM

**SILVER REVERIE [银思] #02 梁**  
 7 X 24 X 19 CM

**SILVER REVERIE [银思] #12RB**  
 6 X 17 X 20 CM

**SILVER REVERIE [银思] #01 屋**  
 6 X 22 X 21 CM

**SILVER REVERIE [银思] #03 落**  
 8 X 24 X 17 CM

**SILVER REVERIE [银思] #08C2**  
 7 X 16 X 13 CM

**SILVER REVERIE [银思] #06 PP**  
 5.3 X 16 X 24 CM

**SILVER REVERIE [银思] #10R月**  
 9 X 15 X 22 CM

**SILVER REVERIE [银思] #05 NA**  
 6 X 23 X 22 CM

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酒 Wine

In ancient times, wine was closely intertwined with poetry and literature, with Chinese scholars often enjoying a drink or two while putting brush to paper. Today, alcohol continues to play a significant role in our social rituals, frequently marking the transition from work to nighttime leisure. The intoxicating effect of alcohol has long been recognised for its ability to alter our awareness and loosen the grip of our rational mind.

Influenced by popular culture and with a background in graphic design, artist Odelia Tang explores these altered states of consciousness in her paintings, compelling us to reflect on our own relationship with the seductive beverage.

花 Flower

With soft petals, alluring colours, and captivating fragrances, flowers are common signifiers of beauty and femininity in our midst. Across cultures, they carry deep meanings and have played a prominent role in art, symbolising everything from purity and innocence to passion and resilience.

Featured in this section are Dr Chua Yang's portraits of women in Singapore, a project that celebrates the diverse expressions and contributions of women in our society. Through his keen, observant eye, painter Andy Yang highlights the vitality of natural elements around us, with the delicate and transient nature of flowers echoing the precious fleeting moments of beauty in our everyday lives.



Sophia Alcove





DR CHUA YANG  
**WOMEN INSPIRING WOMEN –  
THE NATIONAL EDITION, WOMEN IN SINGAPORE  
HOLDING UP THE SKY**  
2024  
ARCHIVAL PRINT ON MATTE ARCHIVAL PAPER  
21 X 15 CM (102 PHOTOGRAPHS)

AS ONE THING FLOWS TO ANOTHER

THE PRIVATE MUSEUM SINGAPORE



DR CHUA YANG  
**WOMEN INSPIRING WOMEN –  
THE NATIONAL EDITION, WOMEN IN SINGAPORE  
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AS ONE THING FLOWS TO ANOTHER

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AS ONE THING FLOWS TO ANOTHER

ODELIA TANG  
**REFLECTION**  
2024  
CHARCOAL AND LIQUID GRAPHITE ON WOOD PANEL  
170 X 170 CM

THE PRIVATE MUSEUM SINGAPORE



ODELIA TANG  
*UNDER DARK*  
2024  
ACRYLIC PAINT AND CHARCOAL ON WOOD PANEL  
50 X 50 CM

AS ONE THING FLOWS TO ANOTHER

THE PRIVATE MUSEUM SINGAPORE





ODELIA TANG  
**OVERDRIVE**  
2024  
ACRYLIC PAINT AND CHARCOAL ON WOOD PANEL  
120 X 120 CM

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THE PRIVATE MUSEUM SINGAPORE



SOPHIA ALCOVE - EXHIBITION VIEW

THE PRIVATE MUSEUM SINGAPORE



CHEO CHAI-HIANG  
**TEST DRIVE (MADAM HO)**  
2022  
MIXED MEDIA  
12 X 10 X 25 CM



ANDY YANG  
*GREAT TO BE OF GOOD HELP*  
2024  
OIL ON CANVAS  
100 X 140 CM

AS ONE THING FLOWS TO ANOTHER

THE PRIVATE MUSEUM SINGAPORE



ANDY YANG  
**DANCING ALL THE TIME**  
2024  
OIL ON CANVAS  
100 X 160 CM



ANDY YANG  
**A SENSE OF CALMNESS**  
2024  
OIL ON CANVAS  
100 X 140 CM

AS ONE THING FLOWS TO ANOTHER

THE PRIVATE MUSEUM SINGAPORE

The Private Museum extends its deepest gratitude to curator Ng Hui Hsien, collaborators The TENG Company and Dr Chua Yang, and artists Zul Mahmod, Chen Sai Hua Kuan, Grace Chen Liang, Cheo Chai-Hiang, Lewis Choo Li Wei, Odelia Tang, Andy Yang, and Kim Whye Kee for their invaluable trust and unwavering dedication in the creation of this exhibition.

A special thank you goes to our esteemed exhibition partners—Currency Design, Allegro Print, Helutrans Artmove, AVS Printing—for their outstanding contributions that have significantly enriched the overall experience.

Our heartfelt thanks extend to Ms Chang Hwee Nee, Chief Executive Officer of the National Heritage Board, who graciously officiated the opening reception as the Guest of Honour, bringing an added level of distinction to the event.

Once again, we warmly appreciate everyone involved for their time, dedication, and collaboration in making this exhibition a success.

**The Private Museum**  
**Board of Directors and Committees**

Daniel Teo  
Goh Soo Khim  
Rachel Teo  
Dana Teo  
Claire Teo  
Ng Siong Tee  
Tan Kai Seng  
Tan Suan Wee  
Tan Chuan Yong  
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Kewee Kho  
Aaron Teo  
Danton Teo

**Project Director**

Aaron Teo

**Project Team**

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Natalie Ling  
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Glenda Goh  
Lau Si Ying

**Published By**

The Private Museum Ltd  
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Singapore 228120

**Designed By**

Currency Design

**Curator**

Ng Hui Hsien

**Artists**

Zul Mahmod  
Chen Sai Hua Kuan  
Grace Chen Liang  
Cheo Chai-Hiang  
Lewis Choo Li Wei  
Odelia Tang  
Andy Yang  
Kim Whye Kee

**Collaborators**

The TENG Company  
The TENG Ensemble  
Dr Chua Yang

**Artwork & 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.

**Private**  
**MUSEUM**  
SINGAPORE



**currency**  
NOW AND FOREVER



*Helutrans*  
artmove

**ALLEGRO**  
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