



**Private
MUSEUM**
SINGAPORE

**Private Collections
IN A PUBLIC MUSEUM**

NATEE UTARIT

DÉJÀ VU: WHEN THE SUN RISES IN THE WEST

Private MUSEUM

DÉJÀ VU

WHEN THE SUN
RISES IN THE WEST

NATEE UTARIT

DEJA VU

WHEN THE SUN
RISES IN THE WEST

Private
MUSEUM

SINGAPORE

Déjà Vu: When the Sun Rises in the West

©2024, The Private Museum Ltd

ISBN 978-981-94-1087-3

Published in Singapore

All rights reserved. Copyrights in images and texts herein reside with The Private Museum Ltd and individual copyright holders. No part of this publication in its entirety or in parts may be reproduced or distributed in any form or by any means, and may not be electronically uploaded to any server or website without the express written permission of the publisher. The Private Museum Ltd has undertaken reasonable and good faith efforts to identify, locate and contact the authorised copyright owners of the artworks and materials published in this exhibition publication, *Déjà Vu: When the Sun Rises in the West*. The views expressed in this publication are solely those of the publication contributors and writers and do not necessarily reflect the views of The Private Museum Ltd, and The Private Museum Ltd hereby disclaims any liability for them. Interested parties are invited to contact the publisher in the event that any material was reproduced without identification, required permission and/ or accreditation. Any omission brought to the attention of The Private Museum Ltd and accepted by The Private Museum Ltd as a legitimate claim from a lawful, authorised copyright holder will be remedied in future editions. Enquiries may be sent to the publisher at info@theprivatemuseum.org.

This book is published in conjunction with the exhibition *Déjà Vu: When the Sun Rises in the West* organised by The Private Museum Ltd, Singapore.

PREFACE

Aaron Teo

5

EXHIBITION ESSAY

John Z.W. Tung

10

EXHIBITION VISUALS

18

ARTIST’S BIOGRAPHY

138

ACKNOWLEDGEMENTS

142

PREFACE

Aaron Teo

It is with great pleasure and deep gratitude that we introduce *Déjà Vu: When the Sun Rises in the West*, an exhibition that marks a significant milestone in The Private Museum's journey and in our ongoing collaboration with the acclaimed Thai artist, Natee Utarit. This exhibition represents the culmination of The Private Museum's 2024 programming and a closing chapter of artistic exploration for this year. I am especially honoured to witness how Utarit's profound works have found a new resonance within the historic Osborne House—where our museum is now housed—offering an unparalleled space for viewers to experience art in a deeply immersive way.

Déjà Vu: When the Sun Rises in the West continues Utarit's pivotal series, first initiated in 2019. It draws upon complex cultural and historical intersections, proposing a thought-provoking hypothesis that reimagines historical events and the merging of Eastern and Western ideologies. This exhibition in Singapore, with selections curated from both local and regional private collections, follows the historic exhibition at Silpakorn University in 2022, a tribute to Utarit's return to his alma mater. It is a privilege for The Private Museum to be the next chapter in this extraordinary journey of artistic thought and reflection.

This is not the first time we have had the privilege of presenting Utarit's prolific works. Back in 2018, The Private Museum showcased

Optimism is Ridiculous: The Altarpieces at our previous space at 51 Waterloo Street. The exhibition featured a selection of works from Utarit's *Altarpieces* series and offered a powerful critique of Western modernism, capitalism, and their impact on local traditions. The success of that exhibition marked a turning point in our ongoing relationship with the artist, and it is particularly meaningful to present his work again, this time in the grand setting of the Osborne House.

Utarit has devised an artistic language that speaks powerfully to both personal and universal themes—memory, identity, and culture—interwoven with Eastern philosophies and Western classical narratives. His encounter with a marble sculpture in Naples's Museo Archeologico, which sparked a vivid connection to Thailand's Walking Buddha, set the stage for his exploration of cultural crossovers. As Utarit recalls, the posture of the Roman statue, *Doryphoros*, instantly evoked memories of the Walking Buddha statue by Silpa Bhirasri, creating a profound sense of déjà vu. This moment served as the foundation for this series, an artistic dialogue that transcends geographical and cultural boundaries. Utarit eloquently reflects on this intersection, noting that “it is not a supernatural thing... it is more like a memory resurfacing and finding itself in the present.”

The exhibition challenges us to reconsider history through new lenses and to question the

very nature of time and place. Utarit’s works blur the boundaries between the East and the West, inviting us into a space of reflection on what might have transpired had Eastern philosophy gained prominence over Western ideals. This imaginative exploration raises profound questions about the narratives we accept as history and how they shape our understanding of the present.

Utarit boldly navigates this dynamic by posing thought-provoking enquiries such as, “What would happen if the Lord Buddha, the principal leader of Eastern philosophy, had come to Naples before the Roman era?” This hypothetical scenario invites viewers to envision a world where Eastern philosophies and teachings were not only present, but influential in shaping the foundations of Western thought. By reimagining historical events, Utarit challenges the conventional Eurocentric narrative, proposing an alternative history where the East holds a more central role.

In this light, his works serve as a catalyst for a deeper engagement with the complexities of cultural exchange and influence. They invite us to contemplate the implications of a world where Eastern wisdom and ideals inform societal structures, artistic expression, and philosophical inquiry. By decentralising Western dominance, Utarit not only enriches the dialogue around cultural identity but also creates a space for the exploration of new possibilities and perspectives.

Furthermore, Utarit’s decades-long art practice constantly encourages us to reflect on the intersections of memory and history. It prompts us to consider how our understanding of the past is often filtered through dominant narratives that may overlook or marginalise Eastern contributions to global culture. This reflection is particularly relevant in a contemporary context, where the need for a more inclusive and balanced discourse on cultural heritage is increasingly urgent.

Through this exhibition, the artist compels us to engage critically with the stories we tell ourselves about our collective past and to envision a future informed by a diverse array of philosophical traditions. It is a powerful reminder that history is not a fixed narrative but a fluid tapestry, woven from countless threads of

experience and thought. By imagining alternate histories and futures, we are encouraged to broaden our perspectives and embrace the richness of cultural hybridity that characterises our interconnected world.

His exploration of Buddhism, in particular, serves as a crucial tool for deconstructing Western ideologies, as he believes it is one of the few philosophical foundations untouched by colonialism. Through the lens of Buddhism, Utarit invites us to re-evaluate the long-standing narrative that places the West at the centre of global culture and power. This series raises profound questions—what if Eastern philosophies had shaped the world more than they currently have? What does it mean to revisit the roots of civilisation through a neutral, balanced perspective? It is this tension between East and West, memory and present, that makes *Déjà Vu: When the Sun Rises in the West* such a compelling and urgent exhibition.

It is also worth highlighting John Z.W. Tung’s scholarly contribution, which enhances our understanding of the complex narratives embedded throughout Utarit’s work. In his insightful essay, *Issa in India: Cultural Hybridity and the Disorienting Power of Speculative Narratives*, Tung delves into the artistic and philosophical interplay between Eastern and Western ideologies. He examines how Utarit’s series serves as both a meditation on history and an exploration of cultural hybridity, particularly focusing on the speculative narratives that arise when we reconsider the world’s historical trajectory through an Eastern lens. Tung’s essay provides a compelling framework to further engage with the themes of disorientation and speculative history that are central to the exhibition, inviting readers to navigate the “what ifs” embedded in Utarit’s art.

As we gather in this remarkable space, it is important to acknowledge the tireless effort that has brought this exhibition to fruition. My heartfelt gratitude goes out to Natee Utarit for trusting The Private Museum with this significant instalment of his *Déjà Vu* series. His vision and commitment to pushing artistic boundaries have made this exhibition an intellectual and emotional journey, one that I believe will leave a lasting impact on all who encounter it.

I would also like to extend my deepest thanks to Richard Koh Fine Art, our collaborator in this endeavour. Richard Koh has been instrumental in facilitating this exhibition and shaping the conversation around Southeast Asian art on the global stage. His unwavering support for artists and dedication to promoting their work across borders have been invaluable to this project. I also wish to acknowledge the entire Richard Koh Fine Art team for their dedication and efforts. Collaborations like these enable The Private Museum to fulfil its mission of offering thought-provoking and culturally significant exhibitions that resonate locally, regionally, and internationally.

A heartfelt appreciation goes to all the collectors from Singapore and around the world who generously loaned their works for this exhibition. Their willingness to share their valuable collections not only enriches our programming but also highlights the importance of collaboration in the art community. By opening their doors to The Private Museum, these collectors contribute to a vibrant dialogue that celebrates artistic diversity and fosters deeper connections between artists and audiences. Their trust in us to present their collections reinforces our commitment to being a welcoming space for collectors, where their contributions are recognised and celebrated.

Additionally, I express my sincere gratitude to John Z.W. Tung for his remarkable contribution, as well as his ongoing collaboration with The Private Museum, which has deepened our collective engagement with these profound works. I would also like to thank our partners at Systmz, Currency Design, Allegro Print, AVS

Printing, Helutrans Artmove, Barc Labs, and many others for their invaluable support. My deepest thanks goes to our dedicated museum team, whose hard work has made this exhibition possible.

The Private Museum’s move to this historic location marked a new chapter in our journey, and each exhibition we have organised since then has been enriched by the atmosphere and history of the space. Our collective efforts reflect the tremendous vision and spirit of our founders, Daniel Teo and Rachel Teo, whose passion for art and commitment to creating a platform for diverse voices in the art world continue to inspire and guide us. Their legacy is woven into the fabric of every exhibition we present at The Private Museum.

Finally, I encourage you to consider the themes of memory, history, and identity that permeate Utarit’s works. Reflect on the possibilities that emerge when we question the linearity of history, when we imagine alternative outcomes, and when we confront the paradoxes inherent in our perceptions of time and place. The notion of the sun rising in the west is, of course, a paradox—but it is also a powerful metaphor for rethinking the world around us and the stories we take for granted.

On behalf of The Private Museum’s board of directors and the museum team, I thank you for joining us on this journey of imagination and new perspectives. *Déjà Vu: When the Sun Rises in the West* is more than just an exhibition—it is an invitation to reimagine the world and engage with history in new and unexpected ways. I hope it leaves you as inspired and reflective as it has left us.

Aaron Teo

Associate Director
The Private Museum Singapore

ASSOCIATE DIRECTOR'S BIOGRAPHY

Aaron Teo

Aaron Teo (b. 1990, Singapore) is the Associate Director of The Private Museum, where he oversees programmes, outreach initiatives, and museum development, playing a pivotal role in shaping the institution's vision and impact.

With over a decade of experience in the arts and cultural sector, Teo has impacted the Singapore's artistic landscape, leading, curating, and co-curating more than 50 exhibitions and projects across a diverse range of themes and scales. His commitment lies in creating bespoke experiences that resonate with audiences, whether through spotlighting private art collections or organising expansive survey exhibitions that challenge artistic conventions and underscore the vital role of art, culture, and heritage in Singapore.

Having collaborated with over a hundred artists and collectors, his selected exhibitions

include *Strange Connections: Art and Architecture by Richard Hassell* (2024), *Chronic Compulsions: Selected Works from Art Addicts Anonymous* (2024), *Dancing with the Cosmos: Three Decades of Work by Kumari Nahappan* (2023), *Search and Discover: The Joy of Collecting – Selections from the Yeap Lam Yang Collection* (2020), *Silhouettes: Collecting Singapore Modern – Selections from the Collection of Su-Yen Wong and Fermin Diez* (2020), and *Emerging: Collecting Singapore Contemporary – Selections from the DUO Collection* (2020), among others.

From 2021 to 2023, Teo spearheaded the successful revival of Osborne House, one of Singapore's oldest buildings—a grand colonial house that houses the museum, collaborating closely with the award-winning architecture firm WOHA Architects.

ISSA IN INDIA

Cultural Hybridity and the Disorienting Power of Speculative Narratives

John Z.W. Tung

Blurring Boundaries

Natee Utarit's *Déjà Vu* series is not merely a collection of visual art. It is an exploration of cultural hybridity in the contemporary context, where the familiar and the foreign meet in unsettling juxtapositions. Through the re-contextualisation of symbols such as Buddhist imagery, Greco-Roman motifs, and Western architectural forms, Utarit disorients viewers by merging these elements in ways that challenge traditional divisions between East and West. His work not only asks us to reflect on the fluidity of cultural identity in a post-colonial world but invites us into a speculative space where meanings are constantly negotiated and redefined. This artistic hybridisation reflects the complex process of cultural exchange, where symbols are stripped of their fixed historical contexts and repurposed to serve new narratives.

In doing so, Utarit critiques the Eurocentric narratives that have long dominated both art history and global discourse. By placing explicitly Eastern and Western symbols within the same frames, Utarit challenges the idea that Western culture holds a monopoly on artistic or intellectual excellence. This collision is not just a visual aesthetic; it is also a conceptual one, reminding us that the boundaries between East and West are far more fluid than historical narratives would have us believe. Utarit's work forces the viewer to confront the artificiality of these binaries—sacred and secular, Eastern and

Western—disrupting conventional narratives that have long governed the understanding of art and history. This is especially poignant in a post-colonial context, where the encounter between East and West has historically been shaped by violence, domination, and the imposition of cultural hierarchies.

In this way, *When the Sun Rises in the West* becomes a site of cultural negotiation, where symbols are stripped of their singular historical contexts and repurposed to serve narratives that mirror the complexity of global cultural interactions. The art becomes a form of resistance, challenging the hierarchical structures that seek to categorise and isolate cultures into distinct entities. Utarit's work reveals the porous boundaries between these traditions, showing that art—and by extension, history—is a constant process of negotiation where multiple voices and influences come together to create something new.

Akin to how the *Déjà Vu* series began with a speculation—the Buddha's traversals in the West—I propose another for the purposes of considering the implications of his body of works: the Jesus in India theory. While unsubstantiated, these narratives challenge the conventional view of Jesus as purely rooted in Western religious traditions. It offers a vision of cross-cultural exchange where Eastern and Western spiritual ideas intertwine. The employment of this theory as a motif in this essay reflects

not only the themes of cultural hybridity but also serves as an inversion of Natee Utarit's speculations on the presence of the Buddha in Western contexts. By doing so, it reiterates the reciprocal nature of cultural exchange, where no culture remains untouched by another, and where influence flows in multiple directions.

Speculation as Disruption

First published in 1894, Nicolas Notovitch's *The Unknown Life of Jesus Christ* claimed that Jesus spent his "lost years" in India studying Eastern spiritual traditions like Buddhism and Hinduism. Though discredited by scholars, the book's bold speculation disrupted the Eurocentric narrative of Jesus's life by suggesting that Jesus was a global spiritual figure shaped by Eastern philosophies. Notovitch's speculative account opened up alternative theories, prompting readers to explore parallels between the teachings of Jesus and Buddha, expanding interest in comparative religion. This intersection between Christianity and Buddhism destabilised the rigid separation between "Eastern" and "Western" spirituality, hinting at a shared lineage that challenges entrenched theological divides.

While the theory could be critiqued for its Orientalist leanings, it still unsettled the boundaries between East and West, offering a possibility of spiritual exchange that transcended geography. Within the framework of post-colonial thought, such speculations open up spaces for marginalised perspectives and invite us to rethink the power dynamics embedded in historical accounts. They operate in a manner not unlike Homi K. Bhabha's concept of the Third Space—a transformative zone where cultures interact, forming new hybrid identities that challenge colonial constructs. The Third Space, in this sense, becomes a site of transformative potential—where meaning is not just exchanged but recreated, as new symbols, ideas, and identities emerge from cultural encounters.

Bhabha's concept of hybridity as a transformative space—one that disrupts rigid identities and binary oppositions—provides the theoretical lens through which to view both the speculations highlighted here. Where traditional historical narratives have often

depicted a unidirectional flow of influence, particularly from West to East, where the West is the source of knowledge and culture, while the East is the passive recipient.

The works of Utarit and Notovitch propose a more complex interplay between East and West. Within the narratives they've created, influence flows in multiple directions, establishing a reciprocal hybrid model that challenges hegemonic frameworks of colonial history, encouraging a broader understanding of global cultural exchange.

Notovitch's speculative narrative gestures toward something much larger than a historical claim; it illuminates the gaps and silences in the stories we inherit, particularly those that have been constructed from a Eurocentric lens. What's at stake in such speculative histories is not necessarily the veracity of the claims but the way they prompt a re-examination of accepted historical narratives. These gaps, or absences, reflect the limitations of traditional historiography, where the richness and complexity of cultural exchange are often reduced to simplistic, linear trajectories. This dislocation is central to Utarit's work, which engages with a similar process of re-contextualisation that challenges the authority of singular narratives.

By placing Buddhist and Western motifs alongside each other, Utarit disrupts the boundaries between cultures, much like how speculative accounts destabilise the familiar and open the possibility for new interpretations. The concept here, echoed by Derrida's idea that meaning is always deferred, reminds us that meaning is never fixed but shaped by the context in which it is constructed. Both Utarit's reimagined symbolism and speculative histories encourage us to confront the ways in which cultural and historical meanings are negotiated over time, constantly evolving as they are transported across boundaries. In these hybrid spaces, both historical and artistic, the familiar is made unfamiliar, and the authority of dominant narratives is subtly eroded. This shift is not just a reflection on the past but an opening toward a future where cultural identities and meanings remain fluid, constantly shaped by the intersections of tradition, history, and artistic expression.

The *Déjà Vu* series needs to be seen beyond a simplistic merger of Eastern and Western influences. It stages a more dynamic process of cultural negotiation, where symbols are not only juxtaposed but placed in a space of tension, owing to their perceived incompatibility with each other. These tensions reveal the instability of cultural hierarchies and expose the constructed nature of boundaries between East and West. By re-contextualising sacred symbols and architectural forms, Utarit invites the viewer into a space where cultural meanings are constantly redefined and negotiated.

This re-contextualisation is not a passive act but should be viewed as an active questioning of the authority and exclusivity often claimed by dominant cultural narratives. It mirrors the complex interactions that shape cultural identities in a globalised, post-colonial world, where no tradition can remain untouched by others. Rather than simply critiquing the past, Utarit's work opens up new spaces for understanding how identities, histories, and symbols are continuously reshaped by the movement of cultures across boundaries. As viewers navigate these overlapping layers of iconography, they experience the disorientation Bhabha describes as essential to understanding the ambivalence and complexity of cultural hybridity.

In this sense, hybridity in Utarit's work entails a deliberate political and conceptual stance. He critiques the ways Western art history has long positioned itself as the standard-bearer of artistic excellence, relegating non-Western forms to the margins or framing them through an Orientalist lens. The *Déjà Vu* series challenges this legacy by placing Eastern iconography within the canon of Western art—not in the subservient role traditionally reserved for non-Western elements, but as an equal, if not dominant, presence.

Subverting Authenticity, Reclaiming Meaning

It is unsurprising then that the *Déjà Vu* series would also emerge as an affront to conventionally held notions of "authenticity," a concept central to Western art history. This idea,

critiqued by Walter Benjamin in *The Work of Art in the Age of Mechanical Reproduction*, posits that the "aura" of an original work holds a kind of sacred value that diminishes with reproduction or displacement. In a Eurocentric framework, this has long privileged Western art, positioning it as the standard-bearer of artistic purity, while non-Western art, especially when hybridised, is often dismissed as derivative or lacking in originality.

A striking contrast can be drawn between Christian and Buddhist imagery, particularly in their historical development. Christian art, epitomised by figures like Michelangelo, finds its roots in the Renaissance, where the concept of authenticity is closely tied to divine inspiration. Michelangelo's works, such as *The Creation of Adam* and *The Pietà*, are seen as embodiments of spiritual truth, anchored in a tradition that emphasises the sanctity of the "original." The figures of Christ and the Madonna in these works are not just representations; they are icons, carrying theological weight and reinforcing the authority of the Church. Michelangelo's figures project an idealised form of the human body, merging spiritual reverence with technical mastery. In this framework, the sacred is closely bound to the artist's genius, creating a singular, untouchable sense of authenticity.

In contrast, the origins of Buddhist imagery—particularly the Gandhara Buddhas—reveal a different relationship to authenticity. Emerging from a region where Greco-Roman art met Indian religious traditions, the Gandhara Buddhas were themselves hybrid creations, born from cultural exchange. The depiction of the Buddha in human form, which began in Gandhara, was directly influenced by the Hellenistic artistic style introduced by Alexander the Great's conquests. Unlike Christian art, which often bears the signature or reputation of its maker, Buddhist art traditionally lacked such personal attribution. The anonymity of Buddhist craftsmen reflects the cultural view that art was a form of spiritual service rather than individual expression, further relegating it to the status of "craft" in Western eyes. This difference underscores the Western prioritisation of individual genius, seen in works like Michelangelo's, where the artist's name becomes synonymous with the art itself. In contrast, the Gandhara Buddhas

are seen as collective expressions of a cultural and religious ethos, with authenticity derived from their spiritual and communal function rather than the hand of a celebrated artist.

In this sense, Buddhist art is inherently hybrid, its authenticity not tied to a static origin but to its ability to evolve through the incorporation of new influences. Utarit captures this dynamic when he reflects that "the fragments of information were, then, formed from the Easterners' narratives, but through the Westerners' vision," in a prior interview—describing how the Gandhara Buddhas emerged from the fusion of Indian and Greco-Roman traditions. For Utarit, hybridity is not a dilution of meaning but a process of constant renewal, where symbols gain complexity as they traverse cultural boundaries. His work, much like the Gandhara Buddhas, disrupts the notion of fixed authenticity, demonstrating how cultural symbols can embody multiple histories and meanings.

The re-contextualisation of Buddhist imagery alongside Western motifs, in this respect becomes a further subversion of the Western idea of authenticity as fixed and unchanging. His art challenges viewers to reconsider the notion that religious or cultural symbols must remain rooted in their original contexts to retain significance. Instead, as Utarit's *Déjà Vu* series illustrates, authenticity is continuously reshaped by the movement of symbols across time and space. The works seemingly echo the evolution of the Gandhara Buddhas, whose hybrid forms gained depth and resonance through their cultural journey, expanding rather than diminishing in meaning.

Disorientation as a Strategy of Cultural Critique

The release of Notovitch's *The Unknown Life of Jesus Christ* in 1894 caused significant public disorientation by challenging the Eurocentric narrative of Christianity. Notovitch's claim that Jesus spent his "lost years" in India, studying Buddhist and Hindu teachings, suggested a cross-cultural exchange that unsettled the belief in Christianity as a purely Western tradition. While some spiritual seekers welcomed the

narrative as a bridge between Eastern and Western spirituality, religious authorities and scholars swiftly discredited it. The Catholic Church, in particular, rejected the idea, fearing it threatened the purity of Christian doctrine.

Despite its dismissal, the speculative narrative of Jesus in India unsettled many believers by challenging the ownership of religious symbols and authority. It exposed the fragility of cultural and religious boundaries, showing how speculative histories blur the lines between sacred traditions. Like Utarit's hybrid imagery, the Jesus in India narrative forced audiences to reconsider the fluidity of religious and cultural identities, demonstrating the disorienting power of stories that disrupt entrenched beliefs. This potential to unsettle fixed cultural boundaries emerges as central in Utarit's artistic strategy.

Disorientation, in this sense, can be seen as becoming central to the effects of Utarit's approach. By creating visual and conceptual dissonance through the re-contextualisation of symbols, Utarit compels viewers to question preconceived notions of cultural belonging. Akin to how hybrid identities do not fit neatly into fixed categories, the works from *Déjà Vu* become battlegrounds for competing interpretations. Symbols that once held specific meanings in their original traditions are repurposed into new narratives that defy easy categorisation. Viewers are encouraged to consider symbols as fluid, shaped by their cultural and historical contexts.

This disorientation transcends mere visual effect, reflecting the broader post-colonial experience, where colonised societies often suffer a dislocation of memory imposed by colonial historical narratives. Utarit's *Déjà Vu* series mirrors this dislocation, placing cultural symbols in flux. By forcing viewers to engage with this instability, Utarit reflects the post-colonial process of reclaiming and reconstructing cultural memory in a world where history is no longer a singular, coherent narrative but an overlapping series of often conflicting stories.

Colonised individuals often find themselves caught between two conflicting worlds, struggling to reconcile their indigenous identities with the foreign values imposed upon them. This process of internalising an external narrative

results in a profound sense of alienation. Trapped between their own cultural frameworks and those of the coloniser, they are forced to navigate a disorienting landscape where their original identities are devalued, and the imposed identity offers no true sense of belonging. This tension creates a fractured subjectivity, where one is constantly negotiating between competing narratives—never fully at home in either.

Utarit's art brings this disorientation into sharp focus. Through his juxtaposition of Buddhist and Western symbols, he visualises this sense of being torn between conflicting cultural realities. Symbols once steeped in tradition are re-contextualised, forcing viewers to confront the instability of meaning when identities are not allowed to remain rooted in their origins. His work compels the viewer to feel the discomfort of this fragmentation, much like the colonised subject who must navigate the cultural terrain imposed by others.

This dislocation, where traditional meanings become destabilised, echoes what Frantz Fanon famously called the "colonised mind." Fanon's analysis of colonised consciousness speaks to this same fracture: the alienation, the internal conflict, and the profound loss felt when one's identity is split between indigenous heritage and colonial imposition. Utarit's art captures this psychic dislocation, but in reclaiming and reconfiguring these symbols, he disrupts the alienation that Fanon describes, challenging the viewer to engage with a hybrid reality where no single narrative holds sway as well.

Reclaiming Histories in a Globalised World

In reflecting upon the interplay between Eastern and Western imagery in Utarit's *Déjà Vu* series, we begin to see that cultural exchange is never a static or singular event. It is not a simple meeting of two worlds but an ongoing process of transformation, a fluid space in which ideas, symbols, and identities are constantly renegotiated. Cultural exchange, in this sense, transcends the familiar binaries of East and West. It invites us to look beyond surface-level contrasts and instead focus on the underlying processes of hybridity that shape our world—a

world where boundaries dissolve and distinctions blur in ways that force us to reconsider the very foundations of identity, history, and art.

The question is not when juxtaposition happens, but when it becomes something more—when it evolves into a process of hybridisation that challenges our preconceived notions of cultural purity. It is here, in this space of negotiation, that we realise the boundaries between East and West are not fixed, nor have they ever been. These boundaries shift, sometimes subtly and sometimes dramatically, as they are shaped by historical, geopolitical, and cultural forces. Yet, they remain deeply rooted in the legacies of colonial thought, which sought to impose rigid divisions where there were none, and to define cultures in opposition rather than in relation.

Today, as we live in a world that has become increasingly interconnected, the very notion of fixed boundaries feels antiquated. It is as though the "Far East" has slowly, inevitably, become the West again—a conceptual return that reflects the circularity of influence and the impossibility of holding onto simplistic binaries. The colonial impulse to draw lines—whether geographical or cultural—has always failed to capture the fluidity of human exchange. These lines, these artificial demarcations, obscure the real nature of cultural interaction, where ideas and traditions flow continuously between and across boundaries, changing and being changed in the process.

What Utarit's work reveals is that what truly matters in cultural dialogue is not the lines that divide us, but the spaces in which those lines blur, where hybridisation becomes the rule rather than the exception. In these liminal spaces, new meanings emerge—meanings that are not bound by the weight of singular histories or isolated traditions, but are instead born of a continuous process of negotiation. Utarit's art, in its rejection of fixed categories, offers us a vision of the world that is not made up of distinct, opposing cultures, but of a network of influences that are constantly in motion. His work reflects a global landscape where no tradition remains untouched, no history remains unaltered, and no identity remains static.

And yet, despite the shifting boundaries and fluid exchanges, there are certain ideals that

remain universal, transcending cultural divides. The narrative of Jesus in India, speculative though it may be, gestures towards this universality—towards the idea that spiritual teachings are not bound by geography. The core teachings of Jesus, with their focus on compassion, humility, and the renunciation of materialism, resonate with the principles of Buddhism. Both traditions emphasise the inner transformation of the individual, a path toward enlightenment that transcends the material world. Utarit's art, in its exploration of this fluidity, hints at a deeper truth: that beyond the shifting forms and symbols, there are values that connect us across time

and space, reminding us of the shared human longing for meaning, transcendence, and peace.

In this way, *Déjà Vu* challenges us to think differently about the world around us. His art is a reminder that cultural boundaries are not walls to be defended but permeable spaces through which ideas and identities pass, reshaping each other along the way. It is in this movement, this dynamic process of exchange, that we find not only the potential for new understandings of the past but also the promise of a more interconnected and hybridised future—one that is rooted not in difference but in shared ideals and universal truths.

WRITER'S BIOGRAPHY

John Z.W. Tung

John Z.W. Tung (b. 1990, Singapore) 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 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 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 ground-breaking 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. He was also curator of the 2024 edition of *SEAFocus*, *Serial* and *Massively Parallel*.

To date, his close work with artists has realised close to a hundred artwork commissions and site-specific adaptations across 50 exhibitions. 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 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.

EXHIBITION VISUALS

NATEE UTARIT

DÉJÀ VU: WHEN THE SUN RISES IN THE WEST

THE PRIVATE MUSEUM

18 OCT—08 DEC 2024

DÉJÀ VU

It all began with a project in Naples commissioned by the Fondazione Made in Cloister. This foundation is housed in an old cloister, and when I arrived, I was taken aback with the amazing architecture. Before the trip, I sourced for materials and brainstormed a few ideas in preparation of the eventual exhibition. Upon my arrival, I was awestruck by the building and environment of Naples and new ideas began to flow. All the materials I had prepared beforehand were no longer useful. The curator took me to the Museo Archeologico in Naples, one of the world's most important museums, which houses antiquities, especially Greco-Roman marble sculptures. I wandered around the museum until I saw a particular marble sculpture which was a significant piece in their collection. There were many marble works but I did not know that this particular piece was of great importance. One distinctive quality of the works is its posture.

This was, in fact, the statue of Doryphoros bearing a spear. However, due to the ravages of time and the fragility of the marble, the spear and hand, at present, is missing. What remains is its impressive posture. While exploring the rest of the museum, this particular sculpture lingered on in my thoughts. I tried to recall where I might have seen this posture before, I return to the sculpture over and over again. It looked so familiar. It was at that very moment, memories of the environment I carried with me from Thailand became intertwined with the current locale. It reminded me of the *Walking Buddha* posture, *Leela* disposition, despite the two legs being in the opposite position. But the posture, heaviness and distribution reminded me of the *Walking Buddha* statue, created by Silpa Bhirasri. At that very moment, It was *DÉJÀ VU*.

Thereafter, I began seeing things in a different light. Wherever I looked, I saw hints of connections. It was a sense of possibility, not exactly a picture within a picture. It is like déjà vu, (What if) The condition of recalling the place from where we come from and what we have seen before. The things we saw or conditions that existed before. This was not the first time I had encountered this experience. To be clear, it is not a supernatural thing. It is more like a memory resurfacing and finding itself in the present. It is

in this frame of mind that I saw the image of the Life of Buddha, intertwined within the history of Pompei and its mosaic works, and that is when I envisioned the possibilities of the Lord Buddha's footprints set in mosaic. All the possibilities started appearing in Museo Archeologico including images of the embroideries. It was from that moment, after leaving the museum, my exhibition at Made in Cloister started to take shape and I continue this dialogue and research back in Bangkok.

I had a similar experience before while I was working on one of my show before, I ventured into a forest in France, to be specific, it was during the period before sunset, 2 – 3 minutes before the sky became dark, and I had to leave the forest in haste because nightfall was deemed not as safe. While I was making my way out of the forest, I chanced upon a spot that gave me goosebumps. Serious goosebumps! The scene I saw looked eerily the same as in a picture painted by Theodore Rousseau. It was a group of oak trees receiving the last light of the day. The sun painted the oak trees orange, a similar scene in the Rousseau's painting. The next day, I returned to that particular spot in the forest just before sunset, like what I did the day before. I recorded some pictures and it turned out almost like the same picture created by Rousseau. I guess the human mind is designed in such a complex way in which it is always searching for the familiar in unfamiliar places. Moreover, the human mind creates scenarios or materials instantaneously when it is plagued by obsession and this, for me, was useful for the creation of the works. Quintessentially, this was an experience of déjà vu and it was very similar to my experience in the Museo Archeologico.

Excerpt from an interview with Natee Utarit conducted by Kritsada Duchsadeevanich, featured in *Déjà Vu: When the Sun Rises in the West* (2022) at Silpakorn University. Published by Silpakorn University, Bangkok, Thailand.



DEJA VU

NATE UTWIT

WHEN THE SUN
RISES IN THE WEST

18 OCT - 18 DEC 2024

Artwork by
Nate Utwit
is on display
at the Private
Museum
Singapore
from 18 Oct
to 18 Dec 2024.
For more
information,
visit
privatemuseum.sg



Private
MUSEUM

Private
MUSEUM

Private
MUSEUM

Artwork by
Nate Utwit
is on display
at the Private
Museum
Singapore
from 18 Oct
to 18 Dec 2024.
For more
information,
visit
privatemuseum.sg

Artwork by
Nate Utwit
is on display
at the Private
Museum
Singapore
from 18 Oct
to 18 Dec 2024.
For more
information,
visit
privatemuseum.sg

Private
MUSEUM

Private
MUSEUM

Private
MUSEUM

Artwork by
Nate Utwit
is on display
at the Private
Museum
Singapore
from 18 Oct
to 18 Dec 2024.
For more
information,
visit
privatemuseum.sg

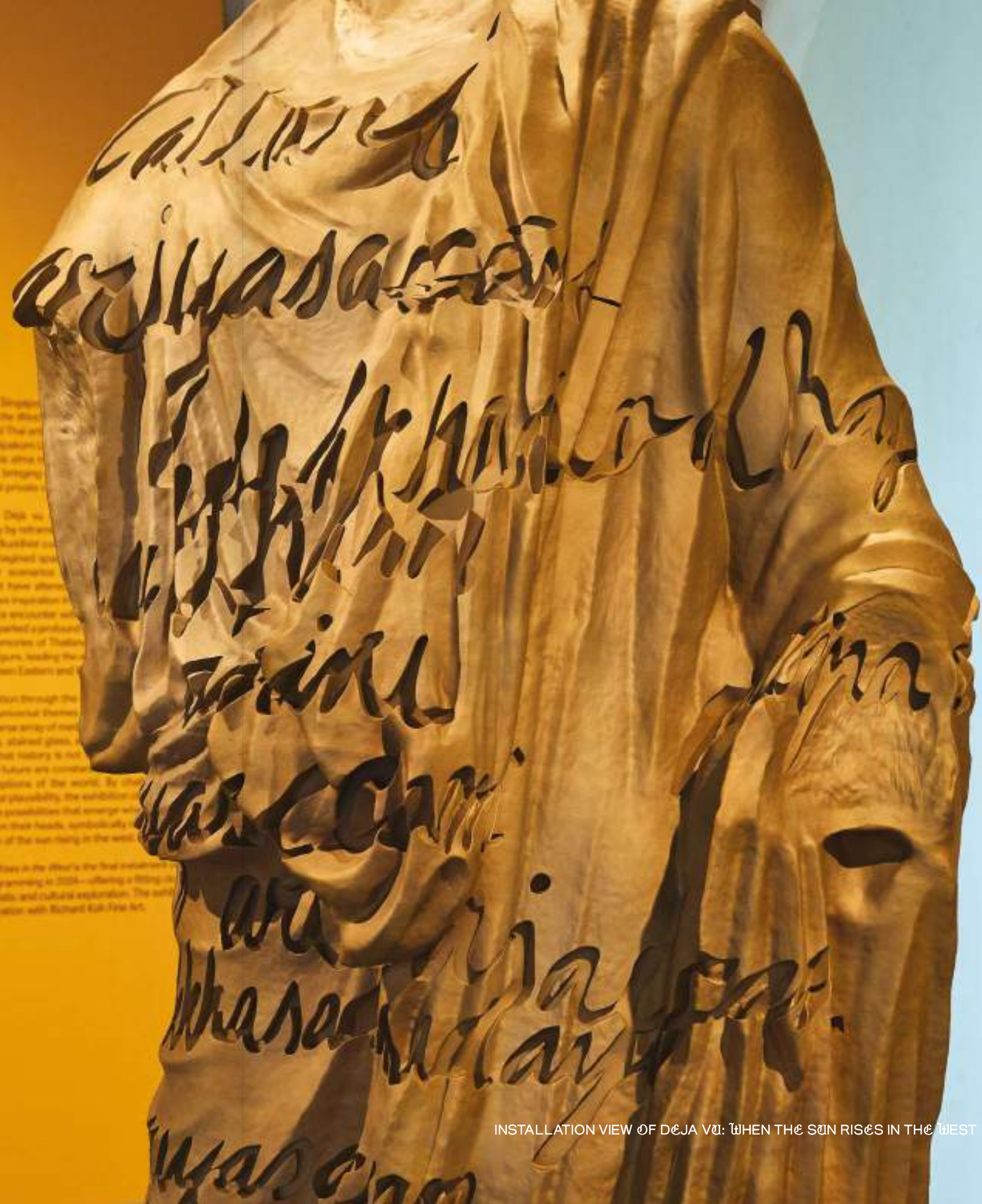
Artwork by
Nate Utwit
is on display
at the Private
Museum
Singapore
from 18 Oct
to 18 Dec 2024.
For more
information,
visit
privatemuseum.sg

The Private Museum Singapore
When the Sun Rises in the West
is the first exhibition at the museum
the artist's return to his alma mater
Singapore, bringing together
from local and regional private

In 2019, the Deja Vu
interpretation of history by reframing
alongside Eastern and Western
a handbook of a reimagined space
audience to consider economic
historical events might have played
The Deja Vu series draws inspiration from
Naples, where a chance encounter with
Museo Archeologico sparked a profound
of Deja Vu merged memories of Thales
the classical Western figure, leading to
the intersections between Eastern and

Nate Utwit's exploration through the
yet it resonates with universal themes
culture. Through a diverse array of media
sculpture, embroidery, stained glass,
serve as a reminder that history is not
the past, present, and future are connected
that shape our perceptions of the world. By
boundaries of historical possibility, the exhibition
a space to consider the possibilities that emerge when
narratives are turned on their heads, symbolically
the paradoxical notion of the sun rising in the west.

Deja Vu: When the Sun Rises in the West is the first installation
Private Museum's programming in 2024—offering a fitting
to a year of diverse artists and cultural exploration. The work
is presented in collaboration with Richard Kib-Fine Art.



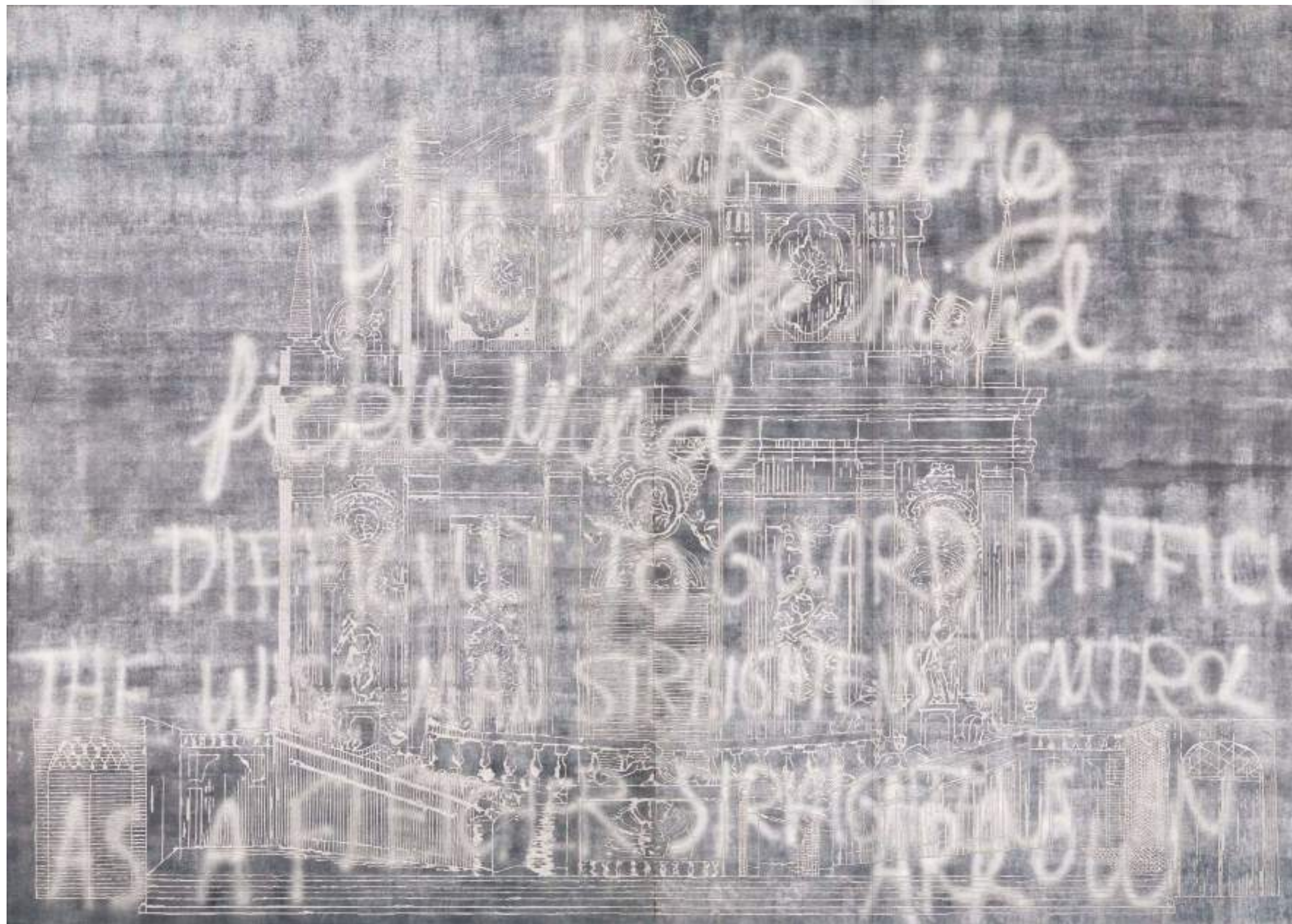




The Arahant
 2020
 Bronze and marble
 38 x 52 x 25 cm (each)
 AP 1/1



DEJA VU: WHEN THE SUN RISES IN THE WEST



The State of Mind

2019

Embroidery, colour spray paint and acrylic on linen
284 x 400 cm (diptych)

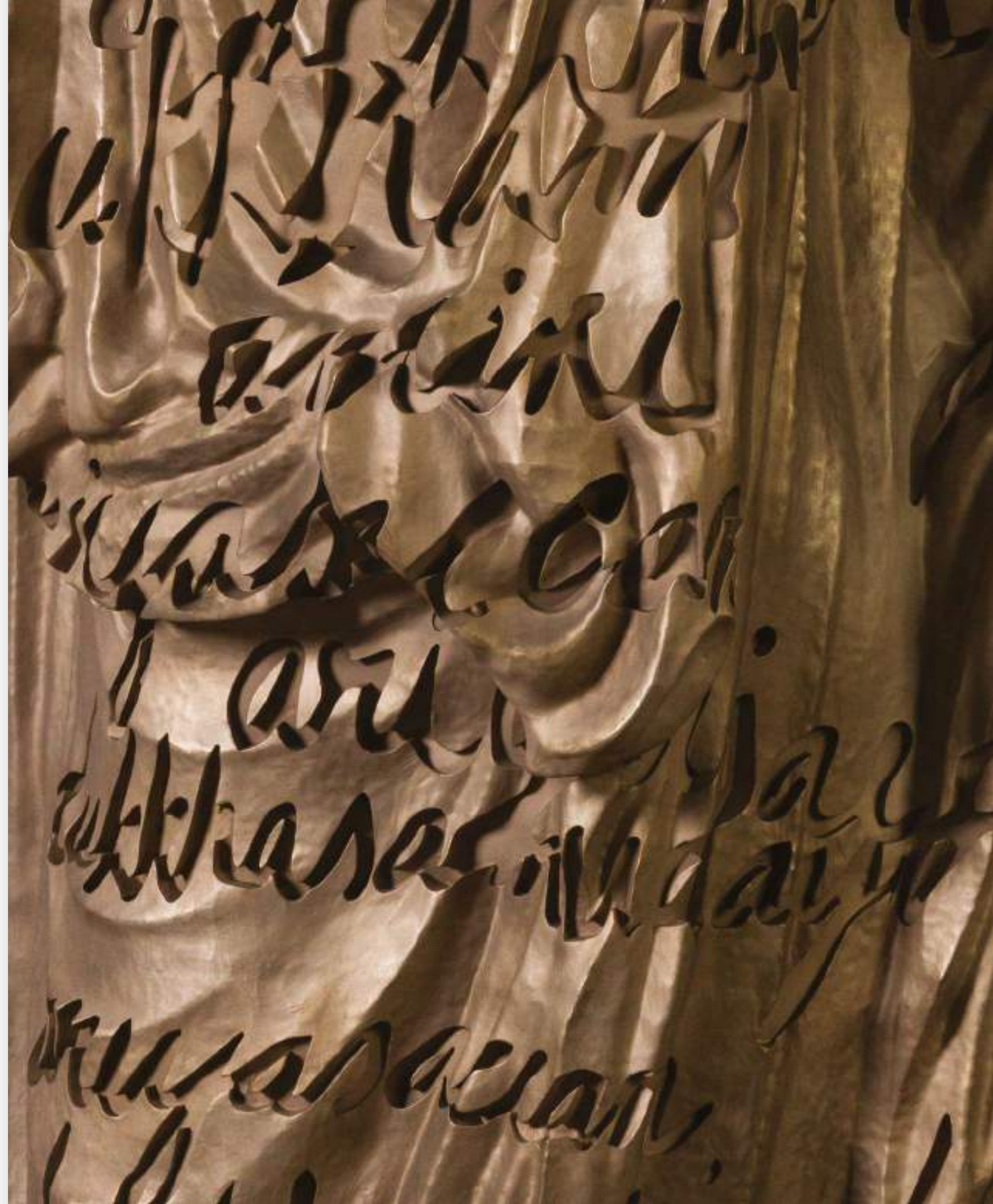
DEJA VU: WHEN THE SUN RISES IN THE WEST



Giver Taker
2021
Oil on canvas
67 x 47 cm



The Four Noble Truths: Torso
2022
Bronze
169 x 90 x 54 cm
Ed 3/3









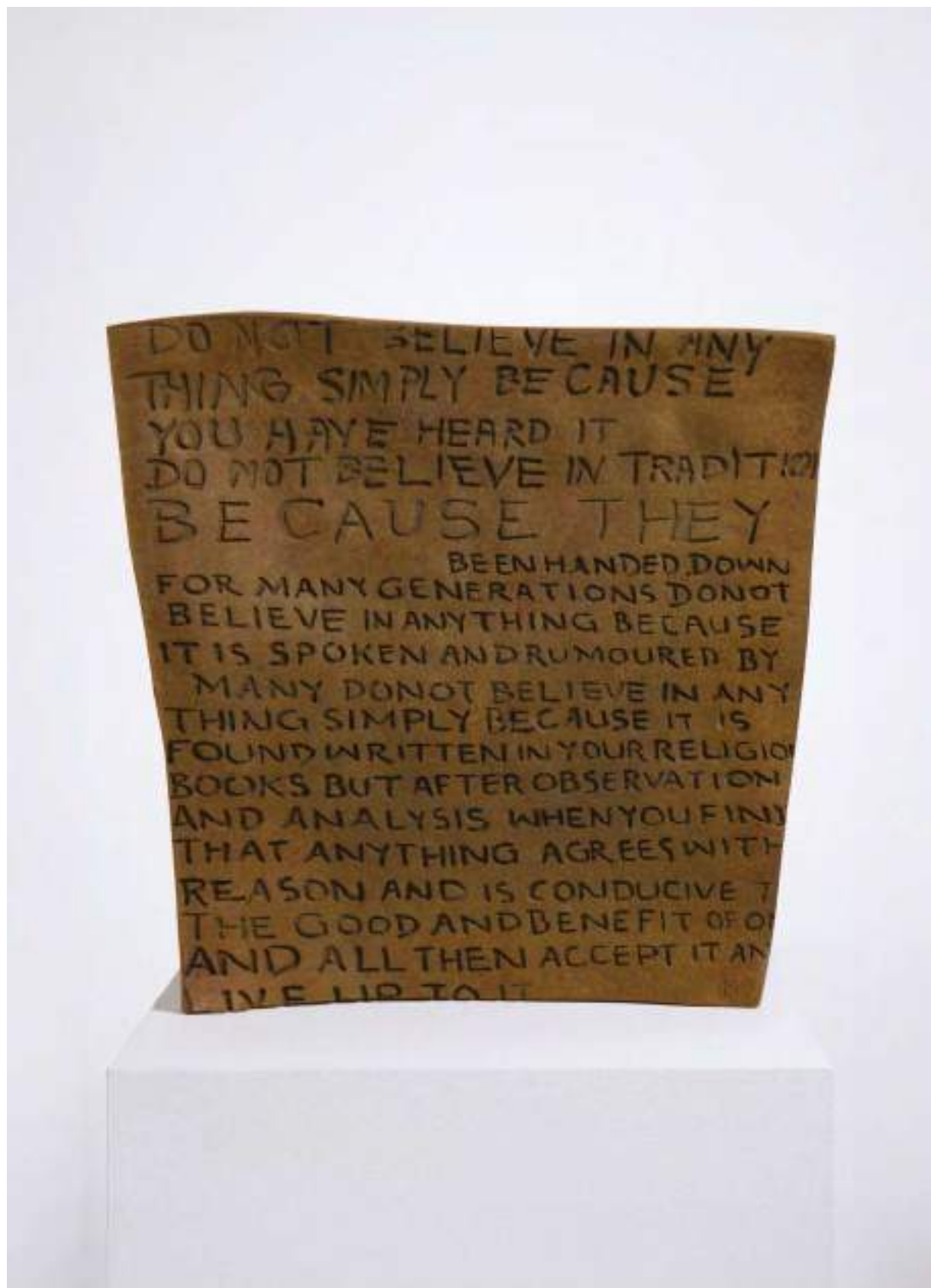
Vithura
2020
Woodblock print on rice paper
182 x 122 cm
Ed 2/8



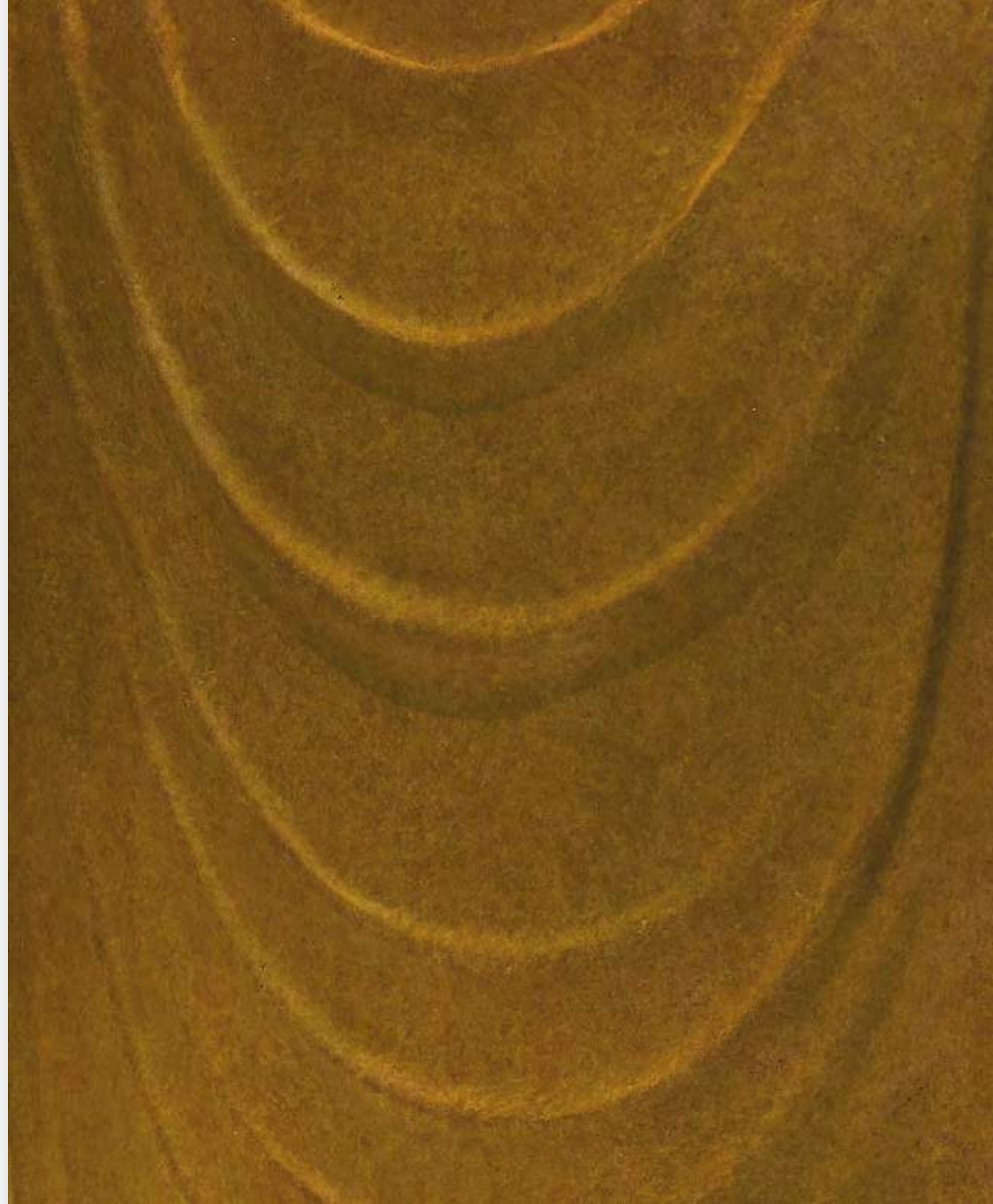
Dum Vita Est, Spes Est (Giant Lotus in The Pond After Krua In-Kong)
2020
Woodblock print on rice paper
110 x 103 cm
Ed 2/10

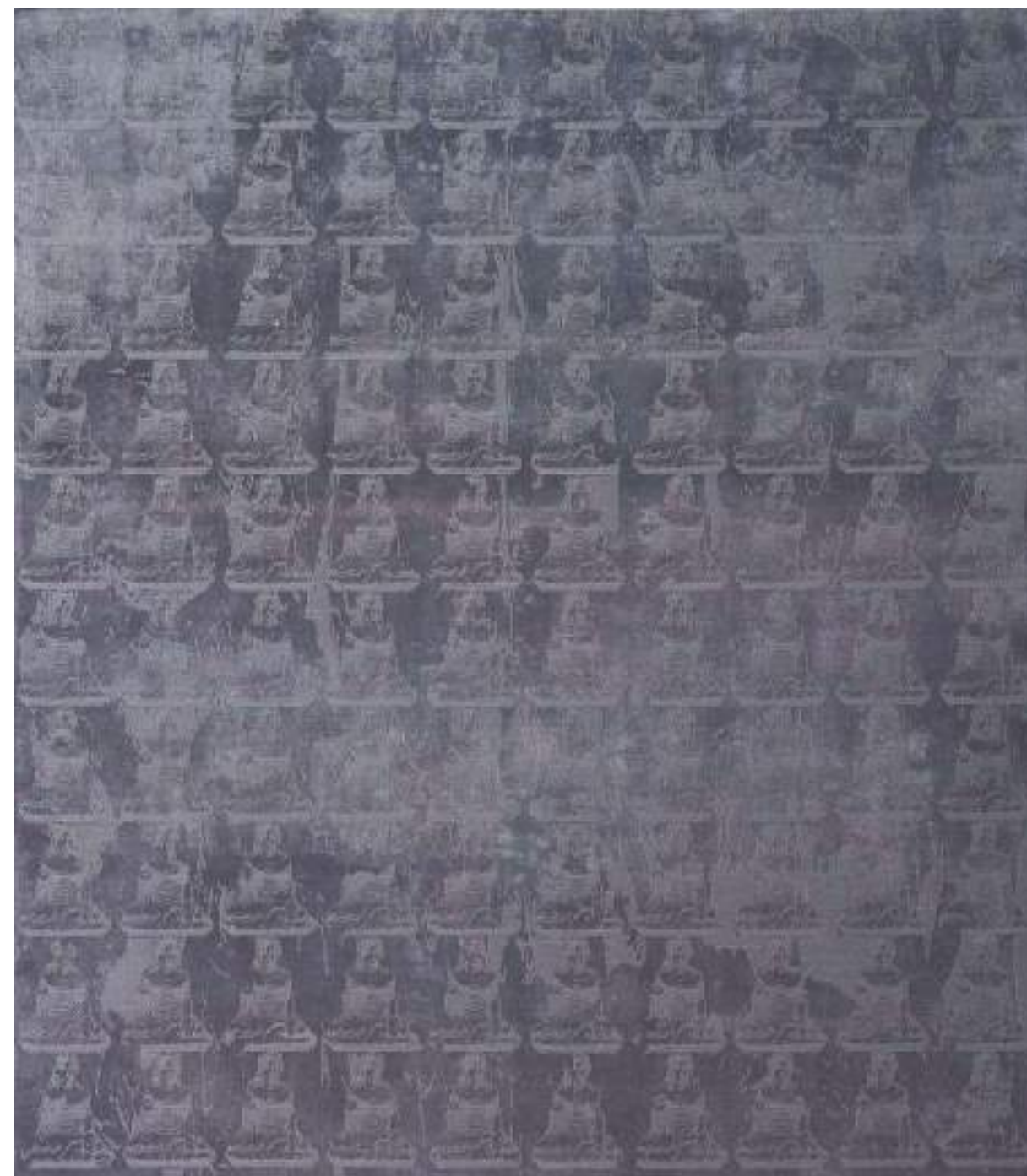






The Fragment
2020
Bronze
44 x 47 x 9 cm
Ed 3/8





100 Buddhas
2021
Embroidery and acrylic on linen
171 x 150 cm



The Followers
2019
Oil on canvas
190 x 240 x 5 cm



The Couple
2019
Oil on canvas
189 x 102 x 5 cm

ON CULTURAL HYBRIDITY AND RE- CONTEXTUALISATION

Through the re-contextualisation of symbols such as Buddhist imagery, Greco-Roman motifs, and Western architectural forms, Utarit disorients viewers by merging these elements in ways that challenge traditional divisions between East and West. His work not only asks us to reflect on the fluidity of cultural identity in a post-colonial world but invites us into a speculative space where meanings are constantly negotiated and redefined. This artistic hybridisation reflects the complex process of cultural exchange, where symbols are stripped of their fixed historical contexts and repurposed to serve new narratives.

Excerpt from exhibition essay *Issa in India* by John Z.W. Tung, featured in *Déjà Vu: When the Sun Rises in the West* (2024) at The Private Museum. Published by The Private Museum, Singapore.

Emily Arcade



Emily Gallery





Caroline Verandah









The Couple
2020
Oil on canvas
90 x 67 cm

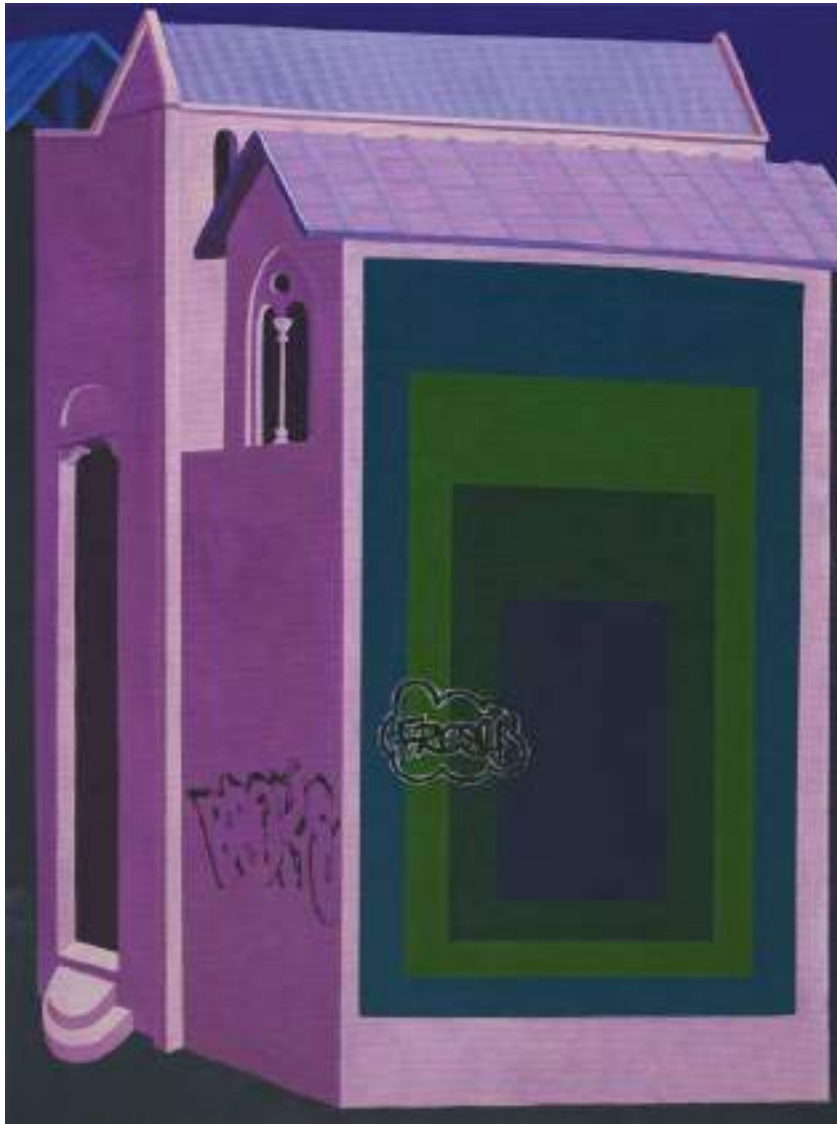


Lament
2020
Oil on canvas
58 x 44 cm



Your Past is My Future
 2018
 Oil on canvas
 190 x 228 x 5 cm

DEJA VU: WHEN THE SUN RISES IN THE WEST



Church of Albers (Fresh)
 2020
 Oil on canvas
 90 x 67 cm



Church of Albers (Sin)
 2020
 Oil on canvas
 90 x 67 cm



Ye Dhamma Hetuppabhava
2021
Bronze
70 x 84 x 48 cm
Ed 2/3



The Supreme
2020
Bronze
74 x 88 x 32 cm
Ed 2/3

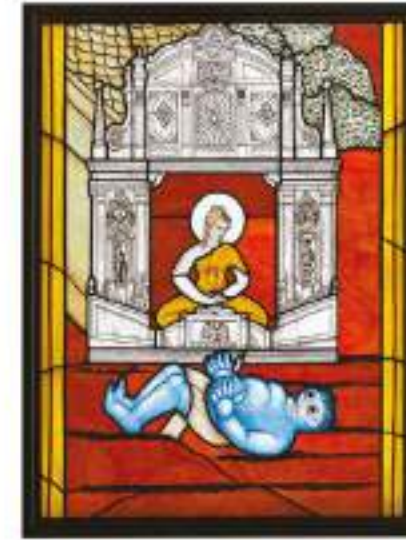




Passa citta
kaṭaṃ bimbam
arukayam samu
ssitam āturam
bahusankappam
yassa natthi
dthuvanṭhiṭṭi



Yānimāni
apattāni
alābuneva sarade
kāpetakāni atthini
tāni disvāna
kā rati



Atthinaṃ ~~na~~
nagarāṃ kaṭam
maṃsa lohita lepanam
yattā jarā ca
maccu ca māno
makkho ca
lohito



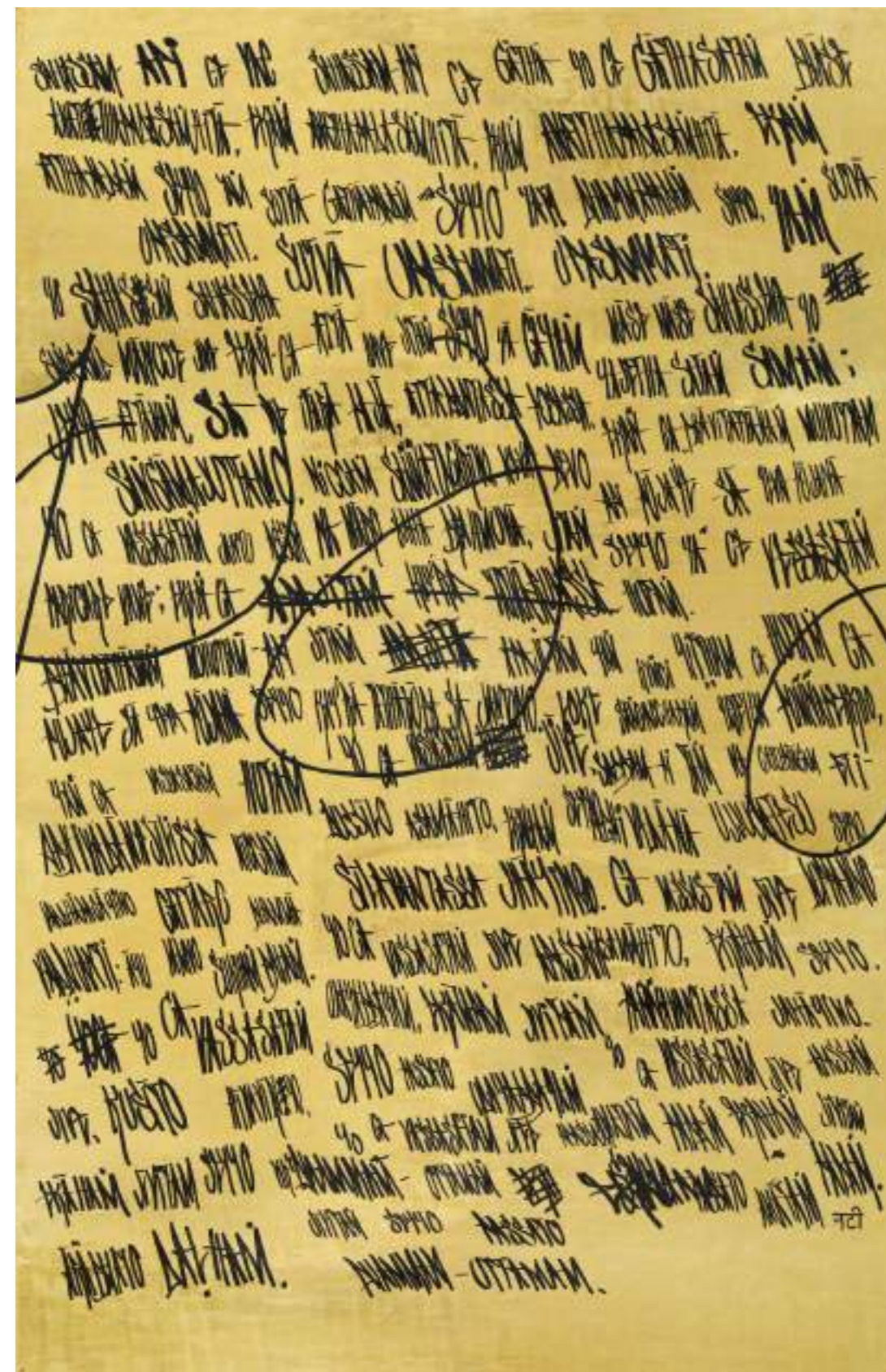
Nā piyehi
samagañchi
appiyehi kuda
canam piyanam
adassanam
dukkham appiya
nañ-ca
dassanam

Separation From The Loved Is Suffering
2020
Stained glass on lightbox
96 x 111 x 60 cm (each)





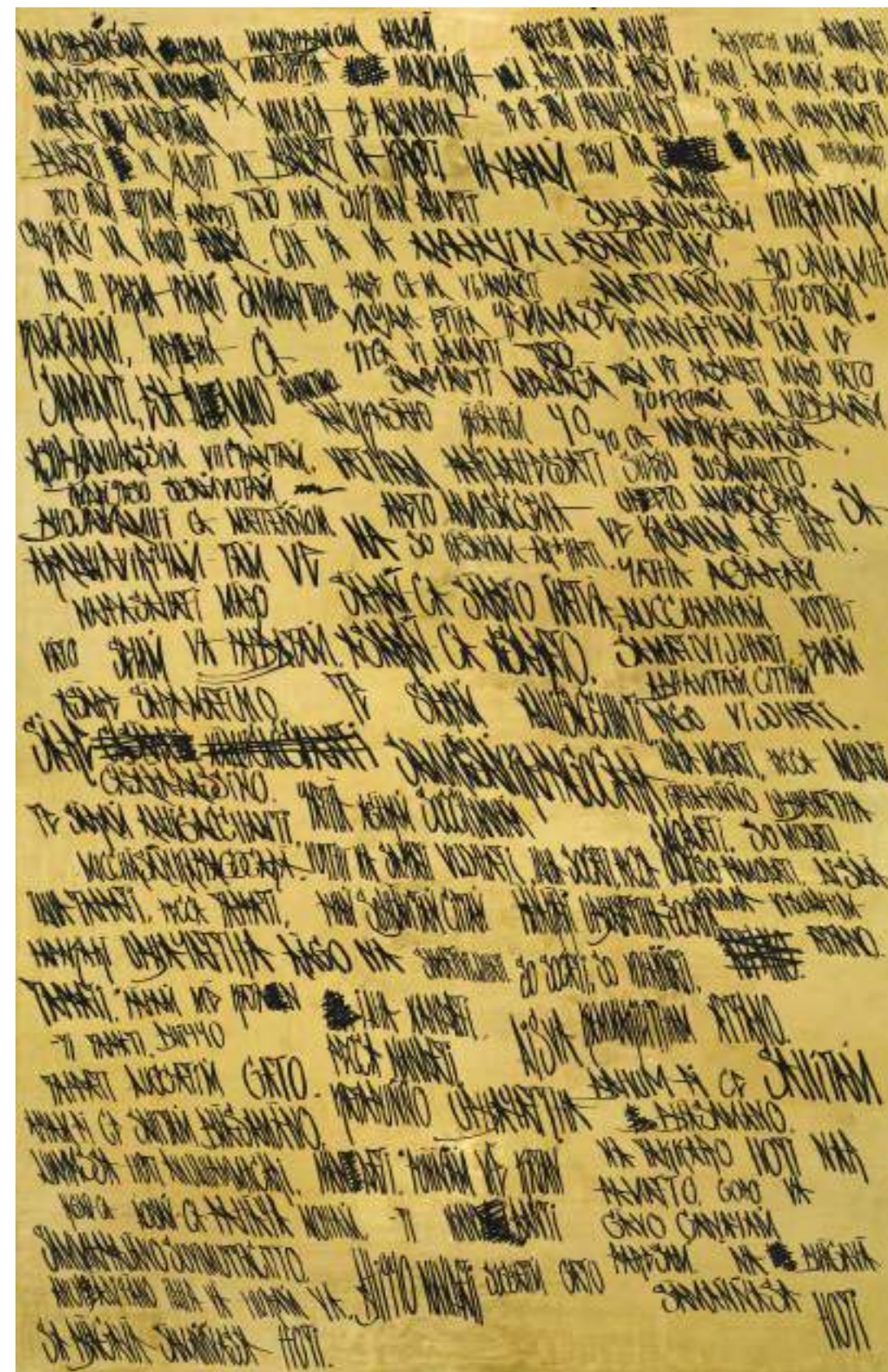
Impurity
2020
Gilded black lacquer
170 x 111 x 5 cm



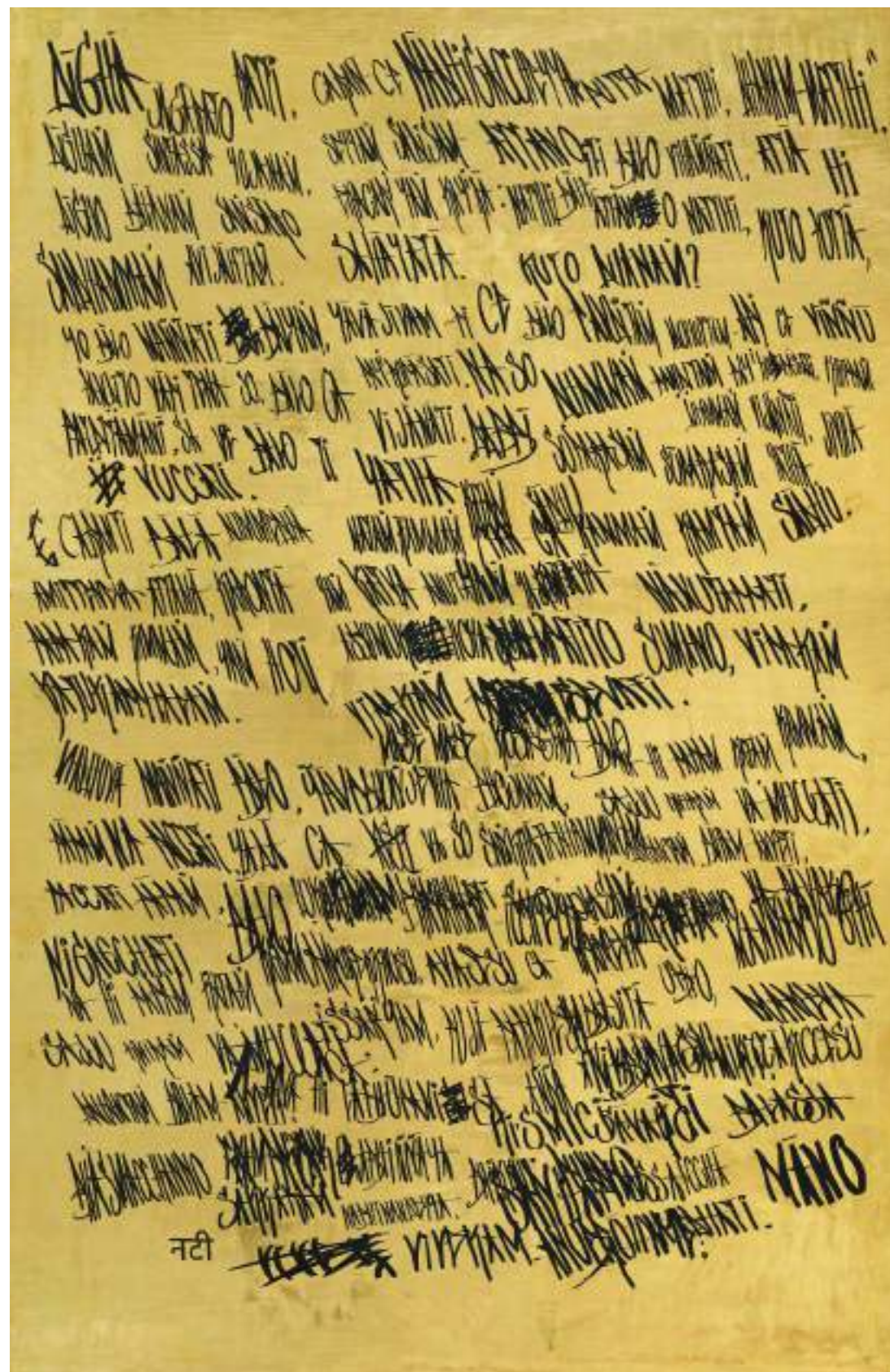
The Thousand
2020
Gilded black lacquer
170 x 111 x 5 cm



Affections
2020
Gilded black lacquer
170 x 111 x 5 cm



The Pairs
2020
Gilded black lacquer
170 x 111 x 5 cm



The Fool
2020
Gilded black lacquer
170 x 111 x 5 cm



Anger
2020
Gilded black lacquer
170 x 111 x 5 cm

ON CHALLENGING EUROCENTRIC NARRATIVES

In doing so, Utarit critiques the Eurocentric narratives that have long dominated both art history and global discourse. By placing explicitly Eastern and Western symbols within the same frames, Utarit challenges the idea that Western culture holds a monopoly on artistic or intellectual excellence. This collision is not just a visual aesthetic; it is also a conceptual one, reminding us that the boundaries between East and West are far more fluid than historical narratives would have us believe.

Excerpt from exhibition essay *Issa in India* (2024) by John Z.W. Tung, featured in *Déjà Vu: When the Sun Rises in the West* (2024) at The Private Museum. Published by The Private Museum, Singapore.



ON CHALLENGING EUROCENTRIC NARRATIVES

In doing so, Utairi critiques the Eurocentric narratives that have long dominated both art history and global discourse. By placing explicitly Eastern and Western symbols within the same frames, Utairi challenges the idea that Western culture holds a monopoly on artistic or intellectual excellence. This collision is not just a visual aesthetic; it is also a conceptual one, reminding us that the boundaries between East and West are far more fluid than historical narratives would have us believe.

Excerpt from exhibition essay (October 2020) by John T. B. Tang, featured in
"Deja Vu: When the Sun Rises in the West" 2020, at The Private Museum.
Published by The Private Museum, Singapore.







Emily Alcove





Sunday
2019
Oil on canvas
51 x 41 cm

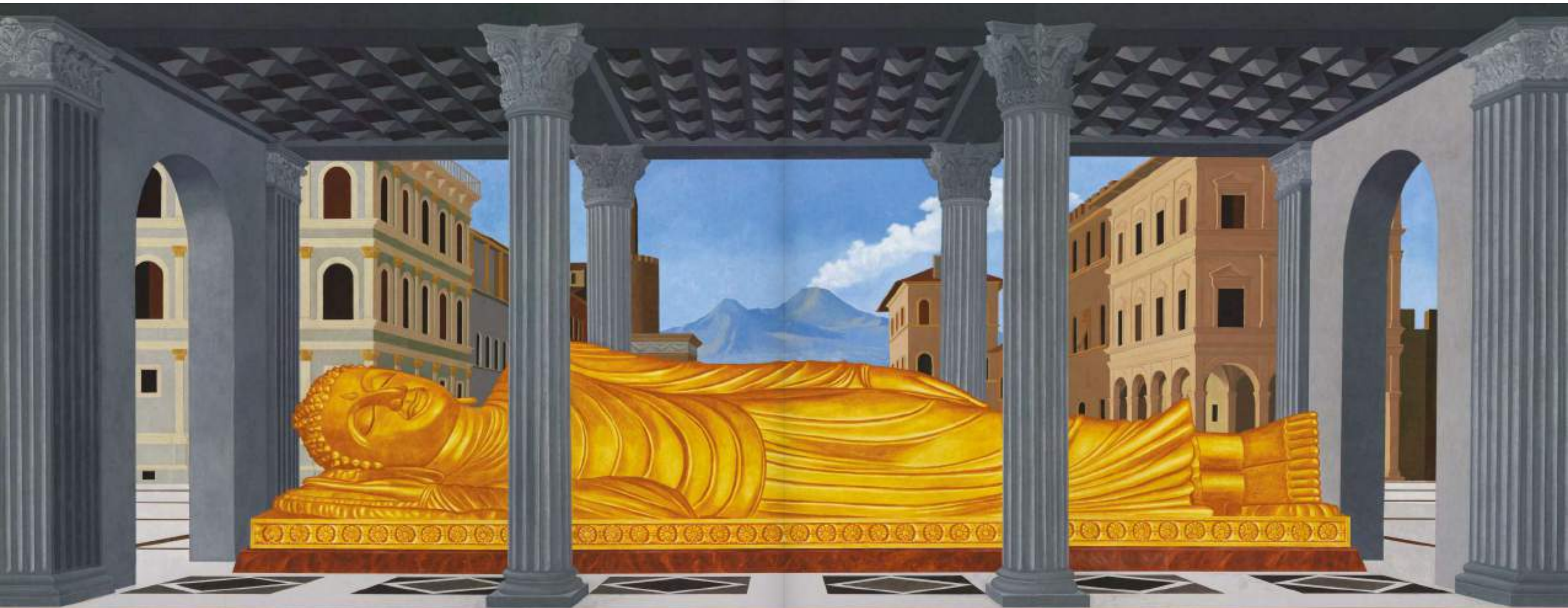


House of Solitude
2021
Oil on canvas
160 x 138 cm



After Orientalism
 2019
 Oil on canvas
 189 x 186 cm

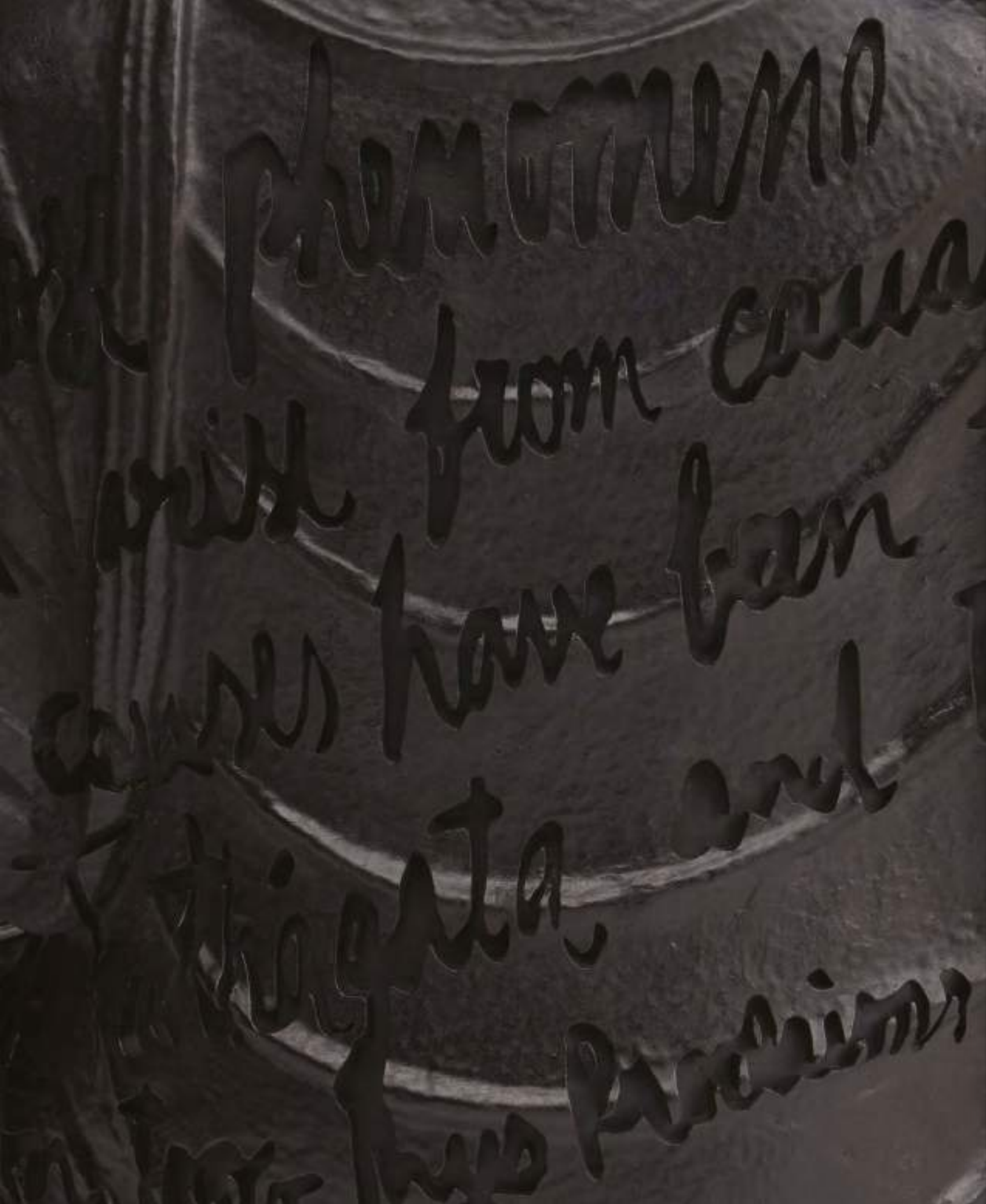
DEJA VU: WHEN THE SUN RISES IN THE WEST



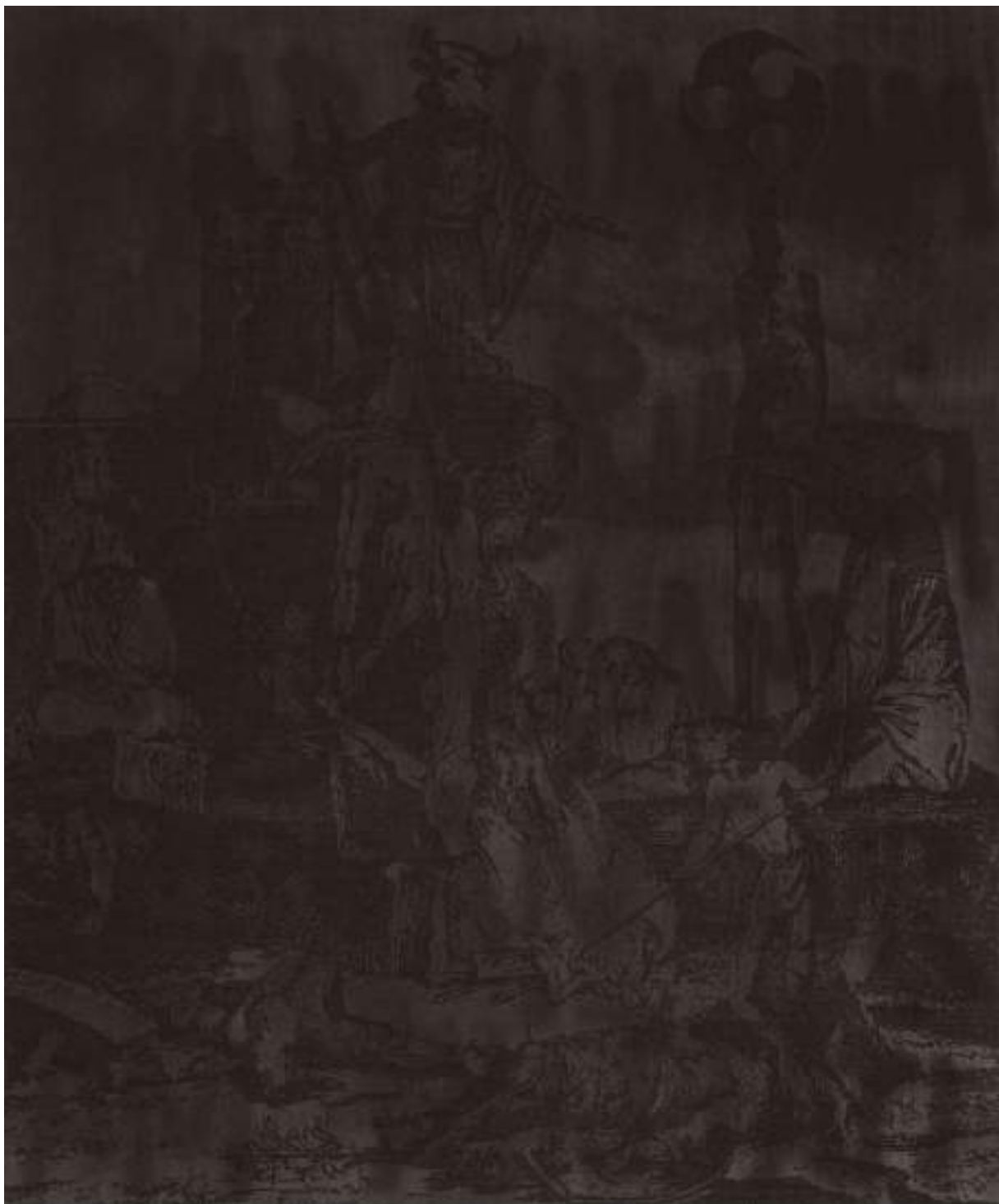
D&JA VU: WHEN THE SUN RISES IN THE WEST

The Reclining Buddha with Volcano
2019
Oil on canvas
220 x 502 cm (triptych)

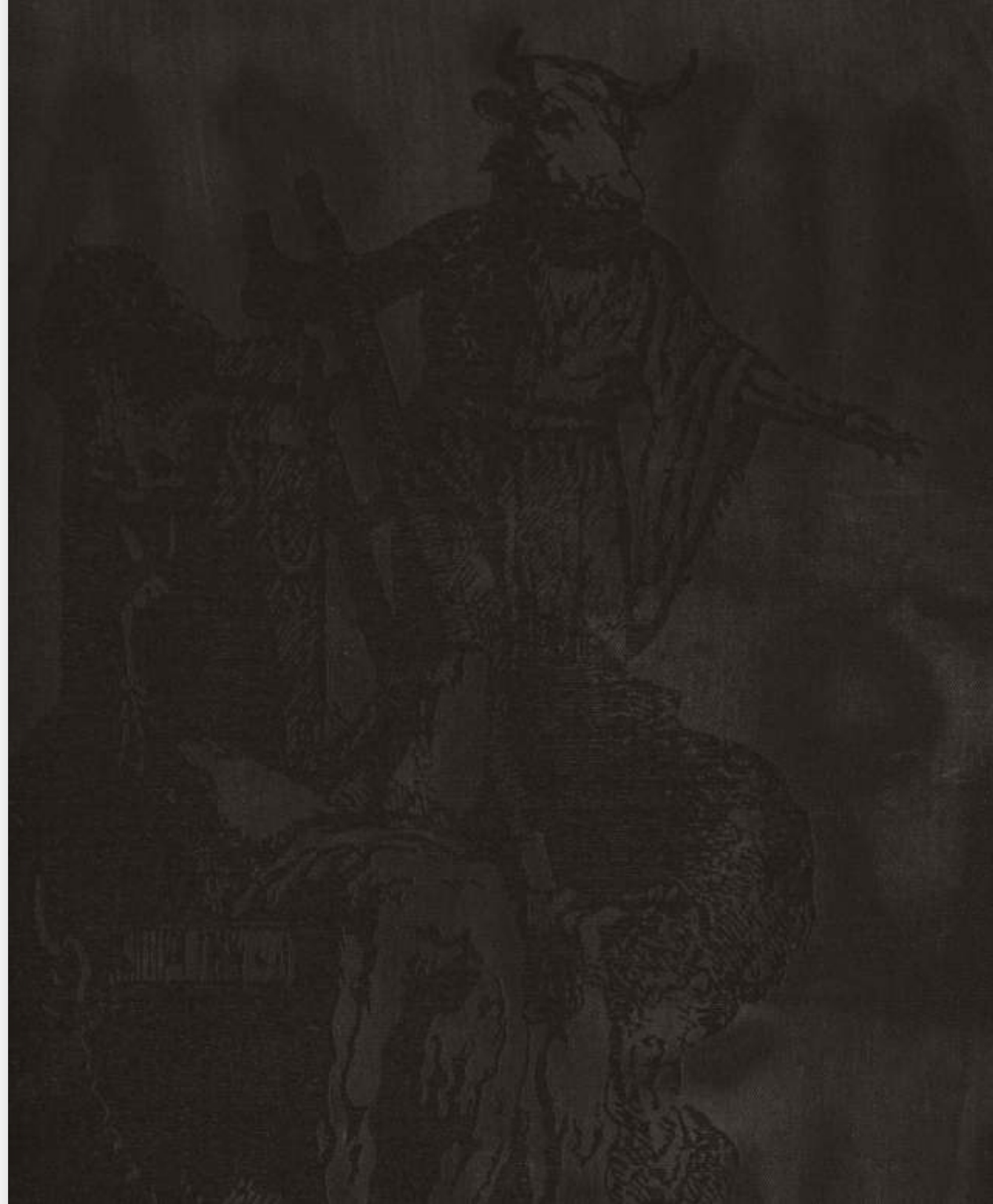


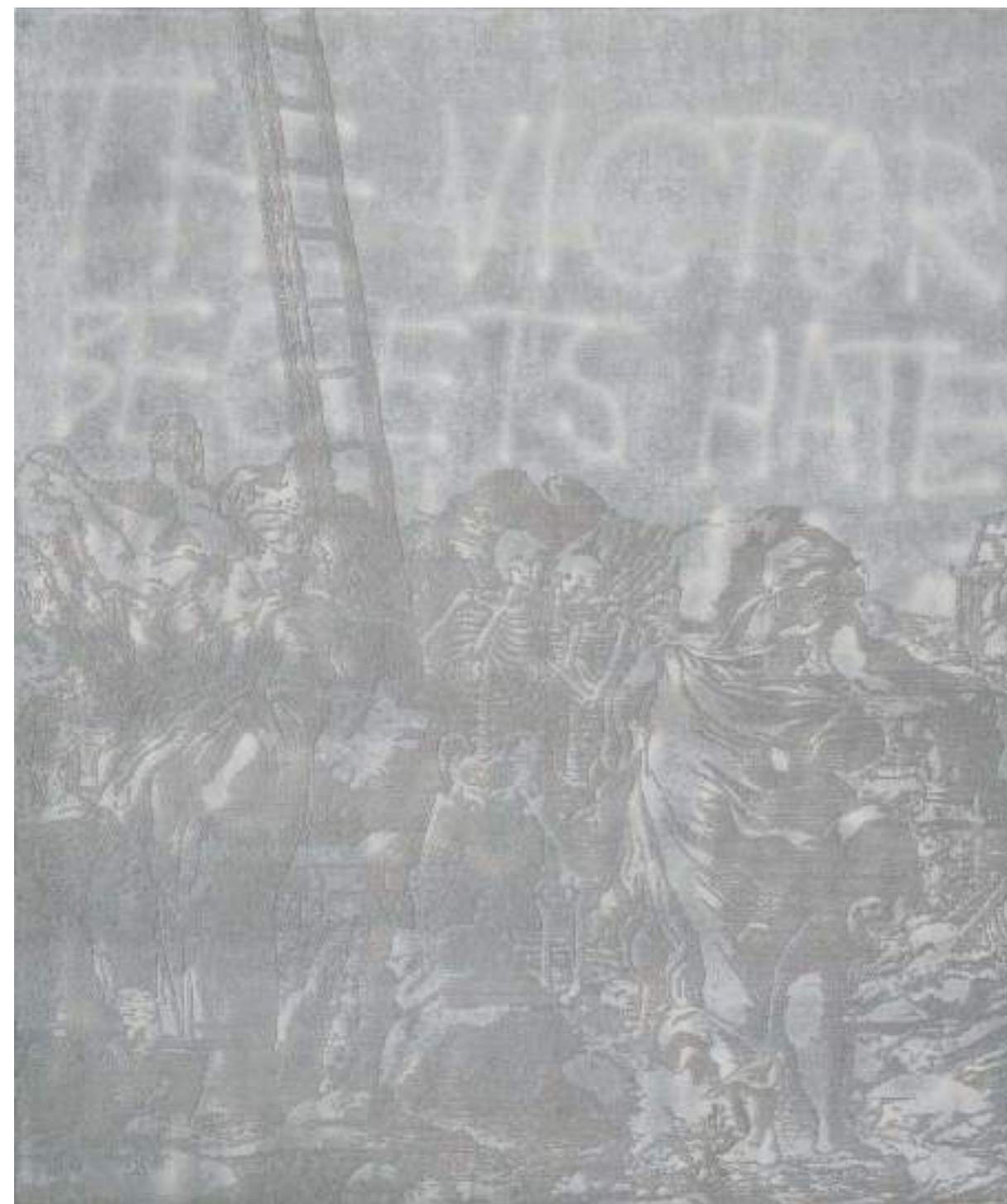


Ye Dhamma Hetuppabhava
2021
Bronze (Black Patina)
30 x 35 x 20 cm
Ed 6/10

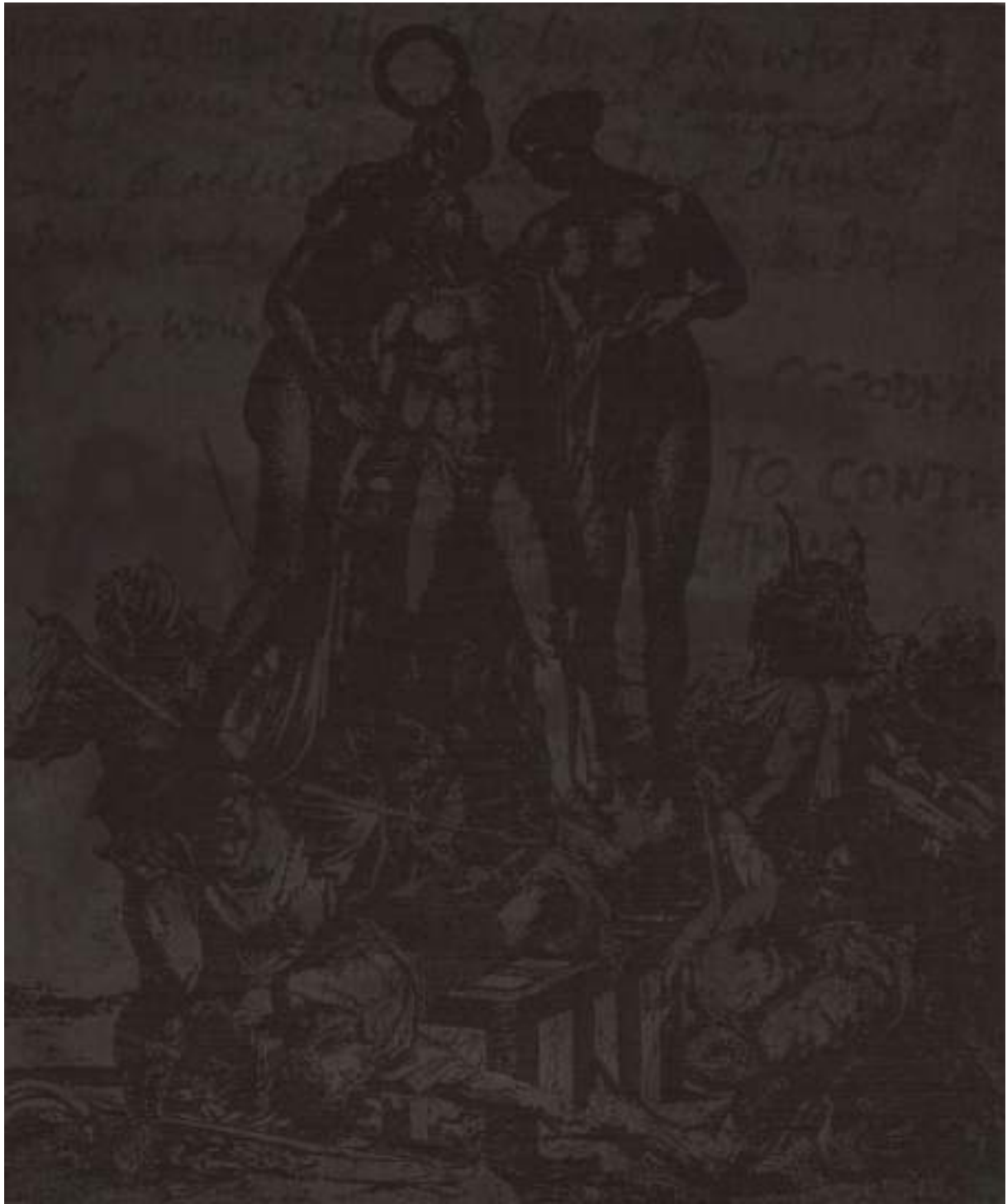


Inferno
2021
Embroidery and acrylic on linen
120 x 100 cm

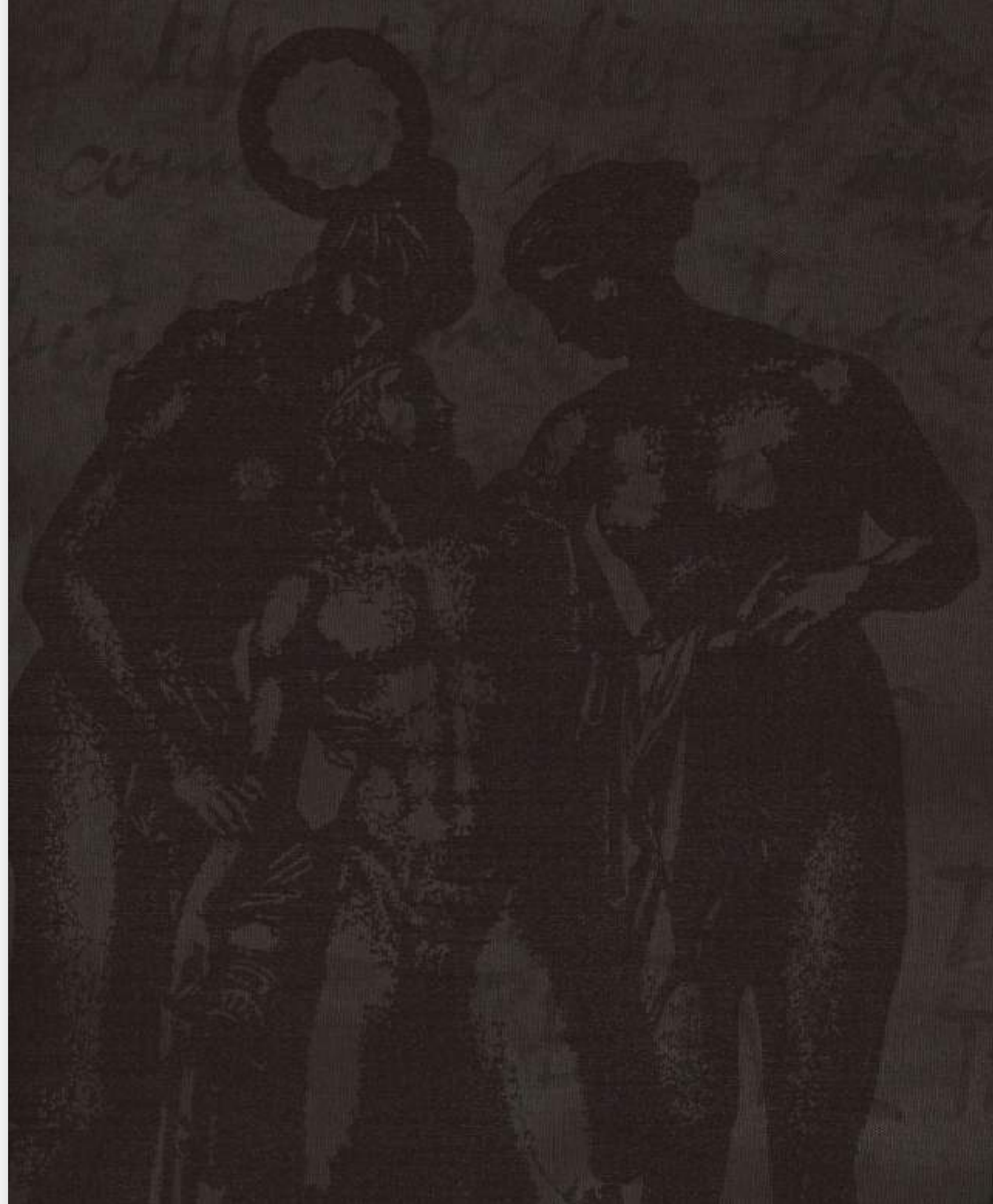




Inferno
2021
Embroidery and acrylic on linen
120 x 100 cm



Inferno
2021
Embroidery and acrylic on linen
120 x 100 cm





Sophia Alcove







DEJA VU: WHEN THE SUN RISES IN THE WEST

The Past is more than a Memory
 2019
 Oil on canvas
 190 x 340 cm



History of The White Skeleton Monster No.2
 2019
 Oil on canvas
 100 x 80 cm



History of The White Skeleton Monster
 2018
 Oil on canvas
 190 x 228 cm



A House of Nostalgia
2019
Oil on canvas
190 x 187 x 5 cm

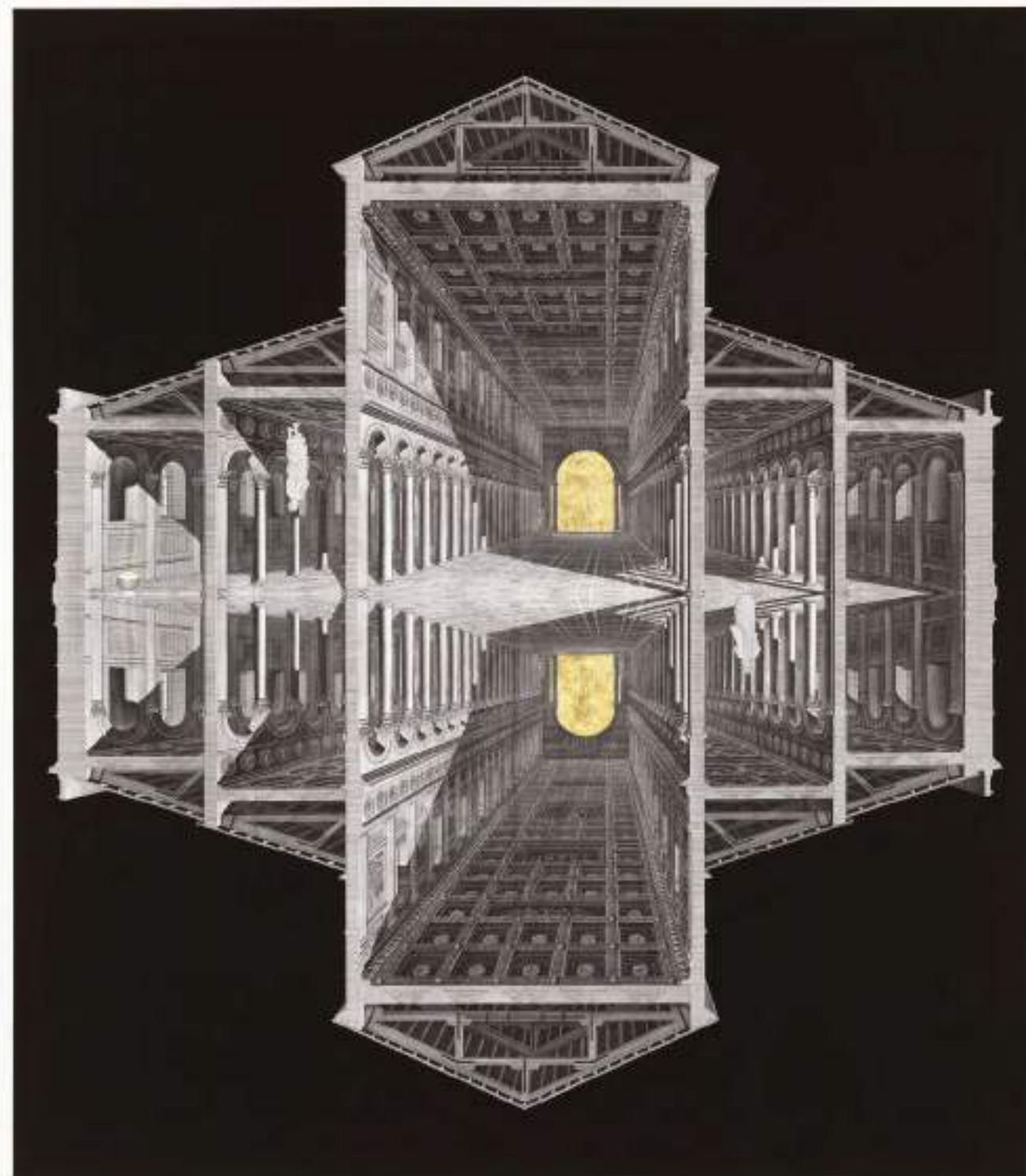


The Sublimity and the Point of View
2019
Oil on canvas
190 x 127 x 5 cm

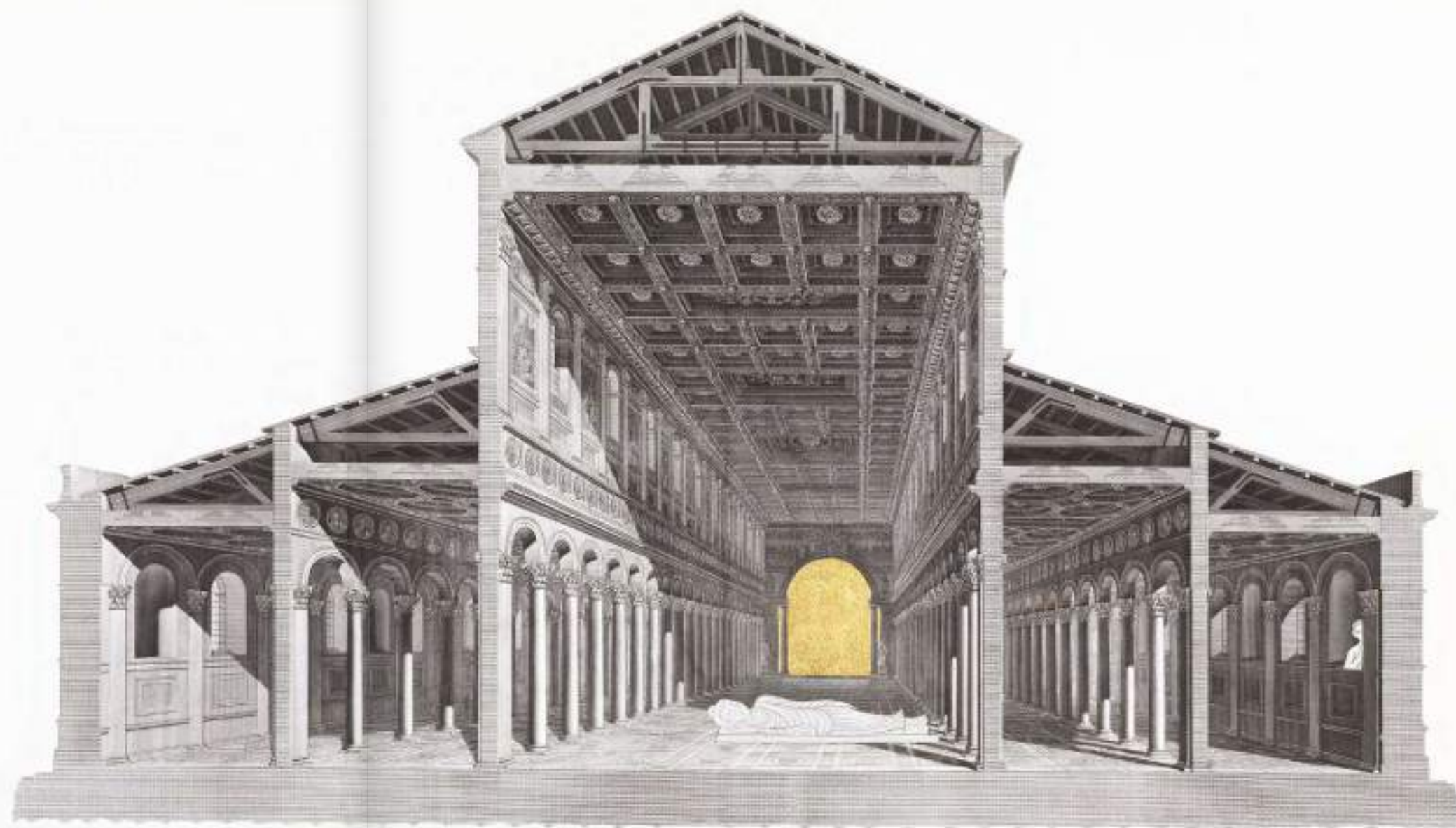




Déjà vu
2019
Bronze
60 x 43 x 25 cm
Ed 2/3



The Tavatimsa Heaven (Contemplation)
2019
Mixed media
102 x 88 cm





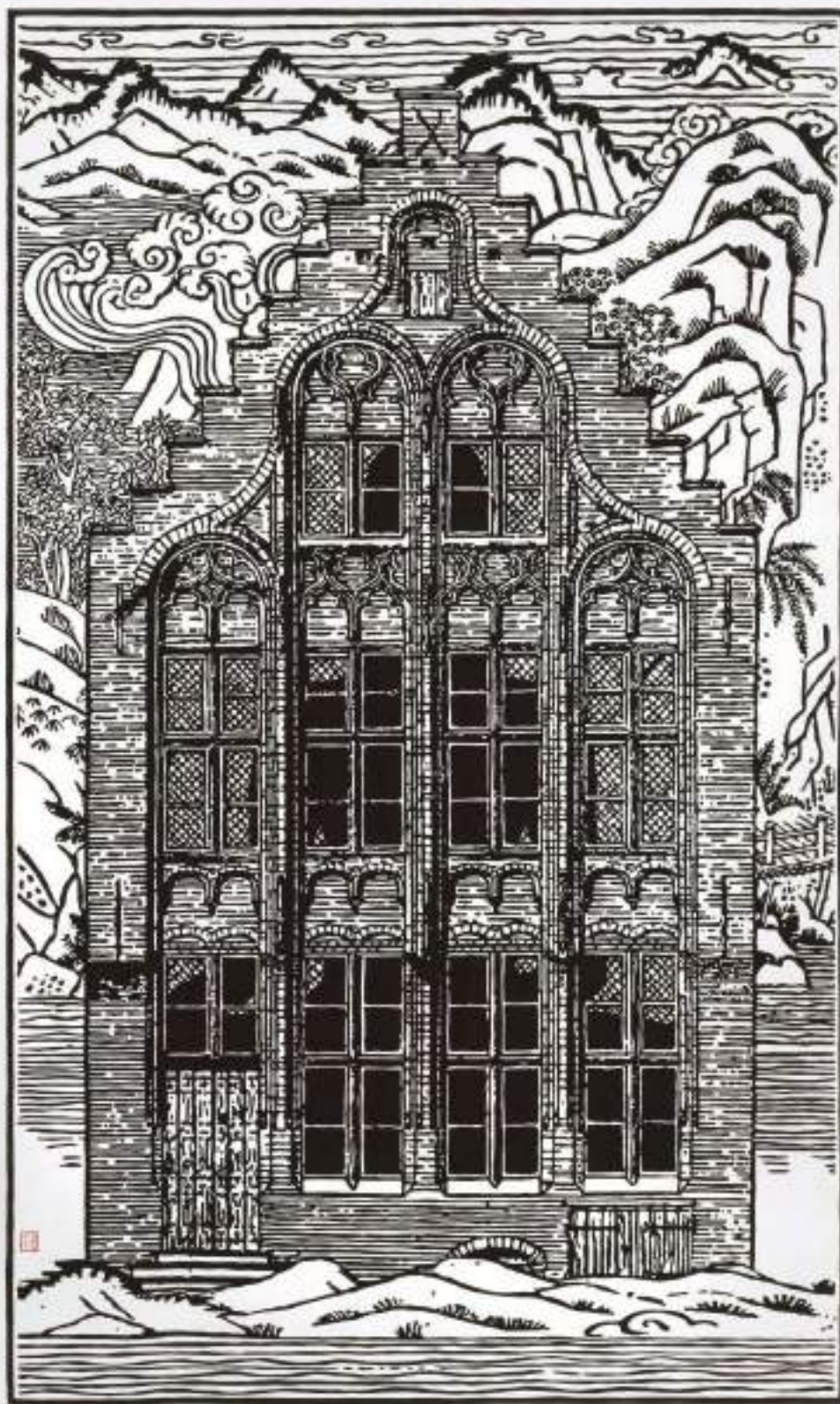
The Tavatimsa Heaven (Night)
 2019
 Mixed media
 62 x 88 cm

DEJA VU: WHEN THE SUN RISES IN THE WEST









House of Buddha
2020
Woodblock print on rice paper
138 x 83 cm
Ed 5/10



Heaven; Trāyastriṃśa
2020
Woodblock print on rice paper
170 x 122 cm
Ed 5/10



Shadow of Mara
 2020
 Woodblock print on rice paper
 138 x 75 cm
 Ed 5/10



1000 Years of Suffering
 2020
 Woodblock print on rice paper
 137 x 72 cm
 Ed 5/10



Buddha Descended from Heaven
2020
Woodblock print on rice paper
137 x 72 cm
Ed 5/10

THESE DAYS, ANYTHING CAN BE ART, BUT AT THE END OF THE DAY, ART IS NOT WHATEVER YOU WANT IT TO BE. — NATEE UTARIT



Image Courtesy of Thanarat Siripidej

ARTIST'S BIOGRAPHY

Natee Utarit

Natee Utarit (b. 1970, Bangkok, Thailand) studied at the College of Fine Art in 1987 and graduated in Graphic Arts at the Painting and Sculpture Faculty at Silpakorn University, both in Bangkok, Thailand in 1991. Notable solo exhibitions include *Déjà Vu: When the Sun Rises in the West* (2022), Silpakorn University, Bangkok, Thailand, *Déjà Vu: Your Past is My Future*, Fondazione Made, Naples, Italy (2019), *Optimism is Ridiculous: The Altarpieces*, The Private Museum, Singapore (2018), *Optimism is Ridiculous: The Altarpieces*, National Gallery of Indonesia, Jakarta, Indonesia (2017), *Optimism is Ridiculous: The Altarpieces*, Ayala Museum, Manila, the Philippines (2017), *Illustration of the Crisis*, Bangkok University Gallery, Bangkok, Thailand (2013), *After Painting*, Singapore Art Museum, Singapore (2010) and *The Amusement of Dreams, Hope and Perfection*, Art Center of Chulalongkorn University, Bangkok, Thailand

(2007). Recent group exhibitions include *Beyond Bliss*, Bangkok Art Biennale 2018, Bangkok, Thailand (2018), *Contemporary Chaos*, Vestfossen Kunstlaboratorium, Norway (2018), *Thai Eye*, Bangkok Art and Culture Centre (BACC), Bangkok, Thailand and Saatchi Gallery, London, UK (2016/2015), *Art of ASEAN*, Bank Negara Museum and Gallery, Kuala Lumpur, Malaysia (2015), *Time of Others*, Museum of Contemporary Art Tokyo, Tokyo, Japan (2015) and *Asian Art Biennale 2013: Everyday Life*, National Taiwan Museum of Fine Arts, Taipei, Taiwan (2013).

His work is part of many renowned collections, such as the Bangkok University, Bangkok, Queensland Art Gallery and Gallery of Modern Art, Brisbane, Singapore Art Museum (SAM), Singapore, as well as private collections in Europe and Asia.

NATEE UTARIT DÉJÀ VU SERIES

Solo Exhibition

- ***Déjà Vu***
Fondazione Made In Cloister, Napoli, Italy
October 2019
- ***Déjà Vu: Your Past is My Future***
Richard Koh Fine Art Singapore
January 2020
- ***Déjà Vu: When The Sun Rises In The West***
Art Centre, Silpakorn University, Bangkok, Thailand
March 2022
- ***Tosachat Eclectic***
Richard Koh Fine Art Bangkok, Thailand
October 2022
- ***Déjà Vu: The Last Chapter Part 1 Stained Glass***
Richard Koh Fine Art Bangkok, Thailand
April 2024
- ***Déjà Vu: The Last Chapter Part 2 Objects & Embroidery***
Richard Koh Fine Art Bangkok, Thailand
May 2024
- ***Déjà Vu: The Last Chapter Part 3 Painting***
Richard Koh Fine Art Bangkok, Thailand
June 2024
- ***Déjà Vu: Buddha is Hiding***
STPI Creative Workshop & Gallery, Singapore
September 2024
- ***Déjà Vu: When The Sun Rises In The West***
The Private Museum, Singapore
October 2024

Group Exhibition

- ***METAFYSICA***
Haugar Vestfold Kunstmuseum, Norway
September 2019
- ***Asia Society Triennial, We Do Not Dream Alone***
Asia Society Museum, New York, USA
October 2020
- ***Interaction Napoli***
Fondazione Made in Cloister, Napoli NA, Italy
March 2022
- ***Make Yourself at Home:
A Glimpse into All Welcoming Scenarios***
The Private Museum, Singapore
January 2023
- ***The Spirits of Maritime Crossing (Curated
by Prof. Dr. Apinan Poshyananda)***
Palazzo Mangilli Valmarana, Venice, Italy
April 2024

Art Fair

- ***Solo Booth***
Art Basel Hong Kong
March 2019
- ***Group Booth***
Art Basel Hong Kong
March 2022
- ***Group Booth***
ART SG
January 2023
- ***Solo Booth***
Westbund Art & Design Shanghai
November 2023
- ***Group Booth***
ART SG
January 2024

ACKNOWLEDGEMENTS

The Private Museum extends our deepest gratitude to artist Natee Utarit and collaborator Richard Koh Fine Art for their deep trust, unwavering dedication, and tireless efforts in making this exhibition a reality.

A special thank you goes to our esteemed exhibition partners—Systmz, Currency Design, Allegro Print, AVS Printing, Helutrans Artmove, Barc Labs, and writer John Z.W. Tung—for their outstanding contributions that have significantly elevated the exhibition.

Our heartfelt thanks goes to Her Excellency Ureerat Chareontoh, who graciously officiated the opening reception as the Guest of Honour, adding a touch of elegance and distinction to this momentous occasion.

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

PUBLISHED BY

The Private Museum Ltd
11 Upper Wilkie Road, Singapore 228120

IN COLLABORATION WITH

Richard Koh Fine Art

WORKS BY

Natee Utarit

DESIGNED BY

Currency Design

PRINTED BY

Allegro Print

INSTALLATION PHOTOGRAPHY BY

Studio W Photography

ARTWORK PHOTOGRAPHY BY

Richard Koh Fine Art

THE PRIVATE MUSEUM BOARD OF DIRECTORS AND COMMITTEE

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

PROJECT DIRECTOR Aaron Teo

PROJECT TEAM
The Private Museum
Mandel Yap
Natalie Ling
Allysa De Silva
Lee E Mae
Glenda Goh
Lau Si Ying
Stephy Chien
Faiqah Asyura

WITH SPECIAL THANKS TO

Richard Koh
Michael Low
Stella Chang
Jack Kenneth Tan
Fung Wei Wei
Nor Harith Fadzilah Bin Ghazali
Chicha Saelim
Tanakorn Teerametee
Korakot Duangkao
Prayoon Srikam
John Z.W. Tung
Melvin Tan
Lim Zeherng
Kit Tan
Merlyn Tay
Sarah Quek
Kelvin Mun
Lily Chow
Dr Diana Tay

WITH SINCERE APPRECIATION TO

Mr Tan Chuan Yong
Mr Victor Chia
Dr Lim Thian Soo
Mdm Yu Ee Wen
Khun Chaiwat Nantiruj
Khun Sakchai Sirungkitsward
Khun Tanapong Chirapanidchakul
Khun Uthen Pattananipol
Khun Vasit Taepaisitphingse
Mr Gouw Kim San
Mdm Yong Lee Chieh
Mr Tan Hon Yik
Mdm Ng Jo-anne
Mr Ui Kong
Ms Wynnee Tan
Mr Gan Te-Shen

**Private
MUSEUM**
SINGAPORE



Helutrans
artmove



**ALLEGRO
PRINT**



currency
NOW AND FOREVER

SYSTMZ

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

**THE PRIVATE MUSEUM LTD
INSTITUTION OF A PUBLIC CHARACTER**

11 UPPER WILKIE ROAD, SINGAPORE 228120

FB/IG: @THEPRIVATEMUSEUM
WEB: THEPRIVATEMUSEUM.ORG
EMAIL: INFO@THEPRIVATEMUSEUM.ORG
TEL: (65) 8068 1151