

**CCA**

CENTRE for  
CONTEMPORARY  
ART

A research centre of Nanyang Technological University

GLOBAL  
ART INITIATIVE

GUGGENHEIM  
UBS  
**MAP**

# NO COUNTRY

CONTEMPORARY ART FOR  
SOUTH AND SOUTHEAST ASIA



10 May–20 July 2014

Centre for Contemporary Art, Singapore

A Cultural  
Engagement



**FAMILY ACTIVITY GUIDE**

Welcome to *No Country: Contemporary Art for South and Southeast Asia*, the first of three exhibition cycles presented as part of the Guggenheim UBS MAP Global Art Initiative. These exhibitions examine some of the ways in which artists living in various parts of the world are addressing the issues and concerns of our time.

Singapore's Center for Contemporary Art (CCA), a research centre of Nanyang Technological University (NTU), has worked in partnership with the Guggenheim and UBS to host *No Country* in Singapore. We hope our community—which includes you and your children—will be as engaged in and excited by the exhibition as we are.

This family guide is designed for children and adults to use together as they discover more about the art that is being produced by contemporary artists across South and Southeast Asia.

As you explore, look for the works pictured in this guide. We invite you to discuss what you see and to draw and write in this family guide. We hope you find that the closer you look, the more you discover!

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When you see one of these icons . . .

 **DISCUSS**

 **WRITE, DRAW**

 **FIND**

. . . it's your turn to let us know what you think by discussing, writing, drawing, researching, or continuing the activity at home.

During your visit, please remember:

- Use your eyes and your imagination—do not touch the art.
- Walk in the gallery, do not run.
- Use a quiet voice when sharing your ideas.
- Write and draw only with pencils—no pens or markers please.

Two of the artists in this exhibition have focused on families. We invite you to look carefully at their work.

# VINCENT LEONG

b. 1979, KUALA LUMPUR

Vincent Leong (b. 1978) lives and works in Malaysia, a country populated by both native Malay people and immigrants from many other parts of the world, including The Middle East, China, India, Indonesia, Thailand, and countries in Europe. This has resulted in a mixing of various cultures.

While at first glance these photographs may seem to be from an earlier era, they were produced in 2012, and digitally “aged” to look as though they were made long ago.



◀  
*Keeping Up with the Abdullahs I, 2012*

Digital chromogenic print in artist's frame  
Edition 2/8  
Solomon R. Guggenheim Museum, New York  
Guggenheim UBS MAP Purchase Fund  
2012.151

Photo: Kristopher McKay © Solomon R. Guggenheim Museum, New York



◀  
*Keeping Up with the Abdullahs II, 2012*

Digital chromogenic print in artist's frame  
Edition 2/8  
Solomon R. Guggenheim Museum, New York  
Guggenheim UBS MAP Purchase Fund  
2012.152

Photo: Kristopher McKay © Solomon R. Guggenheim Museum, New York



## DISCUSS

What about these photos makes you think that they might have been made a long time ago?

What clues has the artist included to let us know that these are actually works created in 2012?



## DRAW, DISCUSS

As a family, work together to create a unique family portrait.

- Who will be in the picture?
- What type of clothing will be worn?
- What poses will you adopt?
- What setting will you choose?

In the space below, sketch the family portrait that you would like to make. When you get home, work together as a family to create the photo. Once taken, this can be customized using computer programs and digital applications such as Photoshop and Instagram.

# NAVIN RAWANCHAIKUL

b. 1971, CHIANG MAI, THAILAND



▲  
*Places of Rebirth*,  
2009

Oil on canvas,  
triptych, 7 feet,  
2 1/2 inches x 23 feet,  
7 1/2 inches  
(219.7 x 720.1 cm)  
Solomon R.  
Guggenheim  
Museum, New York,  
Guggenheim UBS  
MAP Purchase Fund  
2012.159

© Navin  
Rawanchaikul and  
Navin Production  
Co., Ltd

*Places of Rebirth* is based on Navin Rawanchaikul's journey back to his family's homeland, India. Although he was born and raised in Thailand, the artist's family emigrated from India in 1947. This painting blends historical images with portraits of Rawanchaikul's relatives and people he encountered on his journey. In the center of the painting is a taxi in which the artist and his family are passengers.

## 🔍 FIND

This complicated painting is more than 23 feet long! Each family member should examine it carefully then make a list of at least ten things that they notice. Compare your lists. Did each of you notice different things, or do some things appear on more than one list?

## ✍️ WRITE, DRAW

In *Places of Rebirth*, Rawanchaikul has created a "family tree" that incorporates family photos, news events and places that are important to him. At the center top are the words "An Odyssey of Life." What would feature in the odyssey (long and eventful journey) of your life?

Create your own “Odyssey of Life” that includes:

The people who are important to me:

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The places that are important to me:

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The events and memories that are important to me:

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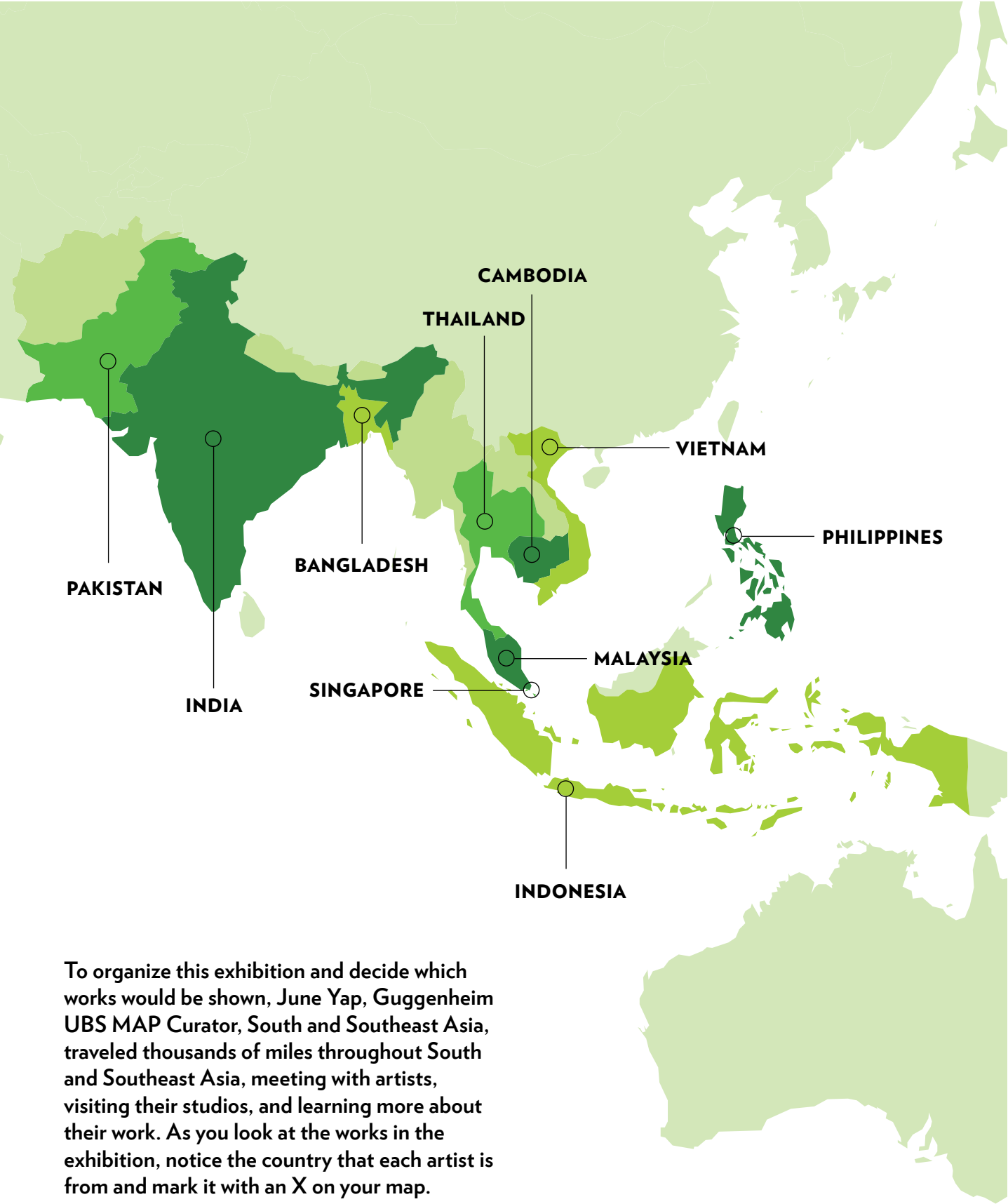
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Like Rawanchaikul has, create a drawing that mixes all the parts of your odyssey into a single image.





To organize this exhibition and decide which works would be shown, June Yap, Guggenheim UBS MAP Curator, South and Southeast Asia, traveled thousands of miles throughout South and Southeast Asia, meeting with artists, visiting their studios, and learning more about their work. As you look at the works in the exhibition, notice the country that each artist is from and mark it with an X on your map.



The works of art in this exhibition, along with others acquired as part of Guggenheim UBS MAP, will become part of the Guggenheim's permanent collection. A collection can consist of objects a person finds interesting, beautiful, unusual, valuable, or fun.

What do you collect?

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What is the most treasured object in your collection? How did you get it?

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Where do you keep your collection? Do you keep it in a special place for others to see? Do you store it in a box or a plastic bag, safe from dirt and damage?

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What would you like to add to your collection?

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Museums ask similar questions when they decide to expand their collections.