

NUS Museum

ACADEMIC YEAR

25

26

Prospectus



Collections as Academic Resource

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What is *Prospectus*?

An initiative by NUS Museum, *Prospectus* recategorises the Museum's four main collections into curated compilations organised by selected artists, collectors, mediums or themes. By creating these new entry-points and increasing accessibility into our extensive holdings, *Prospectus* aims to catalyse fresh perspectives and multidisciplinary trajectories that go beyond current displays and deepen academic engagements with Museum exhibitions, collections and archives for the purposes of learning, teaching and research.

Each *Prospectus* offers a quick look into a selected collection, alongside providing potential approaches and research questions to explore. Faculties are encouraged to get in touch with the Museum to develop course engagements and research collaborations, and gain access to the collections and archives based on *Prospectus*. Students are also invited to contact us if working on relevant long-term projects such as Final-Year Projects (FYP) or Independent Study Courses (ISC).

Museum as Resource

NUS Museum's artworks, objects, and artefacts serve as valuable academic resources that support interdisciplinary research, teaching, and learning. Beyond its collections, the museum also houses a growing body of archival materials and a dedicated Resource Library, offering researchers access to exhibition catalogues, publications, and curatorial materials. These resources provide entry points for deeper inquiry into the practices that shape the museum's collections and exhibitions.

Taking Museum exhibitions and collections as an anchor, Museum staff also work directly with faculties to conceptualise content that encourages students to simultaneously draw upon their disciplinary backgrounds while encountering knowledge and insights from other disciplines.

Curriculum Development

Development and teaching of semester-long courses based on subject area specialisations and topics pertaining to museology and curatorial practice

Museum-based Assignments

Essays, presentations, and other formats that can be co-designed and co-facilitated upon request

Lectures, Tours & Co-Teaching

Presentations by Museum staff, customised tours, and museum-based activities tailored to specific learning objectives

Guest Lectures

Presentation by Museum staff to offer expertise on resources at the Museum in terms of its collections, curatorial approaches and research interests

Object Study & Collections Access

Objects that are not on display can also be accessed on request for closer study and object-based learning

Course Engagements

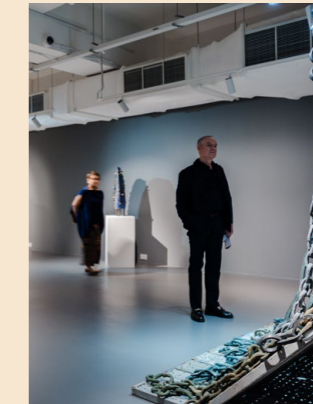
Since 2011, the NUS Museum has worked with a multitude of faculties and practitioners from various Institutes of Higher Learning. Within NUS, the Museum has worked with more than 20 disciplines, with collaborators ranging from the Departments of History, Geography, and Architecture, to the Division of Industrial Design, the NUS Business School, and the Yong Siew Toh Conservatory of Music.



AH2101 Introduction to Art History had a full museum tour, a peek into the Paper and Scroll Store, and a mini curatorial activity in which students experimented with selecting and presenting sets of artworks according to ideas and themes.



AR5805 Museums Alive! joint studio brought together Architecture, Industrial Design and Engineering students in 3D-scanning sculptures to design sensorial and virtual reality experiences.



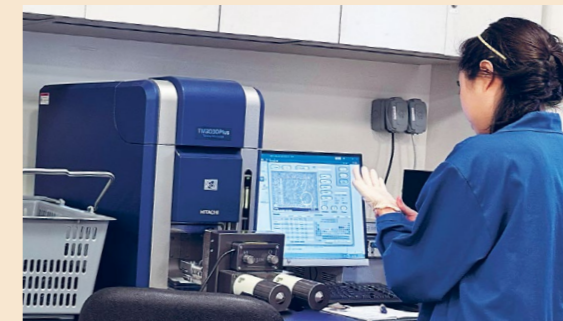
NHS2079 Exhibitions and Their Audiences saw students visit the Museum's ongoing exhibition *Continuity, Persistence, Line: Thinking Through Clay - A Selection of Works by Delia Prvački* where they took part in a customised tour to understand the exhibition and some of its making processes.



RE2707 Asset and Property Management visited the Baba House for a conservation-specific tour to learn about the refurbishment and caretaking of a heritage house.

Research Collaborations

The NUS Museum and NUS Baba House's exhibitions, collections, and archives serve as inspiration and vital resource for new research projects across different academic disciplines. Museum staff are available to consult with faculties and students who are interested in getting access to these collections for further study.



Researcher Amberly Yeo from NUS College undertaking a **Material Sciences study into the surface morphology and chemical compositions of a selection of the museum's early archaeological collections** to uncover their origins and production technologies.

Prospectus AY25/26



01 Charles Dyce Manuscript and Watercolours



02 Nusantara Boats



03 Textiles from Island Southeast Asia



04 Contemporary Explorations of Heritage:
Cyanotype Printing on Batik Textiles



05 Contemporary Explorations of Heritage:
On Display



06 Straits Chinese Polychromatic Wares



07 Contemporary Explorations of Heritage:
Peranakan Chinese Representations



08 Southeast Asian Ceramics



09 Ng Eng Teng: Pottery and Functional Wares



10 Malcolm MacDonald Collection



11 Donation by the Government of India



12 South Asian Textiles



13 Woodblock Printing



14 Chinese Cosmopolitanism and
Diasporic Traditions



15 "Malayanisation" of Chinese Ink

01 Charles Dyce Manuscript and Watercolours

The Charles Dyce collection consists of 35 watercolour paintings and 22 manuscript pages. The paintings depict different views of the Straits Settlements (Singapore, Penang, and Malacca) and Batavia (modern-day Jakarta) from 1842 to 1847, including urban settlements, waterfronts, and natural landscapes. Made using watercolour paints, Dyce's landscapes are part of a genre of representations of island colonies in the "Far East" made by European traveller-artists during the nineteenth century. His manuscript was written

at different points in 1847 prior to him leaving Singapore and broadly introduces Singapore as a developing colony to a foreign audience. With Dyce's primary audience likely being fellow Europeans who lived or had lived in the Straits, his depiction of the Straits presents a curated view as likely seen from, and possibly preferred by, the eyes of European viewers. Taken together, the collection presents a vital piece of evidence for further understanding the histories, architecture and colonial gaze upon the Straits Settlements in the mid-19th century.

Courses and projects that have utilised this collection:

- **AH2203 Empire and Art** explored the concept of the picturesque and how depictions of colonised places could be manipulated as tools of colonial power.
- **GL3201 Doing Visual Culture** referenced the collection in considering how different forms of visual materials can be read and understood in the context of their medium, genre and purpose.



Detail from Charles Dyce, *Singapore from Sandy Point*, 1842-1847.

Possible research questions

- By analysing the Collection as visual documentation, what can be understood about the colonial gaze?
- Can paintings effectively serve as documents of urban morphological changes and development?

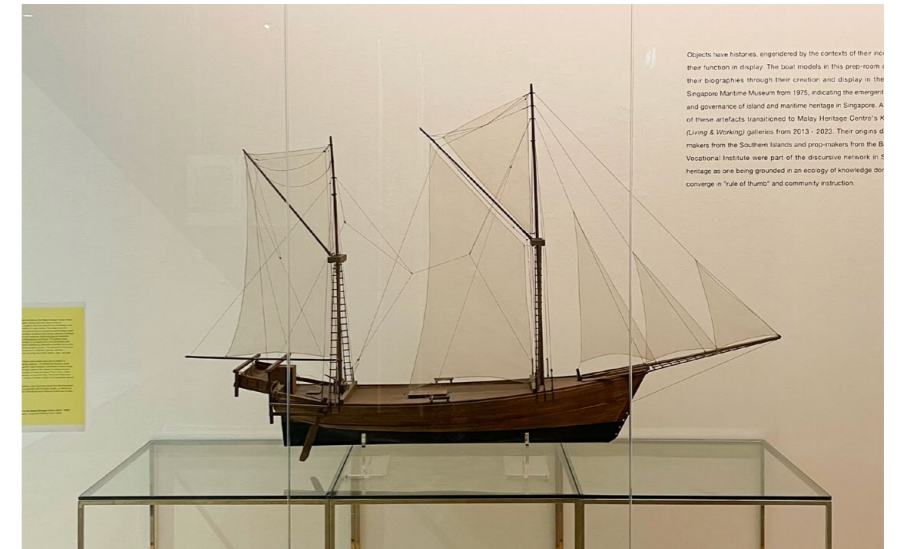
02 Nusantara Boats

This collection consists of 38 boat models formerly belonging to several institutions including the former Maritime Museum (commissioned by Eric Alfred between 1970-80s) and the Malay Heritage Centre. Most of the boats models are believed to have been made in reference to actual boats used by the various communities of maritime Southeast Asia and are a useful resource in establishing a typology of boats in the island and archipelagic cultures of the region.

Locally, a subset of the boat models have direct reference to the kolek races of the past and the types of water crafts used by the indigenous orang laut communities. Serving multifaceted roles in trade, transport, and fishing, they embody the archipelago's maritime diversity. In light of the diminishing number of vernacular water crafts and expert boat builders in the community and the region, these boat models preserve boat making traditions of the past.

Some suggestions for its utilisation:

- **Courses** that explore Southeast Asian culture and maritime histories. Academic research on the social, cultural, literary, spiritual and economic aspects of such maritime traditions.
- **Projects** that explore institutional histories, or how objects acquire meaning from their contexts of display and usage.



Perahu Payang, currently on display at the hull and the rig.

Possible research questions

- How have the social lives of the boat models changed across their locale, from being objects in the Maritime Museum, to their role in the Malay Heritage Centre, to their current display at the NUS Museum?
- How do the features of the boat models relate back to their places of origin?

03 Textiles from Island Southeast Asia

The donation comprises 125 traditional textiles of various sizes, mostly produced in the 20th century, donated by Prof Lim Tow Keang. Originating from various parts of Indonesia, Borneo and Timor, they represent diverse ethnic and regional textile traditions. The collection, assembled over 40 years, highlights the intricate web of cross-cultural relationships, influences, and developments shaping Southeast Asian textiles, including connections to China, Europe, and the Arab world. These textiles

serve both functional and symbolic roles, from daily wear and trade goods to status markers and ritual objects. The textiles were created by various ethnic, tribe, and clan groups, and also features non-heirloom textiles. The donation enhances the diversity of textiles already present in the NUS Museum by expanding its geographical scope and fostering dialogue with earlier collections, particularly those acquired under William Willets and subsequently by Constance Sheares.

This collection was recently acquired by the Museum. Some suggestions for its utilisation:

- **Courses** that explore environmental sciences, migration and gender studies.
- **Projects** that explore the indigenous communities of Southeast Asia and regional cross-cultural relationships.



Pori Lonjong of the Toraja ethnic group, South Sulawesi.

Possible research questions

- What are the implications of migration from India, China, and the Arab world on textile development in Indonesia and the surrounding regions?
- How significant are women's contributions to textile development in the region, and what are their specific roles?



Young woman's shawl from the Batak Karo, north of Lake Toba, North Sumatra.



Ceremonial sarong from Timor.



A smaller version of the ceremonial cloth *Pua Kumbu* of the Iban ethnic group, Sarawak.

04 Contemporary Explorations of Heritage: Cyanotype Printing on Batik Textiles

These cyanotypes on batiks arose from a collaboration between contemporary artists Samantha Tio (Mintio) from Singapore, Budi Agung Kuswara (Kabul) from Indonesia and the traditional batik makers of Kelompok Batik Tulis Sido Luhur based in Kebon Indah, Central Java. The works combine contemporary photography and the traditional art of batik-making. Photographs were taken in a field studio and subsequently printed on cotton using the cyanotype process. Traditional batik motifs were then applied by the local batik

makers – many of whom were also the subjects of the photographs – integrating image and textile through layered acts of representation and craft. The use of portraiture foregrounds a community of batik makers who are often left underacknowledged for their labour and time-intensive craft. Acknowledging the capacity for textiles to raise awareness of the sociocultural and economic realities of the societal context they were produced and situated in, this collection has the potential to break new ground in discussions of collaborative art practices and museology.



Left: Detail from Mintio & Kabul, *Sisters: Ibu Suminah* (2012). Cyanotype with batik tulis, natural dyes on cotton. Right: Mintio & Kabul, *Mother & Daughter: Ibu Winarni & Medi* (2012). Cyanotype with beeswax on cotton.

Possible research questions

- How can artists collaborate with communities democratically and without speaking over them?
- To what extent can artist-community collaborations serve as advocacy efforts for marginalised communities?

05 Contemporary Explorations of Heritage: On Display

This group of artworks on display features mixed-media and installation-based artworks currently on display, investigating how memory, identity, and place are mediated through contemporary artistic practice. Created by multiple generations of Singapore-based artists, the works reflect the evolving modes through which contemporary art engages with questions of heritage and history. Spanning range of medium and methods, these artworks highlight the diversity of contemporary

expression while critically examining issues such as cultural authenticity, multiculturalism, and the socio-political costs of development. Rather than offering fixed interpretations, the artists present heritage as a living and contested field, shaped by negotiation, resistance, and reimagination. Such works are significant not only for their representation of key trajectories in Singapore's contemporary art history, but also for demonstrating how contemporary art functions as a tool of research, inquiry, and critique.

Currently on display at NUS Museum, from top to bottom:

Amanda Heng, *Let's Chat* (1996 – present). On loan from the artist.

Fyerool Darma, *Portraitre Familiya* (2023).

Michael Lee, *Sites of Manoeuvre – Art Gallery of The Old National Library* (2013). The model is based on a photograph depicting Ng Eng Teng's solo exhibition in 1972.

Salleh Jappar, *Cultural Sinkholes* (1998).



Possible research questions

- How do artists respond to different state policies, and how do they express it through their artwork?
- In what ways does contemporary art critique or reinforce dominant narratives of heritage, multiculturalism, and nation-building in Singapore?

06 Contemporary Explorations of Heritage: Peranakan Chinese Representations

This category comprises photographic works and objects by artist Chris Yap, commissioned by the NUS Museum for the 2009 exhibition, *Of Fingerbowls & Hankies* at the NUS Baba House. Initially displayed at the NUS Baba House, the exhibition engages with the aesthetics of authenticity and the performative staging of heritage. Drawing on tropes familiar from popular media, Yap constructs a narrative around an extended Peranakan family, simultaneously evoking and subverting sentimental portrayals often reinforced by television and museum exhibitions. The works

prompt reflection on how heritage is mediated through nostalgia, raising questions about the selective memory and romanticisation of cultural identities. They also offer insight into the evolving nature of material culture, such as the shifting status of everyday objects. Yap's work contributes to a contemporary museological discourse that seeks to challenge static representations of identity, illustrating how artistic interventions can offer critical perspectives and enable more reflexive understandings of cultural narratives.



Left: Chris Yap, *Costumes* (2011). Right: Chris Yap, *The Illegitimate Cross-dressing Son, Two Princesses and the Royal Cook* (2011). Part of the exhibition *Of Fingerbowls & Hankies* at the NUS Baba House, 2009.

Possible research questions

- How does the display of contemporary artworks within a heritage space, for example the NUS Baba House, affect the viewing experience?
- How do contemporary representations of culture engage with broader issues of multiculturalism and cultural hybridity in Singapore?

07 Straits Chinese Polychromatic Wares

The 577-piece Alice & Peter Tan collection comprises 435 pieces of ceramics that can be typified as Straits Chinese ceramics. These were commissioned by the Straits Chinese living in the Straits Settlements region of Singapore, Melaka, and Penang during the late 19th to early 20th century, and were widely known to have been produced in Jingdezhen, China. The vibrant colours and visual motifs of these export wares from China reflect the preferences of a community that adapted Malay and Southeast Asian habits such as

language and food preferences, even while retaining certain Chinese cultural traditions such as ancestor worship and its associated rituals. The collection's various vessel forms include those found in typical Chinese dining sets, items with ceremonial functions and forms found in Western tableware sets. This showcases the Peranakan community's hybridised tastes, and gives us insight into their conceptions of identity, their cultural affiliations and their place in the world.

This collection was recently acquired by the Museum. Some suggestions for its utilisation:

- **Courses** that explore migration, material culture, taste-making, identity formation or nationalism.
- **Projects** that explore the Straits Chinese community, cultural hybridity, or transnational trade routes.



Assortment of covered jars known as *kamcheng*.

Possible research questions

- How did such ceramics contribute to the Straits Chinese community's world-making and identity formation?
- How has the role of Singapore/Malaya as a port or recipient in global and regional trade changed over time?

08 Southeast Asian Ceramics

Material culture such as ceramics are a rich source of historical data about the establishment of a civilisation, its trading patterns, inhabitants' way of life, and culture. The NUS Museum is home to a vast array of ceramics including Malay and Southeast Asian earthenware dating back to the 14th century, and these come in various forms from sherds to pottery and jars. The collection also includes ceramics that were excavated from sites in Singapore by various archaeological research projects carried out since 1984. A large portion of the ceramics collection from the NUS Museum

subsequently became part of the Southeast Asian Ceramic Society (SEACS) 1971 exhibition, *Ceramic Art of Southeast Asia*. One of the purposes of the exhibition was to assist William Willetts, who founded SEACS, to authenticate and group the ceramics into five pre-established groups, Khmer, Annamese, Sukhothai, Swankoloke, and Kalong, and into their subgroups. Additionally, another notable contributor to the collection is Malcolm Macdonald, a Governor-General to Singapore as well as the Chancellor of the University of Malaya from 1949 to 1961.

Courses and projects that have utilised this collection:

- **HY3223 Technology and Culture in the Asia-Pacific** analysed the different purposes of ceramic pieces by the different communities in Southeast Asia.
- **NUS College Research Assistant** Amberly Yeo investigated the production techniques of 15th century Thai ceramics through a **laboratory-based research project**.



Southeast Asian ceramic pieces currently on display at the Resource Gallery, NUS Museum.

Possible research questions

- What can the study of sites and kilns tell us about the organisation of labor and craft specialisation in production of ceramics?
- How can the application of scientific knowledge and techniques aid the archaeological process from excavation to analysis?

09 Ng Eng Teng: Pottery & Functional Wares

Ng Eng Teng is widely recognised as a pioneer of modern sculpture in Singapore. Best known for his monumental figurative sculptures, his broader practice encompassed a wide range of material and formal explorations that extended beyond sculpture. Among these was his sustained engagement with ceramic wares, a body of work that has remained relatively marginal within narratives of his artistic legacy. The NUS Museum houses over 200 of Ng's pottery works, dating from the 1960s to the 1990s, donated directly by the artist. This collection includes utilitarian forms such as bowls, teapots, and candle

holders, crafted using stoneware, earthenware, and terracotta. The pieces demonstrate a variety of hand-building, throwing, and glazing techniques, reflecting Ng's persistent interest in material experimentation and the interrelationship between form and function. This collection offers critical insight into Ng's artistic formation and the development of his aesthetic concerns, inviting a re-examination of the distinctions often drawn between fine art and functional craft, while foregrounding the significance of ceramic practice in understanding the complexity of Singapore's modern art history.

Some suggestions for its utilisation:

- **Courses** that explore object biographies and the status of functional objects within different institutional frameworks.
- **Projects** that investigate post-independence art movements and the legacies of artists as cultural agents and nation builders.



Ng Eng Teng, *Woman Teapot I* (1997).

Possible research questions

- Why was Ng's pottery practice never positioned as a defining aspect of his career or as prominently as that of his contemporaries?
- How did his experimentation with industrial pottery inform, parallel, or depart from the formal and material language of his later sculptural practice?

10 Malcolm MacDonald Collection

Malcolm John MacDonald was the Governor General of the British territories in Southeast Asia from 1946 to 1948. As the roving representative of the UK government in Southeast Asia, it is speculated that MacDonald acquired many art pieces and artefacts from art exhibitions, personal acquaintance with artists, and from leaders of the countries he visited. After his Chancellorship at the University of Malaya (UM) ended in 1961, MacDonald donated pieces from his collection to the UM Art Museum. After the political separation

of Singapore from Malaysia, the collection was divided between the UM and NUS, with the pieces remaining in NUS Museum forming the Malcolm MacDonald collection. It comprises works of Chinese ink on paper, Chinese ceramics and ceramic pieces from Thailand, Vietnam and Indonesia, Indian sculptures, as well as Indian and Malayan contemporary artworks. Studying the collection deepens our understanding of the broad range of art styles and art movements across Asia and the functions of art in cultural diplomacy.



Left: Female Torso from Rajasthan, India, c. 7th – 9th century. Right: Yong Mun Sen, *Men in Rice Field* (1946).

Possible research questions

- What do the artworks reveal about the relationship between the British colonial administration and the local population?
- What do the pieces that Malcolm MacDonald collected reveal about his perception of local art and culture?

11 Donation by the Government of India

In 1959, the Government of India donated 55 artefacts and 100 photographs to the University of Malaya Art Museum, the predecessor to the NUS Museum. Viewed within the broader context of the cultural and diplomatic histories of India and Malaya, the donation stands out not merely as a diplomatic gesture. It played a crucial role in efforts to decolonise and reimagine museums and art history in the region. At a time when educational materials on Asian art were sparse, the donation enabled a critical rethinking of the scope of

museological practice and art historical pedagogy in Malaya. Furthermore, the diverse origins of the objects in the donation distinctly acknowledges the cross-cultural dialogues and influences that have long shaped artistic traditions and civilisational histories across Asia. Beyond its function as an act of cultural diplomacy, the donation serves as a valuable resource for examining how art and artefacts can challenge, complicate, and enrich narrow conceptions of nation-states, culture, and regional histories.



From left to right: H. G. Gade, *Boatman* (1957). Oil on canvas. Figurine of Vishnu, attended by Sridevi and Saraswati. Pala Dynasty, 11th century, India. Bronze. Gulab Pash (Scent Sprinkler), c. 18th century.

Possible research questions

- How could the donation be read alongside the broader discourse about Malayan art, culture, and identity circulating in artistic and intellectual circles of the day?
- How have readings of these objects across time and locale, from their original contexts when created, to their function as a diplomatic gift by the Indian Government, to the collections of the University of Malaya Art Museum, and now NUS Museum?

12 South Asian Textiles

The South Asian textiles at NUS Museum underscores India's central role in the development and circulation of textile traditions across Asia. These works, ranging from functional cloths to elaborately patterned fabrics, reveal the depth of textile knowledge embedded within South Asian material culture. Functioning simultaneously as everyday objects and bearers of cultural meaning, they reflect systems of production tied to artisanal skill, regional identity, and international trade. Initiated with a foundational 1959 gift from the Government of India, the collection of textiles

was further developed under curator William Willetts and later through research by Constance Sheares. The collection also traces India's textile influence on Southeast Asia, illustrating how techniques, motifs, and materials were adapted across the region. Beyond their visual and material qualities, these textiles serve as primary sources for examining histories of cultural exchange, colonial economies, and regional aesthetics. They remain vital for advancing research, teaching, and broader scholarly inquiry into South and Southeast Asian art histories.



Left: Patola from India, mid-19th century. Silk, double-ikat. Right: Kalamkari from Srikalahasti, Andhra Pradesh, India. c. 20th century.

Possible research questions

- How do certain traditional motifs in South Asian textile shift and/or persist in different South and Southeast Asian countries?
- How do South Asian textile techniques reflect regional stylistic developments and localised identities across time?

13 Woodblock Printing

Central to this collection are contributions from Lim Mu Hue's estate in 2012, works from prominent artists like Foo Chee San, Koeh Sia Yong, and Tan Tee Chie, and contemporary additions by individuals such as Lucy Davis. Woodblock prints, or woodcut prints, signify more than artistic expression: they serve as visual chronicles of everyday life in Singapore, and are particularly affiliated with migrant Chinese artists of the 1930s-40s and second-generation NAFA students

from the 1950-60s. Often integrated into mass media, these prints serve as conduits for socio-political narratives, distinctly portraying facets of Singapore's history divergent from contemporaneous artistic representations. Themes encompass social realism, community, nostalgia, and the industrial aspects of production and printing. The collection's significance lies not only in the artistry but in its potential for discursive exploration beyond its art form.

Courses and projects that have utilised this collection:

- **SE2225 Forbidden Pleasures: Vices in Southeast Asia** discussed scenes of sex work and gambling circulated in 1950s newspapers.
- **NM2104 Qualitative Communication Research Methods** looked at how visual and contextual aspects of woodblock prints can function as signs.



Detail from Lim Yew Kuan, *After the Fire (Bukit Ho Swee)*, 1966.

Possible research questions

- How did woodblock prints circulate? Were they limited to and did they widely influence certain specific audiences?
- How did woodblock printing interact with other forms of artistic expression and mass media in Singapore, and what was its role in shaping public discourse and national identity?

14 Chinese Cosmopolitanism and Diasporic Traditions

This exhibition *Fistful of Colours: Moments of Chinese Cosmopolitanism* brings together artworks from the late Qing Dynasty to the present moment to explore the social history of art, with a particular emphasis on the situatedness of Chinese ink works amidst its political milieus. It connects the artistic and scholarly advocacy embodied by the artists presented, telling a story of the social life between artists and society through both modern and contemporary experiences of the overseas Chinese intellectual and mercantile

communities, their pursuits of Chinese modernity, and their collective cultural commitments at the dawn of globalisation. This exhibition spotlights three key artistic traditions: the Lingnan School, Shanghai School and artists in Nanyang, exploring the social history of Chinese ink traditions and their evolution in response to socio-political upheavals, revolutions, globalisation and migration – forces that have profoundly shaped Chinese lives and identities from the 19th century until today.

Courses and projects that have utilised this collection:

- **YID2214 Plants and People** examined depictions and representations of plants in artworks from across the Museum's collections.
- **CH2299 Art of Modern and Contemporary China** engaged with artworks from the exhibition to explore themes of Chinese modernity and transnational artistic exchange.



Huang Junbi, *Victoria Falls* (1969). Chinese ink and colour on paper.

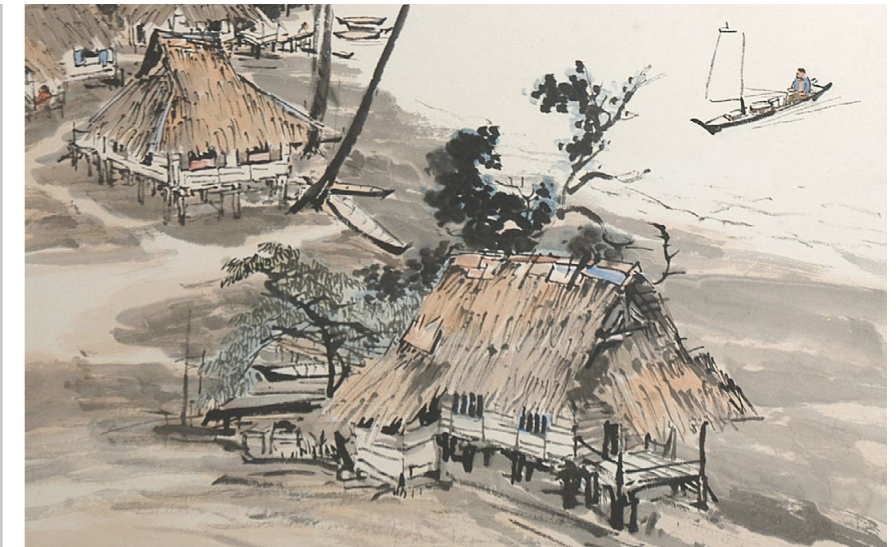
Possible research questions

- Were there any major historical events that significantly impacted the development of Chinese cosmopolitanism and its reflection in art?
- How did the influx of Western art and ideas impact the development of modern and contemporary Chinese art?

15 'Malayanisation' of Chinese Ink

This group of artworks spotlights a specific chapter in Singapore's art history, tracing how traditional Chinese ink painting evolved through transnational exchange and adaptation to local Southeast Asian contexts. This category features a rich selection of ink paintings, calligraphy and seal carvings by artists such as Chang Tan Nung, Chen Chong Swee, Wu Tsai Yen, Pan Shou and Fan Chang Tien. Trained in traditional Chinese visual art forms at prestigious academies, these artists brought such skills and expertise with them

when they arrived and settled in Singapore in the first half of the 20th century. Here, Chinese ink traditions were transformed, as some artists merged these techniques with Malayan landscapes, cultural motifs and scenes of everyday life, while others continued to refine traditional themes, principles and aesthetics. Such artistic innovations enriched the diversity and vibrancy of Chinese ink art in Singapore and paved the way for the emergence of a distinct style, forming a cornerstone of the nation's modern cultural identity.



Left: Huang Pao Fang, *Three Fruits from Nanyang* (1966). Right: Detail from Chen Chong Swee, *Village* (1949).

Possible research questions

- How does the evolution of ink painting traditions shed light on the complex identities of the Chinese diasporic community in Singapore?
- What insights can these works provide into the social and cultural landscapes of post-war Singapore?

About NUS Museum



NUS Museum is a comprehensive Museum for teaching and research. With a distinct focus on Asia, the Museum contributes to and facilitates the production, reception, and preservation of knowledge through collections development and curatorial practice. Our collection of more than 12,000 artefacts and artworks is divided across four main collections: the South and Southeast Asian Collection, the Lee Kong Chian Collection of Chinese Art, the Ng Eng Teng Collection and the Straits Chinese Collection.

Located at the University Cultural Centre, NUS Museum comprises nine galleries and additional ancillary spaces which host a wide range of exhibitions, course engagements and programmes that contribute to the cultural and interdisciplinary conversation within NUS and beyond.

Collections Online



More than 2,000 artefacts from NUS Museum's collections can be accessed online through the museum's Collections Online database at collectionsonline.nus.edu.sg. The platform now features categorisation based on the Prospectus, allowing users to easily explore works and materials related to specific thematic interests.

The entirety of NUS Museum's online collections is also indexed on the NUS Libraries platform NUSearch+, enabling users to locate museum holdings in relation to a broader array of academic resources.

Museum Facilities

Classroom Space



The Celadon Room is located on the Concourse Floor. Directly adjacent to our galleries, it allows for easy movement between museum-based engagements and classroom teaching. It can accommodate up to 50 students in a multitude of different seating formats.

Resource Library



The Resource Library brings together materials pertaining to the Museum's collections, collecting interests and how these have developed. These materials include publications on Southeast Asian art and art histories, exhibition and auction house catalogues, and the T.K. Sabapathy archives. Access is by appointment only.

Get in Touch

➤ nusembababouse
 @nusembababouse / @nusembababouse

Course Engagements



To learn more about
 Course Engagements

Discussion

Museum staff will consult with interested faculty and teaching staff to identify ways in which the museum and its collections can support course objectives and learning outcomes.

Content Development

Museum staff work with teaching faculty to design a wide range of museum-based programmes and curate content that is best suited to course learning objectives.

Course Visit

Faculty and students from NUS and other institutions can get in touch with the Museum to organise visits. Visits can be self-guided or customised according to learning objectives.

Research Collaborations



To learn more about
 Research Collaborations

Discussion

Museum staff will consult with interested students, faculty, and researchers on their proposed research project, and to explore ways in which the museum's collections and exhibitions can be mobilised for in-depth study.

Content Development

Museum staff work with students and researchers to facilitate access to museum resources and expertise as needed.

Project Realisation

Translation of research into publicly accessible outcomes such as displays, publications, workshops, or public programmes.

This info-booklet serves to detail the NUS Museum *Prospectus* initiative. Should you consider its usage for research or teaching purposes, please reach out to us at museum@nus.edu.sg.

museum.nus.edu.sg/prospectus



Museum

NUS Museum

50 Kent Ridge Crescent
National University of Singapore
Singapore 119279

Opening Hours

Monday: By appointment (for schools/faculties)
Tuesday to Saturday: 10:00 am – 6:00 pm
Sunday and Public Holidays: Closed

Contact

(+65) 6516 8817
museum@nus.edu.sg

On cover: Shui Tit Sing, *Figure on Stilts (Two Ladies on stilts)*